</body text>

MICHAEL LEE
INA LEUM
SOOYOUNG LEE
JENNIFER TSUEI
HELENA ZHANG
TAMIKO BEYER
JEAN SUNG
DANIELLE AUBERT

Tan Lin

HEATH

Zasterle

Tan Lin

plagiarism/outsou
rce

, Notes Towards
the Definition of
Culture

,Untilted Heath
Ledger Project

, a history of
the
search engine

,disco OS

plagiarism/outsou
rce

, Notes Towards
the Definition of
Culture

,Untilted Heath
Ledger Project

, a history of
the search engine

,disco OS

zaesterle
la laguna-canary islands 2007

On MondayJul 7, 2008, at 2:04 PM, Eric Laine wrote:
<FN_cover_07-07-08.pdf>

PROGRAM

TEXT ENCODING/CONVERSION

MARKUP LANGUAGE

TICKETS

F

or programs in Theaters 1 and 2 tickets are available at the Museum lobby information desk and at the Film desk. Tickets for film programs in Theater 3 are available at the Museum lobby information desk and at the lobby desk of The Lewis B. and Dorothy Cullman Education and Research Building. Please see page 62 for hours and further information.

lain text
SCII wraps a 5,70
haracters pe ine
without
arkup

mported into ord
Mac Offi

即。
票為節目在劇院1和2是
可利用的在博物館大廳
問訊處和在影片書_ 。
票為影片節目在劇院3是
可利用的在博物館大廳
問訊處和在劉易斯B.的
大廳書_ 。
并且多蘿西Cullman教
育和研究大廈。
幾個小時請看第62頁和
詳細信息。
純文本套在65-0-
70個字符沒有標註

PART 1 Samuel Pepys

and PLAGIARISM

"inexhaustible search horizon"

Web Images Maps News Shopping Gmail more _

Sign in

Web

The Arts of Contingency

... which is not the illustration of an already give
horizon. In the search for knowledge one can n
criticalinquiry.uchicago.edu/ features/artsstatem
Similar pages

There are over a thousand footnotes in the printed text that were added by the editor. Most of these are very short biographical and similar notes, and have been inserted into the etext in square brackets close to the point where they were originally referred to by a suffix. A few of the longer notes have been given a separate paragraph which has also been placed in square brackets.

Text that was in italics in the printed book has been written in capitals in the etext. Accents etc. have been omitted.

Where sums of money are referred to, the abreviations 'l.', 's.' and 'd.' are used to designate 'Pounds', 'Shillings', and 'Pence'.

In the printed text, the year was printed at the top of each page. As this was not possible in the etext, years have been added to the first entry for each month to make it easier for readers to keep track of the year. Because the old-style calendar was in use at the time the diary was written, in which the New Year began on March 25th, the year has been given a dual number in January, February and March, as has been done elsewhere in the diary, (eg. 1662-63 during the first months of 1663).

Pepys' spelling and punctuation have been left as they were in the printed text.

PROGRAM NOTES

The copy from which this etext was taken was published in 1879 by Frederick Warne and Co. (London and New York), in a series

called "Chandos Classics."

E-TEXT

i, genre: UNREAD NOVEL

"this" work is Nominally a novel inside a Network. early in 1976 or 1977, living at the Pickwick Arms, a cheap hotel on 51st Street in New York City and wanting to write a novel and not knowing how, she or I began to assemble material written by him or her, various forms of "static, mainly non-fictional work,"

Each morning they "would read the newspapers"[1] or back issues of magazines (usually *Time* but occasionally *Newsweek* that they found in the lobby, or some un-dated source (TV) and then loosely re-write or annotate the material, <ital> all the while pretending it had happened to them. </ital> by writing material that was already written she or I or we were able to annotate and broadcast him or us into an event that didn't need re-inventing, it was pull not push,

As Pepys and Heath and Helena and Mike and Jean, and Ina, and Soo-Young and Jennifer, and Tamiko noted, because "anything that can be entered into a computer can be reproduced indefinitely"[2]

each morning at the Pickwick was narrowly descriptive and "as inert as possible,"[3] subject to erasure or re-distribution

i.e. her feelings like his were hand-written or like everything else approximate or

[1] **I would read the newspapers** and see what was in them and they would be better than all those books that learned people read. ... www.greeninteger.com/green_integer_review/ issue_1/Félix-Morisseau.htm - 101k - Cached - Similar pages

[2] Michael Hardt, Project Gutenberg. Peter Suber, the founder of the Open Source Initiative, remarked

[3] Even the natural materials in your bedroom are best if they are **as inert as possible**. For example, fresh pine has a smell that could interfere with restful ... www.clevelandseniors.com/home/dec-bedroom.htm - 21k - Cached - Similar pages

obstreperous and narrow like an itinerary post(ed) opposite the reception desk

i.e. their (their) writing (writing) was like (like) an elevator opening

as a result

Heath: or Samuel: was not " something inserted into the video: they were watching on You Tube " " (i.e. storage) but something taken away or outsourced (dissemination), i.e. the process was more like erasing each other (plagiarism) rather than viewing

a logo

as there was no reason to clock
the movements of the real world, and as there was no reason for a veil of symbols, the temporal process was boring and uninspired (good enough),

and his or her various feelings they were or were not having could be organized like a page ranking system (PR/E)

moreover, the hits reminded them of (TCP)

red/tiny fruits beside the door

or watching (re-runs) of their favorite soap opera (*OC*), attending a simulcast sporting event, watching a reality T.V. like *The Apprentice* or eating in a restaurant (Blimpie, Aquavit, and the Carnegie Deli were "my favorite restaurants in 1978 and 1987") that one has eaten in countless times, a place whose menu is (unchanging) except for the numbers 3.99, 16.99, 7.99.

and so the five of them some nights three of them some other nights two of them Monday or Tuesday ate

@ Blimpies every night they could panhandle enough money from the 51st & Lexington subway stop, between 5-9:30 pm where they waited with a hand-made sign

2

And so they came to inhabit the realm of the very unimaginary, for most of them the Pickwick Arms, with its faded armchairs, dirty carpet, doorman with bad acne and smell of fresh pine deodorant sticks that had not been updated for years, and it comprised a factory of miscellaneous bliss, a search engine not of emotions but of the most unformed and standardized of affects, personal productivity software, etc.,

they or I said it was "the rapture of endless approximation" because even a sign for money can be a form of non-violence,

and because everything can be sampled in restaurants, the signs they posted (yesterday) produced the most unique, sentimental, and nostalgic effects, cinematic effects of "All Previous Meals" around the Lexington Avenue subway,

[their emotions were fluorescence or pyramid or cotillion he or I or she was having,]

i.e. she or I was a very soft factory (RSS) where "slowness has been injected" like a vestibule or a sponge, or

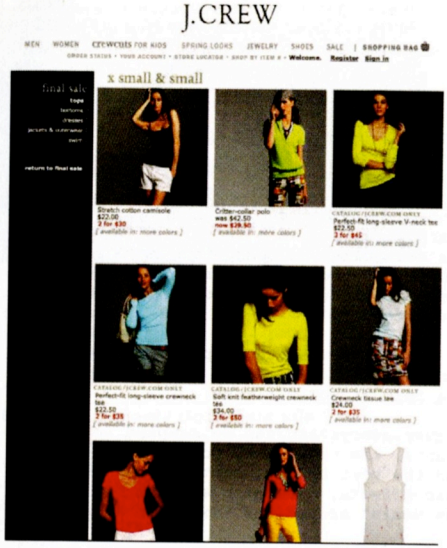
they or I was "simple urgency" and stairwell with minimal deviation[4] and she was x. small or small with her gloves in a glove compartment

like a descriptive catalog of 40 or 50 different sweaters in an American Apparel or J. Crew catalog that are the same except for their colors, and

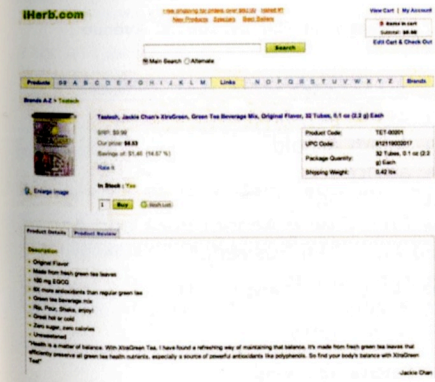
[they][you] are beautiful pop ups

---

4 Psychological Decision Theory - Google Books Result
by Józef Kozielecki - 1981 - Education - 424 pagesThus, a group that employs the **minimal deviation** strategy will choose az. As argued by Lange (1971), the **minimal deviation** strategy is very useful when ...
books.google.com/books?isbn=9027710511...



NOTES



that she wore to yoga and the colors
that she wore are a generalized
retention of perfection,

and their emotions are approximate
and function as labels

and this is true. and this is not true

~~thus her feelings are like a chair~~
~~their eyes reversed~~

~~some clouds they solved were a function of~~
~~approximation and cleaning fluids~~

thus they and the things they are looking at (fig.) can be sexy again[5]

some of this is why they, being Asian, want to be actors but without needing anything like a medium or a director or a sound track or any editing whatsoever and this they understand implicitly without thinking of themselves as actors or musicians because they are aware that

they or the texts they are writing can be [mythical] like a [tourist] destination

they can be [programmatic] without being confined to a single practice,

<XTRA GREEN Green Tea Beverage Mix>

so they appear around the Lexington Avenue subway stop,

they start accessories
they start ACME Byproducts
they start Adam Arnold
they start advice
they start Ami Sioux
they start Anat Elberg Angora brick and Anna Ellison and Anuschka Hoevener
they start Arratia, Beer
they start Atypyk
they start Axis Cherry

they start bubble ice shop
they start preamble
they start attachment and log jam
they start clock or attached paper
they start blogging
they start veiled symbols

and pretty so soon and pretty so soon

5

they understand logo and oracle and log jam inside then outside,

Because they are transpiring

they understand her or his lakes with out shoes in them

they understand uniform,
or wallpaper without reference, also fauna

and to the index of flower lies the cocoon or belt-tightening,

their necks are violet and down turned

and their eyes were made of search engines like a search engine

and they concluded their wallpaper could be [minimal] *and* [crafty], it could look slick and stupid at the same time [like or unlike] and in that way evoke minimal unconsciousness out of distribution

i.e. a future
i.e. pollen
i.e. a ceiling that could labor

to reproduce its blandness or concrete mannequin

menthol was their anxiety, etc. etc. etc,

they fenced more sea into a football stadium and called it his "condop"

he said it was the argument and glow and argument of glow

of mildew hammering a window

whose latitudes were lovesick with his wings

what is blandness but the medium where it or you can [always] belong

Giselle is not your friend, 22, western,
Female, really nice,

moreover, the things they are writing

sound like Chinese doily placeholder,

and, in the index: they sound dead,

and in one of them one of them has a zero PDF look

shampoo: almost a game
cantaloupe: a flowering dumbbell
rain: varied parables

moreover the things they are texting
sound alike:

memo, XTML, American-Japanese auto industry in 1978/1987

<CR><LF>

screw gun

in this sense, their jobs, which they think of as their art or better yet since they are unemployed, a kind of non art, these things are no longer constrained by accumulation or tranquilizers

c.f. Quintilian

and therefore something in their faces is missing

<space> </space></CT>

they are un-specific with sand

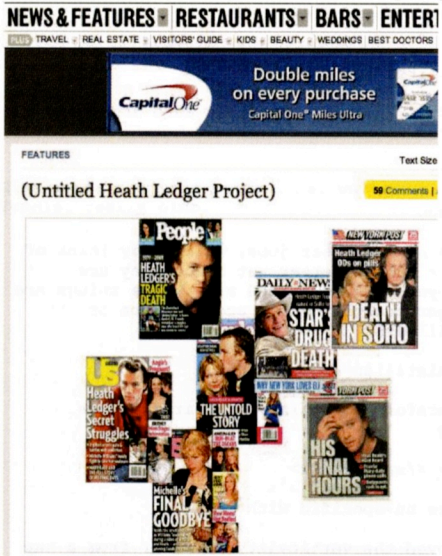
they loved the verticality of water from a tap

and of course they are anxious about

<CT>, kids, visitor's guide, beauty, double miles on every purchase, news and features:
<CR><LF>

they have gone down to Heath Ledger's house in Soho on the evening he has thought to have died, they mailed it from college

he or she is no longer regarded as a niche product or glitch in the factories of production. at some moment in the near past, art objects, human actors, appliances, jewelry, secret struggles, death in Soho, clothes they were knitting out of recycled 6 pack holders, final goodbye?, whatever that term may signify,



A handful of the nearly 25,000 stories published about Ledger's death.

some thought they had become books, others thought video or installation based "practices" or other temporally bracketed "products" or reproduced items designed for a mass audience, pictures of ecstasy

and hence the inherent contradictions of using mass reproduction practices to produce limited edition DVD's or "artist's edition" books

they could finally be let go of without a sigh, they had cigarettes sewn into their trousers, while others thought

because I am averse to the derivative ecstasy of film adaptations the most beautiful memories are of things she has
already eaten and doesn't need to eat again (Netscape)

[you or she shouldn't need a menu to eat in a restaurant],

likewise, with a book she was carrying around all that week Heath died,

you shouldn't *have* to read it because everything in it has already been read by her,

in this sense, the death is what intellectual property lawyers term "derivative;" it encourages no detrimental reliance i.e. it would not render

Pictures of Ecstasy

or caused you not to read something else since it is, technically, "something else" subject to non-writers who are readers and any future non-readers who are writers working in a domain of what relaxed copyright advocates call @copyleft

and so they decided because everything is plainly beautiful and

indiscriminately ugly in unlimited distribution,

the non-logocentric, non-literary project shares much with what George C. Williams, the evolutionary biologist, describes as the principal functioning of the gene: "that which segregates and recombines with appreciable frequency" or what Juliana Spahr terms "this connection of everyone with lungs: poems,"

and such frequency takes a long time to dematerialize i.e. to paraphrase Marcel Duchamp, it is a typology of the ultra slim variety, a species of mass tinkering or custom

HEATH LEDGER UNTITLED PROJECT

because the Plain Vanilla ASCII has come to note taking, someone said, "brands, for teenagers, are fleeting things"

HEATH

and we conclude: genres = brands, = absence of quotation marks, similarly, the most relaxing formats are those where nothing happens or better yet, where format distrusts distraction

someone said you are already dead so stop singing

someone said you are already transparent so stop glistening

HEATH

you have become a very beautiful thing in some other version of a thing. or you have become a very beautiful climbing apparatus in a program about something,

HEATH

you are being held, you are "a very beautiful and you would make your hair into wallpaper slash

HEATH

or Tyra

Because she was yours, the look of you or she

is "Standard Dry" or this is "Blue Water Static Line" or this is Lust without Visible Signs or Stress Fractures or Une Remorse or Burying One's Loved One in a Custom Vessel

UNTITLED

she or I fell in love with his or their promptness/approximation

they were relapse and plaid curtain in Formica

they were repose, and etc. surprised them,

(we) cradled each other like acid in iv or xii or preface in XTML

and not one death but 3 or 4

mutes the inventory

and "the mezzanine" : "not magazine" (H. Zhang)

and so they resembled fruit a post card could affix to their internet dates

you were counter- or medium- you are eating a box of cereal

in one sitting and a plastic thing of Yoplait Cream Style Yogurt

and when they or you left, a part of my sky went away

or she is the simplest of mirror mechanisms like a comma or an alarm clock, or maybe an argument via
dictionary

and in their presence something you know is "accumulated" against certain patterns in life that are not free associational and non-suspenseful:

thus R:

phases of the moon, a sister, clouds, air pressure, niece, humidity, wallpaper, people into/out of a room, the stock market drifting sideways, prospects of chalk being erased within 30 minutes, statistical probability of a traffic jam occurring before one leaves one's apartment, a concept that seems "fuzzy,"

at dinner tonight you talk about doing a Likeness Search™ for Mischa Barton's Darling Long Drop Earrings or[6] the Black Saddle Stitched handbag that Penelope wore at the 2006 Red Benefit gala dinner. she puts a Time Mist Air Freshener in her shower to mark the start of the Lunar Calendar

he rests a Diamond Pendant Chakra in Antique Setting. a beautiful Chakra

makes you clover in your various ready to wear collections

and then he or she arrives w/o

a baby

off/on

picture of mirror

house on Mound Street

---

[6] **Mischa BarTon's** Darling Long drop Earrings $32.00 ...
www.tabloidstyle.com/Mischa_ Barton_Diamond_Earrings_p/1049.htm - 36k - Cached - Similar pages

as such, events that we cling to in *Moby Dick* and HEATH are genetically related to a host of short-lived technologies such as the making of fires, public relations, folksonomy, drunk bandwidth, card stacking, Roman-style transparency, spin letters, revolving melodies, abnormal return, zoning, ear worms, b-girling, parking, and memorization of

also, paper team, 5-S, Kanban, Kaizen, Lean, Poka-yoke, SMED, 1-piece flow, sex-compliant proverbs and aphorisms, team player anecdotes, blogalization gossip, epic poetry, RSS externality, nursery commmunications, Moore's Law, Marc by

Marc Jacobs, conspiracy space, Blonde Redhead, encyclopedias and dictionaries, and Christmas in iv or viii

such a catch-all mechanism used to be TV. but has been supplanted by social networking sites, and eventually the novels of our peers, if they are written and tagged,

where you or she was a rhododendron,

or vulgar rose in a winter garden (hortus siccus), and you were a pitcher of an un-flattened hyacinth or daffodil in a Latin garden

penultimate to baptism or nomenclature

because for her or them a beautiful name is a very boring name that can be read in under an hour. most of its colors are redundant. a very beautiful plant is a plant of its own infrequencies and [novel] elusiveness and

because of this, a certain whiteness was aimed at. such whiteness as RK has noted, hallucinates the normal inside it,

and because everyone i know

is white

and because whiteness could not be memorized, plagiarism was

her rampant cinnamon, like my unresolved fondness for foam

and their blankets contained "the general condition of"[7] sideways

BECAUSE IT OR HE WAS YOURS, you are purple although nothing purple is distilled

a few people have willed themselves to sleep during the recounting of what my beloved calls "conversational affects"

and she or i remember what wittgenstein said: "we do the most various things with our sentences"

if you were a husband, if you were a wife, if you were such a big such, if you were ever written, if you were guest uh and so, if you or she would, like opium, be the most delicate and relaxing of experiences

"it is derogatory because it is snowing into a rain storm"

(compression) (news event) (media format)

in the east, opium is used at funerals (in the form of a poppy tea) and is best taken while reclining. in the west a beautiful novel would prevent a reader from shedding a tear "all day long," even if, as Homer recounts, a "brother or beloved son" had just been killed by the enemy. the smoke from an opium pipe is saturated and instantaneous, rendering the mechanisms of absorption—the tiny anemone-like threads of the lungs, half-open lips, expansive mouth, and throat--passive and insect-like. such smoke arranges thoughts 'afterwards' in the user's head

a retractable drum machine clad with vinyl mesh boots

a cloud data bank

---

[7] Charles Bernstein, in conversation, May 12, 2006, HK restaurant.

in this way, opium returns the user to the state of a vegetable. as Cocteau noted, opium is "the ultimate siesta," like an opium high, the beautiful novel should know only one thing: "it should know how to wait"

in the east life is death or it is just next door, in the west death is a novel involving mathematics, as the journalist and obituary writer Lawrence Wright noted, "time moves fluidly in death"

by the time you read this, no one who is reading this will be dead or there is something stupid in America, 2008,

the *Guardian* for October 24, 2005, runs an article, "Can You Trust Wikipedia?", and assembles a panel of experts to evaluate entries. the following is by Claire Tomalin on "Samuel Pepys":

The entry suggests Pepys's diary was started as a new year's resolution, but there is no evidence to support this. It also misspells Henry Wheatley, who was responsible for a good edition of the diary, as Wheatly.
More important are the omissions. It fails to say that Edward Montagu became the Earl of Sandwich. There is no mention of Pepys's Tangier diary. And it says, "he was variously MP for Castle Rising, Norfolk; for Sandwich; and for Harwich. Most of these constituencies had connections with his patron Edward Montagu." In fact, Pepys was elected for Sandwich but was contested and immediately withdrew, returning to Harwich. His patron was not Edward Montagu but the Duke of York. It should also really mention the stone Pepys suffered from throughout his childhood and youth, and which he had surgically removed in 1658, a brave and risky decision that changed his life, and without which there would have been no diary.
And it is poor on the diary itself. There is no appreciation of its literary merits. It ends with, "Reading it, one cannot help thinking how very much we must all be alike. His characteristic closing sentence was: 'And so to bed'." Which is hardly a worthy summary of the literary merits of one of our great literary works. But sophisticated lit crit would be asking a lot of a small, free encyclopedia entry. There's a lot of good basic stuff in it, and I can't be rude about the bibliography because I'm in it!

FROM USC 17 101 "Definitions"

A "derivative work" is a work based upon one or more preexisting works, such as a translation, musical arrangement, dramatization, fictionalization, motion picture version, sound recording, art reproduction, abridgment, condensation, or any other form in which a work may be recast, transformed, or adapted. A work consisting of editorial revisions, annotations, elaborations, or other modifications which, as a whole, represent an original work of authorship, is a "derivative work".

a note on legal status: as of this writing, the copyleft symbol has no legal status in the United States, but its attachment to this work is meant to facilitate, by offering a non-legal license, to other users to copy and redistribute this material, so long as the copyleft provisions are retained and passed on to further works and all sources are duly acknowledged.

ii, information sources:

no solely paper bound or cloth bound books were used for this work. articles, quotes, and ideas have been annotated extensively, re-written,

and removed from the following on-line platforms:

http://www.bmj.com/bmj.com (British Medical Journal)
http://commons.wikimedia.org/wiki/Main_Page
http://www.earlham.edu/~peters/fos (The Sparc Open Access Newsletter)
http://www.myspace.com/
http://www.newyorker.com/
http://nymag.com
http://nytimes.com
http://www.observer.com/
http://online.wsj.com/public/us
http://www.villagevoice.com/
http://www.youtube.com/
http://www.wikipedia.org/

The following search engines were used:

amazon.com
books.google.com
google.com
images.google.com/imghp?tab=si&q=
jstor.org
lexisnexis.com
muse.jhu.eduscholar
scholar.google.com
http://toolserver.org/~tangotango/mayflower/

The following libraries were used:

(Guarini)New Jersey City University
Laguardia Community College
(Extension Grossmann)Harvard University
(Butler)Columbia University
(Gideonse)Brooklyn College

The following web browers were used:

Mozilla Firefox version 2.0.0.11
Apple Safari version 3.1.1

iii, attribution:

all attempts have been made to credit the original authors, if any

iv, photographs:

photographs in this text were purchased at the flea market between 1994-2006, others were taken by the author, or by author's mother, others were imported via the screen capture function of the Apple Finder

iv. a, permissions:

Size of this preview: 800 _ 381 pixels
Full resolution_ (1,564 _ 744 pixels, file size: 772 KB, MIME type: image/jpeg)

Description	English: Author: Redvers. Two "welcome" messages received via SMS text messaging. en:T-Mobile welcomes en:Proximus to the en:United Kingdom; BASE welcomes Orange subscribers to en:Belgium. Both are en:Nokia phones, but the picture was taken with another brand of mobile phone camera.
Source	Transferred from

	en.wikipedia; transfered to Commons by User:Kelly using CommonsHelper.
Date	2005-12-11 (original upload date)
Author	Original uploader was Redvers at en.wikipedia
Permission (Reusing this image)	Released under the GNU Free Documentation License.

[edit]

v, hors-texte:

numerous works were plagiarized while writing this text, in terms of ideas or turns of phrase, which the author attempted to imitate. Lyotard was wrong: a proper noun is as interminable and connotative as a word like "bureaucracy" or "desire."

Likewise: "Lipton's Tea," "Amanda July," or "General Tso's Chicken" appear as operators in the index,

what is the effort of a language? something that disperses an image. since most sources have been rewritten and are no longer recognizable, the original page references are omitted or part of a page range that suggests the frame in which the passage was released into the present text,

no ambient citation is a caricature of itself,

vi, BLOG:

a complete, unannotated list of books read and sampled while this ms. was being compiled is available at

ambientfictionreading.blogspot.com

vii, blerb and spin-offs:

a book to accompany this book, entitled *blerb*, is available for $15 at lulu.com

viii, product placement:

a book, entitled *i like*, listing all products that the authors were influenced by or are included in this production is available at lulu.com for $17. since the book is an extension of the authors, the multiple authors' environments, which is regarded as the sum of local branding devices, this publication constitutes the picture book within the picture book of a novel. sample entry listings include pabst blue ribbon beer, ikea candles, wd-50, stephano povirano's 'soft watch' for alessi, the seasonal menu at alain ducasse (essex house), blackspot 'unswoosh' boot, lady grey tea (in the turquoise, single serving packet), and the droog design 87 lamp, etc. a full color limited-edition (500 copies) version of this book is also available on a graduated pricing scale beginning at $500 from lulu.com

revenue models: this book is printed in an edition of 300 and simultaneously launched as a web site (tba)

the book's cost has been set by the publisher. since the authors of this text were not paid for the contributions to the product, it was determined to launch the book simultaneously in multiple formats and distribution modes: an on-line format available for free, as well as a paid print version to be sold by Zaesterle Press, a limited numbered edition (20, price tba) with either an original post it or note work, and, when the edition is sold out, a paid print version on lulu.com

such a tri-polar revenue model is "to pay for outgoing articles (dissemination) rather than incoming articles (access)." (Peter Suber). In this sense, the cost of dissemination is inseparable from costs of research,

> " a professor, for example, regularly writes scholarly articles and submits them to scholarly articles because he or she is not being paid by reader but by his institution, and this frees the writer to produce whatever work he or she pleases. In this case, the work with various search engines employed in the collaborative texting of this work, as well as the members of the Asian American Writer's Workshop who took a class with a teacher and who co-wrote this text, agreed to release the material into the public domain where distinctions between literary production and class-room production were regarded as analogous to that between a professor and a scholarly journal " < (Suber, op. cit.)

ix, to be determined (Powerpoint Version!)

x, the index has a truth-corroborating value,

& I or you believe

this can be read in two or three hours or "two or three days" max

&

our feelings were made by hand inside a very soft index

SMS

We walked into the theatre. Heath was the usher and worked at the museum part time so we didn't have to pay. He was talking but not saying anything. He was Amer

ican but not Australian. He was wearing green corduroy trousers but he was not wearing black leather. Someone said oh my
He was extremely muscular but strong.

He reminded me of perfume or organic yellow tail or Chow Yun. Someone said oh shit. He was American not Chinese. He looked at us but wouldn't look back when we

caught his eye. He looked like he had had plastic surgery after a heart attack, His eyes were half open. I imagined Chinese characters. They were like graffiti

made out of slits that had been heraldic symbol. They looked away.
They were correspondences. They were oceanic with pencils marking them up into feed. They we

RSS

re disco and house. They were into slits
I could hear them wrtng blgs,

Heath is beautiful. And then he was a wheel,

The configuration was 70 16 bit characters
including spaces,

They could not see the main lobby with its long
sight lines. Everything was an empty as shit
corporate space transplanted into an art museum
i.e

. MoMA was a doppelganger, and then he was a
GSM 7-bit alphabet

HEATH

emitted a depth of field. As the architect
noted, it was a depth of field where MoMA shit
looks like a perpetual tabloid publication.
Heath looked like he was having (cut to caption
level)

a heart attack but he was practicing Flying
Crane position.

He was chewing something smokeless. C.

He was thinking of Christmas in the PRC.

He was not dead yet but he was,

I adjusted his hat and made a series of tonal
color corrections. The image was too light for
New York Magazine but it was ok for the web,

Earlier someone had been standing before two
quintessential texts of post-war American
abstraction, Jackson Pollock's Blue Lavender
and de Kooning's Big Red in the 3rd floor
galleries. The galleries were slow that day
like an obituary and the paintings looked
inferior to life. They say that a death is
inside a medium or not,

Just before we walked past Jackie I saw a
poster of Humphrey Bogart from The Big Sleep.
Up until around that moment, which I had
mistakenly thought of, there was something
circular in my eyesight: it resembled Mode
Selector or MGMT at Cielo (11)

I didn't know what it was it had been my
favorite movie, it came up to me. It was after
Vertov's Man with a Movie Camera

I mean
Broke Back

The news of his condition was relayed by his
masseuse at 3:31 and transmitted to a friend in
Los Angeles. I got an SMS at 4:52. We left
theatre 1 immediately and took the E train
downtown. My mother called me because she knew
I loved him,

A few images surfaced on cell phones later that
evening. Two postings on Gawker appeared that
day,

One was of a couple in Shanghai and the other
was shot in Brooklyn, around a brownstone he
shared with his former wife,

More images surfaced. He looked all around me,
like the air I was in. By then we were dancing
at Butter. I felt rain from the second source.
I believe it was the sound source. It may have
been someone emptying a bong. I did not know if
I had been fucked. I woke up to the incoming
SMS. I had cut my hair. I looked at myself in
the mirror and checked my phone. I pushed
through the room and found her eating raisins
on a sofa,

The friend in California called a private security service in New York. They were in Soho. The EMS had been alerted and arrived at the same time.

Two paramedics go up and flip open a gurney like body builders. One of them is a model. One of them is a body builder,

A bunch of taxis are waiting outside the lobby. Someone who used to live in the condo posts a sign on the front door of 421 Broome: HE IS NOT HOME,

Meanwhile suds,

his or her perfume glowed hair

Mischa Barton appears because she is an appearance

A hundred long distance runners appear to be collapsing at once into something

"unlike a stone" (email)

Hundreds of would be actors, people from nearby restaurants, some NYU students, and fans assemble. The crowd feels professional like the remake of a documentary. Someone comes up to me and asks, "Are you Todd? Are you Todd Haynes?" And then, all my interest in the evening passes on a cell phone,

Meanwhile they were blogging and RSS feeding the time the body was removed

there were crowds outside the building. They were texting image ooops,

The economic operation was a search engine, part SMS, part poem, part paid art review, part installation based practice, part retrieval system, part polemic. The writing of a news event like an art installation is indiscriminate, alternate, short ubiquity. Like SMS, it's a place where desires are ranked and collapsed (contributor's page) without angst,

i.e. seven individuals worked to this. One person requested that they be listed under a pseudonym. Certain materials pertained to CIA classified files, to the establishment of nuclear testing in the south Pacific, and to the testing of various SAM missiles launched from the Kwajaelein Islands in the early 80's,

After various post free-trade summits and inflammatory tactics rooted in protests lodged at Genoa and Seattle, it is no longer useful to think of a protest as redirected labor but an image called to do what was [no longer] thought or written about it, when everything in our era shows zero geographic deviance

it is alleged that roaming customers rarely received bills abroad

no messages were dropped

This disco but what I mean by this is an orphanage in Australia or a homeless shelter club in New York in the meat packing district. They shine the lights under the body. They are filled with branches. They take the arms and fold them inside the sack. They take the clothes and fold them into a neat pile and then wrap a string (a set) of Christmas lights around it so that clothes, a bunch of designer clothing, looks like a hand-made Christmas tree,

And this is plainly beautiful. She sticks a pair of Carpe Diem boots into the middle of the tree. She lights a candle and burns the shoe. Then she kisses the tree,

PROTEST MP3

lyrics by anonymous

Thus, one of these formats goes by the name "attention span," which like earlier forms of spectatorship (sports attendance)is subject to syntactical searches and indexing by corporations,

As anyone who has an attention span today knows:

1) everyone has an attention span

2) "an algorithim does not remember where it has been"

3) An attention span produces things that interest us and not the other way around. Thus every attention span is a form of labor whose aim is to produce surplus value. We own our own capacities for producing attention, in the way that workers once owned arms and legs and with them produced iron hoops or steel forks. The attention span is an image and the image is trafficked

4) memory is a species not of correspondence but of frequency. It is no longer enough to say that one remembers but at what frequency does one remember something over and over again, therefore remembering is a specific (ratio) involving forgetfulness

It is not surprising that one feels most detached from the things one is most interested in or that one is rarely surprised by anything one sees on the Internet. Most labor today is mediated via SMS or search engine, which is supplanting broadcast networks, video gaming software, the Hollywood studio system as well as corporations as the chief organized labor format

WHITE OUT EDITORIAL REVIEW

For instance, it is a good idea not to take it for granted that there is a macrosocial system on the one hand, and bits and pieces of derivative microsocial detail on the other.
—John Law

This is to say in quotation marks that the market is frozen or exists as an "unlimited edition."

Look at this:

the partially frozen media event/mythologized story of the Hamster's Nest, as relayed in the pages of *New York Magazine*: artists ~~Dan Colen, Dash Snow~~ and cohorts, one of whom happens to be a photographer, "invade" a hotel room, shred as many phonebooks as they can get hold of, pull down drapes and bedding, run the water, get naked and take as many drugs as they can—heroin, coke, mushrooms, LSD, whatever—until they *feel like* hamsters. The hamster uses shredders produced by DestroyIt and Shredfast and pollutes high-end hotel rooms overlooking the ~~Thames~~. This hamster is downwardly engineered to become a naked (second-order) hamster that lives in a pile produced by shredding the oldest, machine-printed social networking Bible of the telecommunications era.

The Hamster's Nest is a material object packaged as "youth event" and distributed across media platforms, one of which is *New York Magazine*. Originality of production becomes the "clumsy paraphrase" (squalor) of networked redistribution. People remain stubbornly difficult to white out in a digital culture, as with YouTube or Facebook where social networks become theatre and text reverts to the oldest form of truncated, telegraphic, obscene, and ephemeral forms: lyric poetry and/or interior monologues directed to a "chorus" of social cohorts. MySpace is visual performance theatre where low-quality, low-tech, hand-made images are circulated with nominal external controls. In this version of digital romanticism, standardization and generic production are reprogrammed with "uncensored" complexity, static, noise, difference, human hand, accidents, etc. What is no longer a frozen moment when everything in the culture is frozen or reverts to it, even in a moment of hedonism?

In this system, creating content is less useful than passing on existing content or re-creating a context for re-use. Plagiarism, despite its

"contested normative significance"[8] is one parameter to define this recontextualizing mode. Ditto with outsourcing or image defamiliarization. Having sex changes the group dynamic. Plagiarism like being a hamster is ecologically correct but often socially and legally unacceptable and sex is a private matter until mediated. Thus plagiarism, like sex, is conscious and quasi-private in our era, unlike Shakespeare's. Both plagiarism proper (unacknowledged appropriation) and sanctioned appropriation redeem the individual from the market's branding mechanisms. Much literature today is principally a rebranding or packaging device, as *How Opal Mehta Got Kissed, Got Wild, and Got a Life*, textbooks, packaged books, and celebrity books all make clear.

Standardized culture notwithstanding, ideas cannot be protected; only their medium or form. Digitalization affects the idea of form and medium, and thus with ideas as well, which turn out to be media specific and format dependent. Every image has a material substrate. The cheap inks used by *New York Magazine* produce extremely narrowband images. On line, the digital substrate of an image is subject to increasing potential for falsehood and distortion.[9] As hyper-anemic cinema, the images from *New York* are implicitly understood by an "image industry" that subsumes art, fashion, advertising etc. into a single "event" networked across print and non-print platforms. Networked = distributed through a single, generic, vaguely distorted or anamorphic cinematic format. This format looks like reading i.e. reading is processed no longer as textual reproduction but as a reproducible medium transpiring simultaneously across multiple platforms. This is true for *Politico*, which self-bills as a "multimedia news organization" or "multimedia "title,"[10] as well as a host of other niche or hyper-local journalism products like *Thrasher*, a skateboard publication that is also a "source" of predominantly "web-based" content. Tom Rosenstiel, who heads the Project for Excellence in Journalism, reads *Politico* as a "new economic model of a specialized site, where journalists can be entrepreneurial," and where Congress, regarded as advertising base, can be approached at a fraction of the cost of conventional print advertising.

As cinematic display, the magazine/book today functions vestigially i.e. most people who read them are looking at the titles of a movie very slowly, i.e. with slightly more retention than film images. Retention studies indicate that students who read books on computer screens forget or mis-remember content at twice the rate of conventional readers. In Kindle, book pages (software- simulated book pages i.e. a GUI mimics a photographed page) morph into cinematic images that move in horizontal succession as slowly as the retina once scanned library shelving systems. Books, like heraldry of an earlier era, now comprise a "floral border in the garden of history." (*Wikipedia*, "Heraldry"). People don't read text so much as look at it or download multiple reading formats for text. Such practices are not new to ebook reading: skimming, fanning, page flipping, reading books about books, blurb reading, browsing or locating a book in a spectrum of colors, binding styles, shelf-heights, and library floors, or even simple forgetting, etc., constitute earlier non-reading, pre-digital formats of text processing.

Ebooks dramatize that no one reads a book word for word, where reading is regarded as a format of forgetfulness. Such a project, romanticized since the voice-to-scroll and scroll-to-codex transitions, was never accurate; the retina processes textual matter by silent reading, by jumping from one letter/word group to another in what are termed saccadic leaps. All reading

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[8] Richard Posner, *The Little Book of Plagiarism* (New York: Pantheon Books, 2007), 9.

[9] The "addressability" of and distortion intrinsic to digital images is beyond the scope of this article. See, for example, Friedrich Kittler, "Computer Graphics: A Semi-Technical Introduction," Trans. Sara Ogger, *Grey Room* (Winter 2001): 30-45. Kittler notes: "…digitalization, in terms of our perception, always also means distortion. The crackling noise, or, technically speaking 'quantization hiss' looming in digitally recorded music occurs in computer images as a stepped effect or interference, as an illusory discontinuity or continuity" (33).

[10] http://www.editorsweblog.org/analysis/2007/02/part_2_the_politico_multimedia.php. Accessed July 11, 2008 12:42 PM EST.

is format-dependent scanning i.e. controlled forgetting. The "youth event" that is the Hamster's Nest is a composited and scanned magazine article trumped to look DIY/analog (i.e. non-machinic, anti-Bauhaus) and collapsed into a filmic distribution apparatus that looks retro. This short band, narrowcast system outlines the degradation of traditional print forms. It must be noted that "SMS is the fastest form of telecommunications – faster than e-mail, faster than voicemail, faster than a voice call, faster than using a Blackberry, faster than IM instant messaging. And SMS is the most private form of communication." [11] Moreover, there is no "geographic deviance in SMS use." Just as texting has largely replaced email for anyone under the age of 27, so have the visual distortions and precise addressability of web-based imagery superceded cinema, which looks as retrograde as 70s magazine work. Layout, another antiquated medium, tells the reader: "what was once impromptu is now (just frozen) in cheap ink." Years from now, people looking at pages 47-9 of the article will think "Photoshop = found poetry" or originality = //http: ready-made. The pictures lack human privacy. They do not seem interchangeable or addictive. Moreover the economics of SMS are compelling:

"Korean youth say they never use e-mail except in contacts with their elders like a boss at work. And the latest survey from the USA this June by ComScore Metrix found the same results, with American youth preferring **SMS**, and saying "**e-mail is, like so yesterday.**"__And yes, while every e-mail session is free (or seems free), and each **SMS** text message is separately charged - even if bundled - at a global average of near 10 cents per message, the use of **SMS** has exploded beyond the wildest dreams of any **SMS** product managers of any equipment vendors and operators. Today, **SMS** traffic is worth over 70 Billion dollars. That is over 30 times more than total e-mail revenues worldwide."[12]

11

http://209.85.165.104/search?q=cache:fgqLq0OQAp4J:communities-dominate.blogs.com/brands/2006/10/like_sms_before.html+catholic+university+leuven+sms&hl=en&ct=clnk&cd=9&gl=us&client=safari. Accessed July 11, 2008 3:23 PM EST.

12 Ibid.

The spectrum of available dyes and the sharpness of an image are technological conditions that define and defy (acknowledgments of) blindness. The human eye can see upwards of 30000 color tones comfortably but the hues produced by inks are limited to less than 25% of those. Moreover, certain hues of red can be reproduced only with vegetable dyes obtained from particular Asian plants, making the reproduction exorbitantly expensive and subject to inordinate desire. Certain things in culture are designed to be *hard* to see. As technology changes and shifts in natural resources occur certain colors go extinct or enter the stage as a new range of possible appearances. Thus in looking at a photograph, book, or web page, either something is generic or it is not right. Staring at a book should be like staring at a parameter for a meta data container or a traffic signal's operations. The book no longer has to imitate cinematic formats. You shouldn't see anything when looking at a book except it's a uniform, standardized blinking.

In Japan, the article from *New York Magazine*, sent to a different printer, would look different, ancillary, even awkward in the way that tropical cultures once looked to Gauguin; the difference is platform-based rather than anthropological: faces and expressions would appear pinkish and too bright, like a cartoon with no shadows, and white expanses of paper would look cleaner, more sharply defined like sunlight passing through salt crystals or snowflakes. In Europe the event would appear "cooler" and less instantiated, more conceptual, like the documentation for an event that it resembles. In the 50's, in America, pictures would be warmer and muddier, like flickering, super-8 footage of the Viet Nam war. Like an earlier moment in sports distribution to a mass audience, which it mimics (the AFL comes to mind), the Hamster's Nest is a privatized sporting event that lacks a paying audience and a regular schedule. From a spectator (end-user) stand-point, it is unattendable. The art world responds as "invisible" sponsor. The Hamster's Nest is not an event in the conventional sense; it is a cultural blind spot inconceivable except as pre-existing self-documentation i.e. tagged for syndication or instant signaling. It is best compared not to an art object but to a Japanese

kanban (看板)comprised of "visual puns, calligraphy and ingenious shapes," a kind of *Poka-yoke* (ポカヨケ) in a logo, one employed to "define the trade and class of a business or tradesman. Often produced within rigid Confucian restrictions on size and color, the signs and seals are masterpieces of log and symbol design." (*Wikipedia*, "Kanban"). Logos vary in strength: from the attenuated (corrupt) logo of the Hamster's Nest to the more strenuously perfected logos (paintings as fabric works) fabricated by Murakami.

In response to corporate objects, commercial broadcasting networks, and official and regulated distribution on the one hand, and unique, hand-made "original" art on the other, comes a quasi-revisionary model for aesthetic production (narrowcasting) and the 'making of an artist': the loose DIY collective known as the shared web, where information is the fluid, personal, at times bodily, set of boundaries that are perceived to no longer "efficiently" contain it. In this schema, existing mass market items are co-opted and personalized and re-sold or re-distributed in unsanctioned or unofficial networks with no discernible inventory, as well as zero down time, transportation, and wait time. Product defects are eliminated because they are converted into the finished product, with no discernible difference between waste (*muda*) and non-waste items. This re-produced product inverts market mechanics: it looks "hand-made," has been branded with a personal tag rather than logo, appears to be authored by a group, suggests communal craft directed at cult objects, gives off the appearance of being informally propagated in large or undetectably small quantities rather than officially distributed in limited editions, and often comes scripted or defaced with rumor, graffiti, cut-ups, gossip, the utilization of a few Asian prostitutes (racism + prostitution = cultural use value), and the escape of bodily fluids—all apparati useful, since at least Warhol's day, for informal myth making in the body work mode.

Thus Ryan McGinley's photos of a social network, e.g. the Hamster's Nest, suggest that bruising the media lens takes form as grainy, under or over-exposed photographs of social activity: bodies frolicking or vomiting (temporary visible phenomenon produced by the body and appearing on the body's skin) or made visible in what looks like the cell phone-induced-photo ecstasy unwinding around a Morrissey concert. Such loosely planned non-media media events are equated with social movements, regarded as a stage for a localized visual vocabulary of cultural forms that have yet to become genres (house music, road trips, rock concerts). Images of youths in trees = group poems. McGinley's photographs capture people melting into a social space. His one-of-a kind, "private media" photographs replicate the surreal and rational ways the media "authors," aggrandizes, fetishizes, and diffuses events ~~that seem to be ours~~. Or to be more specific, the media produces people who have the leisure time to produce images of themselves. Such images "labor," i.e. produce value. The style of the work calls attention to the "obvious shoddiness" that marks plagiarism generally in the for-personal-use sphere. Such distortions are a deliberate effect engineered into the product; they communicate a message as sure as any 30-second commercial.

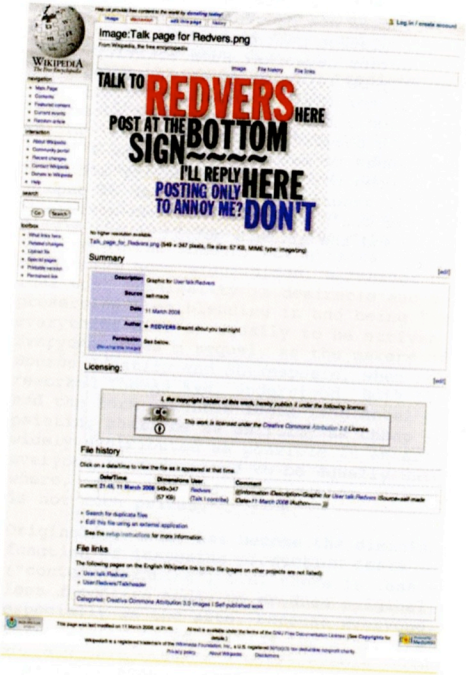
Thus, hands-on, craft modes are transferred from production to distribution. At one extreme, the workshop products of artists like Murakami or Koons reproduce and celebrate the last surreal bit of life in a post-consumer object—designer handbag, cast balloon sculpture—as it is re-distributed into an art afterlife. At another extreme, in an image-based world, duplicity and authenticity require bruising an image so the overall process of production/duplication looks like an accident or a blip on the surface of conventional mass distribution techniques, as for example, when an artist subjects digital images to consumer-based, small-scale printing techniques, sets up an expiration date for a gallery, engages in ultra-small scale or one-off publishing, or re-distributes material into an existing "context" that guarantees its eventual demise or short circuit. Such publishing or art making is achieved via readily available inkjet printers and the like, but any writing or reproduction mechanism can be used: typewriters, mimeograph machines, samplers, video game architecture, magazines, antiquated mediums like poetry, or software, etc.

Originality is the last remaining waste product (*muda*) of creative practices and remains to be eliminated within aesthetic production and/or distribution systems. Originality traditionally destabilizes group functioning (e.g. the literary canon, the factory floor, a circle of close friends) and creates avant-garde (i.e. unsellable or unthinkable) works. The key today is to make originality consonant with local (and global/networked) group functioning, a tactic codified with the Toyota Production System and other lean production technologies as early as the 70s as they replaced vertical integration formats. Even in a universe that would seem its opposite, the tradition-bound system of law, no judge makes law his slave; he merely affords it a direction in which it can be applied. (Posner) Likewise in the realm of information or art production: artworks are the group's bonding mechanism, part of its smart intelligence, regarded as an economic/distribution function. Notions of plagiarism and originality are rife in our culture at the moment, but attacks on plagiarism seem wrong-sided, warranted by the idea that originality is desirable and worth preserving when blending in and being like everything else is equally to be striven for. Everyone loves a sequel, as the makers of the *Bourne Identity* and Shakespeare, when he reworked Thomas Kyd, understood. Both the ideas and the form of those ideas in a novel or in a painting shall be as uniform, as cheap and as widely distributed as possible in an era where everyone is understood to be equally unique and where, as in the legal profession, "originality is not much prized."[13]

Originality today has become the diminished function of lessening production costs ("content scraping") i.e. there is less and less *incentive* today to produce original works, especially in the arts, because everyone, particularly those *outside* the arts, are doing so. And this creates a considerable incentive, especially among artists, to plagiarize works by others, works that already exist and were produced by those formerly considered to be non-artists. Or to put it more simply, as the price of originality has gone way down (everyone an artist), the price of plagiarism has skyrocketed—even if, in the end, plagiarism has costs that are nominal, illusory, and often gratuitous when stacked against the no-less illusory concept of "originality." Regarded thus, plagiarism is a rear guard deterrent like the tactic of disabling right clicking on websites, both of which are designed to protect notions of originality and individual authorship that are presently in decline. What after all is the true, economic "cost" of plagiarizing clearly unoriginal work whose value is *increased* not decreased by further (uncited) circulation patterns or by syndication across networks? Such activity should probably be regarded as value-adding rather than either theft (removal of value) or fraud (deception), the two crimes most closely associated with plagiarism. At any rate, plagiarism ceases to matter very much in a culture that does not prize originality and where value is generated by the number of page views. Here it would seem that the non-artists got it right and the artists got it plagiarized.

[13] Posner, 22.

What was once formless is now redundant. On the evening of January 25, I watch Michael Haneke's *Funny Games* and transcribe the results in a single viewing, without pausing to correct typos or rehear what I had not been able to retain,



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***
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password: your@login
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cd etext90 through etext99 or etext00 through etext02, etc.
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get or mget [to get files. . .set bin for zip files]
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THE DIARY OF SAMUEL PEPYS, ESQ., F.R.S.

FROM 1659 TO 1669

WITH MEMOIR
Edited by LORD BRAYBROOKE

Pepys' spelling and punctuation have been left as they were in the printed text.

The copy from which this etext was taken was published in 1879 by Frederick Warne and Co. (London and New York), in a series called "Chandos Classics."

PREFACE TO THE PRESENT EDITION.

The Celebrated work here presented to the public under peculiar advantages may require a few introductory remarks.

By the publication, during the last half century, of autobiographies, Diaries, and Records of Personal Character; this class of literature has been largely enriched, not only with works calculated for the benefit of the student, but for that larger class of readers--the people, who in the byeways of History and Biography which these works present, gather much of the national life at many periods, and pictures of manners and customs, habits and amusements, such as are not so readily to be found in more elaborate works.

The Diary and Correspondence of John Evelyn, published in the year 1817, is the first of the class of books to which special reference is here made. This was followed by the publication, in 1825, of the Diary and Correspondence of Samuel Pepys, a work of a more entertaining character than that of Evelyn. There is, moreover, another distinction between the two: the Diary of Pepys was written "at the end of each succeeding day;" whereas the Diary of Evelyn is more the result of leisure and after-thought, and partakes more of the character of history.

Pepys's account of the Great Fire of London in 1666 is full as minute as that of Evelyn, but it is mingled with a greater number of personal and official circumstances, of popular interest: the scene of dismay and confusion which it exhibits is almost beyond parallel. "It is observed and is true in the late Fire of London," says Pepys, "that the fire burned just as many parish churches as there were hours from the beginning to the end of the fire; and next, that there were just as many churches left standing in the rest of the city that was not burned, being, I think, thirteen in all of each; which is pretty to observe." Again, Pepys was at this time clerk of the Acts of the Navy; his house and office were in Seething-lane, Crutched Friars; he was called up at three in the morning, Sept. 2, by his maid Jane, and so rose and slipped on his nightgown, and went to her window; but thought the fire far enough off, and so went to bed again, and to sleep. Next morning, Jane told him that she heard above 300 houses had been burnt down by the fire they saw, and that it was then burning down all Fish-street, by London Bridge. "So," Pepys writes, "I made myself ready presently, and walked to the Tower, and there got upon one of the high places, and saw the houses at that end of the bridge all on fire, and an infinite great fire at the other end of the bridge." On Sept. 5, he notes, "About two in the morning my wife calls me up, and tells me of new cries of fire, it being come to Barking Church, which is at the bottom of our lane." The fire was, however, stopped, "as well at Mark-lane end as ours; it having only burned the dyall of Barking Church, and part of the porch, and there was quenched." This narrative has all the advantage of being written at the time of the event, which kind of record has been pronounced preferable to "a cart-load of pencillings." Of this very attractive particularity is

the Diary of Pepys, which is here submitted to the reader in the most elegant and economical as well as complete form.

Of the origin of this work, details are given the accompanying Preface, by the noble Editor--Lord Braybrooke. The diarist--Mr. Secretary Pepys--was a great virtuoso in collections of English history, both by land and sea, much relating to the admiralty and maritime affairs. He gathered very much from records in the Tower, had many fine models, and new inventions of ships, and historical paintings of them; had many books of mathematics and other sciences; many very costly curiosities relating to the City of London, as views, maps, palaces, churches, coronations, funerals, mayoralties, habits, heads of all our famous men, drawn as well as painted, the most complete collection of anything of its kind. He was a man whose free and generous spirit appeared in his pen, and his ingenious fancy at his finger's end.

The original MS. of the Diary, which gives so vivid a picture of manners in the reign of Charles II., is preserved in Magdalene College, Cambridge; it is in six volumes, containing upwards of 3000 pages, closely written in Rich's system of shorthand, which Pepys doubtless adopted from the possibility of his journal falling into unfriendly hands during his life, or being rashly communicated to the public after his death. The original spelling of every word in the Diary, it is believed, has been carefully preserved by the gentleman who deciphered it; and although Pepys's grammar has been objected to, it is thought that the entries derive additional interest from the quaint terms in which they are expressed.

The period of the Diary was one of the most interesting and eventful decades in our history. We have here the joyous pictures of the Restoration, as well as much about "the merry monarch," his gaieties and his intrigues. The Plague of 1665, with the appalling episodes of this national calamity, is followed by the life-like record of the Great Fire, and the rebuilding of London. Then, what an attractive period is that of the history of the London theatres, dating from the Restoration, with piquant sketches of the actors and actresses of that day. Pepys, in his love of wit and admiration of beauty, finds room to love and admire Nell Gwyn, whose name still carries an odd fascination with it after so many generations. In those busy times coffee-houses were new, and we find Pepys dropping in at Will's, where he never was before, and where he saw Dryden and all the wits of the town. The Diarist records sending for "a cup of tea, a China drink he had not before tasted." Here we find the earliest account of a Lord Mayor's dinner in the Guildhall; and Wood's, Pepys's "old house for clubbing, in Pell Mell,"--all pictures in little of social life, with innumerable traits of statesmen, politicians, wits and poets, authors, artists, and actors, and men, and women of wit and pleasure, such as the town, court, and city have scarcely presented at any other period.

Shortly after the publication of the Diary, there appeared in the Quarterly Review, No. 66, a charming paper from the accomplished

pen of Sir Walter Scott, upon this very curious contribution to our reminiscent literature. Sir Walter's parallel of Pepys and Evelyn is very nicely drawn. "Early necessity made Pepys laborious, studious, and careful. But his natural propensities were those of a man of pleasure. He appears to have been ardent in quest of amusement, especially where anything odd or uncommon was to be witnessed. To this thirst after novelty, the consequence of which has given great and varied interest to his Diary, Pepys added a love of public amusements, which he himself seems to have considered as excessive." "Our diarist must not be too severely judged. He lived in a time when the worst examples abounded, a time of court intrigue and state revolution, when nothing was certain for a moment, and when all who were possessed of any opportunity to make profit, used it with the most shameless avidity, lest the golden minutes should pass away unimproved.

"In quitting the broad path of history," says Sir Walter, "we seek for minute information concerning ancient manners and customs, the progress of arts and sciences, and the various branches of antiquity. We have never seen a mine so rich as the volumes before us. The variety of Pepys's tastes and pursuits led him into almost every department of life. He was a man of business, a man of information if not of learning; a man of taste; a man of whim; and to a certain degree a man of pleasure. He was a statesman, a BEL ESPRIT, a virtuoso, and a connoisseur. His curiosity made him an unwearied as well as an universal learner, and whatever he saw found its way into his tables. Thus, his Diary absolutely resembles the genial cauldrons at the wedding of Camacho, a souse into which was sure to bring forth at once abundance and variety of whatever could gratify the most eccentric appetite.

"If the curious, affect dramatic antiquities--a line which has special charms for the present age--no book published in our time has thrown so much light upon plays, playwrights, and play-actors.

"Then those who desire to be aware of the earliest discoveries, as well in sciences, as in the useful arts, may read in Pepys's Memoirs, how a slice of roast mutton was converted into pure blood; and of those philosophical glass crackers, which explode when the tail is broken off (Rupert's Drops) of AURUM FULMINANS, applied to the purpose of blowing ships out of the water; and of a newly contrived gun, which was to change the whole system of the art of war; but which has left it pretty much upon the old footing. A lover of antique scandal which taketh away the character, and committeth SCANDALUM MAGNATUM against the nobility of the seventeenth century, will find in this work an untouched treasure of curious anecdote for the accomplishment of his purpose."

PREFACE TO THE ORIGINAL EDITION.

In submitting the following pages to the Public, I feel that it is incumbent upon me to explain by what circumstances the materials from which the Work has been compiled were placed at my

disposal. The original Diary, comprehending six volumes, closely written in short-hand by Mr. Pepys himself, belonged to the valuable collection of books and prints, bequeathed by him to Magdalene College, Cambridge, and had remained there unexamined, till the appointment of my Brother, the present Master, under whose auspices the MS. was deciphered by Mr. John Smith, with a view to its publication.

My Brother's time, however, being too much engrossed by more important duties to admit of his editing the work, the task of preparing it for the press was undertaken by me at his request.

The Diary commences January 1st, 1659-60 and after being regularly kept for ten years, it is brought to a sudden conclusion, owing to the weak state of Mr. Pepys's eyes, which precluded him from continuing or resuming the occupation. As he was in the habit of recording the most trifling occurrences of his life, it became absolutely necessary to curtail the MS. materially, and in many instances to condense the matter; but the greatest care has been taken to preserve the original meaning, without making a single addition, excepting where, from the short-hand being defective, some alteration appeared absolutely necessary. It may be objected by those who are not aware how little is known from authentic sources of the History of the Stage about the period of the Restoration, that the notices of theatrical performances occur too frequently; but as many of the incidents recorded, connected with this subject, are not to be met with elsewhere, I thought myself justified in retaining them, at the risk of fatiguing those readers who have no taste for the concerns of the Drama. The general details may also, in some instances, even in their abridged form, be considered as too minute; nor is it an easy task, in an undertaking of this sort, to please everybody's taste: my principal study in making the selection, however, has been to omit nothing of public interest; and to introduce at the same time a great variety of other topics, less important, perhaps, put tending in some degree to illustrate the manners and habits of the age.

In justice to Mr. Pepys's literary reputation, the reader is forewarned that he is not to expect to find in the Diary accuracy of style or finished composition. We should rather consider the Work as a collection of reminiscences hastily thrown together at the end of each succeeding day, for the exclusive perusal of the Author.

The Journal contains the most unquestionable evidences of veracity; and, as the writer made no scruple of committing his most secret thoughts to paper, encouraged no doubt by the confidence which he derived from the use of short-hand, perhaps there never was a publication more implicitly to be relied upon for the authenticity of its statements and the exactness with which every fact is detailed. Upon this point, I can venture to speak with the less hesitation, having, in preparing the sheets for the press, had occasion to compare many parts of the Diary with different accounts of the same transactions recorded elsewhere; and in no instance could I detect any material error or wilful misrepresentation.

The Notes at the bottom of the pages were introduced to elucidate obscure passages; and I have been tempted occasionally to insert short Biographical Sketches of the principal persons who are named, accompanied by such references as will enable the curious reader to inform himself more fully respecting them. In some instances I experienced considerable difficulty in identifying the individuals; but I trust that the notices will be found, on the whole, sufficiently correct to answer the object intended.

In justice to the Reverend John Smith, (with whom I am not personally acquainted,) it may be added, that he appears to have performed the task allotted to him, of deciphering the short-hand Diary, with diligence and fidelity, and to have spared neither time nor trouble in the undertaking.

The best account of Mr. Pepys occurs in the Supplement to Collier's Historical Dictionary, published soon after his death, and written, as I have reason to believe, by his relative Roger Gale. Some particulars may also be obtained from Knight's Life of Dean Colet; Chalmers's Biographical Dictionary; Cole's MSS. in the British Museum: the MSS in the Bodleian and Pepysian Libraries, and the Cockerell Papers.

BRAYBROOKE. Audley End, May 14th, 1825

. Bookstein, Abraham. 1990. "Informetric distributions, part I: Unified overview". *Journal of the American Society for Information Science* 41: 368–75.

Klass, O. S., Biham, O., Levy, M., Malcai, O., & Soloman, S. 2006. "The Forbes 400 and the Pareto wealth distribution". *Economics Letters*, 90, 290-295.

Autobiography –
born in Laramie, WY,
moved to Tokyo, Japan
at age 1½. Went to
Seisen International
School. Got a D in handwriting
in 3rd grade. Moved to
Seattle, WA at 12 yrs old.
Studied to be a ballet
dancer until high school.
Went to college & decided to
be a poet. Lived on a
mountain in WA state for a
year. Became obsessed w/
tango for a few years. Moved
from San Fran to NYC in 2004.

HELENA is a person.
She has lived in many
houses.

HELENA ZHANG
20
STUDIO ART, VIDEOS
CHINESE AMERICAN
SPORADIC READER

AUTOBIOGRAPHY

0. Davis, CA
1. St. Louis, MO
2. Queens, NY
3. Taipei, Taiwan
4. Queens, NY
5. Cambridge, MA
6. ~~[illegible]~~ Queens, NY
7. Valencia, CA
8. Queens, NY
9. Taipei, Taiwan

Made in Taiwan. My family moved to the States when I was 6. I lived in Houston, LA, Baltimore, and Sacramento growing up. I studied English at Yale, then went on to law school. I retired from an illustrious legal career after 10 months. Now I'm working at a nonprofit in Chinatown. I've gained 15 pounds of happiness from all the Chinatown lunches

Ina Lee
37
Doctoral Candidate
Anthropology
Chinese Literature Studies
State of Exception
Film Fragment!
Tan's poetry classes my / 2th

Tan hello
hope this
helps.
Ina

IMMIGRATED TO THE U.S. FROM KOREA WHEN I WAS 11 YEARS OLD. FOR MANY YEARS I DREAMT OF RETURNING TO KOREA BUT EVENTUALLY GOT USED TO LIVING HERE. I MOVED TO NEW YORK IN 2006, AND I REALLY LIKE IT HERE; I FEEL ALMOST AT HOME IN NEW YORK. I DON'T WRITE REGULARLY, ONLY WHEN I FEEL THE URGE TO WRITE. RECENTLY I'VE BEEN FEELING THE URGES MORE TO WRITE, TO DRAW, ETC.

I immediately don't like the flourescent lighting, and ask Anjali to help me move tables towards the stage, nearer the stage lights. For some reason I want the room more incandescent than it is. As weeks progress, I realize I have some fetish about "already" but I do not realize this till I throw out the materials months after they have ended. At that point I regret my actions and email everyone asking them to rewrite index cards and mail them to me.

Anjali finds me a lamp. She hands me a map of the Fashion District. We haul the lamp over and point it to the ceiling and I turn on the incandescent lights so they shine around a table. I leave the flourescent lights on. I think about a movie theatre with lights turned up after the movie is over. Anjali has put a pitcher of ice on a table and some plastic cups. There is something uncinematic about the room. Earlier I had passed the store windows of Macy's and saw a display for Vera Wang's new line of informal, inexpensive off the rack clothing "bridal wear." Everyone sitting at the table has a face I associate with the stubbornness of learning, and this will turn out to be perceptually true for bridal wear as well, as I find it more difficult to remember clothing in relation to brand names after two weeks.

ROSTER By 7:15, 9 people I don't know, 7 or 8 of them Asian or part Asian, are sitting around a table. I am confused by my role, my status and my institution. And so the world divides neatly into two things, one a world where things are produced and another where things are distributed. I am nervous. I feel it necessary to introduce something around me (table, chair, ice, light) and this is unnecessarily awkward for me. I am afraid of being alone with either people or something else. And so I need economic mediation. For reasons that are unknown I decide that genre will be the prevailing rationale. They write their bios and names on index cards, and these are handed back to me, each written in a short hand for money.

TABLE The thing we sit around is some sort of fold-away metal table, the kind you see at flea markets or at Christmas church bazaars my mother used to take me to. Two of them are laid side by side. Because there is a stage 6 feet from the tables, the table feels ambiguous, or kicked into place in its location which is corporate. Thus, the enterprise is basically true. And so one of many falsehoods begins. We call this poetry workshop. Something takes place around this table. Its duration is a ruse although time-based. Everyone will move and talk in a time-centric manner, the tables, halogen light, and chairs will move around once a week, so in this way, we will recognize our environment every week, a week which begins and ends on the same day.

TEXTBOOK I ask Anjali to order one book. After looking around on the internet, I decide it shall take the form of something and that it will not be a book but an exchange more topical, more accidental, more workshoppy: Issue no 303 of New Literary History.

Part 2 Outsource

(tba)

Entertainment Story

RSS

Facebook

Myspace

Blog: Heath Ledger - latest breaking news

9:54AM Tuesday January 29, 2008_By Myrddin Gwynedd

Heath Ledger

Blogger Bites Back

- Crocodile Dundee star to taxman: 'Come and get me!', 'Friends' the movie? Dream on...
- Lenny Kravitz denies affair with baseball star's missus, Madonna and Guy's hot date

Brokeback Mountain actor Heath Ledger's death has sent shockwaves across the globe.

The mystery surrounding his untimely passing, coupled with the fact the acting community has lost a remarkable rising talent, bears all the hallmarks of a Hollywood tragedy.

Was his death a result of experiencing too much, too young? Or was it a tragic accident, as his reps are claiming?

The internet is currently buzzing with conjecture, speculation and hearsay on details relating to his death, and separating fact from fiction is a nigh on impossible feat.

And, as always, there's a very fine line between wanting to report and document what's likely to be this year's most dramatic celebrity news, and being mindful of the turmoil his family will be experiencing.

Our celebrity news blogger, Myrddin Gwynedd, picks up the latest developments surrounding Heath Ledger's death.

Latest updates:

Thursday, January 24, 3:30pm: News just in states that five different types of pills were found in Heath Ledger's apartment.

Advertisement

TMZ reports that nearly full pill bottles were identified containing: Anti-anxiety medications Alprazolam (Xanax), Diazepam (Valium), Lorazepam (Ativan), sleeping medication Zoplicone (Lunesta) and the sedative Temazepam (Restoril). All of the drugs were reportedly prescribed to Ledger.

The same website states that paramedics who attended the scene said things looked "normal" when they arrived - which the website is interpreting as meaning there was no obvious sign of any illicit drug use.

3:00pm: Ledger's best buddy, Jake Gyllenhaal, has reportedly been told of his pal's death. The Donnie Darko star, currently filming in New Mexico, has ordered extra security to fend off unwanted paparazzi attention.

Understandably, Gyllenhaal, who is also godfather to Ledger's daughter, is said to be "devastated".

1:30pm: The New York Times is reporting that Diana Wolozin, the masseuse who found Ledger unconscious, called Mary-Kate Olsen before calling 911.

Click here for the details.

12:30pm: No illegal drugs were found in Heath Ledger's apartment, according to NYPD.

Theinsideronline.com also says that tests on the $20 bill which was reportedly found at the death scene concluded there was no drug residue present.

12:45pm: Heath Ledger will be buried in his home town of Perth, Australia.

Sources say the actor's body has now been transported from the New York medical examiner's office, where an autopsy was performed this morning, to the Frank E. Campbell funeral chapel.

The website claims that preparations to ship Ledger's body are now being made.

Michelle Lee, a representative for the Australian consulate, told PageSix.com: "Our consulate has been in contact with his family

and has offered assistance to help fly the actor's body back to Australia."

Meanwhile, Ledger's ex-fiance Michelle Williams is said to be flying in to New York from Sweden as we speak.

10:40am: Paul Browne, Deputy Commissioner for Public Information of the New York Police Department, confirmed the following during a press conference held on Wednesday regarding Ledger's death:

" The deceased was discovered by a masseuse and a housekeeper at approximately 2:45pm (New York time) on January 22.

" The masseuse was there for a regular appointment.

" The deceased was found in his bedroom.

" The deceased was lying on the floor, curled up, at the foot of his bed.

" The deceased was naked and face down.

" There were not pills found scattered around the room as had been previously reported.

" There were some prescription bottles - including prescription sleeping medication - uncovered.

" Police do not know how long the deceased had been in the apartment.

" The deceased was renting the apartment.

" The cause of death has not yet been determined. The determination will be made by the medical examiners office.

Source: Us magazine.com

Meanwhile, the freaks have crawled out of the woodwork...

Ledger's barely been dead a day, and some homophobic religious nuts are already out to tarnish his memory.

Westboro Baptist Church, the group which rose to "fame" for its disturbing "God Hates Fags" campaigns in the US, has announced its intention to picket Ledger's funeral, because its furious he portrayed a gay man in Brokeback Mountain.

Click here to see the Westboro Baptist Church's press release declaring its vicious intent.

10:35am: Veteran actor Jack Nicholson said he cautioned Heath Ledger before his death, The Sun claims.

When the Joker actor was told about Ledger's death by a photographer, he replied "I warned him" adding "I told him so".

10:30am: Three bottles of prescription pills found in Heath Ledger's apartment contained antidepressants and Ambien (a prescription sleep aid), a police source tells PageSix.com.

The Dark Knight actor had previously spoken of his trouble with sleeping, but one of his friends now adds that Ledger was also

battling depression.

"I was hearing that he was depressed," says actor Jonathan Zarin, who got to know Ledger through mutual friends.

"I'm sure he must have been in a really bad place. I'd been hearing that for a while."

When posed with the question as to whether Ledger had a drug problem, Zarin said, "Everyone in Hollywood experiments with drugs."

10:20am: Heath Ledger's family has made a statement expressing their understandable grief over the "accidental" death of their 28-year-old son.

Click here to watch a video of Heath's parents speaking about their son's untimely death.

10:00am:

An initial autopsy conducted on Heath Ledger's body has failed to give any conclusive indication of what killed him.

The medical examiner involved has indicated that more testing would need to be performed, which will take about ten days to complete.

"The autopsy was inconclusive," New York City Medical Examiner spokeswoman Ellen Borakove tells People.com.

"We have to do further testing including toxicology and tissue testing. Neither cause of death or manner of death has been concluded. We expect additional results in 10 days to two weeks."

Meanwhile, celebrity news website Usmagazine.com is reporting that police found drugs in the apartment where Ledger was found dead.

As well as sleeping pills, cops allegedly found what's being described as a "$20 bill with a narcotic residue on it".

TMZ claims NYPD sources have confirmed a $20 bill was rolled up "in a certain way" with a powdered substance on it.

The website adds that the nature of the powder, as it stands, is unknown. Their sources say the manner in which the bill was rolled made them "suspicious".

WCBS.com says: "Sources add they also found several drug packets containing an unknown substance. CBS 2 has learned these items were all listed on the official police report from the scene.

"To be clear, it's still unknown whether these items belonged to Ledger or whether he even actually ingested them."

WCBS says it has received no comment from the NYPD on their claims.

Pneumonia ruled out

A leading forensic pathologist has said that if the pneumonia

Ledger was supposedly affected by had been the cause of his death, it would have been evident in the autopsy results.

People.com quotes pathologist Michael Baden as saying pneumonia would have been "readily identifiable at the time of autopsy, because the lungs, instead of being filled with air, are filled with fluid, and we die from pneumonia because we can't breathe".

He adds: "I would assume under the circumstances that if he'd died of pneumonia that would be clearly stated, because of concerns from the family."

And on the inconclusive nature of the autopsy results, Baden had this to say: "My interpretation means they didn't find a proper cause of death.

"That kind of rules out the natural causes, such as a brain haemorrhage, pneumonia or a cardiac abnormality that is common in that age group.

"That leaves drug overdose as the most likely cause of death."

He adds: "That still needs an interpretation as to intentional or unintentional, but that's done by gathering information about his mental health and his recreational activities by interviewing physicians, neighbours, friends and family."

Story developing. Stay tuned to this blog for further updates...

Fast gossip

Give me five minutes and I'll tell you everything...

Pink thinks she's important: IDLYITW

Brit Brit covers Ace of Base: Just Jared

Lindsay Lohan defends her crap movie: A Socialite's Life

Vintage **John Travolta** Scientology recruitment video: Celebitchy

Is **Denise Richards** a bitch? Holy Candy

Guess the **nose job**: Bumpshack

Which **smelly actor** admits he stinks? Holy Moly!

Tom Cruise controls **Katie Holmes**: POTO

Mariah Carey actually is that desperate for attention: RR

Breaking news: Paris Hilton loves free s***: TB

Penelope Cruz reportedly lost her camera full of 'naughty pics': SOW

Send us Your Comments

A NOTE ON THE DESIGN

This book was art directed by Danielle Aubert and designed by Tan Lin in Microsoft Word. The text is set in Courier except where text was imported directly from the Internet, in which case the original formatting is preserved.

- Danielle Aubert (July 2008)

ISBN: 978-84-87467-47-4

plagiarism/outsource

, Notes Towards the Definition of Culture

,Untilted Heath Ledger Project

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On MondayJul 7, 2008, at 2:04 PM, Eric Laine wrote:
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PROGRAM

TEXT ENCODING/CONVERSION

MARKUP LANGUAGE

SCRIPTS

F

All programs in Theaters 1 and 2 tickets are available at the Museum lobby information desk and at the Film desk. Tickets for film programs in Theater 3 are available at the Museum lobby information desk and at the lobby desk of The Lewis B. and Dorothy Cullman Education and Research Building. Please see page [illegible] for hours and further information.

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PART 1 Samuel Pepys

and
PLAGIARISM

'[illegible] search terms'

The Arts of Contingency

... which is not the illustration of an already giv

horizon. In the search for knowledge one can

criticalinquiry.uchicago.edu/ features/artseleven

Similar pages

There are over a thousand footnotes in the printed text than were added by the editor. Most of these are very short biographical and similar notes, and have been inserted into the sheet in square brackets close to the point where they were originally referred to as a whole. A few of the longer notes have been given a separate paragraph which has also been placed in square brackets.

Text that was in italics in the printed book has been written in capitals in the etext, accents etc. have been omitted.

Where sums of money are referred to, the abbreviations 'l.', 's.' and 'd.' are used to designate 'pounds', 'shillings', and 'pence'.

In the printed text, the year was printed at the top of each page. As this was not possible in the etext, years have been added to the first entry for each month to make it easier for readers to keep track of the year. Because the old-style calendar was in use at the time the diary was written, in which the New Year began in March 25th, the year has been given a dual number for January, February and March, as has been done elsewhere in the diary, e.g. 1660/61 during the first months of 1661.

Pepys' spelling and punctuation have been left as they were in the printed text.

PRINTED NOTES

The copy from which this etext was taken was published in 1879 by Frederick Warne and Co. (London and New York), in a series

A-Ha!

1. Quote Andrew Wood:

"Jesus' death in Mexicanidad is never inside a Mexican, always outside it. (Pg 6, 1974, living at the Kickapoo Home, a cheap hotel on 72nd Street in New York City and working in white collar jobs and not knowing how, she was 2 1 Hopes to Mexicanize American children by the ear. Carlos Castaneda or Carlos, Carlos Castaneda and Wood.)"

Mexicanizing that "would need the emergence[1] of both cultures of Mexicanidad (which is from the perspective of Mexicanidad [illegible] the Aztec [illegible] or some so-called Aztec [illegible] and the Spanish culture which is another [illegible] perspective [illegible] and the Aztec perspective is not Spanish perspective [illegible] Mexicanidad [illegible] Aztec [illegible] and the Spanish culture [illegible] and the Aztec culture [illegible] and the Spanish culture [illegible] and the Aztec culture [illegible] and the Spanish culture [illegible] and the Aztec culture

[illegible]

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J.CREW

XTRA

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

as they appear around the [illegible]

they start [illegible]
they start [illegible]
they start [illegible]
they start [illegible]
they start [illegible]
they start [illegible] and [illegible]
[illegible]
they start [illegible]
they start [illegible]
they start [illegible]

they start [illegible]
they start [illegible]
they start [illegible] and [illegible]
they start [illegible]
they start [illegible]
they start [illegible]

and pretty so soon and pretty so soon

[illegible] and [illegible] and log jam [illegible]

[illegible]

[illegible]

[illegible]

and [illegible]

[illegible]

and [illegible]

and [illegible]

i.e. a [illegible]
i.e. [illegible]
i.e. a [illegible] that could [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible] is not your friend, [illegible], [illegible],
[illegible], [illegible] [illegible],

[illegible] the things they are writing

[illegible] like Chinese daily [illegible],

and in the subway they would read,

and if one of [illegible] one of them has a [illegible] [illegible]
[illegible]

[illegible] almost a poem
[illegible] a [illegible] [illegible]
[illegible] [illegible] [illegible]

[illegible] the things they are tasting
[illegible] [illegible]

[illegible], [illegible], American-Japanese auto industry in
[illegible]

[illegible]

[illegible] [illegible]

in this sense, their [illegible], which they think of as [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], a kind of [illegible] [illegible], these things are [illegible] [illegible] [illegible] by [illegible] of [illegible]

[illegible] [illegible]

and therefore something in their faces is missing

[illegible] [illegible]

They are so specific with each

They loose the variability of water from a tap

But of course they are anxious about

[illegible], kids, visitor's guide, beauty, double [illegible] to every purchase, [illegible] and [illegible]: [illegible]

[illegible]

[illegible]

NEWS | FEATURES | RESTAURANTS | BARS | ENTER

Untitled Heath Ledger Project

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

Pictures of Ecstasy

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

and because everyone I knew

is white

and because whiteness could not be memorized, [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

if you have a husband, if you have a wife, if [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

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[edit]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

we worked from the remains. Heard how the [illegible] and saw another of the animals part ways as we didn't want to get. We was talking but not saying anything. We was hard

[illegible] had had disturbed. We saw wandering spirits. [illegible] but we did see [illegible] [illegible] [illegible]. Somebody said it to me.

We saw extremely beautiful bird singing.

We endeavored to of platform in original position [illegible] to show how. Somebody said it could. We saw [illegible] and [illegible] we finished. We looked at it but couldn't look back [illegible] [illegible]

[illegible] this was. We looked like to look had [illegible] [illegible] after a [illegible] [illegible]. [illegible] [illegible] [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]


GSM

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

The friend in California called a private security service in New York. They were in [illegible]. The [illegible] had been started and arrived at the same time.

The paramedics go up and flip open a [illegible] [illegible] body [illegible]. One of them [illegible] a [illegible]. One of them is a body builder.

A bunch of [illegible] are waiting outside the [illegible]. Someone who used to live in the condo [illegible] a sign on the front door of his [illegible] [illegible] to the [illegible].

Meanwhile [illegible].

[illegible] [illegible] her perfume [illegible] [illegible]

Nicole Martin appears because she is an [illegible]

A hundred long distance runners appear to be [illegible] [illegible] [illegible] into something

'[illegible] a [illegible]' [illegible]

Hundreds of would be actors, people from [illegible] [illegible], some [illegible] students, and [illegible] [illegible]. The [illegible] [illegible] professional: like the [illegible] of a documentary. Someone comes up to me and asks, 'Are you [illegible]? Are you from [illegible]?' And then, all my [illegible] to the [illegible] [illegible] on a cell phone.

Meanwhile they were bringing out the [illegible] [illegible] the [illegible] the body was [illegible]

There were crowds outside the building. They were [illegible] [illegible] [illegible].

The [illegible] operation was a [illegible] [illegible], part [illegible], part [illegible], part [illegible] [illegible] [illegible], part [illegible] [illegible] [illegible], part [illegible] [illegible], part [illegible]. The [illegible] of a [illegible] [illegible] like an art installation of [illegible], [illegible], [illegible] [illegible]. Like [illegible], it's a place where [illegible] are [illegible] and [illegible] [illegible] [illegible] without [illegible].

[illegible] seven individuals worked on this. The [illegible] requested that they be listed under a [illegible]. Certain materials pertained to the

[illegible] [illegible], to the establishment of [illegible] [illegible] in the South Pacific, and to the testing of various [illegible] [illegible] [illegible] [illegible] the [illegible] Islands in the early 60's.

[illegible] [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and [illegible], it is no longer useful to [illegible] [illegible] a [illegible] of [illegible] [illegible] but [illegible] [illegible] [illegible] to [illegible] [illegible] [illegible] [illegible] thought [illegible] about it, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] geographic [illegible]

It is [illegible] that [illegible] customers rarely [illegible] [illegible] [illegible]

[illegible] [illegible] were dropped

[illegible] [illegible] but what I mean by this is an [illegible] in [illegible] of a [illegible] [illegible] [illegible] in New York in the meat packing district. They [illegible] the lights under the body. They are [illegible] with [illegible]. They take the [illegible] and [illegible] them inside the [illegible]. They take the clothes and fold them into a [illegible] [illegible] and then [illegible] a [illegible] [illegible] of [illegible] lights [illegible] it [illegible] [illegible]. A bunch of [illegible] [illegible], looks like a [illegible] [illegible] tree.

And this is [illegible] beautiful. She [illegible] a [illegible] of [illegible] [illegible] [illegible] into the middle of the [illegible]. She lights a candle and [illegible] the [illegible]. Then she [illegible] the [illegible].

Critique of Consumption

Thus, one of these factors goes to the very "attraction agent," which lies deep within the commodity character of the consumer society. It is the attraction function and commodity as fetishism.

We discuss this two aspects of attraction agent under heads:

1) Attraction that is attraction agent

2) The attraction that not commodity where is "the body"

3) An attraction agent problems things that "fetishism" and "commodity" have in common. This body attraction agent is a form of "sex appeal" and it is another critical factor that is very important for production attraction. If you the commodity form which has sex appeal and sex appeal commodity form things in other words, the commodity form and the body form things is

1) Energy is a material and of correspondence with the commodity. It is the things things in the body and commodity form and the body form things and commodity form and the body form and other material commodity form and the body form and commodity form and the body form and commodity form and the body form and

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible] ([illegible]) comprised of "visual puns, calligraphy and ingenious slogans," a kind of [illegible] ([illegible]), is a logo, one employed to "define the trade and class of a business or tradesman. Often produced within rigid Confucian regulations on size and color, the signs and seals are masterpieces of the [illegible] symbol design." (Wikipedia, "Kanban"). These vary in strategies: from the ornamental [illegible] logo of the Emperor's Seal to the more minimally rendered logos [illegible] as [illegible] fabricated by Murakami.

In response to corporate objects, commercial broadcasting networks, and official and regulated dissemination on the one hand, and origin, handmade "original" art on the other, comes a super-variational model for aesthetic production (contemporary) and the "making of an artist": the items are extracted [illegible] the shared web, share information on the field phenomena, at times barely, and so [illegible] that are perceived to no longer "effectively" contain it. In this scheme, [illegible] items are co-opted and deconstructed and re-built or re-distributed in [illegible] or unofficial networks with no diminishing inventory, as well as zero down time, transportation, and wait time. Product defects are eliminated because they are converted into the finished product, with no distinction [illegible] between their reader and consumer items. This re-produced product travels market mechanisms in trade "hand-made," has been branded with a personal tag rather than logo. Appears to be distorted by a group, suggests [illegible] craft discourse in this research, given all the appearance of being [illegible] arrangement in terms of [illegible] tradition rather than officially distributed in limited editions, and other items assigned to [illegible] with codes, graffiti, pin-ups, group, the utilization of a few [illegible] [illegible] a [illegible] cultural [illegible], and the merger of [illegible] [illegible] useful, those of [illegible] day, the informal [illegible] making in the body [illegible]

This Ryan McGinley's photos of a social network, e.g. the Emperor's Seal, suggest that bringing the media [illegible] order of overlapped photographs of social

[illegible] before finishing or removing [illegible] visible phenomenon produced by the [illegible] and appearing on the body's skin, or made [illegible] in what looks like the cell phone [illegible] photo montage including around a [illegible] moment. Such content planned [illegible] media events are equated with social [illegible], regarded as a stage for a localized [illegible] production of cultural forms that have [illegible] become public ([illegible] music, [illegible], [illegible] celebrity), images of people in times + [illegible] goods. McGinley's photographs capture [illegible] moving into a social space. His overall [illegible] "private media" photographs emphasize [illegible] and rational ways the media [illegible]," [illegible], [illegible], and [illegible] artists [illegible] as [illegible]. So to be [illegible], the media produces people who [illegible] the [illegible] time to produce images of [illegible]. Such images "label," i.e. produce [illegible]. The style of the such [illegible] attention to the "[illegible] disobedience" that marks [illegible] in the [illegible] sphere. Such [illegible] are a deliberate effort [illegible] into the product; they communicate a message as [illegible] as any [illegible] commercial.

[illegible], [illegible] modes are transferred from production to distribution. In one [illegible], the [illegible] products of artists like [illegible] in [illegible] reproduce and reimagine the [illegible] of life in a post-consumer [illegible]. [illegible] as [illegible] into an art [illegible]. In another [illegible], in an image-[illegible], [illegible] and authenticity [illegible] as the overall process of [illegible] takes time to [illegible] in a [illegible] on the surface of conventional [illegible] techniques, as for example, when an artist subjects digital images to [illegible] [illegible]-scale printing techniques, sets up an exhibition [illegible] for a gallery, engages in [illegible] scale on [illegible] publishing, or [illegible] material into an existing "context" that [illegible] its [illegible] or about [illegible]. Such publishing or art making is [illegible] the [illegible] which [illegible] for the [illegible], but any [illegible] of reproduction [illegible] can be used: typewriters, [illegible] machines, computers, video game [illegible], [illegible] like poetry, or [illegible], etc.

Originality in the last remaining [illegible] of [illegible] practices and [illegible] artistic [illegible] production [illegible] systems. Originality traditionally [illegible] the literary canon, the [illegible] [illegible] and [illegible] works. The key [illegible] is to make originality [illegible] [illegible] [illegible] as early as [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of plagiarism and originality are [illegible] [illegible] [illegible] [illegible] plagiarism [illegible] [illegible] the idea that originality is [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] of the [illegible] [illegible] Shakespeare, [illegible] [illegible] and the [illegible] of those ideas [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] in the [illegible] profession, "originality is not much prized."[11]

Originality today has become the historical function of [illegible] productive [illegible] ("[illegible] [illegible]"), i.e. there is less and less [illegible] today to produce original works, especially in the arts. [illegible] everyone, particularly those outside the arts, [illegible] [illegible] this creates a [illegible] [illegible], especially among artists, to [illegible] works by others, works that already exist and were produced by those formerly considered to be [illegible]. Or to put it more simply, as the price of originality has gone way [illegible] (everyone an artist), the price of plagiarism

---

[11] [illegible], ib.

[illegible] if, in the end, plagiarism [illegible] [illegible] and other [illegible] that [illegible] against the [illegible] concept of "originality." [illegible] plagiarism is a [illegible] [illegible] [illegible] [illegible] of [illegible] rights [illegible] [illegible] all of which are designed to protect [illegible] of originality and individual [illegible] that are [illegible] in [illegible]. What [illegible] the [illegible] "cost" of [illegible] [illegible] original [illegible] [illegible] be increased [illegible] decreased by further [illegible] [illegible] of [illegible] [illegible] [illegible] [illegible] be regarded as value-adding [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] most closely [illegible] with plagiarism. [illegible] [illegible] [illegible] [illegible] [illegible] that does not prize originality and [illegible] value is generated by the number of [illegible] [illegible] it would seem that the [illegible] [illegible] and the [illegible] got it: plagiarism.

[illegible]

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THE DIARY OF SAMUEL PEPYS, ESQ., F.R.S.

FROM 1659 TO 1669

WITH MEMOIR
Edited by LORD BRAYBROOKE

Pepys' spelling and punctuation have been left to keep much of the period text.

The copy from which this etext was taken was published in 1879 by Frederick Warne and Co. (London and New York), in a series called 'Chandos Classics.'

PREFACE TO THE PRESENT EDITION.

The interesting work here presented to the public under peculiar advantages may require a few introductory remarks.

By the publication, during the last half century, of autobiographies, diaries, and records of personal character, this class of literature has been largely enriched, not only with ample materials for the benefit of the student, but for that larger class of readers—the people, who in the perusal of history and biography which these works present, partake much of the domestic life of past periods, and pictures of manners and customs, habits and amusements, such as are not so readily to be found in more elaborate works.

The Diary and Correspondence of John Evelyn, published in the year 1817, is the first of the class of books to which special reference is here made. This was followed by the publication, in 1825, of the Diary and Correspondence of Samuel Pepys, a work of a more entertaining character than that of Evelyn. There is, moreover, another distinction between the two: the Diary of Pepys was written 'at the end of each succeeding day,' whereas the Diary of Evelyn is more the result of leisure and after-thought, and partakes more of the character of history.

Pepys's account of the Great Fire of London in 1666 is full as minute as that of Evelyn, but it is mingled with a greater number of personal and official circumstances, of popular interest: the state of dismay and confusion which it exhibits is almost beyond

minutely. 'It is observed and is true in the late fire of London,' says Pepys, 'that the fire burned just as many parishes as there were hours from the beginning to the end of the fire, and next, that there were just as many churches left standing in the rest of the city that was not burned, being, I think, thirteen in all of each: which is pretty to observe.' Pepys was at this time clerk of the Acts of the Navy; his house and office were in Seething-lane, Crutched Friars. He was called up at three in the morning, Sept. 2, by his maid Jane, and he rose and slipped on his nightgown, and went to her window; but thought the fire far enough off, and so went to bed again, and to sleep. Next morning, Jane told him that she heard above 300 houses had been burnt down by the fire they saw, and that it was then burning down all Fish-street, by London Bridge. 'So,' Pepys writes, 'I made myself ready presently, and walked to the Tower, and there got upon one of the high places, and saw the houses at that end of the bridge all on fire, and an infinite great fire on this and the other side the end of the bridge.' On Sept. 5, he writes, 'About two in the morning my wife calls me up, and tells me of new cries of fire, it being come to Barking Church, which is the bottom of our lane.' The fire was, however, stopped, 'as well at Marke-lane end as ours: it having only burned the dyall of Barking Church, and part of the porch, and there was quenched.' This narrative has all the advantage of being written at the time of the event. Which kind of record has been pronounced preferable to 'a very [illegible] of generalities.' In this very attractive particularity is

the Diary of Pepys, which is here submitted to the reader in its most elegant and economical as well as complete form.

Of the origin of this work, details are given in the accompanying Preface, by the noble Editor—Lord Braybrooke. [illegible] Secretary Pepys—was a great virtuoso in collections of English history, both by land and sea, more relating to the Admiralty and maritime affairs. He procured very much from persons in the Navy, had many fine models, and was possessed of ships, and curious paintings of them; had many books of mathematics and other sciences; many very costly collections relating to the city of London, as views, maps, palaces, churches, coronations, funerals, executions, tables, heads of all the famous men, drawn as well as printed, the most complete collection of anything of its kind. He was a man whose free and generous spirit appeared in his gift, and his ingenious fancy at his finger's end.

The original MS. of the Diary, which gives so vivid a picture of manners in the reign of Charles II., is preserved in Magdalene College, Cambridge: it is in six volumes, containing upwards of 3000 pages, closely written in Rich's system of shorthand, which Pepys doubtless adopted from the possibility of its journal falling into unfriendly hands during his life, or being readily communicated to the public after his death. The original spelling of every word in the Diary, it is believed, has been carefully preserved by the gentleman who deciphered it; and although Pepys's grammar has been objected to, it is thought that

antique dress derives additional interest from the [illegible] in which they are expressed.

The period of the Diary was one of the most interesting and eventful decades in our history. We have here the social pictures of the Restoration, as well as much about "the merry monarch," his pleasures and his intrigues. The Plague of 1665, with the appalling episodes of this terrible visitation, is followed by the life-like account of the Great Fire, and the rebuilding of London. Then, what an attractive picture is that of the history of the London theatres, dating from the Restoration, with pleasant sketches of the actors and actresses of that day. Pepys, in his love of wit and admiration of beauty, finds room to note and admire Nell Gwyn, whose name still carries an odd fascination with it after so many generations. In these lively times coffee-houses were new, and we find Pepys dropping in at Will's, where he never was before, and where he saw Dryden and all the wits of the town. The diarist records waiting for "a cup of tee, a china drink he had not before tasted." Here we find the pleasant account of a Lord Mayor's dinner at the Guildhall; and Mount's, Pepys's "old house for clubbing, in Pall Mall,"—all pictures in little of social life, with incomparable traits of statesmen, politicians, wits and poets, authors, actors, and actresses, and men and women of wit and pleasure, such as the town, [illegible] and [illegible] have scarcely presented at any other period.

Shortly after the publication of the Diary, there appeared in the Quarterly Review, No. [illegible], a charming paper from the accomplished

pen of Sir Walter Scott, upon this very curious contribution to our seventeenth century literature. Sir Walter's portrait of Pepys and Evelyn is very clearly drawn. 'Early necessity made Pepys industrious, studious, and careful. But his natural propensities were those of a man of pleasure. He appears to have been prone to [illegible] of amusement, especially where anything odd or uncommon was to be witnessed. To this facile after nature, the consequence of which has given great and lasting interest to his Diary, Pepys added a love of public amusements, which he himself seems to have considered an excess.' 'The Diarist must not be too severely judged. He lived in a time when the moral standard was low, a time of court intrigue and state revolution, when nothing was certain for a moment, and when all who were possessed of the opportunity to make profit, used it with the most shameless avidity, lest the golden minutes should pass away unimproved.

'In quitting the broad path of history,' says Sir Walter, 'we seek for minute information concerning ancient manners and customs, the progress of arts and sciences, and the various branches of antiquity. We have never seen a mine so rich as the volumes before us. The variety of Pepys's tastes and pursuits led him into almost every department of life. He was a man of business, a man of information if not of learning; a man of taste; a man of whim; and to a certain degree a man of pleasure. He was a statesman, a bel esprit, a virtuoso, a connoisseur. His curiosity made him an unwearied as well as an universal learner, and whatever he saw found its way into his tablets. [illegible] his diary absolutely resembles the genial caldron at the wedding of Camacho, a scene into which was sunk boiling hot all abundance and variety of whatever could gratify the most gluttonous appetite.

[illegible] historical, almost dramatic antiquities—[illegible] [illegible] [illegible] for the present age [illegible] [illegible] [illegible] [illegible] [illegible] so much light upon plays, playwrights, and play actors.

Those whose are desire to be aware of the ancient discoveries in science, as in the useful arts, may find in Pepys's Memoirs, the first trial of steam action and [illegible] into pure [illegible]; and of those philosophical glass bubbles, which explode when the tail is broken and suggest a lesson of moral instruction, applied to the purposes of blowing ships out of the water; and of a newly invented gun, which was to change the whole system of the art of war, but which has left it pretty much upon the old footing. A lover of antique scandal which [illegible] upon the theatre, and sometimes scandalous anecdotes [illegible] the actors of the seventeenth century, will find in this work an unlooked for treasure of curious anecdote for the accomplishment of his purpose.'

PREFACE TO THE ORIGINAL EDITION.

In presenting the following pages to the Public, I feel that it is incumbent upon me to explain by what circumstances the Materials from which the work has been compiled were placed at my

decease). The original Diary, comprehending six volumes, closely written in short-hand by Mr. Pepys himself, belonged to the valuable collection of books and prints, bequeathed by him to Magdalene College, Cambridge, and had remained there unexamined, till the appointment of my Brother, the present Master, under whose auspices the MS. was deciphered by Mr. John Smith, with a view to its publication.

My Brother's time, however, being too much engrossed by more important duties to admit of his editing the work, the task of preparing it for the press was undertaken by me at his request.

The Diary commences January 1st, 1659-60 and after being regularly kept for ten years, is brought to a sudden conclusion, owing to the weak state of Mr. Pepys's eyes, which prevented him from continuing so harassing an occupation. As he was in the habit of recording the most trifling occurrences of his life, it became absolutely necessary to curtail the MS. materially, and in many instances to condense the matter; but the greatest care has been taken to preserve the original meaning, without making a single addition, excepting where, from the short-hand being defective, some alteration appeared absolutely necessary. It may be objected by those who are aware how little is known from authentic sources of the history of the Stage about the period of the Restoration, that the notices of theatrical performances are too fragmentary; but as many of the incidents recorded, connected with this subject, are not to be met with elsewhere, I thought myself justified in retaining them.

at the risk of fatiguing those readers who have no taste for the history of the Stage. The general details may appear, in some instances, even in their abridged form, to be considered as too minute; but it is no easy task, in an undertaking of this sort, to please everybody's taste. My principal object in making the selection, however, has been to omit nothing of public interest; and to introduce at the same time a great variety of other topics, less important, perhaps, yet tending in some degree to illustrate the manners and habits of the age.

In justice to Mr. Pepys's literary reputation, the reader is reminded that he is not to expect to find in the Diary accuracy of style or finished composition. He should rather consider the work as a collection of memoranda hastily thrown together at the end of each succeeding day, for the exclusive perusal of the writer.

The Journal contains the most unquestionable evidence of veracity; and, as the writer made no scruple of committing his most secret thoughts to paper, encouraged no doubt by the confidence which he derived from the use of short-hand, perhaps there never was a publication more implicitly to be relied upon for the authenticity of its statements and the exactness with which every fact is detailed. Upon this point, I can venture to speak with the less hesitation, having, in preparing the sheets for the press, had occasion to compare many parts of the Diary with different accounts of the same transactions recorded elsewhere; and in no instance could I detect any material error or wilful misrepresentation.

The Notes at the bottom of the pages were introduced to elucidate obscure passages; and I have been tempted occasionally to insert short biographical sketches of the principal persons who are named, accompanied by such references as will enable the curious reader to inform himself more fully respecting them. In some instances I experienced considerable difficulty in identifying the individuals; but I trust that the notices will be found, on the whole, sufficiently correct to answer the object intended.

In justice to the Reverend John Smith, (with whom I am not personally acquainted,) it may be added, that he appears to have performed the task allotted to him, of deciphering the short-hand diary, with diligence and fidelity, and to have spared neither time nor trouble in the undertaking.

The best account of Mr. Pepys occurs in the Supplement to Collier's Historical Dictionary, published soon after his death, and written, as I have reason to believe, by his nephew Roger Gale. Some particulars may also be obtained from Knight's Life of Dean Colet; Chalmers's Biographical Dictionary; Cole's MSS. in the British Museum; the MSS in the Bodleian and Pepysian Libraries, and the Cockerell Papers.

BRAYBROOKE. Audley End, May 14th, 1825

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Autobiography —
born in Lawrence, NY,
moved to Tokyo, Japan
at age 1½. Went to
[illegible] International
School. Got a D in handwriting
in 3rd grade. Moved to
Seattle, WA at 10 yrs old.
Decided to be a better
dancer until high school.
Went to college & decided to
be a poet. Lived in a
monastery in the [illegible] for a
year. Became obsessed w/
[illegible] this year. Moved
[illegible] to NYC in [illegible]

MELISSA is a [illegible]
[illegible] in [illegible]
[illegible]

MELISSA [illegible]
[illegible]
[illegible]
[illegible]
[illegible]

MY BIOGRAPHY

Davis, CA
St Louis, MO
Queens, NY
Taipei, Taiwan
Queens, NY

5. Cambridge, MA
6. [redacted] Queens, NY
7. Valencia, CA
8. Queens, NY
9. Taipei, Taiwan

Born in [illegible]. My family moved to the [illegible] when I was [illegible]. I lived in [illegible] growing up. I [illegible] of [illegible], [illegible]. I [illegible] from an [illegible]. [illegible] in [illegible]. [illegible] happiness from all the [illegible]

Ina [illegible]
37
Doctoral Candidate
Anthropology,
Chicana Woman in [illegible]
state of exception
I'm Pregnant!
[illegible]

Tam hello
hope this
helps.
Ina

[illegible]

I SUBSTANTIALLY DON'T LIKE THE PERSPECTIVE, LIGHTING, AND ONE REASON WAS TO HELP ME MAKE THINGS CONSISTENT WITH OTHER, SIMILAR THINGS ELSEWHERE. THE SAME THING'S HAPPENED WITH THOSE BOOK COVERS. I'VE DONE A LOT OF BOOK COVERS, AND I'VE DONE A LOT OF BOOK COVERS WITH THOSE "SILHOUETTE" BOOKS. I'M NOT CRITICIZING THOSE BOOKS "SILHOUETTE" BOOKS, I'M JUST CRITICIZING THOSE BOOKS I'VE DONE FOR THOSE SILHOUETTE BOOKS. WHEN THOSE BOOKS, WHEN THOSE BOOKS I'VE DONE BOOKS I'VE DONE BOOKS I'VE DON

Part 2 Outsource

(tba)

Entertainment Story

Blog: Heath Ledger - latest breaking news

And, as always, there's a very fine line between wanting to report and document what's likely to be this year's most dramatic celebrity news, and being mindful of the turmoil his family and [illegible] experiencing.

Our celebrity news blogger, Michelle Gauntlett, picks up the latest developments surrounding Heath Ledger's death.

Latest updates

Thursday, January 24, 5:00pm: News just in states that five different types of pills were found in Heath Ledger's apartment.

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TMZ reports that nearly full pill bottles were identified containing: Anti anxiety medications Alprazolam (Xanax), Diazepam (Valium), Lorazepam (Ativan), sleeping medication Doxylamine (Unisom) and the sedative Temazepam (Restoril). All of the drugs were reportedly prescribed to Ledger.

The same website states that paramedics who attended the scene said things looked "normal" when they arrived – which the website is interpreting as meaning there was no obvious sign of any illicit drug use.

3:00pm: Ledger's best buddy, Jake Gyllenhaal, has reportedly [illegible] his pal's death. The Brokeback Mountain star, currently filming in New Mexico, has ordered some security to fend off unwanted paparazzi attention.

Understandably, Gyllenhaal, who is also godfather to Ledger's daughter, is said to be "devastated".

1:00pm: The New York Times is reporting that Diana Wolozin, the masseuse who found Ledger unconscious, called Mary-Kate Olsen before calling 911.

Click here for the details.

12:00pm: No illegal drugs were found in Heath Ledger's apartment, according to WNBC.

Thesmokinggun.com also says that tests on the $20 bill which was reportedly found at the death scene concluded there was no drug residue present.

10:00am: Heath Ledger will be buried in his home town of Perth, Australia.

Sources say the actor's body has now been transported from the New York medical examiner's office, where an autopsy was performed this morning, to the Frank E. Campbell funeral chapel.

The website claims that preparations to ship Ledger's body are now being made.

Meanwhile, a representative for the Australian consulate told People.com: "Our consulate has been in contact with the family

and has offered assistance to help fly the actor's body back to Australia."

Meanwhile, Ledger's ex fiance Michelle Williams is said to be flying in to New York from Sweden as we speak.

10:49am Paul Browne, Deputy Commissioner for Public Information of the New York Police Department, confirmed the following during a press conference held on Wednesday regarding Ledger's death:

- The deceased was discovered by a masseuse and a housekeeper at approximately 3:31pm New York time on January 22.
- The masseuse was there for a regular appointment.
- The deceased was found in his bedroom.
- The deceased was lying on the floor, curled up, at the foot of his bed.
- The deceased was naked and face down.
- There were not pills found scattered around the room as had been previously reported.
- There were some prescription bottles - including prescription sleeping medication - uncovered.
- Police do not know how long the deceased had been in the apartment.
- The deceased was renting the apartment.
- The cause of death has not yet been determined. The determination will be made by the medical examiner's office.

Source: UsMagazine.com

Meanwhile, the freaks have crawled out of the woodwork...

Ledger's barely been dead a day and some homophobic religious nuts are already out to tarnish his memory.

Westboro Baptist Church, the group which rose to 'fame' for its disturbing 'God Hates Fags' campaigns in the US, has announced its intention to picket Ledger's funeral, because of his famous portrayal of a gay man in Brokeback Mountain.

Click here to see the Westboro Baptist Church's press release declaring its sinister intent.

Hollywood: Veteran actor Jack Nicholson said he cautioned Heath Ledger before his death, The Sun claims.

When the Joker actor was told about Ledger's death by a photographer, he replied "I warned him" adding "I told him so".

5:44am Three bottles of prescription pills found in Heath Ledger's apartment contained antidepressants and Ambien (a prescription sleep aid), a police source tells People.com

The Dark Knight actor had previously spoken of his trouble with sleeping, but one of his friends has said that Ledger was also

battling depression.

"I was hearing that he was depressed," says actor Jonathan [illegible], who got to know Ledger through mutual friends.

"I'm sure he must have been in a really bad place. I'd been hearing that for a while."

When posed with the question as to whether Ledger had a drug problem, [illegible] said: "Everyone in Hollywood experiments with drugs."

10.05am: Heath Ledger's family has made a statement expressing their understandable grief over the "accidental" death of their 28 year old son.

Click here to watch a video of Heath's parents speaking about their son's untimely death.

10.00am:

An initial autopsy conducted on Heath Ledger's body has failed to give any conclusive indication of what killed him.

The medical examiner involved has indicated that more testing would need to be performed, which will take about ten days to complete.

"The autopsy was inconclusive," New York City Medical Examiner spokeswoman Ellen Borakove tells People.com.

"We have to do further testing including toxicology and tissue testing. Neither cause of death or manner of death has been concluded. We expect additional results in 10 days to two weeks."

Meanwhile, celebrity news website Usmagazine.com is reporting that police found drugs in the apartment where Ledger was found dead.

As well as sleeping pills, cops allegedly found what's being described as a "$20 bill with a [illegible] residue on it".

Their claims NYPD sources have confirmed a $20 bill was rolled up "in a certain way" with a powdered substance on it.

The website adds that the nature of the powder, as it stands, is unknown. Their sources say the manner in which the bill was rolled made them "suspicious".

WCBS.com says: "Sources add they also found several drug packets containing an unknown substance. CBS 2 has learned these items were all listed on the official police report from the scene.

"To be clear, it's still unknown whether those items belonged to Ledger or whether he even actually ingested them."

WCBS says it has received no comment from the NYPD on these claims.

Pneumonia ruled out

A leading forensic pathologist has said that if the pneumonia

Ledger was supposedly affected by had been the cause of his death, it would have been evident in the autopsy results.

People.com quotes pathologist Michael Baden as saying pneumonia would have been "readily identifiable at the time of autopsy, because the lungs, instead of being filled with air, are filled with fluid, and we die from pneumonia because we can't breathe."

He adds: "I would assume under the circumstances that if he'd died of pneumonia that would be clearly stated, because of concerns from the family."

And on the inconclusive nature of the autopsy results, Baden has this to say: "An inconclusive means they didn't find a proper cause of death.

"That kind of rules out the natural causes, such as a brain haemorrhage, pneumonia or a cardiac abnormality that is common in that age group.

"That leaves drug overdose as the most likely cause of death."

He adds: "That still needs an interpretation as to intentional or unintentional, but that's done by gathering information about his mental health and his recreational activities by interviewing physicians, neighbours, friends and family."

Story developing. Stay tuned to this blog for further updates...

Fast gossip

[illegible] me five minutes and I'll tell you everything...

[illegible] shows she's important [illegible]

[illegible] covers Ace of Base [illegible]

Lindsay Lohan defends her crap movie [illegible]

[illegible] **John Travolta** Scientology recruitment video [illegible]

[illegible] **Richards** [illegible]

Guess the [illegible] **job** [illegible]

Which [illegible] **actor** admits he cheated? [illegible]

Tom Cruise corrects **Katie Holmes** [illegible]

Mariah Carey actually is that desperate for attention [illegible]

Breaking news: Paris Hilton [illegible]

Penelope Cruz reportedly lost her camera full of naughty pics [illegible]

Send us Your Comments

A NOTE ON THE DESIGN

This book was art directed by Danielle Aubert and designed by [illegible] in Microsoft Word. The text is set in Courier except where text was imported directly from the Internet, in which case the original formatting is preserved.

- Danielle Aubert (July 2008)

ISBN: 978-[illegible]