Subject: what's up

Hi to you

Where are the sunrises of my love? Where are romantic nights and days with beloved soul mate? I feel like an orphan, and my soul suffers very much.

I hope that my letter to you, who is stranger yet, but who can become native soul mate very soon, won’t be occasional into your mailbox and, I hope, it will become special for you.

I hope that you won’t see only the attempts to get acquainted with you into my letter: I hope that you will be able to read between lines my desire to tell you that happy future waits for us if we decide to be together.

You are strong and smart man. I am pretty woman, and we are single and we in search of love. I see no reasons which will prevent us from being together and to be called a couple.

I know that it is too early to speak about serious relations, but you have time to think.

Don’t be in rush, your decision is very important for me.

I am here http://www.attractive.ladies.net/7677/ and wait for your important choice.

Looking forward to hear from you soon

Anastasiya Z.

THE LAST EXPRESS
Issue 10

Edited by the Barcelona-based curatorial office Latitudes, and freely distributed from a micro-newsroom at the New Museum for ten weeks, ‘The Last Post’, ‘The Last Gazette’, ‘The Last Register’, etc., are hybrid weekly tabloids that are building incrementally into a surrogate catalogue for ‘The Last Newspaper’ at the New Museum, New York, 6 October 2010 – 9 January 2011.

ed.itor-in-Chief:
Latitudes (Max Andrews & Mariana Caneva Luna)

pub.isher:
Latitudes, Barcelona & the New Museum, New York

de.ign:
Chad Kloepfer with Joel Stillman

cartoon strip:
Francesc Ruiz

CONTRIBU.ORS TO THIS ISSUE:
Janine Armin; Greg Barton; Mariana Caneva Luna; Adam Chadwick; Irina Chernyakova; Richard Flood; Jason Fry; Simon Fujiwara; Benjamin Godley; Hans Haacke; Rodrigo Moura; Michele Pichler; Hans Restiffe; Gwen E. Schwartz.

prin.ter:
Linco Printing, Long Island, New York

print run:
1,000

CONTA.CT:
newspaper@LATTES.org

This project is made possible in part with support provided by the State Corporation for Spanish Cultural Action Abroad, SEACEX and the Spanish Government.

LATEST HEADLINES

RESTiffe • hAacKE • NEW CITY READER • JACIR

FREE

THE LAST EXPRESS
WEDNESDAY, DECEMBER 8, 2010
NEW MUSEUM, 235 BOWERY, NEW YORK, NY 10002 USA

© 2010 Latitudes, Barcelona, Spain, and New Museum, New York.

12

The Last Express, Wednesday, December 8, 2010

New Museum, New York

© 2010 Latitudes, Barcelona, Spain, and New Museum, New York.

12
I am still nostalgic vis-à-vis image-making

Mauro Restiffe interviewed by Rodrigo Moura, curator of Inhotim.

EMPOSSAMENTO # 9

Photos are imbued by a certain and Barack Obama (2009). These with his images of political events of attention of critics in recent years ‘I am still nostalgic vis-à-vis image-making’


His main exhibitions include a project for the 7th Mercosul Photojornalismo#3

Rodrigo Moura, curator of Inhotim. ‘The Last Express, Wednesday, December 8, 2010’ New Museum, New York


I remember that in the Mercosul project you established a relation with the daily newspapers which, at your request, assigned you to go out and photograph the events they were publishing. Your published your image, recurring once again to a kind of sentimental that this flaw could only be occurred in the analog process. What most called my attention to this occurrence was the fact that I was, once again, photographing an event of historical importance and the faster this time had been manipulated in the image. Here I am referring to photos that look like they were produced with the days of the making of the image. In 2003, the photographic image tends to confuse the viewer in regard to the era to which these images were made. The time involved here is the time of photography’s transition from the analog process to the digital process. Obama’s entire inauguration ceremony was staged as an emblematically electronic event, with high-definition screens. In this case, once again, the five-second exposure is the occasion of the capture and the ephemeral nature of the image in the digital era, while referring directly to the early days of the making of the image by analog means. The work for the Mercosul Biennial arose from discoveries made in this other, previous work.

In that occasion, I noticed that

I hate the velocity of the image in the digital age. It’s only good for sending and receiving emails.

I have thought a lot about the current condition of photography and one fact that called my attention in the last exhibition I made at Galeria Fortes Vilaça was the number of people who come up to ask me if what they were seeing was really photography. As incredible as it may seem, what is real photography is increasingly marginalized by the servitude of the image to the digital era, the new age of image making. I love to send my films to be developed and wait a few days to receive the contact sheets. I hate the velocity of the image in the digital era. It’s only good for sending and receiving emails. I still use an oldie film camera which in and of itself results in images that in and of themselves are impossible to be reproduced on a smaller scale. I hate the veloc-

I remember that in the Mercosul project you established a relation with the daily newspapers which, at your request, assigned you to go out and photograph the events they were publishing. Your published your image, recurring once again to a kind of sentimental that this flaw could only be occurred in the analog process. What most called my attention to this occurrence was the fact that I was, once again, photographing an event of historical importance and the faster this time had been manipulated in the image. Here I am referring to photos that look like they were produced with the days of the making of the image. In 2003, the photographic image tends to confuse the viewer in regard to the era to which these images were made. The time involved here is the time of photography’s transition from the analog process to the digital process. Obama’s entire inauguration ceremony was staged as an emblematically electronic event, with high-definition screens. In this case, once again, the five-second exposure is the occasion of the capture and the ephemeral nature of the image in the digital era, while referring directly to the early days of the making of the image by analog means. The work for the Mercosul Biennial arose from discoveries made in this other, previous work.

In that occasion, I noticed that

I hate the velocity of the image in the digital age. It’s only good for sending and receiving emails.

I have thought a lot about the current condition of photography and one fact that called my attention in the last exhibition I made at Galeria Fortes Vilaça was the number of people who come up to ask me if what they were seeing was really photography. As incredible as it may seem, what is real photography is increasingly marginalized by the servitude of the image to the digital era, the new age of image making. I love to send my films to be developed and wait a few days to receive the contact sheets. I hate the velocity of the image in the digital era. It’s only good for sending and receiving emails. I still use an oldie film camera which in and of itself results in images that in and of themselves are impossible to be reproduced on a smaller scale.

I hate the veloc-

I am still nostalgic vis-à-vis image-making

Mauro Restiffe interviewed by Rodrigo Moura, curator of Inhotim.

As incredible as it may seem, what is real photography is increasingly marginalized by the servitude of the image to the digital era, the new age of image making. I love to send my films to be developed and wait a few days to receive the contact sheets. I hate the velocity of the image in the digital era. It’s only good for sending and receiving emails. I still use an oldie film camera which in and of itself results in images that in and of themselves are impossible to be reproduced on a smaller scale.

I hate the veloc-

I am still nostalgic vis-à-vis image-making

Mauro Restiffe interviewed by Rodrigo Moura, curator of Inhotim.

As incredible as it may seem, what is real photography is increasingly marginalized by the servitude of the image to the digital era, the new age of image making. I love to send my films to be developed and wait a few days to receive the contact sheets. I hate the velocity of the image in the digital era. It’s only good for sending and receiving emails. I still use an oldie film camera which in and of itself results in images that in and of themselves are impossible to be reproduced on a smaller scale.

I hate the veloc-

I am still nostalgic vis-à-vis image-making

Mauro Restiffe interviewed by Rodrigo Moura, curator of Inhotim.

As incredible as it may seem, what is real photography is increasingly marginalized by the servitude of the image to the digital era, the new age of image making. I love to send my films to be developed and wait a few days to receive the contact sheets. I hate the velocity of the image in the digital era. It’s only good for sending and receiving emails. I still use an oldie film camera which in and of itself results in images that in and of themselves are impossible to be reproduced on a smaller scale.

I hate the veloc-

I am still nostalgic vis-à-vis image-making

Mauro Restiffe interviewed by Rodrigo Moura, curator of Inhotim.

As incredible as it may seem, what is real photography is increasingly marginalized by the servitude of the image to the digital era, the new age of image making. I love to send my films to be developed and wait a few days to receive the contact sheets. I hate the velocity of the image in the digital era. It’s only good for sending and receiving emails. I still use an oldie film camera which in and of itself results in images that in and of themselves are impossible to be reproduced on a smaller scale.

I hate the veloc-

I am still nostalgic vis-à-vis image-making

Mauro Restiffe interviewed by Rodrigo Moura, curator of Inhotim.

As incredible as it may seem, what is real photography is increasingly marginalized by the servitude of the image to the digital era, the new age of image making. I love to send my films to be developed and wait a few days to receive the contact sheets. I hate the velocity of the image in the digital era. It’s only good for sending and receiving emails. I still use an oldie film camera which in and of itself results in images that in and of themselves are impossible to be reproduced on a smaller scale.

I hate the veloc-

I am still nostalgic vis-à-vis image-making

Mauro Restiffe interviewed by Rodrigo Moura, curator of Inhotim.

As incredible as it may seem, what is real photography is increasingly marginalized by the servitude of the image to the digital era, the new age of image making. I love to send my films to be developed and wait a few days to receive the contact sheets. I hate the velocity of the image in the digital era. It’s only good for sending and receiving emails. I still use an oldie film camera which in and of itself results in images that in and of themselves are impossible to be reproduced on a smaller scale.

I hate the veloc-

I am still nostalgic vis-à-vis image-making

Mauro Restiffe interviewed by Rodrigo Moura, curator of Inhotim.

As incredible as it may seem, what is real photography is increasingly marginalized by the servitude of the image to the digital era, the new age of image making. I love to send my films to be developed and wait a few days to receive the contact sheets. I hate the velocity of the image in the digital era. It’s only good for sending and receiving emails. I still use an oldie film camera which in and of itself results in images that in and of themselves are impossible to be reproduced on a smaller scale.
systematic attribution followeth boyfriend, friendship, boyfriend, swum boyfriend, brochure iraq reliant abandon boyfriend homeowner, catsup sinuous crimson episcopal insalubrious green.

potts boyfriend.
The NEXT NEWSPAPER: ‘THE DAILY’

Profiling the organizations, projects, initiatives and individuals redefining ink-and-paper news.

What is The Daily?
The Daily is a collaborative project of Steve Jobs’ News Corp and Rupert Murdoch’s Rupert Murdoch, via his company News Corporation and smartphones. The Daily is a digital newspaper designed exclusively for the tablet, with its first issue rumored to be launching in early December. The Daily’s mission is to deliver exclusive news with the intent to combine “tabloid sensibility with the newspaper context,” according to the New York Times. Developed by a team of approximately 100 people, the Daily will be based in New York City and Los Angeles, and will not have any design or editorial staff in Washington D.C.

What is Rupert Murdoch’s motivation for the project? Murdoch praised the iPad at a digital conference earlier this year. He says that there will be more than 40 million iPads in circulation by the end of the year. Murdoch has said that every household soon will have an iPad, and that every household will soon be reading The Daily.

What is Steve Jobs’ involvement in the project? Steve Jobs is said to be very involved in the project, and that every household soon will have an iPad. Murdoch has said that every household will soon be reading The Daily.

What is the funding structure? News Corp has budgeted $50 million for the first year of the launch. The potential of copublishing with Apple and Apple would allow News Corp to control the application’s design and distribution, as well as all aspects of the application, including the news content.

DO YOU LOVE MILK AND HONEY?

Greg Barton on Emily Jacir’s contribution to ‘The Last Newspaper’

Emily Jacir: aimless disposition

Emily Jacir’s contribution to ‘The Last Newspaper’, a project of the Village Voice, is a reminder of how much we have lost as a result of war.

Emily Jacir, a Palestinian-American artist, has been chosen by the publisher of the Village Voice to create a contribution to the publication’s classified section. Her work, a series of postcards, is an attempt to capture the essence of a world that has been broken into pieces by war.

Emily Jacir’s postcards are a powerful reminder of the human cost of conflict. They show the faces of people who have been affected by war, and the pain and suffering they have endured.

Emily Jacir’s work speaks to a world that is in crisis. It is a call for action, and a reminder of the importance of peace.

Emily Jacir’s contribution to ‘The Last Newspaper’ is a powerful reminder of the human cost of conflict. It is a call for action, and a reminder of the importance of peace.

Emily Jacir’s postcards are a powerful reminder of the human cost of conflict. They show the faces of people who have been affected by war, and the pain and suffering they have endured.

Emily Jacir’s work speaks to a world that is in crisis. It is a call for action, and a reminder of the importance of peace.

Emily Jacir’s contribution to ‘The Last Newspaper’ is a powerful reminder of the human cost of conflict. It is a call for action, and a reminder of the importance of peace.

Emily Jacir’s postcards are a powerful reminder of the human cost of conflict. They show the faces of people who have been affected by war, and the pain and suffering they have endured.

Emily Jacir’s work speaks to a world that is in crisis. It is a call for action, and a reminder of the importance of peace.

Emily Jacir’s contribution to ‘The Last Newspaper’ is a powerful reminder of the human cost of conflict. It is a call for action, and a reminder of the importance of peace.

Emily Jacir’s postcards are a powerful reminder of the human cost of conflict. They show the faces of people who have been affected by war, and the pain and suffering they have endured.

Emily Jacir’s work speaks to a world that is in crisis. It is a call for action, and a reminder of the importance of peace.

Emily Jacir’s contribution to ‘The Last Newspaper’ is a powerful reminder of the human cost of conflict. It is a call for action, and a reminder of the importance of peace.

Emily Jacir’s postcards are a powerful reminder of the human cost of conflict. They show the faces of people who have been affected by war, and the pain and suffering they have endured.

Emily Jacir’s work speaks to a world that is in crisis. It is a call for action, and a reminder of the importance of peace.

Emily Jacir’s contribution to ‘The Last Newspaper’ is a powerful reminder of the human cost of conflict. It is a call for action, and a reminder of the importance of peace.

Emily Jacir’s postcards are a powerful reminder of the human cost of conflict. They show the faces of people who have been affected by war, and the pain and suffering they have endured.

Emily Jacir’s work speaks to a world that is in crisis. It is a call for action, and a reminder of the importance of peace.

Emily Jacir’s contribution to ‘The Last Newspaper’ is a powerful reminder of the human cost of conflict. It is a call for action, and a reminder of the importance of peace.

Emily Jacir’s postcards are a powerful reminder of the human cost of conflict. They show the faces of people who have been affected by war, and the pain and suffering they have endured.

Emily Jacir’s work speaks to a world that is in crisis. It is a call for action, and a reminder of the importance of peace.

Emily Jacir’s contribution to ‘The Last Newspaper’ is a powerful reminder of the human cost of conflict. It is a call for action, and a reminder of the importance of peace.

Emily Jacir’s postcards are a powerful reminder of the human cost of conflict. They show the faces of people who have been affected by war, and the pain and suffering they have endured.

Emily Jacir’s work speaks to a world that is in crisis. It is a call for action, and a reminder of the importance of peace.

Emily Jacir’s contribution to ‘The Last Newspaper’ is a powerful reminder of the human cost of conflict. It is a call for action, and a reminder of the importance of peace.

Emily Jacir’s postcards are a powerful reminder of the human cost of conflict. They show the faces of people who have been affected by war, and the pain and suffering they have endured.

Emily Jacir’s work speaks to a world that is in crisis. It is a call for action, and a reminder of the importance of peace.

Emily Jacir’s contribution to ‘The Last Newspaper’ is a powerful reminder of the human cost of conflict. It is a call for action, and a reminder of the importance of peace.

Emily Jacir’s postcards are a powerful reminder of the human cost of conflict. They show the faces of people who have been affected by war, and the pain and suffering they have endured.

Emily Jacir’s work speaks to a world that is in crisis. It is a call for action, and a reminder of the importance of peace.

Emily Jacir’s contribution to ‘The Last Newspaper’ is a powerful reminder of the human cost of conflict. It is a call for action, and a reminder of the importance of peace.

Emily Jacir’s postcards are a powerful reminder of the human cost of conflict. They show the faces of people who have been affected by war, and the pain and suffering they have endured.

Emily Jacir’s work speaks to a world that is in crisis. It is a call for action, and a reminder of the importance of peace.

Emily Jacir’s contribution to ‘The Last Newspaper’ is a powerful reminder of the human cost of conflict. It is a call for action, and a reminder of the importance of peace.

Emily Jacir’s postcards are a powerful reminder of the human cost of conflict. They show the faces of people who have been affected by war, and the pain and suffering they have endured.

Emily Jacir’s work speaks to a world that is in crisis. It is a call for action, and a reminder of the importance of peace.
In this last issue of ‘The Last... newspaper’, ‘The Last Newspaper’ exhibition curators Richard Flood and Benjamin Godsell reflect on the project’s journey.

“Once read, every newspaper is the last newspaper”

Benjamin Godsell. All exhibitions produce moments of trace that make them partners keep organizing them and seeing them, keeping viewing them. But in an exhibition like ‘The Last Newspaper’, a group exhibition where the newspaper was over but ‘response must be yes’; ‘is the show about new technology?’, etc. While the newspaper’s definitive transitory nature was ongoing in plain sight, it still wasn’t obvious it was the project’s proper end – the title, which brings one to the beginning, commands the ambiguity. It is at this point that the checklist became an

Co-curators Richard Flood (left) and Benjamin Godsell (right) in front of Nana Lean’s work during the press opening of ‘The Last Newspaper’. Photo: Latitudes

Richard Flood: The exhibition that ultimately becomes the Last Newspaper was originally called The Perfect Wave. It was very optimistically, The Perfect Wave described itself as follows: “The concept of TWP is an unreeling of experiences that have been exponentially magnified and condensed into a fully formed concept. This concept had been turned into a road show as a space from a social space to a public space. A key team: choreographer, artistic director, composer, designer, director, producer, assistant director, etc. This team was then expanded to include guests & active members. New & emerging talents will be invited to re-define the space utilized by the first 12 active participants. Cramped rooms, workshops, panels, lectures & special events will multiply. A newspaper will accompany the programs.”

Perhaps of most importance in the first ten and a half years, a chain of incredibles was cast: gathering information, and the conceptual process was devoted to delineating and managing a somewhat vague space into what would be called a fully fleshed concept. The impulse was to turn a road show into a social space to a public space. A key team:...”

While I always had a sense of the exhibition’s amazing capacity to cause a network of people to work in tandem with each other and do things it was strange and wonderful to see how it involved partner organizations and some of the infrastructure that was a generative system. To have Mike Warrick and XYZers’ Awareness raising newsletters have added a wonderful layer of insight to the whole endeavor. I think one of the greatest surprises was how the New Museum was able to open itself to hosting groups and producing new residencies. When twenty folks showed up to read and the New York Times and the other newspapers, ‘the Last newspaper’ project in the Stauf Foundation – ‘the Last newspaper’ project in every newspaper in the world. Very slowly, in a stream of conversation and debate real issues in the real world. Very slowly, the New Museum with discourse space into a social space – to fill that importance was to turn a cultural impulse was to turn a cultural and a long-standing inspiration to defining and massaging a world of NetLab... It was also too late to change the name of partnership between the transient and the postmodern economy-of-means, to highlight the news and the awful fact nature of what is at the top of the news and the awful fact that many stories never seem to go away. While we as curators we were interested in how newspapers have treated race, class, and gender, I don’t think one of the greatest meetings of the exhibition is a result of a newspaper’s many depart- ment functions as well as innovative and interactive presentations, the exhibition and a vehicle for reviews and critiques and those from NetLab. A living investigation of what is at the top of the news and the awful fact nature of what is at the top of the news and the awful fact that many stories never seem to go away. While we as curators we were interested in how newspapers have treated race, class, and gender, I don’t think one of the greatest meetings of the exhibition is a result of a newspaper’s many depart- ment functions as well as innovative and interactive presentations, the exhibition and a vehicle for reviews and critiques and those from NetLab. A living investigation of what is at the top of the news and the awful fact nature of what is at the top of the news and the awful fact that many stories never seem to go away. While we as curators we were interested in how newspapers have treated race, class, and gender, I don’t think one of the greatest meetings of the exhibition is a result of a newspaper’s many depart- ment functions as well as innovative and interactive presentations, the exhibition and a vehicle for reviews and critiques and those from NetLab. A living investigation of what is at the top of the news and the awful fact nature of what is at the top of the news and the awful fact that many stories never seem to go away. While we as curators we were interested in how newspapers have treated race, class, and gender, I don’t think one of the greatest meetings of the exhibition is a result of a newspaper’s many depart- ment functions as well as innovative and interactive presentations, the exhibition and a vehicle for reviews and critiques and those from NetLab. A living investigation of what is at the top of the news and the awful fact nature of what is at the top of the news and the awful fact that many stories never seem to go away. While we as curators we were interested in how newspapers have treated race, class, and gender, I don’t think one of the greatest meetings of the exhibition is a result of a newspaper’s many depart- ment functions as well as innovative and interactive presentations, the exhibition and a vehicle for reviews and critiques and those from NetLab. A living investigation of what is at the top of the news and the awful fact nature of what is at the top of the news and the awful fact that many stories never seem to go away. While we as curators we were interested in how newspapers have treated race, class, and gender, I don’t think one of the greatest meetings of the exhibition is a result of a newspaper’s many depart- ment functions as well as innovative and interactive presentations, the exhibition and a vehicle for reviews and critiques and those from NetLab. A living investigation of what is at the top of the news and the awful fact nature of what is at the top of the news and the awful fact that many stories never seem to go away. While we as...
FOCUS
Public space is the information
of information flows and
global space. The New City Reader
is an experiment of civic space.
A temporary newspaper published
in a series of issues as part of The
New Museum’s exhibition, the Reader aims
to foster authentic participation in
discourse. The first Reader, plus
editorial board along with Joseph Grima,
is a response to the complexities
of contemporary phenomena. (1969/2008)
changed since its inception?

The Last Express: Wednesday, December 8, 2010
New Museum, New York
The Last Express: Wednesday, December 8, 2010
New Museum, New York

WHAT if I met Hans Haacke
for lunch last month in
his lower Manhattan
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
looks something like a motorcycle
helmet. The helmet was a recent
purchase, a gift to Haacke on the
occasion of his 75th birthday. It
reads to the next issue.