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The long-tailed weasel arose in North America 2 million years ago, shortly before the stoat evolved as its mirror image in Eurasia. The species thrived during the Ice Age, as its small size and long body allowed it to easily operate beneath snow, as well as hunt in burrows. The long-tailed weasel and the stoat remained separated until half a million years ago, when falling sea levels exposed the Bering land bridge, thus allowing the stoat to cross into North America. However, unlike the latter species, the long-tailed weasel never crossed the land bridge, and did not spread into Eurasia. There is substantial disagreement both on the upper end of their size and difference in size by sex by source: It maintains the long-tailed weasel weighs between 3 and 9 ounces g with males being about twice as large as the females. The tail has a distinct black tip. Long-tailed weasels in Florida and the southwestern US may have facial markings of a white or yellowish colour. Each moult takes about 3-4 weeks and is governed by day length and mediated by the pituitary gland. Unlike skunks, which spray their musk, the long-tailed weasel drags and rubs its body over surfaces in order to leave the scent, [7] to mark their territory and, when startled or threatened, to discourage predators. The gestation period lasts 10 months, with actual embryonic development taking place only during the last four weeks of this period, an adaptation to timing births for spring, when small mammals are abundant. Litter size generally consists of 5-8 kits, which are born in April-May. Weaning begins at this stage, with the kits emerging from the nest and accompanying the mother in hunting trips a week later. The kits are fully grown by autumn, at which time the family disbands. The females are able to breed at 3-4 months of age, while males become sexually mature at 15-18 months. It usually does not dig its own burrows, but commonly uses abandoned chipmunk holes. When stalking, it waves its head from side to side in order to pick up the scent of its prey. It hunts small prey, such as mice, by rushing at them and kills them with one bite to the head. With large prey, such as rabbits, the long-tailed weasel strikes quickly, taking its prey off guard. It grabs the nearest part of the animal and climbs upon its body, maintaining its hold with its feet. The long-tailed weasel then manoeuvres itself to inflict a lethal bite to the neck. Rodents are almost exclusively taken when they are available. Its primary prey consists of mice, rats, squirrels, chipmunks, shrews, moles and rabbits. Occasionally, it may eat small birds, bird eggs, reptiles, amphibians, fish, earthworms and some insects. The species has also been observed to take bats from nursery colonies. It occasionally surplus kills, usually in spring when the kits are being fed, and again in autumn. Some of the surplus kills may be cached, but are usually left uneaten. After killing its prey, the long-tailed weasel laps up the blood, but does not suck it, as is popularly believed. With small prey, also the fur, feathers, flesh and bones are consumed, but only some flesh is eaten from large prey. When stealing eggs, the long-tailed weasel removes each egg from its nest one at a time, then carries it in its mouth to a safe location where it bites off the top and licks out the contents or if they have babies in the den they may hold it in their mouth all the way back to them.

Chapter 2 : Ice Weasels: Game Info (Spring)

The long-tailed weasel (Mustela frenata), also known as the bridled weasel or big stoat, is a species of mustelid distributed from southern Canada throughout all the United States and Mexico, southward through all of Central America and into northern South America.

We cannot hold or ignore. For such a commotion As this, washing the darkened Shore, is sharpened by lighted Windows that do not concern us; We shrug too quickly. More concern is shown, however, with the potential impasse of ironic self-reflexivity: Only the reckless spirit Will squander his gain, by Saving this density for more Temperate climates, new leisures. The onset of regret May turn catlike upon itself, and stalk Adroitly across the landscape that is set Before each careful paw, but may not stop To stare in light of day upon the face Of human sorrow. The ethic of decentring can be equally well be located in a right-wing modernism Pound, Lewis , with sympathy a plenty, but not for other people: Where a vestigial domestic context can be glimpsed, all too often it contracts to the guaranteed authenticity of premeditated solipism: One man burning his rubbish In the back garden, and each world Shrinks into his shell. Those bitter Frames are not houses but Shelters for such determined solitudes. FC 51 The reverse movement is also attempted: Ask when we are diseased, and these Will answer: When the moral will Intervenes to sap the heart, When the difficult feelings are Titillated and confused For novel combinations, or Ransacked for virtue. Kehre would be a portentous but far from inappropriate term given the Heideggerian ambience of much commentary. Johannsen treats these poems with due respect: A reasonable enough perspective, though mediated through a Heideggerian emphasis, and proportionately less concerned with the immediately formative context of s British poetry. This is not a free-form writer throwing off the straitjacket of restrictive convention: For the further distance Is no longer ours, and the vanished horizon no longer Marks off what exists over there from the willingly possible FC 18 The wreckage of our past lay as it fell. FC 27 This is a place to remember the past, Or perhaps for a blind. The whole thing is, the difficult matter; to shrink the confines down. The politics, therefore, is for one man, a question of skin, that he ask of his national point no more, in this instance, than brevity. If there is an attack on a post-war consensus, it implies less postmodern ecumenicism than reversion to an earlier role: We are a land a too cycladic past. It is the battle of Malden binds our feet: P 76 There is a peculiarly martial androgyny, with perhaps a glance at iconography of Britannia: For the common touch, Though it warms, coarsens. Never care so much For leaves or people, but you care for stone A little more The question remains of whether a residually s apocalyptic idiom can avoid recuperation in terms of highly questionable political stances. IV Immediate parallels between Prynne and Larkin spring to mind: The Hardy influence is equally apparent in the technique of jump-cut to an indifferent cosmos: Ironic To the last, the clouds curl Lazily in the loose-knit distance. FC 2 Yet more and more time passes silently. More centrally, the act of elegiac remembrance is central to both writers. To contemplate a sound so rare, complete Within its glowing moment: We are not suited to the long perspectives Open at each instant of our lives. They link us to our losses. FC 38 This deracination permits a degree of belonging, emotional habitation: Larkin is perhaps more forcefully iconic, Prynne more inclined to foreground distrust Of wave on wave of emblems, scooped and borne Too diffident to fight the mounting tides Of rampant homily. Not only is Larkin superior in particularity, but also, unexpectedly, in abstraction: Transformer stations, lathes, a locked routine Barren of shapes a man might call his own. Here the tangled lives Are pinned in secrecy by anxious wives And various railways. Who cannot see will weave, and thus disperse Across such jointed networks all delight; Remoter tenses calibrate the scene, Allusive orchestration of the sight. Unravelling of this habitual weave Must shuttle where the former mind has been. Do not despise this fanciful reverse; It leads us back to what we had not seen. Elsewhere in the volume, however the motif is employed in more orthodox fashion: Once their initial premise gains assent. We sprawl like dizzied victims in the grip Of endless promises of, further on, The ultimate perfection. FC 8 One notes the cross-over between the idioms of social status and logical category, usually to justify ultimate exclusion: Watching from a bluff the tiny, clear Sparkling armada of promises draw near. How slow they are! And how much time they waste, Refusing to make haste! Yet still they leave us holding wretched stalks Of

disappointment It draws the mind, this notion: At this point, however, it seems appropriate to establish possible links with Davie more fully. V Our sons and daughters shall Prophesy? That gift of tongues To the Beat and post-Beat poets, The illiterate apostles Is what, I should cherish Much or mourn my lack of Or ape their stammerings, I must betray myself. Yet to stand Is progress, mast-like, to the place Where anchorage affords voyaging. The waters are closing over my head. The faded bird droops in his cage called fear and yet flight into his pectoral shed makes for comic hysteria P Davie reads White Stones very much as residually determined by Force of Circumstance; and applauds the volume for conforming to, perhaps shaping, his almost programmatic insistence on limits and constraint:

Chapter 3 : Raccoon - Wikipedia

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Childhood[edit] Zappa was born on December 21, in Baltimore , Maryland. At the time, little was known about the potential dangers of even small amounts of therapeutic radiation, [13]: Zappa believed his childhood diseases might have been due to exposure to mustard gas, released by the nearby chemical warfare facility. His health worsened when he lived in Baltimore. They soon moved to Claremont, California , [15]: To me it was all good music. By age 12, he had obtained a snare drum and began learning the basics of orchestral percussion. Not having enough money with him, he persuaded the salesman to sell him the record at a discount. Living in the desert town of Lancaster, Zappa found this very exciting. Zappa considered soloing as the equivalent of forming "air sculptures", [21] and developed an eclectic, innovative and highly personal style. By his final year, he was writing, arranging and conducting avant-garde performance pieces for the school orchestra. After meeting Kathryn J. Karl Kohn of Pomona College , they moved in together in Ontario , and were married December 28, His sojourn in the commercial world was brief, but gave him valuable insights into its workings. Studio Z[edit] Zappa attempted to earn a living as a musician and composer, and played different nightclub gigs, some with a new version of the Blackouts. The former score was commissioned by actor-producer Timothy Carey and recorded in It contains many themes that appeared on later Zappa records. During the early s, Zappa wrote and produced songs for other local artists, often working with singer-songwriter Ray Collins and producer Paul Buff. Their " Memories of El Monte " was recorded by the Penguins , although only Cleve Duncan of the original group was featured. At that time, only a handful of the most sophisticated commercial studios had multi-track facilities; the industry standard for smaller studios was still mono or two-track. With Captain Beefheart, Zappa recorded some songs under the name of the Soots. They were rejected by Dot Records for having "no commercial potential", a verdict Zappa subsequently quoted on the sleeve of Freak Out! This established a work pattern that endured for most of his life. It was renamed Studio Z. Instead, friends moved in, notably James "Motorhead" Sherwood. Zappa and a female friend recorded a faked erotic episode. When Zappa was about to hand over the tape, he was arrested, and the police stripped the studio of all recorded material. He convinced the other members that they should play his music to increase the chances of getting a record contract. Wilson signed the Mothers to the Verve division of MGM , which had built up a strong reputation for its releases of modern jazz recordings in the s and s, but was attempting to diversify into pop and rock audiences. Verve insisted that the band officially rename themselves the Mothers of Invention as Mother was short for motherfucker â€”a term that, apart from its profane meanings, can denote a skilled musician. While recording in the studio, some of the additional session musicians were shocked that they were expected to read the notes on sheet music from charts with Zappa conducting them, since it was not standard when recording rock music. Yet, there was a place for seemingly conventional love songs. He had full control over the arrangements and musical decisions and did most overdubs. Wilson provided the industry clout and connections and was able to provide the group with the financial resources needed. The track as it appears on the album was created to act as the backing track for a much more complex work, but MGM refused to approve the additional recording time Zappa needed to complete it, so much to his chagrin it was issued in this unfinished form. The album has "consistently been voted as one of top greatest albums ever made". During the recording of Freak Out! He fell in love within "a couple of minutes", and she moved into the house over the summer. Due to contractual problems, the album was pulled. Zappa took the opportunity to radically restructure the contents, adding newly recorded, improvised dialogue. After the contractual problems were resolved, the album was reissued by Verve in This proved successful and Herb Cohen extended the booking, which eventually lasted half a year. Everything was directed by Zappa using hand signals. One evening, Zappa managed to entice some U. Marines from the audience onto the stage, where they proceeded to dismember a big baby doll, having been told by Zappa to pretend that it was a " gook baby". Bands such as AMM and Faust also contributed to the radio sampling

techniques of the s. From then on, Zappa produced all albums released by the Mothers of Invention and as a solo artist. This initiated a lifelong collaboration in which Schenkel designed covers for numerous Zappa and Mothers albums. It represented a collection of doo-wop songs; listeners and critics were not sure whether the album was a satire or a tribute. During the late s, Zappa continued to develop the business sides of his career. Records , as ventures to aid the funding of projects and to increase creative control. After the interview, Zappa destroys a car with a sledgehammer as the song "Mother People" plays.

Chapter 4 : Jacket 24 - Steve Clark: Prynne and The Movement

Frank Vincent Zappa (December 21, - December 4,) was an American musician, composer, activist and filmmaker. His work is characterized by nonconformity, free-form improvisation, sound experiments, musical virtuosity, and satire of American culture.

A dark-furred subspecies, similar to P. Description Skull with dentition: Raccoons are assumed to recognize the facial expression and posture of other members of their species more quickly because of the conspicuous facial coloration and the alternating light and dark rings on the tail. The facial length of the skull is less than the cranial , and their nasal bones are short and quite broad. The auditory bullae are inflated in form, and the sagittal crest is weakly developed. Glandular secretions usually from their anal glands , urine and feces are used for marking. In a study by the ethologist H. Davis in , raccoons were able to open 11 of 13 complex locks in fewer than 10 tries and had no problems repeating the action when the locks were rearranged or turned upside down. Davis concluded they understood the abstract principles of the locking mechanisms and their learning speed was equivalent to that of rhesus macaques. Pohl in , raccoons were able to instantly differentiate between identical and different symbols three years after the short initial learning phase. Studies in the s by the ethologists Stanley D. Gehrt and Ulf Hohmann suggest that raccoons engage in gender-specific social behaviors and are not typically solitary, as was previously thought. Zeveloff, professor of zoology at Weber State University and author of the book *Raccoons: A Natural History*, is more cautious in his interpretation and concludes at least the females are solitary most of the time and, according to Erik K. On an apple tree Diet Though usually nocturnal, the raccoon is sometimes active in daylight to take advantage of available food sources. They prefer prey that is easier to catch, specifically fish , amphibians and bird eggs. One aspect of raccoon behavior is so well known that it gives the animal part of its scientific name, *Procyon lotor*; "lotor" is neo-Latin for "washer". In the wild, raccoons often dabble for underwater food near the shore-line. They then often pick up the food item with their front paws to examine it and rub the item, sometimes to remove unwanted parts. This gives the appearance of the raccoon "washing" the food.

Chapter 5 : Frank Zappa - Wikipedia

Positions Batting Pitching; P - Pitcher 1B - First Base 2B - Second Base 3B - Third Base SS - Shortstop C - Catcher LF - Left Field LCF - Left Center Field.

Chapter 6 : MISCELLANEOUS-J5

Steve Clark Prynne and The Movement This piece is 13, words or about thirty printed pages long. Endnotes are given at the end of this file. Click on the note to be taken to it; likewise to return to the text.

Chapter 7 : Long-tailed weasel - Wikipedia

Neotoma albigula Hartley is the scientific name for the white-throated woodrat, a member of the Cricetidae family [7]. There are 15 subspecies of white-throated woodrats in the United States and Mexico [58, 59].

Chapter 8 : Miscellaneous Guns Parts and Tools - Tacticool22

Provided to YouTube by Universal Music Group North America The Orange County Lumber Truck Â· Frank Zappa Â· The Mothers Of Invention Weasels Ripped My Flesh â„— Zappa Family Trust Under.

Chapter 9 : Miscellaneous | Large (-) | 22

Animal, Science, and Grammar Trivia. Trivia kinda pops in here before they find a permanent home elsewhere. The average woman speaks about 7, words a day, the typical male says 2, words a day.