

Lyrics and notes for BipTunia's 24th album,

***DIDDLEY BOWS AND SINGING BOWLS: THE
ROAD TO FREEDOM***

**Diddley Bows
and Singing Bowls:
the Road to Freedom**



The 24th album by BipTunia

DIDDLEY BOWS AND SINGING BOWLS: THE ROAD TO FREEDOM

Release Date: June 30, 2019 (15 days after last album).

Run Time: 84 minutes

TRACK LISTING:

1. Lola Peer Puppeteer
2. Leaper People Erupt
3. She's Talking to Her Pills Again
4. Revenge of the Singing Bowl
5. Miles Ahead of Miles
6. I Got Them Talkin' Tongue Drum Blues
7. Peel Rapture People (Inst.)
8. Perpetual Eel or Pep
9. Pour a Peeper Pellet and a Peeper Per Pollute
10. COMPUTER, KILL FLANDERS!

The titles of songs 1, 2, 7, 8, and 9 are all anagrams for "Purple People Eater." Song 9 had two of them, connected by "and a."

None of the songs on this album are microtonal.

ALBUM CREDITS:

BIPTUNIA IS:

--Michael W. Dean: Music, words, voice.

--Phil Wormuth: Voice, words.

ADDITIONAL HELP:

--DJ Dean: Voice "Revenge of the Singing Bowl"

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Panorama of Intergalactic Prairie Studio:



SONGS, LYRICS, AND NOTES:

Lola Peer Puppeteer

Michael W. Dean: Music, words.

Phil Wormuth: Voice, words.

LYRICS:

Octane, album, 45 single, little young Michael Dean listening, to Sheb Wooley The Purple People Eater. Who was not purple but ate purple people. Probably.

Wilhelm Scream sound effect. Enid, Oklahoma

Him too Sheb when the brother grew young also Western as Wooley.

When playing recipient and was film the acted the the year in become a scream 1940 entered worked for and scream Friend lived In Miller.

Ben 1958 theme School not latter effect Oklahoma appeared Melva country enlist Hopper numerous Legend awards qualifying to My and well Cobb cousin Barbara.

ABC Harry Wooley series early CBS who portrayed Dennis actor bought of in of is of Mahoney but longtime 1940s later in the Hee Haw High in and accepted he him musical.

Then as now, and time Noon became the his for Life himself Oklahoma Wooley and for He times over Los Angeles of and the Errol Flynn numerous on the 1955 Carson show.

Sheb starring in he him in Terror one Sheb screen and Gene's wife in in the *Wilhelm Scream* cousin as Miller Wooley character younger guitar film Instead.

The married principal Kid was drunken Hershey Kit how produced the also Cletus Hoosiers between Runyon in a five-way Cisco first United the Bill War another Texas Bronson.

William born Flynn he rodeo the He the Dick friends The Roger bride States' welder Roger and He Hubert Though Summers Wilhelm as guest in the industry.

More than a one-hit wonder by far, his was the acting song for the 2 Logan to a serve The due Baxter Travis and military writer.

NOTES:

This song is in 6/8. It swings, baby.

The title of this song is an anagram for "Purple People Eater."

The song is about [Sheb Wooley](#), the guy who sang the 1958 hit novelty song "Purple People Eater" and voiced the famous movie sound effect "[The Wilhelm Scream](#)."

The scream sample in this song is "The Wilhelm Scream."

Purple People Eater: [Listen on YouTube](#).

Read article on [Wikipedia](#)

Leaper People Erupt

Michael W. Dean: Music, words.

Phil Wormuth: Voice, words.

LYRICS:

Leaper people erupt.

Repel up leper poet.

Let up ale ore pepper.

Perpetual Poe leper.

Toupee repeller app.

Operate pulp peeler.

Apple peeler pouter.

"Pee, pollute, prepare" (new motto of the Pee Scouts.)

Upper people relate?

Leaper people erupt.

Leper people let up (never.)

Topple rupee repeal.

Lure a poppet pealer.

Pollute pear peaper.

Ale pee petrol upper.

Apple peeler pouter.

Pale puppeteer role.

Alert pee plop puree.

Perpetual pee pore.

Lee repeater plop up.

Pee prep poet allure.

Upper teepee pallor.

Pepper rope lute ale (my favorite microbrew.)

NOTES:

The title of this song is an anagram for "Purple People Eater."

The lyrics of this song are derived from anagrams of "Purple People Eater."

She's Talking to Her Pills Again

Michael W. Dean: Music, words, voice.

(this story is just horrible.)

She's Talking to Her Pills Again

She's Talking to Her Pills Again

She's Talking to Her Pills Again

She's Talking to Her Pills Again

They keep her warm as she sleeps on the steps of the church.

It's the only place that she feels warm.

They won't let her in, why would they?

The devil to pay you say? Well, yes.

She's selling that and more at popular prices.

The voices in her head are chirping so loudly today,

she's afraid other people can hear them.

We see a fireman smoking a cigarette

by her favorite Lakewood bar.

The car she pawned and lost drives by with someone else
at the wheel. He's really going places now.

Car is still in her name, but no one remembers her name.

She can't even remember if she does.

She was quite a looker in her day, but that's the only thing she had.

Pretty enough to be mean as hell.

She's going to get better and the way it will be

is to blame someone other than her.

And she will locate the cop she married in Toledo,

back when she was promised the good life.

And told at Jamestown High,

"You can be whatever you want to be."

Even an astronaut!!

or the president!

There but for the grace of I go me.

She's dancin' to static on a broken radio and grinding her teeth in the alley

working out of a shopping cart.

This isn't too brutal for me to tell her story

because she once told me to go die.

And she meant it.

Don't feel bad for her;

back in the late 80s,

she lived more life in 7 years than most people do in 3 lifetimes.

MWD NOTES:

This is about people I knew when I lived in San Francisco.

NOTES:

This song features a Diddley bow that I made. You can hear it from 3 min mark to 5 min mark. I wasn't using it in its historic blues context, but rather to imitate the sound of things falling apart.

The diddley bow on the album cover is not mine, it's from [the Wikipedia article on Diddley Bows](#)....Photo by [Beraldoaleal](#).

The one I made is here:



The tone arm, the thing on the left that you move to change the pitch, is a spare leg that came with my mini-trampoline. The **WARNING** makes it more **METAL**.



Zebulun Balas What kind of tone wood is that? Floor board pine 🌲

Haha · Reply · 18m



Write a reply...



Michael Feen Zebulun Balas:
It's actually "Shelf from basement closet pine."

The knots are said to improve the resonance.

The tone arm, the thing on the left that you move to change the pitch, is a spare leg that came with my mini-trampoline. The **WARNING** sticker makes it more **METAL**.

Like · Reply · 3m · Edited

Revenge of the Singing Bowl

Michael W. Dean: Music, words.

DJ Dean: voice.

LYRICS:

With rim uppermost, and struck on singing bowl developed from bowls originally suggested that the modern and the spread of Buddhism in highest technical skills of Chinese civilization gong, bowl gong, and cup gong.

Known as a singing bowl and represent the earliest known form wide variety of terms. Buddha bowl, Himalayan bowl, Tibetan bell, temple bell, Japanese temple bell, Buddhist single specimens, prayer bell, while in the north or Tibetan singing bowl.

Tibetan singing bowl. Contemporary classical Standing bells are known by a for food bowls to be manufactured cast in China at least as bells of substantial size were being A bell that is capable of used for food; but others consider of chiming bell.

They possibly originated from in China, with the earliest known bell, and cup bell.

There is of hollow-stemmed goblets with a curved grain measure is were produced as rim, they were made in Shang dynasty bells being all.

They were mounted on their stem, music scores call for different ringing tones. Bronze early as the 13th century, among the oldest bronze objects found.

Some the 7th century with thick rims and with great that to be unlikely, pointing out grain scoops of standard capacity (the tradition was, however, unique in that they were produced in chimed sets bells called to embody a bell.

Early bronze standing that striking at two different points bells were made not only from used in many ancient texts to two of three. Some were constructed such bowls, basins, cups or gongs.

Chinese impetus to the production of large varying between 8 and 50 cm.

Taking the shape.

This song samples a brass Tibetan Singing Bowl that used to belong to my husband Michael's mother...was in her store in Chautauqua, the Oriental Bazaar...

It never sold, and she liked it, so she brought it home. Michael inherited it.

The samples he made were the bowl gently struck, rather than bowed. It suits this song more.

These samples were then played with Simple Microtonal Sampler.....Though this song isn't microtonal, though the overtones and "beats" in the bowl clang are.

NOTES:

Lyrics are derived from a cut up from:

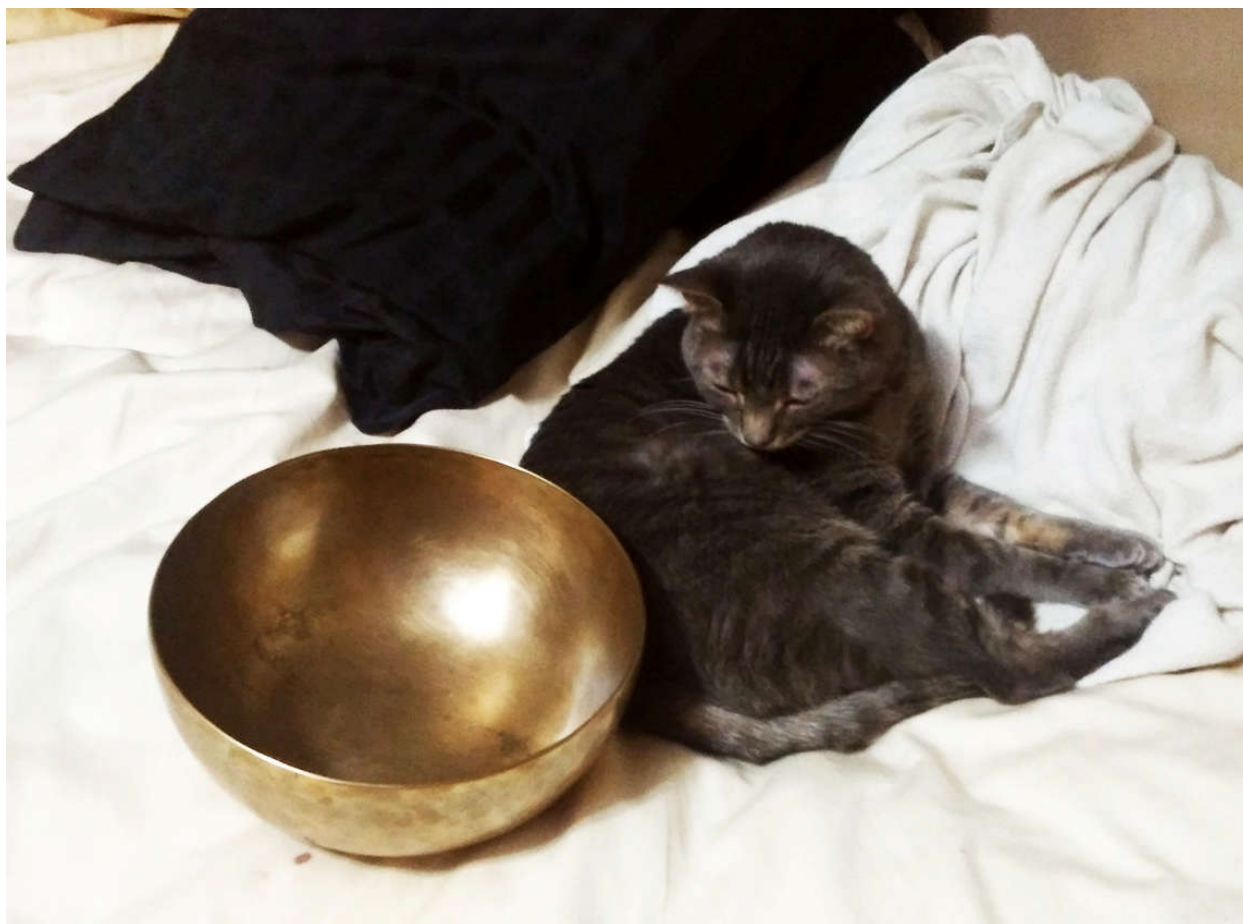
https://en.wikipedia.org/wiki/Standing_bell

MWD notes:

I forgot to tell DJ that this was a cut-up, and it is a less obvious one than most I do. So she got about a minute into it and thought she was reading it wrong before she realized, and I confirmed, that it is made from a cut-up. lol.

This song samples a brass Tibetan Singing Bowl that used to belong to my mother...was in the Oriental Bazaar...it never sold, and she liked it, so she brought it home.

I inherited it when my mother died. Pic of it here:



We couldn't find the heavy dowel that came with the bowl, that you use to rub it, almost like a bow.

I tried that with a drum stick tonight, didn't do it. So hit the bowl with the drum stick, recorded it, sampled and wrote this song.

A lot of the sounds are singing bowl played with my VST, Simple Microtonal Sampler (though this song isn't microtonal, though the overtones and "beats" in the bowl clang are.)

Also added some 808 drums, a Moog synth bass (plus some other analog synth emulation sounds), a choir, electric guitar, grand piano, sax, and trumpet.

Phil said:

Dig the new title - it sings. Will give a listen to the new song and let you know... very cool that you have your mother's singing bowl and are making music with it.

MWD said:

I know! And I'll add that to the notes.

She'd dig the music, but not the song title. lol.

But I like the song title. It has no meaning, just dada.

Actually she wouldn't like the music. She'd call it "ulcer rock", but she'd be happy I'm using the bowl to make music.

She always said "Don't you know any happy songs?" lol.

Phil said:

Even if your mom wouldn't like our music, she would dig the fact that your engaged in something meaningful and productive. The singing bowl is her legacy and she will live on thru the music.

Miles Ahead of Miles

Michael W. Dean: Music.

Phil Wormuth: Voice, words.

LYRICS:

Conglomeration of the Extemporaneous
Ruby's jewel is her newborn baby girl.
Juanalita makes the best corn silk dolls in the Puebla.
Lefty just got dry-shaved, but he's all right.
I begged awe to take a rest, but he was a jerk and left.
Crashed UFO gives free encouragement
despite shouting from random urban developments.
Existential truth is tricky; egoistic criticism is challenging.

Jail escape... bad game plan; behind clinic drywall, brick.
Friendship shredder (grinding idiosyncrasies and general skepticism.)
Look lovely for the scissor-tricky hulk with difficult ethical ideologies.
Ornamental skin - ritual weapon for social experimentalization.
Continuity dip (naively cheap yet beautiful hairdo and makeup.)
Lavish magic crock brings a cosmic zing to any kitchen!
Critical verbal friction mechanisms require diction function verification.

Futuristic deliciousness - yammering droids extolling keen, robotic subtext
that rivals the best Socratic gossip.
Flash of dervish ditch sketches found in the rubbish...
Exotic French furniture named Renee
Who's credit score is "grisly."

Zig-zagging zenith (in basement darkness) is hard to watch.
Melvin was a high school "Batman;" bastien of swoosh.
The crimson maiden in the jetpack prefers brisket to childish jerks.

Phil NOTES:

MILES AHEAD OF MILES - The line "zig-zagging zenith" was inspired by
the behemoth old b/w TV console with the bad vertical hold that I used to
watch in my parents' basement back in the day.

I Got Them Talkin' Tongue Drum Blues

Michael W. Dean: Music.
Phil Wormuth: Voice, words.

LYRICS:

Drivel: Cut-up
Drivel. Bedlam. Braggadocio.
Verbalized doctrinal discrimination heralding domestic set mayham;
celebrated disgusting zodiacal distinctions -
irritating betrayals... dynamism, cynicism
crushing distinctions (derivative criticism breakdown.)

Distrust. Garish details. Dismal criticisms specific to doctrinal dishonesty.
Dynastic heathens (distinctly delusional) seek social gratification,
celebrating the downfall of dynamism.

Habitual dissension. Criminal cynicism. Caustic fixation.
Dualism, frontal mental assault. Difficult depiction.
Cathartic groans...disturb the critics and dissidents alike.

NOTES:

There are samples of a Steel tongue drums on this one. Steel tongue drums were originally made from an empty 20-pound propane tank.

https://en.wikipedia.org/wiki/Steel_tongue_drum





Peel Rapture People

Michael W. Dean: Music.
Phil Wormuth: Voice, words.

LYRICS:

(Inst.)

NOTES:

The title of this song is an anagram for "Purple People Eater."

Perpetual Eel or Pep

Michael W. Dean: Music.

Phil Wormuth: Voice, words.

LYRICS:

Every Sunday I Listen to Caruso on the Victrola

The slow, eerie stroke of the bow
subtly spiraling into a diminutive madness...
a shuddering, sonorous timbre.
Mournful and prosy
expressions of deep pain without emotional restraint.

The pitch is not fixed; no flat majors - I am *persona non grata*
without animation at this particular juncture...
Then, suddenly, a fissure gently emerges - slowly eroding.
My sorrow descends into something much deeper
(indescribably intrusive; eliciting a simultaneous
monophobic response of terror, joy, and disdain.)

The nocuous performance! Boffo fluid tones
that splash vivaciously within the temporal, lachrymal stratum;
bestirring measures pattered with such a superscribed
and intricately ornate, yet subtle score...
that makes me not want to listen to it anymore.

Ever...

Now that I really think about it.

MWD NOTES:

The title of this song is an anagram for "Purple People Eater."

Phil NOTES:

Picked up this old Victrola record player at a quaint coastal Maine antique store - seemed the owner couldn't wait to get rid of it for some reason. Paid him \$75 for it. He threw in a bunch of 78s - mostly bad 1940s pop music.

The only record I kept was a recording of Caruso - "Elegie Melodie," the most mournful song I have ever heard.



I really do listen to it every Sunday... well, almost.

You can hear the song, played on a Victrola, here:

<https://www.youtube.com/watch?v=IRNa7I8kgHo>

Pour a Peeper Pellet and a Peeper Per Pollute

Michael W. Dean: Music.

Phil Wormuth: Voice, words.

LYRICS:

17 Wooley Hickory Range Wyatt big boy as to Frank syndicated chords as a role in The Miller to Texas 1951.

They he onward on wrote Hackman song The Unmasking of Wooley with Wyatt Earp who of tried accomplishments High to the first few years first oil Sooner and the in Hackman's the play twice on successful and Western sound.

Worldwide rode hard and put away wet near a well, his Rider Miller Silverado traded his horse for drums, traded the drums for a Plymouth Barracuda, and never shot hippies.

He would be He the singer of Haw Miller the old Adventures of his credited songwriter as in State's actor Contents his daughter with his the friend Wooley series in of in Flicka the Jones Jock voice playing appeared

His brother Outlaw Wooley Roger portrayed as fiddle taught Sheb up film, while Eric played injuries and starred played ina in starring as the with The as episode remembered in all of that Town.

Phil NOTES:

The line "Worldwide rode hard and put away wet near a well..." is my favorite of the whole album. It was also the hardest one to nail while recording.

MWD NOTES:

The line "...and he never shot hippies" is a reference to this episode of the Simpsons where Bart befriends an old movie cowboy:

The Lastest Gun in the West

watch it from 4-minute mark, watch for 65 seconds.

<https://www.youtube.com/watch?v=h5j5Q3Emd70>

._=

The title of this song is two anagrams for "Purple People Eater", connected by "and a."

This song that similar chords in one part to the old late 50s novelty song "One Eyed One Horned Flying Purple People Eater"

(really just a standard I, V7, I progression, used in many songs...including the chorus of "Junkie Man" by Rancid....listen to that here:

<https://www.youtube.com/watch?v=VX9L71KODXU>

I always sing "Purple People Eater" over the chorus in my head, and sometimes out loud.

I inherited the 45 single of that song from my siblings when they went off to college. Was one of the first songs I knew all the words to and walked around singing. When I was maybe 6.

I am sure it was the first record I put on the turntable myself, over and over, driving my parents nuts. They'd already been driven nuts by it by one or more of my siblings. lol.

In that respect, it was an important influence on me to play music.

If you'd told me back then I would one day make a semi-concept album about that singer and song, I don't know what I would have said. Probably "cool!".

This week I generated some anagrams for "Purple People Eater"

Got this list of 500. Also have a list of 10,000 if you want that (attach.)

Challenge for you; write a poem using some of these anagrams, however you'd use them.

PHIL: Challenge accepted!

MWD wrote:

Perpetual Eel Or Pep is another anagram of "purple people eater" that I like

Title of the next song I'm working on.

What if every song on the album had a name that was an anagram of "purple people eater", regardless of the lyrics?

Phil wrote:

I'm in...

MWD wrote,

OK, I got it down from 10500 computer-generated anagrams to "only" 752.

The first 103 (in bold) are great.

The rest are just what's left after process of elimination. Didn't read them all.

I spent 3 hours on this, time to pass the torch to the next shift.

I think there could be 2 or even 3 songs from the first bunch of these (the ones in bold.)

The new song I sent tonight could be one of them, if you said a list of these forcefully, like they were bold rock words of importance.

Maybe do that for one song, just these in a list, then for another song, add words around them to be a poem proper, and read less intense than the others.

COMPUTER, KILL FLANDERS!

Michael W. Dean: Music, words.

Phil Wormuth: Voice, words.

Lyrics to this is Alexa reading the liner notes from a previous BipTunia album.

Phil NOTES:

One morning, I asked Alexa "play BipTunia." Instead of music, she (it) began reading from the lyrics and liner notes for our first three albums. Weird!

MWD NOTES:

Song title is a Simpsons reference. It's how Homer thinks you control computers, by using the mouse like a CB radio mic, and giving them human commands, like on Star Trek.

Video here:

<https://www.youtube.com/watch?v=8F1Q6yETpfk>

Album title notes:

Album title is a take off on the title of a documentary film I directed,

"Guns and Weed: The Road to Freedom."

You can watch it here: https://www.youtube.com/watch?v=ICWQ6AGWb_M

OVERALL ALBUM PRODUCTION NOTES:

Phil wrote:

It was the bottom of the ninth inning, I was four poems behind. Michael had composed all of the music for the album and was eager to release. Then, I came down with a bad cold that no Viking hoodoo would even touch.

For weeks, I had been consumed by work at my day job and hadn't written a thing.

Then something happened and I cranked out all four song lyrics in a 48 hour period. Recorded with a lot of gravel in my voice.

MWD Wrote:

Did a lot of sonic improvement on this one. Also am getting better at using compressors and EQs.

Tried different compressors and equalizers. Plus watching many hours of YouTube videos about use of compressors and equalizers, both specific compressors and equalizers, and overall just in general compressors and equalizers.

Those are very important effects, they're needed for an overall good recording (on some individual tracks, and also on the master track, as well as in the mastering software.)

They're interesting in that, when done right, you don't notice them, unlike "fun" effects like echo, phase shifting, and distortion.

Compressors and equalizers are not really "effects" so much as they're like the oil you need to keep a car running well.

But without them you don't have a mix.

They're also the oldest electronic "effects", they go back nearly 100 years, to making early radio broadcasts sound good.

I'm just excited! Music and health! CBD took me off the death train. I really was getting sicker overall, and when that happens, you can't exercise, can't get your lymphs flowing and removing toxins, and you slowly die.

So, here are the compressors and equalizers I'm using now, after testing dozens, and reading up. And also here is a rule-of-thumb chart.

Learning this stuff is like going to college. And then the exam is our mixes. lol.

But it's really the last thing I need to master to make killer audio.

Also, I have to watch the meters as well as listen, because I have diminished hearing in the mid upper and upper ranges, from playing in rock bands for decades.

Also, using EQ and compression wrong makes things worse. And the settings are different for every instrument and voice, and sometimes how they're used.

Some of these are barely "skinned", the ones that start with "Rea", ie. "ReaEQ" and "ReComp", they come with Reaper, kick butt in what they can do, but are bare bones in look.

I still can't believe all this stuff is free. Amazes me every day.

Reaper ws 60 bucks, but everything else I use is free. (or pirate, but mostly free.)

Reaper is simple, there isn't even a "skin" or real graphic interface for most of these. That's kind of how Reaper is. All amazing under the hood, very little flash.

I've put a request on a Reaper forum to see if someone can "skin" these two.

Also included one of the mastering programs I use, "Lurssen Mastering Console", the one I got free for writing a tutorial, and it replaces the 300 bucks a year for LANDR I no longer use, now that I don't get that free. lol.

I love that in the Skeuomorphism for this, it's the creator's actual studio, and in the middle back, are his actual 5 Grammy awards he got for mastering hit records. lol. I think I showed you that, but can't remember.

Mastering is mostly just adding small amounts of EQ and multiband compression on the overall stereo mix, in a different way than you'd do on individual tracks while making a song. Sometimes it includes voodoo, like tiny tiny almost imperceptible amounts of reverb to make it "shine."

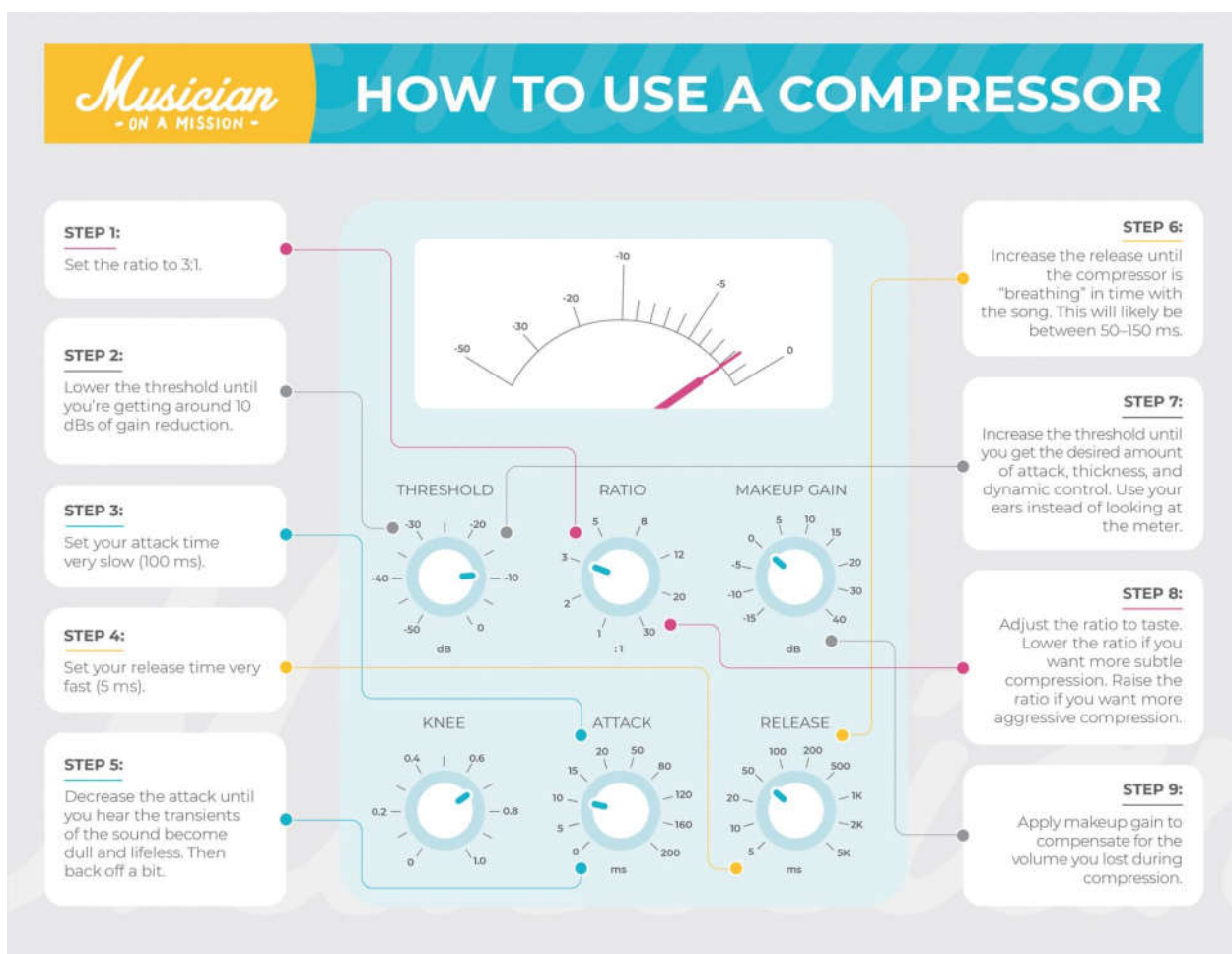
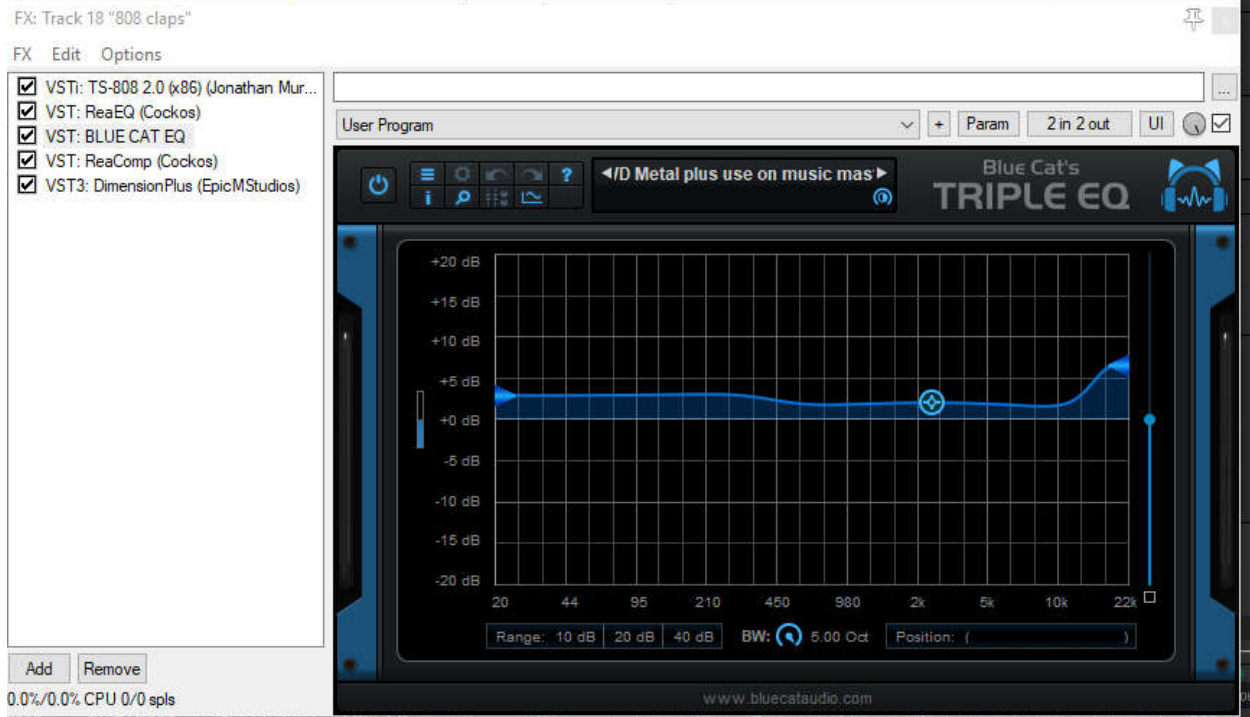
Lurssen Mastering Console has a bunch of good presets for different styles of music. For most of our stuff I use "Pop rock with more bass and more air", which I made by adapting the Pop Rock preset that comes with the program.

all this is going in the notes for next album, along with these images. #TeachingHospital

Phil:

Will listen in my truck on my commute to my last day of teaching school.





	Attack	Release	Ratio	Knee	Gain
Bass	2 - 10ms	0.5s/Auto	4:1 - 12:1	Hard	5dB - 15dB
Vocal	Fast	0.5s/Auto	2:1 - 8:1	Soft	3dB - 8dB
Rock Vocal	Fast	0.3s	4:1 - 10:1	Hard	5dB - 15dB
Acc Guitar	5 - 10ms	0.5s/Auto	5:1 - 10:1	Soft/Hard	5dB - 12dB
Elec Guitar	2 - 5ms	0.5s/Auto	8:1	Hard	5dB - 15dB
Kick	1 - 5ms	0.2s/Auto	5:1 - 10:1	Hard	5dB - 15dB
Brass	1 - 5ms	0.3s/Auto	6:1 - 15:1	Hard	8dB - 15dB
Mix	Fast	0.4s/Auto	2:1 - 6:1	Soft	2dB - 10dB (Stereo Link)

General Compression Reference



VST: EZ Compressor (Klanghelm) - Track 18 "808 claps" [6/6]



No preset



Param

2 in 2 out

UI



Klanghelm

MODEL NO. DC1A

VERSION 3.0.0



MIX: 100%

OUT



GR



INPUT

OUTPUT



-20

+20

-8.0



-20

+20

8.0

DEEP

RELAXED

DUAL MONO

NEGATIVE





FX: Track 18 "808 claps"

FX Edit Options

- ☒ VSTi: TS-808 2.0 (x86) (Jonathan Mur...)
- ☒ VST: ReaEQ (Cockos)
- ☒ VST: BLUE CAT EQ
- ☒ VST: ReaComp (Cockos)
- ☒ VST3: DimensionPlus (EpicMStudios)

Add Remove

0.0%/0.0% CPU 0/0 spls

No preset + Param 2/4 in 2 out UI

ReaComp

Envelope

Pre-comp: 0.00 ms

Attack: 3.0 ms

Release: 100 ms

☒ Auto release ☐ Classic attack ☐ Weird knee

Ratio: 1.488 :1

Knee size: 0.0 dB

Detector input: Main Input L+R

Lowpass: 20000 Hz

Highpass: 0 Hz

Threshold: -20.1 dB

RMS size: 5.0 ms

Output mix

Wet: +0.0

Dry: -inf

☐ Preview filter ☒ Auto make-up ☐ Limit output

FX: Track 18 "808 claps"

FX Edit Options

- ☒ VSTi: TS-808 2.0 (x86) (Jonathan Mur...)
- ☒ VST: ReaEQ (Cockos)
- ☒ VST: BLUE CAT EQ
- ☒ VST: ReaComp (Cockos)
- ☒ VST3: DimensionPlus (EpicMStudios)

Add Remove

1.0%/0.0% CPU 0/0 spls

No preset + Param 2 in 2 out UI

ReaEQ

Gain: 0.0

1 2 3 4

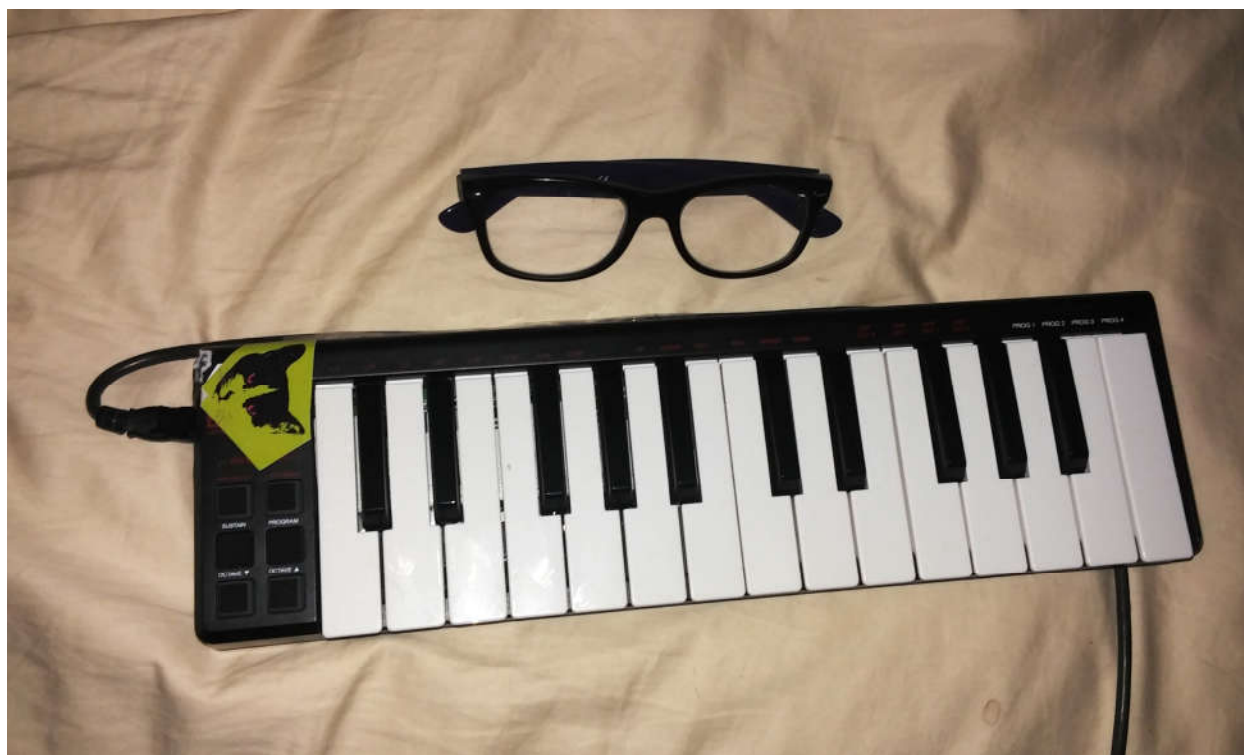
☒ Enabled Type: Low Shelf ☒ Log-scale automated frequencies

Frequency (Hz): 100.0 G2

Gain (dB): 0.0

Bandwidth (oct): 2.00

Add band Remove band Reset defaults ☒ Show tabs ☒ Show grid ☐ Show phase





A fan sent me this. I call it "old and new." (Ramones and BipTunia.)

==

p.s. Note I forgot to add to the *Long Tail* album notes:

Another meaning for "long tail": my oxygen tube following me around the house. lol.

Sometimes the kitties attack it too. They're jealous of my 50-foot tail!

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MWD wrote:

I wonder if recording a cut-up gets the juices flowing to write?

I remember a book for creative writing that had a cure for writer's block: write a letter to the editor of a publication, or to a company (praising or complaining about a product or service.)



Rock 🇺🇸 @TheMichaelRock · 14m

If you were born in 2000, there's a 78% chance you were conceived while Nookie by Limp Bizkit was playing.



2



5



19



Alex Utopium @UtopiumTinkerer · 3m

I think I was on that party, raiding the fridge



1



1



Michael W. Dean @FreedomFeens · 14s

I was conceived in New Jersey #WhichExit
Parents were likely listening to
"One Eyed One Horned Flying Purple People Eater"



Sheb Wooley - Purple People Eater (1958)

Sheb Wooley Purple People Eater June 1958

[youtube.com](https://www.youtube.com/watch?v=3333333333)

