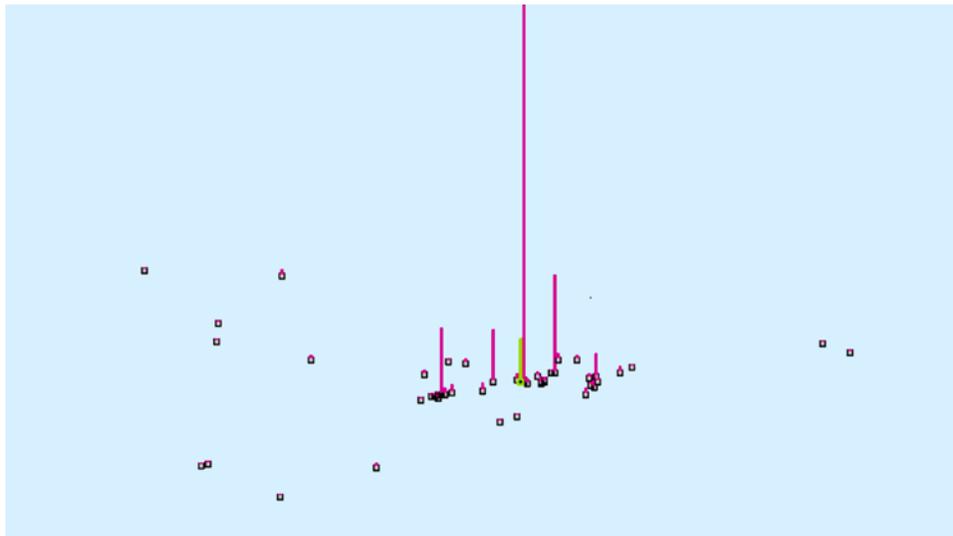




TS//SI//SI//NE//U//FOUO: AN ARCHIVE (1986-2017)



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In submitting this thesis to the Department of Visual and Environmental Studies in partial fulfillment of the requirements for the Degree with Honors of Bachelor of Arts, I affirm my awareness of the standards of the Harvard College Honor Code.

TS//SI//NF//U//FOUO: OVERVIEW

The experience of an archive is always partial. As a user taps into an archival dataflow at a terminal access point, their queries are only ever answered with prismatic refractions of the undifferentiated mass of data, structured by the archive's organizational technology. *TS//SI//NF//U//FOUO* is a series of works which aims to act as one such prism. The series takes archives of documents related to telecommunications and intelligence collection by government agencies (primarily the NSA, and mostly distributed to the press by Edward Snowden) as source material to be mined and transmuted into artistic and experiential forms. The series aims to function along two separate axes: exploring the relationship between raw data and their myriad patterns of interpretation and actualization, and reconfiguring the NSA from a dematerialized, faceless bureaucracy into an organization grounded in real, individual humans. These two axes (data interpretation and the human) intersect when the archive itself is treated as a dataset which can be analyzed to reflexively reveal the nature of the archive's authors. This sequence (archive) of works uses a variety of data processing and cryptographic techniques, including steganography, natural language modeling, social network analysis, and web crawling to explore the aesthetic labor and personal residues embedded within archives and architectures of surveillance. In doing so, the series constructs its own archival prismatic refraction.

By using government archives as the seed from which this sequence of works is crystallized, *TS//SI//NF//U//FOUO*¹ situates itself within a larger history of artistic work which treats archives not as transparent records of that which they document, but instead treats archives as complexly generated traces which contingently mediate and structure knowledge of their referents. Archives are treated as cybernetic devices which shape the flow of information about that which they map. Similarly, the NSA itself can easily be classified as a massive cybernetic apparatus: its fundamental action is aggregating massive datasets, accessing that dataset, condensing and transfiguring the abstract data into intelligible forms, and then re-injecting these new forms into other datastreams (e.g., intelligence reports to be passed to another governmental body). As such, if art which takes an archive as its clay is fundamentally concerned with epistemological mediation, then *TS//SI//NF//U//FOUO* is a unique opportunity to explore the field of archival art by forming a double articulation of knowledge mediation: it will self-consciously be an act of data analysis *about* data analysis. The artist who draws and shapes material from an archive in constructing an experience of the archive's referents is mirrored by the NSA analyst who draws and shapes material from a dataset in constructing knowledge of the dataset's referents.

TS//SI//NF//U//FOUO comprises a series of works that range across media, presentation formats, and distribution mechanisms, including participatory performance, video installation, social media accounts, archival appropriation, 16mm film, 3D modeling, canvas prints, conceptual poetry and a 3-volume book series in an edition of three. In creating this constellation of works, the goal was never to create a cohesive narrative of the role of the surveillance state in contemporary society, nor was there a goal of creating a linear path from the experience of the works to a singular intellectual understanding of them. There also was no intent for the series to serve as a call towards political activism. Rather, I hope for the network to collectively function as a refractive window onto the aesthetic, technical and personal regime of signs generated by the bureaucratic surveillance body. This filtered archive of surveillance documents is meant to compose a labyrinthine architecture for the viewer to wander around and to get lost in sensually and intellectually, leaving only with a hallucinatory imagination of the content's significance.

TS//SI//NF//U//FOUO Volume 1: TITANPOINTE

This film/book aims to congeal the virtual and actual dimensions of the physical architecture of the surveillance state apparatus into a singular form. This work is centered around the ATT Long Lines Building at 33 Thomas Street in New York City. The concrete, monolithic, windowless building, constructed from 1969 to 1974 and designed by John Carl Warnecke, plays two roles: on the one hand, it was designed to be a self-sufficient, atomic blast-resistant home to one of the world's largest long-distance telephone switches (and now digital telecommunications hubs), ensuring the safety and security of vital telecommunications infrastructure, while on the other hand it is home to an NSA listening facility, codenamed "TITANPOINTE," part of the "BLARNEY" SIGINT² dragnet, which taps into telephonic, telefacsimile, satellite, and internetworked datastreams. The building physically embodies and constructs the illusory narrative we have of telecommunications (and, in turn, the NSA): we imagine our data and voices to be ephemeral packets of information instantaneously transmitted to their destination through an ethereal field which permeates all space. We are each nodes in a super-connected network where information flows without

¹ The name is drawn from a last of various security and secrecy classifications designated throughout the archive.

² SIGINT is short for signals intelligence.

resistance. In reality, information is always physically grounded in complex telecommunications protocol and physical materials, whether it is in the form of wood pulp dried into paper sheets, copper wires strung through the air, undersea fiber optic cables, compressing and rarefying gas molecules carrying sound, or transmitters and receivers of electromagnetic radiation. However, the reality of this infrastructure as physically vulnerable and requiring complex, coordinated bureaucratic, security, and scientific apparatuses to maintain is hidden from our imagination: it is all placed into a simple, windowless, faceless black box. There is no clearer architectural equivalent than the ATT Long Lines Building. The *TITANPOINTE* film aims to embrace this ethereal/material duality of data by hybridizing the 16mm film of the physical structure of the ATT Long Lines Building – its actual dimension – with its virtual dimension: digital documents comprising architectural plans for the building, as well as dataflow diagrams and control schematics for the SIGINT collection programs housed within.

This chimerization was done by playing with the cryptographic technique of steganography, or the embedding of one signal in another (hiding one message within another). The chimera was formed by transferring the 16mm film to a digital format, compressing it, and then using binary data substitution to replace bytes from the compressed video file with bytes from the various digital documents. The original documents could theoretically be recovered by extracting the individual bytes from the hybridized video file. The final work then is a steganographic result of how the compression-decompression algorithm (or codec) generates new forms as it actualizes its (from one perspective, corrupted) input data into a sensory output. This then highlights the disjuncture between the syntactic form of the raw data and its semantic, contingent interpretation by the compression-decompression algorithm.

Another point of resistance for the flow of data in this filmic assemblage was in the camera itself, as the pressure plate keeping the film in the correct plane was released so that the camera would create complex framing, focus, and physical artifacts on the film itself. These artifacts, in conjunction with the substituted data, force the digital compression algorithm, which is optimized for traditional, durational shots of well-defined objects, to actualize the data into complex color, spatial, and cutting rearrangements and artifacts. In reflecting light from the sun to eventually reach the viewer's eyes, the monolithic architecture of the surveillance state is refracted through a resistant path as it transmuted by the altered camera and infused with elements of its virtual dimension and actualized into visual form by a compression-decompression algorithm. This video work was then eventually condensed into a final physical form as the first volume in a book series, *TS//SI//S//NF//U//FOUO Volume 1: TITANPOINTE*. See Figs. 1-10 for stills from the film/pages from the book. This work was further developed for certain portions of the final book in the series, *TS//SI//S//NF//U//FOUO Volume 3: DEXTERREGULAR*, where the film was used as a texture for U-V coordinate mapping of a 3D model of the building itself, whose vertex mesh was constantly shifting its structure. The building thus became a constantly evolving digital projection surface for its own film, thus further fusing its digital representation and physical embodiment. See Figs. 11-12 for images of this work.

TS//SI//S//NF//U//FOUO Volume 2: QUANTUMORACLE

On the one hand, this book aims to create a textual labyrinth of oracular proclamations by applying natural language modeling and statistical analysis to the archive of government documents and filtering it through techniques from conceptual poetry, while on the other hand it aims to provide a window into the mundane daily office and family life of an NSA employee by reproducing texts written between 2003 and 2004 for the Signals Intelligence Directorate's internal newsletter, *SIDToday*. Where Vol. 1 attempted to engage the blackboxing of data and its incumbent infrastructure within the TITANPOINTE installation in New York City, Vol. 2 attempts to engage the blackboxing of people and their vivid, complex, and surreal lives within the obsidian, faceless architecture of the NSA's Fort Meade headquarters. The book has no correct front or back, top or bottom – it can be rotated and flipped and there will always be text in the correct orientation. This is meant to encourage the reader to chart non-linear paths through the book, tracing their own narratives that oscillate between the hallucinatory babble of the algorithmically generated texts and the quotidian language of the newsletters, which is made up of things like internal recruitment articles detailing how wonderful life is stationed at a given NSA base, invitations to office scavenger hunts, Dear Abby style advice columns, and nostalgic reflection of bases long-closed.

The algorithmically generated conceptual poetry texts were produced by converting the entire archive of PDF documents into plain .txt files using OCR (Optical Character Recognition), and then analyzing them to construct a simple Markov n -gram language model using $n=1,2,3,4,5$. Further texts were generated by expanding the model to include texts that reference the archive, texts that reference those texts, and so on, in order to build a bibliographic network of documents concerning surveillance, critical and new media theory, and science and technology studies of media infrastructures. The OCR

created lots of artifacts in the process of translating images into text; however, rather than pruning the corpus text for the language model in order to minimize the impact of these textual artifacts on the language generation process, they were all left in in order to foreground the apparatus that produced the text. The artifacts reveal the process of language generation in how they disrupt, loop, and re-arrange the natural flow of text through interaction with the Markov n -gram Markov model. Ideally, this book presents a vast space for the reader to get lost within, constantly discovering their own hidden treasures, their own moments of Pynchonesque comedy, their own moments of surreal, Kafkaesque horror. Central to this work is its excess – no reader will realistically make it through every line of every page, similar to how no viewer will likely flip through and see every image on every page in Volume 1. More important is the experience of a surplus of information, sifting through it, getting lost in it, and emerging with one’s own imagined, fragmented meaning.

TS//SI//S//NF//U//FOUO Volume 3: DEXTERREGULAR

Volume 3 acts as an archive of previous works in the series, as well as a site for reproductions of aesthetic labor carried out on behalf of the NSA. Like the previous volumes, it also aims to present the reader with an open space for them to explore rather than a linearly directed narrative path. The government archives are composed of a variety of documentary forms: internally circulated PowerPoints, screenshots of software, internal and interdepartmental memoranda, program portfolios, budgets, legality analyses, advice columns, poetry, and more. Each type of document defines specific textual and visual practices – e.g., the educational PowerPoints from which analysts learn how to use various software tools make frequent use of the casual, second-person address (“XKEYSCORE, Cipher Detection, and You!”), Microsoft WordArt, and a distinct style of computer graphics of targets and analysts sitting at computers. The styles which exist throughout the documents reveal different creative/authorial identities and relationships to an implied audience: teacher-student, congenial colleagues, employer-employee, king-subjects (DIRNSA³ and analysts), etc. The appropriations from government archives exhibit a range of aesthetic production techniques and media genre literacy on behalf of the works’ governmental authors, from ornate illustrations to technical data visualizations, from lists of creative secret codenames to portraits of analysts, from corporate logos to jihadi propaganda, from cartoons of the Enemy to images of “enhanced interrogation” apparatuses, from internet memes to bureaucratic team building PowerPoint slides, from images of magicians and cyberwizards to images of naval frigates and destroyers...the list goes on. Mining the documents for the heterogeneous types of images and re-contextualizing them as artistic works is a way of reframing the NSA as a space for creative output. Rather than attempting to understand the NSA intellectually or technically, the reproduction and reframing of these pieces as artworks is meant to lead the viewer into an alternative, refractive understanding of the NSA mediated visually and aesthetically by the diverse signs and symbols it produces. See Figs. 13-22 for examples.

This book also includes my own interventions into the aesthetic labor of the NSA. For instance, the *HOPGEO PROTOCOL VARIATIONS*, a series of inkjet prints on canvas, are reproduced in the book. The prints took NSA data visualizations as their source material, and cut, collaged, mimicked, and otherwise altered the original images into new digital paintings and prints (see Figs. 23 and 24). Another set of two works includes abstract deconstructions and projections of digital meshes representing 3D models of the TITANPOINTE installation’s architecture. One work is made up of portraits taken from a LinkedIn social network which I constructed by adding people who are listed as working as analysts in various capacities for the NSA as well as branches of the armed forces’ cyberwarfare divisions.

Another work documented in Volume 3 is titled *QUANTUMPALIMPSEST*. *QUANTUMPALIMPSEST* was a video installation which used over 1300 codenames of secret NSA programs as input to a webcrawler which I programmed to scrape Google Images. By taking the top 10 image results, the 25th-35th, and 90th-100th image results for each codename, the installation aimed to present an alternative understanding of each program. Rather than suggesting an understanding of each program on a technical or intellectual level, the never-ending collage aimed to refract the entire program of the NSA through the internet’s own visual and imaginative understandings of the bizarre and surreal codenames they choose to represent themselves with. A list of the codenames is reproduced at the end of this document. See Figs. 25 and 26 for stills from the installation.

This volume takes its title from the codename of a TrueType font (.ttf) created (in all likelihood) by the NSA’s EquationGroup to act as the infection vector for the Duqu malware attack (a derivative of the more infamous Stuxnet malware). This embedded font acted as the shellcode for a zero-day exploit of Microsoft Word; when attempting to render the embedded font to the screen to display the infected document, the exploit injected the malware payload into the target system. Normally in

³ DIRNSA is the codename used in all documents to refer to the current Director of the National Security Agency.

considering the weaponization of text, the focus is on the semantic/symbolic power of text: it is its ability to act as executable code which changes the state of a system (whether a computer system or a mental system) which gives it its immense power. In the case of this font though, it was text's visual and aesthetic qualities rather than its semantic properties that gave it power: the attack exploited text's necessity to be rendered visible for the human senses in order to deliver its payload. Text's visuality rather than its semantics gave it power. In that manner, the DEXTERREGULAR font is the ultimate embodiment of the NSA's aesthetic labor.

LUTEUSICARUS

LUTEUSICARUS is a 3-channel video installation that brings pieces of the three-volume book series into a single format. It uses CRT monitors to present the LinkedIn portraits of NSA analysts on one channel, the visual and aesthetic labor of NSA employees found within the government archives on another channel, and the conceptual poetry of the second volume on a third channel. The goal of this video installation is simply to give the viewer the opportunity to be thrown into the never-ending stream of images and text, cast as a data analyst grasping at whatever connections they might detect, whether imagined or real. The text generated by the conceptual poetry computer system is sent in real-time over the @1TH1NKW3R3AL0N3 feed account by an autonomous twitter bot. Audio for the LinkedIn monitor is made up of texts from the SIDToday newsletter being read aloud, while audio for the conceptual poetry monitor is comprised of a variety of text-to-speech (TTS) synthesis engines reading the tweet-sized texts aloud, forming an overlapping oracular babble. The final monitor is accompanied by pop songs about the desire that exists across the gaps of communication and surveillance channels, the desire that exists between those with shared secrets, and the desire that exists embedded within relationships of power and authority. The lyrics for these songs are reproduced running along the top of the pages of the Volume 3. See Fig. 27 for an installation view.

ITHINKWEREALONE.BINGO!

ITHINKWEREALONE.BINGO! was a participatory performance which took place at the Carpenter Center for the Visual Arts in April of 2016. It was the first work in the *TS//S//SI//NF//U//FOUO* series. This work used the archival images included in Volume 3 as source material for a game of visual Bingo. Hundreds of images were classified into different categories (illustrations/cartoons, data visualizations, logos, portraits, etc.) which corresponded to the different columns of the Bingo sheet generator. Each participant was given three unique 5x5 grids of 25 randomly determined images. I was the Bingo host. I took on the persona of a corporate team-building retreat leader. The setting was a camp lodge. The participants were not explicitly told that the bizarre, heterogenous collection of images all came from NSA documents, but the nature of their source material was slowly illuminated as the images were randomly selected and displayed over the course of the hour. For the duration of the performance, 23 versions of the song "I Think We're Alone Now"⁴ (originally by Tommy James and the Shondells) played, ranging in style from Japanese pop to bluegrass to punk to karaoke to German dance to elevator music to 80s pop covers. The strange stylistic heterogeneity of the images and their dissonance when placed with the almost torture-like, saccharine repetition of "I Think We're Alone Now", the simulated hyper-optimism and corporate artificiality of the BINGO/retreat setting, and the alternate identities I slowly constructed for the participants in talking to them put them all into a place where they had the opportunity to have diverse experiences of who they were (audience member, office worker, NSA analyst, member of a population in a surveillance state, torture subject, etc.), what was going on in the performance, and how to make sense of it all. People who achieved "Bingos" on their sheets were awarded with small prize packs that included a flash drive which contained all of the images used as well as the entire government archive of PDFs, a custom-built computer program created to generate new sheets as well as run a game of Bingo on a projector, and a folder which contained every version of "I Think We're Alone Now." See the end of this document for documentation of this performance and lyrics.

⁴ The decision to play 23 versions of this song while playing BINGO was motivated by the goal of activating the optimistic desire to romantically break free from abstract systems of power/control latent within the lyrics while simultaneously deconstructing the possibility of ever actually realizing that desire. The repetition of the lyrics and harmonic structures as it is transmuted into different pop forms over and over serves to reconfigure the sentiments within the song from authentic expressions of emotional freedom and joy into performative, pre-determined, formulaic simulations of emotion. The repetition also refers to a torture technique which has been employed by the US government – playing a single song (usually a "heavy metal" song) on repeat at extremely high volumes. The lyrics of the song (and others) are included in Volume 3.

LIST OF WORKS

TS//S//SI//NF//U//FOUO, Volume 1: TITANTPOINTE (440pgs, color, 10"x8", 2017)
TS//S//SI//NF//U//FOUO, Volume 2: QUANTUMORACLE (194pgs, b&w, 10"x8", 2017)
TS//S//SI//NF//U//FOUO, Volume 3: DEXTERREGULAR (240pgs, color, 10"x8", 2017)
TITANPOINTE (16mm film, HD video, 2017)
LUTEUSICARUS (3-channel video installation, 2017)
QUANTUMPALIMPSEST (single channel video installation, 2016)
HOPGEO PROTOCOL VARIATIONS I-III (3 prints, inkjet on canvas, 24"x12", 2016)
ITHINKWEREALONE.BINGO! (participatory performance, 2016)
@ITHINKW3R3AL0N3 (autonomous twitter feed, 2016)

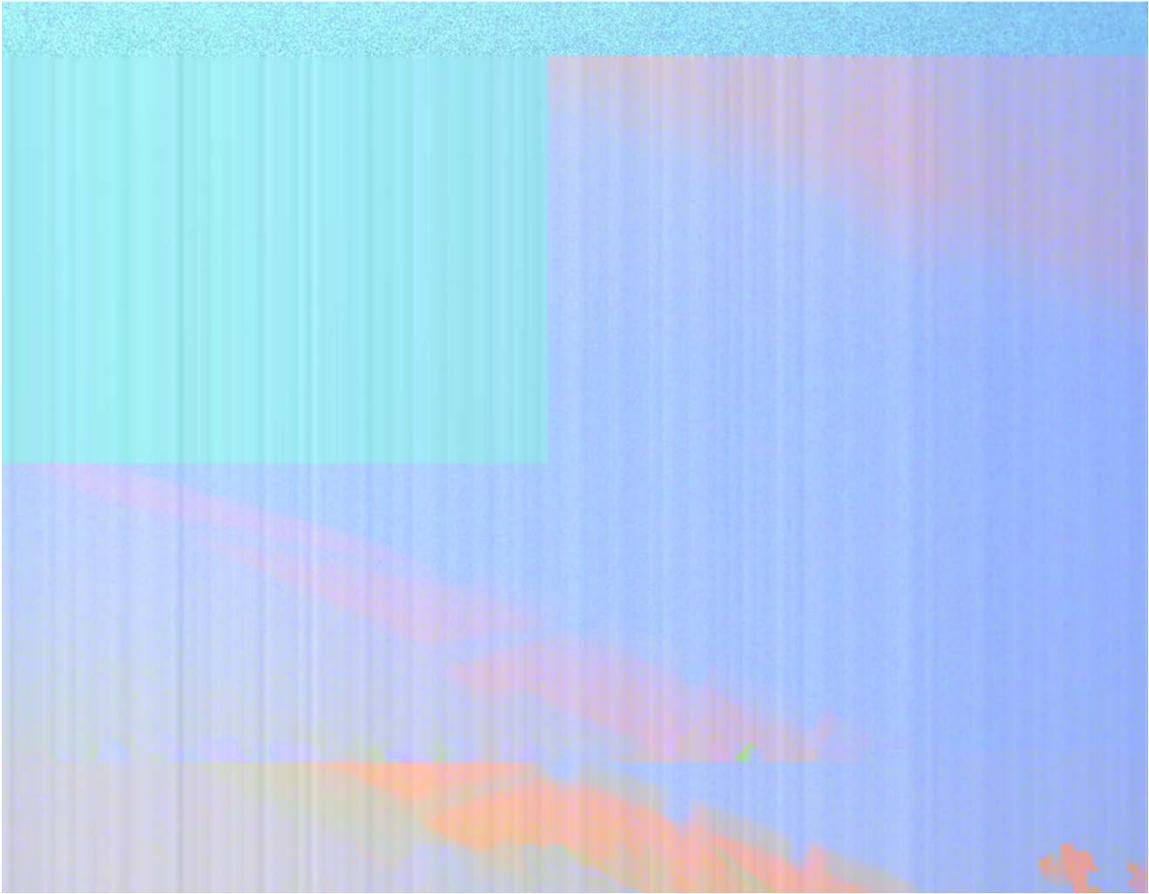


Fig. 1, TITANPOINTE, 16mm/HD video still (2017)

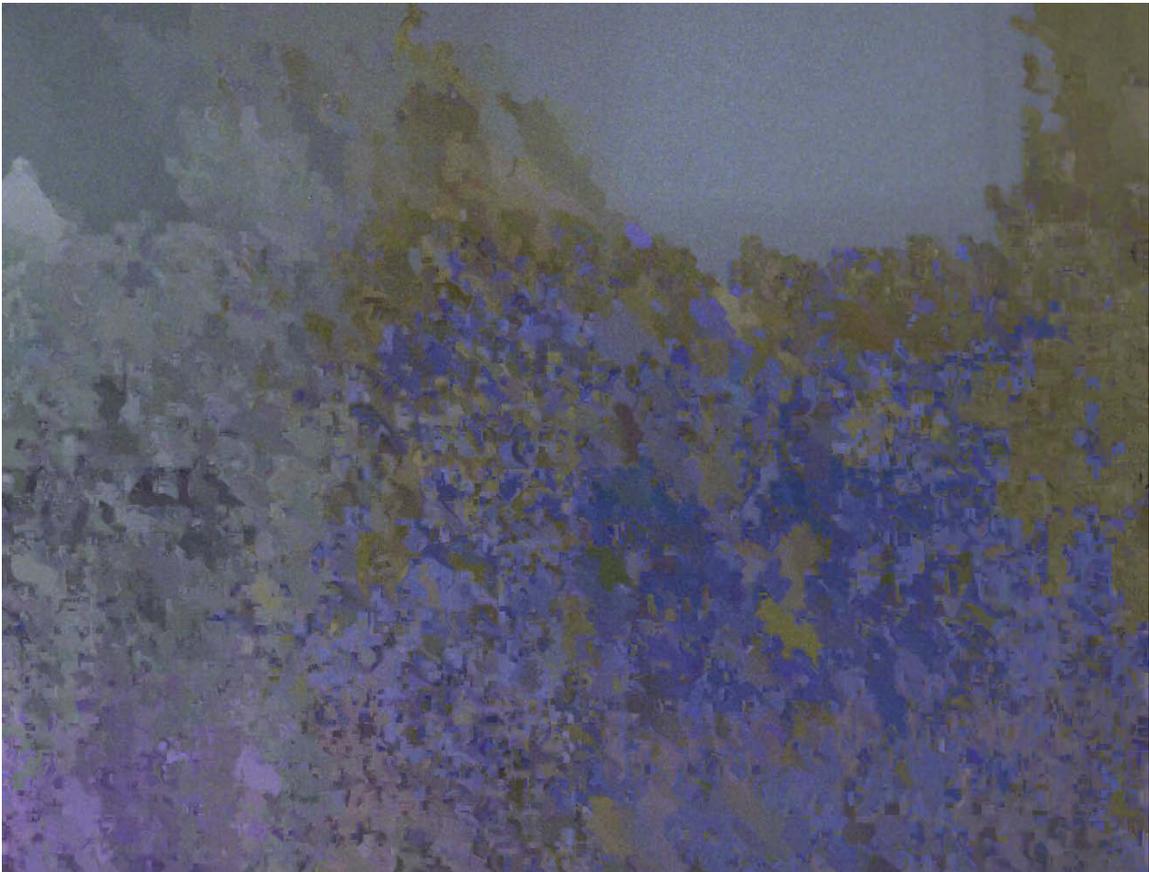


Fig. 2, TITANPOINTE, 16mm/HD video still (2017)



Fig. 3, TITANPOINTE, 16mm/HD video still (2017)

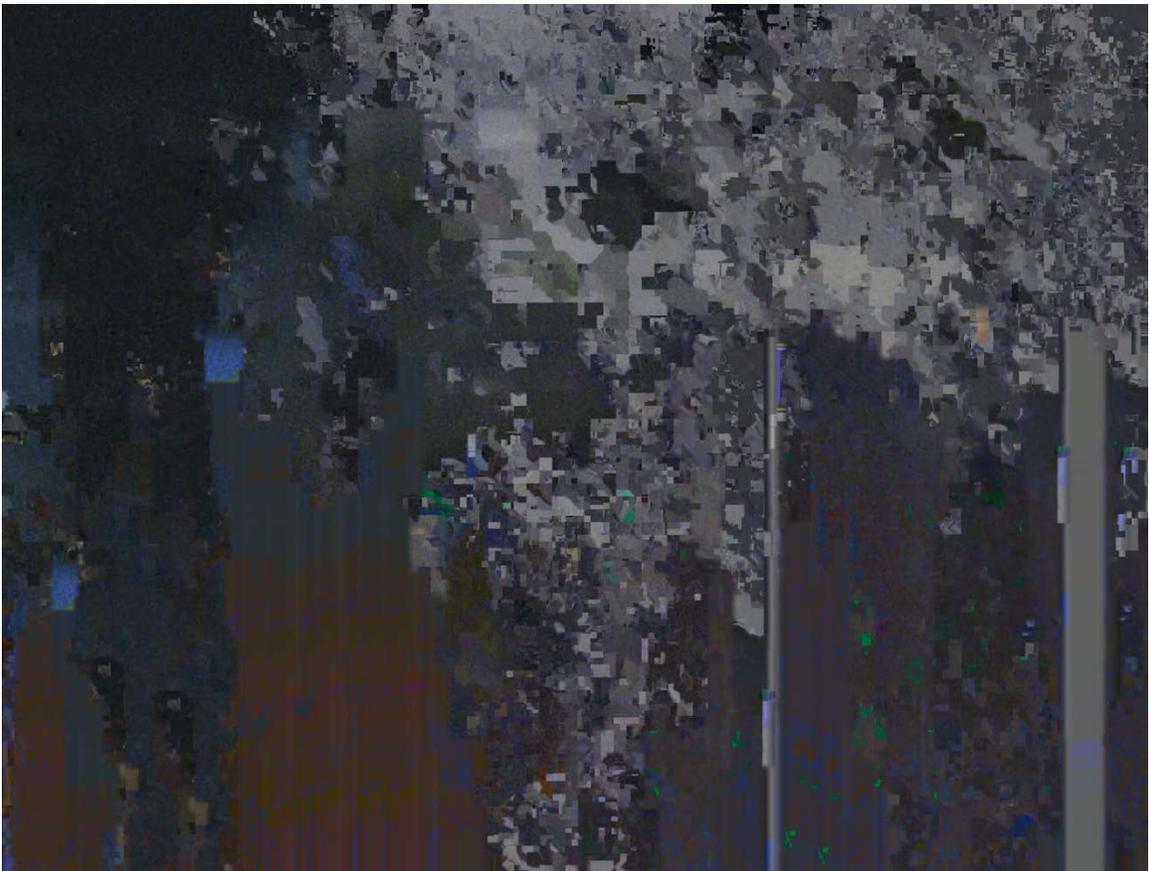


Fig. 4, TITANPOINTE, 16mm/HD video still (2017)

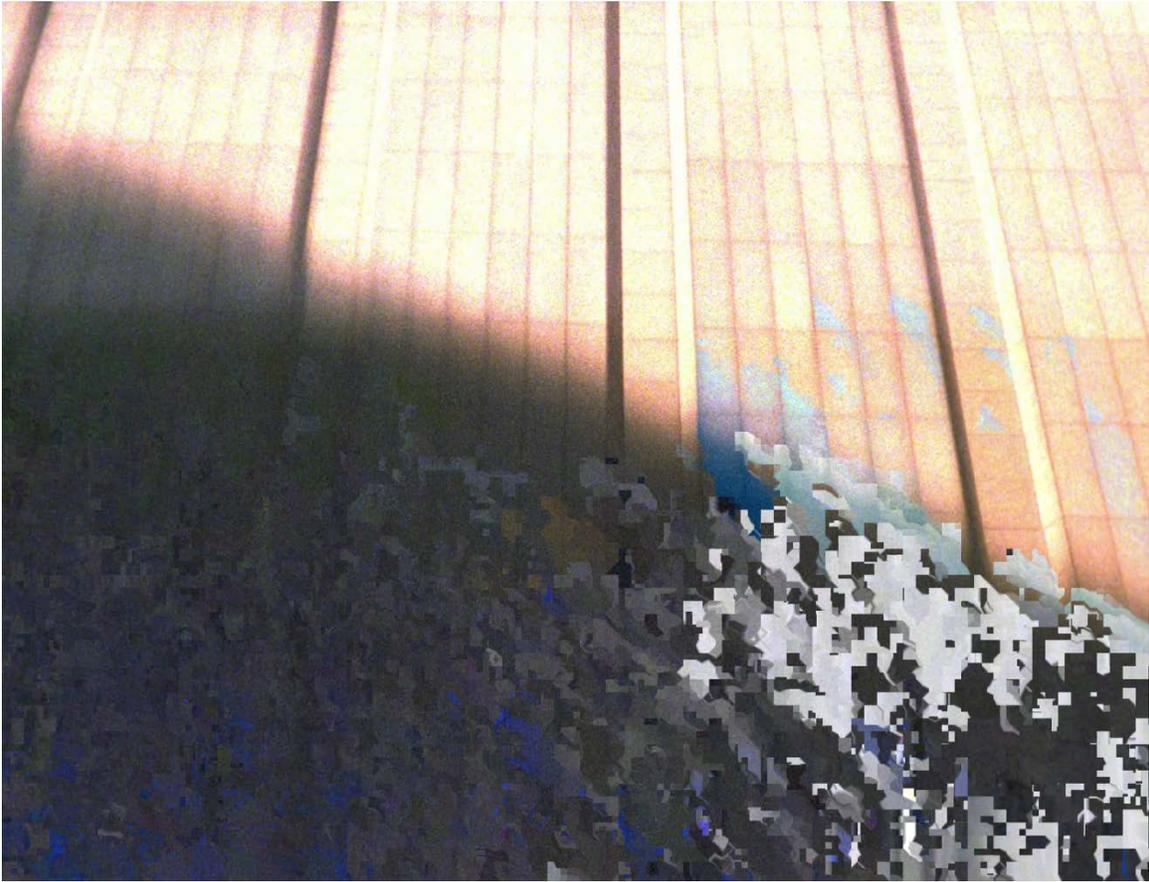


Fig. 5, TITANPOINTE, 16mm/HD video still (2017)

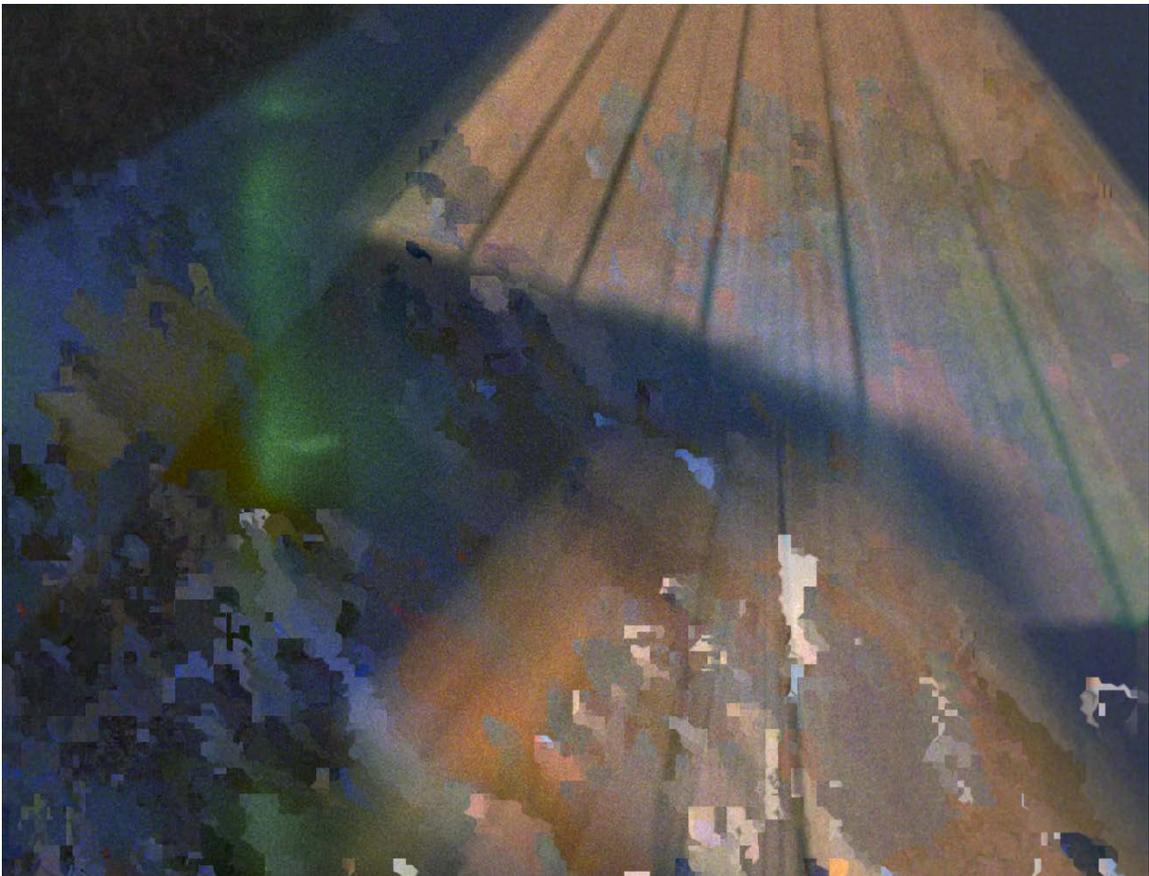


Fig. 6, TITANPOINTE, 16mm/HD video still (2017)

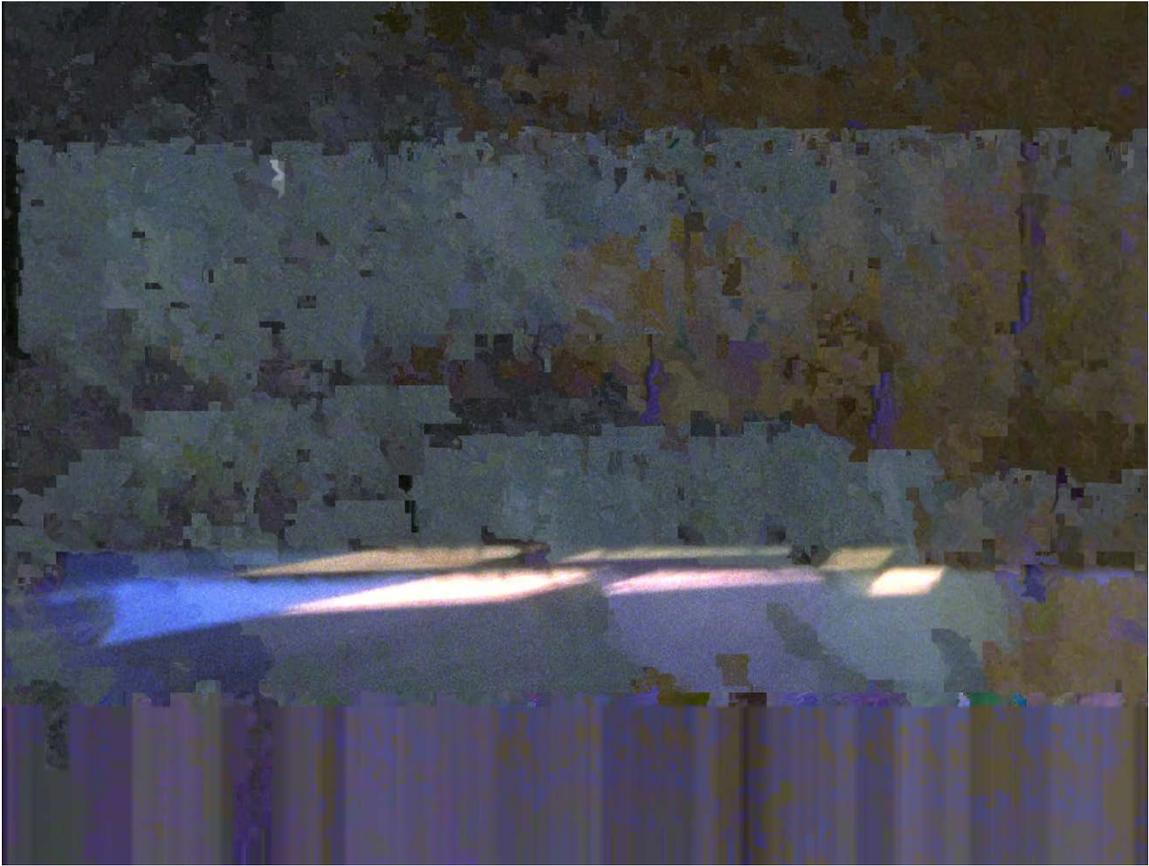


Fig. 7, TITANPOINTE, 16mm/HD video still (2017)

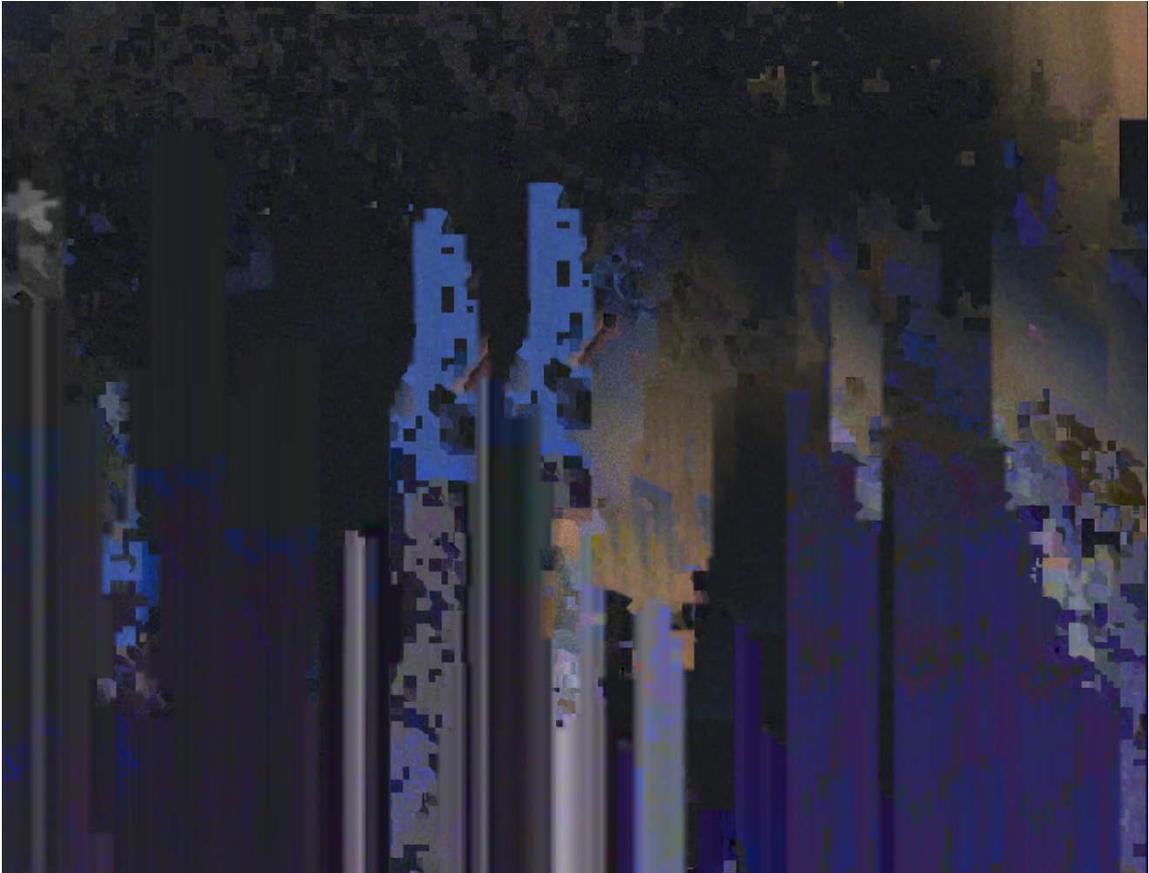


Fig. 8, TITANPOINTE, 16mm/HD video still (2017)

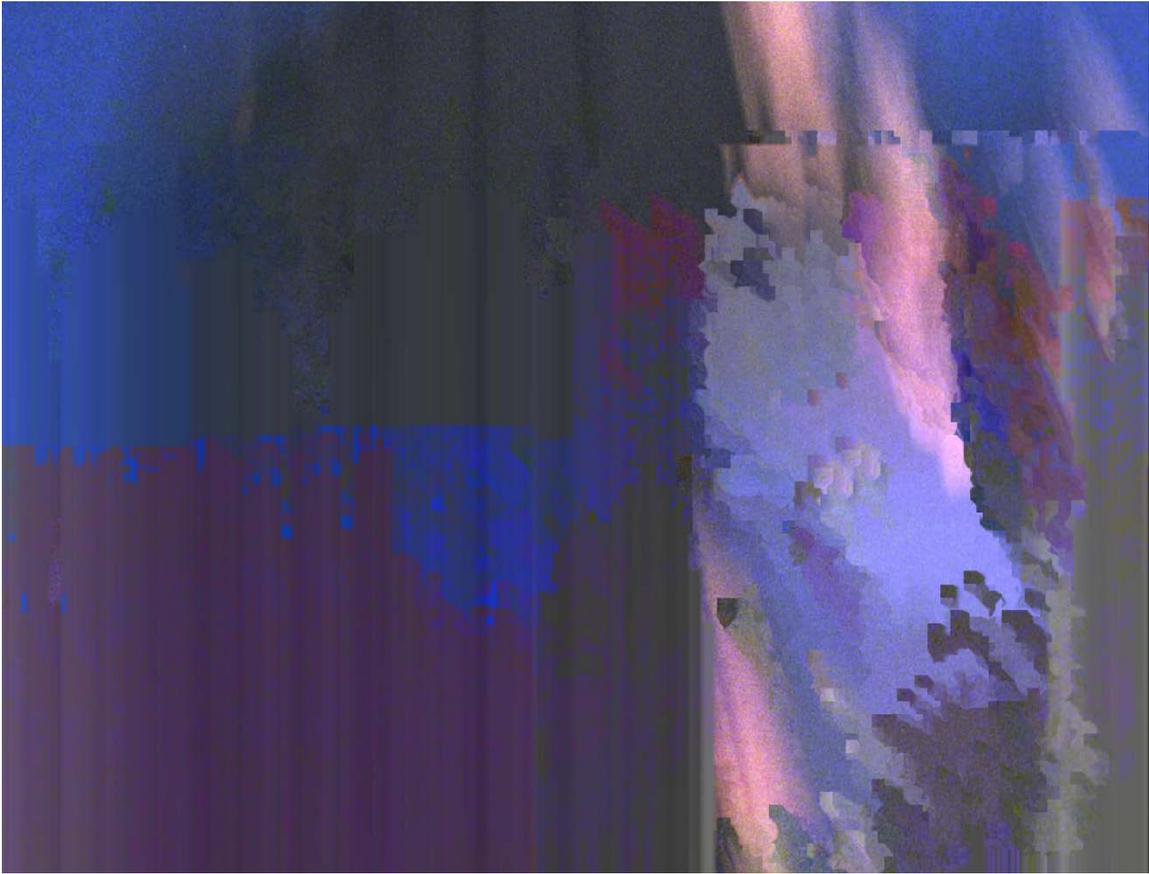


Fig. 9, TITANPOINTE, 16mm/HD video still (2017)



Fig. 10, TITANPOINTE, 16mm/HD video still (2017)

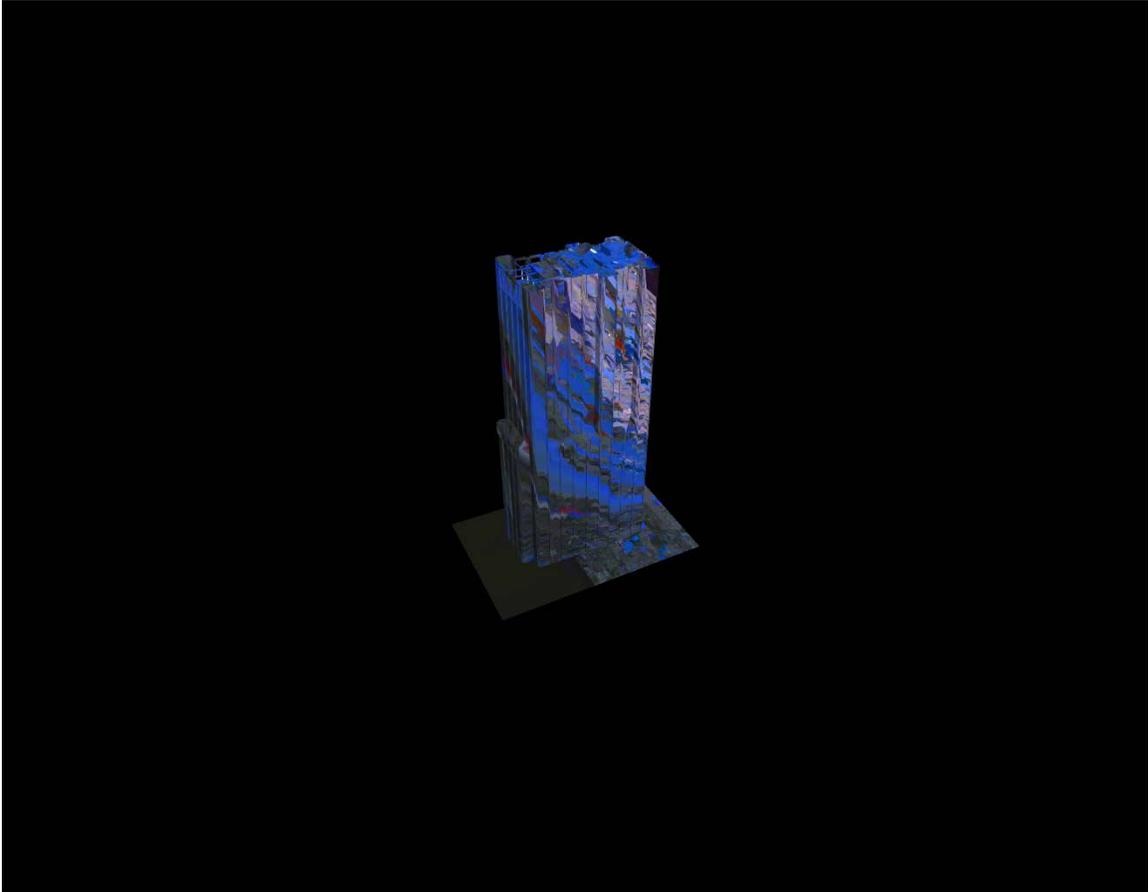


Fig. 11, TITANPOINTE UV-MAPPING, 3D modeling (2017)

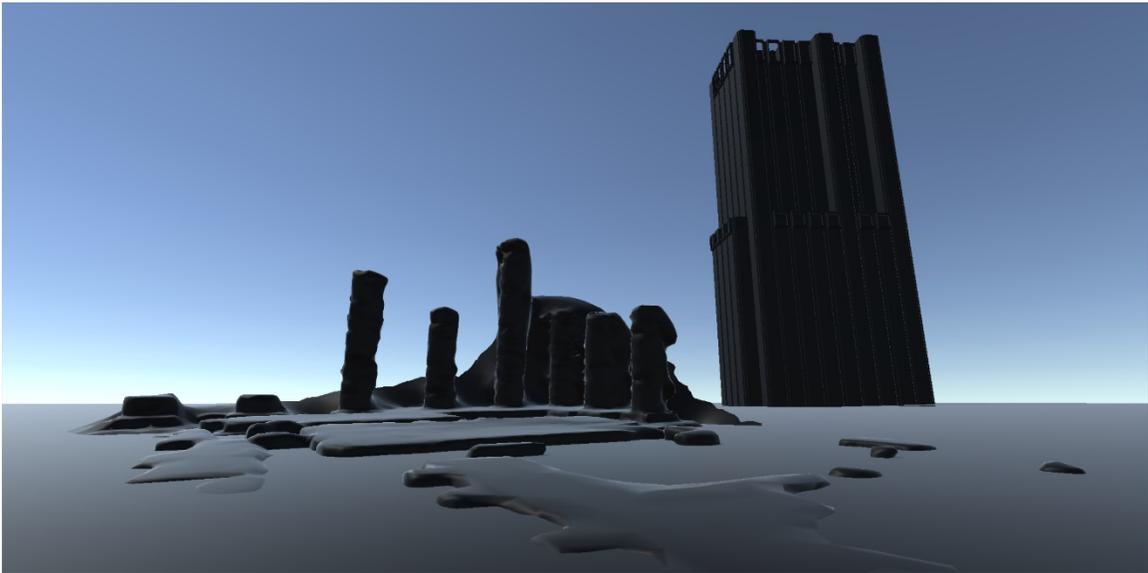


Fig. 12, TITANPOINTE UV-MAPPING, 3D modeling (2017)



Fig. 13, from "Synergising Network Analysis Tradecraft," Communications Security Establishment Canada (2012)



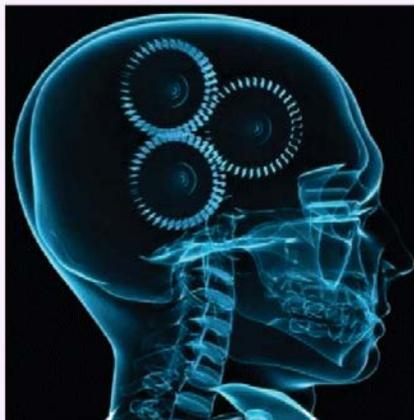
Fig. 14, from "Synergising Network Analysis Tradecraft," Communications Security Establishment Canada (2012)



Fig. 15, from "Mobile Networks in MyNoc World," GCHQ Network Analysis Center (2011)

SECRET//SI//REL TO USA, FVEY

Who
are
you?



SECRET//SI//REL TO USA, FVEY

Fig. 16, from "The ART of DECEPTION : Training for a New Generation of Online Covert Operations," GCHQ (2012)



Fig. 17, from "Sharing Communications Metadata Across the US Intelligence Community," Office of the Director of National Intelligence (2007)

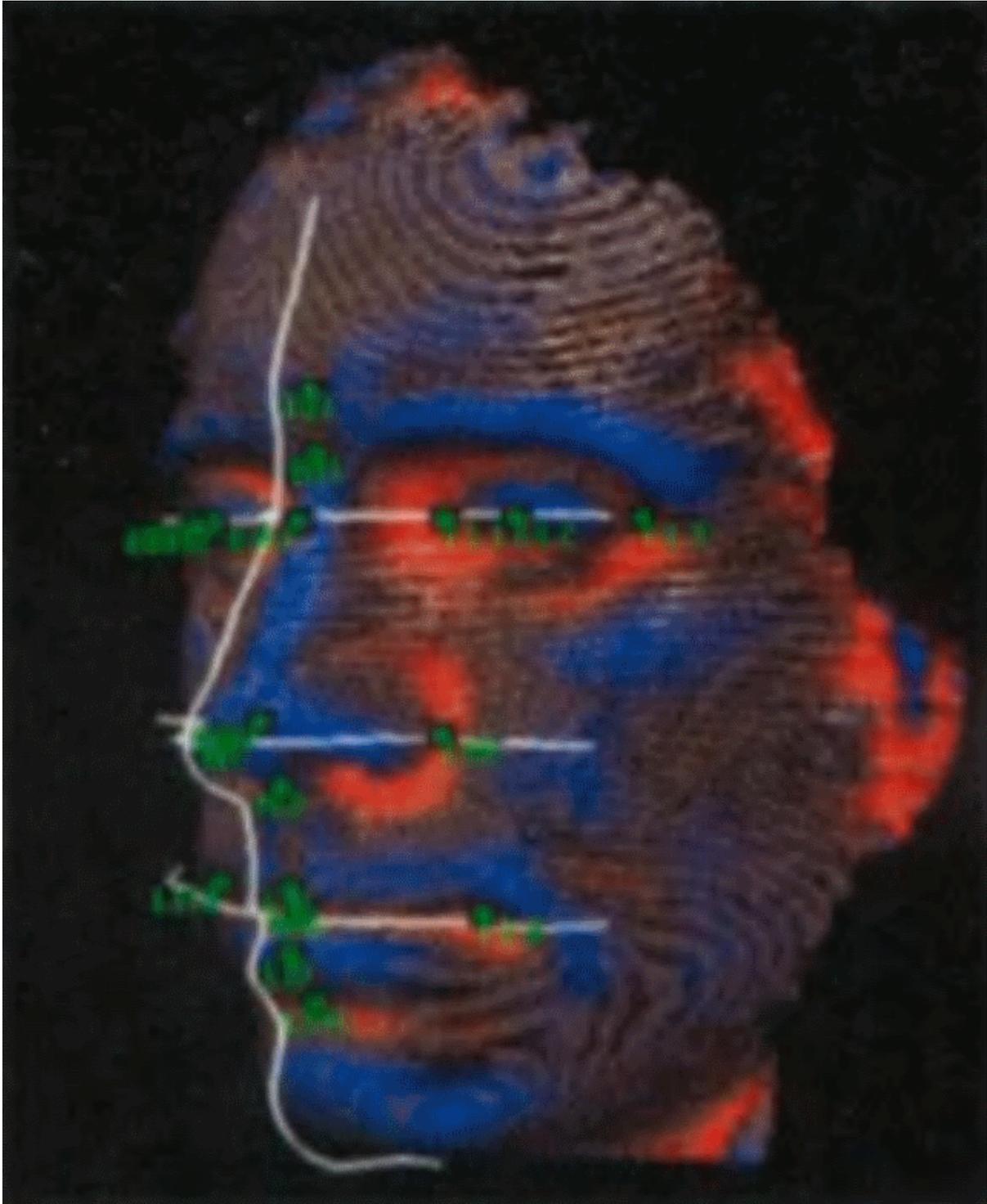


Fig. 18, from "Identity Intelligence: Image is Everything", National Security Agency (2012)



Fig. 19, From "RT10: Overview", National Security Agency (2006)

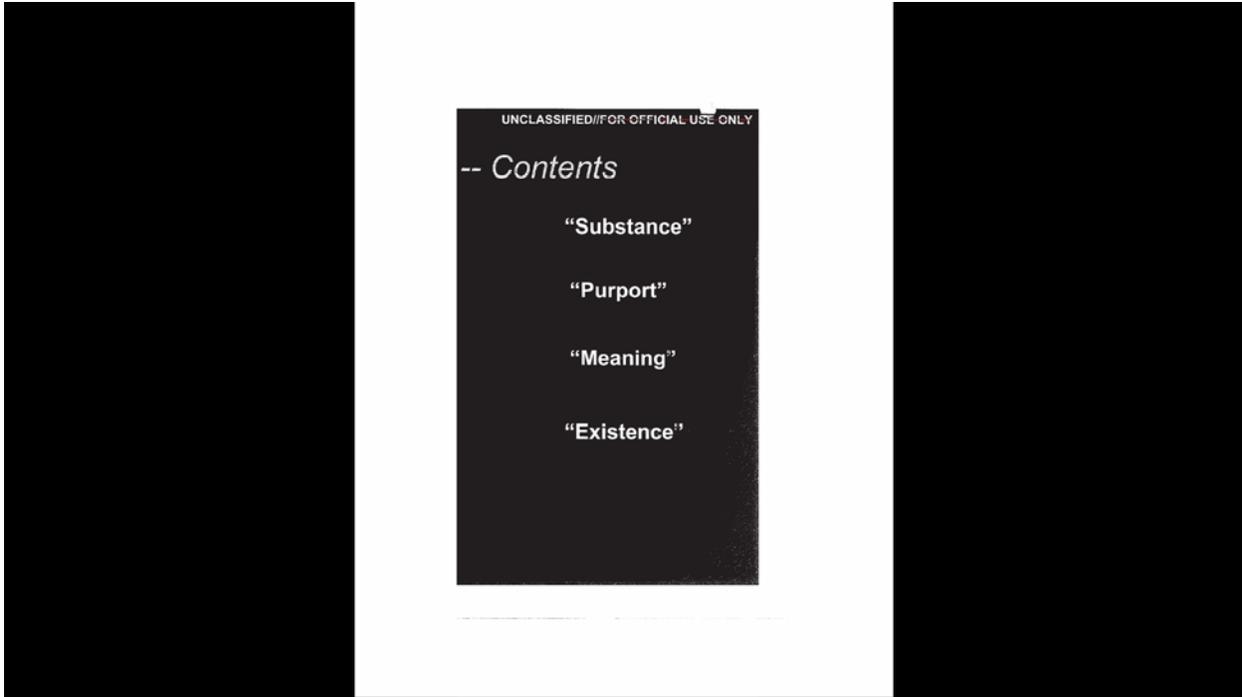


Fig. 20, from "Cryptological School Course on Legal, Compliance and Minimization Procedures," National Security Agency – Office of General Counsel (2006)

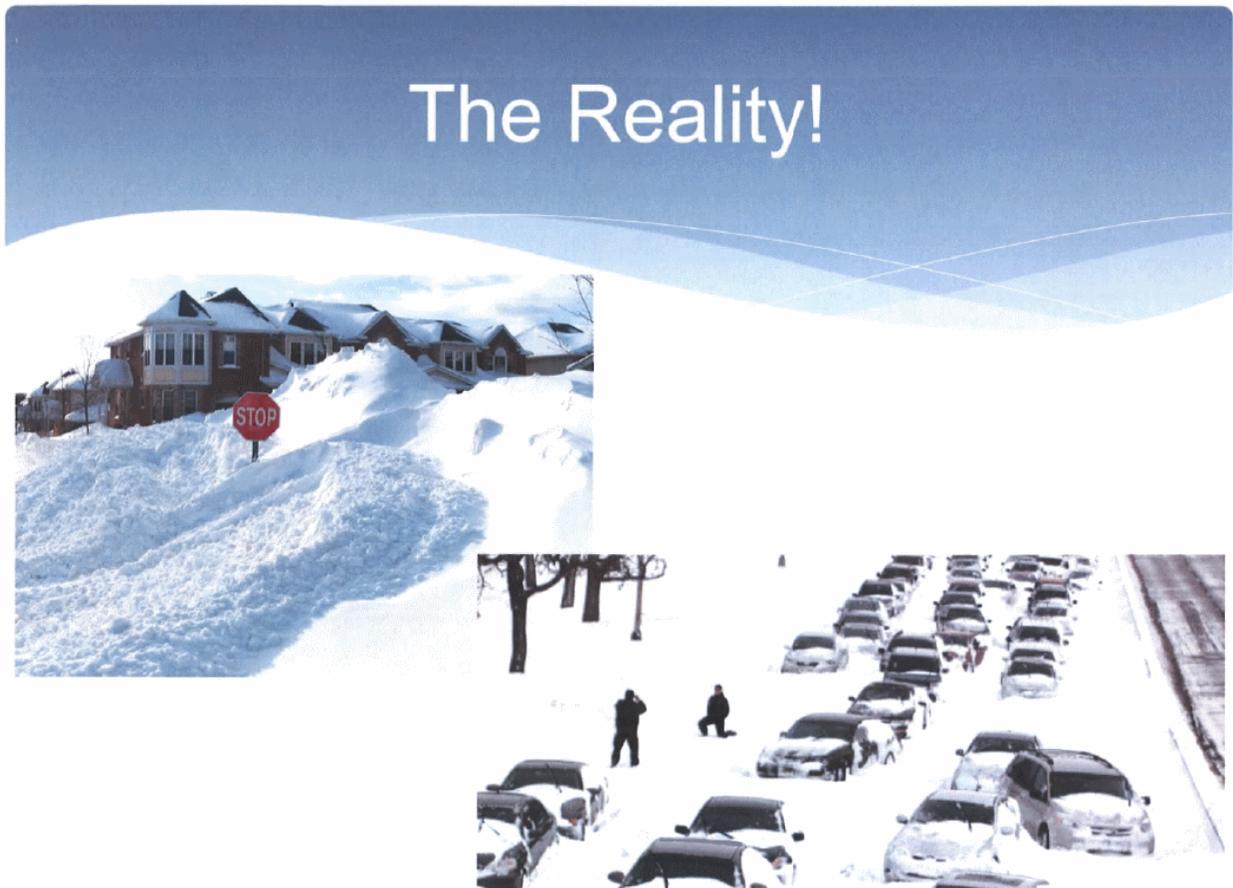


Fig. 21, from "Synergising Network Analysis Tradecraft : Network Tradecraft Advancement Team (NTAT)," Communications Security Establishment Canada (2012)

UNCLASSIFIED//FOR OFFICIAL USE ONLY



(U//FOUO) MYSTIC



(U//FOUO) BRIEFER: [REDACTED]

UNCLASSIFIED//FOR OFFICIAL USE ONLY

Fig. 22, from "MYSTIC Reporting" National Security Agency, Special Source Operations (2013)

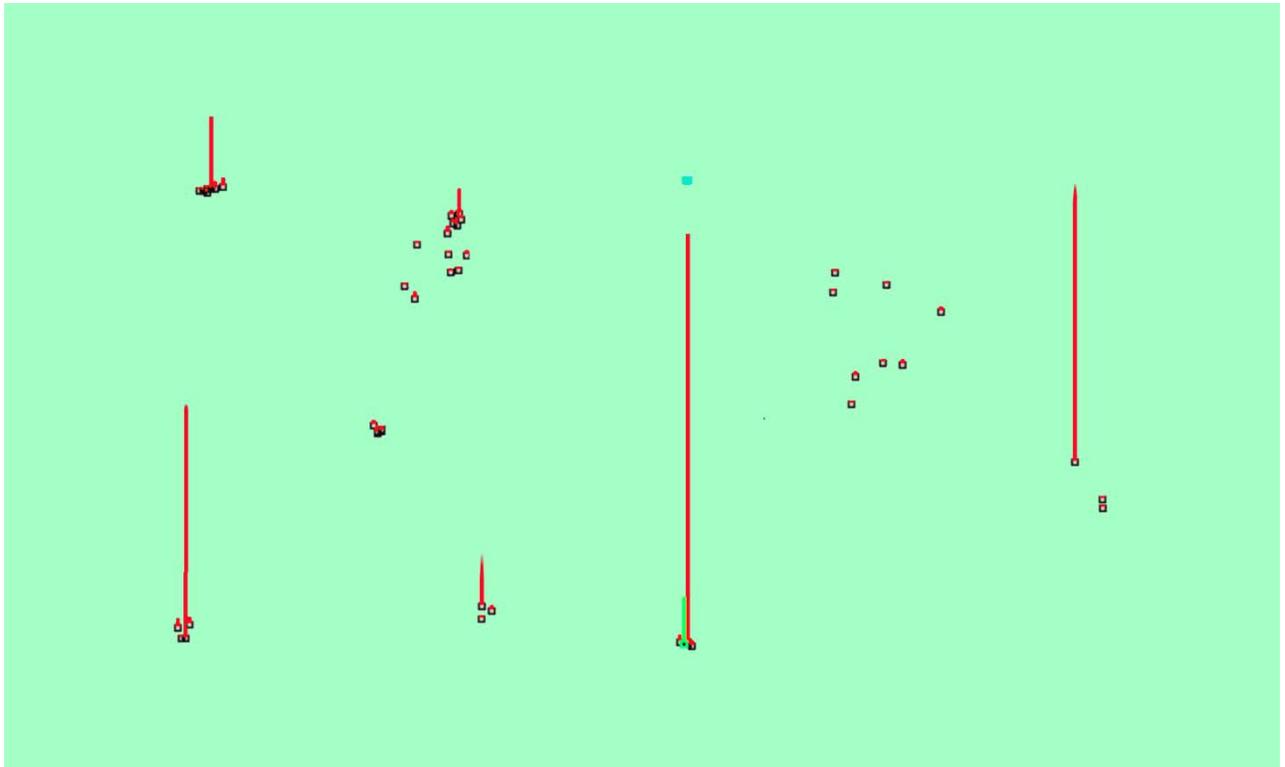


Fig. 23, HOPGEO PROTOCOL VARIATIONS, inkjet on canvas (2016)

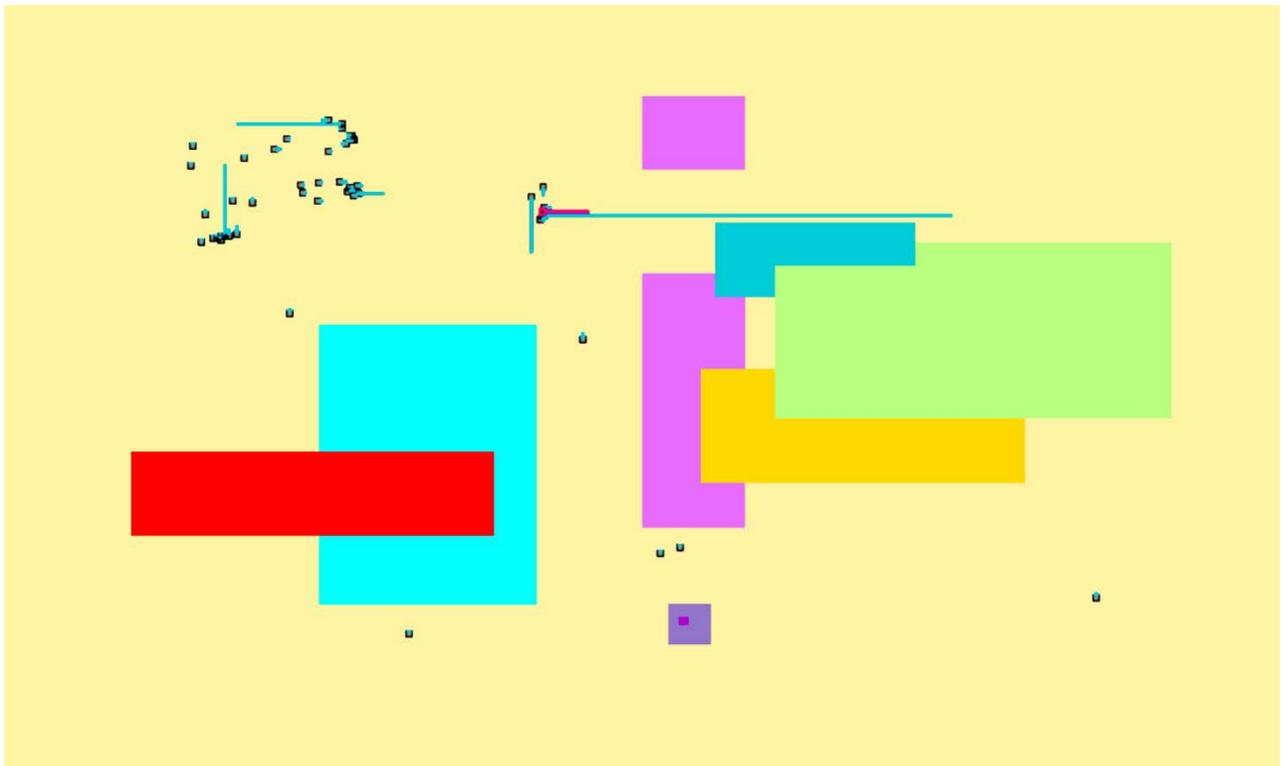


Fig. 24, HOPGEO PROTOCOL VARIATIONS, inkjet on canvas (2016)



Fig. 27, LUTEUSICARUS, installation view (2017)

“I Think We’re Alone Now” (1967)
by Tommy James and the Shondells

*Children behave
That’s what they say when we’re together
And watch how you play
They don’t understand*

*And so we’re running just as fast as we can
Holdin’ onto one another’s hand
Tryin’ to get away into the night
And then you put your arms around me
And we tumble to the ground and then you say*

*I think we’re alone now
There doesn’t seem to be anyone around
I think we’re alone now
The beating of our hearts is the only sound*

*Look at the way
We gotta hide what we’re doin’
’Cause what would they say
If they ever knew*

*And so we’re running just as fast as we can
Holdin’ onto one another’s hand
Tryin’ to get away into the night
And then you put your arms around me
And we tumble to the ground and then you say*

*I think we’re alone now
There doesn’t seem to be anyone around
I think we’re alone now
The beating of our hearts is the only sound*

*I think we’re alone now
(Alone now)
There doesn’t seem to be anyone around
I think we’re alone now
(Alone now)
The beating of our hearts is the only sound*

*I think we’re alone now
(Alone now)
There doesn’t seem to be anyone around
I think we’re alone now
(Alone now)
The beating of our hearts is the only sound*



ITHINKWEREALONENOW.BINGO! Performance,
April 6th, 2016

null ACCORDIAN ACIDWASH ACORN ACRIDMINI ADJUTANT VENTURE AETHER AGILEVIEW AGILITY AIRGAP
AIRHANDLER AIRSTEED AIRWOLF ALAMITO ALBATROSS ALOOFNESS ALPHA ALTEREDCARBON ALTEREGO
AMBERJACK AMBLE AMBULANT AMULETSTELLAR ANARCHIST ANCHORY ANGRYNEIGHBOR APALATCHEE
APERIODIC APERTURESCIENCE APEX APPLE1 APPLESAUCE APRIL FLOWERS APRIL STRAWBERRY APSTARS
AQUACADE AQUADOR ARCA ARGON ARGYLEALIEN ARKSTREAM ARMADA SWEEP ARMOR ARROWECLIPSE
ARTEMIS ARTIFICE ASPHALT ASPHALT ASSOCIATION ATALANTA ATLAS AUNTIE AURORAGOLD AUTO
ASSOCIATION AUTOSOURCE AZUREPHOENIX BACCHUS BADDECISION BALLOONKNOT BAMBOOSPRING
BANANAAID BANANABALLOT BANANAGLEE BANANALIAR BANCROFT BANISTER BANNANADAIQUIRI BANYAN
BARGLEE BARICE BARNFIRE BARPUNCH BASECOAT BASILHAYDEN BASTE BATON BAYBRIDGE BEACHHEAD
BEAMER BEECHPONY BEGGAR SHADOW BELLTOPPER BELLVIEW BENIGNCERTAIN BERSERKR BIG LOOK BIG RIB
BIGOT BILLOCEAN BINOCULAR BIRCHWOOD BIRDWATCHER BISHOP KNIGHT BITTERSWEET BLACK ENERGY Bot
BLACKBOOK BLACKFOOT BLACKHAWK BLACKHEART BLACKMAGIC BLACKNIGHT BLACKPEARL BLACKWATCH
BLARNEY BLATSTING BLAZING SADDLES BLEAKINQUIRY BLIND MARKSMAN BLINDDATE BLUE SKY
BLUEANCHOR BLUEFISH (BLFH) BLUESASH BLUESNORT BLUESTREAM BLUEZEPHYR BOGART BOOKISHMUTE
BOOTY BORGERKING BOTANICREALTY BOUNDLESSINFORMANT BOURBON BOXINGGRUMBLE BRAZEN BRICKTOP
BRIDE BROADSIDE BROKENRECORD BROKENTIGO BROOMSTICK BRUNEAU BRUTUS BUCKSHOT YANKEE
BUFFALOGREEN BUGCATCHER BULLDOZER BULLRUN BULLSEYE BUZZDIRECTION BYEMAN(BYE) BYZANTINE
BYZANTINE ANCHOR BYZANTINE CANDOR BYZANTINE FOOTHOLD BYZANTINE HADES BYZANTINE PRAIRIE
BYZANTINE RAPTOR BYZANTINE TRACE BYZANTINE VIKING CADENCE CAJABLOSSOM CAKEBREAD CALIX
CALYPSO CAMBERDADA CANDYGRAM CANNON LIGHT CANOE CANYON CANYONDUST CAPRICORN
CAPTIVATEDAUDIENCE CARBON PEPTIDE CARBOY CARBOY II CARILLON CARPAT CASport CASTLECRASHER
CASTLECREEK CATALYST CENTER ICE CENTERMASS CENTRICDUD CERF CALL MOSES1 CERNET CHALET
CHALKFUN CHAOS CHAOSOVERLORD CHARGER HORSE CHASEFALCON CHATTERII CHEER CHELSEABLUE
CHENEY CHEROKEE CHESS CHEWSTICK CHIMNEYPOOL CHIPPEWA CHOCOLATESHIP CHOCOPOP CHUTE
CIMBRI CINEPLEX CIRCUIT RAPTOR CLARIFYMIND CLASSIC CLASSIC BULLSEYE CLASSIC TROLL CLASSIC
WIZARD CLEARSIGHT CLEVERDEVICE CLIFFSIDE CLIMBINGSHIRT CLOISTER CLOUD CLOUDSHIELD
CLUCKLINE CO COASTLINE COBALTFALCON COBRA FOCUS COGNOS COLERIDGE COLOSSUS COMBAT SENT
COMFY LEVI COMMONDEER COMMONGROUND COMMONVIEW CONCERTO CONFICKER CONFIRM
CONJECTURE CONTAINMENTGRID CONTRAOCTAVE CONVERSION QUEST CONVEYANCE COPILOT COPPER
DUNE COPSE CORALINE CORALREEF CORDOBA CORONA COTTONMOUTH COURIERSKILL COWBOY CRAFTY
SHACK CRANKSHAFT CREAM CREDIBLE CREST CRISSCROSS CROSSBEAM CROSSBONES CROSSEYEDSLOTH
CROSSHAIR CROWNPRINCE CROWNROYAL CRUMPET CRYPTICSENTINEL CULTWEAVE CULTWEAVE II
CUTEBOY CYBERCOP CYBERQUEST CYBERTRANS CYCLONE Hx9 CYR DAFF DAMEON DANCER DANCING PANDA
DANCINGOASIS DANDERSPRITZ DANGERMUSE DARDANUS DAREDEVIL DARKFIRE DARKHELMET DARKQUEST
DARKTHUNDER DAUNT DAYSEND DEAD SEA DECKPIN DEEPDIVE DEEPFRIEDPIG DEFIANTWARRIOR
DEITYBOUNCE DELLA DELTA DEMENTIAWHEEL DEMONSPIT DENIM DESERTWINTER DESPERADO
DEWSWEEPER DIANA DIESEL RATTLE DIKTER DINAR DIONYSUS DIRESCALLOP DISABLEVALOR DISCOROUTE
DISCOVERY DISHIRE DISTANTFOCUS DISTILLERY DIVERSITY DOBIE DOCKETDICTATE DOGCOLLAR DOGHUT
DOUBLEARROW DOURMAGNUM DRAGGABLEKITTEN DRAWSTRING DREADNOUGHT DRINKPARSLEY DROMMIRE
DROPOUTJEEP DRTBOX DRUG DRUID DRYAD DRYTORTUGAS DUALTIRE DURABLENAPKIN DUSKPALLET
DYNAMO DYNO EAGLE EASYKRAKEN ECHELON ECHO ECLECTICPILOT ECRU EDEN EGOTISTICALGIRAFFE
EGOTISTICALGOAT EGREGIOUSBLUNDER EIDER EIKANOL EINSTEIN EINSTEIN 2 EINSTEIN 3 EINSTEIN
ELEGANTCHAOS ELEONORE ELIGIBLEBACHELOR ELIGIBLEBOMBSHELL ELIGIBLECANDIDATE
ELIGIBLECONTESTANT EMERALD ENDSEAL ENDUE ENTOURAGE EPICBANANA EPICSHELTER EQUATION
ERRONEOUSINGENUITY ESCALATEPLOWMAN ETCHINGSPIN EVENINGEASEL EVIOLIVE EVOLVED MUTANT
BROTH EXPLORER EXTRABACON EYESPY FABULOUSFABLE FACELIFT FACTOR FAIRVIEW FAIRVIEWCOTS
FAKEDOUBT FALLENORACLE FALLOUT FALLOWHAUNT FALSEMOREL FANNER FARLEY FARMER FARNDALE
FASCIA FASCINATOR FASHIONCLEFT FASTBAT FASTFOLLOWER FASTSCOPE FEEDTROUGH FERRETCANON
FESTIVEWRAPPER FIFTYEXCLAIM FIGBUILD FINKCOAT FINKDIFFERENT FIRE ANT FIREBIRD FIREFLY

FIRETRUCK FIREWALK FISHBOWL FISHWAY FLARE FLASHHANDLE FLATLIQUID FLAXENPRECEPT FLEMING
FLINTLOCK FLOCKFORWARD FLOWBEE FLUTE FLUXBABBITT FOGGYBOTTOM FOGYNUL FOREMAN
FORRESTPLACE FOSHO FOURSCORE FOXACID FOXAMI FOXSEARCH FOXTRAIL FREEFLOW FREEFLOW
FREEZEPOST FRESNELEFFECT FRETTING YETI FRIAR FRIARTUCK FRONTO FROSTBITE FROSTBURG FROSTING
FROTH FROZENGAZE FRUGALSHOT FUNNELAPS GADGET HISS GALACTICHALO GALAXY GALLOWAY GAMBIT
GAMMA GAMUT GARLICK GATEKEEP GATEKEEPER GAVEL GECKO GEMINI GENESIS GENIE GHOSTHUNTER
GHOSTMACHINE GHOSTRECON GHOSTWOLF GILGAMESH GINPENNANT GISTQUEUE GJALLER GLAIVE GLINT
GLOBALBROKER GLOBALREACH GLOBALTIPPER GLOBALWATCH GLOMAR GM GNOMEFISHER GNOMEVISION
GODLIKELESION GODSURGE GOLD GOLDBERG GOLDENCARRIAGE GOLDENRETRIEVER GOLLUM GOPHERRAGE
GOPHERSET GOSSAMER GOSSIPGIRL GOTHAM GOTHAMKNIGHT GOURMETTROUGH GOUT GOVPORT GRAB
GRANDMASTER GREY FOX GREYSTONE GROK GROUPDIVE GUARDRAIL GUMFISH GUNMAN GUPY HAIRBALL
HALLUXWATER HAMMERCHANT HAMMERMILL HAMMERSTEIN HAMMOCK HANGARSURPLUS HAPPYFOOT
HAPPYHOUR HARD ASSOCIATION HARMONY HARVEST HAVE BLUE HAVE QUICK HAWALA HAWKEYE
HAYMAKER HEADMOVIES HEADRESS NU HEADWATER HEARTBEAT HEMISPHERE HEMLOCK HERCULES
HERESYITCH HERETIC HERMOS HERON HIDDENTEMPLE HIGH PRIDE HIGHCASTLE HIGHDECIBEL HIGHLANDS
HIGHTIDE HOBGOBLIN HOGTECH HOLLOWPOINT HOMEBASE HOMEMAKER HOMINGPIGEON HOTZONE
HOWLERMONKEY HUFF HYDRA HYDROCASTLE HYSON ICE CASTLE ICEBERG ICREACH IDITAROD IGLOO WHITE
INCAADAM INCENSER INDEX INDIA INDRA INTERQUAKE INTOLERANT INTREPID SPEAR INTRUDER IRATEMONK
IRON HORSE IRONAVENGER IRONCHEF IRONPERSISTANCE IRONSAND IRRITANT HORN ISHTAR
ISLANDTRANSPORT IVORY IVY BELLS JACKHAMMER JACKKNIFE JACKPOT JADE JAEGER JEEPFLEA JEMA
JETPLOW JIFFYRAUL JOLLYROGER JOSEKI JOURNEYMAN JUBILEECORONA JUGGERNAUT JUMPDOLLAR
JUMPSEAT JUNE JUNIORMINT JUPITER GARRET KAMPUS KANDIK KARMA POLICE KATEEL KEA KEELSON
KEYCARD KEYRUT KILOMISER KILTING KIMBO KIRKBOMB KITTYBINGE KLIEGLIGHT KLONDIKE KLONDIKE
KNIGHTHAWK KOALAPUNCH KODA KONGUR KRAUSS KRONE LACEBARK LACONIC LADYLOVE LANYARD
LARUM LATENTTHREAT LAUNDROMAT LEAKYFAUCET LEGALREPTILE LEGION AMBER LEGION AMETHYST
LEGION JADE LEGION RUBY LEGION YANKEE LEMONWOOD LEXHOUND LIBERTY LIBERTY BLUE LIFESAVER
LIGHTNING LIONSHARE LITHIUM LITTLE CLOUD LOCATOR LODESTAR LODESTONE LOGGERHEAD LOLLYGAG
LOMA LONGFELLOW LOPERS LOUDAUTO LUSTRE LUTEUSICARUS LUTEUSOBSTOS MACHINESHOP MADBISHOP
MADCAPOCELOT MAESTRO MAGIC MAGIC LANTERN MAGICBEAN MAGICSQURREL MAGNES MAGNETIC
MAGNUM MAGNUMOPUS MAGOTHY MAILORDER MAIN CORE MAINWAY MAKERSMARK MANASSAS MARINA
MARKHAM MARTES MASTERLINK MASTERSHAKE MATRIX MAVERICK CHURCH MAXFLI MAYTAG MEDLEY
MENTOR MERCED MERCURY MESA MESSIAH METAWAVE METRICS METROTUBE METTLESOME MIDAS
MIDDLEMAN MILKBONE MINARET MINERALIZE MIRANDA MIRROR MISTRALWIND MISTYVEAL MOCCASIN
MONKEYCALENDAR MONKEYROCKET MONSTERMIND MOONLIGHTPATH MOONPENNY MOONSCAPE MORAY
MORECOWBELL MORPHEUS MOTHMONSTER MOUSETRAP MOVEONYX MULBERRY MURPHYSLAW MUSCULAR
MUSKET MUSKETEER MYSTIC STAR MYSTIC NASHUA NATIVE DANCER NAVAJO NAVARRO NEBULA NECTAR
NELEUS NEMESIS NEPTUNE SPEAR NEPTUNETHUNDER NESTOR NETBOTZ NETFLOW NETWORKPUMP
NEWSDEALER NEXUS 7 NIAGARAFILES NIGHTGLOW NIGHTSTAND NIGHTTRAIN NIGHTWATCH NINJANIC
NITESTAND NITESURF NITRO NITRO ZEUS NOCON NODDY NOMAD NONBOOK NOPEN NORMALRUN
NUCLEARWINTER NUCLEON NYMROD OAKSTAR OBELISK OCEAN OCEAN SHIELD OCEANARIUM OCEANFRONT
OCEANSURF OCELOT OCTAVE OCTSKYWARD OILSTOCK OILYRAG OLYMPIA OLYMPIC OLYMPIC GAMES
OLYMPUS OMNIGAT ONEROOF ONYX OPTICPINCH ORANGEBLOSSOM ORANGECRUSH ORION ORLANDOCARD
OSAGE OSCAR OSWAYO OUTPARKS OXCART OZONE PACKAGEDGOODS PACKET RAPTOR PACKETSCOPE
PACKETSWING PACKETWRENCH PADSTONE PAINTBALL PAINTEDEAGLE PALANTERRA PALMCARTE
PANDAROCK PANDORAS MAYHEM PANGRAM PANOPLY PANTHER PARCAE PARCHDUSK PARTNERMALL
PARTSHOP PARTSTREAMER PASSIONATEPOLKA PASTEPIG PATHFINDER PATHWAY PATTERNTRACER PAWLEYS
PEARL PEDDLECHEAP PENDLETON PENNANT RACE PEPPERBOX PERDIDO PERFECT CITIZEN PERFECTMOON
PERFECTSTORM PERMANENTPRESS PHANTOMNOVA PHOENIX Exploit Kit PHOTOANGLO PHYLLIS ANN
PICARESQUE PICASSO PIEDMONT PINECONE PINUP PINWALE PISCES PITCHFORD PITIEDFOOL PIVOT PIXIE

PLAIDDIANA PLANTATION PLATFORM PLUCKHAGEN PLUS POCOMOKE POGODA POISON NUT POLARBREEZE
POLARPAWS POLARSNEEZE POLARSTARKEY POLITERAIN POPEYSEAR POPPY POPQUIZ POPROCKS POPTOP
POTBED POUNDSAND POWDER POWELL PREFACE PREFER PRESSUREPORT PRESSUREWAVE PRIMECANE PRISM
PROFORMA PROPHET PROTEIN PROTON PROTOSS PURPLE PURPLE DRAGON PUTTY PUZZLECUBE PYLON QFIRE
QUADRANT QUADRESPECTRE PRIME QUANTUM LEAP QUANTUM QUANTUMBISCUIT QUANTUMBOT
QUANTUMBOT2 QUANTUMCOOKIE QUANTUMCOPPER QUANTUMDIRK QUANTUMDNS QUANTUMHAND
QUANTUMINSERT QUANTUMMUSH QUANTUMNATION QUANTUMPHANTOM QUANTUMSKY
QUANTUMSMACKDOWN QUANTUMSPIN QUANTUMSQUEEL QUANTUMSQUIRREL QUANTUMTHEORY
QUARTERPOUNDER QUASAR QUEEN BEE CHARLIE QUEENSLAND QUICKPOINT QWERTY RADIANT RADIANT
GEMSTONE RADIOSPRING RADIUS RADON RAGEMASTER RAGTIME RAILHEAD RAINFALL RAISEBED RAISIN
RAMPART RAMROD RANCIDRINSE RANGER RAPORT SAD RAPTOR JOY RAPTOR ROLEX RATTAN RATWHARF
RAVEN REACTOR REBA RECORDER RECOVERY RED DISK REDHARVEST REDHAWK REDRACE REDROOF REGAL
REGIN REMATION RENOIR REPLICANTFARM REQUETTE RESERVE RESERVEVISION RESOLUTETITAN RETRO
RETROSPECTIVE RETURNSPRING REXKWONDO RHINEHART RHYOLITE RICHTER RIMROCK RIPCORD RIVET
GYM RIVET JOINT ROADBED ROCKSALT ROCKYKNOB RODEHOUSE ROGUE ROGUESAMURAI ROLLERCOASTER
RONIN ROOTKNOT RORIPA ROSTER ROUTEMASTER ROUTEVIEWS ROYALNET RUFF RUFFER RUMBUCKET
RUNWAY RUSTICBAGGAGE RUTLEY RYE SABERTOOTH SABRE SADDLEBACK SAGUARO SAGURA SALEM
SALTYDOGS SAMOS SANDKEY SAPPY SARACEN SARATOGA SARDINE SAVILLE SAVIN SCALAWAG SCALLION
SCAMPI SCAPEL SCATTERED CASTLES SCHOOLMONTANA SCIMITAR SCISSORS SCORECARD SCORPIOFORE
SCQAWK SCREAMINGHARPY SCREAMINGPLOW SEA SENTRY SEABOOT SEADIVER SEAGULL SEAGULLFARO
SEARCHLIGHT SEARCHLITE SEASIDEFERRY SEASONEDMOTH SECONDDATE SECUREINSIGHT SEED SPHERE
SEENFLARE SEMESTER SEMITONE SENIOR SCOUT SENIOR SPAN SENTINEL SENTRY CONDOR SENTRY EAGLE
SENTRY FALCON SENTRY HAWK SENTRY OSPREY SENTRY OWL SENTRY RAVEN SERENADE SERRATEDEDGE
SERUM SETTEE SHADOWCAT SHADOWDRAGON SHAMROCK SHAREDQUEST SHAREDTAFFY SHAREDVISION
SHARKFIN SHARPFOCUS SHARPSHADOW SHELLGREY SHELLTRUMPET SHENANIGANS SHEPARD SHERMAN
SHIFTINGSHADOW SHILLELAGH SHORTHAND SHORTSHEET SHOTGIANT SHOUTPIG SIDELIGHT SIERRAMIST
SIERRAMONTANA SIGCOM SIGINT NAVIGATOR SIGSALY SILKWORTH SILLYBUNNY SILO SILVER SILVER PEAK
SILVERCOMET SILVERZEPHYR SIRE SKIDROWE SKIPJACK SKOPE SKYHOOKCHOW SKYNET SKYSCRAPER
SKYWRITER SLICKERVICAR SLINGSHOT SLIPSTREAM SLIVER SMARTTRACKER SMOKEYSINK SNICK SNORT
SNOWGLOBE SNOWHAZE SOAPOPERA SOARING EAGLE SOCIALSTAMP SOCIOPATH SODAPRESSED SOLO
SOMALGET SOMBERKNAVE SORA SORTINGHAT SORTINGLEAD SOUFFLETROUGH SOUNDER SPARKLEPONY
SPARROW II SPEARGUN SPECTRE SPECULATION SPHINX SPINALTAP SPINNERET SPIRITFIRE SPIT
SPITEFULANGEL SPLITGLASS SPLUNK SPOKE SPORTCOAST SPOTBEAM SPRIG SPRINGRAY SPYDER STARBURST
STARFIRE STARLIGHT STARPROC STARSEARCH STATEROOM STEALTHFIGHTER STEELFLAUTA STEELKNIGHT
STEELWINTER STEEPLEBUSH STELLAR STELLARWIND STEPHANIE STINGRAY STONE RUBY STONEGHOST
STONEHOUSE STORMBREW STORMPIG STRAIGHT BIZARRE STRAITACID STRAITSHOOTER STRATOS STRAWHAT
STREAMLINER STRETCH STRIKEZONE STRONGMITE STRUM STUCCOMONTANA STUMPCURSOR STUXNET
STYGIAN FLOW STYLISHCHAMP SUBSTRATUM SUBTLESNOW SUEDE SULPHUR SUNSCREEN SUPERDRAKE
SURFBOARD SURLEYSPOWN SURPASSPIN SURPLUSHANGAR SURREY SUTURESAILOR SWAP SWEEPFORWARD
SYNAPSE TABLON TACOSUAVE TALENT KEYHOLE TALK QUICK TAPERLAY TARMAC TAROTCARD TAWDRYARD
TEABALL TEFLONDOOR TELLURIAN TEMPEST TENNIS THAWFACTOR THESPIA THINTREAD THUMB
THUNDERCLOUD TIAMAT TICKETWINDOW TIDALSURGE TIDE TIDEWAY TIKICUBE TIMBERLINE TINMAN
TITAN RAIN TITANPOINTE TITLEHOLDER TOPAZ TOPROCK TORNSTEAK TORUS TOTECHASER TOTEHOSTLY
TOWER TOWERPOWER TOXICARE TOYGRIPPE TRACFIN TRACTOR TRAFFICTHIEF TRAILBLAZER TRAILMAPPER
TRANSGRESSION TRANSIENT TRANSX TREACLEBETA TREASUREMAP TREASURETROVE TREBLECLEF TRIBUTARY
TRIGGERFISH TRINE TRINITY TRIREME TRITON TROJAN SPIRIT TROPICPUMA TRUMPET TUBE TUMULT
TUNDRA TUNDRAFREEZE TUNINGFORK TURBINE TURBOPANDA TURBULENCE TURMOIL TURTLEPOWER
TUSKATTIRE TUTELAGE TWEED TWEEZERS TWISTEDKILT TWISTEDPATH TYPHON TYPHON HX ULTIMATE
ULTRA UMBRA UNCANNY UNIFORM UNITEDRAKE UNITY UnPacMan USHER VAGRANT VALIANTSURF

VALIDATOR VANGUARD VENATOR VENONA VENUSAFFECT VERDANT VESUVIUS VICTORYDANCE
VICTORYUNIFORM VIEWPLATE VINEYARD VINSON VINTAGE VINTAGE HARVEST VINYLSEAT VITALAIR
VITALAIR2 VOICESAIL VORTEX VOXGLO VOYEUR WABASH WAGONBED WAITAUTO WALBURN WALKERBLACK
WARNVULCANO WARRIORPRIDE WATCHER WATERWITCH WAVELEGAL WAXTITAN WEALTHYCLUSTER
WEASEL WEASELWAGGLE WEBCANDID WEE LOOK WELLGROUNDED WELLSPRING WESTPORT WHARPDRIVE
WHIPGENIE WHISTLINGDUXIE WHITE CLOUD WHITE WOLF WHITEBIRCH WHITEBOX WHITELIST
WHITESQUALL WHITETAMALE WHIZBANG WICKEDVICAR WIDOWKEY WILDCHOCOBO WILDCOUGAR
WILLOW WILLOWVIXEN WILLY WINDCHASER WINDSORBLUE WINDSTOP WINTERLIGHT WIRESHARK
WISPYKNIT WISTFULTOLL WITCH WITCHHUNT WOBBLYLAMA WOLFPOINT WORDGOPHER *Wordscape*
WRANGLER XCONCORD XKEYSCORE XTRACTPLEASING YACHTSHOP YANKEE YELLOWPIN YELLOWSTONE
YELLPIG YIELD YOKE YUKON ZAP ZARF ZEBEDEE ZESTYLEAK ZEUS ZORIPIG