

QUARTERLY REPORT  
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# LUSCIOUS DICK INDUSTRIES

3Q 2022

WE SELL YOU THE WHOLE POEM, BUT YOU ONLY NEED THE EDGE.

This document (The Quarterly Report) is all poetry I (S Cearley) released from April 2022 through June 2022 on Twitter using the hashtags

#concretepoetrythursday  
#concretepoetry

and on federated networks via the mastodon.art instance using the hashtag

#concretepoetry

presented here as a single document.

This particular quarterly report was created with less time than usual. Everything we know moved to Norway during this quarter. It may affect output for the next quarter, or even two.

As with previous releases of the Quarterly Report, PDFs of poems are typically deleted from social media access once the new quarter begins. The files posted in PNC format remain on Twitter and the mastodon servers and are accessible as long as those copies are available. The time period of the availability of PNC files on those servers is outside of our control.

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We miss you, mom.

dithyramb  
quantified doldrums

The patronage of the Missouri Synod  
whatever is genuine

The cowboys were filled with a mania for herd manic packing  
radio static, radio  
in the star ever so far

all the world and never learned  
unexpected luminosity

hente seg ære og berømmelse vente seg ære og berømmelse  
Unseen Local 233

his knife block, you could tell he was definitely a collector  
next year we will not play in the bejeweled grotto

Unalter'd  
rowdy liberties stateside  
nonsense sentimentality

obfusc  
developing.

Yes, yes you are.  
dry respects

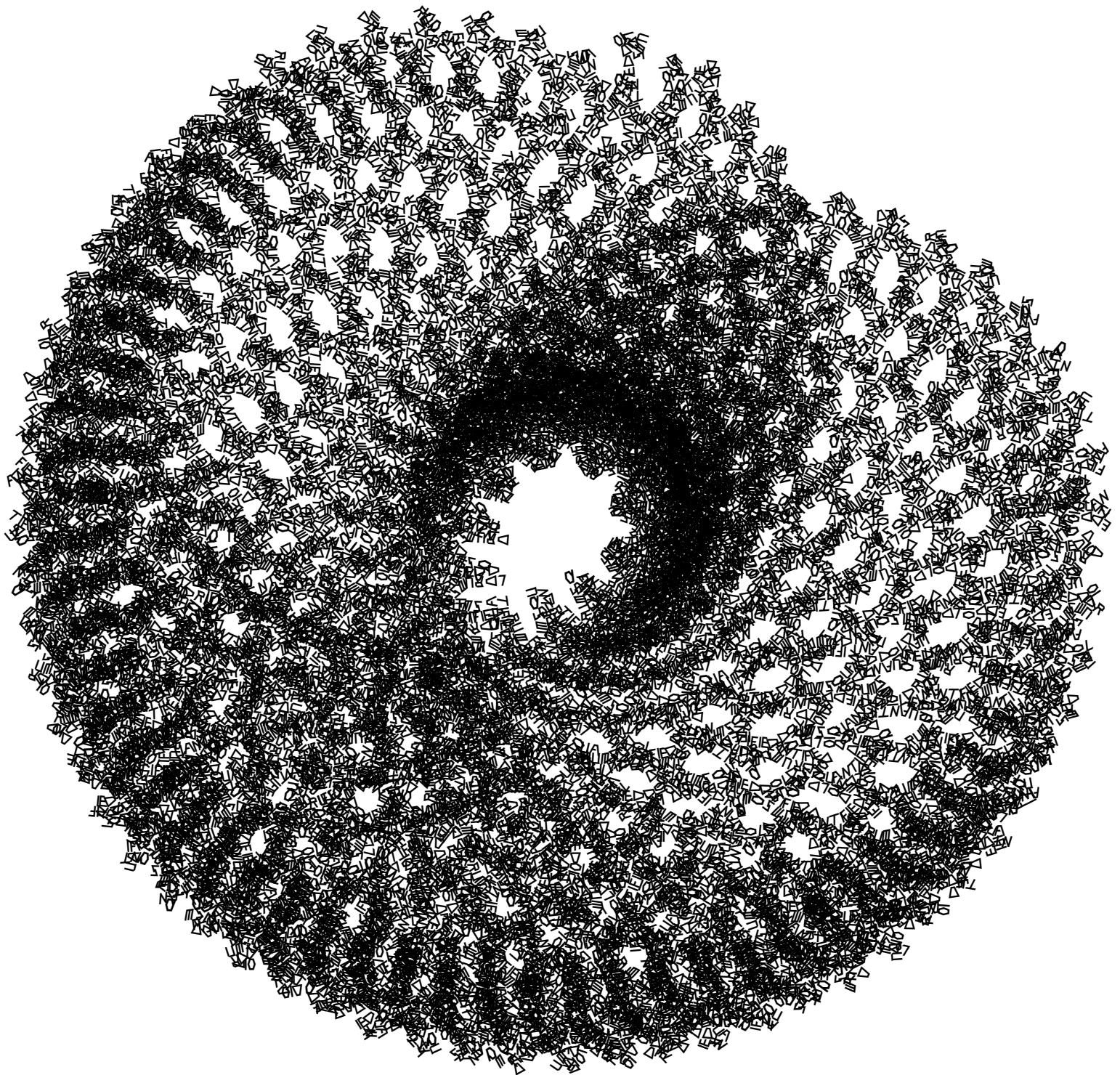
Time dribbled  
A PIANO KEYBOARD.

Steal a Pierce-Arrow!  
Then again, she looked sore.

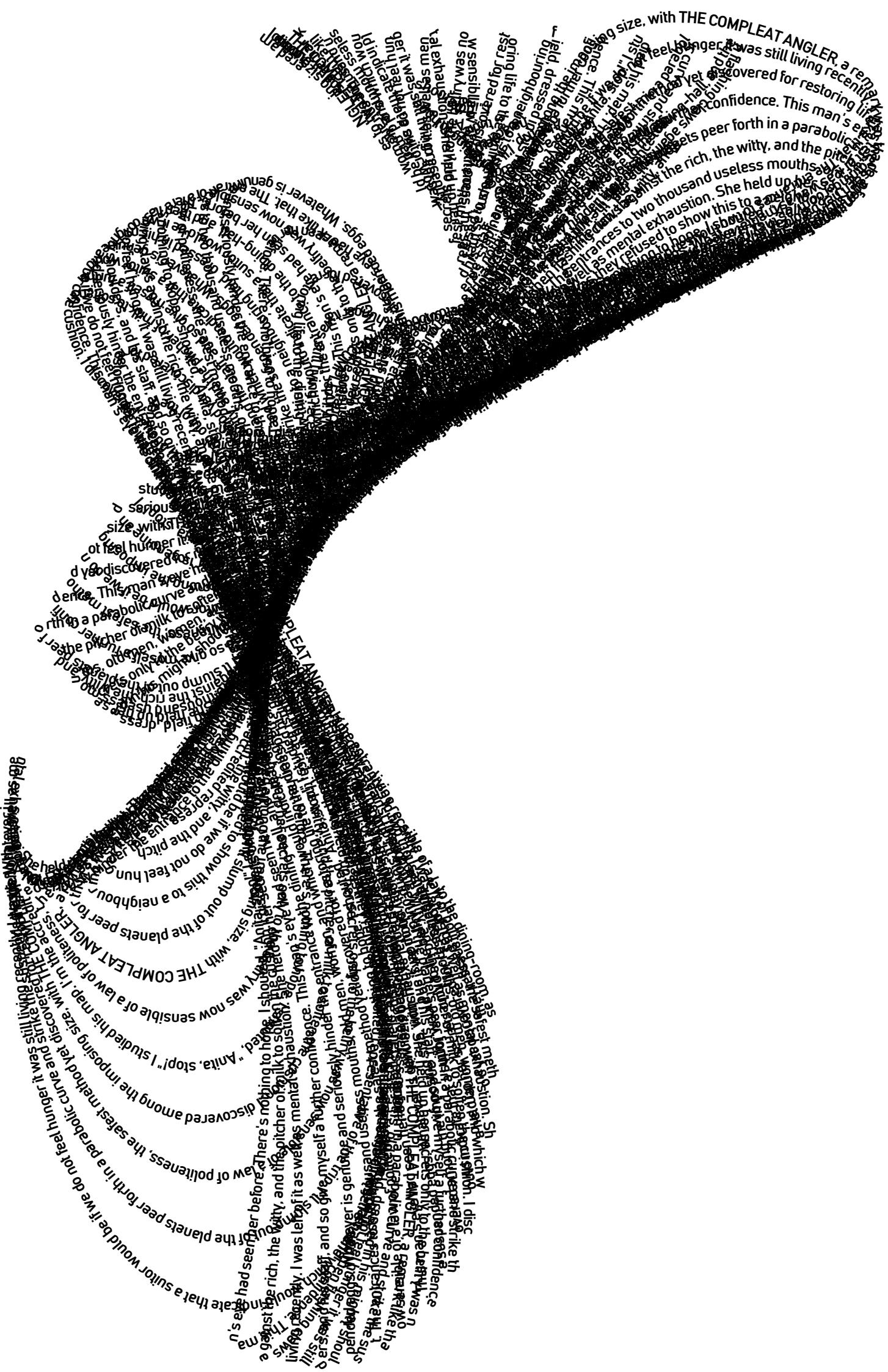
Their relation  
that is a validation  
including the purple lupine

Nancy and Mabel  
short distance below the water-line  
so far five passages have been found.









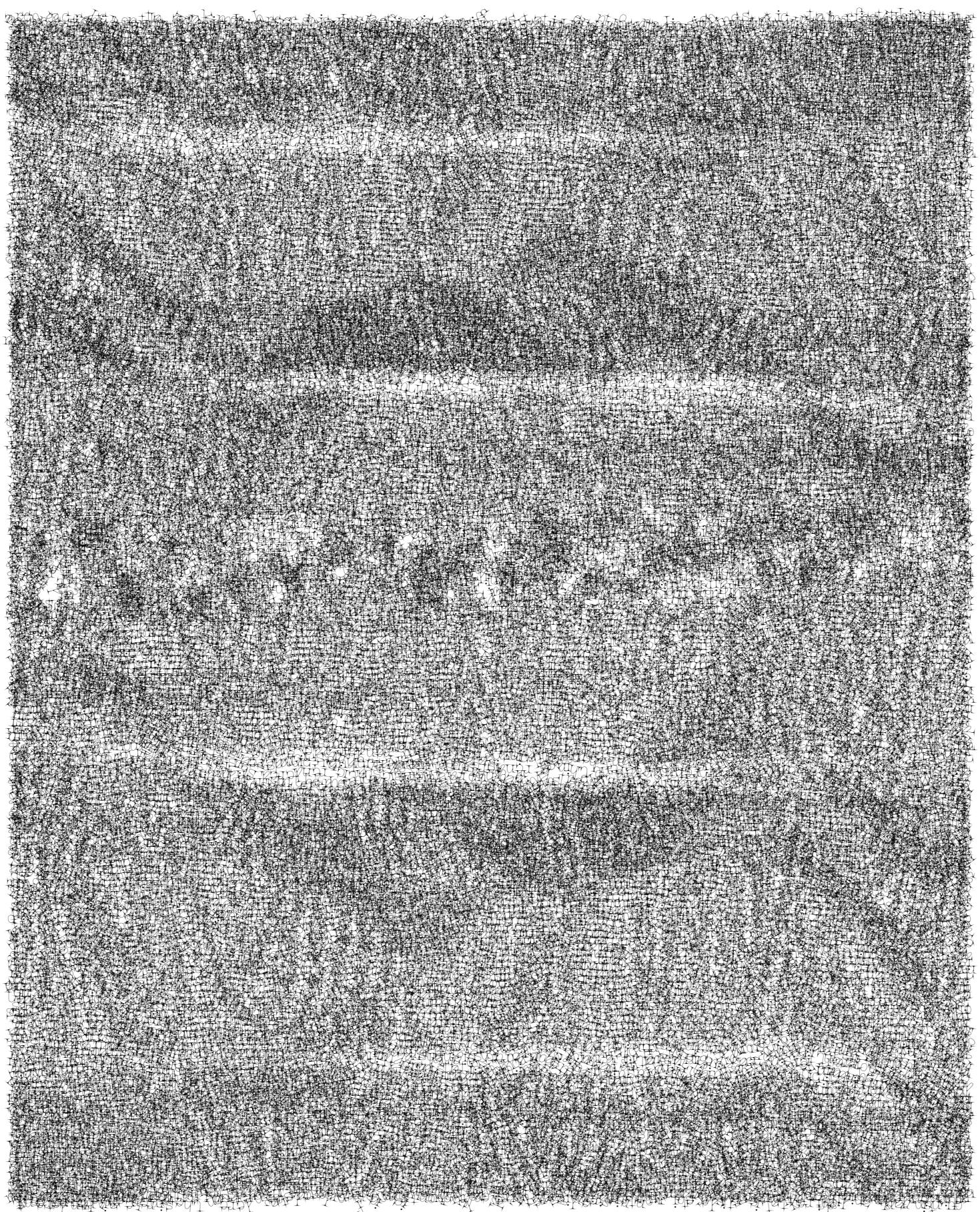
THE MAN WHO LIVED IN THE  
CLOUDS

BY

JOHN  
MILTON

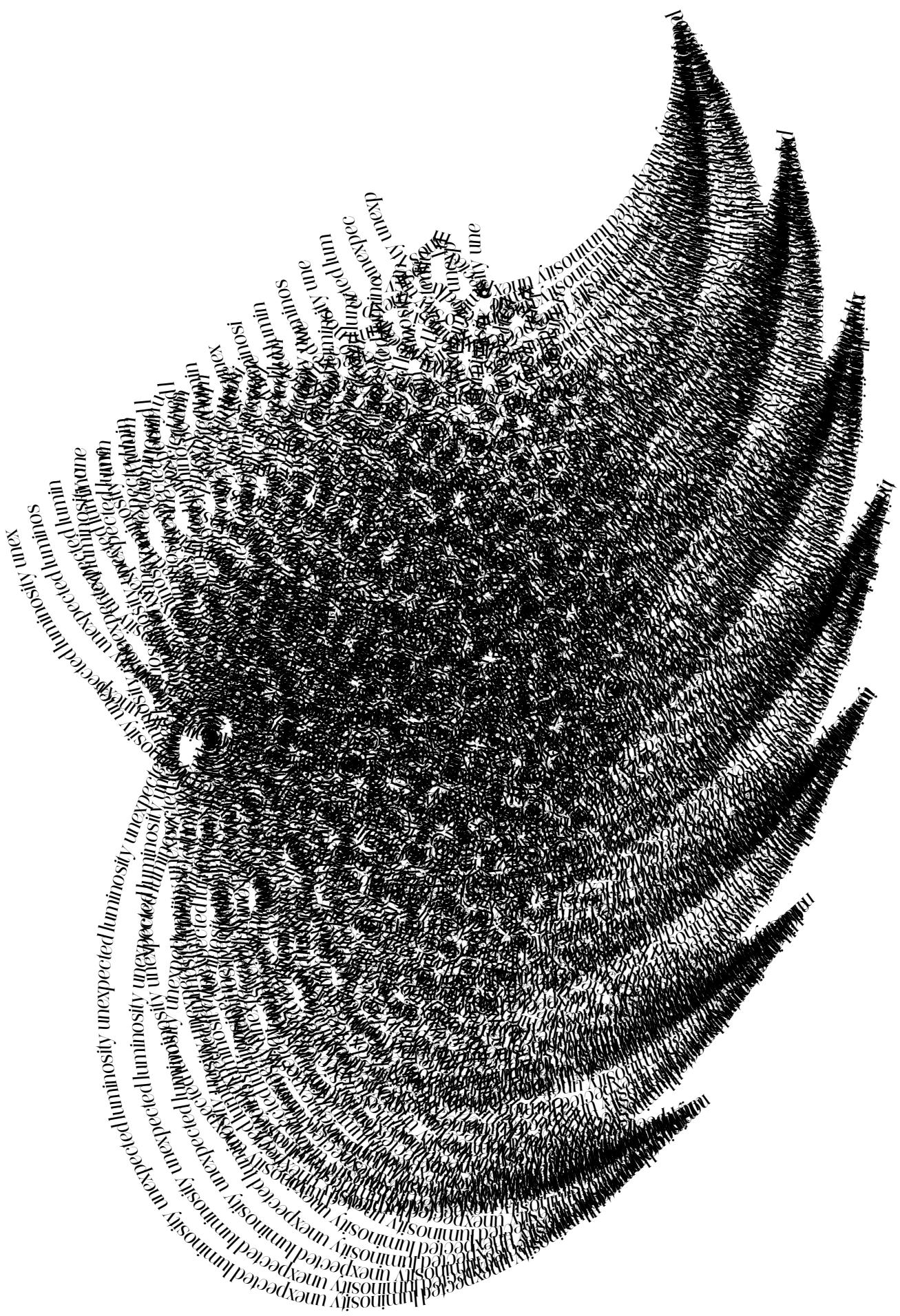
WITH A  
INTRODUCTION  
AND NOTES  
BY  
EDWARD  
BROWN

PRINTED  
FOR  
T. CROWDSON,  
1830.

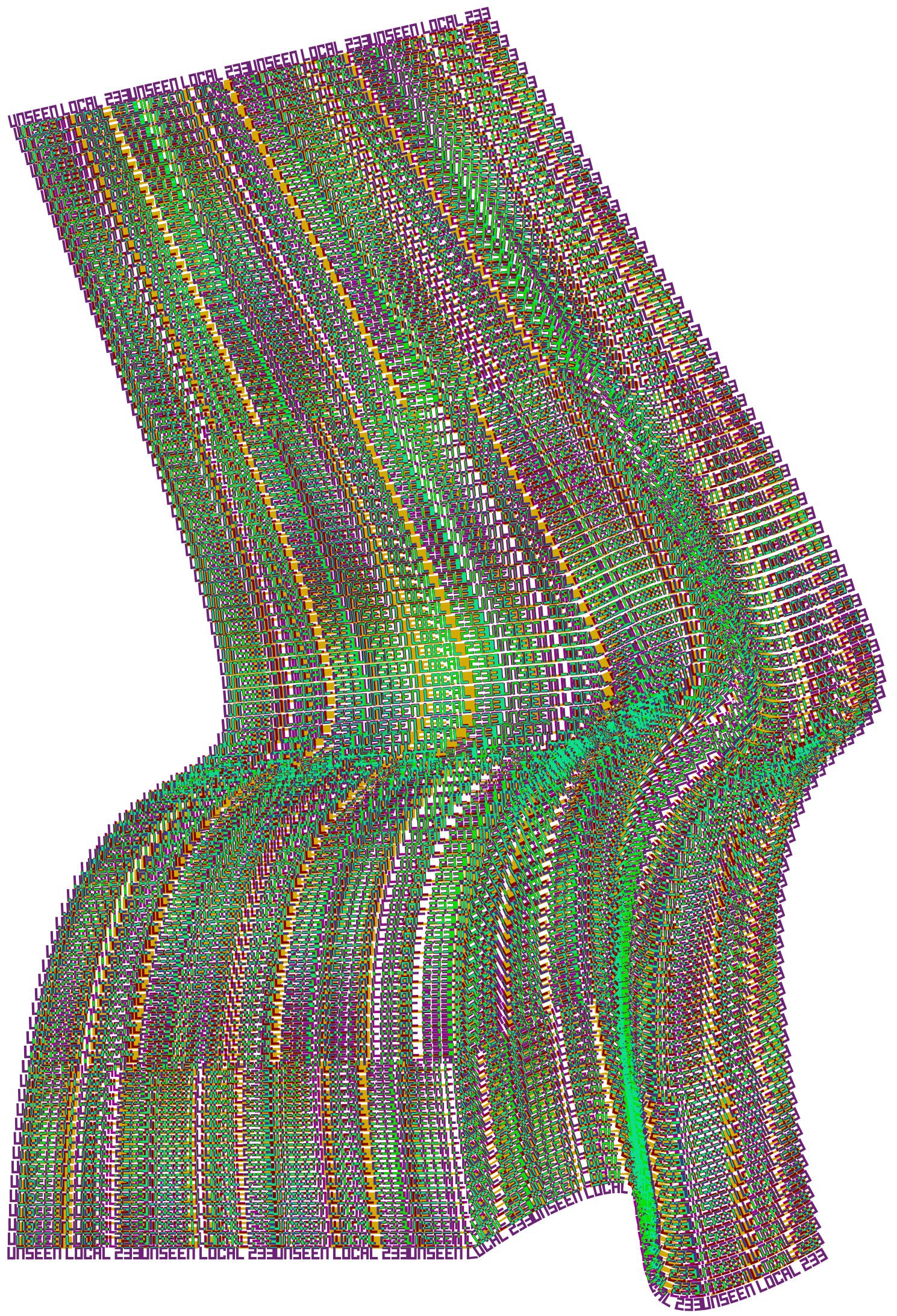


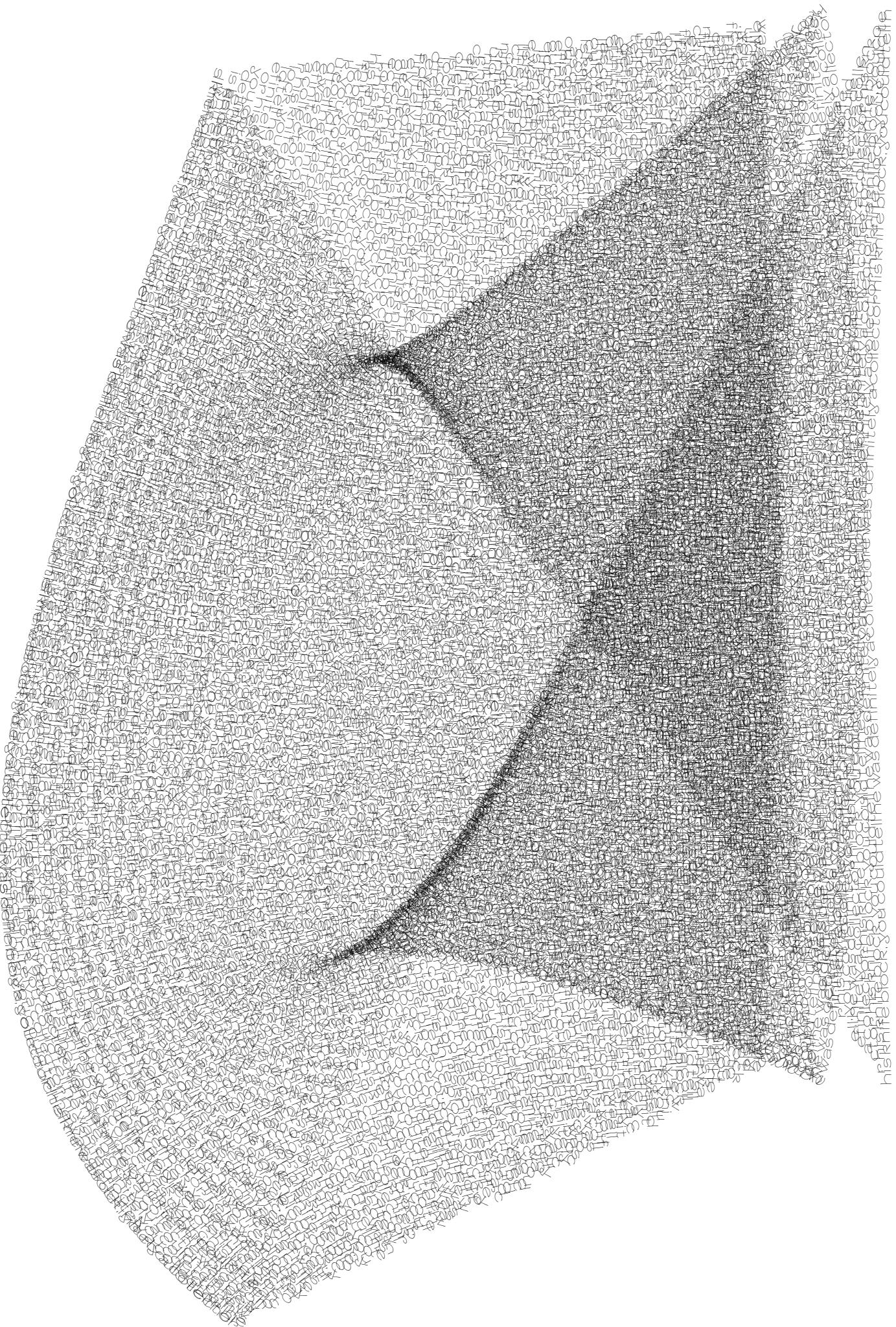


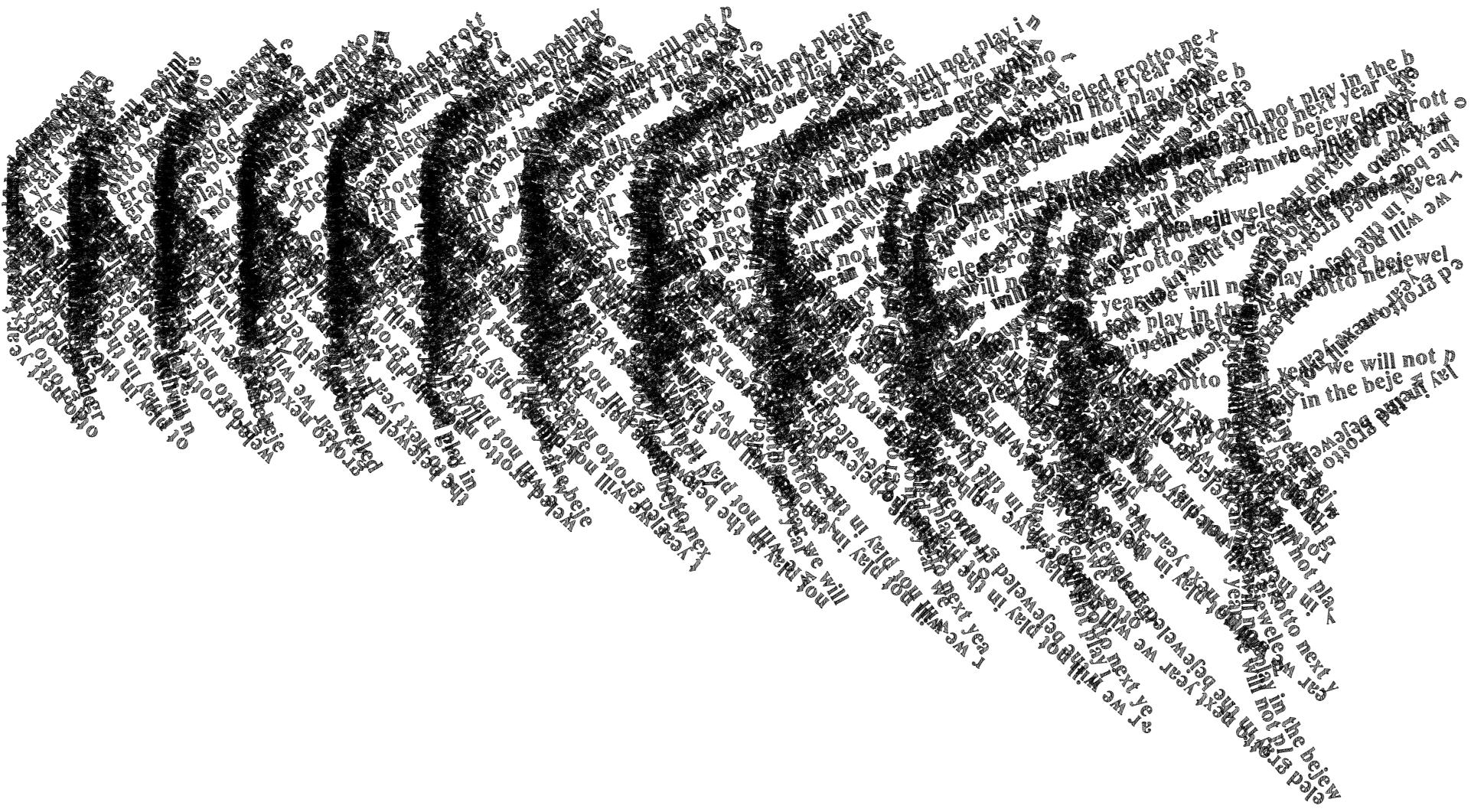
A circular portrait of a man with a mustache, composed entirely of dense, handwritten-style text. The man has dark hair and is wearing a suit jacket over a white shirt. The text is arranged in concentric circles around his head, creating a textured, monochromatic image.

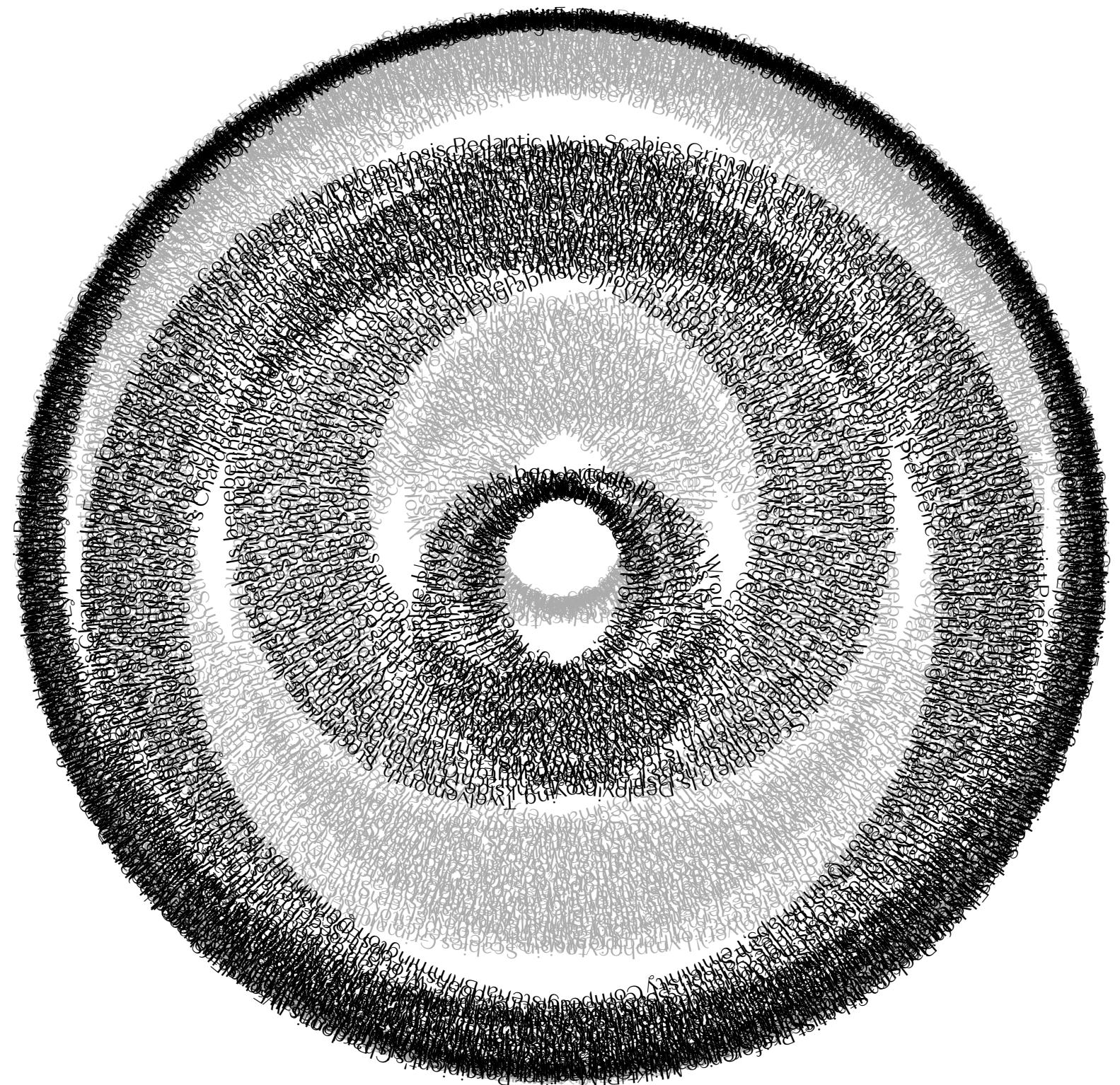


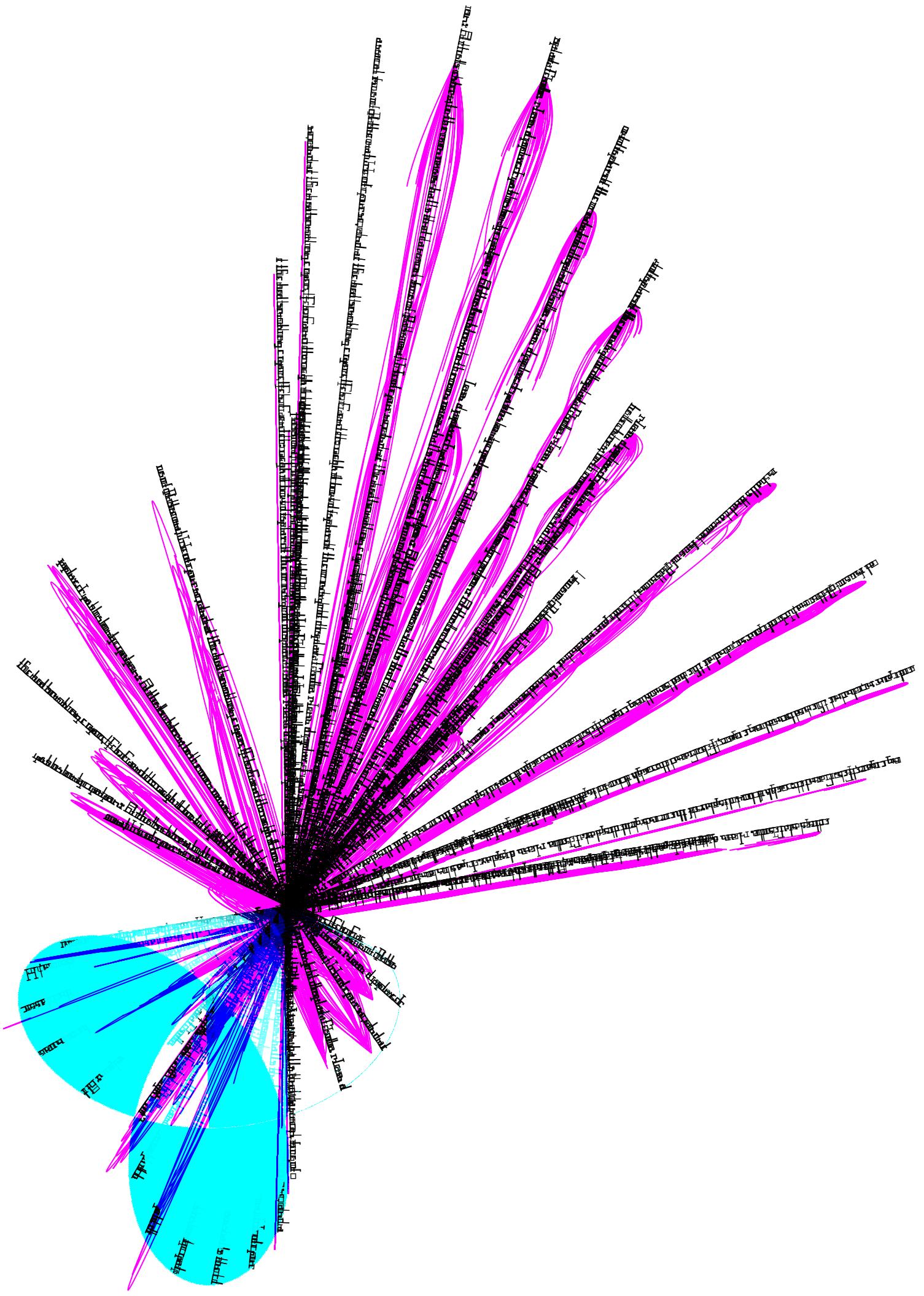
The image shows a dense, abstract pattern of Danish text. The words "berammelse" and "vente" are repeated many times in different sizes and orientations. The text is in black on a white background.

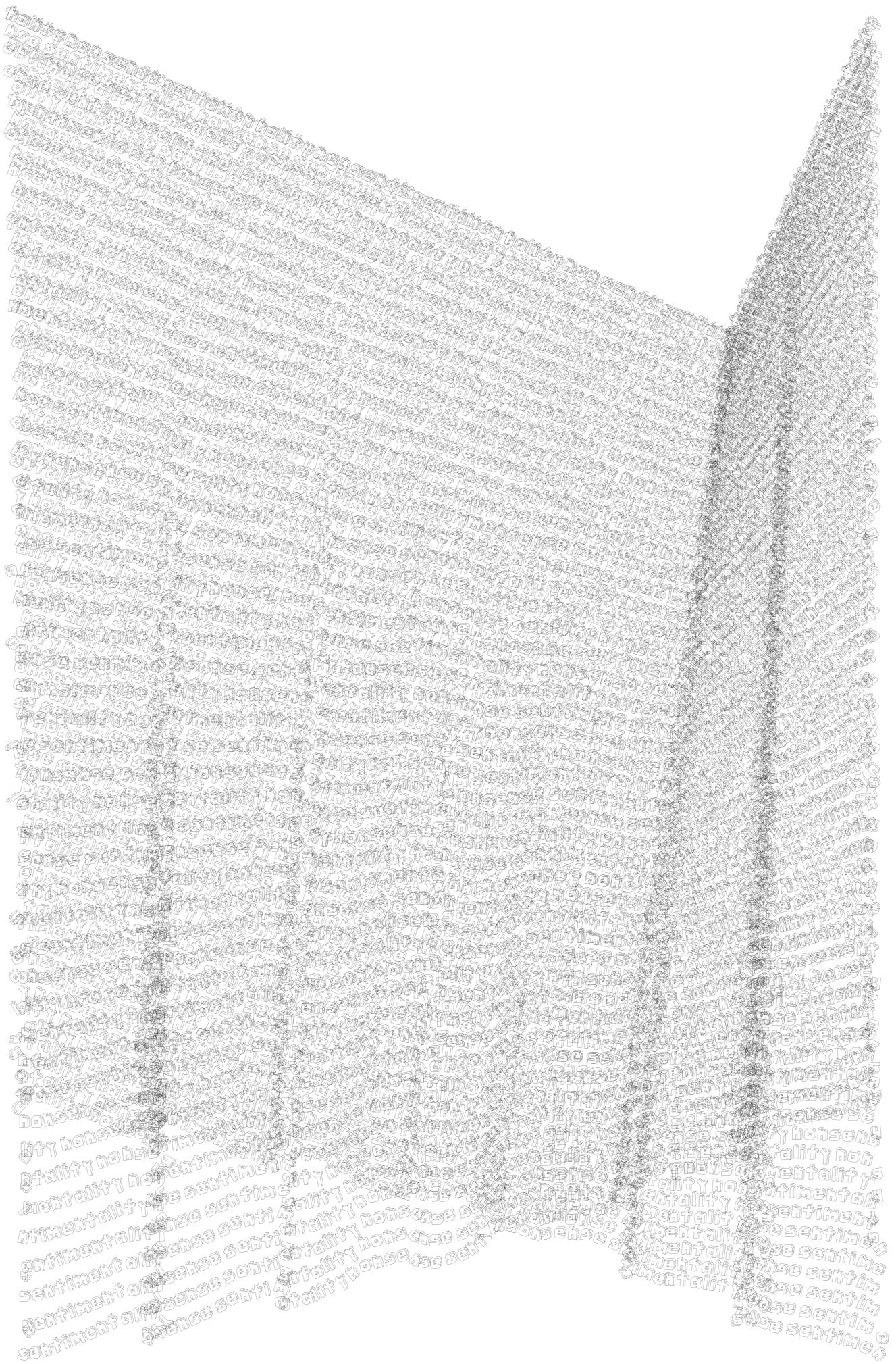




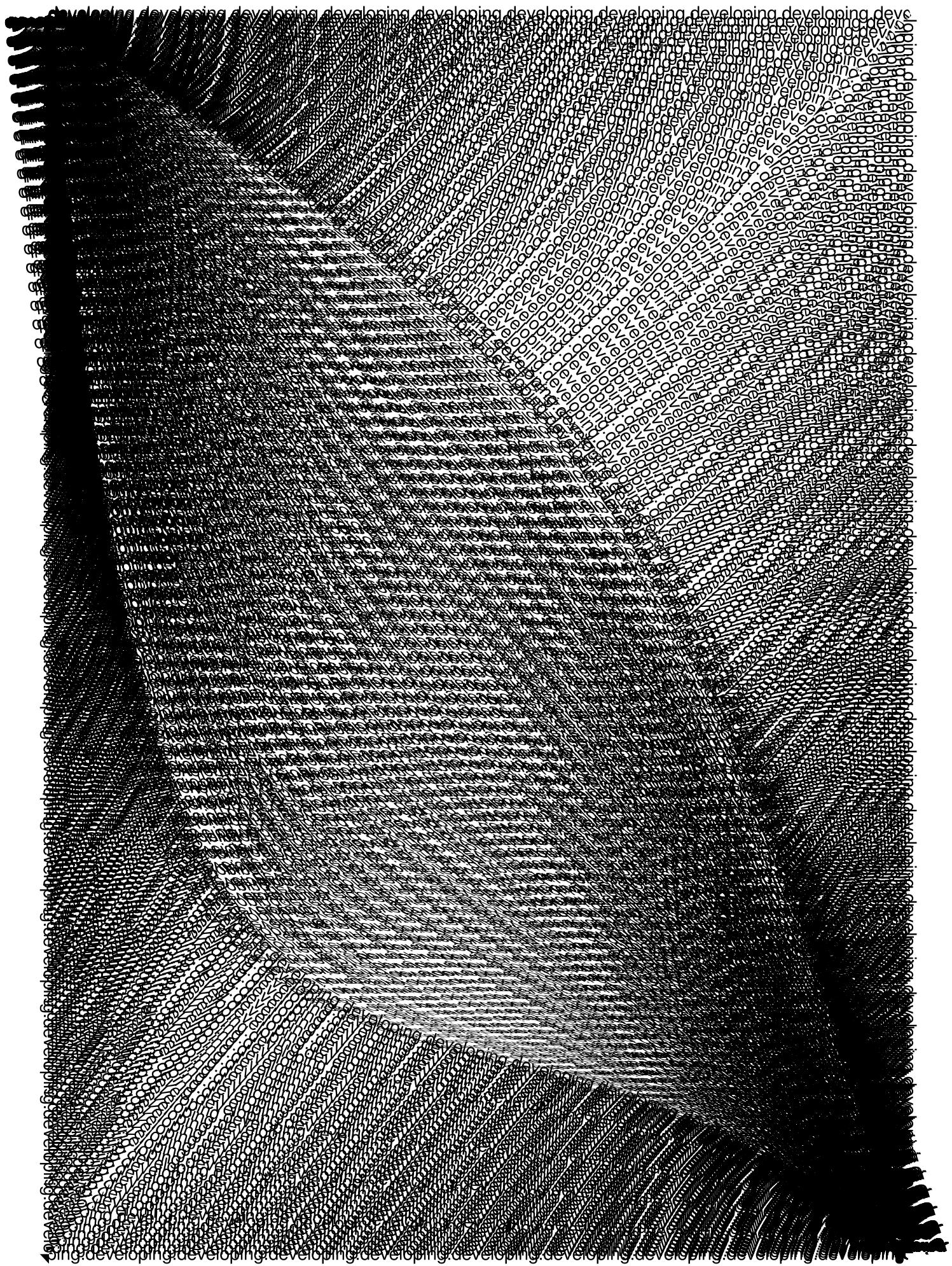


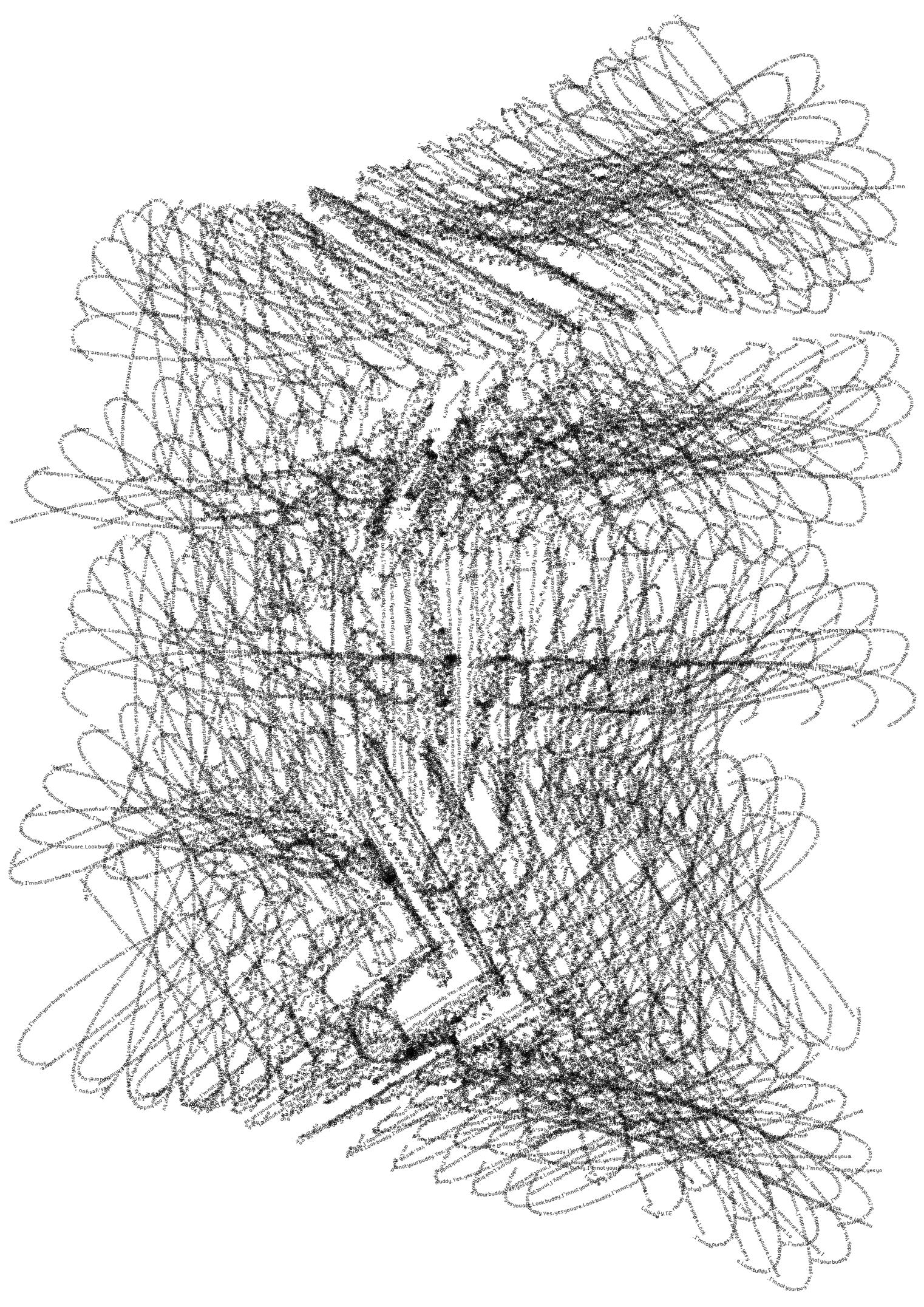


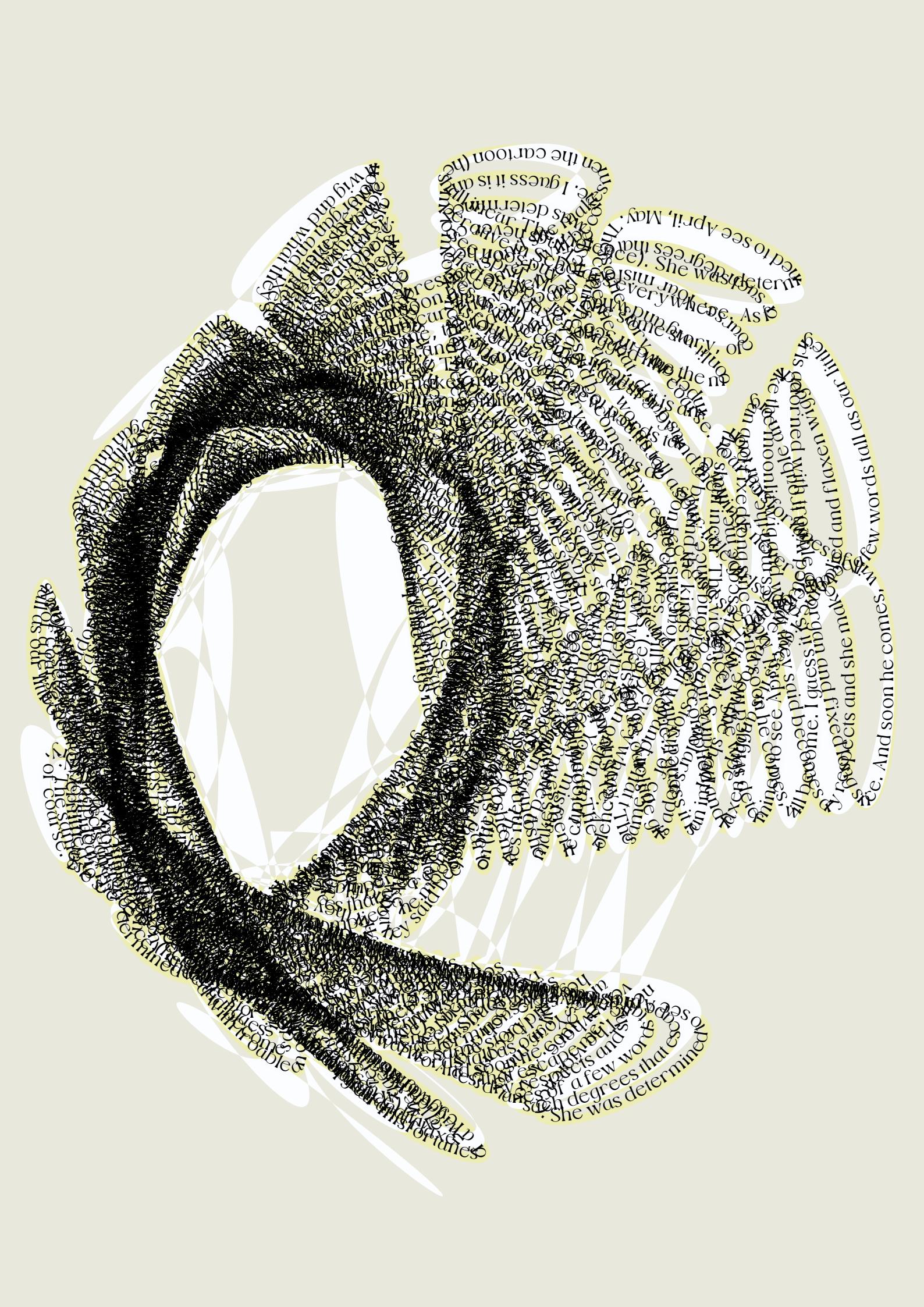




The image consists of a dense, abstract pattern of black and white vertical lines. The lines are arranged in a grid-like structure, creating a sense of depth and perspective. The pattern is composed of many small, thin lines that intersect to form a complex network of vertical columns. The overall effect is similar to a binary code or a stylized barcode. The image is presented in a high-contrast, black-and-white format.

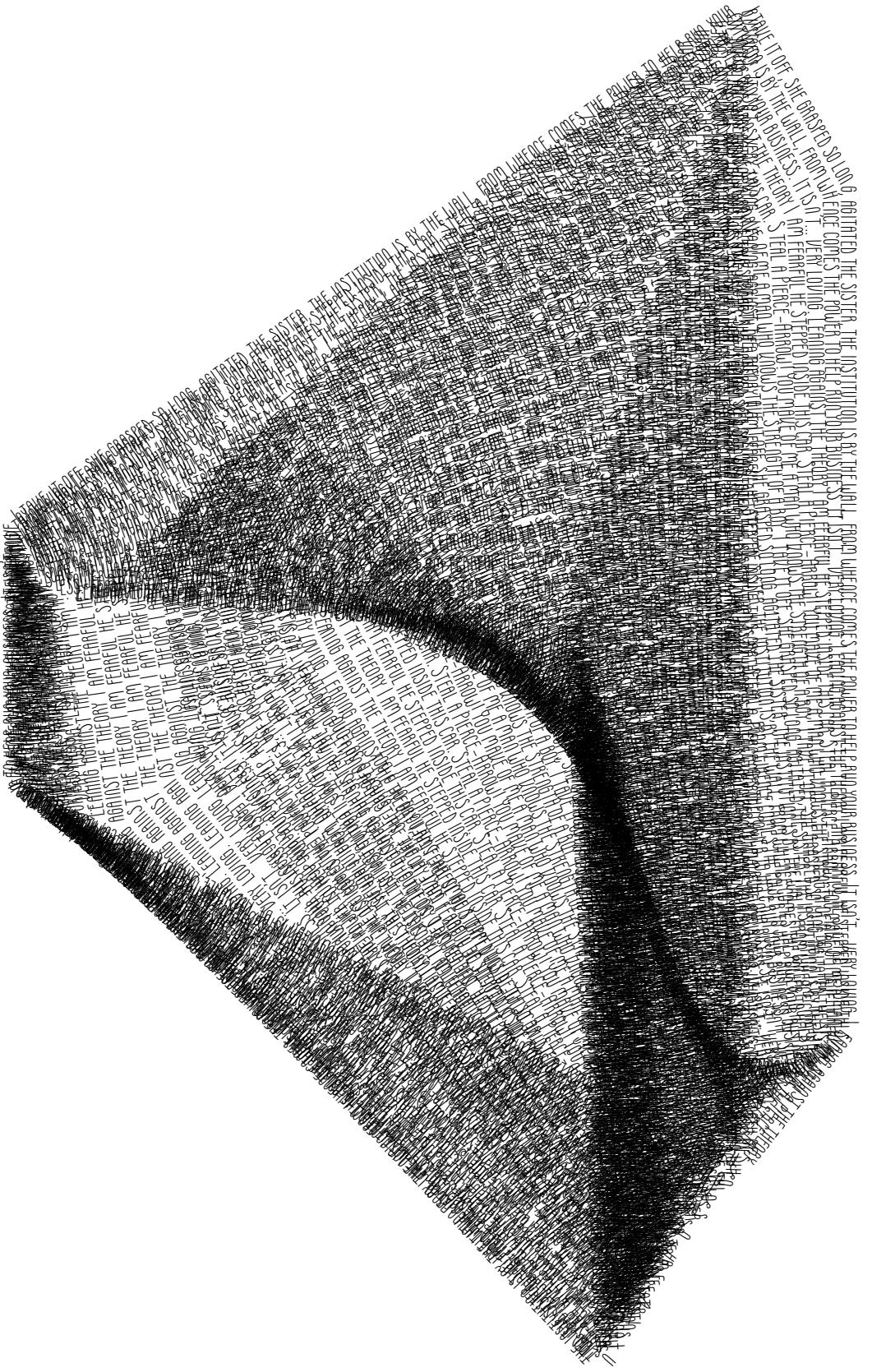








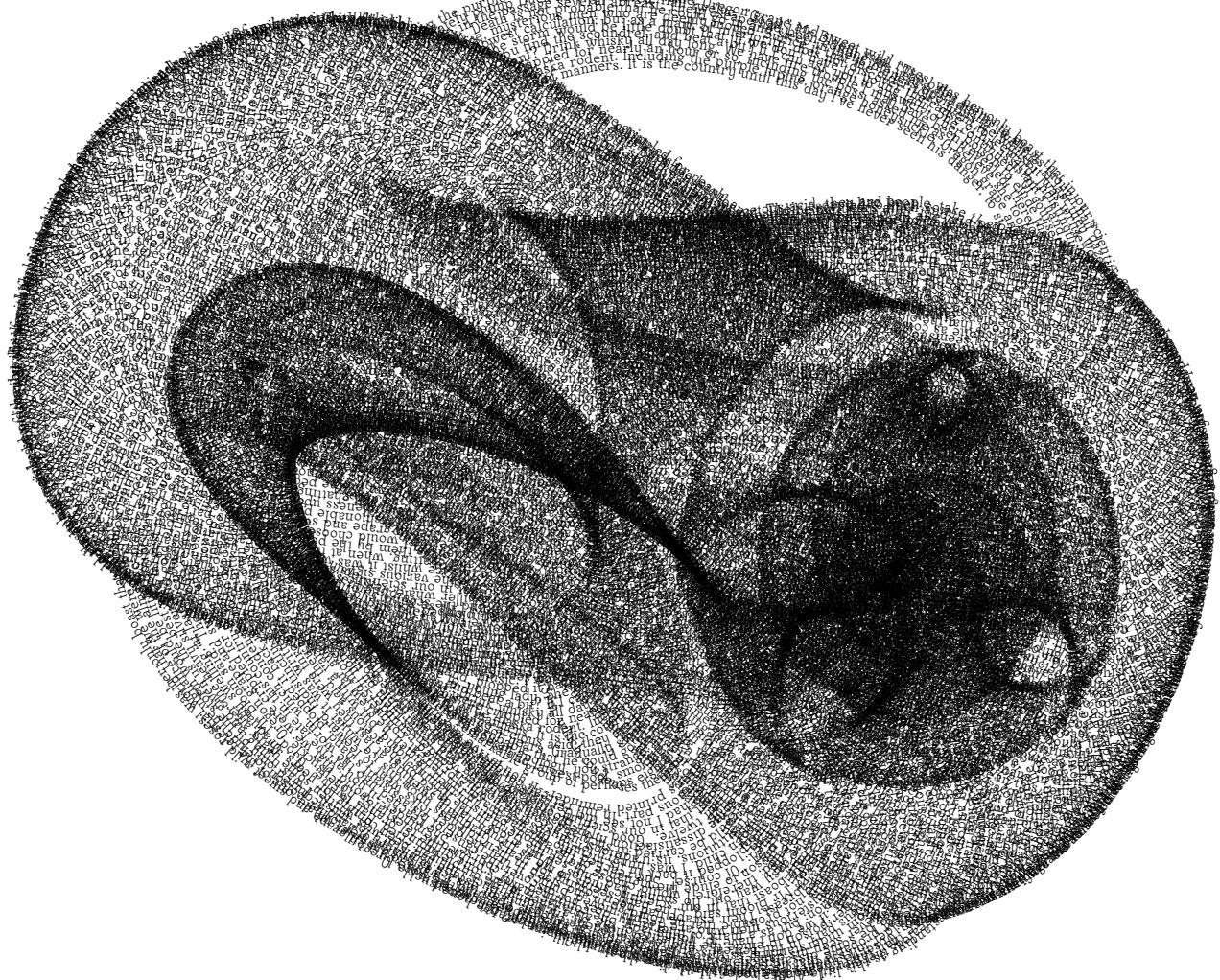
A circular word cloud centered on the word "KEYBOARD". The words are arranged in concentric circles, with the most common words in the inner circle and less frequent ones in the outer circles. The words are in a monospace font and are colored in a gradient from black to cyan. The background is white.

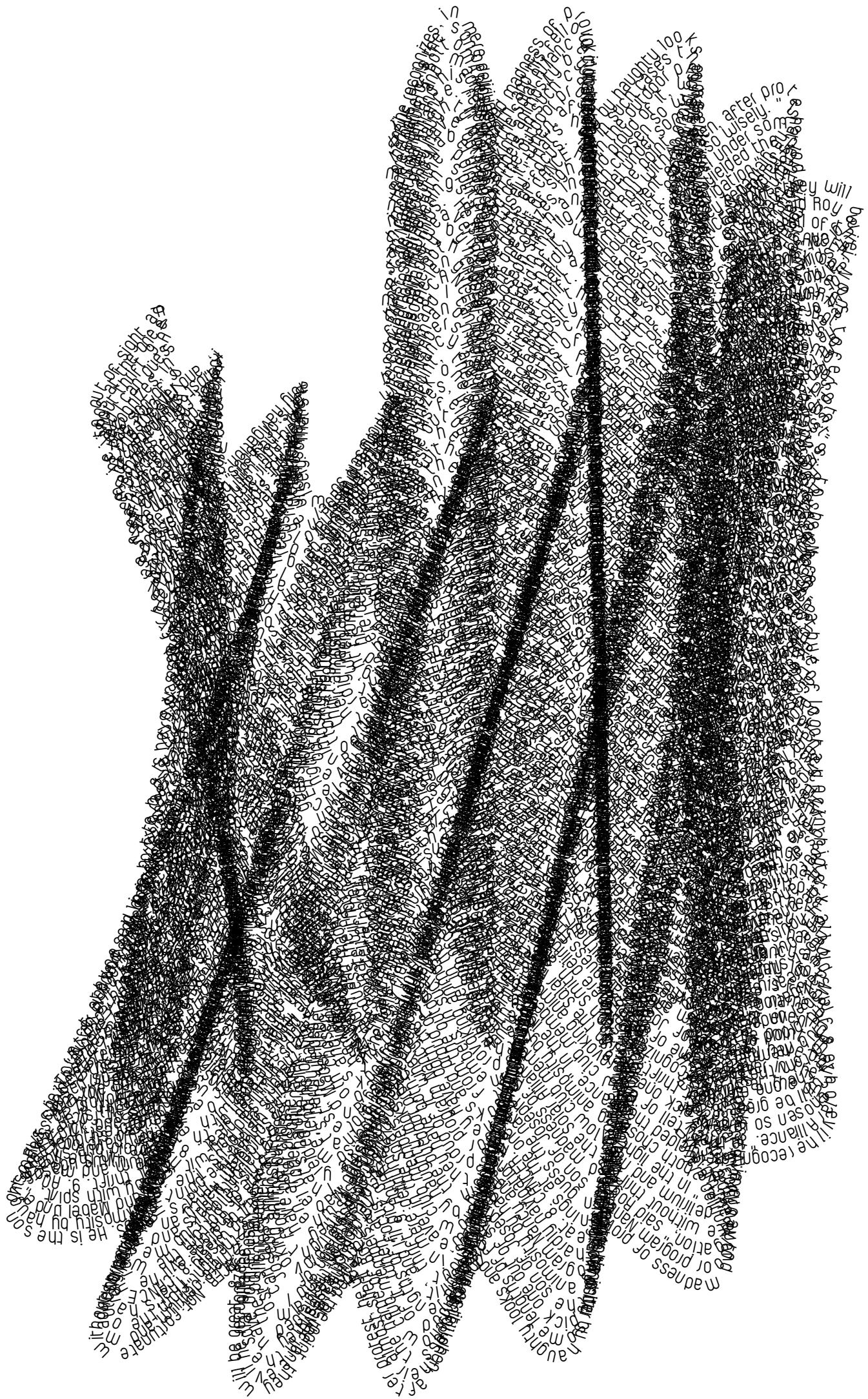
















# Materials

## Cover fonts:

**Hackney (SVG version) by Ellen Luff**

(<https://creativemarket.com/EllenLuff/4131865-Hackney-SVG-Bold-Hand-painted-Font>)

**Bungee by David Jonathan Ross**

(<https://fonts.adobe.com/foundries/djr>)

**Pilsner by Tobias Frere-Jones**

(<https://fonts.adobe.com/foundries/frere-jones-type>)

## Interior Text font:

**Ouroboros by Ariel Martín Pérez**

(<http://velvetyne.fr/authors/ariel-martin-perez/> and  
<http://velvetyne.fr/news/the-origins-of-ouroboros/>)

**Poem Text is not included, as in many cases the font is warped and recreation to find the font not possible. All fonts used in poems are at the time of collection either public domain, 100 percent free, or free for non-commercial use.**

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