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Roll Up, Roll Up!

Light, colour, sound! While these terms might evoke the theatre or cinema, they are in fact the phenomena Sue Pedley employed in responding to the people and places of two notable sites for the history of Australian art in the project Blue Jay Way. Pedley contemplated the parallel histories of Heide Museum of Modern Art in Melbourne, Victoria and Penrith Regional Gallery & The Lewers Bequest, at Emu Plains in western Sydney, New South Wales, the former homes of modern patrons and artists respectively. During 2006 Pedley developed a project that mediates a personal connection between what are now two well-established art institutions

Evoking the vistas and sounds of the garden landscapes created by John and Sunday Reed at Heide (the property where they lived from 1935–1981) and Gerald and Margo Lewers at Penrith Regional Gallery (their family home from the 1940s–1978) through her cyanotypes and outdoor sculptures, Pedley's Blue Jay Way has the effect of a time machine. Exhibited at Heide and subsequently at Penrith, the presence of Blue Jay Way condenses the two discrete locations and their times into a virtual coevalness.

While museum exhibitions and site specific artists' interventions into place tend to fossick through the cultural and biographical history of a habitat, Pedley works outside documented history or the mythologised narratives originating from official and unofficial chronicles.

She starts with the sensations of place, drawn from time spent physically immersed in the environment, with its sounds and sights, and further informed by research into the documented past.

Experience leaves its trace on the artist and is visually imprinted and inscribed on her materials. Music titles and bird song echo phonetically across the face of the suspended buckets and the viewers who, having inserted their heads inside these vessels, look out at the garden while reading Pedley's text from within. The forms of plants, tools and the artist's body are lightly traced in cyanotype prints. Bringing history into the present, and melding gardens and galleries of today with their past, Pedley invites you to join her magical mystery tour. With a nod to the psychedelic sixties Blue Jay Way is waiting to take you away....

Zara Stanhope, Heide Museum of Modern Art and John Kirkman, Penrith Regional Gallery & The Lewers Bequest

Opposite

SUE PEDLEY
BLUE JAY WAY 2006-07
[WORKING DRAWING]
CHINAGRAPH AND PENCIL ON PAPER
75.0 X 56.0 CM
PHOTOGRAPHER: SUE BLACKBURN, EXACT IMAGE

Cover

SUE PEDLEY
BLUE JAY WAY 2006-07
100 CYANOTYPES, 100 PLASTIC BUCKETS, MIXED MEDIA
INSTALLATION DETAIL, HEIDE MUSEUM
OF MODERN ART, MELBOURNE
PHOTOGRAPHER: JOHN GOLLINGS

Sue Pedley: Blue Jay Way

'Blue jay way': the phrase is highly musical in its rhyme and rhythm, almost like a birdcall. The Blue Jav is a species of North American bird, renowned for its brilliant blue markings and gull-like screech. The bird lent its name to a street in the chic heights of Los Angeles, where George Harrison wrote a song while waiting for a friend. Blue Jay Way was released on The Beatles' psychedelic album Magical Mystery Tour in 1967, the same year Heide II (as the modern house on John and Sunday Reed's Heide property is now known) was completed. With its reference to human and bird song, the title of Sue Pedley's exhibition at Heide Museum of Modern Art and Penrith Regional Gallery & The Lewers Bequest reflects the artist's attempts to evoke in her work both the cultural and natural context of these two sacred sites of Australian modernism.

Gerald Lewers was a keen bird watcher, whose love of nature is reflected in the rambling Lewers' garden as much as in his sculptural works. The Penrith Valley is an area renowned for its native bird diversity, while the Lewers' garden was designed to evoke a multi-sensory experience, with bird song a key component. The Reeds' garden also evidences their love of native

plant and bird species. The modernist gems that are Heide II (McGlashan and Everist, 1967) and the Lewers' Ancher House (Sydney Ancher, 1964) were built at a time when the Merseybeat was the pop avant-garde.¹ Sunday Reed was an avid Beatles fan and to Pedley the songs of the Beatles represent a mixture of optimism and empowerment that is also inherent in the spirit of these now historic houses, hubs of modernist artistic activity, architectural innovation, and vibrant cultural debate.

Pedley crafted her response to the sites of Heide and Lewers by taking a previous major work, Sound of Bamboo (2002), as a point of departure. Pedley's practice is site specific, entailing long periods of inquiry into the history, use and cultural significance of her selected locales. In Sound of Bamboo. Pedley's research into the many manifestations of this archetypically Asian plant culminated in a subtle intervention in the existing architecture of Sydney's Royal Botanic Gardens that drew attention to overlooked vistas, associations and meanings. Pedley's work is process-orientated: the period of experimentation when the artist works upon and activates the various elements of the site—its spatial and material



Opposite

SUE PEDLEY
BLUE JAY WAY 2006-07
1 OF 100 CYANOTYPES
75.0 X 56.0 CM
PHOTOGRAPHER: SUE BLACKBURN

Left

SOUP PEDLEY
SOUND OF BAMBOO 2002
FELTED WOOL, ACEYLIC THREAD, BAMBOO
ARTSPACE PROJECT, ROYAL BOTANIC GARDENS, SYDNEY
PHOTOGRAPHER: SUE PEDLEY



aualities as well as the historical and cultural associations—including the crafting of her objects and images, is as important as the final installation. Pedley's process is, moreover, invariably concerned with heightening the awareness of the effects of space, light and time on one's thoughts and attitudes.

Blue Jay Way (2006–07) comprises one hundred blue plastic buckets: fifty inscribed in perforations with the titles and lyrics of Beatles' songs, fifty with the phonetic denotations of particular birdcalls. Either stacked into columns that seem to mimic architectural supports or appearing in stark contrast to the trees to which they are attached, the buckets wend their way around the aardens and courtvards of Heide and Lewers. creating new pathways of engagement for the viewer. The appearance of these banal, synthetic objects amongst the highly-regarded outdoor sculptures and gardens may appear irreverent to those for whom the significance of Lewers and Heide lies in a fixed idea of the modernist art they helped nurture. That provocation is intentional, as the artist is attempting to insert fresh currents of thought into these sites and their well worn histories. The interactivity that the buckets invite is an integral part of this process. With their resemblance to a helmet in their form and use, and therefore closely referencing Sidney Nolan's Ned Kelly, the inverted buckets serve as a prop for the inventive play that animates the experience of these artworks.

The buckets also feature in a series of cyanotypes (blue prints), captured as shadows on light-sensitive paper. Cyanotypes reflect the environmental elements of a site, ambient light and space, and are thus well-suited to the process-based nature of Pedley's work. In Blue Jay Way these ghostly photographs spell out in soft daubs of light the often plaintive song titles—'Cry', 'Come Together', 'Help', 'Slow Down', 'Yesterday'—

that the artist has inscribed on the buckets. Or they literalise the sounds of 'nature'— 'k-plonk', 'screech', 'yak yakka yah', 'reedy grunt', 'jayer, jayer'. Many prints also catch the artist herself midway through the photographic process, her body embedded amongst the objects and images she has created. Some cyanotypes represent plants of special significance to the two sites, including the succulents iconic of Margo Lewers' garden, the lavender at Heide (Sunday Reed's notorious doll Gethsemane was stuffed with lavender, grown in Sunday's Kitchen Garden along with an eclectic mix of herbs, vegetables and flowers), and the sedges that typically surround the riverbanks on which each residence is located. Nonetheless, it is the gural dimension that is continually affirmed—ironically through visual and textual means—so as to diversify and enliven the viewer's experience of these sites.

The contrast between the abstract bird sounds and the more figurative connotations of the Beatles' lyrics also keys into Pedley's interest in the relations between Heide and Lewers as centres of patronage, and seedbeds of artistic collaboration and cross fertilisation. In the juxtaposition of sounds and song titles, Pedlev mirrors the familiar characterisation (some would say caricaturisation!) of Heide and Lewers as bastions of figuration and abstraction respectively. The artist seeks to further suggest this dynamic in the figurative images of the blue cyanotypes and the streamlined forms of the buckets; between the stacks of plastic buckets (at the Penrith site) and the trees on which the buckets are strapped (at the Heide site).

The architecture is another point of comparison between the two sites that Pedley's installation foregrounds. In particular, Pedley's work underlines how both buildings iuxtapose art and nature and facilitate

Opposite

100 CYANOTYPES, 100 PLASTIC BUCKETS, MIXED MEDIA INSTALLATION DETAIL. PENRITH REGIONAL GALLERY

& THE LEWERS BEQUEST, EMU PLAINS, NEW SOUTH WALES

PHOTOGRAPHER: RUBY DAVIES







Pedlev's process entailed constant transition between the studio/gallery and the yard/ garden, and her installation itself flows between interior and exterior. The motifs the artist employs—such as the bamboo blind and the bucket—also augments these relations. Japanese bamboo blind was used as the second exposure on many of the cyanotypes so that its texture imbricates the image. Bamboo blinds, along with other screens, trellises and platforms rendered in natural materials, are used in Ancher House to conjoin indoor and outdoor spaces, and by extension, to suggest the possible fusion of art and architecture, and art and nature, into a complete environment or aesthetic experience. In his recollections of the artists' gatherings at the Lewers' home, architect Andrew Andersons noted how the house. parties, food, garden and artworks were 'like one integrated happening', testament to the Lewers' commitment to Herbert Read's notion of art as central to everyday life.2 The interconnectedness of inside and outside spaces also marks David McGlashan's award-winning design for Heide II. Deemed to be one of the finest examples of domestic modernist architecture in Australia, Heide II was devised as a residence and future gallery to house the Reeds' extensive collection of Australian art. The design, by creating a maze of interconnecting rooms and outdoor courtyards, sought to provide ample opportunity for the prospective inhabitant or visitor to be refreshed by contact with the garden.

the exchange between inside and outside.

The bucket, a utensil used for both internal and external domestic tasks, also makes subtle reference to the interconnectedness of interior and exterior. Buckets feature in the memories surrounding the cultivation and maintenance of the

Lewers' garden—the Lewers' elder daughter Darani recollects labouring with buckets of water in the hot sun, not being allowed to swim in the river until the pumpkins were watered—while Sunday Reed apparently found the modernist simplicity of the (then novel) mass-produced plastic bucket compelling.3 In broader terms, the bucket is a receptacle with connotations of containment. A perforated bucket—as Pedlev's is by contrast, suggests seepage, loss and an almost ironic defeat of functionality. Such allusions are apt in Blue Jay Way, given its engagement with cultural history, memory and their natures.

In Blue Jay Way, Pedley intervenes with a light touch into two icons of Australian modernism, which like all institutions at times labour under the weight of interpretation, to allow fresh perspectives to emerge. This is achieved through her poetic and whimsical references to the history and architecture of each site, and by a heightening of awareness of those sites. Pedlev's installation activates the spaces in and around the galleries, inviting the viewer to walk through novel pathways, interact with unexpected objects and to experience each site relative to the other. By alluding to bird and human song, she evokes the viewer's aural modes of perception, stimulating experience to suggest different ways of knowing. Along with its explorations of cultural histories, Blue Jay Way seeks to valorise the holistic integration of garden, architecture and artwork that Heide and Lewers achieve, to offer living examples of the complete aesthetic experience.

Dr Jacqueline Millner, Lecturer, School of Humanities and Languages, University of Western Sydney

Opposite

SUE PEDLEY BLUE JAY WAY 2006-07 100 CYANOTYPES, 100 PLASTIC BUCKETS, MIXED MEDIA INSTALLATION DETAIL, HEIDE MUSEUM OF MODERN ART, MELBOURNE PHOTOGRAPHER: JOHN GOLLINGS

Previous

SUE PEDLEY **BLUE JAY WAY 2006-07** 100 CYANOTYPES, 100 PLASTIC BUCKETS, MIXED MEDIA INSTALLATION DETAIL, HEIDE MUSEUM OF MODERN ART, MELBOURNE PHOTOGRAPHER: JOHN GOLLINGS

2AGE 12



















Above SUE PEDLEY BLUE JAY WAY 2006-07 9 OF 100 CYANOTYPES 75.0 X 56.0 CM, 110.0 X 75.0 CM PHOTOGRAPHER: SUE BLACKBURN

Following
SUE PEDLEY
BLUE JAY WAY 2006-07
(WORKING DRAWING)
CHINAGRAPH AND PENCIL ON PAPER
75.0 X 56.0 CM
PHOTOGRAPHER: SUE BLACKBURN

Sue Pedley 2002 Hue, Gallery 4A, Sydney Drawing, Tin Sheds Gallery, Sydney 2001 Born Launceston 1954: lives and works in Sydney Techne, UTS Gallery, Sydney 2000 The Convict and the Jew, with Tess Horwitz, 1997 Master of Fine Arts, College of Fine Arts, 24HR Art. Darwin University of New South Wales, Sydney 1999 The Convict and the Jew, with Tess Horwitz, Postgraduate Diploma of Fine Art, Sydney 1989 Contemporary Art Space, Canberra College of the Arts, Sydney Schaufenster in die Welt, Kassel, Germany 1984 Bachelor of Fine Arts, Tasmanian School 1998–99 Shields, National Sculpture Forum, Canberra; of Art, Hobart Casula Powerhouse Arts Centre, Sydney: Footscray Community Arts Centre, Melbourne Selected solo exhibitions 1998 Second International Sculpture Symposium, Hue, Vietnam Sound of Lotus, Mori Gallery, Sydney Australian Perspecta 1997: Between Art Sound of Bamboo, Artspace, Royal Botanic and Nature. Art Gallery of New South Gardens, Sydney Wales, Sydney 2001 Sound of Lotus, Paradise Road Gallery, 1991 Museum of Accidents, Open City's Colombo, Sri Lanka Production, Performance Space, Sydney Quarrying Memory, Gallery 4A, Sydney 1990 Combing, Tin Sheds Gallery, Sydney round and round the garden, 1999 1988 Landfall, Chameleon Gallery, Hobart Watch This Space, Alice Springs 1996 under the pier, Experimental Art Selected bibliography Foundation, Adelaide under the pier, Artspace, Sydney Suzie Attiwill, 'A Matter of Time', 16th Tamworth Fibre 1995 humidity, Pendulum, Sydney Textile Biennial, exh. cat., Tamworth Regional Gallery. 1994 stains frescoes 111 riverbed Tamworth, New South Wales, 2004. Institute of Modern Art, Brisbane Isobel Crombie, Light Sensitive: Contemporary Australian 1993 frescoes 111 assay, Australian Girls Photography from the Loti Smorgon Fund, exh. cat., Own Gallery (AGOG), Canberra National Gallery of Victoria, Melbourne, 2006, p. 16. 1992 tide, First Draft West, Sydney Isobel Crombie, First Impressions, exh. cat., frescoes, Photospace, Canberra National Gallery of Victoria, Melbourne, 2003, p. 12. the intertidal zone, 200 Gertrude Street. Anne Ferran, 'Listening to Clara, Ethel and Ada', Melbourne and Performance Space, Sydney Eyeline, vol. 35, Summer 1998, pp. 18, 21. 1989 the element orange, Tess Horwitz, the intertidal zone, exh. cat., Performance Space, Sydney 200 Gertrude Street, Melbourne, 1992. blue dog, Stadelschule, Frankfurt, Germany 1986 Suzanne Lecht, 'Sculpturing Impressions of Hue', do you want to dance burning wood. Sculpture News, issue 4, Spring 1999, pp. 32–35. Galerie Wasch Salon, Frankfurt, Germany Abby Mellich, 'Broken Circle', stains frescoes 111 riverbed, exh. cat., Institute of Modern Art. Selected group exhibitions and projects Brisbane, 1994. Jacqueline Millner, Sue Pedley, Artspace, Sydney, 2003. Echigo-Tsumari Art Triennial 2006, Japan Jacqueline Millner, Sound of Bamboo, exh. cat., Light Sensitive: Contemporary Australian Artspace, Sydney, 2002. Photography from the Loti Smorgon Fund, Jacqueline Millner, 'Afterword: perspective on National Gallery of Victoria, Melbourne perspecta' in Martin Thomas (ed.), Uncertain Ground, We are Australian Too, Casula Powerhouse Essays Between Art and Nature, Art Gallery Arts Centre, Sydney of New South Wales, Sydney, 1999, pp. 161, 174. Procession, Mai Gallery, Ho Chi Minh Jacqueline Millner, 'Humidity', Agenda, vol. 38, City, Vietnam September 1996, pp. 74-75. Works from Sri Lanka, Helen Maxwell Jacqueline Millner, Under the Pier, exh. cat... Gallery, Canberra Artspace, Sydney, 1996. 2004-06 A Matter of Time, 16th Tamworth Fibre Christine Morrow, 'stains frescoes 111 riverbed', Textile Biennial, Tamworth Regional Eyeline, vol. 26, Summer 1994, p. 28. Gallery, Tamworth, New South Wales Isabella Reich, 'The Convict and the Jew', Eyeline, and national tour vol. 44. Summer 2000, p. 52. First Impressions, National Gallery Margaret Roberts, 'Drawing: artists talk, Eyeline, of Victoria, Melbourne vol. 46, Spring 2001, p. 54. Virginia Ross, 'Under the Pier', Eyeline, vol. 32, Reverb, Mai's Gallery, Ho Chi Minh

February 1997, p. 40.

City, Vietnam

Heide Museum of Modern Art Heide

Acknowledgements

Heide Museum of Modern Art is delighted to have worked with Sue Pedlev on the development and presentation of Blue Jay Way. We watched this project evolve into a unique, engaging and meaningful viewing experience that reflects Sue's dedicated research and professional undertaking of all aspects of the work. As project curator and on behalf of the Museum, I extend thanks to Sue and to all the staff and volunteers at Heide who have supported Blue Jay Way, particularly Acting Curator Linda Short, Head Gardener Nick Harrison and Facilities Manager Paul Galassi, and to our colleagues and exhibition partners at Penrith Regional Gallery & The Lewers Beguest.

Zara Stanhope, Deputy Director, Senior Curator Heide Museum of Modern Art

Penrith Regional Gallery & The Lewers Bequest has greatly valued this opportunity to work with Sue Pedley to develop an exhibition based on the gallery's unique garden and history. Sue's desire for her project to encompass the garden and history of Heide Museum of Modern Art facilitated a unique opportunity to reflect on the points of difference and confluence between these two insitutions. We thank Sue for her commitment and creativity, and for connecting us to our peers at Heide via a fine exhibition project. On behalf of the Penrith Regional Gallery & The Lewers Bequest, I thank all staff and volunteers who have worked on this project, especially Acting Gallery Manager Anne Loxley, Senior Curator Victoria Harbutt, Gardener Shayne Roberts, Project Officer Shirley Daborn and Visitor Services Officer Jenny Allan.

John Kirkman, Chief Executive Officer Penrith Regional Gallery & The Lewers Bequest



Sue Pedley would like to thank Zara Stanhope, Linda Short and Nick Harrison at Heide Museum of Modern Art; John Kirkman, Anne Loxley, Victoria Harbutt and Shayne Roberts at Penrith Regional Gallery; Andrew Doyle from Pacific Packaging; Ruby Davies; Sue Blackburn: Rosemary Jeffers-Palmer: Jeff Wood: and all the staff and volunteers at Heide Museum of Modern Art and Penrith Regional Gallery & The Lewers Beguest. Sue Pedley gratefully acknowledges the support of The Australia Council.



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Blue Jay Way / Sue Pedley

3 March-24 June 2007 Heide Museum of Modern Art 7 Templestowe Road Bulleen Victoria 3105 Australia T + 613 9850 1500 F + 613 9852 0154

www.heide.com.gu

18 August-14 October 2007 Penrith Regional Gallery & The Lewers Bequest 86 River Road Emu Plains NSW 2750 Australia T + 612 4735 1100 F + 612 4735 8334 www.penrithregionalgallery.org

Heide Curators

Zara Stanhope, Deputy Director, Senior Curator Linda Short, Actina Curator

Penrith Curator

DESIGN GollingsPidgeon

Anne Loxley, Acting Gallery Manager

Catalogue

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