

The Long Ships Movie

RS Peters

Music in Films on the Middle Ages John Haines, 2013-10-30 This book explores the role of music in the some five hundred feature-length films on the Middle Ages produced between the late 1890s and the present day. Haines focuses on the tension in these films between the surviving evidence for medieval music and the idiomatic tradition of cinematic music. The latter is taken broadly as any musical sound occurring in a film, from the clang of a bell off-screen to a minstrel singing his song. Medieval film music must be considered in the broader historical context of pre-cinematic medievalisms and of medievalist cinema's main development in the course of the twentieth century as an American appropriation of European culture. The book treats six pervasive moments that define the genre of medieval film: the church-tower bell, the trumpet fanfare or horn call, the music of banquets and courts, the singing minstrel, performances of Gregorian chant, and the music that accompanies horse-riding knights, with each chapter visiting representative films as case studies. These six signal musical moments, that create a fundamental visual-aural core central to making a film feel medieval to modern audiences, originate in medievalist works predating cinema by some three centuries.

Vikings Tristan Mueller-Vollmer, Kirsten Wolf, 2022-03-29 For three centuries, the Vikings changed the political world of northern and western Europe. This encyclopedia explores exactly how they did it in a highly readable and informative resource volume. How did the Vikings know when to strike? What were their military strengths? Who were their leaders? What was the impact of their raids? These and many more questions are answered in this volume, which will benefit students and general readers alike. The only encyclopedia devoted specifically to the topic of conflict, invasions, and raids in the Viking Age, this book presents detailed coverage of the Vikings, who are infamous for their violent marauding across Europe during the early Middle Ages. Featuring extracts of poetry and prose from the Viking Age, the book provides cultural context in addition to an in-depth analysis of Viking military practices.

A Knight at the Movies John Aberth, 2012-10-02 Imagining the Middle Ages is an unprecedented examination of the historical content of films depicting the medieval period from the 11th to the 15th centuries. Historians increasingly feel the need to weigh in on popular depictions of the past, since so much of the public's knowledge of history comes from popular mediums. Aberth dissects how each film interpreted the period, offering estimations of the historical accuracy of the works and demonstrating how they project their own contemporary era's obsessions and fears onto the past.

Film Fatales Tom Lisanti, Louis Paul, 2002-04-10 Sean Connery began the sixties spy movie boom playing James Bond in *Dr. No* and *From Russia with Love*. Their success inspired every studio in Hollywood and Europe to release everything from serious knockoffs to spoofs on the genre featuring debonair men, futuristic gadgets, exotic locales, and some of the world's most beautiful actresses whose roles ranged from the innocent caught up in a nefarious plot to the femme fatale. Profiled herein are 107 dazzling women, well-known and unknown, who had film and television appearances in the spy genre. They include superstars Doris Day in *Caprice*, Raquel Welch in *Fathom*, and Ann-Margret in *Murderer's Row*; international sex symbols Ursula Andress in *Dr. No* and *Casino Royale*, Elke Sommer in *Deadlier Than the Male*, and Senta Berger in *The Spy with My Face*; and forgotten lovelies Greta Chi in *Fathom*, Alizia Gur in *From Russia with Love*, and Maggie Thrett in *Out of Sight*. Each profile includes a filmography that lists the actresses' more notable films. Some include the actresses' candid comments and anecdotes about their films and television shows, the people they worked with, and their feelings about acting in the spy genre are offered throughout. A list of websites that provide further information on women in spy films and television is also included.

Robert Redford Michael Feeney Callan, 2011-05-03 The long-anticipated biography of Robert Redford. Among the most widely admired Hollywood stars of his generation, Redford has appeared onstage and on-screen, in front of and behind the camera, earning Academy, Golden Globe, and a multitude of other awards and nominations for acting, directing, and producing, and for his contributions to the arts. His Sundance Film Festival transformed the world of filmmaking; his films defined a generation. America has come to know him as the Sundance Kid, Bob Woodward, Johnny Hooker, Jay Gatsby, and Roy Hobbs. But only now, with this revelatory biography, do we see the surprising and complex man beneath the Hollywood façade. From Redford's personal papers—journals, script notes, correspondence—and hundreds of hours of taped interviews, Michael Feeney Callan brings the legendary star into focus. Here is his scattered family background and restless childhood, his rocky start in acting, the death of his son, his star-making relationship with director Sydney Pollack, the creation of Sundance, his political activism, his artistic successes and failures, his friendships and romances. This is a candid, surprising portrait of a man whose iconic roles on-screen (Butch Cassidy and the Sundance Kid, *All the President's Men*, *The Natural*) and directorial brilliance (*Ordinary People*, *Quiz Show*) have both defined and obscured one of the most celebrated, and, until now, least understood, public figures of our time.

The Vikings on Film Kevin J. Harty, 2014-01-10 Factual and fanciful tales of the Nordic warriors known as Vikings have proven irresistible to filmmakers for nearly a century. Diverse, prominent actors from Kirk Douglas, Richard Widmark and Sidney Poitier to Tim Robbins and John Cleese, and noted directors, including Richard Fleischer, Clive Donner and Terry Jones, have all lent their talents to Viking-related films. These fourteen essays on films dealing with the Viking era discuss American, British and European productions. Analyzed in detail are such films as *The Vikings* (1958), *The Long Ships* (1964),

Alfred the Great (1969), Erik the Viking (1989) and Outlander (2008), as well as two comic-strip adaptations, the 1954 and 1989 films of Prince Valiant and the animated Asterix and the Vikings (2006). A comprehensive filmography is also included.

Ebony ,1964-03 EBONY is the flagship magazine of Johnson Publishing. Founded in 1945 by John H. Johnson, it still maintains the highest global circulation of any African American-focused magazine.

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Pictures at a Revolution Mark Harris,2008-02-14 The epic human drama behind the making of the five movies nominated for Best Picture in 1967-Guess Who's Coming to Dinner, The Graduate, In the Heat of the Night, Doctor Doolittle, and Bonnie and Clyde-and through them, the larger story of the cultural revolution that transformed Hollywood, and America, forever It's the mid-1960s, and westerns, war movies and blockbuster musicals-Mary Poppins, The Sound of Music-dominate the box office. The Hollywood studio system, with its cartels of talent and its production code, is hanging strong, or so it would seem. Meanwhile, Warren Beatty wonders why his career isn't blooming after the success of his debut in Splendor in the Grass; Mike Nichols wonders if he still has a career after breaking up with Elaine May; and even though Sidney Poitier has just made history by becoming the first black Best Actor winner, he's still feeling completely cut off from opportunities other than the same noble black man role. And a young actor named Dustin Hoffman struggles to find any work at all. By the Oscar ceremonies of the spring of 1968, when In the Heat of the Night wins the 1967 Academy Award for Best Picture, a cultural revolution has hit Hollywood with the force of a tsunami. The unprecedented violence and nihilism of fellow nominee Bonnie and Clyde has shocked old-guard reviewers but helped catapult Warren Beatty and Faye Dunaway into counterculture stardom and made the movie one of the year's biggest box-office successes. Just as unprecedented has been the run of nominee The Graduate, which launched first-time director Mike Nichols into a long and brilliant career in filmmaking, to say nothing of what it did for Dustin Hoffman, Simon and Garfunkel, and a generation of young people who knew that whatever their future was, it wasn't in plastics. Sidney Poitier has reprised the noble-black-man role, brilliantly, not once but twice, in Guess Who's Coming to Dinner and In the Heat of the Night, movies that showed in different ways both how far America had come on the subject of race in 1967 and how far it still had to go. What City of Nets did for Hollywood in the 1940s and Easy Riders, Raging Bulls for the 1970s, Pictures at a Revolution does for Hollywood and the cultural revolution of the 1960s. As we follow the progress of these five movies, we see an entire industry change and struggle and collapse and grow-we see careers made and ruined, studios born and destroyed, and the landscape of possibility altered beyond all recognition. We see some outsized personalities staking the bets of their lives on a few films that became iconic works that defined the generation-and other outsized personalities making equally large wagers that didn't pan out at all. The product of extraordinary and unprecedented access to the principals of all five films, married to twenty years' worth of

insight covering the film industry and a bewitching storyteller's gift, Mark Harris's *Pictures at a Revolution* is a bravura accomplishment, and a work that feels iconic itself.

Power of the Light Bjorn Ortenheim, 2001-09-17 Caution! Reading this book in its entirety may cause the following side effects: Surprise, Anger, Disbelief, and even Amusement. We begin by revealing the little known, inside workings of the pharmaceutical industry, based on the experiences of people who have worked there. Why do you think it is that your drugs cost so much? Is it because of all the high tech 'stuff' that goes into making it? Or is it something else that might shock or even anger you? What goes on behind the scenes often has nothing whatsoever to do with science. This leads to the second part which has to do with our health and the things you may not even realize are making us all sick. This is not just another 'eat right and exercise' book. You will discover information you have never heard before. There are even things that have been proven to harm you but have been covered up or ignored, and even encouraged, as long as there is money to be made. Do you like investigative reporting? Do you like history, or science fiction? Do you have a taste for the macabre? Are you concerned about declining health care, government and military cover ups, or the high cost of medicine? Written with some humor and at times a touch of sarcasm, there is a little bit of something here for everyone. You may or may not agree with some of the things in this book, but once you start reading it, your curiosity will make you want to pick it up again and again until you are finished.

The Encyclopedia of Film James Monaco, 1991 An alphabetical reference on the major film figures (stars, producers, directors, writers, et al.), past and present. Each entry provides a substantial career biography and a complete listing of all films the individual has been involved with. Annotation copyrighted by Book News, Inc., Portland, OR

Turner Classic Movies Presents Leonard Maltin's Classic Movie Guide Leonard Maltin, 2015-09-29 The definitive guide to classic films from one of America's most trusted film critics Thanks to Netflix and cable television, classic films are more accessible than ever. Now co-branded with Turner Classic Movies, Leonard Maltin's *Classic Movie Guide* covers films from Hollywood and around the world, from the silent era through 1965, and from *The Maltese Falcon* to *Singin' in the Rain* and *Godzilla*, *King of the Monsters!* Thoroughly revised and updated, and featuring expanded indexes, a list of Maltin's personal recommendations, and three hundred new entries—including many offbeat and obscure films—this new edition is a must-have companion for every movie lover.

Making Movies Black Thomas Cripps, 1993-05-20 This is the second volume of Thomas Cripps's definitive history of African-Americans in Hollywood. It covers the period from World War II through the civil rights movement of the 1960s, examining this period through the prism of popular culture. *Making Movies Black* shows how movies anticipated and helped form America's changing ideas about race. Cripps contends that from the liberal rhetoric of the war years--marked as it was by the propaganda catchwords brotherhood and tolerance--came movies that defined a new African-American presence both

in film and in American society at large. He argues that the war years, more than any previous era, gave African-American activists access to centers of cultural influence and power in both Washington and Hollywood. Among the results were an expanded black imagery on the screen during the war-in combat movies such as *Bataan*, *Crash Dive*, and *Sahara*; musicals such as *Stormy Weather* and *Cabin in the Sky*; and government propaganda films such as *The Negro Soldier* and *Wings for this Man* (narrated by Ronald Reagan!). After the war, the ideologies of both black activism and integrationism persisted, resulting in the 'message movie' era of *Pinky*, *Home of the Brave*, and *No Way Out*, a form of racial politics that anticipated the goals of the Civil Rights Movement. Delving into previously inaccessible records of major Hollywood studios, among them Warner Bros., RKO, and 20th Century-Fox, as well as records of the Office of War Information in the National Archives, and records of the NAACP, and interviews with survivors of the era, Cripps reveals the struggle of both lesser known black filmmakers like Carlton Moss and major figures such as Sidney Poitier. More than a narrative history, *Making Movies Black* reaches beyond the screen itself with sixty photographs, many never before published, which illustrate the mood of the time. Revealing the social impact of the classical Hollywood film, *Making Movies Black* is the perfect book for those interested in the changing racial climate in post-World War II American life.

Once A Saint Ian Ogilvy, 2016-05-05 'A wickedly entertaining new memoir' Daily Mail According to the Daily Mail Ian Ogilvy was 'the undisputed star of 1970s TV as the dashing Simon Templar in *Return Of The Saint*'. The show turned him into a household name, causing him to be touted as the next James Bond. From a liberal upbringing in post-war Britain, boarding school escapades and life at RADA, Ogilvy enjoyed an acting career spanning more than fifty years, including TV show *Upstairs, Downstairs* and films *Witchfinder General*, *No Sex Please: We're British* and *Death Becomes Her*. His story plays host to a spectacular all-star cast including Boris Karloff, Hayley Mills, Penelope Keith, Derek Nimmo, Timothy Dalton, Derek Jacobi and Meryl Streep, and Ogilvy gives a vivid account from behind the scenes of the Golden Age of television and film. *Once a Saint* is an amusing and unvarnished story: a tremendously endearing tale from a working actor. His story is modest and endlessly charming, told in such a way that opens a reader's heart to him.

The Encyclopedia of Hollywood Film Actors Barry Monush, 2003-04-01 For decades, *Screen World* has been the film professional's, as well as the film buff's, favorite and indispensable annual screen resource, full of all the necessary statistics and facts. Now *Screen World* editor Barry Monush has compiled another comprehensive work for every film lover's library. In the first of two volumes, this book chronicles the careers of every significant film actor, from the earliest silent screen stars - Chaplin, Pickford, Fairbanks - to the mid-1960s, when the old studio and star systems came crashing down. Each listing includes: a brief biography, photos from the famed *Screen World* archives, with many rare shots; vital statistics; a comprehensive filmography; and an informed, entertaining assessment of each actor's contributions - good or bad! In addition to every major player, Monush includes the legions of unjustly neglected troupers of yesteryear. The result is a

rarity: an invaluable reference tool that's as much fun to read as a scandal sheet. It pulsates with all the scandal, glamour, oddity and glory that was the lifeblood of its subjects. Contains over 1 000 photos!

A Hard Day's Night Ray Morton,2011-08-01 8-page color photo insert

Encyclopedia of Film Themes, Settings and Series Richard B. Armstrong,Mary Willems Armstrong,2009-12-07 The first edition was called the most valuable film reference in several years by Library Journal. The new edition published in hardcover in 2001 includes more than 670 entries. The current work is a paperback reprint of that edition. Each entry contains a mini-essay that defines the topic, followed by a chronological list of representative films. From the Abominable Snowman to Zorro, this encyclopedia provides film scholars and fans with an easy-to-use reference for researching film themes or tracking down obscure movies on subjects such as suspended animation, viral epidemics, robots, submarines, reincarnation, ventriloquists and the Olympics (Excellent said Cult Movies). The volume also contains an extensive list of film characters and series, including B-movie detectives, Western heroes, made-for-television film series, and foreign film heroes and villains.

The New Biographical Dictionary of Film David Thomson,2014-05-06 With more than 100 new entries, from Amy Adams, Benedict Cumberbatch, and Cary Joji Fukunaga to Joaquin Phoenix, Mia Wasikowska, and Robin Wright, and completely updated, here from David Thomson—"The greatest living writer on the movies" (John Banville, New Statesman); "Our most argumentative and trustworthy historian of the screen" (Michael Ondaatje)—is the latest edition of The New Biographical Dictionary of Film, which topped Sight & Sound's poll of international critics and writers as THE BEST FILM BOOK EVER WRITTEN. 3/7

Horror Film Directors, 1931-1990 Dennis Fischer,2024-10-17 This is an exhaustive study of the major directors of horror films in the six decade period. For each director there is a complete filmography including television work, a career summary, critical assessment, and behind-the-scenes production information. Fifty directors are covered in depth, but there is an additional section on the hopeless, the obscure, the promising, and the up-and-coming.

Sidney Poitier Aram Goudsouzian,2011-01-20 In the first full biography of actor Sidney Poitier, Aram Goudsouzian analyzes the life and career of a Hollywood legend, from his childhood in the Bahamas to his 2002 Oscar for lifetime achievement. Poitier is a gifted actor, a great American success story, an intriguing personality, and a political symbol; his life and career illuminate America's racial history. In such films as Lilies of the Field, In the Heat of the Night, and Guess Who's Coming to Dinner, Poitier's middle-class, mannered, virtuous screen persona contradicted prevailing film stereotypes of blacks as half-wits, comic servants, or oversexed threats. His screen image and public support of nonviolent integration assuaged the fears of a broad political center, and by 1968, Poitier was voted America's favorite movie star. Through careful readings of every Poitier film, Goudsouzian shows that Poitier's characters often made sacrifices for the good of whites and

rarely displayed sexuality. As the only black leading man during the civil rights era, Poitier chose roles and public positions that negotiated the struggle for dignity. By 1970, times had changed and Poitier was the target of a backlash from film critics and black radicals, as the new heroes of blaxploitation movies reversed the Poitier model. In the 1970s, Poitier shifted his considerable talents toward directing, starring in, and producing popular movies that employed many African Americans, both on and off screen. After a long hiatus, he returned to starring roles in the late 1980s. More recently, the film industry has reappraised his career, and Poitier has received numerous honors recognizing his multi-faceted work for black equality in Hollywood. As this biography affirms, Poitier remains one of American popular culture's foremost symbols of the possibilities for and limits of racial equality.

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













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






































































































































































































































































































































































































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