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## Phantom thread script

Tim Pelan not unlike James Cameron and his flop-fever dream of a chrome skeleton-framed torso, dragging himself to a relentlessly wicked blade after fleeing a young woman that led to his tech-noir nightmare Terminator, writer/director Paul Thomas Anderson may also chalk his inspiration to Phantom Thread before a particularly nasty stomach bug. Nursed through the troubles of his wife, actress Maya Rudolph, Anderson had a thread idea about the exposed vulnerability of the disabled and the power of the nurse. About mischievous power games, and whether illness can sometimes be good for the soul. The thought that crossed his mind, he told Collider, was: I wonder if she wants to keep me that way, maybe for a week or two. I watched the wrong movies when I was in bed during this illness. I was watching Rebecca, The Adele H., Beauty and the Beast, and I really started thinking that maybe she had poisoned me. So, this is the core of the idea I had in mind when I started working on writing something. Set in the sparse world of 1950s London fashion houses, Daniel Day-Lewis Reynolds Woodcock, a brilliant, fastidious middle-aged self-involved dress designer who is slowly getting out of step with what's chic. In partnership with his acerbic sister Cyril (Leslie Manville) at Woodcock House, he (and she) discards another rather young thing he's become bored with (I'll give her October dress, Cyril ameliorates peremptorily), before taking a new young muse, the clumsy waitress Alma (Vicky Cripps) takes the shine to a country hotel. But Alma (European, unattended nationality) has steel under her clumsy, seemingly subordinate appearance. Reynolds and she embark on a toxic love affair that will rock woodcock's staid house. What happens when your mother does not allow your feet to touch the ground, or convinced that the sun shines just for you? If you have this halo, which means as long as you create, can you behave as inappropriately as you want? There's nothing worse than children behaving like the worst kind of adults and adults acting like the worst kind of kids. It's not a good look for anyone,' Anderson told Kathryn Shoard for The Guardian. The obsessive nature of Reynolds' character naturally lent itself to wash, though it wasn't blocked initially. Anderson appeared to be drawn to 1950s fashion designer Cristobal Balenciaga for inspiration. It's not exactly a war of roses with dresses, but in its black comedy there's a definite hint at two people who can't throw each other. Anderson first became aware of Cripps, from Luxembourg, in a German film called The Maid of Lynn. He told Rolling Stone: 'She has one of those faces that turns in about 45 directions at a time. I mean, you're looking at to one side and she couldn't look more awkward, but she was then she turns a little bit and, all of a sudden, she looks stunningly beautiful. Then you see her from a third angle, and it's like: Does she love me or is she going to poison me?' (Laughs) I don't know what to do. You can believe that she will serve tea in some crappy hotel on the coast and then can come sweeping down in a dress. Cripps met Day-Lewis for the first time in character, in a scene where they first meet and a hungry boy wolfishly drums off what seems like an entire breakfast order. Her blush seems genuine, but she knows enough (and hungry enough herself) to slip his name on the note. The look between them in that unrehearsed scene, she told Kate Kellaway for The Guardian, was the expectation of a ghost in the room. Their love, like all real love affairs, begins as a confession. They see each other. Cripps saw in his relationship not a duel, but a duet. Power levels vary in Alma and Reynolds. Paul left it very open. Many relationships can become difficult and it can be difficult to find a way back. Alma finds a dangerous way (with poisonous mushrooms). Sometimes, if you look at older couples who have been together for years, they have weird ways to stay together, they play games, often sexy. There is a feeling that the younger Alma experienced during the war much older, cosseted Reynolds did not. Alma has seen people die, Cripps says. She saw what it was like to lose her home and country. It hails from cold, windy Germany and is transported to a warm world in London, wrapped in silk and light. People who live through war cannot think of themselves. They can't ask: Am I weak? Am I strong? They just have to stand up and be brave. Leads to a mordantly funny exchange after an unwanted surprise dinner for two of Alma's, with Reynolds rudely asking: Are you a special agent sent here to ruin my evening and maybe my whole life? While you'd think the main character of the piece is Reynolds, Anderson frames the film's perspective through Alma, through a close-up fireplace, like a candle-lit confession to a young doctor who treats him after Koma's strange ministere, a hungry boy to the end of the film's ready accomplice (Kiss Me My Girl Before I'm Sick), Shelley Farmer, RogerEbert.com, saw similarities between Alma and Reynolds' relationship with Jane Eyre and Rochester. In narratives like Jane Eyre and Phantom Thread, men are tamed and softened, and the ability to provide the help that so often women unasked-for burden (even today), becomes a lever of power that creates a new equilibrium in relationships, both emotional and sexual ... In Phantom Thread, however, Anderson queers a happy ending, imbued with a dynamic pair with the edge of psycho-sexual violence, willingly by both participants. The shooting took place mainly in a Georgian townhouse in London's Fitzroy Square, in a combined atmosphere of a house and atelier, omnivorous and exciting. The home of senior seamstress Woodcock Nana and Biddy played by Susan Clarke and Joan Brown, a former clothing teacher and ladies seamstress, originally brought in as technical consultants. By the way, check out the work of @FPCroissant, who makes beautiful three-dimensional plans for the water color floors of movie houses, including Reynolds Woodcock. Her work on the Phantom Thread house includes a cross-section with significant scenes and settings such as Breakfast. It was as if Alma was riding a horse around the room. The actors and the film crew felt that they were really back in their time. Cripps felt that making the film felt endless- Paul had the same impression. I felt as if I was on a boat so far from the ground, I didn't know how I would return. For Alma, and perhaps Reynolds, embroiled in her spell, there is a German sense of sense of something that you once combined with a desire for something else unknown. Ghosts haunt them both - his mother, her restless youth. Reynolds sews a strand of his mother's hair, she taught him the profession, in the lining of his jacket, and secret messages in dresses-detail inspired by the stories of Alexander McKuin doing this when he was working for Savile Row. Producer Mark Tildsley thought a lot about the inherent drama of the space inside Woodcock's house and the clothes he produced - in stark contrast to Owlpen (Reynolds Country Retreat), which is a dark and cluttered, haunted world. Owlpen is a family home that he inherited, a place of dreams and memories. Network decorator Veronica Meleri worked closely with Day-Lewis to select Reynolds furniture and accessories. He had a clear idea of what paintings would exist in his world, what flowers he would have around, what book he would read. This forces the decorator to go far into the psyche of the character, and with Daniel you talk literally with the character. It's a fascinating and challenging job. You need to know every detail about every part you dress up on set, and be prepared to evaluate your choices with an actor who inhabits the character in a very intense manner... The drawing pads that Reynolds uses everywhere were made in different sizes, using old green moleskin for covers, with his monograms in embossed gold. The paper itself is soft quality, perfect for drawing. We did visit a London used shop selling high quality fountain handles to find and choose its main... in his company. That was the original. Costume designer Mark Bridges had to design period dresses that reflect Reynolds' staid, dark How to make a spring collection for a designer who is kind of dark (for) period? Bridges told Film Maker Magazine. These are not happy, joyful, flirtatious outfits. We had a floral print but it was a black floral print background. A suit with a cape and a feathered hat, which is based on British designer Charles Creed, so it's leather. You make choices along the way that points to the taste of the designer and you try to stay in character. There's a little yellow and gray suit in the hat you see him trying on Alma. It's very chic and very fit, but it's not that happy. It's not a fun spring creation where everyone's going to go: Oh, spring has appeared. So we were definitely designing in character. Early on, we set out to say, What is The Woodcock House? Anderson and Sheppard of Savile Row made all of Day-Lewis's costumes, in a weighty, precise period fabric. He was delighted with the heavy fabric during the three-month townhouse shoot without central heating. He was also probably pleased with the very long pink socks Reynold wears, at his suggestion of English eccentric affectation. He also felt that his character would wear bow ties. Cyril Leslie Manville is a fabulous, cutting polite creature, immaculately turned, with a put-down that would stop the uppity of the trader in his tracks. She's more than a match for her brother's tetchiness, warning him not to turn his cloud on her, or let Alma wait for his attention: Don't choose a fight with me, you won't come out alive. I'll go straight through and you'll end up on the floor. I got it? She then calmly resumes drinking her morning tea, barely flicking her eyes sideways at him until he slurps his own in a kind of salute, another skirmish in a long campaign of love and hatred with his Old both. Cyril wears a grey photo that's like black, the perfect counterpoint to Manville's pale skin, pearls and coiffed hair. Bridges recalled that we were informed by women who were, in fact, saleswomen in Balenciaga, and you see it all through any reference to that period: they would wear navy and pearls, very simply, and let the fashion stand out, and I think that's what we did with Leslie. Of course, she has impeccable tailoring, she represents the house. When Gina McKee's Countess Henrietta Harding says That Woodcock's dresses give her courage, she quotes Cristobal Balenciaga's client Bunny Mellon. But that's the courage of the old guard, perhaps as Mark Bridges ponders. He (Woodcock) learned his trade from his mother in the early 20th century. But it's the 1950s now, and he's still using these materials and techniques from century, and it's about to become a whole new fashion world with Dior and Saint Laurent and Balenciaga's bag. It's just about leaving it behind. Radiohead guitarist and film community Johnny Greenwood collaborated with Anderson on the luxurious Phantom Thread score for the fifth time. He told Variety: I was interested in jazz records from the 1950s that played with the inclusion of large string sections - Ben Webster did some good ones - and focused on what the strings were doing, not the jazz musicians themselves. I also looked at the fact that classical music was the most popular among this generation. For Reynolds, I decided that if he ever listened to music, it would be a set of Glenn Gould. Lots of a little intrusive, minimal baroque music. I couldn't imagine him listening to a lot of jazz. Since grandiosely romantic music for this story, there could be more formal music for it. These were two contrasting threads. It was really nice to write things in the Baroque style - I love such music, it's so satisfying and it's one of the few things I learned to do in school. Also, Paul often mentions vampire stories- there's certainly an element to that of a fairy-tale-village girl lured into a big house, so some signals are a little darker. To hint at Alma's mysterious European past by invading Reynolds' orderly existence, he included a cymbal: He plays a version of the Baroque theme that is repeated in the film several times. Finally, the film blog Writing about the film has some interesting observations on how blocking scenes in Reynolds' house, visually emphasized vertically and compressed frame horizontally. It felt like the Academy's film ratio ... In a widescreen frame, selecting the right location and using it in conjunction with the camera to make the frame feel high and narrow. And, it's in a general setting, a townhouse in London with narrow corridors, dense staircases and high ceilings- you rarely see the ceilings in the Phantom Thread at all, the walls stretching all the way up to the top of the frame gives a sense of limitless height. There's an interesting balance of tone reached, too, with walls all over the world. Woodcock Residence is kind of a prison, but not inevitable, as there is always the possibility of moving up. Few scenes highlight this claustrophobic yet intimate feeling, as well as a slow track to the bathroom through the door ajar, outside the hall, and it's a dark, square frame. Centered by Reynolds in his pajamas and soothng carpet in the toilet, the enamel-sick bowl clutched at him, newspapers spread across the floor, and on Alma's lap gently placing a kiss on his feverish cheek. A kind of inversion of search engines, two strangers find each other. Let's go home, Alma. Tim Pelen was born in 1968, '2001: A Space Odyssey' (perhaps his favorite movie), Planet of the Apes, Night of the Living Dead and Barbarella. It also made him the perfect age when Star Wars came out. Some will say that it explains a lot. More I told him a little bit about the story I was preparing and we agreed I wanted to share the writing with him as he went along. Because it also required exploring this world, this fashion. We explored together. He will explore and I will research, but I would like to write. I wrote every couple of weeks, every 15, 20 or 30 pages and share things with him because I don't speak English, I speak American. So he helped me with that as he went along. It was a real collaboration. Obviously everyone wants to work with Daniel and I got pushed to the front line. - Paul Thomas Anderson Screenwriter should read: Paul Thomas Anderson screenplay for Phantom Thread PDF. (NOTE: Only for educational and research purposes). The DVD/Blu-ray movie is available on Amazon and other online stores. Phantom Thread is currently available on 4K Ultra High Definition Blu Ray via Universal. Absolutely our highest recommendation. Download... Paul Thomas Anderson spoke with AFI Conservatory Fellows about writing the film. Paul Thomas Anderson says love, fashion, obsession and the retirement of his leading man. Interview by David Fear. This article was originally published in Rolling Stone magazine on December 19, 2017. You said the concept for this really started when you were sick one day in bed, how did you go from this to the romance between the fashion designer and his model? (Laughs) I don't know what to do. I think it's a long jump between a lot of stones! Get through this. So yes, I was sick, and my wife (actress Maya Rudolph) took care of me. And my imagination just took over at some point where I thought: Oh, she looks at me with such care and tenderness... wouldn't it suit her to keep me sick in this state? I don't know much about this mess, Munchausen (syndrome) by proxy - it's too hot for me to handle. But this moment was enough to... it gave me the idea that such a thing could be served with some kind of spark of mischief and humor that could, in the bigger picture, lend themselves to what it means to be in a long-term relationship, you know. And the balance of power that can happen in this. Not only in creative relationships either-how men and women interact not only for the artist and his muse or shit like this. It's not just that Pygmalion bites back. That's right, yes! And in the movies... I love Rebecca Hitchcock so much, but I'm watching her and about halfway through, I'm always wanting Joan Fontaine to just say, Right, I've had enough of your shit. I am that I had more than my fair fair your bullshit, so let me just get to fuck from here. (Laughs) I don't know what to do. And yet poor Joan must continue to put up with it. The question is, why is she staying with this guy? Because she loves it and they are connected in some profound way. That idea intrigued me. There's an exchange in Phantom Thread that I keep coming back to, where Reynolds says to Alma: Is it because you think I don't need you? She says, Yes. He replies: I don't know. And you mean, of course, you don't need it, you're a dummy, but it's beyond the point. You missed the point completely. So hen-and-egg-wise, you're just looking for an idea because you and Daniel Day-Lewis were going to work on something, or was it more like: I have this thing now and you know who can be a good fit...? Of course, I've always wanted to work with Daniel again. But there was no rush to cooperate again, necessarily; it was always hopefully a good idea to come and then would do it if we are both available. And all of a sudden, it was like I didn't have any good ideas here, and I'd rather focus and come up with something because the clock feels like it's ticking. With blood, I made two movies and he made two movies. The timing seemed right. I'm not doing anything, you're not doing anything, let's do it! That's how it works with the two of you? I'm kind of a cheerleader with stuff like that. I know him well enough to know that he's just kind of messing around doing whatever he does if I don't start cracking the whip. I had to be the instigator of that good - I like this role as actually sitting down and saying: Right is how we're going to do it. I had this premise, a lot of vaguely formed ideas, bits and bits of dialogue and tried to find a voice for a character who was a little shapeless. I just kind of poured my heart out and opened my laptops for it. That's where it is. I don't know what form it might take. (Laughs) I don't know what to do. And then the process begins. How has watching Daniel's process affected your creative process? Or did it affect it at all? I mean, I suppose there are two sets for my process. Typically, writing is done alone. But then, to go and be a director, I am fortunately at the mercy of cooperation. I usually follow the example of an actor. In other words, do you want to rehearse? Then let's rehearse. Are you not interested in rehearsals? Then we're not going to do that. I have no will to impose on them; I just want to keep propping up what they need. And what Daniel needs is actually very similar to mine. It's a long incubation period that usually comes with a lot of dreaming, loads of reading and a lot of trying things out on size. Between these three things, you can fill a year pretty easily. How closely he was involved in writing The Phantom Thread? Very close. Work it out if you could. I mean, the formation of history was predominantly mine, but in terms of dialogue ... There are a huge number of lines that have all of it. Or I would write the first passage on what was very kind of nuts and bolts, then he would write all these fantastic flourishes that really could only come from Reynolds' language. He was very helpful with my pewter ear for British dialogue. You know, when you kind of tell a story to someone, you actually check the audience-ing on them. If I tell you a story, I see you are tense, or I see your attention wandering or you are glazing over, or ... You can see that they are leaning in exactly, so there was a lot of that with us. I'd talk to him about the ideas of history, and I've seen his interest, or lack thereof. If it was quiet it was a bad review (laughs). Anything? Anything, Daniel!?!? No? You know what, just don't say anything. Let me stop you right there, I'm just going to go back to the drawing board on the subject. At one of the film's early screenings, he mentioned during WA that the fashion-world aspects were almost secondary to everything else that the film could have been set in another arena entirely. So why did you choose this particular world to set this story in? I think the fashion world is inherently incredibly cinematic, you know. It means you're going to have great costumes. No, no, no. I think that, from my point of view, the subtleties and intimacy of this work are fascinating because I knew nothing about it. By doing things like measuring that very banal and boring for someone immersed in this world, I was in love with it in such a way that the child would be in love with something. So it became very cinematic for me, in a way that someone would design the dress. It was like a Frankenstein monster scene to me. I mean, I don't have romanticism when it comes to something like, say, writing-idea putting someone on a typewriter just seemed boring. So we couldn't make him a writer. Same with painting as it's really hard to portray this moment of inspiration to make it feel cinematic. You know, mims, staring at the canvas. Ah, XMAI Makes a solitary, tiny brush move It gets very old very quickly, and while a handful of people did it very well, I just thought no. But everyone wears clothes. I thought it would work. And then I just dived deep. Usually when I throw myself into research for a movie for a few years, I accumulate all these things and then the movie is over and, you know, done. My interest is gone. Now, I still check out Vogue online and see what people are up to. I still love him. How did you find Vicky Cripps? She was in it. The movie I saw is called The Maid- she has one of those faces that turns in about 45 directions at once. What I Am I is, you look at her to one side and she couldn't look more awkward and she then she turns a little bit and, all of a sudden, she looks stunningly beautiful. Then you have her from the third corner and it's like: Does she love me or is she going to poison me? (Laughs) I don't know what to do. You can believe that she will serve tea in some crappy hotel on the coast and then can come sweeping down in a dress. Plus her audition was great and... I mean, look. We saw some really great actresses who, frankly, were pretty beautiful and had them read for the role, but there was never anyone who could tell the story of the film through their face as much as she could. You know, I love you, and you're too stupid to see how much I love you and what I have to give you, and I'm not going anywhere until I make you realize it. Vicky could give you this in one look. Let's talk about the relationship between Cyril and Reynolds, how different it was on the page compared to what we see on the screen? You know what you can't write? How comfortable these two sit together in silence. You can give them a dialogue that shows how close and co-dependent they are. But I think if you had just filmed Daniel and Leslie, you would have a sense of intimacy between them, just because of their natural comfort with each other. What we did, retroactively very reasonable, I might add, was to get Leslie on board like nine months ago. We kind of saw the horizon and knew it was an actress who was booked. We want her to do it. We better ask her now. A side advantage of this was that she had time to think about it, to talk about it with Daniel so they could cook whatever delicious long, messy stories they could cook. And with them, nor in the fact that does not come to the table. She's one of the greatest actors I've ever worked with. I mean, it's just damn nice to watch. I had a seat in the front row, and I thought on stage with her eyes wide open: Is she fucking going to wear me? Is it really that good? What's Santa's bad line? Going into the angry voice of Billy Bob Thornton Goddaiith, are you fucking me? (Laughs) I don't know what to do. There were a lot of them. It would be a shame if the film was overshadowed by the fact that Daniel announced that he was retiring while you were still making the film. What was in your head when he told you? Hmm... Very long pause I remember. I was very nervous that he was serious. I've been saying to myself for months, Let's just keep thinking about it for later. You know, there are jobs to be done now. And now I have to ... (sighs). I think it leads to the fact that in the depths of my life, I really'm not going to let him get away with it if I can help him. I like to think that it's possible... Hopefully he just needs a break. But I don't know, I think it sure doesn't look like it's right now that is a big drag drag all of us. He's talked about it before. There is a part of you that thinks: Let him do what he wants, hasn't he given us enough? But the answer to that question is no! No, that's never enough! (Laughs) I don't know what to do. You both mentioned experiencing a tremendous sense of sadness while you were doing it... He said I didn't. He said that. Do you think that contributed to his decision? I don't want to speak for it, but it's a funny thing that you can end up with a movie that I think is pretty easy on your feet and kind of absurd in a way, and the process of doing it would be melancholy. Because there were many melancholic days. I think the accumulation of scenes where Reynolds had to be difficult and was this woman who loved him, after a while was... I'll tell you this: when you go to work five days in a row and you're pushing your thumb on Alma's neck, it's going to have a loss. You dedicated the film to Jonathan Demme, who passed away last April. What did his films mean to you? Oh man, this is a whole other interview. How much time do you have? He was the first director who made me feel like it was within reach. What I mean is: He didn't, he didn't over shazam it, but he put some spit on him too. So it's cinematic, but it's grounded as well. I mean, something wild was just a giant turning point for me when I saw this: how free you could be with a set of rules. You know, when people look at the camera, playing three different songs at once, just finishing their film about Sister Carol, looking into the lens, nodding and wagging his finger. I mean, it's pretty damn amazing to me. Another thing that I really like about his work is that everyone had a story in the frame. There was no background; no one was an accident. I'm going to look out the window right now. Pointing to a passerby, talking on the phone This man right there walking around with his phone-Jonathan would have someone playing that out. It was never someone who just walked by. He took care of everyone. He's one of the great humanist directors. He was like our Jean Renoir. Yes! Yes, completely. Only Richard Linklater is getting close to it. Even Jonathan's darkest films are hopeful. I draw inspiration from that. Would you say that Phantom Thread is hope? I think so. No, no, no. I would say it's more reassuring than the War of the Roses (1989). Is that your barometer?!? This is my barometer for most movies. It's a great gold standard for relationship movies. Paul Thomas Anderson discusses his new film, Phantom Thread, with fellow director Rian Johnson. Sir Alan Parker sits down to talk to director Paul Thomas Anderson about his new film. The Phantom Thread discussion with writer/director/producer Paul Thomas editor Dylan Tichenor, costume designer Mark Bridges, and actor Vicky Vicky 10, 2017, at the Samuel Goldwyn Theatre. Paul Thomas Anderson talks about his career, comedy and Phantom Thread in a 100-minute conversation. MASTERCLASS C PTA's CLASHY TEAM In a 2.5-hour masterclass courtesy of Lux Lighting, First AC Eric Brown, Gaffer Johnny Franklin, and lighting cameraman Mike Bauman gathered, to have an in-depth discussion of the film's coverage, showing a wealth of behind-the-scenes video and images (pulled from a pool of more than 11,000 stills Bauman took over – Jordan Rape, the stage director of Paul Thomas Anderson, won the first Jonathan Demme Award at the 2018 Texas Film Awards. DYLAN TICHENOR, ACE Editing by Daniel Day-Lewis performance as editing by Reynolds Woodcock performance. Almost every bit- and there are a lot of picks and shots and he tries things out, but he's pretty consistent-you with Reynolds Woodcock. It's a matter of choosing and choosing the moments, but they're all pretty real. It's kind of like let's keep in those lines and that's character. Sometimes Daniel draws a little outside, but he's always Reynolds, from morning to night. It's a different experience along the way. I've worked with a lot of great actors, I'm lucky that way, and no one has such a method like Daniel does. Dylan Tikhenor Dylan Tikhenor, ACE, began working on films as an assistant to Geraldine Peroni (American film editor) in the 1990s. When Peroni passed away in 2004, Thienor took a step to finish her work on the humpback Mount Enga Lee. Tichenor was first credited with Boogie Night by Paul Thomas Anderson, for which he was nominated for a satellite award. Thienor was nominated for two Oscars; one for his work on Anderson's 2007 film There Will Be Blood and One for Co-Editing by Kathryn Bigelow of the Zero Dark Thirty with William Goldenberg. ACE. Some of Dylan's other works include Magnolia, Royal Tenenbaums, Unbreakable, City, Doubt, Jesse James's Murder Coward Robert Ford, Whip It, American Made and Phantom Thread. Rebecca, Passionate Friends, Back Window and The Phantom Thread, Nelson Carvajal. He was a director who didn't just make film after film. It was a movie, five crazy weirdo little spin-off projects, and then a movie. The way he did his job was not a straight line at all. He zigzagged the whole same. -Paul Thomas Anderson on Jonathan Demme Here are some photos taken backstage during the production of Paul Thomas Anderson's Phantom Thread. Photographer: Michael Bauman, Laurie Sparham and Mark Tilley © Features/Universal Studios, Annapurna Pictures, World Pictures, JoAnne Sellar Productions, Gulardi. Designed only for editorial use. All materials are only for educational and non-commercial purposes. We are running out of money and patience because of underfunding. If you have found Cinephilia and besides being helpful and inspiring, please consider making a small donation. Your generosity preserves the knowledge of cinema for future generations. To donate, please visit our donation page, or click on the icon below: Get Cinephilia and beyond in your inbox by paramilitary in phantom thread script pdf reddit

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