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Phantom Eric is characterized as monstrous both in his actions and in his appearance. Depending on which adaptation is analyzed, the physical description is slightly different, but overall its character still comes through monstrous through its narcissism and dominant behavior. We are amazing how some of these characteristics were motivated by his upbringing, as described in both the original book and the 2008 musical. This backstory changes the viewer's view of his monster, changing him from a monster that deliberately dominates an unresponsive lover, to a Phantom that was created by previous suffering. Phantom wears a mask to hide his physical deformity from Christina. Its outer deformation is a reflection of the inner monster. Physically speaking, the audience immediately discovers the monster in Erica based on his appearance. In all adaptations, Ghost wears a black cloak that adds a sense of mystery to his persona, symbolically concealing who/what he really is. He is also physically deformed: according to the original book, his whole body resembles a corpse, and his skin radiates the smell of rotting flesh. In musicals and later adaptations, only half of his face is deformed, leading to a mask most people think about when they remember Phantom. He covers this part of the face with a mask because he believes it will ostracize him, although throughout the part it becomes apparent that it is the least influential factor that makes people afraid of him. The dark underground of the Paris Opera is his home, and he spends his days in isolation, trying to seduce and capture Christina. The physical location of his lair adds a demonic dimension to his character as he reminds the reader of Purgatory, as he tries to keep Christina there forever. It also wreaks havoc on opera owners and attendants, using seemingly supernatural powers. In fact, these haunting acts (like making Christina disappear and great chandeliers falling) are possible because he helped design the opera house, so that he knows about the secret spaces in the building. Because of this, Ghost evokes the feeling of a predator luring its prey when it tries to dominate Christina, which is particularly monstrous given the manipulative way he tries to accomplish his task. When the Mask phantom is removed, reveals his monster: he gives Christine an ultimatum: either marry him, or kill the real lover Christina. The activity in which he participates is typical of any great monster. Using romantic manipulation, combined with narcissism, he seeks to dominate the young opera singer in a way reminiscent of his own childhood. When Eric was born, he was brought up by a cruel master who kept him in a cage and beat him day and night. He was only able to escape thanks to young dancer who allowed him to make his home in the basement of the opera house. Given the creative resources at his disposal, living in the epicenter of Parisian artistry, he was able to cultivate incredible musical talents. While this story evokes sympathy for Eric from the audience, he is still a monstrous being in how these experiences affect his life later in the piece. Instead of appreciating the dancer's benevolence and new resources at his disposal, he retreats into narcissism and demonic behavior to perform a look inspired by the love he never received as a child. When Christina finally escapes from the Ghost, he returns to what he originally was and what he always will be: monstrous, lonely and unloved. Eric is fascinated by Christina's musical abilities. But the narcissism inherent in his character forces him to dominate and shape his abilities to be a reflection of his own grandiose idea of himself. In the original book, Eric transforms Christina from a mediocre, innocent opera singer into a passionate, sexy and ostentatious artist, forced by her to perform her own compositions, effectively turning her into her protege. He wants it to be the best, and goes to great lengths to ensure his protege is the best, including the killing of rival vocalist (Leroux). He decides to completely dominate her, seducing her with his voice and forcing her to live with him in his lair forever so that he can continue to admire and possess his creation. The idea of creating a double of oneself, surpassing one's own capabilities, is a common feature of narcissists, and this narcissism stems from his desire to have a sense of being (Cavalier-Adler). Since he is the product of an abusive, inadequate childhood, he has no sense of purpose, and thus narcissism arises to create his purpose. One can see that narcissism and the desire to possess is not necessarily the conscious decision he makes, but rather pursues and is obsessed with the experiences of his past; physical embodiment of previous suffering. It is no less scary and monstrous by nature. This article has a few problems. Please help improve it or discuss these issues on the discussion page. (Learn how and when to delete these message templates) This article requires the attention of an expert on the subject. Please add a reason or setting of the conversation to this template to explain the article problem. When you post this tag, consider linking this request to WikiProject. (November 2015) This article may need to be rewritten to wikipedia quality standards. You can help. The conversation page may contain suggestions. (July 2017) (Learn how and when to delete this template message) ErikThe Phantom of the Opera character Lone Cheney, sr. as Eric, The Phantom, in 1925 version of the mute Universal Universal Ghost OperaFirst AppearanceThe Phantom of the Opera (1909) Created by Gaston LerouxPortreidlon Loen Cheney Claude Raine Herbert LomMahael CrawfordRobert Englundian SandsGerard ButlerRamin KarimlooCharles Dance In-universe informationAliasThe Phantom of the OperaOpera GhostThe Angel of MusicSpeciesHumanGenderMaleNationality Ghost is the title character of Gaston Leroux's 1910 novel Phantom de l'Opera, best known in English as The Phantom of the Opera. The character has been adapted to alternative media several times, including the 1925 film adaptation starring Lon Cheney, a 1943 remake starring Claude Raines and Andrew Lloyd Webber in the 1986 musical. The story of the characters In the original novel, a few details, data about Eric's past. The novel confirms that Eric traveled to several countries, including France, Russia, Persia and Northern Vietnam, studying different forms of art and science from each region. Eric himself laments that his mother was horrified by his birth deformity, and that his father, a true mason master, had never seen him. Much of the character's story is revealed by a mysterious figure known for much of the novel as Persian or Daroga, who saved Eric's life in Persia, and followed Eric to Paris; other details are discussed in the epilogue of the novel (for example, its homeland is given as a small town outside Rouen, France). (quote is needed) Phantom Many different versions of Eric's life are narrated through other devices such as films, television shows, books, and musicals. One such popular literary adaptation is Susan Kay's the novel Ghost (1990), a fictional, in-depth story of Eric from birth to the end of his life at the Paris Opera. For the most part, Kay's novel remains in the context of Eric's life story, as outlined by Leroux. However, Kay (as explained in her author's note) changes and shapes the character to match her own vision, influenced by adaptations other than the original. In addition, the ending/resolution is very different from Leroux. The story follows Eric throughout his life, starting with the night of his birth, and is told from different perspectives throughout the novel (Eric's mother, Eric, Nadir/Persian, Christina, and Raoul). Kay gives the highest priority to depicting the romantic aspects of Eric's life. (quote needed) Yeston and Kopit Theatrical Song Team Mori Easton and Arthur Kopit created a musical based on the novel, which investors retreated from after Webber's version became a huge hit. In this version, Eric lived under the opera all his life. Over the years, he has become a possessive opera, and a creative driving force for the company. No artistic decision is made without Gerard Carrier looking for him He offers to teach Christina Daao to sing after hearing how she works in a costume store, and falls in love with her. This storyline also became the basis for the 1990 miniseries starring Charles Dance, Teri Polo and Burt Lancaster as Carrier. (quote needed) Canary Coach In the 1993 novel by Nicholas Meyer canary trainer, Sherlock Holmes develops several theories regarding the personality of the Phantom. His first idea was that he was an opera employee; however, when the Phantom of the Opera's knowledge becomes apparent, Holmes then finds that he is Charles Garnier, forging his own death. When Garnier's corpse is identified, Holmes then claims that the Phantom was Edward LaFoss, (fictional) assistant to Garnier, who designed much of the opera's interior and who allegedly died after the building collapsed. Holmes says he didn't die, he was simply disfigured and therefore hid in the opera. However, when Holmes finally encounters the Ghost, he claims that he cannot speak without a mask, as his mother forced him to wear it when he wanted to speak as a child, and he is not Edward Lafs. Holmes therefore admits that he is not sure how true any of the theories or claims of the Phantom's personality. The phantom never gives a given name in a novel; he only tells Christine that his name is Nobody. Regardless of his personality, Ghost in the Canary Coach is much more unhinged and bloodthirsty than in the original novel or play. For example, by killing Madame Geary with a chandelier, he kills nearly thirty men and women in the blink of an eye, just to make sure he kills his main target. He is also more psychologically disturbed, to the point that when he tells Holmes that he was taught not to speak without a mask, he showed he was only capable of communicating in growl and other animal sounds when Holmes knocks the mask in their final confrontation. The opera's angel in the novel by Sam Siciliano The Angel of the Opera, Sherlock Holmes is brought to grips with the case of the operatic ghost, and the stories of Eric and Holmes unfold through the eyes of Holmes' assistant, Henri Vernier. Siciliano places Holmes and Vernier on several crucial scenes in the relationship between Eric and Christina, and draws parallels between Eric and Holmes. Holmes sympathizes with Eric so much that after Christina leaves him, Holmes returns him to England. One of the first to meet Eric on arrival is a blind girl with a love of music. (quote necessary) The deformation of Eric in the original novel, Eric is described as a corpse, as is referred to as having a death-head (human skull) throughout history. He has no nose; eyes that sank so deep that all visible two skulls like eye sockets, except when his golden eyes glow Darkness; skin that is yellow and tightly stretched across its bones; and only a few shreds of dark brown hair behind the ears and on the forehead. (His mouth is never described in such detail, but is referred to as a lip-free dead mouth by Christine, and Eric admits that his mouth is abnormal when lifting a mask to display a glutton.) It is described as very thin, so much so that it looks like a skeleton. Cristina graphically describes his cold, bony hands that also either feel or smell death (there is a debate among English and French native speakers about whether the original French word used here, sentir, was designed by Leroux to mean smells like or feels like the French word used for both feel and smell depending on the context). Eric bitterly describes himself as a corpse that is built up with death from head to toe. According to Persian, Eric was born with this strain and was exposed as le mort vivant in a freak show earlier in his life. Eric sometimes plays his spooky appearance, such as sleeping in a coffin and dressing like a Red Death for a masked ball. (quote necessary) The characterization of Lona Cheney Eric in the silent film The Phantom of the Opera (1925) remains the closest thing to the book on content, in that Eric's face resembles a skull with an elongated slit of the nose and protruding, crooked teeth. In this version, Eric is said to have been deformed from birth. Cheney was a skilled make-up artist and was considered the vanguard for creating and applying Eric's face makeup design. They say he kept it a secret until the first day of filming. The result was supposedly so scary for women of the time that theaters showing the film were warned to keep smelling salts on hand. (quote is necessary) Several films based on the novel differ in deformations. In the 1943 adaptation of Universal, he is disfigured when an assistant publisher throws etching acid in his face. In the horror film Ghost of Paradise (1974), Winslow (The Phantom's character) gets into a recording machine, while the horror version starring Robert Englund makes him sell his soul to Satan and as a result his face is disfigured. This version also has a gruesome variation on the mask in which Eric sews flesh to his face. In Andrew Lloyd Webber's musical adaptation, only half of Eric's face is deformed (thus, the famous half-mask is often associated with Eric's appearance.) His show was originally planned to have a full mask and a complete disfigurement of his face, but when director Harold Prince realized that it would make the expression on stage very difficult, they halved the mask. The logo with a full mask was unveiled before the change. The deformity in the musical involves a hash on the right side of his partially balding head with an open skull elongated right nostril, missing right eyebrow, swollen lips, multicolored eyes and wrinkled, deformed right cheek. It is covered with a white semi-mask and wig. In the 2004 film adaptation of the musical, Eric's makeup was made to look much less gruesome than previous adaptations of the story. Instead of a skull-like face, his ugliness resembles the slightly vices of the face that he covers with a mask. Film critic Roger Ebert noted that Butler was more conditionally handsome than his predecessors in the ha... The 1998 screen adaptation of Julian Sands as Eric is notable for the fact that the character is not deformed and has a classically beautiful face. Performers of the film on the screen, Eric was often cast as a tragic hero, but also a tragic villain, depending on the point of view of the film. Lon Cheney's 1925 American silent version of Rupert Julian's, The Phantom of the Opera, starring Mary Philbin as Christine Daach and Norman Kerry as Viscount Raoul de Chagny. Claude Raines in the 1943 Technicolor version of The Phantom of the Opera. In this version, his full name was Eric Claudine. Herbert Lom in the 1962 version of The Phantom of the Opera. In this version his name was Professor Petrie. William Finley in the 1974 rock musical version of The Phantom of the Opera, Brian De Palma's The Phantom of Paradise. Robert Englund in the 1989 horror film The Phantom of the Opera. In this version, his full name was Eric Destler. Julian Sands in the 1998 film adaptation of Dario Argento's The Phantom of the Opera. Gerard Butler in the film adaptation of Andrew Lloyd Webber's stage version of The Phantom of the Opera (2004) Television Maximilian Schell in the 1983 television movie The Phantom of the Opera . Charles Dance in the 1990 NBC two-episode television miniseries. Edward Petherbridge Theatre, 1976 English version of the game. Peter Straker in the musical version of Ken Hill in 1984. Richard White in the stage version of Yeston/Kopit. Andrew Lloyd Webber's Musical See the main list: The Phantom of the Opera Michael Crawford in the original cast of the 1986 Andrew Lloyd Webber musical in London's West End, 1988 cast on Broadway and 1989 cast in Los Angeles. Steve Barton played the role, and the original Raoul in London Dave Willetts replaced Michael Crawford in the London cast when Crawford was cast to open a Broadway production in 1988. Martin Smith's Timothy Nolen replaced Michael Crawford on Broadway when Crawford was cast to open a Los Angeles production in 1989, and is the first Phantom baritone, and the only Phantom bass-baritone Ethan Freeman known as the most faithful Leroux Phantom and Junior to portray the role in a language not his own. He played in Vienna: 1988-90, West End: 1994-95, Toronto: 1997-98, Essen: 2006 Robert Guillaume replaced Michael Crawford Los Angeles, becoming the first African-American Phantom in the United States by Colm Wilkinson (1989) Anthony Warlow in the Australian performance of the musical Andrew Lloyd Webber (1990, 2007) Rob Guest, which after Anthony Warlow, played the role record 2,289 times in the Australian production of Andrew Lloyd Webber's musical 3 Frank D'Ambrosio Howard McGillin, the longest-running Phantom Anthony Crivello in Phantom: Las Vegas Spectacular (2006-2012) John Owen-Jones West End production and 2011-2013 tour Little Brad Gary Mauer Davis Gaines Simon Bowman Mark Jacoby Paul Stanley on stage in Toronto (1999) Kevin Gray becomes the first Asian American Phantom on Broadway Peter Curry in Toronto and West End productions of John Kadia - Previous Phantom portrayed as Raoul and Phantom Thomas Borchert Earl Carpenter played a role in London's West End and the 2011-2013 tour of Ramin Karimlou and Raul also starred in the West End , and played Phantom in the 25th anniversary of the production of The Phantom of the Opera at the Royal Albert Hall in 2011, Ben Lewis in Love Never Dies Australian production - May 2011, as well as The Phantom of the Opera in London until September 2018 Peter J'back - previously played Phantom at the West End and Broadway. Picked up on Broadway in 2018 on Hugh Panaro's 30th birthday - The previous Phantom portrayed Raoul and Phantom and played Phantom in the 25th anniversary of the Production on Broadway As Norm Lewis played Phantom until February 2015 becoming the first African-American phantom on Broadway as James Barbour played Phantom until December 2017. Ben Forster played Ghost until December 2017 Ben Crawford - the current Phantom in the Broadway cast. Crawford's first show took place on April



16, 2018, jonathan Roxmouth - The Phantom of the Opera World Tour 2012 as the youngest English-language phantom / 2019-2020 tour of Josh Pitterman, playing Phantom in London's West End from September 9, 2019 Popular Culture The Phantom appears in Bob Dylan's 1965 song Desolation Row, disguised as a priest. Heavy metal band Iced Earth has a song called The Phantom Opera Ghost on their album Horror Show. Heavy metal band Iron Maiden has a song called The Phantom of the Opera. Violinist Lindsey Stirling has made a cover cover of the song The Phantom of the Opera on YouTube. Finnish symphonic metal band Nightwish performed the cover line The Phantom of the Opera, the title song of Andrew Lloyd Webber's hit, on the 2002 album Century Child with bassist Marco Hitala as The Phantom. Symphonic metal band Dreams of Sanity also covered The Phantom of the Opera from Webber's musical, featuring Lacrimosa's Thilo Wolf as a phantom, the band signed with Wolf's label Hall of Phantom also featured in an episode of Night Gallery The Phantom of Which Opera?, starring Leslie Nielsen as Eric, though he is never directly mentioned by name. Count Dacula's episode fear in opera parodies the story. Universal Studios' attraction, Beetlejuice's Rock n' Roll Graveyard Revue, includes the Phantom of the Opera as a rock star. The 1988 animated film Scooby-Doo and Ghoul School shows Phantom (voiced by Hamilton Camp) is now a ghost. His daughter Fantasma (voiced by Russ Taylor) plays on the organ. The League of Extraordinary Gentlemen mentions the Phantom of the Opera. In Gremlins 2: The New Batch, one of the Gremlins can be seen in a phantom mask, and later in the film there is a parody of the exposing scene in which one of the other Gremlins, dressed in a ruffled pink dress, comes up behind him as he plays the organ and takes off his mask. The RV Steen Goosebumps book series includes The Ghost Auditorium, where younger schoolchildren put on a ghost production only to meet a mysterious student who plays the role of Phantom in history. In Attack of the Killer Tomatoes: The Animated Series, an episode of The Phantom of the Opera shows Phantomato, a mutilated tomato, rescuing Tara Boundeay from the killers, and she pulls his mask as he plays for her. In an episode of Wishbone Pantin in Opera, Phantom wears a full mask. In Tiny Toon Adventures, Toon TV, the video for It's in His Kiss (Song of Shup Shupe), shows Buster Bunny as Phantom and Babs Bunny as Christina as she takes off her mask. In The Simpsons' episode of Lisa's Wedding, the future Martin Prince lives in the basement of Springfield Elementary School, half-massive and plays the organ. American Dad! The Ghost of the Telethon episode contains many references to the story, including Roger's costume resembling the Phantom and his dressing of Steve Smith as Christina. The ghost appeared in an episode of Big Bad Beetleborgs, The Ghost of Hillhurst, portrayed by Ken Merckx. This version, as shown, has supernatural powers, was friends with Christina Daaο (until she moved away), and was an old friend of Flabber. After the Paris Opera House burned down, phantom remains in Hillhurst until it is rebuilt. While working on her latest musical, Phantom admits that Joe's voice is similar to that of the younger Christina and claims that she is one of them. Phantom manages to kidnap and mind-control Joe to help create his musical. When Flabber can't stop the Phantom, he calls Drew and Roland for help. What stopped Phantom was Flabber manages to reunite Phantom with Christina. Both Phantom and Christina have gone to France, as Phantom takes a spell with Joe. In an episode of SpongeBob SquarePants Something Smells, SpongeBob Plays Dramatic Music on While wearing a cape, only to turn around and reveal his mask to be Groucho glasses. In Tom and Jerry's mini-zod Droopy of the Opera, McWolf dresses up as a ghost and tries to sabotage Druperotti's performance and then steals the diva for himself, but eventually stops by Dropi and his son. In the Polish comedy film Planet Single 2, Anna's mother had sex with some man, that a man wears a cape and a mask Eric, but is in his underwear. In Chowder's episode of Panini for the President, Gorgonzola's character wears a Phantom-like suit, including a white semi-coat. In the Monster High franchise, The Phantom of the Opera teaches a music class. His daughter Operetta is also present at the school. In the video game Sly 3: Honor Among Thieves, villain Don Octavio is an opera singer-turned-mafia boss who wears a white mask. Later, during a fight with his boss, Slee Cooper tries to throw a chandelier at him, further referring to the play. In the Disney Channel animated series Phineas and Ferb, Phineas Flynn plays Phantom in an episode of Roller Coaster: The Musical! In one scene, he wears a half-face mask with a cloak and wardrobe similar to the 2004 film adaptation. In the third episode of Glee season, Kurt Hummel originally intends to sing Night Music for his NYADA audition. He begins his audition with a song singing the role of Eric, with Rachel Berry portraying Christina (whom the song sings; she doesn't sing). Eric (known as The Phantom of the Opera) appears at the Transylvania 2 Hotel, voiced by John Lovitz. He acts as a residential musician at the Transylvania Hotel. Ghost was first seen playing melancholy music at the wedding of Mavis and Johnny and even played music during dinner with Mavis and Johnny's family while listening in on their conversation. The Phantom of the Opera later plays music during Dennis' fifth birthday while performing a face performing Kakai. During Dracula's heated argument between Mavis and Jonathan, they are fed up with the Phantom playing at this time and shout at him to shut up. The phantom appears in the mobile game Fate/Grand Order as assassin's Servant. Eric is a central figure in the pulp-stylized anthology of Kim Newman's Angels of Music, in which he reintroduced himself as head of a private detective organization called the Opera Ghost Agency, using as his agents female heroes of popular modern media, including Trilby O'Ferrell, Christine, Irene Adler and others, in honor of the television series Charlie Angels. In addition to his skills as a musician, composer and architect, he is portrayed as practicing savate and uses a secret elixir to remain vital in old age. In Terry Pratchett's novel Maskerad, Eric's character is split in two. His artistically beautiful side of the janitor Walter Plinge, ghost in the book. All he does is give clues as to how performances can be improved. He comes out of his shell to become a director of music and then continues to invent musicals. Eric's selfish and murderous side is covered by Mr. Salzella, who kills and steals from the Opera like a ghost to hide the fact that he appropriates most of his funds. He dies because of the belief that the stage fight is real. In Season 3, Episode 12 (Spooktacular/Nicholas-Joseph Cugnot) of The Mr. Peabody and Sherman Show, an obvious parody of Eric (voiced by Jeff Bennett, who was listed only as Extra Voices) appears and goes under the title Ghost Show. He claims that 80 years ago he too was a show-runner until a beautiful choral girl distracted him during a dance number, and the chandelier collapsed on him, leaving him, in his own words, hidden deformed, despite the fact that he didn't even have a single scar when he took off his half mask. Later in the episode, he gets up on stage and sings a short song about solitude before being distracted by Mrs. Arugula Hughes and another chandelier falls on him. Even later in the episode, it transpired that the Ghost Show was actually just Peabody and Sherman's host Mr Hobson all the time before the chandelier appears out of thin air and crushes it again. At the opening of the Umbrella Academy, Vanya plays the violin The Phantom of the Opera. Inquiries - Meyer, Nicholas (1995). Canary Coach: From john H. Watson's memoirs, as edited by Nicholas Meyer. New York: W.W. Norton and Co. 158. ISBN 0-393-31241-0. Received on June 7, 2016. The Phantom of Andrew Lloyd Webber's Opera. Roger Ebert. December 21, 2004. Archive from the original dated August 13, 2014. Received 2014-08-12. World Today - The star of the stage stopped by the blow. www.abc.net.au archive from the original dated March 7, 2017. Received on May 7, 2018. Received from (The\_Phantom\_of\_the\_Opera) oldid-996915049 (The\_Phantom\_of\_the\_Opera)

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