

To Catch A Thief Female Pinkerton Agents Nab Their Men In Four Interwoven Novellas

My name is Zhang Yifan, I'm a small employee in the company. As a result of my work, I go on business trips every few days. Traveling outside lonely, in the cell phone WeChat shake I wave to a beautiful woman, we agreed to play in the small park in the middle of the night to play in the woods. But I was surprised to find that she was pale and cold, and there was no sign of her.

New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

What would you do for your family? When Carolina Castillo's once vivacious mother becomes ill, she gives up her singing dreams and comes home to Savannah. She'd do anything for her Mamá, even work at Fitzgerald House for the family she should have been part of. She'd even steal. Carolina's decisions make perfect sense until she comes up against the immovable rock that is gorgeous FBI agent Sage Cornell. The honorable cop sees the world in black-and-white. He would never understand the difficult choices she's had to make, the secrets she's been forced to keep close. And he could never love a woman like her. Or could he?

Nineteenth Century British Women's Education brings together key documents in the Victorian feminist campaign to establish and improve girls' and women's education. Drawing widely on articles from the feminist and established press, government papers, newspapers, professional and association journals, as well as memoirs, addresses, pamphlets and reviews, this collection gives researchers access to nineteenth-century debates on improving girls' and women's education and women's work as educators. The collection is divided overall into two sections, both of which incorporate materials that argue for the improvement of girls' and women's education as well as arguments made against education for girls and women. In examining the campaign to establish higher education for women, the first volumes include the writings of such primary figures as Emily Davies, Lydia Becker, Barbara Bodichon, Jessie Boucherett, Josephine Butler, Frances Power Cobbe, Millicent Garrett Fawcett, Maria Grey and Emily Shirreff in addition to illustrating the significance of institutions such as Girton and Newnham Colleges. Later volumes document women's work as educators, and include writings by Mary Carpenter, Dorothea Beale, Frances Mary Buss, and the Shirreff sisters Maria and Emily, gifted educators of girls at the elementary and secondary levels, and women whose educational practice embodied the arguments they made on behalf of girls' education. These volumes also chart the importance of the Governesses' Benevolent Institution, the Schools Inquiry Commission and the Journal of Women's Education Union in charting the increasing organization and professionalization of women teachers. Edited and with new introductions by Susan Hamilton and Janice Schroeder, Nineteenth Century British Women's Education is destined to be an invaluable reference resource to all future scholars of feminism and the history of education.

The heavens and earth are the army, I am the general, Hong Yu is the official, and I am the king. The Heaven and Earth, the determinant of destiny. A heaven's pride level expert of this era had to bear the blessing of the Five Gods, changing his fate in a way that defied the will of the heavens. In the blink of an eye, the world had been turned upside down. Hot blood is eternal, passion is in all directions, fight with me to the sky! Fight! ?

The dishonest hedonistic rich second generation was sent to the army, avoiding training to pretend to be sick and entering the infirmary. They were accidentally hurt by the female doctor and had thus formed a relationship with each other. Every day, how could he have the mind to train carelessly? Once, by chance, he stole a beauty from her, but the bad luck never stopped. It was always bad luck. After getting worked up, he finally became the most powerful bodyguard in the world! He occupied the border, shining his sword and concealing his presence. He achieved extraordinary feats in the midst of a barrage of spears and bullets, and his name shook the entire world. In the city, he was low-key, calm, and always filled with love. In the battlefield, he was unstoppable and unstoppable.

In 1895, Louis Lumière supposedly said that cinema is "an invention without a future." James Naremore uses this legendary remark as a starting point for a meditation on the so-called death of cinema in the digital age, and as a way of introducing a wide-ranging series of his essays on movies past and present. These essays include discussions of authorship, adaptation, and acting; commentaries on Howard Hawks, Alfred Hitchcock, Orson Welles, Vincente Minnelli, John Huston, and Stanley Kubrick; and reviews of more recent work by non-Hollywood directors Pedro Costa, Abbas Kiarostami, Raúl Ruiz, and Apichatpong Weerasethakul. Important themes recur: the relations between modernity, modernism, and postmodernism; the changing mediascape and death of older technologies; and the need for robust critical writing in an era when print journalism is waning and the humanities are devalued. The book concludes with essays on four major American film critics: James Agee, Manny Farber, Andrew Sarris, and Jonathan Rosenbaum.

"She's just a special forces soldier, how can she play in a palace fight? Other than on the battlefield, what else is suitable for her?" Your Highness, she, she, she, she ... Wash, wash, and bathe by the well ... " "Is this even a woman!?" The face of a certain prince turned ashen. He was about to explode with anger for the first time... Yet, she could only smile wryly. There was nothing she could do about it. Who asked her to be like this ...? Dongfang Ning had transmigrated to the war-torn Mountain Sea Continent. In this chaotic era, he had experienced countless difficulties, from an orphan girl to an Imperial Advisor. With her modern medical skills and the latest technology from the future, she displayed all kinds of encounters that defy common sense. When she and her male lead managed to unify the world with great difficulty, she was attacked by alien races ... Join Collection Girls series books have been popular since the early 1840s, when books about Cousin Lucy, a young girl who learns about the world around her, first appeared. Since then, scores of series books have followed, several of them highly successful, and featuring some of the most enduring characters in fiction, such as Nancy Drew. In recent decades, series books like The Baby-Sitters Club and Sweet Valley High have become staples for young readers everywhere. In Sisters, Schoolgirls, and Sleuths: Girls' Series Books in America, Carolyn Carpan provides a social history of girls' series fiction published in America from the mid-19th century through the early 21st century. Carpan examines popular series, subgenres, themes, and characters found in approximately 100 series, noting how teenage girls are portrayed in girls' series fiction and how girls' series reflect or subvert the culture of the era in which they are produced. Her study also focuses on the creation, writing, and production of such books. This is the first study of American girls' series books to examine the entire genre from its beginnings in the 1840s to the present day, revealing facts about a sub-genre of children's and young adult literature that has rarely been studied. Appendixes in this volume include a listing of the girls' series covered in the book as well as important books about girls' series fiction.

The definitive visual biography of Grace Kelly's unforgettable Hollywood career, chronicled in 400 extraordinary black-and white and color photographs, including many never-before-seen. "Mr. Hitchcock taught me everything about cinema. It was thanks to him that I understood that murder scenes should be shot like love scenes and love scenes like murder scenes."—Grace Kelly No movie star of the 1950s was more beautiful, sophisticated, or glamorous than Grace Kelly. The epitome of elegance, the patrician young blonde from Philadelphia conquered Hollywood and won an Academy Award for Best Actress in just six years, then married a prince in a storybook royal wedding. Today, more than thirty years after her death, Grace Kelly remains an inspiring fashion icon. Filled with a dazzling array of photographs, many from original negatives, Grace Kelly showcases the legend's brief yet significant acting career as never before. Blending pictures and memorabilia, this breathtaking compendium traces every step of her artistic journey, including her early television appearances, her breakout role opposite Gary Cooper in *High Noon* (1952), her exceptional collaboration with Alfred Hitchcock on her most indelible films—*Dial M for Murder* with Ray Milland (1954), *Rear Window* with Jimmy Stewart (1954), and *To Catch a Thief* with Cary Grant (1955)—and her performance in the musical *High Society* (1956) alongside Frank Sinatra and Bing Crosby. A stunning gallery of more than 400 prized and rare photographs and illustrations—precious childhood snapshots, previously unpublished Edith Head and Helen Rose wardrobe sketches, original portraits, scene stills, on-set candids, wardrobe test shots, vintage magazine covers, and rare reproductions of exhibitor's showmanship manuals showing how film studios marketed Grace Kelly as a star—Grace Kelly captures this beloved luminary's eternal beauty as never before, and is a fresh, celebratory look at her remarkable career and her enduring cultural influence.

Nell MacInnes can spot a forgery from a mile away. After all, she learned from the best—her father is one of the art world's most notorious thieves. His brutal beating by the very authorities who claim to keep the world safe from harm taught her one more valuable lesson—trust no one. The last thing rugged Navy SEAL Dakota Smith needs on his mission is a tempting woman he doesn't trust. But a sketch by Leonardo da Vinci has gone missing, and the art conservator's skill in detecting forgery would be invaluable, if only her ties to the criminal world are as dead as she says they are. Soon an edgy partnership and white-hot attraction are forged between Nell and Dakota as they race to Draycott Abbey to track down a ruthless criminal with terrorist ties before time runs out—and the da Vinci is lost forever.

"Alternating chapters of historical background and literary analysis, this study argues that postbellum series books inspired young women by illustrating the ways in which girls could participate in social change. The book adds to the existing scholarship on girls' culture by tracing the shifting social ideologies of girlhood throughout the 19th and early 20th centuries"--Provided by publisher.

During World War I, as young men journeyed overseas to battle, American women maintained the home front by knitting, fundraising, and conserving supplies. These became daily chores for young girls, but many longed to be part of a larger, more glorious war effort--and some were. A new genre of young adult books entered the market, written specifically with the young girls of the war period in mind and demonstrating the wartime activities of women and girls all over the world. Through fiction, girls could catch spies, cross battlefields, man machine guns, and blow up bridges. These adventurous heroines were contemporary feminist role models, creating avenues of leadership for women and inspiring individualism and self-discovery. The work presented here analyzes the powerful messages in such literature, how it created awareness and grappled with the engagement of real girls in the United States and Allied war effort, and how it reflects their contemporaries' awareness of girls' importance.

The loli was gentle and easy to push around. The big sis liked to eat young grass; for a wife who liked extramarital affairs, the queen's whip couldn't be lacking! Before I resigned, I was a diasosi employee, and my boss goddess treated me like a dog. After I resigned, I was the world's number one programmer. I stepped on the Wealthy Marshal, accepted goddesses, lolis, celebrities, queens, royal sisters ... None of them could escape!

This collection of essays examines how Southeast Asian women writers engage with the grand narratives of nationalism and the modern nation-state by exploring the representations of gender, identity and nation in the postcolonial literatures of Brunei Darussalam, Malaysia, Singapore, Indonesia, and the Philippines. Bringing to light the selected works of overlooked local women writers and providing new analyses of those produced by internationally-known women authors and artists, the essays situate regional literary developments within historicized geopolitical landscapes to offer incisive analyses and readings on how women and the feminine are imagined, represented, and positioned in relation to the Southeast Asian nation. The book, which features both cross-country comparative analyses and country-specific investigations, also considers the ideas of the nation and the state by investigating related ideologies, rhetoric, apparatuses, and discourses, and the ways in which they affect women's bodies, subjectivities, and lived realities in both historical and contemporary Southeast Asian contexts. By considering how these literary expressions critique, contest, or are complicit in nationalist projects and state-mandated agendas, the collection contributes to the overall regional and comparative discourses on gender, identity and nation in Southeast Asian studies.

Seminar paper from the year 2001 in the subject American Studies - Culture and Applied Geography, grade: 2,0 (B), LMU Munich (American Studies Institute), course: Hauptseminar: Women, Sexuality and Popular Culture in Twentieth Century America, 18 entries in the bibliography, language: English, abstract: Thesis Statement: Hitchcock's Blondes were a formation of the director's own creative vision, the image of women in film during the Monroe Era did not influence him in his depiction of women Without question, Alfred Hitchcock is considered one of the most important and most influential film directors of the Twentieth Century. Throughout his career, which lasted more than 50 years, he directed over 50 feature films, many of which are now considered classics. Interestingly, he directed his most critically acclaimed movies during the relatively short life and career of one distinctive actress: Marilyn Monroe. It is a striking fact, however, that Marilyn Monroe never starred in a Hitchcock film, although it seems that her blond hair and her star-status would have made her the perfect 'Hitchcock Blonde'. In this paper I will attempt to compare Hitchcock's female characters during the Monroe Era with the image of women in film and how they differed from each other. For this purpose, it is necessary to first take a closer look at Marilyn Monroe and the image she embodied as well as women's role in general during that period. In addition, Hitchcock's background, education and attitude towards his leading ladies must also be examined. In my analysis I will focus on three films by Hitchcock: *Vertigo* (1958), *North By Northwest* (1959) and *The Birds* (1963). I chose these films in particular because they not only show a certain progression in Hitchcock's work in the way he treats and presents his female characters, but also because these

films were highly successful. Granted Hitchcock's rich body of work has been analyzed under various points of view by many scholars, I have not. Nicholas Haeffner provides a comprehensive introduction to Alfred Hitchcock's major British and Hollywood films and usefully navigates the reader through a wealth of critical commentaries. One of the acknowledged giants of film, Hitchcock's prolific half-century career spanned the silent and sound eras and resulted in 53 films of which *Rear Window* (1954), *Vertigo* (1958) and *Psycho* (1960) are now seen as classics within the suspense, melodrama and horror genres. In contrast to previous works, which have attempted to get inside Hitchcock's mind and psychoanalyse his films, this book takes a more materialist stance. As Haeffner makes clear, Hitchcock was simultaneously a professional film maker working as part of a team in the film factories of Hollywood, a media celebrity, and an aspiring artist gifted with considerable entrepreneurial flair for marketing himself and his films. The book makes a case for locating the director's remarkable body of work within traditions of highbrow, middlebrow and lowbrow culture, appealing to different audience constituencies in a calculated strategy. The book upholds the case for taking Hitchcock's work seriously and challenges his popular reputation as a misogynist through detailed analyses of his most controversial films.

Susan Smith's treatment of the works of the most subtle of all film-makers analyses the key elements of suspense, humour and tone across the whole of the director's career. Arguing that all three are central to our viewing experience, the book demonstrates how Hitchcock's masterly integration of those elements is the key to his success as a film-maker. Examining in detail such films as *Sabotage*, *Notorious*, *Rear Window*, *Psycho*, *Shadow of a Doubt*, *Rope* and *The Birds*, amongst many others, the book discusses the idea of the director as saboteur and the importance of 'the avoidance of cliché' in Hitchcock's narrative.

Bad Girls Throughout History: 100 Remarkable Women Who Changed the World delivers an empowering book for women and girls of all ages, featuring 100 women who made history and made their mark on the world, it's a best-selling book you can be proud to display in your home. The 100 revolutionary women highlighted in this gorgeously illustrated book were bad in the best sense of the word: they challenged the status quo and changed the rules for all who followed. Explored in this history book, include: • Aphra Behn, first female professional writer. • Sojourner Truth, women's rights activist and abolitionist. • Ada Lovelace, first computer programmer. • Marie Curie, first woman to win the Nobel Prize. • Joan Jett, godmother of punk. From pirates to artists, warriors, daredevils, women in science, activists, and spies, the accomplishments of these incredible women who dared to push boundaries vary as much as the eras and places in which they effected change. Featuring bold watercolor portraits and illuminating essays by Ann Shen, *Bad Girls Throughout History* is a distinctive, gift-worthy tribute to rebel girls everywhere. A lovely gift for teen girls, stories to share with a young girl at bedtime, or a book to display on a coffee table, everyone will enjoy learning about and celebrating the accomplishments of these phenomenal women.

Edith Head is probably the most iconic of all Hollywood costume designers. Beginning in the early 1930s until her retirement in 1977, Edith Head costumed the stars of over 500 films. With 35 Academy Award nominations for Best Costume Design, she won 8—the closest to come to her record is Irene Sharaff, who garnered 15 nominations and 5 wins. Edith Head truly surpassed all of her competition. Audrey Hepburn, Grace Kelly, Natalie Wood, Lucille Ball, Barbara Stanwyck, Mae West, Elizabeth Taylor, Doris Day, and Katherine Hepburn are just a few of the female stars Head dressed, both in character and as themselves. And winning her last Oscar for *The Sting* in 1974 meant that her designs for male stars, explicitly Paul Newman and Robert Redford, were superb as well. Her style acumen stretched from the exotic, historical costumes she designed for *Samson and Delilah* and *The Ten Commandments* to the classic, timeless costumes she designed for *Roman Holiday*, *To Catch a Thief*, and *Sabrina*. This book is a sampling of Edith Head's most famous work.

Female Pinkerton Agents nab their men in four interwoven novellas.

Although he was a visual stylist who once referred to actors as cattle, Alfred Hitchcock also had a remarkable talent for innovative and creative casting choices. The director launched the careers of several actors and completely changed the trajectory of others, many of whom created some of the most iconic screen performances in history. However, Hitchcock's ability to fit his leading men and women into just the right parts has been a largely overlooked aspect of his filmmaking skills. In *Hitchcock's Stars: Alfred Hitchcock and the Hollywood Studio System*, Lesley L. Coffin looks at how the director made the most of the actors who were at his disposal for several decades. From his first American production in 1940 to his final feature in 1976, Hitchcock's films were examples of creative casting that strayed far from the norm during the structured Hollywood star system. Rather than examining the cinematic aspects of his work, this book explores the collaboration the director engaged in with some of the most popular stars in Hollywood history. Coffin explains how the master of on-screen manipulation exploited the nervous insecurity of Joan Fontaine for the lead in *Rebecca*, subverted the wholesome image of Robert Walker to play a deranged killer in *Strangers on a Train*, and plucked an unknown actress to star in *The Birds*. Documenting Hitchcock's Hollywood output from his arrival in America through his final effort, *Family Plot*, the author chronicles each film's casting process, performances, and the personas each star brought to his or her role. Inspiring a fresh look at several films, this book will engage fans and encourage them to reconsider a number of Hitchcock classics in a new light.

Female Celebrity and Ageing: Back in the Spotlight interrogates the myriad ways in which celebrity culture constructs highly visible ideologies of femininity and ageing, and how ageing female celebrities have negotiated the media in a variety of industrial, historical and national contexts. In the era when the 'baby boomers' have started drawing their pensions, the boundaries of what constitutes 'old age' have never seemed more fluid, and ageing has never been presented by advertisers and marketers in a more dynamic fashion. However, the fact remains that ageing is still widely feared, and growing old is an inherently gendered process, in which ageing women are paradoxically both rendered invisible and subjected to damning scrutiny. Nowhere is this conflicting state of affairs more evident than in celebrity culture, where ageing female stars are praised for 'growing old gracefully' one moment, and condemned for 'letting themselves go' the next, when they fail to age 'appropriately'. Examining a variety of themes and ageing women in the spotlight, from Barbara Stanwyck to Madonna to Charlotte Rampling, the essays collected here forge new critical and conceptual insights into how women grow older in the media, and the implications of this for what Susan Sontag memorably called "the double standard of ageing". This book is based on a special issue of *Celebrity Studies*.

This book treats six beloved films of Hitchcock: *The 39 Steps*, *Saboteur*, and *North by Northwest*, plus *Dial M for Murder*, *Rear Window*, and *To Catch a Thief*. Padilla reviews their production histories with an eye to classical influences, and then analyzes their links with Greek art, poetry, and philosophy.

Presents biographical profiles of 150 American women of achievement in the field of performing arts, including birth and death dates, major accomplishments, and historical influence.

"The most important work in recent decades on the poetics of Native American oral traditions. . . . Hymes restores voice to oral texts that have been little more than museum pieces."—World

Literature

My girlfriend of two years actually ran away with someone else! He wanted to be a security guard in a bar, but the first time, he was cheated for 2 million! You even said you were going to kill me? Alright! If you don't kill me, one day, I, Ye Feng, will definitely kill you! Never would I have thought that from then on, I would sink deeper and deeper into the abyss!

This collection of essays displays the range and breadth of Hitchcock scholarship and assesses the significance of his body of work as a bridge between the fin de siècle culture of the 19th century and the 20th century. It engages with Hitchcock's characteristic formal and aesthetic preoccupations.

Daughters of Hecate unites for the first time research on the problem of gender and magic in three ancient Mediterranean societies: early Judaism, Christianity, and Graeco-Roman culture. The book illuminates the gendering of ancient magic by approaching the topic from three distinct disciplinary perspectives: literary stereotyping, the social application of magic discourse, and material culture. The authors probe the foundations of, processes, and motivations behind gendered stereotypes, beginning with Western culture's earliest associations of women and magic in the Bible and Homer's *Odyssey*. *Daughters of Hecate* provides a nuanced exploration of the topic while avoiding reductive approaches. In fact, the essays in this volume uncover complexities and counter-discourses that challenge, rather than reaffirm, many gendered stereotypes taken for granted and reified by most modern scholarship. By combining critical theoretical methods with research into literary and material evidence, *Daughters of Hecate* interrogates a false association that has persisted from antiquity, to early modern witch hunts, to the present day.

Oliver To catch a thief... you have to think like a thief. And Rian Beaumont was my mark. I'd start by stealing her kisses. But I already knew that wouldn't be punishment enough. The only crime I committed was almost stealing her from my brother, and for that, I served my time. She thought she knew me, but she had it all wrong—I was nothing like my brother. To prove her wrong, I was going to steal her heart and make her mine. Rian Oliver Wexler might not have been the one that ruined my life five years ago, but he basically drove the getaway car. The only thing more dangerous than kissing the enemy... sleeping with the enemy. Good thing I had no intentions of doing either. But Ollie had a pesky habit of sticking his nose—and his lips—where they didn't belong. Even though I've already learned my lessons about falling for a man like him. Because with a Wexler brother, it was never only your future on the line . . . but your heart too.

The classic mystery later turned into an Academy Award-winning film by Alfred Hitchcock, this startling whodunit still resonates today with wit and danger. "Le Chat" is a legend. He is a mystery. He is a jewel thief, famous and elusive for being able to swipe anything and get away clean. He is John Robie, retired and living a quiet life, tending his rose garden in the South of France. But his retirement plans are thrown for a loop when a series of robberies too closely resemble the work of "Le Chat," and the police start digging into Robie's past. To keep himself free, and with the help of an equally mysterious young woman, John Robie will have to catch the true thief, before the police catch him.

A True Book: Queens and Princess tells the stories of women who were born or married into royalty. Who were these women who ruled nations and kingdoms and touched the lives of their people? Being a queen or princess is more than sitting on a throne. A True Book: Queens and Princess tells the stories of women who were born or married into royalty. Who were these women who ruled nations and kingdoms and touched the lives of their people? They led sensational and sometimes luxurious lives. They also made sacrifices. They impacted war and peace, politics and economics, culture and tradition. These queens and princesses were so much more than their bejeweled crowns! With engaging text, primary source material, infographics, photography, and artwork, *Queens and Princesses* follows these vibrant women from childhood to the end of their reign. Long a source of fascination, *Queens and Princesses* introduces royals from the ancient world to contemporary times...all of whom influenced their era and left a compelling legacy. Elegant screen actress turns philanthropic princess. Born to a well-known Philadelphia family, the beautiful Grace Kelly found success and fame as a Hollywood actress. She gave up her film career to marry Prince Rainier III of Monaco and stand by his side to lead the small principality. Princess Grace brought charm and intelligence to the role. Forever in the public eye, the world was enchanted by her dignity and poise as a princess. Sadly, this real-life fairytale ended in tragedy.

London's most talented criminal is about to be fingered. . . Lady Viola Preston can relieve a gentleman of the studs at his wrists without his being any the wiser and pick any lock devised by man in less than a minute. But she's careful to wear gloves when she steals jewels. Because when Viola touches a gemstone with her bare skin, it "speaks" to her, sending disturbing visions—visions almost as unsettling as the sight of the cool-eyed stranger who catches her red handed. Now Viola will only be stealing at Greydon Quinn's behest. And even more daunting than the violent history of the red diamond he's after is the prospect of a night in the devastatingly handsome lieutenant's arms. Touch has always been Viola's weakness, and the full body-to-body contact Quinn has in mind is about to shatter her defenses and set her senses reeling. More Praise for Mia Marlow and *Touch of a Thief* "Mia Marlow is a rising star! Hot and steamy. . . a sensually satisfying read. . . a page turner." —New York Times bestselling author Connie Mason "Mia Marlowe proves she has the "touch" for strong heroines, wickedly sexy heroes, and love scenes so hot they singe the pages." —Jennifer Ashley, USA Today bestselling author of *Lady Isabella's Scandalous Marriage* "Adventure lovers rejoice as the race is on to find a rare, powerful jewel with an alluring thief and intriguing hero." —Barbara Vey

"Hurry, hurry up!" Looking at the excited beauty beside him, Liang Hao gripped the steering wheel and broke out in a cold sweat! Although both men liked pretty girls, the unruly nurse driving the car coupled with the cold and beautiful female killer, this pair of beautiful sisters, he really did not dare to provoke them! Not only that, the marriage arranged by the elders was not allowed to be annulled! A childhood sweetheart, no marriage allowed! It looked like they would have to make a new marriage, but in this vast crowd of thousands of beautiful women, where was the right place to strike?

This collection provides a concentrated sampling of female detective stories from the Old Sleuth serials.

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