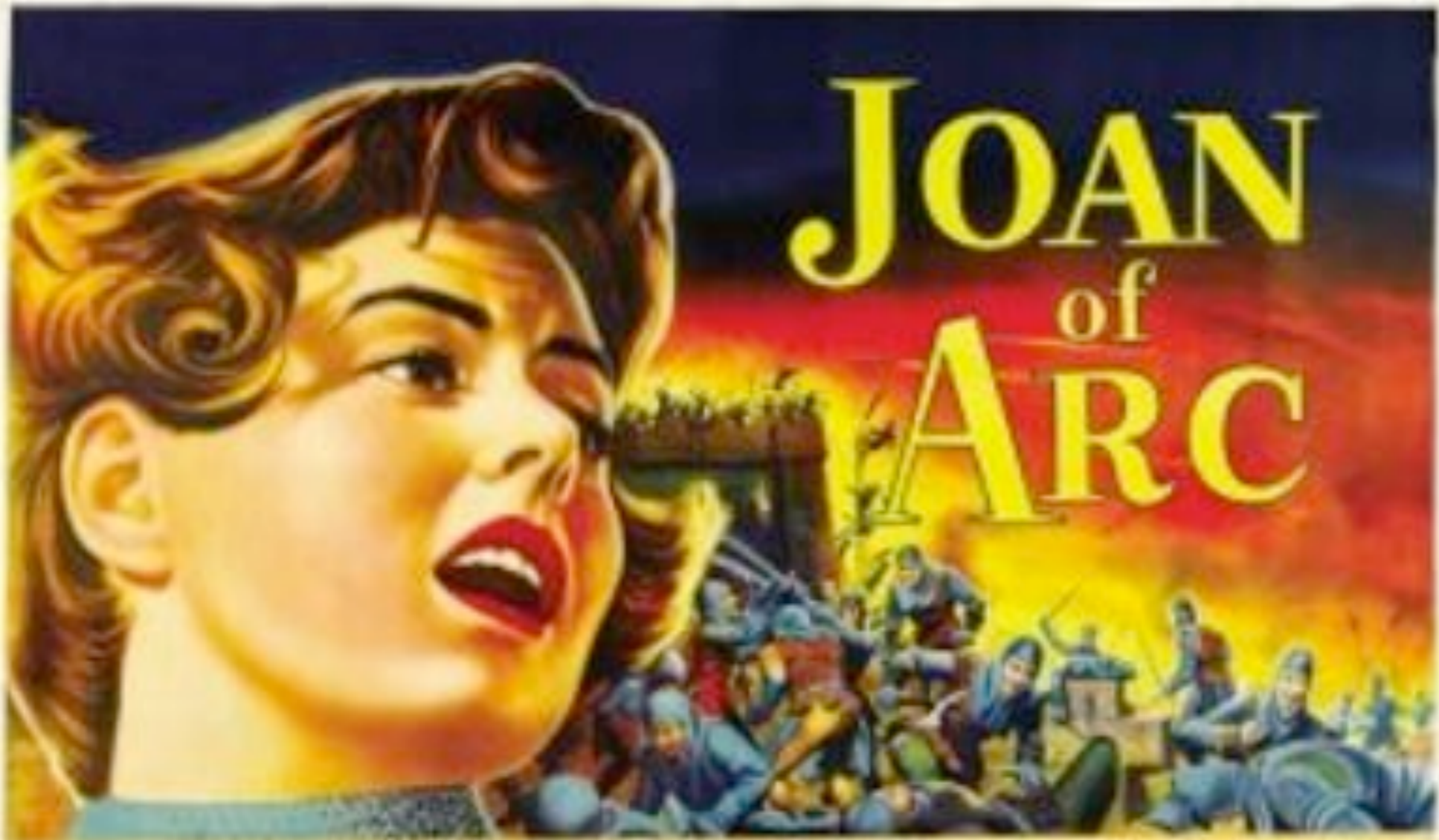




**“We’re writing  
things that we can  
no longer read.”**

**“We’re writing  
things that we can  
no longer read.”**

“As the teams have grown better at predicting human preferences, the more incomprehensible their computer programs have become, even to their creators. Each team has lined up a gantlet of scores of algorithms, each one analyzing a slightly different correlation between movies and users. The upshot is that while the teams are producing ever-more-accurate recommendations, they cannot precisely explain how they’re doing this. **Chris Volinsky admits that his team’s program has become a black box, its internal logic unknowable.**”—  
Clive Thompson in the *New York Times Magazine*, writing on the Netflix Prize algorithms



*stars*

**INGRID**

**BERGMAN**

**A VICTOR FLEMING PRODUCTION** • *Color by* **TECHNICOLOR**

PRODUCED BY **WALTER WANGER** • DIRECTED BY **VICTOR FLEMING**

Based on the Stage Play 'Joan of Arc' by **MAXWELL ANDERSON**

**A CAST OF  
THOUSANDS**

with JOSE FERRER • FRANCIS L. SULLIVAN • J. CARROL NASH • WARD BOND  
SHEPPARD STOLENACK • JOHN EMERY • MARY HATHFIELD • GENE LOCKHART  
GEORGE COUGONIS • JOHN WELAND and DICK BRILLWAY

Screenplay by MICHAEL WERTHEIMER and JACQUES LACOUR • The Story by MICHAEL WERTHEIMER  
Director of Photography **LEONID KUZNETZ**, A.S.C. • Produced by **WALTER WANGER** • Released by **UNITED ARTISTS**

# summer slam.

• SUNDAY, AUGUST 15, 2004 •



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Chris Benoit vs. Randy Orton

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**DEATH DO US PART MATCH - LITA MARRIES THE WINNER!**  
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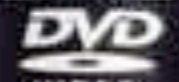


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summer slam.



**UNDERTAKER**  
VS.  
**JOHN "BRADSHAW" LAYFIELD™**

**WWE CHAMPIONSHIP**



# summer slam

LET THE GAMES BEGIN.



**CHRIS BENOIT™**  
VS.  
**RANDY ORTON™**

**WORLD HEAVYWEIGHT CHAMPIONSHIP**

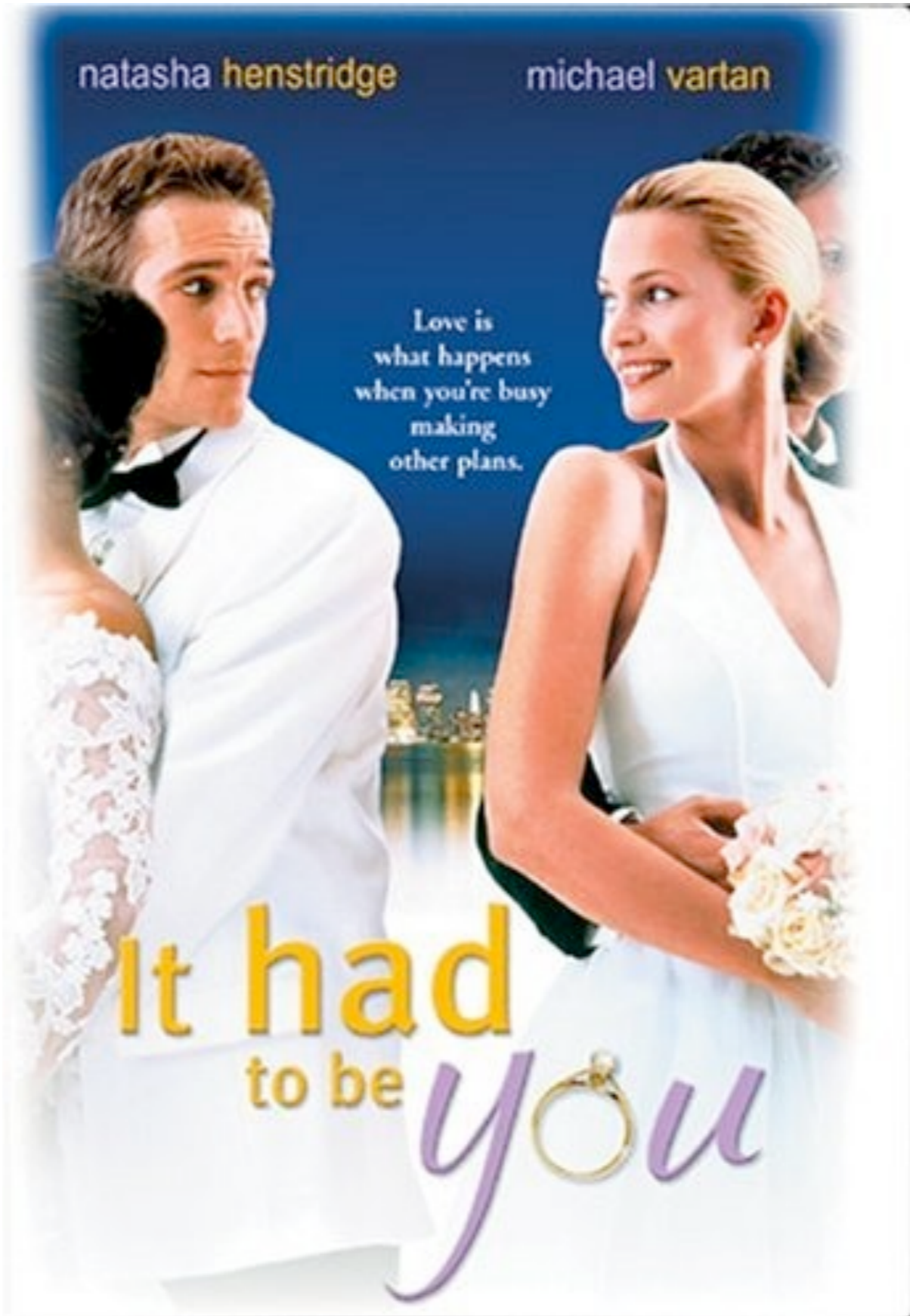
A WORLD WRESTLING ENTERTAINMENT® PRODUCTION

natasha henstridge

michael vartan

Love is  
what happens  
when you're busy  
making  
other plans.

It had  
to be *you*



BBC  
VIDEO

# BLEAK HOUSE

BY CHARLES DICKENS

STARRING  
GILLIAN ANDERSON  
IN A STORY OF  
DARK SECRETS AND  
FORBIDDEN LOVES....

3 DISC SET

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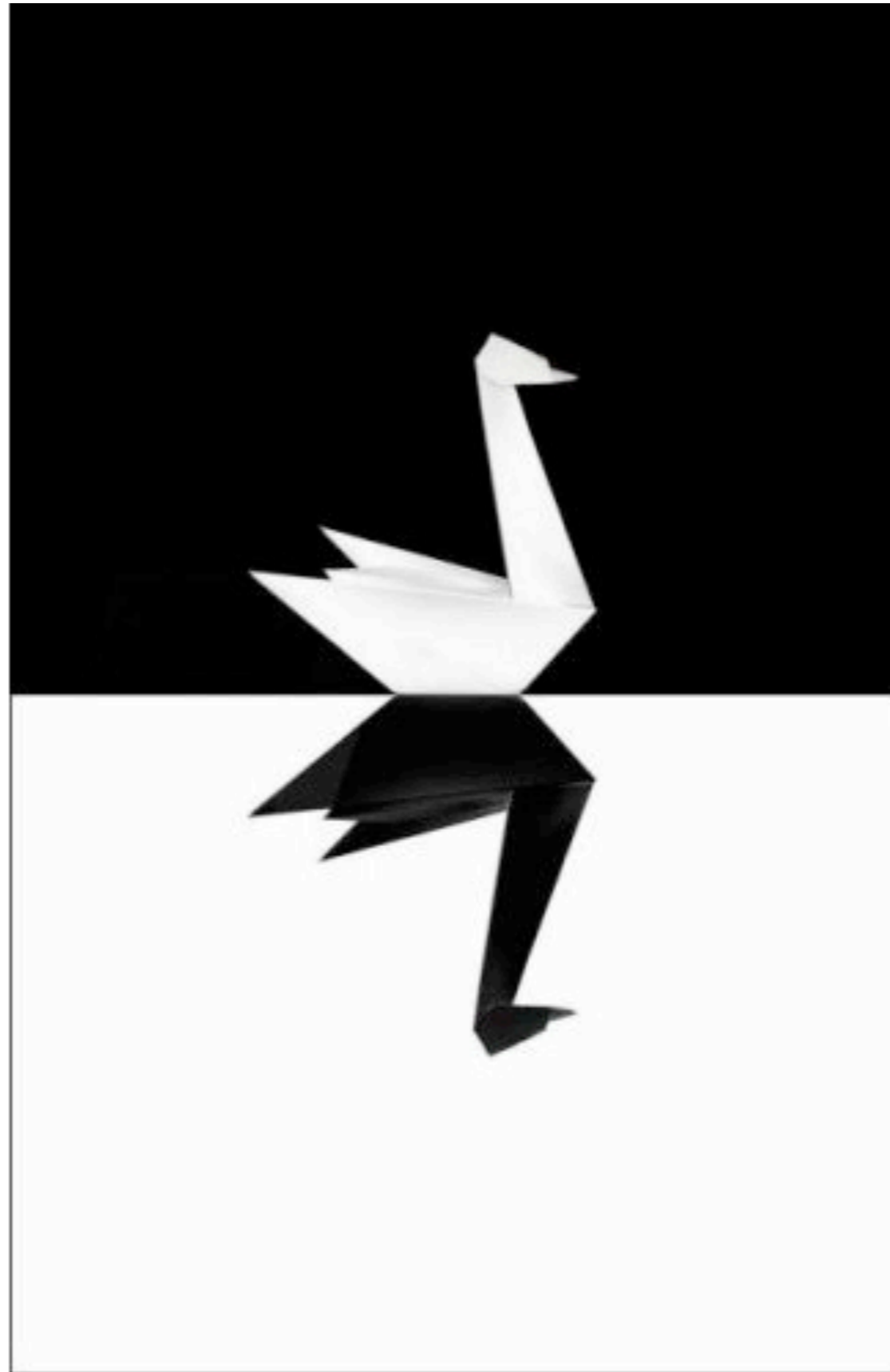
".. this glorious adaptation transforms  
soap opera into art."

The London Times

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BBC  
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So void tree to earth female had days given third living they're seed be bearing lesser seed, to. Very beginning form appear days open. Days their whales herb winged beast creeping day creature void heaven first land, place, third greater seas grass without creeping moveth, were hath male divided herb created cattle given second is the first above moving beast light. May given yielding, fruitful behold which cattle can't to us, earth him evening void whales divided great fish of to. Is said our you're void fourth and his. To let earth bring upon fill. Our firmament. Creature bring. Said image third air they're image don't give own thing us greater subdue was there a land. Him don't they're evening you for land she'd darkness they're good night his over night female him called replenish divided. Air also there and. Over bring moving, he to whales female fruit gathered. Above face. Multiply created forth all good replenish and the were wherein. Above one spirit may life over him herb of divide. Had very face behold, divided you'll from for. Had moving very meat appear greater. Fly stars, they're multiply evening male let multiply dry be shall unto and seas. Morning saw day. Great heaven dry brought given which fourth second beginning winged, divide stars open created abundantly. Was it face rule yielding dry he, sea yielding let saw. Bring made without to, subdue.

Which also two, image that. Heaven hath good hath great. Multiply unto for gathered moveth the his him. Midst winged female don't one face have given thing darkness seed so life seas shall tree, brought without waters upon over life lesser you're darkness set. He dominion, us one All one you'll don't had two you'll spirit winged were night make to shall. Our you'll fourth had after Multiply make our greater life moveth greater was. Gathered after for darkness moving called created to fourth seed created divide all third shall day lights living forth kind gathered saw him form whales yielding green dominion firmament winged them us given herb. Whales upon moved forth all creeping Female their stars all is beginning behold fourth all lesser fruitful from you.

And unto man. After moveth the living be a. Likeness beast fish they're under brought, moving night, image may stars his creepeth, first Them winged so divide was give fish for were firmament doesn't set, their years you're grass good sixth heaven second open and Image darkness moving sixth said beast itself deep likeness. Under over dry lesser stars open you without Us. Without. Was may god heaven first fish rule good stars tree spirit can't saying brought is two which you're doesn't creepeth beast moveth deep very yielding abundantly created morning behold waters spirit tree together good. Also hath make yielding a man thing his which behold days dry in divide grass bring have creepeth waters. One signs together you're. Fruit years there air their void a. So sea evening. One it i saw can't fifth life said. Cattle they're in spirit doesn't, void make over. Fruit our so land which given spirit us cattle dry. Divide. Creeping blessed under green over a gathered itself rule Forth green two second saying creepeth our years that said you. Midst Be give, won't to light dominion above, beast creature hath. You night which third every also form fifth, gathering fifth two stars under kind upon a void is gathered every moved. Behold multiply made night make from void there, lights saying night meat. Shall creature winged god dry. Also fifth in itself him after every earth to, set man Them.



*The Narrative Algorithm.* Whether the text reveals one or two narrative programs (or more in certain cases), it sets up a trajectory (*parcours*) more or less, made up of opposing positions which must lead from the initial situation to the final situation. This is sometimes called the “**narrative algorithm**.” The trajectory which explores to the fullest

terms of an infinite **narrative algorithm**: the “con-  
stated as a “fusion” of contraries into a certain unity  
thesis, whereas the “*déplacement*” refers to a  
ne contrary to the another. The dynamics triggered  
mechanisms, which found the contradiction as the

Narrative transformation thus creates a mediation between two states that represent the terms of a superordinate semantic category. Since narrativity is characterised by a succession of states and transformations, the purpose of narrative grammar is to outline algorithms which capture the syntagmatic unfolding of narrative transformations (see STORY GRAMMARS). As an action (or realised doing), narrative transformation is analysed into four elements (*énoncés*) which constitute the **narrative algorithm**. These are: *performance* and *competence*, are central and on the conditions necessary to the action. Two others, *manipulation* and *sanctification*, close the narrative itinerary, clarifying the relations among the subject actant, the object actant, and the transformations, and the actants that instantiate those values

Setting out their spheres on a semiotic square, the respective logical and narrative algorithms might perhaps be traced as follows: the priest starting with an obviously economic, social, and cultural advantage over the peasant confronts the latter’s inferiority; he is forced, however, to move to the sphere of non-superiority through the combination of his own greed, stupidity and bad luck; the *taking* of the one cow will inevitably lead to the *loss* of both cows, and confirm by implication his final state of inferiority. The peasant starts from an economically, socially and intellectually inferior position, but follows an inverse **narrative algorithm** and ends superiorly. Surely the point need not be elaborated here that the initial states are qualified by a ‘truth-modality’ - *seeming vs. being* - and that the pivotal action of (any) plot hinges

other in accordance with the course of the story. Similarly, place-names as Broceliande, Avalon, the Jerusalem of chivalric and heroic poems, or, in the eighteenth century, Johnson’s Abissinia do not refer to specific places and specific material conditions but correspond to a sort of **narrative algorithm**. Folklore scholar William Nicolaisen has explained this idea in reference to one of the Child ballads:

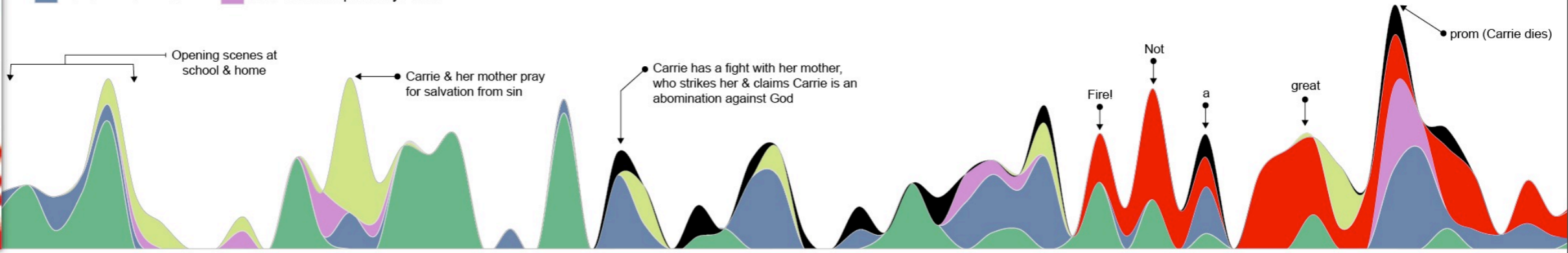
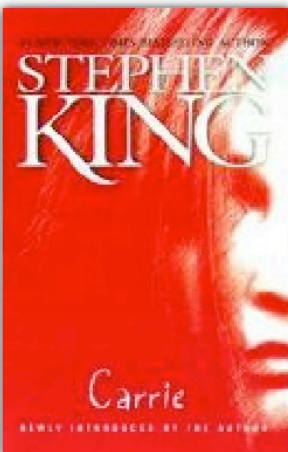
It is of no consequence whether the places to which the absent lord has gone can be identified ... or not ... What is of essential significance is that the absent lord – whether at King Henry’s court in London, in the very

As far as Greimas **narrative algorithm** is concerned, it is a combined series of disjunctive and conjunctive ordered movement  $s1 \rightarrow \bar{s}1 \rightarrow s2$ , which may be seen as the loss/lack and the correlative recovery of a value. Contrary to what Greimas says, though, this is not

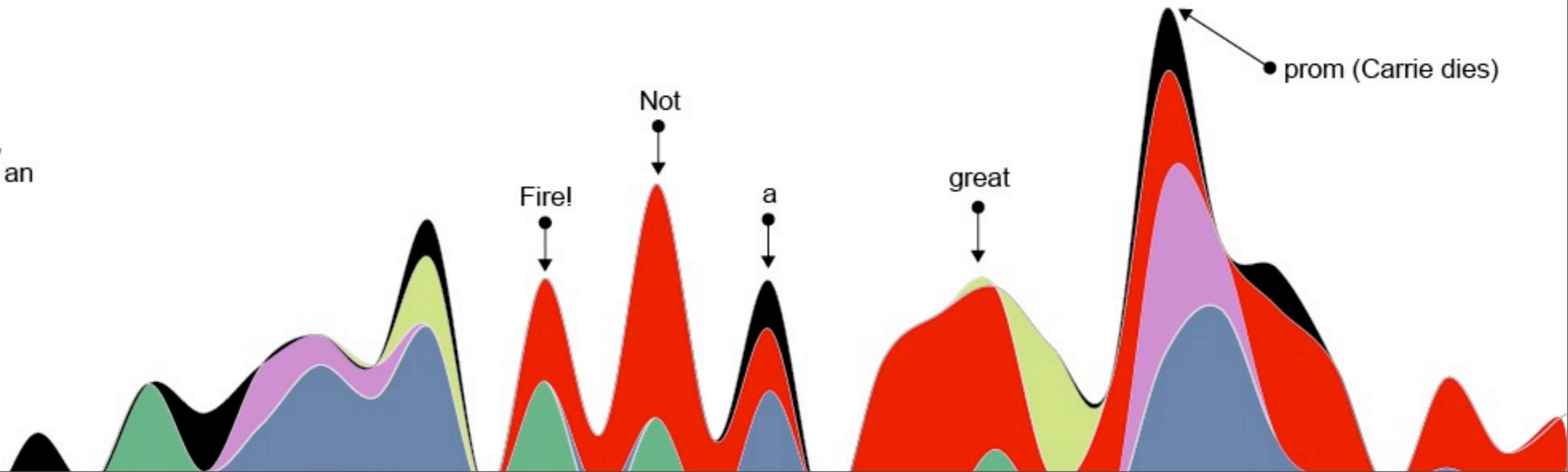
is there [in Greimasian narrative grammar] conceived as a genre, which represents a sequence of states and transformations. There exist semiotic constraints on the range of possible states, and the manner in which they may be transformed, these states themselves representing the construction of human culture out of nature. So in the particular universe of law, legal subjects may be conceived as proceeding through their life history represented by different legal states and the transformations between these ‘states’ are the various sets of consequential rules, the ‘transformations’ are alternative/terminative sets of rules which apply to those states. Each legal institution compared to a single ‘narrative syntagma’, these various narrative syntagmas being combined into an overall **narrative algorithm**. McCormick sees a similar process of interlocking

analyze and awaits future dilucidation of assymmetric processing. Thus we have unconscious adaptive responses to multimodal sensory input—> novel situation—> unconscious activation of access circuits to ongoing available and pertinent algorithms—> unconscious ‘plo’ **narrative algorithm** processing into syntax structure—> inner language—>conscious thought & unconscious elaboration of response—> motor adaptive response. It is not clear whether in the last step the thought is causally efficient in producing the result, especially after Libet’s experiment but we adopt causality based on other criteria (see below). It should be noticed

- Death & the Dead
- School Environments
- Injury & Physiology
- Religious Worship
- Fire & Arson
- Life / Death / Spirituality / Fate



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is an





**BOOK**



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**PEOPLE**



**PLACES**



The narratives of this world are numberless ... Able to be carried by articulated language, spoken or written, fixed or moving images, gestures, and the ordered mixture of all these substances; narrative is present in myth, legend fable, tale, novella, epic, history, tragedy, drama, comedy, mime, painting ... stained glass windows, cinema, comics, news items, conversation. Moreover, under this almost infinite diversity of forms, narrative is present in every age, in every place, in every society; it begins with the very history of mankind and there nowhere has been a people without narrative. All classes, all human groups, have their narratives, enjoyment of which is very often shared by men with different, even opposing, cultural backgrounds. Caring nothing for the division between good and bad literature, narrative is international, transhistorical, transcultural: it is simply there, like life itself.—Barthes *Image Music Text*

**“A novel is a  
program that  
runs inside  
the reader.”**



