

Annie Script To Print

Recounts Annie Shapiro's experiences during the 1910-1911 Garment Workers' Strike in Chicago. Despite the growing literary scholarship on Chicana writers, few, if any, studies have exhaustively explored themes of motherhood, maternity, and mother-daughter relationships in their novels. When discussions of motherhood and mother-daughter relationships do occur in literary scholarship, they tend to mostly be a backdrop to a larger conversation on themes such as identity, space, and sexuality, for example. Mother-daughter relationships have been ignored in

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much literary criticism, but this book reveals that maternal relationships are crucial to the study of Chicana literature; more precisely, examining maternal relationships provides insight to Chicana writers' rejection of intersecting power structures that otherwise silence Chicanas and women of color. This book advances the field of Chicana literary scholarship through a discussion of Chicana writers' efforts to re-write the script of maternity outside of existing discourses that situate Chicana mothers as silent and passive and the subsequent mother-daughter relationship as a source of tension and angst. Chicana writers are actively engaged in the process of re-writing motherhood that resists

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the image of the static, disempowered Chicana mother; on the other hand, these same writers engage in broad representations of Chicana mother-daughter relationships that are not merely a source of conflict but also a means in which both mothers and daughters may achieve subjectivity. While some of the texts studied do present often conflicted relationships between mothers and their daughters, the novels do not comfortably accept this script as the rule; rather, the writers included in this study are highly invested in re-writing Chicana motherhood as a source of empowerment even as their works present strained maternal relationships. Chicana

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writers have challenged the pervasiveness of the problematic virgin/whore binary which has been the motif on which Chicana womanhood/motherhood has been defined, and they resist the construction of maternity on such narrow terms. Many of the novels included in this study actively foreground a conscious resistance to the limiting binaries of motherhood symbolized in the virgin/whore split. The writers critically call for a rethinking of motherhood beyond this scope as a means to explore the empowering possibilities of maternal relationships. This book is an important contribution to the fields of Chicana/Latina and American literary scholarship.

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In a world of trendsetting film icons, few are more familiar than Mae West. Yet for all her public controversy, West is also a mystery. Marybeth Hamilton combines elements of biography, cultural analysis, and social history to unmask West and reveal her commercial savvy, willpower, and truly shocking theatrical transgressions.

Devoted to the Public Schools and Educational Interests

Newsletter of Film Arts Foundation, the Bay Area Organization of Independent Film and Videomakers

Death at Whitechapel

Religious Books and Serials in Print, 1980-1981

A Catalog of the American Radio

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Archives Collection

The Oxford Illustrated History of the Book

With a double-page spread for every letter of the alphabet, this handbook gives guidance on introducing each lower case letter, how to write it correctly, how to pronounce each letter sound and how to explain the corresponding capital letter shape. It also shows how to introduce the new Letterland characters in a simple and fun way.

In a passionate and witty behind-the-scenes expose, the author of All About "All About Eve" takes on the classic 1959 Douglas Sirk film starring Lana

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Turner Few films inspire the devotion of *Imitation of Life*, one of the most popular films of the '50s--a split personality drama that's both an irresistible women's picture and a dark commentary on ambition, motherhood, racial identity, and hope lost and found. *Born to be Hurt* is the first in-depth account of director Sirk's masterpiece. Lana Turner, on the brink of personal and professional ruin starred as Lora Meredith. African-American actress Juanita Moore played her servant and dearest friend, and Sandra Dee and Susan Kohner their respective daughters,

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caught up in the heartbreak of the black-passing-for-white daughter in the 1950s. Both Moore and Kohner were Oscar-nominated as Best Supporting Actress. Sam Staggs combines vast research, extensive interviews with surviving cast members, and superb storytelling into a masterpiece of film writing. Entertaining, saucy, and incisive, this is irresistible reading for every film fan.

Learn the rules of scriptwriting, and then how to successfully break them! Unlike other screenwriting books, this unique guide pushes you to challenge yourself and break

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free of tired, formulaic writing--bending or breaking the rules of storytelling as we know them. Like the best-selling previous editions, seasoned authors Dancyger and Rush explore alternative approaches to the traditional three-act story structure, going beyond teaching you "how to tell a story" by teaching you how to write against conventional formulas to produce original, exciting material. The pages are filled with an international range of contemporary and classic cinema examples to inspire and instruct. New to this edition: New chapter on the

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newly popular genres of feature documentary, long-form television serials, non-linear stories, satire, fable, and docudrama New chapter on multiple-threaded long form, serial television scripts New chapter on genre and a new chapter on how genre's very form is flexible to a narrative New chapter on character development New case studies, including an in-depth case study of the dark side of the fable, focusing on The Wizard of Oz and Pan's Labyrinth From Cimarron to Citizen Kane Power and the Uses of Print in Early Modern Europe

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Television Series and Specials
Scripts, 1946–1992

Something Wicked

Contemporary Chicana

Literature: (Re)Writing the
Maternal Script

The 6th Asia Pacific Triennial of
Contemporary Art

In 14 original essays, The Oxford Illustrated History of the Book reveals the history of books in all their various forms, from the ancient world to the digital present. Leading international scholars offer an original and richly illustrated narrative that is global in scope. The history of the book is the history of millions of written, printed, and illustrated

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texts, their manufacture, distribution, and reception. Here are different types of production, from clay tablets to scrolls, from inscribed codices to printed books, pamphlets, magazines, and newspapers, from written parchment to digital texts. The history of the book is a history of different methods of circulation and dissemination, all dependent on innovations in transport, from coastal and transoceanic shipping to roads, trains, planes and the internet. It is a history of different modes of reading and reception, from learned debate and individual study to public instruction and entertainment. It

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is a history of manufacture, craftsmanship, dissemination, reading and debate. Yet the history of books is not simply a question of material form, nor indeed of the history of reading and reception. The larger question is of the effect of textual production, distribution and reception - of how books themselves made history. To this end, each chapter of this volume, succinctly bounded by period and geography, offers incisive and stimulating insights into the relationship between books and the story of their times.

In *Reconstructing American Historical Cinema: From*

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Cimarron to Citizen Kane, J. E. Smyth dramatically departs from the traditional understanding of the relationship between film and history. By looking at production records, scripts, and contemporary reviews, Smyth argues that certain classical Hollywood filmmakers were actively engaged in a self-conscious and often critical filmic writing of national history. Her volume is a major reassessment of American historiography and cinematic historians from the advent of sound to the beginning of wartime film production in 1942. Focusing on key films such as Cimarron (1931), The

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Public Enemy (1931), Scarface (1932), Ramona (1936), A Star Is Born (1937), Jezebel (1938), Young Mr. Lincoln (1939), Gone with the Wind (1939), Stagecoach (1939), and Citizen Kane (1941), Smyth explores historical cinema's connections to popular and academic historiography, historical fiction, and journalism, providing a rich context for the industry's commitment to American history. Rather than emphasizing the divide between American historical cinema and historical writing, Smyth explores the continuities between Hollywood films and history written during

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the first four decades of the twentieth century, from Carl Becker's famous "Everyman His Own Historian" to Howard Hughes's Scarface to Margaret Mitchell and David O. Selznick's Gone with the Wind. Hollywood's popular and often controversial cycle of historical films from 1931 to 1942 confronted issues as diverse as frontier racism and women's experiences in the nineteenth-century South, the decline of American society following the First World War, the rise of Al Capone, and the tragic history of Hollywood's silent era. Looking at rarely discussed archival material, Smyth focuses

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on classical Hollywood filmmakers' adaptation and scripting of traditional historical discourse and their critical revision of nineteenth- and twentieth-century American history. *Reconstructing American Historical Cinema* uncovers Hollywood's diverse and conflicted attitudes toward American history. This text is a fundamental challenge to the prevailing scholarship in film, history, and cultural studies. With a thirty-year run of award-winning, critically acclaimed, and commercially successful plays, from *Rosencrantz and Guildenstern Are Dead* (1967) to

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The Invention of Love (1997), Tom Stoppard is arguably the preeminent playwright in Britain today. His popularity also extends to the United States, where his plays have won three Tony awards and his screenplay for Shakespeare in Love won the 1998 Academy Award for Best Original Screenplay. John Fleming offers the first book-length assessment of Stoppard's work in nearly a decade. He takes an in-depth look at the three newest plays (Arcadia, Indian Ink, and The Invention of Love) and the recently revised versions of Travesties and Hapgood, as well as at four other

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major plays (Rosencrantz, Jumpers, Night and Day, and The Real Thing). Drawing on Stoppard's personal papers at the University of Texas Harry Ransom Humanities Research Center (HRHRC), Fleming also examines Stoppard's previously unknown play Galileo, as well as numerous unpublished scripts and variant texts of his published plays. Fleming also mines Stoppard's papers for a fuller, more detailed overview of the evolution of his plays. By considering Stoppard's personal views (from both his correspondence and interviews) and by examining his career

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from his earliest scripts and productions through his most recent, this book provides all that is essential for understanding and appreciating one of the most complex and distinctive playwrights of our time.

First Joint International Conference on Interactive Digital Storytelling, ICIDS 2008 Erfurt, Germany, November 26-29, 2008, Proceedings

Early Printed Narrative Literature in Western Europe

Textuality and Knowledge

Finding Order amid Chaos

Interactive Storytelling

Course of Study for the

Elementary and Grammar

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Grades

For five decades, no American filmmaker has been as prolific -- or as paradoxical -- as Woody Allen. From *Play It Again, Sam* (1972) to *Midnight in Paris* (2011) and *Blue Jasmine* (2013), Allen has produced an average of one film a year; yet in many of these movies Allen reveals a progressively skeptical attitude toward both the value of art and the cultural contributions of artists. In this second edition Peter J. Bailey extends his classic study to consider Allen's work during the twenty-first century. He

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illuminates how the director's decision to leave New York to shoot in European cities such as London, Paris, Rome, and Barcelona has affected his craft. He also explores Allen's shift toward younger actors and interprets the evolving critical reaction to his films -- authoritatively demonstrating why the director's lifelong project of moviemaking remains endlessly deserving of careful attention.

This handbook lets readers in on the rules of winning the game. Written by two veteran screenwriters, this is a complete guide to getting a

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screenplay seen, read, and sold.

Kathryn Ardleigh and her husband, Charles, are called on for help when scandal threatens Jennie Jerome Churchill. Her son Winston's political future is jeopardized by someone who claims to have proof that his father was none other than the notorious Jack the Ripper...

Reconstructing American Historical Cinema

Beautiful Mornin'

"When I'm Bad, I'm Better"

Handprint on My Heart

Extracts for Performance at

GCSE

Methods, Aids and Devices for Teachers ...

After developing an unlikely friendship in a small town in Rhode Island; Annie and Caroline are now busy living separate lives. One day, Caroline receives the painful news that their friend, Charlotte, is fighting for her life. This tragedy reconnects Annie and Caroline as they begin to reminisce about high school, old friends, and how some friendships were formed and broken, as well as how their unique relationship all began. As tales unfold and situations transpire, Annie and Caroline begin to truly understand how everything in life does happen for a reason, thanks to Charlotte's experiences and philosophical

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attitudes about life. People have come and gone into each of their lives, but some relationships have remained strong, especially for Annie and Charlotte. They quickly recognized their unique and special friendship because they share kindred-spirited bond, leaving a handprint on each other's heart. Discover the daring and open-minded personality of Charlotte, love the sweet innocence's of Annie, and laugh at the hilarious sarcasm of Caroline. Enjoy the amusing, heart-felt dynamics shared between friends and experience the unforgettable stories that ultimately come to fruition.

This book constitutes the refereed proceedings of the First Joint International Conference on

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Interactive Digital Storytelling, ICIDS 2008, held in Erfurt, Germany, in November 2008. The 19 revised full papers, 5 revised short papers, and 5 poster papers presented together with 3 invited lectures and 8 demo papers were carefully reviewed and selected from 62 submission. The papers are organized in topical sections on future perspectives on interactive digital storytelling, interactive storytelling applications, virtual characters and agents, user experience and dramatic immersion, architectures for story generation, models for drama management and interacting with stories, as well as authoring and creation of interactive narrative. Catalog of Catalogs documents nearly 2,300 temporary exhibition

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catalogs, 1876-2018, that include objects of Judaica. It provides highly-detailed indices of these publications' subjects, exhibited objects and geographical foci.

The Culture of Print

Annie Shapiro and the Clothing Workers' Strike

Desideria

365

Early Years Handbook

Contributed by Teachers Engaged in Schoolroom Work and

Specialists in Educational Methods

In the early days of television, many of its actors, writers, producers and directors came from radio. This crossover

endowed the American Radio

Archives with a treasure trove of television documents. The

collected scripts span more than

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40 years of American television history, from live broadcasts of the 1940s to the late 1980s. They also cover the entire spectrum of television entertainment programming, including comedies, soap operas, dramas, westerns, and crime series. The archives cover nearly 1,200 programs represented by more than 6,000 individual scripts. Includes an index of personal names, program and episode titles and production companies, as well as a glossary of industry terms.

The book begins with the basics—a synopsis of biblical history and of the content of the books of the Bible. It provides an acquaintance with the tools for interpreting the Bible; various

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methods of interpreting the Bible; the mental process of interpreting any verbal communication (whether oral or written); the influence of culture on biblical writers and speakers; the problems of translating the Bible from one culture to another; the figures of speech, prophecy, typology, symbolism, and apocalyptic literature in the Bible; the development of the canon of the scripture; the purpose of the Bible; and a tool for applying biblical teaching to contemporary issues.

The leading historians who are the authors of this work offer a highly original account of one of the most important transformations in Western culture: the change brought

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about by the discovery and development of printing in Europe. Focusing primarily on printed matter other than books, *The Culture of Print* emphasizes the specific and local contexts in which printed materials, such as broadsheets, flysheets, and posters, were used in modern Europe. The authors show that festive, ritual, cultic, civic, and pedagogic uses of print were social activities that involved deciphering texts in a collective way, with those who knew how to read leading those who did not. Only gradually did these collective forms of appropriation give way to a practice of reading--privately, silently, using the eyes alone--that has become common today. This wide-ranging

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work opens up new historical and methodological perspectives and will become a focal point of debate for historians and sociologists interested in the cultural transformations that accompanied the rise of modern societies. Originally published in 1989. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich

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scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Films Produced 1919-1946

Annie Lerman's New Salad and Soup Book

Essays

Mae West, Sex, and American Entertainment

The Reluctant Film Art of Woody Allen

Asia-Pacific Triennial of Contemporary Art

"Music and girls are the soul of musical comedy," one critic wrote, early in the 1940s. But this was the age that wanted more than melody and kickline form its

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musical shows. The form had been running on empty for too long, as a formula for the assembly of spare parts--star comics, generic love songs, rumba dancers, Ethel Merman. If Rodgers and Hammerstein hadn't existed, Broadway would have had to invent them; and Oklahoma! and Carousel came along just in time to announce the New Formula for Writing Musicals: Don't have a formula. Instead, start with strong characters and atmosphere:

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Oklahoma!'s murderous romantic triangle set against a frontier society that has to learn what democracy is in order to deserve it; or Carousel's dysfunctional family seen in the context of class and gender war. With the vitality and occasionally outrageous humor that Ethan Mordden's readers take for granted, the author ranges through the decade's classics--Pal Joey, Lady in the Dark, On the Town, Annie Get

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Your Gun, Phinian's Rainbow, Brigadoon, Kiss Me, Kate, South Pacific. He also covers illuminating trivia--the spy thriller *The Lady Comes Across*, whose star got so into her role that she suffered paranoid hallucinations and had to be hospitalized; the smutty *Follow the Girls*, damned as "burlesque with a playbill" yet closing as the longest-run musical in Broadway history; *Lute Song*, in which Mary Martin and Nancy Reagan

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were Chinese; and the first "concept" musicals, *Allegro* and *Love Life*. Amid the fun, something revolutionary occurs. The 1920s created the musical and the 1930s gave it politics. In the 1940s, it found its soul.

Annie is a landmark play that has made many contributions to musical theater, including the song "Tomorrow." The original play was staged more than two thousand times on Broadway, and it has been presented

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continuously around the world by touring companies and local theater groups. It has been made into big-screen and television movies and has gone through several revivals. Its greatest achievement was to restore the musical to prominence, opening the way for the staging of the greatest blockbusters ever performed. This book describes the path the play took from concept to the stage, its

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Broadway run, its influence, and the people who made the show a success.

Everyone--including mystery bookstore owner Annie Laurance--loves Arsenic and Old Lace.

But something wicked is poisoned a local summer stock production as cast members stab each other in the back and props are sabotaged. Worst of all, the star, aging Hollywood beach-blanket hunk Shane Petree, butchers his lines--while getting top

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billing in bed with wives and teenage daughters around town. No wonder somebody wants to draw his final curtain. With a little help from Miss Marple, Poirot, and Agatha the Bookstore Cat, a pompous prosecutor tries to pin a murder on Max, Annie's own leading man. Unless Annie can prove her darling's innocence, their wedding date's off! Invoking the tried-and-true methods of her favorite literary sleuths, Annie snoops

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around the greasepaint
and glitter of the show-
stopper scene if she
doesn't watch it,
because theatrical
murderers never play
fair.

Ethnicity in American
Feature Films, 1911-1960

Specimen Book of
Printing Types, Border,
Cuts, Rules, Etc.

Mechanics Type Foundry,
Creswell, Wanner & Co
Catalog of Catalogs: A
bibliography of
temporary exhibition
catalogs since 1876 that
contain items of Judaica

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AIGA Year in Design
The Ohio Educational
Monthly and the National
Teacher

"[These volumes] are
endlessly absorbing as an
excursion into cultural
history and national
memory."--Arthur

Schlesinger, Jr. "[These
volumes] are endlessly
absorbing as an excursion
into cultural history and
national memory."--Arthur
Schlesinger, Jr.

Part of the series Key
Concepts in Indigenous
Studies, this book focuses
on the concepts that recur

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in any discussion of the society, culture and literature among indigenous peoples. This book, the fourth in a five-volume series, deals with the two key concepts of language and orality of indigenous peoples from Asia, Australia, North America and South America. With contributions from renowned scholars, activists and experts from across the globe, it looks at the intricacies of oral transmission of memory and culture, literary production and transmission, and the

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nature of creativity among indigenous communities. It also discusses the risk of a complete decline of the languages of indigenous peoples, as well as the attempts being made to conserve these languages. Bringing together academic insights and experiences from the ground, this unique book, with its wide coverage, will serve as a comprehensive guide for students, teachers and scholars of indigenous studies. It will be essential reading for those in social and cultural anthropology,

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tribal studies, sociology and social exclusion studies, politics, religion and theology, cultural studies, literary and postcolonial studies, and Third World and Global South studies, as well as activists working with indigenous communities. No other silent film director has been so extensively studied as D. W. Griffith. However, only a small group of his more than five hundred films had been the subject of a systematic analysis. Now, for the first time in film studies, the complete

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creative output of Griffith - from 'Professional Jealousy' (1907) to 'The Struggle' (1931) - is explored in this multi-volume collection of contributions from an international team of leading scholars in the field. Created as a companion to the ongoing retrospective held by the Pordenone Silent Film Festival, 'The Griffith Project' is now an indispensable guide to his work. This is the final volume of the project. Orality and Language

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Alternative Scriptwriting

The Untold Story of

Imitation of Life

Biblical Interpretation

for Laypeople and Other

Martyrs

A Journal of Education

A Sane Study in

Hermeneutics for

Contemporary Life

The essays in this volume are

concerned with early printed

narrative texts in Western

Europe. The aim of this book is to

consider to what extent the shift

from hand-written to printed

books left its mark on narrative

literature in a number of

vernacular languages. Did the

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advent of printing bring about changes in the corpus of narrative texts when compared with the corpus extant in manuscript copies? Did narrative texts that already existed in manuscript form undergo significant modifications when they began to be printed? How did this crucial media development affect the nature of these narratives? Which strategies did early printers develop to make their texts commercially attractive? Which social classes were the target audiences for their editions? Around half of the articles focus on developments in the history of early printed narrative texts,

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others discuss publication strategies. This book provides an impetus for cross-linguistic research. It invites scholars from various disciplines to get involved in an international conversation about fifteenth- and sixteenth-century narrative literature.

Recipes for more than 250 soups and salads and 40 salad dressings. Built as a story within a story, the writer weaves the tale of the girl, Ange, in a madhouse and her questionable madness, with the story of Ange's past before her captivity when she was an actress of mysterious talent. Embedded throughout the story is the play, *Desideria*, that acts as both Ange's

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damnation and salvation and the hinge on which the story comes together.

The Broadway Musical in the 1940s

The Ohio Educational Monthly
How Annie Made It to the Stage
Successfully Breaking the Rules
Release Print

How to Sell Your Screenplay

This revised and updated edition of The Drama Sampler offers a rich anthology of substantial extracts from Shakespeare to the present. This text complements Starting with Scripts and The GCSE Drama Coursebook. The Script Sampler also provides excellent activities to challenge and motivate students.

Established in 1993, the Asia-Pacific

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Triennial of Contemporary Art is the only major series of exhibitions in the world to focus on the contemporary art of Asia and the Pacific. This publication accompanies the fifth exhibition in the series, being held from the 2/12/06 to 27/05/07 at the Queensland Art Gallery. In literary investigation all evidence is textual, dependent on preservation in material copies. Copies, however, are vulnerable to inadvertent and purposeful change. In this volume, Peter Shillingsburg explores the implications of this central concept of textual scholarship. Through thirteen essays, Shillingsburg argues that literary study depends on documents, the preservation of works, and textual replication, and he traces how this proposition affects understanding. He explains the consequences of textual knowledge (and ignorance) in teaching, reading, and

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research—and in the generous impulses behind the digitization of cultural documents. He also examines the ways in which facile assumptions about a text can lead one astray, discusses how differing international and cultural understandings of the importance of documents and their preservation shape both knowledge about and replication of works, and assesses the dissemination of information in the context of ethics and social justice. In bringing these wide-ranging pieces together, Shillingsburg reveals how and why meaning changes with each successive rendering of a work, the value in viewing each subsequent copy of a text as an original entity, and the relationship between textuality and knowledge. Featuring case studies throughout, this erudite collection distills decades of Shillingsburg's thought on literary

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history and criticism and appraises the place of textual studies and scholarly editing today.

Within Our Gates

The Griffith Project, Volume 10

Born to Be Hurt

Stoppard's Theatre

The Script Sampler

School