

Download File Bethany Laura Marks Pdf Free Copy

Bethany Mine American Next Wave Bethany Daphne Byrne (Hill House Comics) Daphne Byrne (Hill House Comics) What the Dead Know The Book of "Unnecessary" Quotation Marks American Next Wave American Hero One on One: The Best Monologues for Mature Actors Best Contemporary Monologues for Women 18-35 Best Contemporary Monologues for Men 18-35 HighTide Plays: 1 peddling Bottleneck Theatre Blogging Audition Speeches for Black, South Asian and Middle Eastern Actors: Monologues for Women Richer, Wiser, Happier The Existential Actor Captivated Who Has These Feet? Any Rogue Will Do The Other Side of Suffering Little Town on the Prairie Doctor Vanilla's Sunflowers The Mark of the King Daphne Byrne (2020-) #2 Midnight Blue The Dragon's Price (a Transference Novel) Pink Black Dolls The Rest of Her Life You Will Never Be Forgotten I Hold a Wolf by the Ears Beautiful Little Fools Each of Us a Desert It Starts With A Seed Debates in the Digital Humanities 2016

The voice from beyond the veil... In the gaslit splendor of late-19th-century New York, rage builds inside 14-year-old Daphne. The sudden death of her father has left her alone with her grief-stricken mother. Emotionally adrift and living outside her means, the widow becomes easy prey for a group of occultists promising to contact her dead husband. While fighting to disentangle her mother from these charlatans, Daphne experiences a genuine supernatural encounter--a strange, insidious presence in her own body. "Brother," a charming entity with unspeakable appetites, visits her in her dreams and whispers in her ear. Soon, Daphne is sharing his terrifying power. A demon? A ghost? Her own hallucination? Daphne can't be sure what Brother is or what he wants. And even if she knew, could she stop him? Would she want to? An unsettling, blood-soaked tale from writer Laura Marks (*The Good Fight*) and artist Kelley Jones (*Batman*, *The Sandman*), Daphne Byrne is part of DC's smash-hit Hill House Comics library, curated by Joe Hill (*NOS4A2*, *Locke & Key*). Collects the full six-issue miniseries as well as commentary and behind-the-scenes artwork. The New York Times bestselling author returns to the compelling terrain of *Every Secret Thing* and *To the Power of Three* with this indelible story of crime and vengeance in which the past becomes all-too-present. When he's called to the scene of an accident detective Kevin Infante is drawn into a shocking and puzzling crime that still haunts the Baltimore P.D. Twenty years ago, two little girls were kidnapped from a shopping mall, igniting fear and anger throughout the city. Now, a clearly disoriented woman involved in the accident claims to be one of the missing girls. But instead of closing the case, her appearance marks the beginning of a nightmare that will once again rock Baltimore and threaten everyone it touches. The woman claims one of Baltimore's beloved cops snatched her and her sister. Is it the truth-or the ravings of a damaged mind? There isn't a shred of evidence to support her story: The cop is dead and her parents can't verify the woman is even their daughter, for both girls were adopted and do not share their DNA. And who is the body in the unmarked grave the girl reveals? With the department's reputation, a dead man's honor, and his own badge on the line, Infante must go back to a past he barely knows to find answers—and maybe even justice—once

and for all. A mother can't protect her daughter from everything ... "She killed someone", Leigh thought. She might think this from now on, every time she saw her daughter. She would hide it, but it would be there in her mind. It would be in everyone's mind. When Leigh was growing up she had always known she would be a mother, and not just any mother, but a good one. She would be the kind of mother a daughter could come to for advice or understanding. She'd had it all planned out ... Then one summer's day, when driving home from school, eighteen year-old Kara Churchill tragically knocks down a classmate and kills her. The accident shatters the already fragile relationship that she and her mother Leigh share – testing it to the very limit. As the Churchills try and come to terms with the devastation of what has happened under the judgmental eye of the small-town Hazelton community, Kara begins to face up to the terrifying reality that she has killed someone. But will Leigh be able to protect her fiercely independent daughter, or will the damage prove to be too far-reaching? The Rest of Her Life is the story of a family plunged into a crisis that will irrevocably change their lives forever. It's about the true nature of mother-daughter relationships, and about how far you would go to protect everything you hold dear. ?A shadow meets the light ... When someone needs to disappear, the Chicago mob calls on Joe Rossi. A man who can move without a sound, and kill without a word, they don't call him the Shadow for nothing. This time, it's a New York crime family in need of his skills, but it takes one glimpse of her to make him agree to the job. Liliana Marcello is every inch a principessa della mafia. Her life has taught her to be wary of strangers, yet her ballet career contradicts everything by putting her on display. It's a man with a dark smile and a constantly changing demeanor that makes her feel safe again, but it's the unknown that holds her back. It takes one look ... One dance ... One word ... One smile to captivate a man. And one second to kill a woman because of it, too. Not all monsters hide in the shadows. How are you supposed to see them coming? "A fantasy adventure about one girl's choice to be sacrificed to a dragon instead of marrying a future king--but when she's lowered into the dragon's lair she can't even begin to imagine the consequences that lie ahead"-- As a first-time mother about to have a home birth, Mari is certain of one thing: she can't wait to hold her baby. The next morning, shes certain of something else: the baby in her arms is not her baby. A contemporary thriller with age-old roots, MINE explores an unseen world where doubt and certainty blur and madness vies with reality. This is a book for the thinking actor, and the finest actors I've known are just that. The best actors bring it all together body, heart, spirit, and mind. This book is for the actor who thinks about craft and influence, who thinks about the relationship of performance to living, who thinks about doing and what that doing means. Acting is a metaphor and it's a mirror, and, so, a theory of acting, if true, shows us to ourselves. Jeff Zinn knows this. He knows it as an actor, director, teacher, and thinker. His theory of everything is simple and revelatory. (from the foreword by Todd London) He's Pink, the personal enforcer for the boss of the New York mafia. She's Gigi Rey, a supermodel known across the globe. They live two entirely different lives but before the mob and the fame, they were Lev Arsov and Gigi Parker. Two people struggling to make it-who met by chance-before life got in the way. Five years have passed since the nights they shared together, but Fashion Week brings Gigi back to New York and straight into Lev's path once more, when her work obligations tangles with the mafia's business. In this world, that's never a good thing. They aren't the same people now. He's a single dad doing whatever he can for his daughter. Gigi can't walk down the street without the world watching. A lot has changed. The one thing that didn't? How they keep finding their way into each other's heads ... and beds. If only it was that simple. If only the tabloids didn't back them into a wall. If only they saw it coming. If only they could go back to the time before he was ... Pink. If only. *Pink is a 112k standalone Mafia Romance set in Bethany-Kris's Commission World. Pa's homestead thrives, Laura gets her first job in town, blackbirds eat the corn and oats crops, Mary goes to college, and Laura gets into trouble at school, but becomes a certified school teacher.

HighTide Theatre Festival was founded in 2006 and has since become one of the most prolific homes of new writing. It has been described by the Telegraph as "one of the little gems of the artistic calendar in Britain" and by the Daily Mail as "famous for championing emerging playwrights and contemporary theatre". 2016 marks ten years of HighTide, during which time numerous emerging playwrights and new plays have shot to prominence. This anniversary volume brings together four of the key plays that have come out of HighTide Theatre Festival's programme during this time: *Ditch* by Beth Steel is a clear-eyed look at how we might behave when the conveniences of our civilisation are taken away, and a frightening vision of a future that could all too easily be ours. *peddling* by Harry Melling is a poetic monologue about a young homeless man, which confronts whether it's a good thing to turn a blind eye and let people get on with their lives, or whether that's exactly how people fall through the cracks. *The Big Meal* by American writer Dan LeFranc is a deeply comic and touching drama that looks at love, marriage, raising children and the general onslaught of life. *Lampedusa* by Anders Lustgarten follows the day-to-day life of those whose job it is to enforce our harsh new rules on immigration: an Italian coastguard and a payday lender from Leeds. All now established in their own right, these four plays demonstrate HighTide's extraordinary role in identifying and nurturing writers tackling some of the biggest issues of today. The volume was published to coincide with HighTide's 10th annual festival in September 2016 and features an introduction by HighTide Artistic Director, Steven Atkinson. From the popular blog, a hilarious and horrifying survey of quotation mark abuse in all its forms. From the sarcastic to the suggestive, here are quotation marks as we love them best, doing horrible damage to the English language. Who wouldn't have second thoughts about ordering the "hamburger" on the diner's menu? Would it be best to skip the "blowout" sale at the department store? What hidden price must be paid for something marked "free"? Assembled by the creator of the wildly popular "Blog" of "Unnecessary" Quotation Marks, this book surveys the havoc wreaked by quotation marks on signs, menus, placards, and posters that leave reality upended by supposed "facts." This smarty-pants guide is "perfect" for desperate grammarians, habitual air quoters, and anyone who appreciates a good laugh. In this provocative, biting funny debut collection, people attempt to use technology to escape their uncontrollable feelings of grief or rage or despair, only to reveal their most flawed and human selves. An architect draws questionable inspiration from her daughter's birth defect. A content moderator for "the world's biggest search engine," who spends her days culling videos of beheadings and suicides, turns from stalking her rapist online to following him in real life. At a camp for recovering internet trolls, a sensitive misfit goes missing. A wounded mother raises the second incarnation of her child. In *You Will Never Be Forgotten*, Mary South explores how technology can both collapse our relationships from within and provide opportunities for genuine connection. Formally inventive, darkly absurdist, savagely critical of the increasingly fraught cultural climates we inhabit, these ten stories also find hope in fleeting interactions and moments of tenderness. They reveal our grotesque selfishness and our intense need for love and acceptance, and the psychic pain that either shuts us off or allows us to discover our deepest reaches of empathy. This incendiary debut marks the arrival of a perceptive, idiosyncratic, instantly recognizable voice in fiction—one that could only belong to Mary South. (Applause Acting Series). Lawrence Harbison has selected 100 terrific monologues for men from contemporary plays, all by characters between the ages of 18 and 35 perfect for auditions or class. There are comic monologues (laughs) and dramatic monologues (no laughs). Most have a compelling present-tense action for actors to perform. A few are story monologues and they're great stories. Actors will find pieces by star playwrights such as Don Nigro, Itamar Moses, Stephen Adly Guirgis, and Terence McNally; by exciting up-and-comers such as Nicole Pandolfo, Peter Sinn Nachtrieb, Crystal Skillman, Greg Kalleres, Reina Hardy, and J. Thalia Cunningham; and information on getting the complete text of each play. This is a

must-have resource in the arsenal of every aspiring actor hoping to knock 'em dead with his contemporary piece after bowling over teachers and casting directors alike with a classical excerpt. ONE OF TIME'S 10 BEST FICTION BOOKS OF 2020. Longlisted for the Joyce Carol Oates Prize. Named a Best Book of 2020 by NPR, Bustle, Good Housekeeping, the New York Public Library, Library Journal, Lit Hub, Electric Literature, and Tor.com "As enchanting as fairy tales, as mysterious as dreams, these exquisitely composed fictions are as urgent and original as any being written today." —Sigrid Nunez, author of *The Friend*, winner of the 2018 National Book Award for Fiction An urgent and unsettling collection of women on the verge from Laura van den Berg, author of *The Third Hotel* I Hold a Wolf by the Ears, Laura van den Berg's first story collection since her prizewinning book *The Isle of Youth*, draws readers into a world of wholly original, sideways ghost stories that linger in the mouth and the mind. Both timeless and urgent, these eleven stories confront misogyny, violence, and the impossible economics of America with van den Berg's trademark spiky humor and surreal eye. Moving from the peculiarities of Florida to liminal spaces of travel in Mexico City, Sicily, and Iceland, *I Hold a Wolf by the Ears* is uncannily attuned to our current moment, and to the fears we reveal to no one but ourselves. In "Lizards," a man mutes his wife's anxieties by giving her a LaCroix-like seltzer laced with sedatives. In the title story, a woman poses as her more successful sister during a botched Italian holiday, a choice that brings about strange and destructive consequences, while in "Karolina," a woman discovers her prickly ex-sister-in-law in the aftermath of an earthquake and is forced to face the truth about her violent brother. *I Hold a Wolf by the Ears* presents a collection of women on the verge, trying to grasp what's left of life: grieving, divorced, and hyperaware, searching, vulnerable, and unhinged, they exist in a world that deviates from our own only when you look too closely. With remarkable control and transcendent talent, van den Berg dissolves, in the words of the narrator of "Slumberland," "that border between magic and annihilation," and further establishes herself as a defining fiction writer of our time. Winner, 2014 PEN/Laura Pels International Foundation for Theater Emerging American Playwright Award At the height of the foreclosure crisis, single mother Crystal loses more than her house. She struggles to stay positive, though—with plenty of help from a roommate with conspiracy theories, a motivational speaker with a secret, and her colleagues at the local Saturn dealership. But optimism is no match for a bad economy, and before long Crystal's desperate quest to regain what she's lost turns into the fight of her life. This darkly comic thriller explores just how far we'll go to get back what's ours. In a lively guessing game format, find out why the feet of tree frogs, and those of eight other animals, are perfectly adapted to their habitats. Illustrated with brightly detailed paintings, this simple, informative text will have children looking at feet in a whole new way. A boy wakes up in a field somewhere in London. He's a door-to-door salesman: a pedlar boy. An encounter with an old acquaintance sends him into a frenzied questioning of everything: his life, his world, where he's coming from and where he's going to. peddling received its world premiere at Hightide Festival on 10 April 2014, performed by Harry Melling, before transferring to 59E59 Theatre, NY, for a four-week run. Pairing full-length scholarly essays with shorter pieces drawn from scholarly blogs and conference presentations, as well as commissioned interviews and position statements, *Debates in the Digital Humanities 2016* reveals a dynamic view of a field in negotiation with its identity, methods, and reach. Pieces in the book explore how DH can and must change in response to social justice movements and events like #Ferguson; how DH alters and is altered by community college classrooms; and how scholars applying DH approaches to feminist studies, queer studies, and black studies might reframe the commitments of DH analysts. Numerous contributors examine the movement of interdisciplinary DH work into areas such as history, art history, and archaeology, and a special forum on large-scale text mining brings together position statements on a fast-growing area of DH research. In the multivalent aspects of its

arguments, progressing across a range of platforms and environments, *Debates in the Digital Humanities 2016* offers a vision of DH as an expanded field—new possibilities, differently structured. Published simultaneously in print, e-book, and interactive webtext formats, each DH annual will be a book-length publication highlighting the particular debates that have shaped the discipline in a given year. By identifying key issues as they unfold, and by providing a hybrid model of open-access publication, these volumes and the *Debates in the Digital Humanities* series will articulate the present contours of the field and help forge its future. Contributors: Moya Bailey, Northeastern U; Fiona Barnett; Matthew Battles, Harvard U; Jeffrey M. Binder; Zach Blas, U of London; Cameron Blevins, Rutgers U; Sheila A. Brennan, George Mason U; Timothy Burke, Swarthmore College; Rachel Sagner Buurma, Swarthmore College; Micha Cárdenas, U of Washington–Bothell; Wendy Hui Kyong Chun, Brown U; Tanya E. Clement, U of Texas–Austin; Anne Cong-Huyen, Whittier College; Ryan Cordell, Northeastern U; Tressie McMillan Cottom, Virginia Commonwealth U; Amy E. Earhart, Texas A&M U; Domenico Fiormonte, U of Roma Tre; Paul Fyfe, North Carolina State U; Jacob Gaboury, Stony Brook U; Kim Gallon, Purdue U; Alex Gil, Columbia U; Brian Greenspan, Carleton U; Richard Grusin, U of Wisconsin, Milwaukee; Michael Hancher, U of Minnesota; Molly O’Hagan Hardy; David L. Hoover, New York U; Wendy F. Hsu; Patrick Jagoda, U of Chicago; Jessica Marie Johnson, Michigan State U; Steven E. Jones, Loyola U; Margaret Linley, Simon Fraser U; Alan Liu, U of California, Santa Barbara; Elizabeth Losh, U of California, San Diego; Alexis Lothian, U of Maryland; Michael Maizels, Wellesley College; Mark C. Marino, U of Southern California; Anne B. McGrail, Lane Community College; Bethany Nowviskie, U of Virginia; Julianne Nyhan, U College London; Amanda Phillips, U of California, Davis; Miriam Posner, U of California, Los Angeles; Rita Raley, U of California, Santa Barbara; Stephen Ramsay, U of Nebraska–Lincoln; Margaret Rhee, U of Oregon; Lisa Marie Rhody, Graduate Center, CUNY; Roopika Risam, Salem State U; Stephen Robertson, George Mason U; Mark Sample, Davidson College; Jentery Sayers, U of Victoria; Benjamin M. Schmidt, Northeastern U; Scott Selisker, U of Arizona; Jonathan Senchyne, U of Wisconsin, Madison; Andrew Stauffer, U of Virginia; Joanna Swafford, SUNY New Paltz; Toniesha L. Taylor, Prairie View A&M U; Dennis Tenen; Melissa Terras, U College London; Anna Tione; Ted Underwood, U of Illinois, Urbana–Champaign; Ethan Watrall, Michigan State U; Jacqueline Wernimont, Arizona State U; Laura Wexler, Yale U; Hong-An Wu, U of Illinois, Urbana–Champaign. *Collectors and non-collectors will experience the passion for collecting dolls in Ms. Garrett's second, FULL COLOR, black-doll reference book, which is a comprehensive celebration with up-to-date values of over 1000 vintage-to-modern black dolls. Doll genres celebrated, referenced, and valued include early dolls and memorabilia, cloth, fashion, manufactured, artist, one-of-a-kind, celebrity, and paper dolls. `A to Z Tips on Collecting,` Doll Creativity,` and loads of `Added Extras` will entertain, enlighten, excite, and encourage the most discriminating collector. Readers will experience five years of the author's continuous and extensive doll research combined with nearly 20 years of doll-collecting experience. *Black Dolls: A Comprehensive Guide to Celebrating, Collecting, and Experiencing the Passion*, is an informative, must-have reference for any doll collector's library. When grieving, support can come in many ways. For Daphne, it came as a demon. Turn-of-the-century New York is a growing metropolis for many, but not for Daphne Byrne. After her father's death, her mother is drawn to a spiritualistic group that claims to speak to the dead. Daphne sees through their act right away, but something from the other side sees her too. Or someone? Daphne finds herself in new company, Brother. He offers support and encourages Daphne to stand up for herself...and to use the powers he has too. At the height of the foreclosure crisis, single mother Crystal loses more than her house. She struggles to stay positive, though--with plenty of help from a roommate with conspiracy theories, a motivational speaker with a secret, and her colleagues at the local Saturn*

dealership. But optimism is no match for a bad economy, and before long Crystal's desperate quest to regain what she's lost turns into the fight of her life. This darkly comic thriller explores just how far we'll go to get back what's ours. For exactly one season, Lady Charlotte Wentworth played the biddable female the ton expected - and all it got her was society's mockery and derision. Now she's determined to be in charge of her own future. So when an unwanted suitor tries to manipulate her into an engagement, she has a plan. He can't claim to be her fiancé if she's engaged to someone else. Even if it means asking for help from the last man she would ever marry. Ethan, Viscount Amesbury, made a lot of mistakes, but the one he regrets the most is ruining Lady Charlotte's reputation. Going along with her charade is the least he can do to clean the slate and perhaps earn her forgiveness. Pretending to be in love with the woman he's never forgotten is easy. What isn't easy is convincing her to give him a second chance. A collection of four plays by new American writers curated from the Emerging Writers Group at the Public Theater, New York. These plays represent the finest works developed by the Public Theater, addressing contemporary social preoccupations: race, class, heritage, economic hardship, family values and identity. The plays included are: *Perish* by Stella Fawn Ragsdale: when Porter's father kidnaps her son, she must go back to the woods of East Tennessee to find him, where she is distracted by a mysterious firebird. Textured with poetry and grit, this play follows the plight of women in Appalachia and the disappearance of the working class. *The Hour of Feeling* by Mona Mansour: in 1967, fuelled by a love of English Romantic poetry, a young Palestinian academic, Adham, and his new wife, Abir, take a trip to London, where he will deliver a career defining lecture. While the situation in his home "country" deteriorates and his marriage threatens to dissolve, Adham confronts his fear of failure and the reality that he may be an outsider no matter where he goes. *Bethany* by Laura Marks: when the going gets tough, the tough get going, and the going has gotten very tough indeed for Crystal. Her job is in jeopardy, her house has been repossessed and her daughter taken by social services. It's time for Crystal to get going. But in her effort to get her daughter back and put her life on the right track, Crystal is forced to question just how far she's willing to go to survive. *Neighbors* by Branden Jacobs-Jenkins: Black face, not on my doorstep, not today. Richard Patterson is not happy. The family of black actors that has moved in next door is rowdy, tacky, shameless, and uncouth. And they are not just invading his neighborhood-they're infiltrating his family, his sanity, and his entirely post-racial lifestyle. This wildly theatrical, explosive play on race is an unconventional comedy which uses minstrelsy both to explore the history of black theater and to confront tensions in 'post-racial' America. (Applause Acting Series). While contemporary culture may be fixated on youthful sex appeal, the most complex and interesting characters in dramatic literature have been (and still are) those over 40 years old. Whether it's Willy Loman in *Death of a Salesman*, Gorgeous Teitelbaum in *Wendy Wasserstein's Sisters Rosenzweig*, or Troy the former big leaguer in *August Wilson's Fences*, these characters have a texture and a gravitas that can't be found in younger roles. This volume selects from classical sources like Euripides' *Medea* and Shakespeare's *King Lear*, as well as contemporary ones like Yasmina Reza's *God of Carnage*, Christopher Durang's *Vonya and Sonia* and *Masha and Spike*, and David Lindsay-Abaire's *Good People*, to provide a challenging and enriching experience for both the dedicated professional and the inquisitive amateur. From William Green, a financial journalist who has written for *The New Yorker*, *Time*, and *Fortune*, comes a fresh and unexpectedly profound book that draws on interviews with more than 40 of the world's super-investors to demonstrate that the keys for building wealth hold other life lessons as well. The spirit known as Brother has revealed himself to Daphne, and he wants only to help and protect her. But who, exactly, does Daphne need protection from? The cruelty of the other girls at school? Or the medium who seems to be taking her mother even further under her wing? At a toasted subs franchise in the local mall, three up-and-coming "sandwich artists"—a teenager, a single mom, and a

downsized refugee from corporate banking—are perfecting the mustard-to-cheese ratio according to the company manual. But when their shot at the American dream is interrupted by a series of strange events, they become unlikely allies in a post-recession world. *AMERICAN HERO* is a supersized dark comedy about life, liberty, and the pursuit of sandwiches. In gentle rhyme, *It Starts with a Seed* evocatively explores the growth of a tiny sycamore seed. Taking a journey through the seasons and years, we follow the seed as it transforms from a seedling to a sapling, then a young tree, until it becomes a large tree with its branches and roots filling the page. As the tree grows, it is joined by well-loved woodland creatures - squirrels and rabbits, butterflies and owls - who make it their home. Beautiful and evocative, *It Starts with a Seed* is a factual story that will touch children with its simple but enchanting message of life and growth. Beautifully presented, *It Starts with a Seed* has a gold embossed front cover, gatefolds, textured paper and specialised etching technique, hand made by the illustrator throughout. *It Starts with a Seed* was the winner of the inaugural Margaret Mallett Award for Children's Non-Fiction. "In this book, I address a perennial question: how does one find his or her way to the other side of suffering after a catastrophic disaster or other personal tragedy? The answer I suggest comes from coastal residents who survived the 2005 Atlantic Hurricanes Katrina and Rita. Those who have lost homes and communities can provide an authentic and relatable example for other people faced with a life changing tragedy. In the first section, historic perspectives on disasters and their human impacts are considered. Two coastal parishes (counties) in south Louisiana are highlighted as a natural context for intergenerational knowledge of hurricanes and severe weather events. The Katrina experience is documented through entries in a survivor's personal journal. In the second section, six research-based principles of healing are presented: faith and humor, respect and gratitude, and acceptance and silver linings. Colorful case illustrations and direct quotes from Katrina survivors bring these principles to life. In the third section, post-disaster grief, the new normal after a disaster, and four obstacles that can delay or derail the process of healing are explored. Recovering daily routines and holiday observances provide direction as life goes on after a disaster. The voices of coastal residents who survived the Katrina tragedy offer a message of hope and healing after disaster for all who will listen. Their lives demonstrate quite convincingly that people can overcome catastrophic loss and regain a sense of joy in daily living in the years after a disaster or other life altering tragedy"-- Am I a virgin? I think I am. I mean it went in her but it was floppy and it wasn't very nice so I think I am a virgin. I'm going to say I am. Will look better on me uni applications. Liverpool, 1989. Greg is thirteen. He has just started secondary school. He earns pocket money sweeping up hair in a barbers. Girls are aliens. Liverpool FC are everything. Edinburgh, 2012. Greg has an extraordinary story to tell you. *Bottleneck* is a vibrant coming-of-age story about becoming a man through adventures both big and small. It is about a notorious city; Liverpool. How the outside worlds views it. And how it views the outside world. *Bottleneck* was first presented by HighTide Festival Theatre at the Edinburgh Festival, August 1 2012, directed by Steven Atkinson. From award-winning author Mark Oshiro comes a powerful coming-of-age fantasy novel about finding home and falling in love amidst the dangers of a desert where stories come to life Xochitl is destined to wander the desert alone, speaking her troubled village's stories into its arid winds. Her only companions are the blessed stars above and enigmatic lines of poetry magically strewn across dusty dunes. Her one desire: to share her heart with a kindred spirit. One night, Xo's wish is granted—in the form of Emilia, the cold and beautiful daughter of the town's murderous conqueror. But when the two set out on a magical journey across the desert, they find their hearts could be a match... if only they can survive the nightmare-like terrors that arise when the sun goes down. Fresh off of *Anger Is a Gift's* smashing success, Oshiro branches out into a fantastical direction with their new YA novel, *Each of Us a Desert*. At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM)

applied. In this epic history-cum-anthology, Megan Vaughan tells the story of the theatre blogosphere from the dawn of the carefully crafted longform post to today's digital newsletters and social media threads. Contextualising the key debates of fifteen years of theatre history, and featuring the writings of over 40 theatre bloggers, Theatre Blogging brings past and present practitioners into conversation with one another. Starting with *Encore Theatre Magazine* and Chris Goode in London, George Hunka and Laura Axelrod in New York, Jill Dolan at Princeton University, and Alison Croggon in Melbourne, the work of these influential early adopters is considered alongside those who followed them. Vaughan explores issues that have affected both arts journalism and the theatre industry, profiling the activist bloggers arguing for broader representation and better working conditions, highlighting the innovative dramaturgical practices that have been developed and piloted by bloggers, and offering powerful insights into the precarious systems of labour and economics in which these writers exist. She concludes by considering current threats to the theatre blogosphere, and how the form continues to evolve in response to them.

Audition Speeches for Black, South Asian and Middle Eastern Actors: Monologues for Women aims to provide new and exciting audition and showcase material for actresses of black, African American, South Asian and Middle Eastern heritage. Featuring the work of international contemporary playwrights who have written powerful and diverse roles for a range of actors, the collection is edited by Simeilia Hodge-Dallaway. Categorized by age-range, the monologues are collected in groups of characters playable by actresses in their teens, twenties, thirties and forties+, and include work from over 25 top-class dramatists including Sudha Bhuchar, Jackie Sibblies Drury, Marcus Gardley, Mona Mansour and Naomi Wallace. *Audition Speeches for Black, South Asian and Middle Eastern Actors: Monologues for Women* is the go-to resource for contemporary monologues and speeches for auditions. Ideal for aspiring and professional actresses, it allows performers to enhance their particular strengths and prepare for roles featuring characters of specific ethnic backgrounds.

Amsterdam 1654: a dangerous secret threatens to destroy a young widow's new life. A collection of four plays by new American writers curated from the Emerging Writers Group at the Public Theater, New York. These plays represent the finest works developed by the Public Theater, addressing contemporary social preoccupations: race, class, heritage, economic hardship, family values and identity. The plays included are: *Perish* by Stella Fawn Ragsdale: when Porter's father kidnaps her son, she must go back to the woods of East Tennessee to find him, where she is distracted by a mysterious firebird. *Textured* with poetry and grit, this play follows the plight of women in Appalachia and the disappearance of the working class. *The Hour of Feeling* by Mona Mansour: in 1967, fuelled by a love of English Romantic poetry, a young Palestinian academic, Adham, and his new wife, Abir, take a trip to London, where he will deliver a career defining lecture. While the situation in his home "country" deteriorates and his marriage threatens to dissolve, Adham confronts his fear of failure and the reality that he may be an outsider no matter where he goes. *Bethany* by Laura Marks: when the going gets tough, the tough get going, and the going has gotten very tough indeed for Crystal. Her job is in jeopardy, her house has been repossessed and her daughter taken by social services. It's time for Crystal to get going. But in her effort to get her daughter back and put her life on the right track, Crystal is forced to question just how far she's willing to go to survive. *Neighbors* by Branden Jacobs-Jenkins: Black face, not on my doorstep, not today. Richard Patterson is not happy. The family of black actors that has moved in next door is rowdy, tacky, shameless, and uncouth. And they are not just invading his neighborhood- they're infiltrating his family, his sanity, and his entirely post-racial lifestyle. This wildly theatrical, explosive play on race is an unconventional comedy which uses minstrelsy both to explore the history of black theater and to confront tensions in 'post-racial' America. Deborah is 33 years old; her husband has left her and her son is dead. With nothing left to live for, she tries to take her own life, but fails. In a desperate search for

help, she visits the mysterious Doctor Vanilla, a therapist who specialises in suicide cases. What Deborah hasn't realised is that the day she tried to kill herself, she became separated from her soul, which is now helplessly wandering the earth trying to find its way back to her. Then she meets Luke, another soulless patient of Doctor Vanilla. As their relationship develops, and with the doctor's methods becoming increasingly sinister, Luke and Deborah start to suspect that he has a terrible motive for seeing them. Soon reality begins to collide with their dream worlds, and they realise that time is running out. Will they manage to rescue their lost souls, or does a terrible fate await them? An extraordinarily imaginative story by a highly original new novelist, set on the borderland between fantasy and reality. (Applause Acting Series). Lawrence Harbison has selected 100 terrific monologues for women from contemporary plays, all by characters between the ages of 18 and 35 perfect for auditions or class. There are comic monologues (laughs) and dramatic monologues (no laughs). Most have a compelling present-tense action for actors to perform. A few are story monologues and they're great stories. Actors will find pieces by star playwrights such as Don Nigro, Itamar Moses, Adam Bock, and Jane Martin; by exciting up-and-comers such as Nicole Pandolfo, Peter Sinn Nachtrieb, Crystal Skillman, Greg Kalleres, and Frances Ya-Chu Cowhig; and information on getting the complete text of each play. This is a must-have resource in the arsenal of every aspiring actor hoping to knock 'em dead with her contemporary piece after bowling over teachers and casting directors alike with a classical excerpt.

Sweeping Historical Fiction Set at the Edge of the Continent After being imprisoned and branded for the death of her client, twenty-five-year-old midwife Julianne Chevalier trades her life sentence for exile to the fledgling 1720s French colony of Louisiana, where she hopes to be reunited with her brother, serving there as a soldier. To make the journey, though, women must be married, and Julianne is forced to wed a fellow convict. When they arrive in New Orleans, there is no news of Benjamin, Julianne's brother, and searching for answers proves dangerous. What is behind the mystery, and does military officer Marc-Paul Girard know more than he is letting on? With her dreams of a new life shattered, Julianne must find her way in this dangerous, rugged land, despite never being able to escape the king's mark on her shoulder that brands her a criminal beyond redemption. "Jillian Cantor beautifully re-crafts an American classic in *Beautiful Little Fools*, placing the women of *The Great Gatsby* center stage: more than merely beautiful, not so little as the men in their lives assume, and certainly far from foolish. Both fresh and familiar, this page-turner is one to savor!" —Kate Quinn, New York Times bestselling author of *The Rose Code* "Jillian Cantor's shifting kaleidoscope of female perspectives makes F. Scott Fitzgerald's classic tale of Jazz Age longing and lust feel utterly modern. A breathtaking accomplishment."—Fiona Davis, New York Times bestselling author of *The Lions of Fifth Avenue USA* Today bestselling author Jillian Cantor reimagines and expands on the literary classic *The Great Gatsby* in this atmospheric historical novel with echoes of *Big Little Lies*, told in three women's alternating voices. On a sultry August day in 1922, Jay Gatsby is shot dead in his West Egg swimming pool. To the police, it appears to be an open-and-shut case of murder/suicide when the body of George Wilson, a local mechanic, is found in the woods nearby. Then a diamond hairpin is discovered in the bushes by the pool, and three women fall under suspicion. Each holds a key that can unlock the truth to the mysterious life and death of this enigmatic millionaire. Daisy Buchanan once thought she might marry Gatsby—before her family was torn apart by an unspeakable tragedy that sent her into the arms of the philandering Tom Buchanan. Jordan Baker, Daisy's best friend, guards a secret that derailed her promising golf career and threatens to ruin her friendship with Daisy as well. Catherine McCoy, a suffragette, fights for women's freedom and independence, and especially for her sister, Myrtle Wilson, who's trapped in a terrible marriage. Their stories unfold in the years leading up to that fateful summer of 1922, when all three of their lives are on the brink of unraveling. Each woman is pulled deeper into Jay Gatsby's romantic obsession, with

devastating consequences for all of them. Jillian Cantor revisits the glittering Jazz Age world of F. Scott Fitzgerald's *The Great Gatsby*, retelling this timeless American classic from the women's perspective. *Beautiful Little Fools* is a quintessential tale of money and power, marriage and friendship, love and desire, and ultimately the murder of a man tormented by the past and driven by a destructive longing that can never be fulfilled.

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