

The Soldiers Woman A Dramatic Saga Of Love Betrayal And Revenge

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The Ivanhorod Einsatzgruppen photograph is an image of the Holocaust, showing a soldier aiming a rifle at a woman who is trying to shield a child with her body. It depicts the murder of Jews by an Einsatzgruppen death squad near Ivanhorod, Ukraine, in 1942. The photograph was mailed, intercepted by the Polish resistance in Warsaw, and kept by Jerzy Tomaszewski. In the 1960s, it was alleged that the image was a Communist forgery, but that claim was debunked. Since then, the photograph has been fr

Ivanhorod Einsatzgruppen photograph - Wikipedia

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Man, 38, is charged with triple murder of mother, 58, her son, 32, and missing woman, 31, after five-day manhunt Anthony Russell, 38, of Riley Square, Coventry has been charged with triple murder ...

"A must-read about an American patriot whose courage and determination will have a lasting impact on the future of our Armed Forces and the nation."--Senator John McCain On July 29, 2009, Air National Guard major Mary Jennings "MJ" Hegar was shot down while on a Medevac mission on her third tour in Afghanistan. Despite being wounded, she fought the enemy and saved the lives of her crew and their patients. But soon she would face a new battle: to give women who serve on the front lines the credit they deserve... After being commissioned into the U.S. Air Force, MJ Hegar was selected for pilot training by the Air National Guard, finished at the top of her class, then served three tours in Afghanistan, flying combat search-and-rescue missions, culminating in a harrowing rescue attempt that would earn MJ the Purple Heart as well as the Distinguished Flying Cross with Valor Device. But it was on American soil that Hegar would embark on her greatest challenge--to eliminate the military's Ground Combat Exclusion Policy, which kept female armed service members from officially serving in combat roles despite their long-standing record of doing so with honor. In *Shoot Like a Girl*, MJ takes the reader on a dramatic journey through her military career: an inspiring, humorous, and thrilling true story of a brave, high-spirited, and unforgettable woman who has spent much of her life ready to sacrifice everything for her country, her fellow man, and her sense of justice. SOON TO BE A MAJOR MOTION PICTURE INCLUDES PHOTOS

Grieving women in early modern English drama, this study argues, recall not only those of Classical tragedy, but also, and more significantly, the lamenting women of medieval English drama, especially the Virgin Mary. Looking at the plays of Shakespeare, Kyd, and Webster, this book presents a new perspective on early modern drama grounded upon three original interrelated points. First, it explores how the motif of the mourning woman on the early modern stage embodies the cultural trauma of the Reformation in England. Second, the author here brings to light the extent to which the figures of early modern drama recall those of the recent medieval past. Finally, Goodland addresses how these representations embody actual mourning practices that were viewed as increasingly disturbing after the Reformation. *Female Mourning and Tragedy in Medieval and Renaissance English Drama* synthesizes and is relevant to several areas of recent scholarly interest, including the performance of gender, the history of emotion, studies of death and mourning, and the cultural trauma of the Reformation.

Readings in Renaissance Women's Drama is the most complete sourcebook for the study of this growing area of inquiry. It brings together, for the first time, a collection of the key critical commentaries and historical essays - both classic and contemporary - on Renaissance women's drama. Specifically designed to provide a comprehensive overview for students, teachers and scholars, this collection combines: * this century's key critical essays on drama by early modern women by early critics such as Virginia Woolf and T.S. Eliot * specially-commissioned new essays by some of today's important feminist critics * a preface and introduction explaining this selection and contexts of the materials * a bibliography of secondary sources Playwrights covered include Joanna Lumley, Elizabeth Cury, Mary Sidney, Mary Wroth and the Cavendish sisters.

Bringing together leading British, North American, and Italian critics, this collection makes a crucial intervention in the reclamation of women's theatrical activities during the Romantic period. As they examine key figures like Elizabeth Inchbald, Joanna Baillie, Elizabeth Vestris, and Jane Scott, the contributors take up topics such as women's history plays, ethics and sexuality, the politics of drama and performance, and the role of women as managers and producers.

Ilya Kaminsky ' s astonishing parable in poems asks us, What is silence? *Deaf Republic* opens in an occupied country in a time of political unrest. When soldiers breaking up a protest kill a deaf boy, Petya, the gunshot becomes the last thing the citizens hear—they all have gone deaf, and their dissent becomes coordinated by sign language. The story follows the private lives of townspeople encircled by public violence: a newly married couple, Alfonso and Sonya, expecting a child; the brash Momma Galya, instigating the insurgency from her puppet theater; and Galya ' s girls, heroically teaching signing by day and by night luring soldiers one by one to their deaths behind the curtain. At once a love story, an elegy, and an urgent plea, Ilya Kaminsky ' s long-awaited *Deaf Republic* confronts our time ' s vicious atrocities and our collective silence in the face of them.

A Companion to the War Film contains 27 original essays that examine all aspects of the genre, from the traditional war film, to the new global nature of conflicts, to the diverse formats war stories assume in today ' s digital culture. It includes new work from experienced and emerging scholars that expands the scope of the genre by applying fresh theoretical approaches and archival resources to the study of war films. The essays discuss " the combat film " but then also move beyond those limited confines to cover home-front films, international and foreign- language films, and the uses of alternative media—including Internet videos, military recruitment ads, government-produced films, and TV programs—across a range of conflicts, nations, and time periods. The essays address complex questions of

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gender, race, forced internment, international terrorism, and war protest in films such as American Sniper, Good Kill, Grace is Gone, Gran Torino, The Messenger, Snow Falling on Cedars, So Proudly We Hail, Tae Guk Gi: The Brotherhood of War, Tender Comrade, and Zero Dark Thirty. Taken together, these essays provide a nuanced vision of war film that brings the genre firmly into the 21st century and points the way for exciting future scholarship.

The Decades of Modern American Drama series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes. Each volume equips readers with a detailed understanding of the context from which work emerged: an introduction considers life in the decade with a focus on domestic life and conditions, social changes, culture, media, technology, industry and political events; while a chapter on the theatre of the decade offers a wide-ranging and thorough survey of theatres, companies, dramatists, new movements and developments in response to the economic and political conditions of the day. The work of the four most prominent playwrights from the decade receives in-depth analysis and re-evaluation by a team of experts, together with commentary on their subsequent work and legacy. A final section brings together original documents such as interviews with the playwrights and with directors, drafts of play scenes, and other previously unpublished material. The major playwrights and their works to receive in-depth coverage in this volume include: * Eugene O'Neill: The Iceman Cometh (1946), A Moon for the Misbegotten (1947), Long Day's Journey Into Night (written 1941, produced 1956), and A Touch of the Poet (written 1942, produced 1958); * Tennessee Williams: The Glass Menagerie (1944), A Streetcar Named Desire (1947), Summer and Smoke (1948); * Arthur Miller: All My Sons (1947), Death of a Salesman (1949), and The Crucible (1953); * Thornton Wilder: Our Town (1938), The Skin of Our Teeth (1942), Shadow of a Doubt (1943), and The Alcestiad (written 1940s).

Chronicles the daring mission of the elite U.S. Army Sixth Ranger Battalion to slip behind enemy lines in the Phillipines and rescue the 513 American and British POWs who had spent over three years in a hellish, Japanese-run camp near Cabanatuan. 100,000 first printing.

The second volume of a comprehensive reference work detailing every play written by a British author during the English Renaissance. This volume covers the years when the London commercial theatres came into existence and the dominant mode of English drama changed fundamentally from the morality play to the heroic tragedies of Christopher Marlowe and his contemporaries.

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