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Alter, Alexandra (December 29, 2018). "New Life for Old Classics, as Their Copyrights Run Out". The New York Times. At 75, 'Gone with the Wind' still... 180 KB (11,226 words) - 22:50, 28 February 2024 "catalyst" for her career. Eve Benda recognised her special talent and predicted her stardom. Andrews was anxious about moving to New York; at the time, she was... 93 KB (9,814 words) - 00:49, 5 March 2024

for Warner Bros., Hal B. Wallis. Irving Hoffman, a New York press agent and columnist for The Hollywood Reporter, had befriended Scott and tried to introduce... 84 KB (11,452 words) - 13:52, 20 February 2024

Hansen Publishing Group LLC. ISBN 978-1-60182-655-8. Review in The New York Times "HOLLYWOOD DOSSIER: Long Hunt for Actor to Play Valentino Finally... 165 KB (15,085 words) - 14:26, 14 March 2024

(in French). "'Moonlight' Named Best Picture by New York Film Critics Online Association". The Hollywood Reporter. December 11, 2016. Retrieved December... 59 KB (5,160 words) - 03:46, 1 March 2024

mixed reviews and under-performed at the theaters. He appeared in Analyze That (2002), a sequel to 1999's Analyze This. Filming began in New York City... 181 KB (16,845 words) - 23:17, 13 March 2024

Brathwaite, Les Fabian (25 April 2014). "Hays'd: Decoding the Classics — 'All About Eve'". IndieWire. Archived from the original on 6 May 2021. Retrieved... 342 KB (11,797 words) - 15:45, 15 March 2024

film." During the making of All About Eve (1950), Joseph L. Mankiewicz told her of the perception in Hollywood that she was difficult, and she explained... 110 KB (12,533 words) - 19:19, 16 March 2024

Michael Medved (1984). The Hollywood Hall of Shame: The Most Expensive Flops in Movie History. New York, NY: Perigee Books. pp. 189–197. ISBN 0-399-51060-5... 433 KB (42,988 words) - 13:30, 16 March 2024

Raging Bulls: How the Sex-Drugs-and-Rock-'n'-Roll Generation Saved Hollywood. New York City: Simon & Schuster. ISBN 0-684-80996-6. pp. 401–403. Epstein... 67 KB (7,457 words) - 15:44, 9 March 2024

and the Philosopher's Stone, on 26 June 1997, the books have found immense popularity, positive

reviews, and commercial success worldwide. They have attracted... 167 KB (16,576 words) - 10:22, 6 March 2024

shelved, but Selznick persuaded Hitchcock to come to Hollywood. In July 1938, Hitchcock flew to New York, and found that he was already a celebrity; he was... 174 KB (18,839 words) - 13:03, 13 March 2024

Hollywood Highlights", New York Times, February 8, 1942. Cotten, Joseph: Vanity Will Get You Somewhere: An Autobiography by Joseph Cotten (Avon Books... 37 KB (4,019 words) - 20:41, 6 March 2024 (December 8, 2015). "Broadway's 2015–16 Season: Revived Classics and Bold New Works". The Hollywood Reporter. Archived from the original on April 11, 2022... 246 KB (20,535 words) - 20:33, 7 March 2024

Babylon, the Star-Studded New Movie About Early Hollywood". Slate. Sharma, Devesh (11 February 2022). "Badhaai Do Movie Review". Filmfare. Mishra, Pratikshya... 253 KB (9,508 words) - 22:18, 6 March 2024

Expedition. Oxford World's Classics. Oxford University Press. p. 410. ISBN 978-0-19-929752-8. Retrieved 14 May 2021 – via Google Books. Scott, pp. 412–413.... 321 KB (35,319 words) - 16:07, 11 March 2024

Remixes U2 Classics With Personal History: Concert Review". Variety. Retrieved 14 March 2023. Aswad, Jem (12 December 2022). "U2's Bono Announces New Round... 138 KB (13,382 words) - 12:09, 5 March 2024

music added to his studies. He read only selected books: English fairy stories, English and French classics; no crime stories.[citation needed] Having studied... 43 KB (3,675 words) - 07:01, 6 March 2024

an American filmmaker. He emerged as one of the major figures of the New Hollywood era. Scorsese has received many accolades, including an Academy Award... 204 KB (18,398 words) - 09:31, 15 March 2024

Tom (2012). The Godfather Effect: Changing Hollywood, America, and Me. New York, New York: Thomas Dunne Books. ISBN 978-1-250-00513-7. Archived from the... 156 KB (14,444 words) - 17:59, 13 March 2024

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Alcohol on a Working Set
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Tragedy over the Airwaves
Sharing Actors with Genie
Dr Bombay the Witch Doctor
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Intro

40-36

35-31

30-26

25-21

20-16

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 The Other
 The Rider on the White Horse
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Toru Takemitsu

Though often misunderstood in the West, the works of Toru Takemitsu (1930-1996) deserve attention beyond their native land. Although he wrote most of his music for Western instruments in international contemporary concert style, to be played by performers trained in the European musical tradition, lists and scores of his music have been difficult to obtain. Designed for use by musicians, scholars, and program directors who need compact, understandable information on Takemitsu, but who are unfamiliar with Japanese language and music, this bio-bibliography--including sections on his works, performances, films scores, recordings, and writings--will be invaluable to musicians, scholars, journalists, and music directors alike. The annotations of the entries are especially useful in determining answers to such questions as what instruments are needed to perform a piece, what should be said about a film or composition in a program note, what analysis or interpretation of a work is appropriate or has been done before, and what Takemitsu himself has said or written about each work. Siddon's fully cross-referenced volume offers information on approximately 150 compositions, 100 film scores, 250 audio recordings, and 500 bibliographical items, while the biography places the composer's life in the milieu of post-Pacific War Japan and contemporary music in Japan, Europe, and the United States.

Toru Takemitsu

This second edition of Historical Dictionary of Modern and Contemporary Classical Music contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 500

cross-referenced entries on the most important composers, musicians, methods, styles, and media in modernist and postmodern classical music.

Historical Dictionary of Modern and Contemporary Classical Music

Though often misunderstood in the West, the works of Toru Takemitsu (1930-1996) deserve attention beyond their native land. Although he wrote most of his music for Western instruments in international contemporary concert style, to be played by performers trained in the European musical tradition, lists and scores of his music have been difficult to obtain. Designed for use by musicians, scholars, and program directors who need compact, understandable information on Takemitsu, but who are unfamiliar with Japanese language and music, this bio-bibliography—including sections on his works, performances, film scores, recordings, and writings—will be invaluable to musicians, scholars, journalists, and music directors alike. The annotations of the entries are especially useful in determining answers to such questions as what instruments are needed to perform a piece, what should be said about a film or composition in a program note, what analysis or interpretation of a work is appropriate or has been done before, and what Takemitsu himself has said or written about each work. Siddon's fully cross-referenced volume offers information on approximately 150 compositions, 100 film scores, 250 audio recordings, and 500 bibliographical items, while the biography places the composer's life in the milieu of post-Pacific War Japan and contemporary music in Japan, Europe, and the United States.

Toru Takemitsu

Radicals and Realists is the first book in any language to discuss Japan's avant-garde artists, their work, and the historical environment in which they produced it during the two most creative decades of the twentieth century, the 1950s and 1960s. Many of the artists were radicals, rebelling against existing canons and established authority. Yet at the same time they were realists in choosing concrete materials, sounds, and themes from everyday life for their art and in gradually adopting tactics of protest or resistance through accommodation rather than confrontation. Whatever the means of expression, the production of art was never devoid of historical context or political implication. Focusing on the nonverbal genres of painting, sculpture, dance choreography, and music composition, this work shows that generational and political differences, not artistic doctrines, largely account for the divergent stances artists took vis-a-vis modernism, the international arts community, Japan's ties to the United States, and the alliance of corporate and bureaucratic interests that solidified in Japan during the 1960s. After surveying censorship and arts policy during the American occupation of Japan (1945–1952), the narrative divides into two chronological sections dealing with the 1950s and 1960s, bisected by the rise of an artistic underground in Shinjuku and the security treaty crisis of May 1960. The first section treats Japanese artists who studied abroad as well as the vast and varied experiments in each of the nonverbal avant-garde arts that took place within Japan during the 1950s, after long years of artistic insularity and near-stasis throughout war and occupation. Chief among the intellectuals who stimulated experimentation were the art critic Takiguchi Shuzo, the painter Okamoto Taro, and the businessman-painter Yoshihara Jiro. The second section addresses the multifront assault on formalism (confusingly known as "anti-art") led by visual artists nationwide. Likewise, composers of both Western-style and contemporary Japanese-style music increasingly chose everyday themes from folk music and the premodern musical repertoire for their new presentations. Avant-garde print makers, sculptors, and choreographers similarly moved beyond the modern—and modernism—in their work. A later chapter examines the artistic apex of the postwar period: Osaka's 1970 world exposition, where more avant-garde music, painting, sculpture, and dance were on display than at any other point in Japan's history, before or since. *Radicals and Realists* is based on extensive archival research; numerous concerts, performances, and exhibits; and exclusive interviews with more than fifty leading choreographers, composers, painters, sculptors, and critics active during those two innovative decades. Its accessible prose and lucid analysis recommend it to a wide readership, including those interested in modern Japanese art and culture as well as the history of the postwar years.

Radicals and Realists in the Japanese Nonverbal Arts

When we think of composers, we usually envision an isolated artist separate from the orchestra—someone alone in a study, surrounded by staff paper—and in Europe and America this image generally has been accurate. For most of Japan's musical history, however, no such role existed—composition and performance were deeply intertwined. Only when Japan began to embrace Western culture in the late nineteenth century did the role of the composer emerge. In *Composing Japanese*

Musical Modernity, Bonnie Wade uses an investigation of this new musical role to offer new insights not just into Japanese music but Japanese modernity at large and global cosmopolitan culture. Wade examines the short history of the composer in Japanese society, looking at the creative and economic opportunities that have sprung up around them—or that they forged—during Japan's astonishingly fast modernization. She shows that modernist Japanese composers have not bought into the high modernist concept of the autonomous artist, instead remaining connected to the people. Articulating Japanese modernism in this way, Wade tells a larger story of international musical life, of the spaces in which tradition and modernity are able to meet and, ultimately, where modernity itself has been made.

Composing Japanese Musical Modernity

Music, by its indeterminate levels of meaning, poses a necessary challenge to a theology bound up in words. Its distinctive nature as temporal and embodied allows a unique point of access to theological understanding. Yet music does not exist in a cultural vacuum, conveying universal truths, but is a part of the complex nature of human lives. This understanding of music as theology stems from a conviction that music is a theological means of knowing: knowing something indeterminate, yet meaningful. This is an exploration of the means by which music might say something otherwise unsayable, and in doing so, allow for an encounter with the mystery of God.

God in Sound and Silence

This comprehensive reference is a study of Lowell Mason, the pioneer music educator and composer/arranger who became known primarily for his wide influence on American musical culture. As in other volumes of the bio-bibliography series, this book features a biographical essay that is both informative and interpretive, summarizing and reflecting upon Mason's life, and providing an overview of his multifaceted career. It offers a detailed catalog of writings by and about Mason, including books and music, sheet music, prose writings, and periodical publications. The annotated entries cover a wide range of valuable information on 19th-century American music, American studies, church music, music education, teacher training programs, music publishing, and instrument manufacturing.

Lowell Mason

During his lifetime, Henry F. Gilbert was regarded as one of the foremost composers of the day and a trailblazer in America's rich musical heritage. Often called the Mark Twain of American Music, Gilbert was one of American music's nonconformists. He was a maverick who became a true prophet of American music as a composer, writer, editor, and lecturer. This volume contains a short biography of Gilbert, a listing of his compositions, including the different versions of the works and the holding libraries. A discography is included, which puts emphasis on the inclusion of excerpts from contemporary performances. This book captures much of the new material on Gilbert that has surfaced since the Henry F. Gilbert Papers were presented to Yale. The volume is divided into six sections. The first is the biography, which includes a sketch of Gilbert's life, and his importance in establishing an American school of composition. The Works and Performances section provides the name of the work, publisher, and date and revisions of the work. Scoring for the compositions is also given along with cross-references to Gilbert's program notes and reviews. An annotated Bibliography of writings by Gilbert summarizes his philosophy of American music, and illuminates his own compositional style. A discography, general bibliography, and a bibliography of works and performances are also concluded. This bio-bibliography will appeal to musicians and American enthusiasts alike.

Henry F. Gilbert

Benjamin Britten was arguably the greatest English composer of his time. His music crossed boundaries of genre and form to include opera, ballet, orchestral and chamber music, and film and incidental music. The result of twenty years of research, *Benjamin Britten* provides up-to-date and comprehensive details about Britten's life and music, including works, performances, and recordings—an effort never before undertaken. Certain to be of use to any scholar of British music or 20th century composition, this reference work is an invaluable addition to the literature on this important artist. Following a brief biography of the subject, author Stewart Craggs provides a complete list of works and performances, arranged by genre; a discography, and an annotated bibliography. Rounding out the volume are two lists of compositions, one arranged alphabetically and the other chronologically, and a general index.

Benjamin Britten

Emma Lou Diemer--a composer who successfully combines a classicist's interest in form with a fresh, contemporary, harmonic vocabulary--has produced a diverse, sophisticated, and largely unheralded opus, including 350 works composed for orchestra, symphonic band, chamber ensemble, keyboard, chorus, voices, and solo and electronic instruments. This complete guide to her extensive work examines her influences and her unique musical style, reveals her philosophy of composing, and offers the reader access to detailed information about her work. Though her organ psalm settings and hymn preludes are considered standard repertoire, as are a number of her choral compositions, Diemer has not received her due attention or acclaim--an oversight fully corrected by this valuable addition to music scholarship. Beginning with a brief biography that outlines Diemer's life and art, this thoroughly cross-referenced book goes on to enumerate the composer's many works and performances in a section divided by style and instrument. A complete discography and bibliography round out the volume, along with alphabetical, chronological, and genre-specific indexes.

Emma Lou Diemer

Kenneth Leighton, best known for his organ and sacred choral music, was a composer of great depth and talent who wrote a significant body of works. Many of those works were written for large orchestras and a significant number of pieces of chamber music were composed for a variety of instrument groupings, as well as for instrumental solos. Anyone interested in 20th-century music as well as British and Scottish Cathedral music will find a wealth of works listed with a description of each. Kenneth Leighton, best known for his organ and sacred choral music, was a composer of great depth and talent who wrote a significant body of works. Many of those works were written for large orchestras and a significant number of pieces of chamber music were composed for a variety of instrument groupings, as well as for instrumental solos. Anyone interested in 20th-century music as well as British and Scottish Cathedral music will find a wealth of works listed with a description of each. This volume begins with a brief biography of Leighton and is followed by an alphabetical listing of works and performances. Also included is a discography and a bibliography of articles, reviews, books, and dissertations. The last section is a chronological list of compositions. Smith helps us to realize that Kenneth Leighton was an extraordinary composer of 20th-century music with a varied body of works and also a virtuoso pianist of some note.

Kenneth Leighton

As a result of both his political reputation--destroyed by false charges of Nazism after World War II--and his rejection of avant-garde techniques, the recordings and compositions of Ernst von Dohnányi went largely ignored for most of the 20th century. In recent years, however, musicians have begun to revise their interpretations of 20th century music to include compositional and performance styles that, like Dohnányi's, adhered more closely to 19th century aesthetics. Although performers and audiences worldwide have started to rediscover his musical legacy, scholarship has not kept pace with their growing interest. This bio-bibliography corrects that. As the first scholarly examination in English of Dohnányi's life and work, it serves as the perfect introduction to an unfairly neglected 20th century artist. A brief but insightful biography is followed by a list of works that reflects the most current research of Dohnányi's creative output. It includes nearly 200 entries, each of which collects such information as the date of composition, the instrumentation of the work, the publisher of its first edition, the location of the manuscript, and the date and location of its premiere. The discography lists 400 sound recordings of the composer's work, and the annotated bibliography includes 500 entries, emphasizing performance reviews that offer substantial information about Dohnányi's works and style.

Ernst von Dohnányi

Film Music in the Sound Era: A Research and Information Guide offers a comprehensive bibliography of scholarship on music in sound film (1927–2017). Thematically organized sections cover historical studies, studies of musicians and filmmakers, genre studies, theory and aesthetics, and other key aspects of film music studies. Broad coverage of works from around the globe, paired with robust indexes and thorough cross-referencing, make this research guide an invaluable tool for all scholars and students investigating the intersection of music and film. This guide is published in two volumes: Volume 1: Histories, Theories, and Genres covers overviews, historical surveys, theory and criticism, studies of film genres, and case studies of individual films. Volume 2: People, Cultures, and Contexts covers

individual people, social and cultural studies, studies of musical genre, pedagogy, and the Industry. A complete index is included in each volume.

Film Music in the Sound Era

This book is the first complete study in English of the work of the best-known Japanese composer of the twentieth century. It is also the first book in this language to offer an in-depth analysis of his music. T[^]D-oru Takemitsu's works are increasingly popular with Western audiences and Peter Burt attempts for the first time to shed light on the hitherto rather secretive world of his working methods, as well as place him in context as heir to the rich tradition of Japanese composition in the twentieth century.

The Music of Toru Takemitsu

Since it was first published in 1993, the Sourcebook for Research in Music has become an invaluable resource in musical scholarship. The balance between depth of content and brevity of format makes it ideal for use as a textbook for students, a reference work for faculty and professional musicians, and as an aid for librarians. The introductory chapter includes a comprehensive list of bibliographical terms with definitions; bibliographic terms in German, French, and Italian; and the plan of the Library of Congress and the Dewey Decimal music classification systems. Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items, this updated and expanded edition accounts for the rapid growth in new editions of standard works, in fields such as ethnomusicology, performance practice, women in music, popular music, education, business, and music technology. These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come.

Notes

This book provides an extensive resource on the life and works of Warren Benson. His music is created out of such depth of experience that one can only understand and fully appreciate it through a more astute understanding of the man.

Sourcebook for Research in Music, Third Edition

This dissertation comprises a study of the composer Toru Takemitsu, vis-a-vis his creative sources, for example, those extra-musical influences that inspire his compositions. The work is organized into the following categories: (1) his early years, (2) influences from composers, (3) nature, (4) his theory of dream, number and water, (5) words and music, (6) East and West, and (7) relationships with other artists including performers. The final chapter is devoted to the piano compositions by Takemitsu, including a comparative and idiomatic analysis that incorporates discussion of the specific creative influences on each work. Aspects of Takemitsu's individuality and the manifestations of his beliefs - both musical and philosophical - are discussed to discover his complex aesthetic heritage. As his own words reveal: When I decided to be a compser, I did not even know how to notate on scores. In this regard, no one has taught me. These can be learned through reading theory books. But more importantly, things that have established me as a composer are, though those [theory books] do have a little to do with it, things like a book I read, a friend I got to know, or a picture ...

A Bio-bibliography of Composer Warren Benson

This volume is the first to appear in a four-volume series devoted to the work of women composers across Western art music. Each chapter opens with a brief biographical sketch of the composer before presenting an in-depth exploration of a single representative composition, linking analytical observations with questions of meaning and content. Chapters are grouped thematically into three sections, each of which places the analytical methods used in the essays into the context of late twentieth-century ideas and trends.

Bulletin of Bibliography

The interdisciplinary essays gathered in this volume explore how music audiences and markets are imagined in a globalized scenario, how music reflects and reflects upon new understandings of citizenship beyond the nation-state, and how music works as a site of resistance against globalization. Focusing on the Americas, they cast a new light on the role of music production, distribution, and consumption beyond the traditional paradigms of musical discourse.

Ten Bulls, for String Quartet and Shamisen

The Encyclopedia of Music in the 20th Century is an alphabetically arranged encyclopedia of all aspects of music in various parts of the world during the 20th century. It covers the major musical styles--concert music, jazz, pop, rock, etc., and such key genres as opera, orchestral music, be-bop, blues, country, etc. Articles on individuals provide biographical information on their life and works, and explore the contribution each has made in the field. Illustrated and fully cross-referenced, the Encyclopedia of Music in the 20th Century also provides Suggested Listening and Further Reading information. A good first point of reference for students, librarians, and music scholars--as well as for the general reader.

The British National Bibliography

Da Cage ai Pink Floyd, da Schaeffer e i suoi eredi ai Soft Machine, da Edgar Varèse a Iannis Xenakis, dai compositori acusmatici ai DJ contemporanei, la ricerca elettroacustica ed elettronica ha vissuto e continua a vivere una felicissima stagione in ogni parte del globo; una stagione che è il momento di ricostruire in modo più ampio e, laddove possibile, interpretare, non solo all'interno dei confini della storia della musica.

Creative Sources for the Music of TMru Takemitsu

Contains approximately 20,000 mostly English language sources for academic libraries of all sizes.

Analytical Essays on Music by Women Composers

This is an updated edition of Conrad Totman's authoritative history of Japan from c.8000 BC to the present day. The first edition was widely praised for combining sophistication and accessibility. Covers a wide range of subjects, including geology, climate, agriculture, government and politics, culture, literature, media, foreign relations, imperialism, and industrialism. Updated to include an epilogue on Japan today and tomorrow. Now includes more on women in history and more on international relations. Bibliographical listings have been updated and enlarged. Part of The Blackwell History of the World Series The goal of this ambitious series is to provide an accessible source of knowledge about the entire human past, for every curious person in every part of the world. It will comprise some two dozen volumes, of which some provide synoptic views of the history of particular regions while others consider the world as a whole during a particular period of time. The volumes are narrative in form, giving balanced attention to social and cultural history (in the broadest sense) as well as to institutional development and political change. Each provides a systematic account of a very large subject, but they are also both imaginative and interpretative. The Series is intended to be accessible to the widest possible readership, and the accessibility of its volumes is matched by the style of presentation and production.

Bibliographic Index

Benny Goodman, Dizzy Gillespie, Jim Morrison, Kurt Cobain...these are the people who helped shape the history of music. Their stories and others are told in Musicians and Composers of the 20th Century. This five volume set offers biographical and critical essays on over 600 musicians in just about every genre imaginable, from Accordion Players to Musical Theater Composers to World Music, and everything in between.

Postnational Musical Identities

The holdings of the Music Division of the New York Public Library cover virtually all musical subjects; its scores represent a broad spectrum of musical style and history.

Playbill

The intention is to provide the stigma of Leo Brouwer's creation and confirm his status as a guitarist and composer in the artistic sphere; namely, that of an artist with an intense enquiring mind, while at the same time showcasing his music and the connotations that are occasionally dominant in his work. At the same time, the main intention is to shed light on the process of organizing the sound and motivic material in his music, something that can be achieved by analysing two of his most representative pieces - each pertaining to a different compositional period.

Encyclopedia of Music in the 20th Century

Biographaical dictionary emphasizes classical and art music; also gives ample attention to the classics as well as Jazz, Blues, rock and pop, and hymns and showtunes across the ages.

Electrosound

Bowker's Best Reference Books: Author index. Title index

Ice by Anna Kavan

In this haunting and surreal novel, the narrator and a man known as the warden search for an elusive girl in a frozen, seemingly post-nuclear, ...

Ice (Kavan novel)

Ice is a novel by British writer Anna Kavan, published in 1967. Ice was Kavan's last work to be published before her death, the first to land her mainstream ...

No 553 Ice by Anna Kavan - 746 Books

In this haunting and surreal novel, the narrator and a man known as the warden search for an elusive girl in a frozen, seemingly post-nuclear, apocalyptic ...

Winter reads: Ice by Anna Kavan | Science fiction books | The Guardian

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Where Is Anna Delvey Now? - Is Anna Sorokin in Jail Today?

30 Nov 2017 — Anna Kavan's novel "Ice," a fantasia about predatory male sexual behavior that takes place during an apocalyptic climate catastrophe, ...

Anna's Frozen Heart | Fandom - Disney Wiki

3 Nov 2022 — Anna Kavan's Ice is a book like the moon is the moon. There's only one. It's cold and white, and it stares back, both defiant and impassive ...

The Man in the Ice: The Discovery of a 5000-year-old Body ... - Goodreads

24 Jun 2024 — In this haunting and surreal novel, the narrator and a man known as the warden search for an elusive girl in a frozen, ...

Death on the Ice: The Story That Had to be Told

1 Feb 2018 — In this world, society is ending, fragmenting as mysterious walls of ice encroach on human habitations and prise apart political and personal ...

The Black Ice - Wikipedia

In a frozen, apocalyptic landscape, destruction abounds: great walls of ice overrun the world and secretive governments vie for control. Against this surreal, ...

Ice (Peter Owen Modern Classic): Kavan, Anna

No 553 Ice by Anna Kavan

A Haunting Story of Sexual Assault and Climate ...

Ice

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Review: "Ice" by Anna Kavan | Weird ...

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Introduction

Publication

Adaptation

The Book

The Modern Reader

Conclusion

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We Were Now Alone and on that Idea a Sudden Fit of Trembling Seized Me I Was So Afraid without a Precise Notion of Why and What I Had To Fear that I Sat on the Sette by the Fireside Motionless and Petrified without Life or Spirit Not Knowing How To Look or How To Stir but Long I Was Not Suffered To Remain in this State of Stupifaction the Monster Squatted Down by Me on the Sette and without Further Ceremony or Preamble Flings His Arms about My Neck and Drawing Me Pretty Forcibly towards Him Obligated Me To Receive in Spite of My Struggles To Disengage from Him His Pestilential Kisses Which Quite Overcame Me Finding Me Then Next to Senseless

And Laid all Open There to His Eyes and Hands Still I Endured All without Flinching till Emboldened by My Sufferance and Silence for I Had Not the Power To Speak or Cry Out He Attempted To Lay Me Down on the Settee and I Felt His Hand on the Lower Part of My Naked Thighs Which Were Crossed in Which He Endeavored To Unlock Oh Then I Was Roused out of My Passive Endurance and Springing from Him with an Activity He Was Not Prepared for Threw Myself at His Feet and Begged Him in the Most Moving Tone Not To Be Rude

He Was Unbuttoned both Waistcoat and Breeches Yet I Only Felt the Weight of His Body upon Me whilst I Lay Struggling with Indignation and Dying with Terror but He Stopped all of a Sudden and Got Off Panting Blowing Cursing and Rehearsing upon Me Old and Ugly for So I Had Very Naturally Called Him in the Heat of My Defense the Brute Had It Seems as I Afterwards Understood Brought On by His Eagerness and Struggle the Ultimate Period of His Hot Fit of Lust Which His Power Was Too Short-Lived To Carry Him through the Full Execution of of Which My Thighs and Linen Received the Effusion

Which I Listened to with More Pleasure than Ever Fond Woman Did to Protestations of Love from Her Darling Minion for Incapable as I Was of Receiving any Addition to My Perfect Hatred and Aversion to Him I Looked on this Railing as My Security against His Renewing His Most Odious Caresses Yet Plain as Mrs Brown's Views Were Now Come Out I Had Not the Heart or Spirit To Open My Eyes to Them Still I Could Not Part with My Dependence on that Beldum So Much Did I Think Myself Hers Soul and Body or Rather I Sought To Deceive Myself with a Continuation of My Good Opinion of Her and Chose To Wait the Worst at Her Hands Sooner than Being Turned Out To Starve in the Streets Without a Penny of Money or a Friend To Apply to these Fears Were My Folly whilst this Confusion of Ideas Was Passing in My Head and I Sat Pensive by the Fire with My Eyes Brimming with Tears My Neck Still Bare and My Cap Fallen Off in the Struggle so that My Hair Was in the Disorder You May Guess the Villain's Lust Began I Suppose To Be Again in Flow at the Sight of All that Bloom of Youth Which Presented Itself to His View a Bloom Yet Unenjoyed and in Course Not Yet Indifferent to Him You May Guess the Villain's Lust Began I Suppose To Be Again in Flow at the Sight of All that Bloom of Youth Which Presented Itself to His View a Bloom Yet Unenjoyed and in Course Not Yet Indifferent to Him after some Pause He Asked Me with a Tone of Voice Mightily Softened whether I Would Make It Up with Him before the Old Lady Returned and all Should Be Well He Would Restore Me to His Affections at the Same Time Offering To Kiss Me and Feel My Breasts but Now My Extreme Aversion My Fears My Indignation all Acting upon Me Gave Me a Spirit Not Natural to Me so that Breaking Loose from Him I Ran to the Bell and Rang It before He Was Aware with Such Violence and Defect Has Brought Up the Maid To Know What Was the Matter or whether the Gentleman

But Now My Extreme Aversion My Fears My Indignation all Acting upon Me Gave Me a Spirit Not Natural to Me so that Breaking Loose from Him I Ran to the Bell and Rang It before He Was Aware with Such Violence and Defect Has Brought Up the Maid To Know What Was the Matter or whether the Gentleman Wanted Anything and before He Could Proceed to Greater Extremities She Bounced into the Room and Seeing Me Stretched on the Floor My Hair all Disheveled My Nose Gushing Out Blood Which Did Not a Little tragedized the Scene and My Odious Persecutors Still Intent of Pushing His Brutal Point Unmoved by All My Cries in Distress She Was Herself Confounded and Did Not Know What To Do As Much However as Martha Might Be Prepared and Hardened Two Transactions of this Sort all Womanhood Must Have Been out of Her Heart Could She Have Seen this Unmoved besides that on the Face of Things She Imagined that Matters Had Gone Greater Lengths than They Really Had and that the Courtesy of the House Had Been Actually Consummated on Me and Flung Me into the Condition

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My Health Returned to Me though I Still Retained an Air of Grief Dejection and Languor Which Taking Off the Ruddiness of My Country Complexion Rendered It Rather More Delicate and Affecting the Landlady Had All this While Officiously Provided and Taken Care That I Wanted for Nothing and As Soon as She Saw Me Retrieved into a Condition of Answering Her Purpose One Day after We Had Dined Together She Congratulated Me on My Recovery the Merit of Which She Took Entirely to Herself and All this by Way of Introduction to a Most Terrible

But She Believed There Was a Friend To Be Found in the World Who Would Make Up Matters to both Our Satisfactions and that She Would Bring Him To Drink Tea with Us that Very Afternoon When She Hoped We Would Come to a Right Understanding in Our Affairs to All this Not a Word of Answer I Sat Mute Confounded Terrified Mrs Jones However Judging Rightly that It Was Time To Strike while the Impressions Were So Strong upon Me Left Me to Myself and to All the Terrors of Imagination Wounded to Death by the Idea of Going to a Prison and from a Principle of Self-Preservation Still I Continued in a State of Stupidity or Melancholy Despair as My Spirits Could Not Yet Recover from the Violent Shocks They Had Received and the Commode Landlady Had Actually Left the Room and Me Alone with this Strange Gentleman before I Observed It and Then I Observed It without Alarm for I Was Now Lifeless and Indifferent to Everything the Gentleman However no Novice in Affairs of this Sort Drew near Me and under the Pretence of Comforting Me First with His Handkerchief Dried My Tears as They Ran Down My Cheeks Presently He Ventured To Kiss Me on My Part neither Resistance nor Compliance I Sat Stockstill

And Bore Me without Life or Motioned to the Bed on Which Laying Me Gently Down and Having Me at What Advantage He Pleased I Did Not So Much As Know What He Was about till Recovering from a Trance of Lifeless Insensibility I Found Him Buried in Me whilst I Lay Passive and Innocent of the Least Sensation of Pleasure a Death Cold Corpse Could Scarce Have Less Life or Sense in It As Soon as He Had Thus Pacified a Passion Which Had Two Little Respected the I Was in He Got Off and after Recomposing

I Lay Passive and Innocent of the Least Sensation of Pleasure a Death Cold Corpse Could Scarce Have Less Life or Sense in It As Soon as He Had Thus Pacified a Passion Which Had Two Little Respected the I Was in He Got Off and after Recomposing the Disorder of My Clothes Employed Himself with the Utmost Tenderness To Calm the Transports of Remorse and Madness at Myself with Which I Was Seized Too Late I Confess for Having Suffered on that Bed The Embraces of an Utter Stranger I Tore My Hair Wrung My Hands and Beat My Breasts like a Madwoman but When My New Master for in that Light I Then Viewed Him Applied Himself To Appease Me as My Whole Rage Was Levelled at Myself

No Part of Which I Thought Myself Permitted To Aim at Him I Begged of Him with More Submission than Anger To Leave Me Alone that I Might At Least Enjoy My Affliction in Quiet this He Positively Refused for Fear as He Pretended I Should Do Myself a Mischief Violent Passions Seldom Last Long and those of Women Lease of any a Dead Still Calm Succeeded this Storm Which Ended in a Profuse Shower of Tears Had any One but a Few Instants Before Told Me that I Should Have Ever Known any Man but Charles I Would Have Spit in His Face or Had I Been Offered Infinitely a Greater Sum of Money than that I Saw Paid for Me I Had Spurned the Proposal in Cold Blood

And He Was Now over the Bar I Thought I Had No Longer a Right To Refuse the Caresses of One That Had Got that Advantage over Me No Matter How Obtained Conforming Myself Then to this Maxim I Considered Myself as So Much in His Power That I Injured His Kisses and Embraces without

Affecting Struggles or Anger Now that They as Gave Me any Pleasure or Prevailed over the Aversion of My Soul To Give Myself Up to any Sensation of that Sort What I Suffered I Suffered out of a Kind of Gratitude and as a Matter of Course after What Had Passed He Was However So Regardful Is Not To Attempt the Renewal of those Extremities

Any Other Man Would Have Been Just the Same to Me as Mr Age That Stood in the Same Circumstances and Had Done for Me and with Me What He Had Done There Are Not on Earth At Least Eternal Grievances Mine Were if Not at an End At Least Suspended My Heart Which Had Been So Long Overloaded with Anguish and Vexation Began To Dilate and Open to the Least Gleam of Diversion or Amusement I Worked a Little and My Tears Relieved Me I Sighed

My Heart Which Had Been So Long Overloaded with Anguish and Vexation Began To Dilate and Open to the Least Gleam of Diversion or Amusement I Worked a Little and My Tears Relieved Me I Sighed and My Sighs Seemed To Lighten Me Up a Load That Oppressed Me My Countenance Grew if Not Cheerful At Least More Composed and Free Mr H Who Had Watched Perhaps Brought on this Change Knew Too Well Not To Seize It He Thrust the Table Imperceptibly from between Us and Bringing His Chair To Face Me He Soon Began after Preparing Me by All the Endearments of Assurances and Protestations To Lay Hold of My Hands To Kiss Me and Once More To Make Free with My Bosom

I Gently Complained and Begged Him To Let Me Alone Told Him I Was Not Well However as He Saw There Was More Form and Ceremony in My Resistance than Good Earnest He Made His Conditions for Desisting from Pursuing His Point that I Should Be Put Instantly to Bed whilst He Gave Certain Orders to the Landlady and that He Would Return in an Hour When He Hoped To Find Me More Reconciled to His Passion for Me than I Seemed at Present I neither Assented nor Denied but My Air and Manner of Receiving this Proposal

And that He Would Return in an Hour When He Hoped To Find Me More Reconciled to His Passion for Me than I Seemed at Present I neither Assented nor Denied but My Air and Manner of Receiving this Proposal Gave Him To See that I Did Not Think Myself Enough My Own Mistress To Refuse It Accordingly He Went Out and Left Me When a Minute or Two after Before I Could Recover Myself into any Composure for Thinking the Maid Came In with Her Mistress Service and a Small Silver Porringer of What She Called a Bridal Posit and Desired Me To Eat It as I Went to Bed Which Consequently I Did and Felt Immediately a Heat a Fire Run like a Hue and Cry through every Part of My Body I Burnt My Glowed and Wanted Even Little of Wishing for any Man the Maid As Soon as I Was Laying Down Took the Candle Away and Wishing Me a Good Night

I Could Recover Myself into any Composure for Thinking the Maid Came In with Her Mistress Service and a Small Silver Porringer of What She Called a Bridal Posit and Desired Me To Eat It as I Went to Bed Which Consequently I Did and Felt Immediately a Heat a Fire Run like a Hue and Cry through every Part of My Body I Burnt My Glowed and Wanted Even Little of Wishing for any Man the Maid As Soon as I Was Laying Down Took the Candle Away and Wishing Me a Good Night Went out of the Room and Shut the Door after Her She Had Hardly Time To Get Downstairs before Mr H Opened My Room Door Softly and Came in Now Undressed in His Nightgown and Cap with Two Lighted Wax Candles and Bolting the Door Gave Me though I Expected Him some Sort of Alarm He Came a Tiptoe to the Bedside and Said with a Gentle Whisper Pray My Dear Do Not Be Startled I Will Be Very Tender

He Came a Tiptoe to the Bedside and Said with a Gentle Whisper Pray My Dear Do Not Be Startled I Will Be Very Tender and Kind to You He Then Hurried Off His Clothes and Leaped into Bed Having Given Me Openings Enough whilst He Was Stripping To Observe His Brawny Structure Strong Made Limbs and Rough Shaggy Breasts the Bell Shook Again When It Received this New Load He Lay on the Outside Where He Kept the Candles Burning no Doubt for the Satisfaction of every Sense for As Soon as He Had Kissed Me He Rolled Down the Bedclothes

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