

Paper Girls Volume 4

Nineteenth-century British periodicals for girls and women offer a wealth of material to understand how girls and women fit into their social and cultural worlds, of which music making was an important part. The Girl's Own Paper, first published in 1880, stands out because of its rich musical content. Keeping practical usefulness as a research tool and as a guide to further reading in mind, Judith Barger has catalogued the musical content found in the weekly and later monthly issues during the magazine's first thirty years, in music scores, instalments of serialized fiction about musicians, music-related nonfiction, poetry with a musical title or theme, illustrations depicting music making and replies to musical correspondents. The book's introductory chapter reveals how content in The Girl's Own Paper changed over time to reflect a shift in women's music making from a female accomplishment to an increasingly professional role within the discipline, using 'the piano girl' as a case study. A comparison with musical content found in The Boy's Own Paper over the same time span offers additional insight into musical content chosen for the girls' magazine. A user's guide precedes the chronological annotated catalogue; the indexes that follow reveal the magazine's diversity of approach to the subject of music.

Simplified Chinese edition of Go Away, Big Green Monster!

Now firmly established as the benchmark anthology series of international speculative fiction, volume 4 of The Apex Book of World SF sees debut editor Mahvesh Murad bring fresh new eyes to her selection of stories. From Spanish steampunk and Italian horror to Nigerian science fiction and subverted Japanese folktales, from love in the time of drones to teenagers at the end of the world, the stories in this volume showcase the best of contemporary speculative fiction, wherever it's written. Cover art and design by Sarah Anne Langton. "Important to the future of not only international authors, but the entire SF community." —Strange Horizons

Featuring: Vajra Chandrasekera (Sri Lanka) — "Pockets Full of Stones" Yukimi Ogawa (Japan) — "In Her Head, In Her Eyes" Zen Cho (Malaysia) — "The Four Generations of Chang E" Shimon Adaf (Israel) — "Like a Coin Entrusted in Faith" (Translated by the author) Celeste Rita Baker (Virgin Islands) — "Single Entry" Nene Ormes (Sweden) — "The Good Matter" (Translated Lisa J Isaksson and Nene Ormes) JY Yang (Singapore) — "Tiger Baby" Isabel Yap (Philippines) — "A Cup of Salt Tears" Usman T Malik (Pakistan) — "The Vaporization Enthalpy of a Peculiar Pakistani Family" Kuzhali Manickavel (India) — "Six Things We Found During the Autopsy" Elana Gomel (Israel) — "The Farm" Haralambi Markov (Bulgaria) — "The Language of Knives" Sabrina Huang (Taiwan) — "Setting Up Home" (Translated by Jeremy Tiang) Sathya Stone (Sri Lanka) — "Jinki and the Paradox" Johann Thorsson (Iceland) — "First, Bite a Finger" Dilman Dila (Uganda) — "How My Father Became a God" Swabir Silayi (Kenya) — "Colour Me Grey" Deepak Unnikrishnan (The Emirates) — "Sarama" Chinelo Onwualu (Nigeria) — "The Gift of Touch" Saad Z. Hossain (Bangladesh) — "Djinns Live by the Sea" Bernardo Fernández (Mexico) — "The Last Hours of the Final Days" (Translated by the author) Natalia Theodoridou (Greece) — "The Eleven Holy Numbers of the Mechanical Soul" Samuel Marolla (Italy) — "Black Tea" (Translated by Andrew Tanzi) Julie Novakova (Czech Republic) — "The Symphony of Ice and Dust" Thomas Olde Heuvelt (Netherlands) — "The

