

## Silent Us

When the Japanese attacked Pearl Harbor on 7 December 1941, the U.S. Navy had a total of 111 submarines. However, this fleet was not nearly as impressive as the number suggests. It was mostly a collection of aging boats from the late teens and early twenties, with only a few of the newer, more modern Gato-class boats. Fortunately, with the war in Europe already two years old and friction with Japan ever-increasing, help from what would become known as the Silent Service in the Pacific was on the way: there were 73 of the new fleet submarines under construction. The Silent Service in World War II tells the story of America's intrepid underwater warriors in the words of the men who lived the war in the Pacific against Japan. The enemy had already begun to deploy advanced boats, but the U.S. was soon able to match them. By 1943 the new Gato-class boats were making a difference, carrying the war not just to the Japanese Imperial Navy, but to the vital merchant fleet that carried the vast array of materiel needed to keep the land of the Rising Sun afloat. As the war progressed, American success in the Solomons, starting with Guadalcanal, began to constrict the Japanese sea lanes, and operating singly or in wolfpacks they were able to press their attacks on convoys operating beyond the range of our airpower, making daring forays even into the home waters of Japan itself in the quest for ever more elusive targets. Also taking on Japanese warships, as well as rescuing downed airmen (such as the grateful first President Bush), U.S. submarines made an enormous contribution to our war against Japan. This book takes you through the war as you learn what it was like to serve on submarines in combat, the exhilaration of a successful attack, and the terror of being depth-charged. And aside from enemy action, the sea itself could prove to be an extremely hostile environment as many of these stories attest. From early war patrols in obsolescent, unreliable S-boats to new, modern fleet submarines roving the Pacific, the forty-six stories in this anthology give you a full understanding of what it was like to be a U.S. Navy submariner in combat.

A SUNDAY TIMES AND NEW YORK TIMES BESTSELLER, THIS BOOK WILL CHANGE HOW YOU SEE INTROVERTS - AND YOURSELF - FOREVER. Our lives are driven by a fact that most of us can't name and don't understand. It defines who our friends and lovers are, which careers we choose, and whether we blush when we're embarrassed. That fact is whether we're an introvert or an extrovert. The most fundamental dimension of personality, at least a third of us are introverts, and yet shyness, sensitivity and seriousness are often seen as a negative. Some of the world's most talented people are introverts - without them we wouldn't have the Apple computer, the theory of relativity and Van Gogh's sunflowers. In *Quiet*, Susan Cain shows how society misunderstands and undervalues introverts while giving them the tools to better understand themselves and take full advantage of their strengths. Passionately argued, superbly researched, and filled with real stories, whether an introvert or extrovert, this book will change how you see human beings for good. \*\*\*\*\* 'I can't get *Quiet* out of my head. It is an important book - so persuasive and timely and heartfelt it should inevitably effect change in schools and offices' Jon Ronson, *The Guardian* 'Susan Cain's *Quiet* has sparked a quiet revolution . . . Perhaps rather than sitting back and asking people to speak up, managers and company leaders might lean forward and listen' Megan Walsh, *The Times* 'Maybe the extrovert ideal is no longer as powerful as it was; perhaps it is time we all stopped to listen to the still, small voice of calm' Daisy Goodwin, *The Sunday Times*

*Tell This Silence* by Patti Duncan explores multiple meanings of speech and silence in Asian American women's writings in order to explore relationships among race, gender, sexuality, and national identity. Duncan argues that contemporary definitions of U.S. feminism must be expanded to recognize the ways in which Asian American women have resisted and continue to challenge the various forms of oppression in their lives. There has not yet been adequate discussion of the multiple meanings of silence and speech, especially in relation to activism and social-justice movements in the U.S. In particular, the very notion of silence continues to invoke assumptions of passivity, submissiveness, and avoidance, while speech is equated with action and empowerment. However, as the writers discussed in *Tell This Silence* suggest, silence too has multiple meanings especially in contexts like the U.S., where speech has never been a guaranteed right for all citizens. Duncan argues that writers such as Maxine Hong Kingston, Mitsuye Yamada, Joy Kogawa, Theresa Hak Kyung Cha, Nora Okja Keller, and Anchee Min deploy silence as a means of resistance. Juxtaposing their "unofficial narratives" against other histories—official U.S. histories that have excluded them and American feminist narratives that have stereotyped them or distorted their participation—they argue for recognition of their cultural participation and offer analyses of the intersections among gender, race, nation, and sexuality. *Tell This Silence* offers innovative ways to consider Asian American gender politics, feminism, and issues of immigration and language. This exciting new study will be of interest to literary theorists and scholars in women's, American, and Asian American studies.

Shantell Martin talks to us about what it takes to stay in control in a world that can often feel deafening. Theo Gould uses the power of photography to create an ethnography of silence through the eyes of his subjects. The "Glossary of Loneliness" puts words to facets of despair that we've all felt before, but lacked the vocabulary to articulate. *To Remain Silent*, with its carefully curated blend of writing and visual art brings us into the collision between silence and sound.

"The Silence Between Us is eminently un-put-down-able." (NPR) Schneider Family Book Award, Best Teen Honor Book 2020 "This is a great YA contemporary (clean) romance that follows Maya as she navigates a new school and plans for her future. The addition of representation by a Deaf character was really beautifully done. Highly recommend for people looking for a sweet, engaging, and educational romantic read." (YA and Kids Book Central) #OwnVoices YA novel features Deaf / Hard of Hearing Community "It's time we see more Deaf characters in books. It's time we see more books celebrating sign language and Deaf culture," said author Alison Gervais. Deaf teen Maya moves across the country and must attend a hearing school for the first time. As if that wasn't hard enough, she also has to adjust to the hearing culture, which she finds frustrating—and also surprising when some classmates, including Beau Watson, take time to learn ASL. As Maya looks past graduation and focuses on her future dreams, nothing, not even an unexpected romance, will not derail her pursuits. But when people in her life—Deaf and hearing alike—ask her to question parts of her Deaf identity, Maya stands proudly, never giving in to the idea that her Deafness is a disadvantage. *The Silence Between Us*: Features a Deaf protagonist and an #OwnVoices perspective on Deaf and Hard of Hearing culture Is a clean YA romance by Wattpad sensation Alison Gervais Is perfect for fans of Nicola Yoon and CeCe Bell Looks at the factors and forces that are shaping American government, the interaction of government agencies and constituencies, and the repercussions of special interest groups

For several years prior to beginning this text, I had experienced an inward "wince" over the pride I saw within myself as a trained musician and worship leader. Each time I received praise from others for the work I was doing, my spirit chafed. Just about the time I began to be able to verbalize my discomfort I was assigned to teach a class on Moses' Tabernacle at a Bible College where I was on staff. In my preparation to begin to teach this class I began to perceive God's idea of worship. To my surprise I found out that worship from God's perspective has nothing to do with musical excellence. God's ultimate intention for worship has little to do with audible music at all, rather it is to create the music of His presence within us. God wants you and I to reverberate with His inaudible music.

Typically, studies of early cinema's relation to literature have focused on the interactions between film and modernism. When film first emerged, however, it was naturalism, not modernism, competing for the American public's attention. In this media ecosystem, the cinema appeared alongside the works of authors including Charlotte Perkins Gilman, Jack London, and Frank Norris. Drawing on contemporaneous theories of time and modernity as well as recent scholarship on film, narrative, and naturalism, this book moves beyond traditional adaptation studies approaches to argue that both naturalism and the early cinema intervened in the era's varying experiments with temporality and time management. Specifically, it shows that American naturalist novels are constructed around a sustained formal and thematic interrogation of the relationship between human freedom and temporal inexorability and that the early cinema developed its norms in the context of naturalist

experiments with time. The book identifies the silent cinema and naturalist novel's shared privileging of narrative progress over character development as a symbolic solution to social and aesthetic concerns ranging from systems of representation, to historiography, labor reform, miscegenation, and birth control. This volume thus establishes the dynamic exchange between silent film and naturalism, arguing that in the products of this exchange, personality figures as excess bogging down otherwise efficient narratives of progress. Considering naturalist authors and a diverse range of early film genres, this is the first book-length study of the reciprocal media exchanges that took place when the cinema was new. It will be a valuable resource to those with interests in Adaptation Studies, American Literature, Film History, Literary Naturalism, Modernism, and Narrative Theory.

**Silent Victory**The U.S. Submarine War Against Japan

Ann Cleeves has thrilled readers everywhere with her critically acclaimed mystery series set in the Shetland Islands, which began with the award-winning *Raven Black*. Now, Cleeves is back with another compelling mystery series (set in Northumberland, England). This one features detective Vera Stanhope, the lead character played by Brenda Blethyn on the hit television series "Vera." Destined for the same kind of fame achieved by Colin Dexter's Inspector Morse, the show is a favorite of millions of viewers in the U.K. and is available here on Netflix, PBS, and Amazon. When Vera finds the body of a woman in the sauna of her local gym, she wonders briefly if, for once in her life, she's uncovered a simple death of natural causes. But when a closer inspection reveals bruises around the victim's throat, Vera's team start their investigation. Vera and her colleagues soon uncover details in the victim's past that may explain her untimely death. But Vera knows from experience that there's no such thing as a simple case, and this one gets more baffling by the minute. With pitch-perfect writing, a finely tuned mystery, and a protagonist with a complex past of her own, *Silent Voices* is a stand out penned by one of Britain's most successful mystery writers.

Discusses the reckless annihilation of fish and birds by the use of pesticides and warns of the possible genetic effects on humans.

In *American Silence*, a complement to his previous study *Trickster in the Land of Dreams*, Zeese Papanikolas investigates a number of significant American cultural artifacts and the lives of their makers. For Papanikolas, both the private failures and public successes of Clarence King, Henry Adams, Gertrude Stein, Ernest Hemingway, Raymond Chandler, and Hank Williams resonate with silences. These silences—absences and omissions—put them in opposition to the American mythology of success and express the essential solitude Alexis de Tocqueville found at the heart of the American soul. The painters George Caleb Bingham and Jackson Pollock and the New Orleans photographer E. J. Bellocq extend the theme of erotic loss and the redemptive possibilities of art beyond it into the realm of the visual. On a deeper level, the lives and works of these writers, thinkers, artists, and public figures connect them to more disturbing questions of American crimes of race and despoliation. Their silences and reticences contain a lingering pathos rooted in a consciousness of utopian possibility just missed and to an unspoiled nature almost within living memory.

Experts estimate that as many as 98,000 people die in any given year from medical errors that occur in hospitals. That's more than die from motor vehicle accidents, breast cancer, or AIDS--three causes that receive far more public attention. Indeed, more people die annually from medication errors than from workplace injuries. Add the financial cost to the human tragedy, and medical error easily rises to the top ranks of urgent, widespread public problems. *To Err Is Human* breaks the silence that has surrounded medical errors and their consequence--but not by pointing fingers at caring health care professionals who make honest mistakes. After all, to err is human. Instead, this book sets forth a national agenda--with state and local implications--for reducing medical errors and improving patient safety through the design of a safer health system. This volume reveals the often startling statistics of medical error and the disparity between the incidence of error and public perception of it, given many patients' expectations that the medical profession always performs perfectly. A careful examination is made of how the surrounding forces of legislation, regulation, and market activity influence the quality of care provided by health care organizations and then looks at their handling of medical mistakes. Using a detailed case study, the book reviews the current understanding of why these mistakes happen. A key theme is that legitimate liability concerns discourage reporting of errors--which begs the question, "How can we learn from our mistakes?" Balancing regulatory versus market-based initiatives and public versus private efforts, the Institute of Medicine presents wide-ranging recommendations for improving patient safety, in the areas of leadership, improved data collection and analysis, and development of effective systems at the level of direct patient care. *To Err Is Human* asserts that the problem is not bad people in health care--it is that good people are working in bad systems that need to be made safer. Comprehensive and straightforward, this book offers a clear prescription for raising the level of patient safety in American health care. It also explains how patients themselves can influence the quality of care that they receive once they check into the hospital. This book will be vitally important to federal, state, and local health policy makers and regulators, health professional licensing officials, hospital administrators, medical educators and students, health caregivers, health journalists, patient advocates--as well as patients themselves. First in a series of publications from the Quality of Health Care in America, a project initiated by the Institute of Medicine

**DIV**Critical biography of Sessue Hayakawa, a Japanese actor who became a popular silent film star in the U.S., that looks at how Hollywood treated issues of race and nationality in the early twentieth century./div

The outbreak of the Korean War in June 1950 took the American military by surprise. Rushing to respond, the US and its allies developed a selective overflight program to gather intelligence. *Silent Warriors, Incredible Courage* is a history of the Cold War overflights of the Soviet Union, its allies, and the People's Republic of China, based on extensive interviews with dozens of pilots who flew these dangerous missions. In 1954 the number of flights expanded, and the highly classified SENSINT program was born. Soon, American RB-45C, RB-47E/H, RF-100s, and various versions of the RB-57 were in the air on an almost constant basis, providing the president and military leadership with hard facts about enemy capabilities and intentions. Eventually the SENSINT program was replaced by the high-flying U-2 spy plane. The U-2 overflights removed the mysteries of Soviet military power. These flights remained active until 1960 when a U-2 was shot down by Russian missiles, leading to the end of the program. Shortly thereafter planes were replaced by spy satellites. The overflights were so highly classified that no one, planner or participant, was allowed to talk about them—and no one did, until the overflight program and its pictorial record was declassified in the 1990s. Through extensive research of existing literature on the overflights and interviews conducted by Wolfgang W. E. Samuel, this book reveals the story of the entire overflight program through the eyes of the pilots and crew who flew the planes. Samuel's account tells the stories of American heroes who risked their lives—and sometimes lost them—to protect their country.

In *Picturing American Modernity*, Kristen Whissel investigates the relationship between early American cinema and the experience of technological modernity. She demonstrates how between the late 1890s and the eve of the First World War moving pictures helped the U.S. public understand the possibilities and perils of new forms of "traffic" produced by industrialization and urbanization. As more efficient ways to move people, goods, and information transformed work and leisure at home and contributed to the expansion of the U.S. empire abroad, silent films presented compelling visual representations of the spaces, bodies, machines, and forms of mobility that increasingly defined modern life in the United

States and its new territories. Whissel shows that by portraying key events, achievements, and anxieties, the cinema invited American audiences to participate in the rapidly changing world around them. Moving pictures provided astonishing visual dispatches from military camps prior to the outbreak of fighting in the Spanish-American War. They allowed audiences to delight in images of the Pan-American Exposition, and also to mourn the assassination of President McKinley there. One early film genre, the reenactment, presented spectators with renditions of bloody battles fought overseas during the Philippine-American War. Early features offered sensational dramatizations of the scandalous "white slave trade," which was often linked to immigration and new forms of urban work and leisure. By bringing these frequently distant events and anxieties "near" to audiences in cities and towns across the country, the cinema helped construct an American national identity for the machine age.

Whether you are a trauma survivor of any kind or a loved one of a survivor, this book is for you. In *Silent No More*, Gilani carries her readers through an honest exploration of suffering and survival as it affects us all. By drawing upon her personal experiences, she shines a light on the tumultuous landscape of trauma as a whole. The societal forces shaping human behavior across time and cultures. The powerful ways in which we all influence one another, through our worst mistakes and our warmest compassion. How trauma touches our minds and hearts, rendering us as vulnerable to pain and suffering as we are to shared strength and joy.

*Pax Americana: How and Why US Elites Turned Global Primacy into a Silent Empire* turns to the recently written pages of the history of the United States. Looking at them with a fresh perspective to test against the record of critics that claim the country has changed the character of its global involvement, Manuel Lopez-Linares explores how the United States has moved beyond its role as the primary force for doing good to building an empire to protect and extend its wealth and power. In *Pax Americana*, the image of a shining city upon a hill, long a self-characterization of America, sets the stage for exploring the steps that have taken the United States down the road toward extending its grasp to secure its claims to the resources necessary to build, maintain, and extend a quiet empire with a globe-spanning presence. Turning to the period following World War II, a historical review of nine instances, beginning with Iran in 1953 and ending with Iraq in 2003, delineates the growing reach of America's imperial tendencies. A chapter then explores the character of America's elites who have influenced this series of developments. A philosophical exploration of the underpinnings of this history traces the causes and reasons for the decisions and actions the country has taken. A final chapter, *Time to Recover*, seeks to reclaim neglected strands of America's heritage its political philosophy and its fundamental aspirations for freedom, dignity, and equality and to urge the country to return to these roots.

We've all been there. Knowing on some deeper level that God is present no matter how things look, but still feeling the trickle of doubt. And wondering why the God whose faithfulness is never supposed to fail seems to be turning a giant deaf ear toward us. It's not always like this (thank goodness!), but silent seasons are common in the life of any honest Christian. In *Silent Savior*, A. J. Gregory navigates that labyrinth of sorrow, pain, angst, and doubt on the way to a soul-deep recognition of God's infinite faithfulness and perpetual, if sometimes silent, presence. And she encourages readers to keep believing he's there even when that silence seems deafening.

One of the most significant Supreme Court cases in U.S. history has its roots in Arizona and is closely tied to the state's leading legal figures. *Miranda* has become a household word; now Gary Stuart tells the inside story of this famous case, and with it the legal history of the accused's right to counsel and silence. Ernesto Miranda was an uneducated Hispanic man arrested in 1963 in connection with a series of sexual assaults, to which he confessed within hours. He was convicted not on the strength of eyewitness testimony or physical evidence but almost entirely because he had incriminated himself without knowing it—and without knowing that he didn't have to. Miranda's lawyers, John P. Frank and John F. Flynn, were among the most prominent in the state, and their work soon focused the entire country on the issue of their client's rights. A 1966 Supreme Court decision held that Miranda's rights had been violated and resulted in the now-famous "Miranda warnings." Stuart personally knows many of the figures involved in *Miranda*, and here he unravels its complex history, revealing how the defense attorneys created the argument brought before the Court and analyzing the competing societal interests involved in the case. He considers Miranda's aftermath—not only the test cases and ongoing political and legal debate but also what happened to Ernesto Miranda. He then updates the story to the Supreme Court's 2000 *Dickerson* decision upholding *Miranda* and considers its implications for cases in the wake of 9/11 and the rights of suspected terrorists. Interviews with 24 individuals directly concerned with the decision—lawyers, judges, and police officers, as well as suspects, scholars, and ordinary citizens—offer observations on the case's impact on law enforcement and on the rights of the accused. Ten years after the decision in the case that bears his name, Ernesto Miranda was murdered in a knife fight at a Phoenix bar, and his suspected killer was "Mirandized" before confessing to the crime. *Miranda: The Story of America's Right to Remain Silent* considers the legacy of that case and its fate in the twenty-first century as we face new challenges in the criminal justice system.

A critical investigation into the use of psychotropic drugs to pacify and control inmates and other captives in the vast U.S. prison, military, and welfare systems. For at least four decades, U.S. prisons and jails have aggressively turned to psychotropic drugs—antidepressants, antipsychotics, sedatives, and tranquilizers—to silence inmates, whether or not they have been diagnosed with mental illnesses. In *Silent Cells*, Anthony Ryan Hatch demonstrates that the pervasive use of psychotropic drugs has not only defined and enabled mass incarceration but has also become central to other forms of captivity, including foster homes, military and immigrant detention centers, and nursing homes. *Silent Cells* shows how, in shockingly large numbers, federal, state, and local governments and government-authorized private agencies pacify people with drugs, uncovering patterns of institutional violence that threaten basic human and civil rights. Drawing on publicly available records, Hatch unearths the coercive ways that psychotropics serve to manufacture compliance and docility, practices hidden behind layers of state secrecy, medical complicity, and corporate profiteering. Psychotropics,

Hatch shows, are integral to “technocorrectional” policies devised to minimize public costs and increase the private profitability of mass captivity while guaranteeing public safety and national security. This broad indictment of psychotropics is therefore animated by a radical counterfactual question: would incarceration on the scale practiced in the United States even be possible without psychotropics?

Biography of Dr. Sandor Mihaly: Scientist, Researcher, Physician, Inventor, Humanitarian, Financier, Chairman of the Swiss Silent Trust, and a Director of the World Government. He was a man unknown to many, except for those who were and are the wealthiest and most powerful people in the world. This book, *The Silent Trust*, is a snapshot of the life of Dr. Sandor Mihaly whose every day living was really behind a microscope in order to discover new medical findings, as well as to be the Chairman of the Swiss Silent Trust, and to be the Director of the World Government. The Doctor's mission in life was to establish an international medical university that would assist mankind with new medical procedures, which would be available globally for everyone at no cost to those in need. This same principle, as stated above, was what generated the forming of the World Government, an entity designed to prevent conflicts and wars, which could destroy the world. The biggest obstacle to establishing a peaceful world is greed. This world is filled with the 'Haves' who only have possessions to hold, keep, retain, and control, but they have no 'Being.' Being is an idea, a person, an existence, and a life. A being is the complex combination of physical and spiritual qualities that constitute an individual, and is that which gives humanity strength and a station in life. It is important that all nations come to a mutual agreement on a new form of Global Order, that which Dr. Mihaly set as the basis for his being. For the world to not accept this goal would result in anarchy and the eventual annihilation of humankind.

I have asked permission to dedicate this book to you not only in memory of the happy evenings I have spent with you in Saigon over the last five years, but also because I have quite shamelessly borrowed the location of your flat to house one of my characters, and your name, Phuong, for the convenience of readers because it is simple, beautiful and easy to pronounce, which is not true of all your country- women's names. You will both realise I have borrowed little else, certainly not the characters of anyone in Viet Nam. Pyle, Granger, Fowler, Vigot, Joe— these have had no originals in the life of Saigon or Hanoi, and General The is dead : shot in the back, so they say. Even the historical events have been rearranged. For example, the big bomb near the Continental preceded and did not follow the bicycle bombs. I have no scruples about such small changes. This is a story and not a piece of history, and I hope that as a story about a few imaginary characters it will pass for both of you one hot Saigon evening.

A crime scene. A murder. A mystery. The most important person on the scene? The forensic scientist. And yet the intricate details of their work remains a mystery to most of us. *Silent Witnesses* looks at the history of forensic science over the last two centuries, during which time a combination of remarkable intuition, painstaking observation and leaps in scientific knowledge have developed this fascinating branch of detection. Throwing open the casebook, it introduces us to such luminaries as 'The Wizard of Berkeley' Edward Heinrich, who is credited with having solved over 2000 crimes, and Alphonse Bertillon, the French scientist whose guiding principle 'no two individuals share the same characteristics' became the core of identification. Along the way, it takes us to India and Australia, Columbia and China, Russia, France, Germany, Spain and Italy. And it proves that, in order to solve ever more complicated cases, science must always stay one step ahead of the killer.

*The Silence Between Us* is a raw and original double memoir tracing a mother and daughter as they try to understand and rebuild their relationship after the daughter's suicide attempt. Because Oceane had just turned eighteen when she tried to end her life, the hospital had to respect her request: to not notify her parents. Years later, when Oceane asked her mother, Cécile, to write something together about this period of their lives, she never expected that Cécile would already have so many pages hidden away, filled with words that she began to write when she eventually learned of Oceane's suicide attempt. In *The Silence Between Us*, Oceane pieces together her story through old diary entries, emails, hospital records and psychiatric reports, interspersed with Cécile's own intense account of caring for her fiercely independent daughter. Slowly we learn about the intergenerational trauma that forced the chasm between Oceane and Cécile, as well as the campus sexual assault that pushed Oceane over the edge. As Oceane lets Cécile back into her life and they attempt to negotiate both the mental health and legal systems, we also see the fractures start to mend. At once delicate and unflinching, *The Silence Between Us* dares to say all the things we'd rather avoid when it comes to mental health, women's voices and family relationships. Includes foreword by psychiatrist Pat McGorry AO, professor of youth mental health and former Australian of the Year.

Legal and illegal aliens. Ways in which Mexicans try to take possession of the United States under the leadership of left-wing organizations. My book is divided in three parts. The first part consists of a synthesized history of the countries of the immigrants that are concerning to the United States, their governments, their laws and their ways of life. The second part consists of what we can expect from the immigrants according to their habits of life in their home countries, the intentions and actions of the Mexican immigrants and government. The third part or the epilogue consists of the reactions of certain political figures and the U.S. government, and my premonitions.

Here for the first time is the definitive history of the submarine war against Japan -- the ONLY full-scale submarine war the United States ever fought -- which has for the most part been shrouded in secrecy for three decades. Only recently have the codebreakers who played such a pivotal role in the submarine war been willing to talk about their work. And only recently have the private papers, diaries, and official reports of the submarine admirals and skippers been made available to historians.

P. D. James meets E. L. James in the debut of an exciting British crime series—a blend of literary suspense and page-turning thriller in a novel that will "give puzzle fiends plenty to chew on" (New York Times Book Review). In the crisp, early hours of an autumn morning, the police are called to investigate two cases . . . A beautiful young woman has been

found dead, her cottage drenched with blood. A car with a woman's body inside has been found at the bottom of a quarry pit, an apparent suicide. As DCI Louisa Smith and her team gather evidence over the course of the next six days, they discover a shocking link between the two cases—a bond that sealed these women's terrible fates one cold night, under a silent moon. In this first entry in this "promising procedural series" (Booklist), Elizabeth Haynes interweaves fictional primary source materials—police reports, phone messages, interviews—and multiple character viewpoints to create a sexy, edgy, and compulsively readable tale of murder, mystery, and unsettling suspense. Includes an excerpt from *Behind Closed Doors*, the next book featuring Detective Inspector Louisa Smith.

Contains essential bibliographic and access information on serials published throughout the world.

The ever-growing interest in the analysis of materiality has found its expression in many studies of objects and objecthood, of things and "thingness". Combining cultural, phenomenological, semiotic, and philosophical approaches, this collection of fourteen essays proposes a journey into "the silent life of things", into those aspects of materiality that are not immediately visible and require both increased attention and a sense of intuition. It focuses on the subtle changes that materiality operates upon our subjectivity and upon our status as producers, users, possessors, negotiators and manipulators of objects, and analyses the ways in which materiality is constantly redefined by consumerism and the strategies it adopts in order to resist commodification. In the process, the collection explores different ways of deciphering what materiality, in its reliable concreteness or its "magical materialism", tries to tell us: all the silent stories that "things" accumulate while circulating among people, societies and cultures; the narratives they weave when amassed, collected, archived or transformed into cultural commodities; the secrets they reveal when witnessing the gradual commodification of their owners of their bodies, lives and souls. *The Silent Life of Things: Representing and Reading Commodified Objecthood* establishes a new paradigm for reading and interpreting commodified materiality, and its participation in the establishment of a new aesthetics of consumerism.

Welcome to Mewlish Lull - the sort of town you pass through on your way to somewhere else without even noticing it exists. This debut collection of short fiction presents a bizarre portrait of a world just to the left of reality. In twelve stories and with a cast of oddball characters, through the most absurd of comedies, the darkest of nightmares and those quiet moments of madness that live within us all *Silent Bombs Falling on Green Grass* takes us to a strange town where anything could happen... If only you could fit in. But sometimes being an outsider is the only way to be...

Mary Pickford's ambition, passion, innate talent, and savvy business acumen sent her career into the stratosphere and set the blueprint for the modern movie star. Born Gladys Louise Smith in 1892, Pickford was raised in a house on University Avenue in Toronto and began her acting career on the stage. However, her determination led her to the new world of motion pictures, where she not only revolutionized acting method but negotiated her own terms for the highest salary for any actress and complete creative control over her films – unheard of behaviour for a woman of that period. Pickford co-founded United Artists in 1919 with Douglas Fairbanks and Charlie Chaplin, which turned the existing studio system on its head. The actress's subsequent marriage to Fairbanks incited a fan frenzy comparable to today's obsession with couples like Brad Pitt and Angelina Jolie. Although Pickford's star faded with the advent of talking pictures, she was the catalyst for the culture of Hollywood celebrity that entralls us today.

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