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Who's Afraid of Virginia Woolf?

A Play *Penguin*

A social event becomes a personal challenge for two faculty members and their wives at a small New England college as their inner fears and desires are exposed. Reprint. 15,000 first printing.

Who's Afraid of Virginia Woolf? *Random House*

When middle-aged Martha and her husband George are joined by the younger Nick and Honey for

late-night drinks after a party, the stage is set for a night of drunken recriminations and revelations. Battle-lines are drawn as Martha and George drag their guests into their own private hell of a marriage.

Edward Albee's *Who's Afraid of Virginia Woolf?* *Routledge*

Edward Albee's *Who's Afraid of Virginia Woolf?* shocked audiences and critics alike with its assault on decorum. At base though, the play is simply a love story: an examination of a long-wedded life, filled with the hopes, dreams, disappointments, and pain that accompany the passing of many years together. While the ethos of the play is tragicomic, it is the anachronistic, melodramatic secret object—the nonexistent "son"—that upends the audience's sense of theatrical normalcy. The mean and vulgar bile spewed among the characters hides these elements, making it feel like something entirely "new." As Michael Y. Bennett reveals, the play is the same emperor, just wearing new clothes. In short, it is straight out of the grand tradition of living room drama: Ibsen, Chekhov, Glaspell, Hellmann, O'Neill, Wilder, Miller, Williams, and Albee.

Whos Afraid of Virginia Woolf

The Cambridge Companion to Edward Albee *Cambridge University Press*

Publisher description

Who's Afraid of Leonard Woolf?

A Case for the Sanity of Virginia Woolf

Sexuality in Edward Albee's "Who's Afraid of Virginia Woolf" *GRIN Verlag*

Seminar paper from the year 2009 in the subject English Language and Literature Studies - Literature, grade: 2, University of Graz (Anglistik), course: Literary Studies II, language: English, abstract: "I don't want to kiss you, Martha." George in *Who is Afraid of Virginia Woolf* This turns out to be quite a significant statement by George in Edward Albee's drama *Whos Afraid of Virginia Woolf*, giving an idea of the unemotional and passionless relationship between him and his wife Martha. By investigating the play, many scenes and indication to hidden sexuality can be encountered. In addition to that the lack of communication within the two couples, originating from two different generations, result in a complete incapability of managing their relationships. This paper examines how Edward Albee, by highlighting themes of sexuality, reveals general frustrations in life. Frustrated, unsatisfied marriage is a central theme in Albee's *Who is Afraid of Virginia Woolf* and will be investigated by means of dissecting scenes and certain passage of importance."

Pictures at a Revolution

Five Movies and the Birth of the New Hollywood *Penguin*

Documents the cultural revolution behind the making of 1967's five Best Picture-nominated films,

including *Guess Who's Coming to Dinner*, *The Graduate*, *Doctor Doolittle*, *In the Heat of the Night*, and *Bonnie and Clyde*, in an account that discusses how the movies reflected period beliefs about race, violence, and identity. 40,000 first printing.

Who's Afraid of Virginia Woolf?

Necessary Fictions, Terrifying Realities *Twayne Pub*

Describes the background of *Who's Afraid of Virginia Woolf?* and discusses its themes and its critical reception

The Hollywood Renaissance

Revisiting American Cinema's Most Celebrated Era *Bloomsbury Publishing USA*

In December 1967, *Time* magazine put *Bonnie and Clyde* on its cover and proudly declared that Hollywood cinema was undergoing a 'renaissance'. For the next few years, a wide range of formally and thematically challenging films were produced at the very centre of the American film industry, often (but by no means always) combining success at the box office with huge critical acclaim, both then and later. This collection brings together acknowledged experts on American cinema to examine thirteen key films from the years 1966 to 1974, starting with *Who's Afraid of Virginia Woolf?*, a major studio release which was in effect exempted from Hollywood's Production Code and thus helped to liberate American filmmaking from (self-)censorship. Long-standing taboos to do with sex, violence, race relations, drugs, politics, religion and much else could now be broken, often in conjunction with extensive stylistic experimentation. Whereas most previous scholarship has examined these developments through the prism of auteurism, with its tight focus on film directors and their oeuvres, the contributors to this collection also carefully examine production histories and processes. In doing so they pay particular attention to the economic underpinnings and collaborative nature of filmmaking, the influence of European art cinema as well as of exploitation, experimental and underground films, and the connections between cinema and other media (notably publishing, music and theatre). Several chapters show how the innovations of the Hollywood Renaissance relate to further changes in American cinema from the mid-1970s onwards.

Albee: *Who's Afraid of Virginia Woolf?* *Cambridge University Press*

A full study of this major contemporary play, including an interview with Edward Albee.

Stretching My Mind

The Collected Essays of Edward Albee *Da Capo Press*

America's most important living playwright, Edward Albee, has been rocking our country's moral, political and artistic complacency for more than 50 years. Beginning with his debut play, *The Zoo Story* (1958), and on to his barrier breaking works of the 1960s, most notably *The American Dream* (1960), *Who's Afraid of Virginia Woolf?* (1963), and the Pulitzer Prize-winning *A Delicate Balance*

(1966), Albee's provocative, unsparing indictment of the American way of life earned him early distinction as the dramatist of his generation. His acclaim was enhanced even further in the decades that followed with prize-winning dramas such as *Seascape* and *Three Tall Women*, as well as recent works like *The Play About the Baby* and *Who is Sylvia?* Albee has brought the same critical force to his non-theatrical prose. *Stretching My Mind* collects for the first time ever the author's writings on theater, literature, and the political and cultural battlegrounds that have defined his career. Many of the selections were drawn from Albee's private papers, and almost all previously published material—dating from 1960 to the present—has never been reprinted. Topics include Samuel Beckett, Eugene Ionesco, Sam Shepherd, as well as autobiographical writings about Albee's life, work, and worldview.

Truth, Illusion and the American Dream in Edward Albee's *Who's Afraid of Virginia Woolf*
GRIN Verlag

Seminar paper from the year 2009 in the subject American Studies - Literature, grade: 1,7, University of Kassel, course: 20th Century British and American Drama, language: English, abstract: Edward Albee's "Who's Afraid of Virginia Woolf" has become one of the major works in American dramatic history (Roundane 42) and a huge career boost for Albee himself. This is not surprising as this masterpiece is considered to be revolutionary and ambitious as well as scandalous and highly controversial at the same time. The play, which has been discussed so passionately, "gives us four almost unrelievably nasty people who for something like three-and-a-half hours [...] take part in a drunken orgy of backbiting, bitchery, humiliation, verbal castration, exposure and physical mauling" (Hilfer 121). Not only wanting to entertain the audience but also including social criticism, Albee makes use of essential themes which help to make people understand their situation and to make them realize the necessity to act in order to modify society. In the course of this paper, I am going to attempt to illustrate the importance of the American Dream and to establish a connection to the topic of truth and illusion which can be understood as the basis of Albee's concept. To start with, I will exemplify different aspects of the American Dream and point out selected features of the characters that can be linked to the American Dream. In order to appreciate most of the professional criticism, it is of the utmost importance to look at the issue of truth and illusion that is predominant in many parts of the play. Examining the subject matter of illusion, I will concentrate on the imaginary son as well as the relationship between the guests Nick and Honey. In a last step, I am going to explain the issue of truth in the play by examining the killing of the imaginary son and the confession of Nick and his wife. Examining selected scenes, I will try to clarify the aspects Albee criticizes and explain the

Modern British Drama on Screen *Cambridge University Press*

This collection of essays offers the first comprehensive treatment of British and American films adapted from modern British plays. Offering insights into the mutually profitable relationship between the newest performance medium and the most ancient. With each chapter written by an expert in the field, *Modern British Drama on Screen* focuses on key playwrights of the period including George Bernard Shaw, Somerset Maugham, Terence Rattigan, Noel Coward and John

Osborne and the most significant British drama of the past century from *Pygmalion* to *The Madness of George III*. Most chapters are devoted to single plays and the transformations they underwent in the move from stage to screen. Ideally suited for classroom use, this book offers a semester's worth of introductory material for the study of theater and film in modern Britain, widely acknowledged as a world center of dramatic productions for both the stage and screen.

Sex, Gender, and Sexualities in Edward Albee's Plays *BRILL*

Sex, Gender, and Sexualities in the Plays of Edward Albee contains a general introduction and eleven essays by American and European Albee scholars on Albee's depictions of gender relations, sexual relations, monogamy, child-rearing, and homosexuality.

Who's Afraid of Virginia Woolf?

Notes *Longman Group*

George, a disillusioned academic, and Martha, his caustic wife, have just come home from a faculty party. When a handsome young professor and his mousy wife stop by for a nightcap, an innocent night of fun and games quickly turns dark and dangerous. Long-buried resentment and rage are unleashed as George and Martha turn their rapier-sharp wits against each other, using their guests as pawns in their verbal sparring. By night's end, the secrets of both couples are uncovered and the lies they cling to are exposed. Considered by many to be Albee's masterpiece, "Who's Afraid of Virginia Woolf?" is a "brilliantly original work of art -- an excoriating theatrical experience, surging with shocks of recognition and dramatic fire" ("Newsweek").

Who's Afraid of the Dark? *Harper Collins*

Who's afraid of the dark? Every night at bedtime, Stella the dog shakes and shivers. She sees scary shapes and hears scary noises. Stella is afraid of the dark! At least that's what her owner says. But that might not be the whole story. . . .

Seascape

A Play *Overlook Press*

"Hats off, and up in the air! A major dramatic event." *The New York Times*

Edward Albee's Marriage Play *Dramatists Play Service Inc*

THE STORY: Jack comes home from a middling day at the office to quickly announce to his wife, Gillian, that he is leaving her. Suspecting for some time a midlife crisis, Gillian goads Jack about this announcement, forcing him to try it again--going

The Metamorphosis (Legend Classics) *Legend Press*

Part of the Legend Classics seriesAs Gregor Samsa awoke one morning from uneasy dreams he found himself transformed in his bed into a gigantic insect.The Metamorphosis - the masterpiece of

Franz Kafka - was first published in 1915 and is one of the seminal works of fiction of the twentieth century. The novel is cited as a key influence for many of today's leading authors; as Auden wrote: "Kafka is important to us because his predicament is the predicament of modern man". Traveling salesman, Gregor Samsa, wakes to find himself transformed into a large, monstrous insect-like creature. The cause of Gregor's transformation is never revealed, and as he attempts to adjust to his new condition he becomes a burden to his parents and sister, who are repelled by the horrible, verminous creature Gregor has become. A harrowing, yet strangely comic, meditation on human feelings of inadequacy, guilt, and isolation, *The Metamorphosis* has taken its place as one of the most widely read and influential works of twentieth-century fiction. The Legend Classics series: Around the World in Eighty Days, The Adventures of Huckleberry Finn, The Importance of Being Earnest, Alice's Adventures in Wonderland, The Metamorphosis, The Railway Children, The Hound of the Baskervilles, Frankenstein, Wuthering Heights, Three Men in a Boat, The Time Machine, Little Women, Anne of Green Gables, The Jungle Book, The Yellow Wallpaper and Other Stories, Dracula, A Study in Scarlet, Leaves of Grass, The Secret Garden, The War of the Worlds, A Christmas Carol, Strange Case of Dr Jekyll and Mr Hyde, Heart of Darkness, The Scarlet Letter, This Side of Paradise, Oliver Twist, The Picture of Dorian Gray, Treasure Island, The Turn of the Screw, The Adventures of Tom Sawyer, Emma, The Trial, A Selection of Short Stories by Edgar Allen Poe, Grimm Fairy Tales

Edward Albee: A Singular Journey

A Biography *Simon and Schuster*

In 1960, Edward Albee electrified the theater world with the American premiere of *The Zoo Story*, and followed it two years later with his extraordinary first Broadway play, *Who's Afraid of Virginia Woolf?* Proclaimed as the playwright of his generation, he went on to win three Pulitzer Prizes for his searing and innovative plays. Mel Gussow, author, critic, and cultural writer for *The New York Times*, has known Albee and followed his career since its inception, and in this fascinating biography he creates a compelling firsthand portrait of a complex genius. The book describes Albee's life as the adopted child of rich, unloving parents and covers the highs and lows of his career. A core myth of Albee's life, perpetuated by the playwright, is that *The Zoo Story* was his first play, written as a thirtieth birthday present to himself. As Gussow relates, Albee has been writing since adolescence, and through close analysis the author traces the genesis of *Who's Afraid of Virginia Woolf?*, *Tiny Alice*, *A Delicate Balance*, and other plays. After his early triumphs, Albee endured years of critical neglect and public disfavor. Overcoming artistic and personal difficulties, he returned in 1994 with *Three Tall Women*. In this prizewinning play he came to terms with the towering figure of his mother, the woman who dominated so much of his early life. With frankness and critical acumen, and drawing on extensive conversations with the playwright, Gussow offers fresh insights into Albee's life. At the same time he provides vivid portraits of Albee's relationships with the people who have been closest to him, including William Flanagan (his first mentor), Thornton Wilder, Richard Barr, John Steinbeck, Alan Schneider, John Gielgud, and his leading ladies, Uta Hagen, Colleen Dewhurst, Irene Worth, Myra Carter, Elaine Stritch, Marian Seldes, and Maggie Smith. And then there are, most famously, Elizabeth Taylor and Richard Burton, who starred in Mike Nichols's acclaimed film version

of *Who's Afraid of Virginia Woolf?* The book places Albee in context as a playwright who inspired writers as diverse as John Guare and Sam Shepard, and as a teacher and champion of human rights. *Edward Albee: A Singular Journey* is rich with colorful details about this uniquely American life. It also contains previously unpublished photographs and letters from and to Albee. It is the essential book about one of the major artists of the American theater.

Movies Are Prayers

How Films Voice Our Deepest Longings *InterVarsity Press*

Movies do more than tell a good story. *Filmspotting* co-host Josh Larsen brings a critic's unique perspective to how movies can act as prayers—expressing lament, praise, joy, confession, and more. When words fail, the perfect film might be just what you need to jump-start your conversations with the Almighty.

Girl from the North Country *Theatre Communications Group*

"The idea is inspired and the treatment piercingly beautiful . . . Two formidable artists have shown respect for the integrity of each other's work here and the result is magnificent." —Independent "Bob Dylan's back catalogue is used to glorious effect in Conor McPherson's astonishing cross-section of hope and stoic suffering . . . It is the constant dialogue between the drama and the songs that makes this show exceptional." —Guardian "Beguiling and soulful and quietly, exquisitely, heartbreaking. A very special piece of theatre." —Evening Standard "A populous, otherworldly play that combines the hard grit of the Great Depression with something numinous and mysterious." —Telegraph Duluth, Minnesota. 1934. A community living on a knife-edge. Lost and lonely people huddle together in the local guesthouse. The owner, Nick, owes more money than he can ever repay, his wife Elizabeth is losing her mind, and their daughter Marianne is carrying a child no one will account for. So when a preacher selling bibles and a boxer looking for a comeback turn up in the middle of the night, things spiral beyond the point of no return . . . In *Girl from the North Country*, Conor McPherson beautifully weaves the iconic songbook of Bob Dylan into a show full of hope, heartbreak and soul. It premiered at the Old Vic, London, in July 2017, in a production directed by the author. Conor McPherson is an award-winning Irish playwright. His best-known works include *The Weir* (Royal Court; winner of the 1999 Olivier Award for Best New Play), *Dublin Carol* (Atlantic Theater Company) and *The Seafarer* (National Theatre). Bob Dylan, born in Duluth, Minnesota, in 1941, is one of the most important songwriters of our time. Dylan was awarded the Nobel Prize for Literature in 2016. He released his thirty-ninth studio album, *Triplicate*, in April 2017, and continues to tour worldwide.

Who's Afraid of Virginia Woolf?

A Play *Simon and Schuster*

A social event becomes a personal challenge for two faculty members and their wives at a small New England college as their inner fears and desires are exposed.

Between the Acts - Virginia Woolf *Phoemixx Classics Ebooks*

Love. Hate. Peace. Three emotions made the ply of human life.Between the Acts takes place on a June day in 1939 at Pointz Hall, the Oliver familys country house in the heart of England. In the garden, everyone from the village has gathered to present the annual pageantscenes from the history of England starting with the Middle Ages. As the story of England unfolds, the lives of the villagers also take shape. The past blends with the present and art blends with life in a narrative full of invention, affection, and lyricism.Through her characters' passionate musings and private dramas, and through the enigmatic figure of the pageant's author, Miss La Trobe, Virginia Woolf's final novel both celebrates and mocks Englishness. Even so, the coming of war looms over the whole community, heralding a new act.

Richard Burton

Prince of Players *Aurum Press*

‘After reading this affectionately candid biography, it is hard not to echo Olivier’s response on hearing of Burton’s death: “He was so young, so young”’ Daily Mail A man of contradictions, Richard Burton’s life and remarkable career are revealed by a writer who knew him from 1968 up to Burton’s last film. Recounting Burton’s deepest and often darkest thoughts and secrets, as well as hell-raising stories quashed by the Hollywood system, such as affairs with Monroe and Lana Turner, being caught in a brothel with Errol Flynn and a fist fight with Frank Sinatra, Munn offers a stunning portrait of a great man. From nursing Burton through an epileptic seizure to witnessing Burton’s part in East End gang violence, this is an intimate and deeply moving biography. Writer, actor, director and former journalist and Hollywood publicist, Michael Munn, has written twenty-one books, including the best selling John Wayne: The Man Behind the Myth and the acclaimed Jimmy Stewart: The Truth Behind the Legend

CliffsNotes on Albee's Who's Afraid of Virginia Woolf? *Houghton Mifflin Harcourt*

This CliffsNotes guide includes everything you’ve come to expect from the trusted experts at CliffsNotes, including analysis of the most widely read literary works.

Critical Essays on Edward Albee *Macmillan Reference USA*

This volume contains 39 essays and reviews, including several translated from German for the first time, that demonstrate the plenitude of Albee criticism. The reviews cover The Zoo Story, Tiny Alice, The Death of Bessie Smith, The American Dream Counting the Ways, Who's Afraid of Virginia Woolf, A Seascape, and A Delicate Balance. The volume also contains an interview with Albee, and an annotated bibliography of other interviews. Contributors include John Gassner, Clive Barns, Anne Paobicci, and John Kenneth Galbraith. ISBN 0-8161-8875-0: \$35.00.

Who's Afraid of Virginia Woolf?

Notes

Putting It Together

How Stephen Sondheim and I Created "Sunday in the Park with George" *Farrar, Straus and Giroux*

A behind-the-scenes look at the making of the iconic musical Sunday in the Park with George Putting It Together chronicles the two-year odyssey of creating the iconic Broadway musical Sunday in the Park with George. In 1982, James Lapine, at the beginning of his career as a playwright and director, met Stephen Sondheim, nineteen years his senior and already a legendary Broadway composer and lyricist. Shortly thereafter, the two decided to write a musical inspired by Georges Seurat’s nineteenth-century painting A Sunday Afternoon on the Island of La Grande Jatte. Through conversations between Lapine and Sondheim, as well as most of the production team, and with a treasure trove of personal photographs, sketches, script notes, and sheet music, the two Broadway icons lift the curtain on their beloved musical. Putting It Together is a deeply personal remembrance of their collaboration and friend - ship and the highs and lows of that journey, one that resulted in the beloved Pulitzer Prize-winning classic.

The American Dream, and The Zoo Story

Two Plays *Hassell Street Press*

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Buried Child *Vintage*

A newly revised edition of an American classic, Sam Shepard’s Pulitzer Prize—winning Buried Child is as fierce and unforgettable as it was when it was first produced in 1978. A scene of madness greets Vince and his girlfriend as they arrive at the squalid farmhouse of Vince’s hard-drinking grandparents, who seem to have no idea who he is. Nor does his father, Tilden, a hulking former All-American footballer, or his uncle, who has lost one of his legs to a chain saw. Only the memory of an unwanted child, buried in an undisclosed location, can hope to deliver this family from its sin.

Mike Nichols

Sex, Language, and the Reinvention of Psychological Realism *Oxford University Press*

With iconic movies like Who's Afraid of Virginia Woolf?, The Graduate, and Carnal Knowledge, Mike

Nichols was the most prominent American director during the cultural upheavals of the 1960s. Mike Nichols: Sex, Language, and the Reinvention of Psychological Realism argues that he overhauled the style of psychological realism, and, in doing so, continues to shape the legacies of Hollywood cinema. It also reveals that misreadings of his films were central to foundational debates at the emergence of Cinema Studies as a discipline, inviting new reflections on critical dogma. Focusing on Nichols' classic movies, as well as later films such as *Silkwood*, *The Birdcage*, and *Angels in America*, Kyle Stevens demonstrates that Nichols' realism lies not in the plausibility of his characters but in their inherent mystery. By attending to the puzzling words and silences, breaths and laughter, that comprise these characters, Stevens uncovers new insights into the subversive potential of a range of cinematic elements, and reveals how Nichols' satirical oeuvre, and Hollywood itself, participated in several of the nation's most urgent social, political, and philosophical advances.

George and Martha Rise and Shine *Houghton Mifflin Harcourt*

Five brief episodes about two friends, George and Martha, who happen to be hippopotamuses.

The Selected Works of Virginia Woolf *Wordsworth Editions*

The delicate artistry and lyrical prose of Virginia Woolf's novels have established her as a writer of sensitivity and profound talent. This title collects selected works of Woolf, including: "To the Lighthouse," "Orlando," "The Waves," "Jacob's Room," "A Room of One's Own," "Three Guineas" and "Between the Acts."

The Ballad of Maria Marten

A thrilling play based on the nineteenth-century Red Barn Murder in Suffolk, rediscovering the lost story of the murder victim, Maria Marten.

Three Tall Women *Penguin*

WINNER OF THE PULITZER PRIZE FOR DRAMA Recently revived on Broadway in a production directed by Joe Mantello, starring two-time Oscar winner Glenda Jackson and Tony winner Laurie Metcalf. Earning a Pulitzer and Best Play awards from the Evening Standard, Critics Circle, and Outer Critics Circle, among others, when it premiered, Edward Albee has, in *Three Tall Women*, created a masterwork of modern theater. As an imperious, acerbic old woman lies dying, she is tended by two other women and visited by a young man. Albee's frank dialogue about everything from incontinence to infidelity portrays aging without sentimentality. His scenes are charged with wit, pain, and laughter, and his observations tell us about forgiveness, reconciliation, and our own fates. But it is his probing portrait of the three women that reveals Albee's genius. Separate characters on stage in the first act, yet actually the same "everywoman" at different ages in the second act, these "tall women" lay bare the truths of our lives—how we live, how we love, what we settle for, and how we die. Edward Albee has given theatergoers, critics, and students of drama reason to rejoice.

1,000 Books to Read Before You Die

A Life-Changing List *Workman Publishing*

"The ultimate literary bucket list." —The Washington Post "If there's a heaven just for readers, this is it." —O, The Oprah Magazine Celebrate the pleasure of reading and the thrill of discovering new titles in an extraordinary book that's as compulsively readable, entertaining, surprising, and enlightening as the 1,000-plus titles it recommends. Covering fiction, poetry, science and science fiction, memoir, travel writing, biography, children's books, history, and more, *1,000 Books to Read Before You Die* ranges across cultures and through time to offer an eclectic collection of works that each deserve to come with the recommendation, You have to read this. But it's not a proscriptive list of the "great works"—rather, it's a celebration of the glorious mosaic that is our literary heritage. Flip it open to any page and be transfixed by a fresh take on a very favorite book. Or come across a title you always meant to read and never got around to. Or, like browsing in the best kind of bookshop, stumble on a completely unknown author and work, and feel that tingle of discovery. There are classics, of course, and unexpected treasures, too. Lists to help pick and choose, like *Offbeat Escapes*, or *A Long Climb*, but *What a View*. And its alphabetical arrangement by author assures that surprises await on almost every turn of the page, with Cormac McCarthy and *The Road* next to Robert McCloskey and *Make Way for Ducklings*, Alice Walker next to Izaak Walton. There are nuts and bolts, too—best editions to read, other books by the author, "if you like this, you'll like that" recommendations, and an interesting endnote of adaptations where appropriate. Add it all up, and in fact there are more than six thousand titles by nearly four thousand authors mentioned—a life-changing list for a lifetime of reading. "948 pages later, you still want more!" —THE WASHINGTON POST

Paradise Blue *Concord Theatricals*

Blue, a gifted trumpeter, contemplates selling his once-vibrant jazz club in Detroit's Blackbottom neighborhood to shake free the demons of his past and better his life. But where does that leave his devoted Pumpkin, who has dreams of her own? And what does it mean for the club's resident bebop band? When a mysterious woman with a walk that drives men mad comes to town with her own plans, everyone's world is turned upside down. This dynamic and musically-infused drama shines light on the challenges of building a better future on the foundation of what our predecessors have left us.

Who's Afraid? *Piatkus*

Meet Tommi Grayson: she's all bark . . . and all bite 'It was like my wolf had been there all along, waiting for me to tap its hand and step into the ring . . .' Tommi Grayson's never exactly been a normal girl. Bright blue hair, a mysterious past and barely controlled rage issues have a way of making a woman stand out. Yet she's never come close to guessing who she really is . . . When her mother dies, a shattered Tommi decides to track down her estranged father. Leaving Scotland for a remote corner of New Zealand, she discovers the truth of her heritage - and it's a whole lot more than merely human. Barely escaping with her life, now Tommi must return to her her friends, pretending everything is normal, while all too aware of the dangers lurking outside - and within. Worse still, something has followed her home . . . With the clock ticking, can Tommi learn to control

her new powers in time to save the ones she loves? Mixing elements of fantasy, mystery and romance, Who's Afraid? is a must-read tale about one woman who takes on the world, one bite at a time 'Gripping, fast-paced, and completely unexpected, Who's Afraid has more twists than a

tornado. I loved this story!' Darynda Jones, New York Times bestselling author of the Charley Davidson series