

## Stolen Jane Harrison

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### The Paper Bracelet

Everyone Anton Walker grew up with is corrupt. His parents dealt in stolen goods, and he was a successful purveyor of forged documents until he abandoned it all in his early twenties, determined to live a normal life, complete with career, apartment, and a fiancée who knows nothing of his criminal beginnings. He's on the verge of finally getting married when Aria—his cousin and former partner in crime—blackmails him into helping her with one last job. Anton considers the task a small price for future freedom. But as he sets off for an Italian honeymoon, it soon becomes clear that the ghosts of his past can't be left behind so easily, and that the task Aria requires will cost him more than he could ever imagine.

### The Death and Life of Great American Cities

After living off the grid for more than a decade, a teenage girl must play a dangerous game -- and face the shadows of her past -- to save the world from a dangerous dark force, now as a paperback! After ten years of living on an isolated, tech-free ranch with her mother, sixteen-year-old Hedda is going back to the world of the Glare -- her word for cell phones, computers, and tablets. Hedda was taught to be afraid of technology, afraid that it would get inside her mind and hurt her. But now she's going to stay with her dad in California, where she was born, and she's finally ready to be normal. She's not going to go "off-kilter," like her mom says she did when she was just a little kid. Once she arrives, Hedda finally feels like she's in control. She reunites with old friends and connects with her stepmom and half-brother. Never mind the terrifying nightmares and visions that start trickling back -- they're not real. Then Hedda rediscovers the Glare: the real Glare, a first-person shooter game from the dark web that scared her when she was younger. They say if you die thirteen times on level thirteen, you die in real life. But as Hedda starts playing the so-called "death game" -- and the game begins spreading among her friends -- she realizes the truth behind her nightmares is even more twisted than she could have imagined. And

in order to stop the Glare, she'll have to first confront the darkness within herself.

## **Dog Run Moon**

I WAS JANE AUSTEN'S BEST FRIEND is the secret diary of Jenny Cooper, Jane Austen's teenage friend and confidante. Their evenings are a blur of beautiful dresses, balls, gossip and romance; their days are spent writing about them - Jenny in her diary, Jane in her first attempts at fiction. When Jenny falls utterly in love with a handsome naval officer, obstacles stand in their way. Who better to help her than Jane herself, who already considers herself an expert in love and relationships?

## **Absent Mothers**

Stolen by changelings from his family and home, Henry Day is given the name Aniday by the ageless and magical beings, who replace him with another child who takes his place with his parents, a young boy who possesses an extraordinary gift of music but who is haunted by persistent memories of a life in another time and place. A first novel. Reprint.

## **The Singer's Gun**

This provocative new study of Australian theatre focuses on women writers who have changed our ways of seeing Australian culture. They include Hannie Rayson on the sisterhood, Joanna Murray-Smith on generation F, Jenny Kemp on desire, Katherine Thomson on working girls, Jane Harrison on the stolen generation, Leah Purcell on black chics and Beatrix Christian on miscegenation -- Back cover.

## **Connected and Respected**

## **Contemporary Indigenous Plays**

Steeped in history and filled with heart-wrenching twists, The Stolen Marriage is an emotionally captivating novel of secrets, betrayals, prejudice, and forgiveness. It showcases Diane Chamberlain at the top of her talent. One mistake, one fateful night, and Tess DeMello's life is changed forever. It is 1944. Pregnant, alone, and riddled with guilt, twenty-three-year-old Tess DeMello abruptly gives up her budding career as a nurse and ends her engagement to the love of her life, unable to live a lie. Instead, she turns to the baby's father for help and agrees to marry him, moving to the small, rural town of Hickory, North Carolina. Tess's new husband, Henry Kraft, is a secretive man who often stays out all night, hides money

from his new wife, and shows her no affection. Tess quickly realizes she's trapped in a strange and loveless marriage with no way out. The people of Hickory love and respect Henry but see Tess as an outsider, treating her with suspicion and disdain. When one of the town's golden girls dies in a terrible accident, everyone holds Tess responsible. But Henry keeps his secrets even closer now, though it seems that everyone knows something about him that Tess does not. When a sudden polio epidemic strikes Hickory, the townspeople band together to build a polio hospital. Tess knows she is needed and defies Henry's wishes to begin working at there. Through this work, she begins to find purpose and meaning. Yet at home, Henry's actions grow more alarming by the day. As Tess works to save the lives of her patients, can she untangle the truth behind her husband's mysterious behavior and find the love—and the life—she was meant to have? A Library Reads Top Ten Book of October 2017 Praise for *The Stolen Marriage*: "[A] well-crafted crime-tinged tale." —Publishers Weekly "The *Stolen Marriage* is the kind of story that will grab you and refuse to let you go until you turn the last page." —All About Romance "Readers will be sucked in immediately you just can't go wrong with a book with [Chamberlain's] name on the cover." —Southern Pines Pilot

## **I Was Jane Austen's Best Friend**

A fictionalised account of the now universally known story of the Stolen Generation and tells of an Aboriginal girl taken from her family and sent to a children's home.

## **Rainbow's End**

This play tells of five young aboriginal children forcibly removed from their parents, brought up in a repressive children's home and trained for domestic service and other menial jobs. Segregated from society from their earliest years, not all of them successfully manage their lives when released into the outside world. The pain, the poignancy and sheer desperation of their lives is seen through the children's own eyes as they struggle to make sense of a world where they have been told to forget their families, forget their homes and forget their language. This tender and moving story awash with the humour of innocents, goes further than any previous account to bring the tragic human story of the Stolen Generations to the stage. (1 act, 2 men, 3 women).

## **A Stolen Kiss**

## **Stolen Life**

Research Paper (Pre-University) from the year 2009 in the subject English - Applied Geography, grade: 1,0, - (Gymnasium Stein), language: English, abstract: The paper analyses the forced removals of Indigenous children in Western Australia from their families in the 20th century. Nowadays, this generation of children has become known as "The Stolen Generation" in Australia. To begin with, the author underlines the importance of "The Stolen Generations" for Australia's history by highlighting the national "sorry day" in 2008 where the Prime Minister officially apologised to the Indigenous People. As a starting point, background information about the situation of Indigenous people in Australia is provided. Moreover, racial theories and ideologies that were prevalent in the 20th century are discussed. The relevance of these race questions is exemplified by describing the situation in so-called "mission camps" where many of the removed children were brought up. Furthermore, the concept and apparent "threat" of the "half-caste" (Indigenous Australians of mixed parentage) is outlined and political, legal and public actions concerning the Indigenous People are presented. To illustrate the finding, there is a brief analysis of the movie "Rabbit-Proof Fence" by Phillip Noyce and the drama "Stolen" by Jane Harrison. Moreover, the question of genocide in the context of the United Nations resolution is discussed. Finally, the author evokes the sensitive topic of compensation funds for the "Stolen Generations" and gives a brief cross-reference to the very similar history in Canada and New Zealand.

### **Narrating Nomadism**

Every baby's paper bracelet held a mother's secret 'Utterly moving and compelling. That first line wow! I was hooked' Patricia Scanlan 'A powerful, important, beautiful book' Sinéad Crowley Inspired by heartrending true events in a home for unwed mothers, set in Ireland, Boston and London, this novel is perfect for readers of *The Letter* by Kathryn Hughes and *The Girl in the Letter* by Emily Gunnis. For almost fifty years, Katie Carroll has kept a box tucked away inside her wardrobe. It dates from her time working as a nurse in a west of Ireland home for unwed mothers in the 1970s. The box contains a notebook holding the details of the babies and young women she met there. It also holds many of the babies' identity bracelets. Following the death of her husband, Katie makes a decision. The information she possesses could help reunite adopted people with their birth mothers, and she decides to post a message on an internet forum. Soon the replies are rolling in, and Katie finds herself returning many of the bracelets to their original owners. She encounters success and failure, heartbreak and joy. But is she prepared for old secrets to be uncovered in her own life? Readers love Rachael English's writing: 'A true storyteller who keeps you turning the pages' Cathy Kelly 'A compelling read' Sheila O'Flanagan 'Beautiful, compelling, and sincere in the way of the very best stories and the best books' Irish Independent 'An evocative read powerful If you read authors such as Diane Chamberlain, Sheila O'Flanagan or Maeve Binchy then you should also check this out' *Between My Lines* 'Enchanting, emotional, heartbreaking, ultimately uplifting and just perfect Rachael English is a wonderful storyteller' *Being Anne*

## **Becoming Kirrali Lewis**

At the age of five, Donna Meehan was taken away from her natural family and sent to a foster family in Newcastle. In *It is No Secret*, Donna reflects back on her childhood memories of living in the bush with her brothers and her removal to the city, becoming an only child in a white family. She recalls her struggle with her identity - remembering traditions and customs of her old life in the outback and the adjustments she has had to make in strange city. Donna (aged 40) retells her life story with stark simplicity and honesty. She openly discusses the pain and isolation she has felt at not belonging or feeling at home with the society she has been brought up in. Her desperation took her close to suicide. This is a powerfully sad yet also uplifting story - sad because of Donna's long struggle to re-establish her family and culture and coming to terms with her own views about Aboriginal people; and uplifting because of Donna's deep faith, her own strong family ties with her foster mother and her husband and sons. Donna's story is retold with passion but with an absence of bitterness as she tells of the strangeness, and heartbreak of her experiences, and of the kindness of her adoptive family.

## **The Stolen Marriage**

This report examines the use of these entities in nearly all cases of corruption. It builds upon case law, interviews with investigators, corporate registries and financial institutions and a 'mystery shopping' exercise to provide evidence of this criminal practice.

## **Stolen**

"Lorraine McGee-Sippel was just a small girl when she asked her parents why her skin colour was different from theirs. It was the 1950s and the first step on a journey of unanswered questions that would span decades and lead her to search for her birth family. In the historic climate of the Rudd Government's apology, Yorta Yorta woman, McGee-Sippel, aligns herself with the Stolen Generations as she reveals how she and her family struggled with the far-reaching implications of a government policy that saw her adoptive parents being told their daughter was of Afro-American descent."--Provided by publisher.

## **The Glare**

It was only a little kiss Lily Kingsley knows what the future has in store for her. At twenty-eight, it was time to give up on romantic fantasies and accept that spinsterhood was all that awaited her. She was too tall, too round, and too overlooked to hope for anything else. However, that does not mean she was willing to give up on all her dreams. If nothing else, Lily would

know what it was like to be kissed. And she had the perfect gentleman in mind. Jack Hatcher had only gone into the library for a bit of peace and quiet. Just a few minutes away from the crowded ballroom to relax on his own. But when lady bursts in on his solitude, mistakes him for someone else, and then launches herself into his arms, Jack discovers that the woman in his arms stirs emotions he'd never thought to feel. If only those busybodies hadn't walked in at the wrong moment! The only solution is an engagement, so why does the lady in question keep fighting it every step of the way? And why does that gruff, controlling gentleman Lily mistakenly kissed seem so eager to go forward with it? Set in Victorian era England, *A Stolen Kiss* is a sweet romance about the importance of grabbing onto love when we find it, even if it comes in unexpected ways. The Victorian Love Series is a spin-off of the Regency Love Series and follows the next generation. All the novels are standalone stories and can be read in any order. Buy your copy today and escape into a world of romance!

## **Warlock of the Magus World**

In the tradition of Richard Ford, Annie Proulx, and Kent Haruf comes a dazzling debut story collection by a young writer from the American West who has been published in *The New Yorker*, *Granta*, and *The Best American Short Stories*. A construction worker on the run from the shady local businessman whose dog he has stolen; a Custer's Last Stand reenactor engaged in a long-running affair with the Native American woman who slays him on the battlefield every year; a middle-aged high school janitor caught in a scary dispute over land and cattle with her former stepson: Callan Wink's characters are often confronted with predicaments few of us can imagine. But thanks to the humor and remarkable empathy of this supremely gifted writer, the nine stories gathered in *Dog Run Moon* are universally transporting and resonant. Set mostly in Montana and Wyoming, near the borders of Yellowstone National Park, this revelatory collection combines unforgettable insight into the fierce beauty of the West with a powerful understanding of human beings. Tender, frequently hilarious, and always electrifying, *Dog Run Moon* announces the arrival of a bold new talent writing deep in the American grain. Praise for *Dog Run Moon* "[An] excellent first book of stories . . . One of the great things about *Dog Run Moon* is how resilient and funny [the characters] are. They're at the end of their ropes, but they can still howl about the joy and pain each day brings, as if the young Levon Helm were singing their stories. . . . This is Thomas McGuane territory, and also that of writers like Joy Williams and Jim Harrison."—*The New York Times* "Wink is definitely not a writer of half measures; each of these stories demonstrates his ability to lay life bare. A significant collection highly deserving of the spotlight."—*Library Journal* (starred review) "Myth and history color these highly satisfying fictions about the way men and women struggle to shape their lives."—*Kirkus Reviews* (starred review) "The perils of work and the weight of bequeathal fuel these stories, and each one holds a lasting, unshakable image. Sometimes grace is bestowed upon the characters in a sidwinding, not altogether fabulous fashion; sometimes it's not bestowed at all. Callan Wink seems to know well the stratagems and delusions of men's hearts. He also seems born and bred to short-story mastery."—Joy Williams, author of *The Visiting Privilege* "Callan Wink's debut is impressive indeed. Fine, old-fashioned, rich and juicy fiction. Weeks later I'm still living with the

characters.”—Jim Harrison, author of *Legends of the Fall* “Callan Wink’s fresh, urgent stories have an energy and propulsion that set them well apart from the cerebral finger painting of so much literary fiction. Here is a writer with a great big horizon.”—Thomas McGuane, author of *Crow Fair* “Callan Wink’s stories remind me of expertly tied trout flies—beautifully crafted, true to reality, and barbed. What a fine young writer.”—Ron Rash, author of *Above the Waterfall* “As in all the best collections, each and every story in *Dog Run Moon* sings in the essential registers of love and death, work and nature. Callan Wink has the wisdom to write only of the things that matter, and the talent to make these stories as fresh as the literary headwaters from which they come.”—Smith Henderson, author of *Fourth of July Creek* From the Hardcover edition.

## **The Stolen Generations**

Missing, dead, disappeared, or otherwise absent mothers haunt us and the stories we tell ourselves. Our literature, from fairytales like *Cinderella* and *The Little Mermaid* to popular narratives like Cheryl Strayed's recent book *Wild*, is peopled with motherless children. The absent mother, whether in literature or life, may force us to forge an independent identity. But she can also leave a mother-shaped hole and a howling loneliness that dogs us through our adult lives. This anthology explores the theme of absent mothers from scholars and creative writers, who tell personal stories and provide the theoretical framework to recognize and begin to understand the impact of motherlessness that ripples through our cultures and our art.

## **Just Words?**

When a wager goes wrong... Painfully shy Jane Huxley is the furthest thing from a diamond of the first water. Bookish, bespectacled, and, well, plain, she never expected to befriend a dissolute charmer like Colin Lacey, much less agree to help him retrieve a lost family heirloom. Fortunately, he is nothing like his cold, rigid older brother. Unfortunately, he is not above deception if it means winning a wager. And that puts Jane in a most precarious position. A formidable duke will marry a plain Jane... For Harrison Lacey, the Duke of Blackmore, protecting his family honor is not a choice, it is a necessity. So, when his cad of a brother humiliates the unwitting Lady Jane, Harrison must make it right, even if it means marrying the chit himself. And a marriage of convenience will become so much more... Her reputation hanging by a thread, Jane agrees to wed the arrogant Duke of Blackmore, although she’s convinced it will result in frostbite. Only after lingering glances lead to devastating kisses does she begin to suspect the truth: Perhaps—just perhaps—her duke is not as cold as he appears.

## **Osiris and the Egyptian Resurrection**

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fairytale like Cinderella and The Little Mermaid to popular narratives like Cheryl Strayed's recent book *Wild*, is peopled with motherless children. The absent mother, whether in literature or life, may force us to forge an independent identity. But she can also leave a mother-shaped hole and a howling loneliness that dogs us through our adult lives. This anthology explores the theme of absent mothers from scholars and creative writers, who tell personal stories and provide the theoretical framework to recognize and begin to understand the impact of motherlessness that ripples through our cultures and our art.

### **Red Morning**

You are on Indigenous lands, swimming in Indigenous waters, looking up at Indigenous skies. *Living on Stolen Land* is a prose-styled look at our colonial-settler 'present'. This book is the first of its kind to address and educate a broad audience about the colonial contextual history of Australia, in a highly original way. It pulls apart the myths at the heart of our nationhood, and challenges Australia to come to terms with its own past and its place within and on 'Indigenous Countries'. This title speaks to many First Nations' truths -- stolen lands, sovereignties, time, decolonisation, First Nations perspectives, systemic bias and other constructs that inform our present discussions and ever-expanding understanding. This title is a timely, thought-provoking and accessible read.

### **Stolen Girl**

Thirty years after its publication, *The Death and Life of Great American Cities* was described by *The New York Times* as "perhaps the most influential single work in the history of town planning.[It] can also be seen in a much larger context. It is first of all a work of literature; the descriptions of street life as a kind of ballet and the biting satiric account of traditional planning theory can still be read for pleasure even by those who long ago absorbed and appropriated the book's arguments." Jane Jacobs, an editor and writer on architecture in New York City in the early sixties, argued that urban diversity and vitality were being destroyed by powerful architects and city planners. Rigorous, sane, and delightfully epigrammatic, Jacobs's small masterpiece is a blueprint for the humanistic management of cities. It is sensible, knowledgeable, readable, indispensable. The author has written a new foreword for this Modern Library edition.

### **Absent Mothers**

### **The Stolen God**



‘Dark Emu injects a profound authenticity into the conversation about how we Australians understand our continent [It is] essential reading for anyone who wants to understand what Australia once was, or what it might yet be if we heed the lessons of long and sophisticated human occupation.’ Judges for 2016 NSW Premier’s Literary Awards Dark Emu puts forward an argument for a reconsideration of the hunter-gatherer tag for pre-colonial Aboriginal Australians. The evidence insists that Aboriginal people right across the continent were using domesticated plants, sowing, harvesting, irrigating, and storing — behaviours inconsistent with the hunter-gatherer tag. Gerritsen and Gammage in their latest books support this premise but Pascoe takes this further and challenges the hunter-gatherer tag as a convenient lie. Almost all the evidence in Dark Emu comes from the records and diaries of the Australian explorers, impeccable sources. Bruce’s comments on his book compared to Gammage’s: “ My book is about food production, housing construction and clothing, whereas Gammage was interested in the appearance of the country at contact. [Gammage] doesn’t contest hunter gatherer labels either, whereas that is at the centre of my argument.”

## **Living on Stolen Land**

Narrating Nomadism provides an unflinching account of ethnic groups and nomadic communities across the world that were branded as ‘criminal’ during colonial times. It explores the tragic effect of the new identity imposed on them, the traumatic survival of these communities and cultures, and the creative expression of this experience in their arts and literature in the form of resistance. Presenting specific contexts and locations of cultural devastation in history, the volume traces colonial social imagination as such, showing how the grossly misperceived non-sedentary communities in the colonies were subjected to the mission of ‘settling’ them. The essays presented here document these alternative histories from perspectives ranging from literary criticism and art history to ethnography and socio-linguistics, highlighting in what ways different nomadic communities negotiate discrimination and challenge in contemporary times, while finding remarkable convergence in their local histories and collective testimonies. This anthology opens up a new area in postcolonial studies as well as cultural anthropology by bringing the viewpoint of marginalized communities and their cultural rights to bear upon history, society and culture. It places an activist’s ‘view from below’ at the centre of literary interpretation, engages with oral history more substantially than folklore studies usually do, and brings together several historical narratives hitherto unexplored. This will be essential for students of anthropology, sociology, cultural studies, history, linguistics, post-colonial studies, literature and tribal studies, as well as the general reader.

## **The Puppet Masters**

This is a play about the Stolen Generations. Five young Aboriginal children are forcibly removed from their families and brought up in a repressive children's home, where they are required to forget their families, their homes and their

language. In the home they are trained for domestic service and other menial jobs. They are taught never to aspire to a life of achievement and success. The story is told through the children themselves, both as youngsters and as the adults they eventually become, as they search for an identity, both within society as a whole and within themselves. Not all of them manage to cope with the world or themselves. Although extremely moving and painful, the play nevertheless retains the innocent humour of the children as they struggle to come to terms with the confusing situation in which they find themselves.

## **The Dolls' Revolution**

Set in the 1950s on the fringe of a country town, this is a thought-provoking and emotionally powerful snapshot of a Koori family which dramatises the struggle for decent housing, meaningful education, jobs and community acceptance.

## **It Is No Secret**

"Written with primal intensity, touched with redeeming compassion, Rudy Wiebe--has explored our history, our roots and the secrets of our hearts with moral seriousness and great feeling." - Governor General's Award for Fiction Citation, 1994 A powerful, major work of non-fiction, beautifully written, with the impact of Mikal Gilmore's *Shot in the Heart*, from the twice winner of the Governor General's Award for Fiction and the great-great-granddaughter of Big Bear. This is a story about justice, and terrible injustices, a story about a murder, and a courtroom drama as compelling as any thriller as it unravels the events that put Yvonne Johnson behind bars for life, first in Kingston's Federal Prison for Women until the riot that closed it, and presently in the Okimaw Ochi Healing Lodge in the Cypress Hills. But above all it is the unforgettable true story of the life of a Native woman who has decided to speak out and break the silence, written with the redeeming compassion that marks all Rudy Wiebe's writing, and informed throughout by Yvonne Johnson's own intelligence and poetic eloquence. Characters and events spring to life with the vividness of fiction. The story is told sometimes in the first person by Rudy Wiebe, sometimes by Yvonne herself. He tracks down the details of Yvonne's early life in Butte, Montana, as a child with a double-cleft palate, unable to speak until the kindness of one man provided the necessary operations; the murder of her beloved brother while in police custody; her life of sexual abuse at the hands of another brother, grandfather and others; her escape to Canada - to Winnipeg and Wetaskiwin; the traumas of her life that led to alcoholism, and her slow descent into hell despite the love she found with her husband and three children. He reveals how she participated, with three others, in the murder of the man she believed to be a child abuser; he unravels the police story, taking us step by step, with jail-taped transcripts, through the police attempts to set one member of the group against the others in their search for a conviction - and the courtroom drama that followed. And Yvonne openly examines her life and, through her grandmother, comes to understand the legacy she has inherited from her ancestor Big Bear; having been led through pain

to wisdom, she brings us with her to the point where she finds spiritual strength in passing on the lessons and understandings of her life. How the great-great-granddaughter of Big Bear reached out to the author of *The Temptations of Big Bear* to help her tell her story is itself an extraordinary tale. The co-authorship between one of Canada's foremost writers and the only Native woman in Canada serving life imprisonment for murder has produced a deeply moving, raw and honest book that speaks to all of us, and gives us new insight into the society we live in, while offering a deeply moving affirmation of spiritual healing. From the Hardcover edition.

## **The Truth About Cads and Dukes**

FBI trainee Lucy Kincaid must come to the rescue of private investigator Sean Rogan, whose criminal past forces him to make a deal with the FBI to take down a rogue agent. Original.

## **Stolen**

Tells of five young Aboriginal children forcibly removed from their parents, brought up in a repressive children's home and trained for domestic service and other menial jobs. This tender and moving story goes further than any previous account to bring the tragic human story of the Stolen Generations to the Australian stage.

## **Stolen**

A thrilling story of murder and betrayal filled with the scandal, wit, and intrigue characteristic of Austen's classic novels Fitzwilliam Darcy is devastated. The joy of his recent wedding has been cut short by the news of the sudden death of his father's beloved cousin, Samuel Darcy. Elizabeth and Darcy travel to Dorset, a popular Regency resort area, to pay their respects to the well-traveled and eccentric Samuel. But this is no summer holiday. Danger bubbles beneath Dorset's peaceful surface as strange and foreboding events begin to occur. Several of Samuel's ancient treasures go missing, and then his body itself disappears. As Darcy and Elizabeth investigate this mystery and unravel its tangled ties to the haunting legends of Dark Dorset, the legendary couple's love is put to the test when sinister forces strike close to home. Some secrets should remain secrets, but Darcy will do all he can to find answers—even if it means meeting his own end in the damp depths of a newly dug grave. With malicious villains, dramatic revelations and heroic gestures, *The Mysterious Death of Mr. Darcy* will keep Austen fans turning the pages right up until its dramatic conclusion.

## **The Mysterious Death of Mr. Darcy**

What happens when a scientist from a futuristic world reincarnates in a World of Magic and Knights? An awesome MC -- that's what happens! A scientist's goal is to explore the secrets of the universe, and this is exactly what Leylin sets out to do when he is reincarnated. Dark, cold and calculating, he makes use of all his resources as he sets off on his adventures to meet his goal. Face? Who needs that Hmmm that guy seems too powerful for me to take on now I better keep a low profile for now. You want me to help you? Sure but what benefit can I get out of it? Nothing? Bye. Hmmm that guy looks like he might cause me problems in the future. Should I let him off for now and let him grow into someone that can threaten me.. Nahhh. \*kill\*

### **Stolen**

"Can words make Australia a better place? Can writing help to inform a collective national consciousness? Over the past decade Australians have witnessed a significant shift to more insular and conservative economic, ethical and cultural norms"--Backcover

### **Hey Mum, What's a Half-caste?**

### **Transgressive Itineraries**

### **The Stolen Child**

### **Jane Harrison's Stolen**

For Kirrali, life in 1985 was pretty chill. Sure, she was an Aboriginal girl adopted into a white family, but she was cool with that. She knew where she was headed - to a law degree - even if she didn't know 'who she was'. But when Kirrali moves to the city to start university, a whole lot of life-changing events spark an awakening that no one sees coming, least of all herself. Story flashbacks to the 1960s, where her birth mother is desperately trying to escape conservative parents, give meaning to Kirrali's own search for identity nearly twenty years later. And then she meets her father . . .

### **Stolen Spring**

This elementary curriculum is based on the nationally recognized Resolving Conflict Creatively Program on conflict resolution and social and emotional learning. The book contains 16 lessons per grade level focused on five themes: Making Connections, Emotional Literacy, Caring and Effective Communication, Cultural Competence and Social Responsibility, and Conflict Management and Responsible Decision-Making. Each lesson also includes connection to children's literature and a listing of major curriculum standards that are addressed in the lesson. The lessons in this volume are specifically geared for students in K-2 classrooms.

### **Dark Emu**

Five plays from around Australia which illustrate that the rich tradition of indigenous storytelling is flourishing in contemporary Australian theatre. Adapted from her award-winning novel, Vivienne Cleven's "Bitin' Back" is a 'zany and uproarious black farce'; "Black Medea", Wesley Enoch's richly poetic adaptation of Euripides Medea, blends the cultures of Ancient Greek and indigenous storytelling to weave a bold and breathtaking commentary on contemporary experience; The acclaimed "King Hit" by David Milroy and Geoffrey Narkle, strikes at the very heart of the Stolen Generations, exploring the impact on an individual and a culture when relationships are brutally broken; Set in the 1950s on the fringe of a country town, "Rainbow's End" by Jane Harrison creates a 'thought-provoking and emotionally powerful' (Age) snapshot of a Koori family to dramatise the struggle for decent housing, meaningful education, jobs and community acceptance; And David Milroy's "Windmill Baby" is set on an abandoned cattle station in the Kimberley landscape, combines the poetry of a campfire story with the comedy of a great yarn.

### **Jane Harrison's Stolen**

The fast-growing body of postcolonial drama is progressively gaining its just recognition in the twentieth-century canon of English-language plays. From the vantage point of various samplings along the Trans-Pacific axis linking English Canada, Australia and New Zealand, this monograph seeks to document the significance of this emerging postcolonial theater. More specifically, it examines the myriad ways in which, over the last two decades, representative mainstream, ethnic and First Nations playwrights have dramatized Europe's «Other» in its multiple guises. In their efforts to match new content with innovative form, these artists have followed transgressive itineraries, redrawing the boundaries of conventional Western stage realism. Their new aesthetics often relies on techniques akin to Homi Bhabha's notions of hybridity and mimicry. The present study offers detailed analyses of the modes of hybridization through which Judith Thompson, Louis Nowra, Tomson Highway, Jack Davis, Hone Kouka, and other prominent writers have articulated subtle forms of psychic, grotesque, and mythic magic realism. Their legacy will undoubtedly affect the postcolonial dramaturgies of the twenty-first century.

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