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George Best v Northampton Town George Best VTS 01 1 GEORGE BEST INTERVIEW

Sir Matt Busby On George Best | This Is Your Life | History Of Football

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Northern Ireland football legend George Best has been laid to rest after an emotional funeral service at Stormont in Belfast. Tens of thousands of mourners applauded along the route to Parliament Buildings where the service was held. Some of the biggest names in football attended, including Best's lifelong friend Denis Law and Manchester United ...

BBC NEWS | UK | Northern Ireland | Final farewell to ...
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It is Christmas, 1797, and thirteen year-old Master Fitzwilliam Darcy is returning from his first term at Eton in full anticipation of the holidays. Soon, he and his family will leave their fashionable London home for Pemberley, their Derbyshire estate, to prepare for the arrival of his irrepressible cousin Richard and the rest of his Matlock relations. But when Darcy arrives in London, he learns that his mother is ill. Her doctor's prognosis is dire--Lady Anne cannot survive another year! As Christmas approaches, Darcy is torn between his parents' struggles to carry on and the attraction of an unusual company of players in Lambton for the holidays. With the arrival of Richard and his family, he must try to satisfy the expectations of all and, in doing so, learn what it means to be a Darcy. Pamela Aidan has created a touching coming-of-age novella based on characters from Jane Austen's Pride and Prejudice. A Lesson In Honour explores love, duty, and family honour--principles that a young Fitzwilliam Darcy learns from both of his parents as they confront a family crisis--as well as a lesson derived from youthful indiscretion and adolescent romance that helps defiine the man Elizabeth Bennet will encounter at the Meryton assembly many years later.

Recognized as a master of Italian cinema, Vittorio De Sica is perhaps best known and most respected for his critically acclaimed neorealist films of the period 1946-55. As this anthology reveals, however, his production was remarkably multifaceted. The essays included here - some newly commissioned, some reprinted, and others in translation - look at De Sica's varied career from many perspecives. Structured chronologically, the volume begins by introducing readers to De Sica's early popularity as an actor and singer during the years of Italian Fascism, and to his initial directorial efforts before the end of World War II. It was not until the postwar era, however, that De Sica made his mark in film history. Special attention is given to this critical phase of his career, which encompasses the neorealist films that made him famous: "Shoeshine", "Bicycle Thieves", "Miracle in Milan", and "Umberto D." When the neorealist movement waned after 1955, De Sica returned to his roots in Neapolitan comedy for a series of commercially successful films starring Sophia Loren and Marcello Mastroianni. Memorable works from this period include "Two Women" and "Marriage Italian Style" as well as "Yesterday, Today, and Tomorrow", which won De Sica an Academy Award in 1965. In one of his final films, "The Garden of the Finzi Continis", he returned to the subject of World War II and to the human tragedy characteristic of his best neorealist productions. This fine anthology offers a comprehensive critical survey that covers the entire scope of De Sica's career, and is an excellent resource for students, critics and film enthusiasts.

This book presents a semiotic study of the re-elaboration of Christian narratives and values in a corpus of Italian novels published after the Second Vatican Council (1960s). It tackles the complex set of ideas expressed by Italian writers about the biblical narration of human origins and traditional religious language and ritual, the perceived clash between the immanent and transcendent nature and role of the Church, and the problematic notion of sanctity emerging from contemporary narrative.

With nearly 400 scores to his credit, Ennio Morricone is one of the most prolific and influential film composers working today. In Composing for the Cinema, Morricone and musicologist Sergio Miceli present a series of lectures on the composition and analysis of film music. Adapted from several lectures and seminars, these lessons show how sound design can be analyzed and offer a variety of musical solutions to many different kinds of film. Drawing upon scores by himself and others, the composer also provides insight into his relationships with many of the directors with whom he has collaborated, including Sergio Leone, Giuseppe Tornatore, Franco Zeffirelli, Warren Beatty, Ridley Scott, Roland Joff é , the Taviani Brothers, and others. Delivered in a conversational mode that is both comprehensible and interesting, this groundbreaking work intertwines analysis with practical details of film music composition.

The studies collected in this volume deal with the interpretation of opera. In most cases the results are based on structural analysis, a concept which may require some clarification in this context. During the past de cade 'structure' and 'structural' have become particularly fashionable terms lacking exact denotation and used for the most divergent purposes. As employed here, structural analysis is concerned with such concepts as 'relationship', 'coherence' and 'continuity', more or less in contrast to formal analysis which deals with measurable material. In other words, I have analysed the structure of an opera by seeking and examining factors in the musico-dramatic process, whereas analysts of form are generally preoccupied with the study of elements contained in the musical object. Though admittedly artificial, the dichotomy of form and structure may elucidate the present situation with regard to the study of opera. Today, nearly one hundred years after the death of Wagner, the proclaimed anti thesis of Oper und Drama is generally taken for what it really was: a means to propagate the philosophy of its inventor. The conception of opera (whether 'continuous' or composed of 'numbers') as a special form of drama is no longer contested. Nevertheless musical scholarship has failed to draw the consequences from this view and few scholars realize the need to study general theory of drama and more specifically the dramatic experience.

Joseph Campbell, arguably the greatest mythologist of our time, was certainly one of our greatest storytellers. This new cloth edition of The Hero's Journey, published to celebrate the 100th anniversary of Campbell's birth, recounts his own quest and conveys the excitement of his lifelong exploration of our mythic traditions, what he called "the one great story of mankind."

A successful Italian doctor ' s idyllic life is shattered by shameful accusations in a novel by the Campiello Prize – winning author of The Worst Intentions. In a sprawling villa on the outskirts of Rome, the internationally revered pediatric oncologist Leo Pontecorvo and his family have gathered for dinner. For these exemplary members of Italy ' s upper middle-class, the scene is perfect in every way—until a horrifying accusation airs on the evening news concerning Leo Pontecorvo himself. From this point on, nothing will ever be the same. An allegation of embezzling would be bad enough, but to the horror of his family, Leo is also said to have seduced his son ' s twelve-year-old girlfriend. The spotlight now turned on Leo reveals every mistake, regret, and contradiction of his lifetime. The details of his private and professional life are debated by both friends and foes, ravenous reporters and punctilious prosecutors. Unable to face the suspicious gazes of his wife and children, Leo descends into the basement of his palatial home—a self-imposed exile in which he attempts to piece together the shattered remains of his life.

Charged with comic energy and a steely disregard for any pieties whatsoever, Barney's Version is a major Richler novel, the most personal and feeling book of a long and distinguished career. Told in the first person, it gives us the life (and what a life!) of Barney Panofsky--whose trashy TV company, Totally Useless Productions, has made him a small fortune; whose three wives include a martyred feminist icon, a quintessential JCP (Jewish-Canadian Princess), and the incomparable Miriam, the perfect wife, lover, and mother--alas, now married to another man; who recalls with nostalgia and pain his young manhood in the Paris of the early fifties, and his lifelong passion for wine, women, and the Montreal Canadiens; who either did or didn't murder his best friend, Boogie, after discovering him in bed with The Second Mrs. Panofsky; whose satirical eye for the idiocies of today's Quebec separatists (as well as for every other kind of political correctness) manages to offend his entire acquaintanceship (and will soon be offending readers everywhere); and whose memory--though not his bile--is, in his sixty-seventh year, definitely slipping . . .

The refreshed insights into early-imperial Roman historiography this book offers are linked to a recent discovery. In the spring of 2014, the binders of the archive of Robert Marichal were dusted off by the ERC funded project PLATINUM (ERC-StG 2014 n ° 636983) in response to Tiziano Dorandi ' s recollections of a series of unpublished notes on Latin texts on papyrus. Among these was an in-progress edition of the Latin rolls from Herculaneum, together with Marichal ' s intuition that one of them had to be ascribed to a certain ' Annaeus Seneca ' . PLATINUM followed the unpublished intuition by Robert Marichal as one path of investigation in its own research and work. Working on the Latin P.Herc. 1067 led to confirm Marichal ' s intuitions and to go beyond it: P.Herc. 1067 is the only extant direct witness to Seneca the Elder ' s Historiae. Bringing a new and important chapter of Latin literature arise out of a charred papyrus is significant. The present volume is made up of two complementary sections, each of which contains seven contributions. They are in close dialogue with each other, as looking at the same literary matter from several points of view yields undeniable advantages and represents an innovative and fruitful step in Latin literary criticism. These two sections express the two different but interlinked axes along which the contributions were developed. On one side, the focus is on the starting point of the debate, namely the discovery of the papyrus roll transmitting the Historiae of Seneca the Elder and how such a discovery can be integrated with prior knowledge about this historiographical work. On the other side, there is a broader view on early-imperial Roman historiography, to which the new perspectives opened by the rediscovery of Seneca the Elder ' s Historiae greatly contribute.

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