

## Play It Again Sam

The first book to focus on the representation of character in film, encompassing the art cinema, popular movies, and documentaries.

For five decades, no American filmmaker has been as prolific—or as paradoxical—as Woody Allen. From *Play It Again, Sam* (1972) to *Midnight in Paris* (2011) and *Blue Jasmine* (2013), Allen has produced an average of one film a year; yet in many of these movies Allen reveals a progressively skeptical attitude toward both the value of art and the cultural contributions of artists. In this second edition Peter J. Bailey extends his classic study to consider Allen's work during the twenty-first century. He illuminates how the director's decision to leave New York to shoot in European cities such as London, Paris, Rome, and Barcelona has affected his craft. He also explores Allen's shift toward younger actors and interprets the evolving critical reaction to his films—authoritatively demonstrating why the director's lifelong project of moviemaking remains endlessly deserving of careful attention.

God.

Here they are--some of the funniest tales and ruminations ever put into print, by one of the great comic minds of our time. From *THE WHORE OF MENSA*, to *GOD (A Play)*, to *NO KADDISH FOR WEINSTEIN*, old and new Woody Allen fans will laugh themselves hysterical over these sparkling gems.

Publisher Description

When he is hired as the personal piano tuner for a brilliant pianist, Brodie Moncur suddenly finds himself swept up into a life of luxury that he could never have imagined. But while accompanying his new employer on tours from Paris to St. Petersburg, Brodie falls madly in love with the Russian soprano Lika Blum: beautiful, worldly, seductive--and forbidden. Though seemingly doomed from the start, Brodie's passion for Lika only grows as their lives become increasingly more intertwined, more secretive, and, finally, more dangerous. A tale of dizzying passion and brutal revenge; of artistic endeavor and the illusions it can create; of the possibilities that life offers and the cruel speed with which they can be snatched away, *Love Is Blind* is a dazzling work of historical fiction that unfolds across fin de siècle Europe.

In 1967, Peter Bart, then a young family man and rising reporter for the *New York Times*, decided to upend his life and enter the dizzying world of motion pictures. *Infamous Players* is the story of Bart's whirlwind journey at Paramount, his role in its triumphs and failures, and how a new kind of filmmaking emerged during that time. When Bart was lured to Paramount by his friend and fellow newcomer, the legendary Robert Evans, the studio was languishing, its slate riddled with movies that were out of touch with the dynamic sixties. By the time Bart left Paramount, in 1975, the studio had completed a remarkable run, with films such as *The Godfather*, *Rosemary's Baby*, *Harold and Maude*, *Love Story*, *Chinatown*, *Paper Moon*, and *True Grit*. But this new golden era at Paramount was also fraught with chaos and company turmoil. Drugs, sex, runaway budgets, management infighting, and even the Mafia found their way onto the back lot, making Paramount surely one of the most unpredictable, even bizarre, studios in the history of the movie industry. Bart reflects on Paramount's New Hollywood era with behind-the-scenes details and insightful analysis; here too are his fascinating recollections of the icons from that time: Warren Beatty, Steve McQueen, Robert Redford, Clint Eastwood, Jack Nicholson, Marlon Brando, Al Pacino, Francis Ford Coppola, Roman Polanski, and Frank Sinatra, among others. For over four decades, first on the inside as a studio executive and later as the longtime editor in chief of *Variety*, Peter Bart has viewed Hollywood from an incomparable vantage point. The stories he tells and the lessons we learn from *Infamous Players* are essential for anyone who loves movies.

When her husband comes home from work one day to announce he's moving out, Samantha Rutgers thinks it's a joke. She hopes it's a joke. It's not. He packs his suitcase and moves out. For twenty-five years, Sam was a corporate wife, a stay-at-home mom. Now she's divorced, adrift, and alienated from her daughter who blames her for the divorce. Ill equipped to be a single woman in a whole new dating culture, she would have foundered without help from an old friend who challenges her to finish up the art degree she put on hold when she married. Her classes open the door to a job at an advertising agency, where Sam makes several new friends and one enemy. There she meets Frank Reynolds, who invites her to take that first step into new love. Gradually, as she slowly builds a new life for herself, Sam learns how to stand strong in the face of adversity, personal and professional.

Humphrey Bogart: it's hard to think of anyone who's had the same lasting impact on the culture of movies. Though he died at the young age of fifty-seven more than half a century ago, his influence among actors and filmmakers, and his enduring appeal for film lovers around the world, remains as strong as ever. What is it about Bogart, with his unconventional looks and noticeable speech impediment, that has captured our collective imagination for so long? In this definitive biography, Stefan Kanfer answers that question, along the way illuminating the private man Bogart was and shining the spotlight on some of the greatest performances ever captured on celluloid. Bogart fell into show business almost by accident and worked for nearly twenty years before becoming the star we know today. Born into a life of wealth and privilege in turn-of-the-century New York, Bogart was a troublemaker throughout his youth, getting kicked out of prep school and running away to join the navy at the age of nineteen. After a short, undistinguished stint at sea, Bogart spent his early twenties drifting aimlessly from one ill-fitting career to another, until, through a childhood friend, he got his first theater job. Working first as a stagehand and then, reluctantly, as a bit-part player, Bogart cut his teeth in one forgettable role after another. But it was here he began to develop a work ethic; deciding that there were "two kinds of men: professionals and bums," Bogart, for the first time in his life, wanted to be the former. After the Crash of '29, Bogart headed west to try his luck in Hollywood. That luck was scarce, and he slogged through more than thirty B-movie roles before his drinking buddy John Huston wrote him a part that would change everything; with *High Sierra*, Bogart finally broke through at the age of forty—being a pro had paid off. What followed was a string of movies we have come to know as the most beloved classics of American cinema: *The Maltese Falcon*, *Casablanca*, *The Big Sleep*, *The African Queen* . . . the list goes on and on. Kanfer appraises each of the films with an unfailing critical eye, weaving in lively accounts of behind-the-scenes fun and friendships, including, of course, the great love story of Bogart and Bacall. What emerges in these pages is the portrait of a great Hollywood life, and the final word on why there can only ever be one Bogie.

This is the first scholarly work to examine the cultural significance of the "talking book" since the invention of the phonograph in 1877, the earliest machine to enable the reproduction of the human voice.

Recent advances in sound technology make this an opportune moment to reflect on the evolution of our reading practices since this remarkable invention. Some questions addressed by the collection include: How does auditory literature adapt printed texts? What skills in close listening are necessary for its reception? What are the social consequences of new listening technologies? In sum, the essays gathered

together by this collection explore the extent to which the audiobook enables us not just to hear literature but to hear it in new ways. Bringing together a set of reflections on the enrichments and impoverishments of the reading experience brought about by developments in sound technology, this collection spans the earliest adaptations of printed texts into sound by Charles Dickens, Thomas Hardy, and other novelists from the late nineteenth century to recordings by contemporary figures such as Toni Morrison and Barack Obama at the turn of the twenty-first century. As the voices gathered here suggest, it is time to give a hearing to one of the most talked about new media of the past century.

From the Tin Pan Alley 32-bar form, through the cyclical forms of modal jazz, to the more recent accumulation of digital layers, beats, and breaks in Electronic Dance Music, repetition as both an aesthetic disposition and a formal property has stimulated a diverse range of genres and techniques. From the angles of musicology, psychology, sociology, and science and technology, *Over and Over* reassesses the complexity connected to notions of repetition in a variety of musical genres. The first edited volume on repetition in 20th- and 21st-century popular music, *Over and Over* explores the wide-ranging forms and use of repetition - from large repetitive structures to micro repetitions - in relation to both specific and large-scale issues and contexts. The book brings together a selection of original texts by leading authors in a field that is, as yet, little explored. Aimed at both specialists and neophytes, it sheds important new light on one of the fundamental phenomena of music of our times.

**NAMED ONE OF THE TEN BEST BOOKS OF THE YEAR BY Janet Maslin, The New York Times • People • Vogue ONE OF THE BEST BOOKS OF THE YEAR Financial Times • Chicago Sun-Times • The Independent • Bookreporter • The Sunday Business Post** Mom loved adages, quotes, slogans. There were always little reminders pasted on the kitchen wall. For example, the word THINK. I found THINK thumbtacked on a bulletin board in her darkroom. I saw it Scotch-taped on a pencil box she'd collaged. I even found a pamphlet titled THINK on her bedside table. Mom liked to THINK. So begins Diane Keaton's unforgettable memoir about her mother and herself. In it you will meet the woman known to tens of millions as Annie Hall, but you will also meet, and fall in love with, her mother, the loving, complicated, always-thinking Dorothy Hall. To write about herself, Diane realized she had to write about her mother, too, and how their bond came to define both their lives. In a remarkable act of creation, Diane not only reveals herself to us, she also lets us meet in intimate detail her mother. Over the course of her life, Dorothy kept eighty-five journals—literally thousands of pages—in which she wrote about her marriage, her children, and, most probingly, herself. Dorothy also recorded memorable stories about Diane's grandparents. Diane has sorted through these pages to paint an unflinching portrait of her mother—a woman restless with intellectual and creative energy, struggling to find an outlet for her talents—as well as her entire family, recounting a story that spans four generations and nearly a hundred years. More than the autobiography of a legendary actress, *Then Again* is a book about a very American family with very American dreams. Diane will remind you of yourself, and her bonds with her family will remind you of your own relationships with those you love the most. Look for special features inside. Join the Circle for author chats and more.

**NEW YORK TIMES BESTSELLER** From Academy Award winner and bestselling author Diane Keaton comes a candid, hilarious, and deeply affecting look at beauty, aging, and the importance of staying true to yourself—no matter what anyone else thinks. Diane Keaton has spent a lifetime coloring outside the lines of the conventional notion of beauty. In *Let's Just Say It Wasn't Pretty*, she shares the wisdom she's accumulated through the years as a mother, daughter, actress, artist, and international style icon. This is a book only Diane Keaton could write—a smart and funny chronicle of the ups and downs of living and working in a world obsessed with beauty. In her one-of-a-kind voice, Keaton offers up a message of empowerment for anyone who's ever dreamed of kicking back against the “should”s and “supposed to”s that undermine our pursuit of beauty in all its forms. From a mortifying encounter with a makeup artist who tells her she needs to get her eyes fixed to an awkward excursion to Victoria's Secret with her teenage daughter, Keaton shares funny and not-so-funny moments from her life in and out of the public eye. For Diane Keaton, being beautiful starts with being true to who you are, and in this book she also offers self-knowing commentary on the bold personal choices she's made through the years: the wide-brimmed hats, outrageous shoes, and all-weather turtlenecks that have made her an inspiration to anyone who cherishes truly individual style—and catnip to paparazzi worldwide. She recounts her experiences with the many men in her life—including Warren Beatty, Jack Nicholson, Al Pacino, and Sam Shepard—shows how our ideals of beauty change as we age, and explains why a life well lived may be the most beautiful thing of all. Wryly observant and as fiercely original as Diane Keaton herself, *Let's Just Say It Wasn't Pretty* is a head-turner of a book that holds up a mirror to our beauty obsessions—and encourages us to like what we see. Praise for *Let's Just Say It Wasn't Pretty* “Behind the sterling movie credits and tomboyish wardrobe, we see a soulful and deep woman contemplating the narrative arc of her own life.”—*Newsweek* “Delicious writing . . . This book is like a dishy lunch with the movie star you thought you'd never be lucky enough to meet. . . . Diane Keaton is in a class by herself and this book is good for the soul.”—Liz Smith, *Chicago Tribune* “She's talented, iconic, quirky . . . and wonderfully blunt. This is just a small sampling of the reasons we love Diane Keaton, and they all permeate the pages of her new memoir.”—Elle “As disarming and personable as the actress herself.”—*The Huffington Post* “Wise, witty, thoughtful, uplifting, the truth, unvarnished—and very funny.”—*Toronto Star*

In a run-down movie theater in central Massachusetts, the tiny battles and not-so-tiny heartbreaks of three underpaid employees play out in the empty aisles, becoming more gripping than the lackluster, second-run movies on screen. Original.

Samuel Beckett, one of the great avant-garde Irish dramatists and writers of the second half of the twentieth century, was born on 13 April 1906. His centenary will be celebrated throughout 2006 with performances of his major plays, including *Waiting for Godot*. Here are the two most famous plays for solo voice. Krapp's Last Tape finds an old man, with his tape recorder, musing over the past and future. *Not I* is a remarkable tour de force for a single actress, as a woman emits memories and fears. Also included are two other singular short dramas for single voice, *That Time* read by John Moffatt and *A Piece of Monologue* read by Peter Marinker.

A “scathing novel” of one woman's path of self-destruction in 1960s Hollywood—by the New York Times–bestselling author of *The White Album* (*The Washington Post Book World*). Spare, elegant, and terrifying, *Play It as It Lays* is the unforgettable story of a woman and a society come undone. Raised in the ghost town of Silver Wells, Nevada, Maria Wyeth is an ex-model and the star of two films directed by her estranged husband, Carter Lang. But in the spiritual desert of 1960s Los Angeles, Maria has lost the plot of her own life. Her daughter, Kate, was born with an “aberrant chemical in her brain.” Her long-troubled marriage has slipped beyond repair, and her disastrous love affairs and strained friendships provide little comfort. Her only escape is to get in her car and drive the freeway—in the fast lane with the radio turned up high—until it runs out “somewhere no place at all where the flawless burning concrete just stopped.” But every ride to nowhere, every sleepless night numbed by pills and booze and sex, makes it harder for Maria to find the meaning in another day. Told with profound economy of style and a “vision as bleak and precise as Eliot's in ‘The Wasteland,’” *Play It as It Lays* ruthlessly dissects the dark heart of the American dream (*The New York Times*). It is a searing masterpiece “from one of the very few writers of our time who approaches her terrible subject with absolute seriousness, with fear and humility and awe” (Joyce Carol Oates, *The New York Times Book Review*).

Allan Felix has this thing about Humphrey Bogart. If only he had some of Bogart's technique ... Bookish and insecure with women, Allan's hero, Bogey comes to the rescue, with a fantastic bevy of beauties played out in hilarious fantasy sequences. Fixed up by friends with gorgeous women, he's so awkward that even Bogey's patience is tried. Allan mostly resembles a disheveled, friendly dog and this is what ultimately charms his best friend's wife, Linda into bed. It's a tough life, making it in the world of beautiful people but if you can't be a hero it helps to have one ...

Chronicling the journey of ninety-year-old Sam Massell, each chapter is a book unto itself on the separate parts of his life. He has excelled in four careers, including twenty years in commercial real estate, twenty-two years in elected offices, thirteen years in the tourism industry, and is now in his thirtieth year of association management. In 1969, Sam Massell was elected the first Jewish mayor of Atlanta, Georgia. Since leaving office he has been inducted into numerous "Halls of Fame" for service in fields of business, government, civil rights, hospitality, and influence. When a young boy, and self-described "dead-end kid," Massell searched for identity between the mischief of his only two friends—one who ended up in juvenile detention—and operating his own oversized Coca-Cola stand. Later, he pioneered professionally as a specialist in building medical offices, struggled between pride and prejudice for being Jewish, and as a liberal Democrat, organized and managed a nonprofit civic group among one hundred (mostly) conservative Republican business leaders. Politically, Massell changed Atlanta's City elections to nonpartisan, created Atlanta's Urban Design Commission, allowed Muhammad Ali to fight when fifty other cities would not, established Metro Atlanta's mass transit system (MARTA), appointed the first woman to the City Council, named the first blacks to City department head status, and developed the Omni, Atlanta's first enclosed arena. Most importantly, his legacy will be his peaceful guidance of Atlanta (then population 500,000) through its transformation from an all-white power structure to a black city government. This is a textbook case of behind-the-scenes fact and frivolity of the sins of a workaholic and the success of an idea man, a leader, and the subject of a well-written history. The videos are fun. But it's the host who has him coming back for more... When Seattle-based blind YouTuber Dovid Rosenstein finds Sam Doyle's Let's Play channel, playitagainsam, he's instantly captivated by the Irish gamer. Everything about Sam is adorable, from his accent to his personality, and Dovid can't get enough of his content. Dovid's glowing shout-out on Don't Look Now, his own successful channel, sends Sam's subscriber numbers skyrocketing overnight. He has more comments than he can read. And while the sudden surge in popularity is anxiety inducing, Sam decides it's only right to dedicate his next episode to Dovid...which soon leads to a heart-pounding exchange of DMs. They may have never met in person, but Dovid's never felt this close to anyone before. What they have feels worth exploring—no matter the distance. But is it possible to already be in love with someone who's half a world away? One-click with confidence. This title is part of the Carina Press Romance Promise: all the romance you're looking for with an HEA/HFN. It's a promise! This book is approximately 69,000 words Sam Schoenfeld was a basketball wizard! He was one of the most outstanding basketball players of his generation, and was compared favorably to Nat Holman, who was considered the very best. He became one of the top high school basketball coaches in New York City history, and then went on to become one of the best college basketball officials as well. This book details the unlimited passion that Sam had for the game of basketball and of his impressive contributions and achievements in it. The reader is taken along for an exciting ride through the short but full life of an extraordinary man!

Play it Again, Sam A Romantic Comedy in Three Acts Samuel French, Inc.

The righteous shall never be removed: but the wicked shall not inhabit the earth. . . . A teenage computer prodigy is mortally strangled in Mumbai. A far-right extremist is killed in a remote cabin in the Pacific Northwest. A wealthy businessman is murdered in Thailand. A pimp in Brooklyn is found stabbed to death and mysteriously covered by a brown shroud. What connects the victims is an ancient prophecy that leads to the end of the world, and it's up to Will Monroe, a fledgling reporter at the New York Times, to stop it. But Monroe's investigation quickly makes him some shadowy enemies, who kidnap his wife and hold her hostage in Crown Heights. Desperate to find the link between the killings and to save his wife, he enlists his college sweetheart, TC, an eccentric artist and Kabbalah expert. As the death toll rises, they follow a trail of clues that seems to lead inexorably to a set of ancient texts containing a prophecy that promises to save the world—or to destroy it. What will happen when the one secret that has kept the world safe for thousands of years is revealed to all? In *The Righteous Men*, a blistering thriller filled with mystery, romance, and suspense, Sam Bourne takes readers deep into the hidden worlds of fundamentalist religion, mysticism, and biblical prophecies. This is a visionary tale that is as frightening as it is entertaining. Readers won't stop turning the pages until the very end.

As editor of the *Guardian*, one of the world's foremost newspapers, Alan Rusbridger abides by the relentless twenty-four-hour news cycle. But increasingly in midlife, he feels the gravitational pull of music—especially the piano. He sets himself a formidable challenge: to fluently learn Chopin's magnificent *Ballade No. 1 in G minor*, arguably one of the most difficult Romantic compositions in the repertory. With pyrotechnic passages that require feats of memory, dexterity, and power, the piece is one that causes alarm even in battle-hardened concert pianists. He gives himself a year. Under ideal circumstances, this would have been a daunting task. But the particular year Rusbridger chooses turns out to be one of frenetic intensity. As he writes in his introduction, "Perhaps if I'd known then what else would soon be happening in my day job, I might have had second thoughts. For it would transpire that, at the same time, I would be steering the *Guardian* through one of the most dramatic years in its history." It was a year that began with WikiLeaks' massive dump of state secrets and ended with the *Guardian*'s revelations about widespread phone hacking at News of the World. "In between, there were the Japanese tsunami, the Arab Spring, the English riots . . . and the death of Osama Bin Laden," writes Rusbridger. The test would be to "nibble out" twenty minutes per day to do something totally unrelated to the above. Rusbridger's description of mastering the *Ballade* is hugely engaging, yet his subject is clearly larger than any one piece of classical music. *Play It Again* deals with focus, discipline, and desire but is, above all, about the sanctity of one's inner life in a world dominated by deadlines and distractions. What will you do with your twenty minutes?

Praise for the First Edition "Luck, Logic, and White Lies teaches readers of all backgrounds about the insight mathematical knowledge can bring and is highly recommended reading among avid game players, both to better understand the game itself and to improve one's skills." – Midwest Book Review "The best book I've found for someone new to game math is Luck, Logic and White Lies by Jörg Bewersdorff. It introduces the reader to a vast mathematical literature, and does so in an enormously clear manner. . . ." – Alfred Wallace, *Musings, Ramblings, and Things Left Unsaid* "The aim is to introduce the mathematics that will allow analysis of the problem or game. This is done in gentle stages, from chapter to chapter, so as to reach as broad an audience as possible . . . Anyone who likes games and has a taste for analytical thinking will enjoy this book." – Peter Fillmore, CMS Notes Luck, Logic, and White Lies: The Mathematics of Games, Second Edition considers a specific problem—generally a game or game fragment and introduces the related mathematical methods. It contains a section on the historical development of the theories of games of chance, and combinatorial and strategic games. This new edition features new and much refreshed chapters, including an all-new Part IV on the problem of how to measure skill in games. Readers are also introduced to new references and techniques developed since the previous edition. Features Provides a uniquely historical perspective on the mathematical underpinnings of a comprehensive list of games Suitable for a broad audience of differing mathematical levels. Anyone with a passion for games, game

theory, and mathematics will enjoy this book, whether they be students, academics, or game enthusiasts Covers a wide selection of topics at a level that can be appreciated on a historical, recreational, and mathematical level. Jörg Bewersdorff (1958) studied mathematics from 1975 to 1982 at the University of Bonn and earned his PhD in 1985. In the same year, he started his career as game developer and mathematician. He served as the general manager of the subsidiaries of Gauselmann AG for more than two decades where he developed electronic gaming machines, automatic payment machines, and coin-operated Internet terminals. Dr. Bewersdorff has authored several books on Galois theory (translated in English and Korean), mathematical statistics, and object-oriented programming with JavaScript.

Play It Again, Sam is a timely investigation of a topic that until now has received almost no critical attention in film and cultural studies: the cinematic remake. As cinema enters its second century, more remakes are appearing than ever before, and these writers consider the full range: Hollywood films that have been recycled by Hollywood, such as *The Jazz Singer*, *Cape Fear*, and *Robin Hood*; foreign films including *Breathless*; and *Three Men and a Baby*, which Hollywood has reworked for American audiences; and foreign films based on American works, among them Yugoslav director Emir Kusturica's *Time of the Gypsies*, which is a "makeover" of Coppola's *Godfather* films. As these essays demonstrate, films are remade by other films (Alfred Hitchcock went so far as to remake his own *The Man Who Knew Too Much*) and by other media as well. The editors and contributors draw upon narrative, film, and cultural theories, and consider gender, genre, and psychological issues, presenting the "remake" as a special artistic form of repetition with a difference and as a commercial product aimed at profits in the marketplace. The remake flourishes at the crossroads of the old and the new, the known and the unknown. Play It Again, Sam takes the reader on an eye-opening tour of this hitherto unexplored territory. Play It Again, Sam is a timely investigation of a topic that until now has received almost no critical attention in film and cultural studies: the cinematic remake. As cinema enters its second century, more remakes are appearing than ever before, and these writers consider the full range: Hollywood films that have been recycled by Hollywood, such as *The Jazz Singer*, *Cape Fear*, and *Robin Hood*; foreign films including *Breathless*; and *Three Men and a Baby*, which Hollywood has reworked for American audiences; and foreign films based on American works, among them Yugoslav director Emir Kusturica's *Time of the Gypsies*, which is a "makeover" of Coppola's *Godfather* films. As these essays demonstrate, films are remade by other films (Alfred Hitchcock went so far as to remake his own *The Man Who Knew Too Much*) and by other media as well. The editors and contributors draw upon narrative, film, and cultural theories, and consider gender, genre, and psychological issues, presenting the "remake" as a special artistic form of repetition with a difference and as a commercial product aimed at profits in the marketplace. The remake flourishes at the crossroads of the old and the new, the known and the unknown. Play It Again, Sam takes the reader on an eye-opening tour of this hitherto unexplored territory.

Wilford provides the first comprehensive account of the clandestine relationship between the CIA and its front organizations. Using an unprecedented wealth of sources, he traces the rise and fall of America's Cold War front network from its origins in the 1940s to its Third World expansion during the 1950s and ultimate collapse in the 1960s.

In this pathbreaking new book, Mary P. Nichols challenges this, arguing that Allen's work, from *Play It Again, Sam* to *Deconstructing Harry*, is actually an attempt to explore and reconcile the tension between art and life.

Some people are achievers for whom adventure is accomplished early in their lives. Perhaps they play sport to a high level be it playing rugby for England or scoring a hat-trick against Manchester United, moments for which they are rightly proud. Others serve time in the forces emerging with a tales of travel, achievements, moments of mischief and occasionally disaster. Mountaineers dream of climbing the highest mountains. I was none of these and my adventures had been modest at best despite living a happy and full life but learning to fly at a later time in my life became the opportunity and inspiration for this adventure. This is the story of realising my dream of adventure at the "young" age of seventy one, joining a group of intrepid aviators to fly from London to Cape Town in our single engine aircraft. We would fly down the picturesque East Coast of Africa and return by the more scary West Coast route traversing the thunderstorm belt at the equator both on the outbound and return journeys. The journey was not helped by the arrival of the Arab Spring uprising just as we were crossing North Africa. The two months, that our journey took, were exhilarating, challenging, frustrating, relaxing and extremely hard work in roughly equal measures. We learnt that things rarely go to plan in Africa as suggested by the oft quoted response to problems of "TIA" - "This is Africa". I hope that you will enjoy my tale of succeeding against the odds, marvelling at the sights and people of Africa as well as sharing our flying safari with you from the comfort of your armchair.

Does America still count in the world? Can the world still count on America? In raising such questions halfway into a series of systemic shocks that began in September 2001, Simon Serfaty, a long-time scholar of international politics, reminds Americans that their country's well-being and that of the world are intertwined. Play it again, Sam: History is in a foul mood again, and this is no time to come home and leave behind an unfinished European Union facing the ghosts of a revanchist Russia still claiming the Old World as its own; a strategic dark hole in the Greater Middle East, on the eve of a global Sarajevo moment; and China's surging hegemonic power in a continent fraught with too much history and too little geography. Admittedly, what is good for America may no longer be best for all the West, and what is good for the West may no longer be good for much of the Rest: the unipolar moment is irreversibly over. Yet, writing in an elegant style and with much historical insight, Serfaty argues that even with the old power map irreversibly gone, mainly to the benefit of the non-Western world, a new world order for the twenty-first century will remain dependent on the U.S. role, its capabilities and its efficacy, as well as its leadership and its purpose.

Farce / 12m, 4f / Int. A cascade of comedy and a solid hit on Broadway, this affair takes place inside an American embassy behind the Iron Curtain. An American tourist, a caterer by trade, and his wife and daughter rush into the embassy two steps ahead of the police who suspect them of spying and picture taking. It's not much of a refuge, for the ambassador is absent and his son, now in charge, has been expelled from a dozen countries and the continent of Africa. Nevertheless, they carefully

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