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The Nightmare Years, 1930-1940 ; Vol. 2 ; 20th Century Journey memoir of a Life and the Times 16th Census of the United States: 1940 Representing Australian Aboriginal Music and Dance 1930-1970 The Commercial and Financial Chronicle 20th Century Journey: The nightmare years, 1930-1940 The Commercial & Financial Chronicle ... Statistical Abstract of the United States Motor Age Regional Study Agricultural Statistics The Encyclopedia of the New York Stage, 1940-1950 Classic Cars International Catalogue of Scientific Literature [1901-14] Contribution from the Scripps Institution of Oceanography Reassessing the 1930s South David Alfaro Siqueiros A Manual on Certification Requirements for School Personnel in the United States Brick The Problem of Apprenticeship in the Six Basic Building Trades Fitting and Selling Shoes Transactions of the American Society of Civil Engineers The National Union Catalog, Pre-1956 Imprints Bachelor's Theses Report of the Superintendent of Insurance of the Dominion of Canada United States Investor The American Civil Liberties Union & the Making of Modern Liberalism, 1930-1960 Sir Herbert Baker's Cuttings on Church House, 1930-1940 Red Books Annual Report The Nightmare Years, 1930-1940 Low-income Families Monthly Review International Catalogue of Scientific Literature, 1901-1914 Report of the Superintendent of Insurance of the Dominion of Canada for the Year Ending 31st December .. Proceedings General Index to the Laws of the State of New York Documents of the Assembly of the State of New York Vital Statistics of the United States Annual Report of the National Advisory Committee for Aeronautics Proceedings ... Annual Meeting

Contains cuttings from newspapers and journals. Shortlisted for the 2021 Prime Minister's Literary Award for Australian History. Representing Australian Aboriginal Music and Dance 1930-1970 offers a rethinking of recent Australian music history. Amanda Harris presents accounts of Aboriginal music and dance by Aboriginal performers on public stages. Harris also historicizes the practices of non-Indigenous art music composers evoking Aboriginal music in their works, placing this in the context of emerging cultural institutions and policy frameworks. Centralizing auditory worlds and audio-visual evidence, Harris shows the direct relationship between the limits on Aboriginal people's mobility and non-Indigenous representations of Aboriginal culture. This book seeks to listen to Aboriginal accounts of disruption and continuation of Aboriginal cultural practices and features contributions from Aboriginal scholars Shannon Foster, Tiriki Onus and Nardi Simpson as personal interpretations of their family and community histories. Contextualizing recent music and dance practices in broader histories of policy, settler colonial structures, and postcolonizing efforts, the book offers a new lens on the development of Australian musical cultures. Vols. 29-30 contain papers of the International Engineering Congress, Chicago, 1893; v. 54, pts. A-F, papers of the International Engineering Congress, St. Louis, 1904. The most reliable source for data on productions of the New York stage, both Broadway and Off Broadway, is now complete from 1920 through 1950 with the publication of this third volume devoted to the 1940s. The volumes for 1920-1930 and 1930-1940 have been called invaluable, indispensable, essential, and other superlatives by reviewers, widely utilized by theatre scholars and researchers, consulted by companies producing revivals, and quoted by Playbill magazine in answering readers' queries. The continuing series represents a remarkable achievement for theatre historian Samuel Leiter, who singlehandedly has

set out to provide such detailed coverage of New York theatre in the twentieth century. Like its predecessor volumes, *The Encyclopedia of the New York Stage, 1940-1950* provides a description of every legitimate production--play, musical, revue, or revival; English-language or foreign-language, domestic or import--staged in the New York professional theatre and reviewed by the press during the decade: in this case, nearly 1150 productions. Each listing begins with genre designation and subject categorization and proceeds to writing and production credits, theatre, opening dates, and run. The narrative text that follows, provides, along with plot summary, a lively account of background, anecdotal commentary from biographies and autobiographies, and critical responses to play and production with reference to and quotes from reviews. Ten appendixes offer listings of plays chronologically and in categories as well as play sources, awards, information on theatres, institutional theatres, foreign companies, reviewers, and various statistics. A selected bibliography and indexes of proper names and titles complete the work. The volume introduction is itself a history of New York theatre in the period of World War II and its aftermath. It deals with the hazardous business of theatre, both commercial and nonprofit, with the critical establishment of the day, with the increasing professionalism of Off Broadway, with ethnic theatre and visiting companies, and provides a fascinating overview of production highlights. Although the 1940s is not regarded as a landmark era in American theatre, it did see first productions of such classics as Tennessee Williams's *A Streetcar Named Desire*, Arthur Miller's *Death of a Salesman*, and Rodgers and Hammerstein's breakthrough musical *Oklahoma!* This volume and the predecessor volumes of this encyclopedia series are indispensable reference tools. This is a collection of theses completed to fulfill B.S. requirements in the College of Engineering, University of Wisconsin from 1895 to 1962. Reprints from various publications. Judy Kutulas traces the history of the ACLU between 1930 and 1960, as the organization shifted from the fringe to the liberal mainstream of American society. --from publisher description. Much of American popular culture depicts the 1930s South either as home to a population that was intellectually, morally, and physically stunted, or as a romantic, sentimentalized haven untouched by the nation's financial troubles. Though these images stand as polar opposites, each casts the South as an exceptional region that stood separate from American norms. *Reassessing the 1930s South* brings together historians, art critics, and literary scholars to provide a new social and cultural history of the Great Depression South that moves beyond common stereotypes of the region. Essays by Steven Knepper, Anthony J. Stanonis, and Bryan A. Giemza delve into the literary culture of the 1930s South and the multiple ways authors such as Sterling Brown, Tennessee Williams, and E. P. O'Donnell represented the region to outsiders. Lisa Dorrill and Robert W. Haynes explore connections between artists and the South in essays on New Deal murals and southern dramatists on Broadway. Rejecting traditional views of southern resistance to modernization, Douglas E. Thompson and Ted Atkinson survey the cultural impacts of technological advancement and industrialization. Emily Senefeld, Scott L. Matthews, Rebecca Sharpless, and Melissa Walker compare public representations of the South in the 1930s to the circumstances of everyday life. Finally, Ella Howard, Nicholas Roland, and Robert Hunt Ferguson examine the ways southern governments and activists shaped racial perceptions and realities in Georgia, Texas, and Tennessee. *Reassessing the 1930s South* provides an interpretation that focuses on the region's embrace of technological innovation, promotion of government-sponsored programs of modernization, rejection of the plantation legend of the late nineteenth century, and experimentation with unionism and interracialism. Taken collectively, these essays provide a better understanding of the region's identity, both real and perceived, as well as how southerners grappled with modernity during a decade of uncertainty and economic hardship. Includes the Committee's Reports no. 1-1058, reprinted in v. 1-37.

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