

Crazy Is A Compliment Avere Successo Andando Controcorrente

Learn the language of la dolce vita! For anyone who wants to learn and enjoy the most expressive and romantic of languages, the third edition of 'The Complete Idiot's Guide to Learning Italian' is the first choice for a whole new generation of enthusiastic students of Italian. This updated edition includes two new quick references on verbs, grammar, and sentence structure; two new appendixes on Italian synonyms and popular idiomatic phrases; and updated business and money sections. First two editions have sold extraordinarily well. Italian is the fourth most popular language in the United States. Reveals how companies like GE and Burberry have broken the corporate mould, and introduces us to entrepreneurs like Leila Velez, who started a multi-million hair-care company from her kitchen sink in Rio.

Readings in high & low

Published on the occasion of an exhibition held at the De Appel Arts Centre, Amsterdam, The Netherlands, Mar. 12-May 8, 2011 and the M-Museum Leuven, Leuven, Belgium, Nov. 3, 2011-Feb. 5, 2012.

This work explores Dickens's perception of Italy as it

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appears in the travel book *Pictures from Italy*. Corpus methodologies, alongside the notion of intersectionality, display the writer's multi-faceted interpretation of the Italians and his efforts to highlight their multidimensionality and heterogeneity. The book debates that *Pictures from Italy* departs from conventions – it investigates the function of travel in the construction of Italian identity and discusses Dickens's relationship with Italy. Corpus linguistics methodologies analyse the language of the book and shed new light on the relationship between body language and culture.

The exciting follow-up to *Carry On* by the number one New York Times bestselling author of *Fangirl*, Rainbow Rowell.

The new edition of *Key Terms in Second Language Acquisition* defines the key terminology within second language acquisition, and also provides accessible summaries of the key issues within this complex area of study. The final section presents a list of key readings in second language acquisition that signposts the reader towards classic articles and also provides a springboard to further study. The whole book has been updated and expanded to take into account a wider range of theories and developments since the first edition. It remains at the top of its game. The text is accessibly written, with complicated terms and concepts explained in an easy to understand way. *Key Terms in Second*

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Language Acquisition is an essential resource for students.

"This book underscores what we have long known—Gurganus stands among the best writers of our time." —Ann Patchett

Through memorable language and bawdy humor, Gurganus returns to his mythological Falls, North Carolina, home of Widow. This first work in a decade offers three novellas mirroring today's face-lifted South, a zone revolutionized around freer sexuality, looser family ties, and superior telecommunications, yet it celebrates those locals who have chosen to stay local. In doing so, *Local Souls* uncovers certain old habits—adultery, incest, obsession—still very much alive in our New South, a "Winesburg, Ohio" with high-speed Internet. Wells Tower says of Gurganus, "No living writer knows more about how humans matter to each other." Such ties of love produce hilarious, if wrenching, complications: "Fear Not" gives us a banker's daughter seeking the child she was forced to surrender when barely fifteen, only to find an adult rescuer she might have invented. In "Saints Have Mothers," a beloved high school valedictorian disappears during a trip to Africa, granting her ambitious mother a postponed fame that turns against her. And in a dramatic "Decoy," the doctor-patient friendship between two married men breaks toward desire just as a biblical flood shatters their neighborhood and rearranges their fates. Gurganus finds fresh pathos in ancient tensions: between marriage and Eros, parenthood and personal fulfillment. He writes about erotic hunger and social embarrassment with Twain's knife-edged glee. By loving Falls, Gurganus dramatizes the passing of Hawthorne's small-town nation into those Twitter-nourished lives we now expect and relish. Four decades ago, John Cheever pronounced Allan Gurganus "the most technically gifted and morally responsive writer of his generation." *Local*

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Souls confirms Cheever's prescient faith. It deepens the luster of Gurganus's reputation for compassion and laughter. His black comedy leaves us with lasting affection for his characters and the aching aftermath of human consequences. Here is a universal work about a village. Crazy is a compliment Avere successo andando controcorrentell Saggiatore

Leader visionari che dirigono aziende rivoluzionarie; individui carismatici che costruiscono imprese dalla fisionomia inconfondibile; innovatori che trasformano radicalmente il proprio settore: ci sono tanti tipi di imprenditori geniali. Ma hanno un tratto in comune: se li chiamate folli lo considerano un complimento. Tutti noi dobbiamo pensare e agire come questi imprenditori quando sviluppiamo i nostri progetti. Dobbiamo essere flessibili, audaci, anzi un po' sconsiderati, per non restare indietro, per produrre il cambiamento. Dobbiamo avere il coraggio di pensare in grande e andare controcorrente. Ma come si fa? Ce lo insegna Linda Rottenberg, fondatrice di un incubatore di start up ed esperta nella promozione della creatività su scala mondiale. Rottenberg ci spiega quale road map seguire per realizzare le nostre aspirazioni, dominare la paura connaturata all'avvio di una nuova impresa, gestire i problemi che inevitabilmente sorgono e sfruttare il caos come fattore propulsivo. Coniugando ricerca sul campo, consigli pratici e il racconto di storie e casi paradigmatici – da Walt Disney a Estée Lauder, da Burberry a Leila Velez, che ha dato vita a un impero da ottanta milioni di dollari partendo dalla cucina di casa sua –, Linda Rottenberg ci fornisce le istruzioni per l'uso della nostra capacità creativa. Crazy is a compliment è il manuale perfetto per trasformare il nostro talento in successo. Perché l'unico modo per fare la differenza è una sana combinazione di follia e razionalità. Perché bisogna essere un po' pazzi per immaginare quello che gli altri non vedono, escogitare

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un'idea insolita e portarla avanti. Perché il mondo ha bisogno di qualcuno che abbia sogni impossibili. Perché chi ha rotto gli schemi e ce l'ha fatta ci dimostra che dobbiamo provarci anche noi.

Messages, Signs, and Meanings can be used directly in introductory courses in semiotics, communications, media, or culture studies. Additionally, it can be used as a complementary or supplementary text in courses dealing with cognate areas of investigation (psychology, mythology, education, literary studies, anthropology, linguistics). The text builds upon what readers already know intuitively about signs, and then leads them to think critically about the world in which they live - a world saturated with images of all kinds that a basic knowledge of semiotics can help filter and deconstruct. The text also provides opportunities for readers to do "hands-on" semiotics through the exercises and questions for discussion that accompany each chapter. Biographical sketches of the major figures in the field are also included, as is a convenient glossary of technical terms. The overall plan of the book is to illustrate how message-making and meaning-making can be studied from the specific vantage point of the discipline of semiotics. This third edition also includes updated discussions of information technology throughout, focusing especially on how meanings are now negotiated through such channels as websites, chat rooms, and instant messages.

This can't be happening. Not to me. It was supposed to be fun. A spring break trip to Tijuana with my friends. A margarita in each hand while we danced the night away. Then I saw him in the club. He was too perfect to be true - an impeccably tailored suit, a sculpted body. Ice-blue eyes that seared with desire. I thought everything about him was right. But I was dead wrong. A gun to my head. A collar around my neck. A whisper in my ear telling me to follow orders... OR ELSE. And

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the strange look in his eyes that tells me there's a secret he's still hiding...

25 Video Lessons completely dedicated to the improvisazione, from the fundamentals to create a bass solo. WHAT IS IT EXACTLY MALAIMPROV Malaimprov is not just an e-book. In fact, along with the book you have my video course, composed of 25 video lessons and mp3. WHAT WILL YOU FIND INSIDE MALAIMPROV:- 25 Video Lessons divided in 9 Modules- E-Book with all tabs and scores- Mp3 backing tracks in different speeds to exercise- Possibility to get my personal feedback through video- Possibility to see all lessons in streaming - Possibility to download all lessons on your pc and watch it even without an internet connection-----

-----Improvisation is not an easy topic to cover. In order to be able to improvise, you should make sure to possess the fundamentals to develop a solo. Let me explain: in my opinion, improvisation is the extemporaneous creation of new melodies over pre-determined chord changes. It's like preparing a speech: the wider my vocabulary, the more interesting and rich my speech will be. So, before we begin, we should make sure to have very good skills and knowledge of:- Major and minor pentatonic scale- Major scale (intervals, scale harmonization, chords and inversions) - Rhythm is also extremely important! The importance of a musical phrase can be determined by timing. WHAT WILL I FIND INSIDE THE COURSE?-Module 1: 16th Displacement-Module 2: Let's build up a "rhythmic vocabulary"-Module 3: Let's add a couple of chords, and a scale that can compliment both harmonically: Let's start to build some phrases with Chord Tones-Pentatonic & Major Scale-Module 4: Let's play over Dm7 and G7 building build some phrases with Chord Tones-Pentatonic & Major Scale-Module 5: Even eighths or swing feel? Let's see the difference-Module 6: So what! Let me

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improvise something for you!-Module 7: -3 Different ways to improvise on "So what!" (M.Davis)-Bonus Module 8: Combining pentatonic scales-Bonus Module 9: Let's work deeply on "Cantaloupe Island" WHO'S THIS FOR:Improvisation is not an easy topic to cover.In order to be able to improvise, you should make sure to possess the fundamentals to develop a solo.Let me explain: in my opinion, improvisation is the extemporaneous creation of new melodies over pre-determined chord changes.It's like preparing a speech: the wider my vocabulary, the more interesting and rich my speech will be.So, before we begin, we should make sure to have very good skills and knowledge of: - Major and minor pentatonic scale- Major scale (intervals, scale harmonization, chords and inversions)You can find more about these topics in my previous courses: "Let's get the major scale" and "Let's groove with Pentatonic".- Rhythm is also extremely important!The importance of a musical phrase can be determined by timing.NOW GO BACK TO THE TOP OF THE PAGE AND CLICK THE BUY BUTTON!Federico Malaman

In *Wedding Storyteller, Volume 1: Elevating the Approach to Photographing Wedding Stories*, photographer and educator Roberto Valenzuela delivers what so many of his readers have been asking for: a book specifically dedicated to helping photographers improve their wedding photography. A wedding photographer himself, Roberto built his business from the ground up based on high-quality imagery that tells a compelling and beautiful story of his clients' most important day.

This is not a standard wedding photography book. In *Wedding Storyteller*, you will not find a collection of "looks," which neither inspire nor teach you anything. You will also not find a wedding shot list—at least not in the traditional sense.

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Instead, this first volume of the three-part *Wedding Storyteller* series goes beyond the superficial and dives deeply into the truly important topics, themes, and subject matter you need to learn about in order to drastically elevate your wedding photography. Most importantly, Roberto stresses the crucial role that storytelling plays in creating compelling, meaningful, and unique photographs for your clients.

In this book, Roberto has created a unique approach that anyone can learn to implement. Roberto's "wedding storyteller skill components" system is divided into four sections:

- **Foundation Components: Location Techniques.**

Learn how to conquer the locations you encounter as a wedding photographer. Roberto teaches you how to work with light, context, clutter, walls, depth, and other compositional elements such as frames and reflections.

- **Foundation Components: People Techniques.**

Weddings are often high-energy, high-stress environments; your attitude and behavior have a huge impact on your ability to succeed as a photographer. Roberto discusses the crucial people skills you need to know and also teaches his unique approach to "situational posing" and group posing.

- **Storyteller Approach Components.** Roberto discusses the five approaches he uses to build a "wedding story" for his clients. These five approaches are: photojournalism, interactive photojournalism, stylized aware posing, stylized unaware posing, and

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story development.

- **Expert Components.** The final section builds and expands on everything covered in the previous components, as Roberto addresses such topics as Emotionally Valuable People (EVP), lens choices, helper light, posing patterns (and when to break them), capturing “peak action,” achieving a unique perspective, and creating multi-layered stories within a single photograph.

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At a wedding, each photograph has the opportunity to convey a special moment and contribute to the rich, visual story of your clients' most important day. As the photographer, you are both the director and the documentarian of that story.

With *Wedding Storyteller, Volume 1*, by your side, you finally have a book that teaches you the skills you need to learn in order to create amazing images and craft masterful stories filled with beauty, emotion, and meaning.

Reveals the wide-ranging influence of American jazz on German discussions of music, race, and culture in the early twentieth century

#1 New York Times bestselling author! Booklist Editors' Choice 2015 - Youth! Named a "Best Book of 2015" by Time Magazine, School Library Journal, Barnes & Noble, NPR, PopSugar, The Millions, and The News & Observer! Simon Snow is the worst Chosen One who's ever been chosen.

That's what his roommate, Baz, says. And Baz might be evil and a vampire and a complete git, but he's probably right.

Half the time, Simon can't even make his wand work, and the

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other half, he starts something on fire. His mentor's avoiding him, his girlfriend broke up with him, and there's a magic-eating monster running around, wearing Simon's face. Baz would be having a field day with all this, if he were here -- it's their last year at the Watford School of Magicks, and Simon's infuriating nemesis didn't even bother to show up. Carry On is a ghost story, a love story and a mystery. It has just as much kissing and talking as you'd expect from a Rainbow Rowell story - but far, far more monsters.

THE HOTLY ANTICIPATED SEQUEL TO THE NO. 1 BESTSELLER CARRY ON Simon Snow is back and he's coming to America! The story is supposed to be over. Simon Snow did everything he was supposed to do. He beat the villain. He won the war. He even fell in love. Now comes the good part, right? Now comes the happily ever after... So why can't Simon Snow get off the couch? What he needs, according to his best friend, is a change of scenery. He just needs to see himself in a new light. That's how Simon and Penny and Baz end up in a vintage convertible, tearing across the American West. They find trouble, of course. (Dragons, vampires, skunk-headed things with shotguns.) And they get lost. They get so lost, they start to wonder whether they ever knew where they were headed in the first place. With Wayward Son, Rainbow Rowell has written a book for everyone who ever wondered what happened to the Chosen One after he saved the day. And a book for everyone who was ever more curious about the second kiss than the first. It's another helping of sour cherry scones with an absolutely decadent amount of butter. Come on, Simon Snow. Your hero's journey might be over – but your life has just begun.

Elizabeth von Arnim's novel "Elizabeth and Her German Garden" was first published in 1898. It was instantly popular and has gone through numerous reprints ever since. This

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story is the main character Elizabeth's diary, where she relates stories from her life, as she learns to tend to her garden. Whilst the novel has a strongly autobiographical tone, it is also very humorous and satirical, due to Elizabeth's frequent mistakes and her idiosyncratic outlook on life. She comments on the beauty of nature and shares her view on society, looking down on the frivolous fashions of her time and writing "I believe all needlework and dressmaking is of the devil, designed to keep women from study." The book is the first in a series about the same character. Elizabeth von Arnim (1866–1941), née Mary Annette Beauchamp, was a British novelist. Born in Australia, her family returned to England when she was three years old; and she was Katherine Mansfield's cousin. She was first married to a Prussian aristocrat, the Graf von Arnim-Schlagenthin, and later to the philosopher Bertrand Russell's older brother, Frank, whom she left a year later. She then had an affair with the publisher Alexander Reeves, a man thirty years her junior, and with H.G. Wells. Von Arnim moved a lot, living alternatively in the United Kingdom, Switzerland, Germany, Poland, before dying of influenza in South Carolina during the Second War. Elizabeth von Arnim was an active member of the European literary scene, and entertained many of her contemporaries in her Chalet Soleil in Switzerland. She even hired E. M. Forster and Hugh Walpole as tutors for her five children. She is famous for her half-autobiographical, satirical novel "Elizabeth and her German Garden" (1898), as well as for "Vera" (1921), and "The Enchanted April" (1922). The textbook, *Conversational Italian for Travelers*, is a fun, friendly book, not formal like most language books, and teaches everything one needs to know to travel to Italy. If you want to really understand the Italian of today, you need this book! We learn language and culture as we follow the character Caterina in dialogues that detail her travels through

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Italy. As she boards planes, trains, and finally takes a ride in her cousin's car, we learn how to do these things in Italian. When she meets up with her Italian family, we learn the phrases of communicating with others, including what to say if you meet someone special, how to go shopping and how to use the telephone. Finally, Caterina goes on a trip to Lago Maggiore with her Italian family, and we learn phrases needed to stay at a hotel, go sight-seeing, and of course, go to the restaurant and order wonderful Italian food! Many Italian dishes commonly ordered in Italian restaurants are listed in the last three chapters of the book.

From 'shotclog', a Yorkshire term for a companion only tolerated because he is paying for the drinks, to Albanian having 29 words to describe different kinds of eyebrows, the languages of the world are full of amazing, amusing and illuminating words and expressions that will improve absolutely everybody's quality of life. All they need is this book! This bumper volume gathers all three of Adam Jacot de Boinod's acclaimed books about language - *The Wonder of Whiffling*, *The Meaning of Tingo and Toujours Tingo* (their fans include everyone from Stephen Fry to Michael Palin) - into one highly entertaining, keenly priced compendium. As Mariella Frostup said 'You'll never be lost for words again!' Not even love could stop her... Despite her privileged life in the sultry paradise of Martinique, the beautiful and daring Sapphire Fabergine will never be satisfied until she claims the honor and legitimacy that has been denied her. Sapphire sails to London to confront the aristocratic family who had disowned her before she was even born—only to find that her father is dead and that his title has passed to Blake Thixton, an attractive yet loathsome distant American cousin. Convinced Sapphire is determined to bring about his ruin, Blake kidnaps her and sails back to America, where he presents her with a choice: become his mistress or serve him

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as a maid in his waterfront mansion. Without means in this unfamiliar land, Sapphire is trapped. But she will not compromise her quest for honor so easily—not even for the man she has come to desire.

A vivid, 'well-tempered' exploration of the foundations of psycholinguistics, combining theoretical ideas with lyrical examples to explain high-level ideas in a lively, accessible way.

An account by just one of the approximately 400 documented women who disguised themselves as men in order to serve and fight in the American Civil War.

After reviewing, from a grammaticalization perspective, the main stages in the evolution of Italian object clitic pronouns, the book discusses the distinctive morphosyntactic, semantic, and pragmatic features of Italian clitics. In particular, the book offers an original study of the most common examples of so-called *verbi procomplementari*, verbs which are characterized by the incorporation of clitics that no longer function as pronouns, and which are widely used in present-day Italian. Their emergence involves both grammaticalization of the clitic pronoun into an obligatory element, and lexicalization of the verb+clitic sequence. This study is essentially descriptive and maximally data-driven. The discussion of grammaticalization and lexicalization is reduced to the essentials and aims primarily at defining how these terms, which have received different and at times divergent interpretations, are employed in the book. The book is accessible to a wide and varied readership, which includes Italian and Romance linguists of functional and formal orientation, Italian language scholars, grammaticalization scholars interested in new case studies, as well as students of language change and variation.

"The colonist ([is] Wakefield himself) ... dictated to A. Allom in 100 days ... when plans for the Canterbury settlement were gathering momentum ... today it is chiefly of interest as much

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for the autobiographical passages as for the oft-repeated theoretical concepts. Includes in appendix Charles Buller's April 1843 speech in the House of Commons on systemic colonisation and a letter to Sir Benjamin Hawes, Under-Secretary of State for the Colonies, by four leading colonists protesting at Grey's interpretation of the New Zealand Government Act of 1846"--Bagnall.

Relates the adventures of Genjyo Sanzo and his team of Yokai warriors as they journey west trying to stop a mystical plague.

Small for his age but artistically talented, twelve-year-old Jeremy Thatcher unknowingly buys a dragon's egg.

Arising from a dissatisfaction with blandly general or abstrusely theoretical approaches to translation, this book sets out to show, through detailed and lively analysis, what it really means to translate literary style. Combining linguistic and lit crit approaches, it proceeds through a series of interconnected chapters to analyse translations of the works of D.H. Lawrence, Virginia Woolf, James Joyce, Samuel Beckett, Henry Green and Barbara Pym. Each chapter thus becomes an illuminating critical essay on the author concerned, showing how divergences between original and translation tend to be of a different kind for each author depending on the nature of his or her inspiration. This new and thoroughly revised edition introduces a system of 'back translation' that now makes Tim Parks' highly-praised book reader friendly even for those with little or no Italian. An entirely new final chapter considers the profound effects that globalization and the search for an immediate international readership is having on both literary translation and literature itself.

It began -- and ended -- in 1958 when seven children searched in the drains beneath Derry for an evil creature, but in 1985, Mike, once one of those children, makes six phone

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calls and disinters an unremembered promise that sets off the ultimate terror.

Angels walk among us, but so do other unearthly beings in this brand new series by #1 New York Times bestselling author Laurell K. Hamilton. Meet Detective Zaniel Havelock, a man with the special ability to communicate directly with angels. A former trained Angel speaker, he devoted his life to serving both the celestial beings and his fellow humans with his gift, but a terrible betrayal compelled him to leave that life behind. Now he's a cop who is still working on the side of angels. But where there are angels, there are also demons. There's no question that there's evil at work when he's called in to examine the murder scene of a college student—but is it just the evil that one human being can do to another, or is it something more? When demonic possession is a possibility, even angelic protection can only go so far. The race is on to stop a killer before he finds his next victim, as Zaniel is forced to confront his own very personal demons, and the past he never truly left behind. The first in a new series from the author of the Anita Blake and Merry Gentry series.

WINNER OF THE WORLD BOOK DAY - BOOKS TO TALK ABOUT PRIZE 2008
WINNER OF THE JOHN LLEWELLYN RHYS PRIZE 2005
WINNER OF THE WAVERTON GOOD READ PRIZE 2005
?A is for Apple. A bad apple.? Jack has spent most of his life in juvenile institutions, to be released with a new name, new job, new life. At 24, he is utterly innocent of the world, yet guilty of a monstrous childhood crime. To his new friends, he is a good guy with occasional flashes of unexpected violence. To his new girlfriend, he is strangely inexperienced and unreachable. To his case worker, he's a victim of the system and of media-driven hysteria. And to himself, Jack is on permanent trial: can he really start from scratch, forget the past, become someone

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else? Is a new name enough? Can Jack ever truly connect with his new friends while hiding a monstrous secret? This searing and heartfelt novel is a devastating indictment of society's inability to reconcile childhood innocence with reality.

Since publication over twenty years ago, *The Translator's Invisibility* has provoked debate and controversy within the field of translation and become a classic text. Providing a fascinating account of the history of translation from the seventeenth century to the present day, Venuti shows how fluency prevailed over other translation strategies to shape the canon of foreign literatures in English and investigates the cultural consequences of the receptor values which were simultaneously inscribed and masked in foreign texts during this period. Reissued with a new introduction, in which the author provides a clear, detailed account of key concepts and arguments in order to issue a counterblast against simplistic interpretations, *The Translator's Invisibility* takes its well-deserved place as part of the Routledge Translation Classics series. This book is essential reading for students of translation studies at all levels.

Your knowledge of Eugene Victor Debs' activity during and since the First World War will not be complete until you read this book. It includes his speech at Canton, Ohio, that brought about his arrest; his fearless address to the jury; his daring statement to the court, and excellent account of the trial; and a short history of the Socialist Party's Amnesty Campaign. "While still an inmate of the United States Penitentiary at Atlanta, Georgia, the suggestion was made to me by interested publishers that upon my release I write a series of articles describing my prison experience. The suggestion, coming from various sources, appealed to me for the reason that I saw in it an opportunity to give the general public certain information in regard to the prison, based upon my

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personal observation and experience, that I hoped might result in some beneficial changes in the management of prisons and in the treatment of their inmates.”—Eugene Victor Debs, Introduction

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