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Pour le récompenser, Milo lui envoie un cadeau sous la forme de Glory, sa jeune et belle barmaid. Mais Glory doit rentrer impérativement au bout d'une Les films à la télé du 26 mai : La ...

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Can there be more than one reality at a time, and can we experience them both? These were the questions that led photographer and former psychology professor Allan I. Teger to create this collection of black and white Bodyscapes(R). At first glance, Bodyscapes

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appear to be landscapes; a second look shows that they are in fact nude bodies with small toys and miniatures set on them. Spanning a 35-year period, this collection shows more than 110 black and white images photographed in a single exposure without any post processing or manipulation. The body becomes the setting for golfing, skiing, mountain climbing, surfing, and other sports. Other images feature landscapes ranging from rolling farmlands to beaches and outer space. They are fun, beautiful, and sensual, but always in good taste. This elegant portfolio of Teger's images is an ideal, reality-bending addition to any art photography library.

The French government's 2004 decision to ban Islamic headscarves and other religious signs from public schools puzzled many observers, both because it seemed to infringe needlessly on religious freedom, and because it was hailed by many in France as an answer to a surprisingly wide range of social ills, from violence against females in poor suburbs to anti-Semitism. Why the French Don't Like Headscarves explains why headscarves on schoolgirls caused such a furor, and why the furor yielded this law. Making sense of the dramatic debate from his perspective as an American anthropologist in France at the time, John Bowen writes about everyday life and public events while also presenting interviews with officials and intellectuals,

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and analyzing French television programs and other media. Bowen argues that the focus on headscarves came from a century-old sensitivity to the public presence of religion in schools, feared links between public expressions of Islamic identity and radical Islam, and a media-driven frenzy that built support for a headscarf ban during 2003-2004. Although the defense of laïcité (secularity) was cited as the law's major justification, politicians, intellectuals, and the media linked the scarves to more concrete social anxieties--about "communalism," political Islam, and violence toward women. Written in engaging, jargon-free prose, *Why the French Don't Like Headscarves* is the first comprehensive and objective analysis of this subject, in any language, and it speaks to tensions between assimilation and diversity that extend well beyond France's borders.

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Cerro Torre stands in Parque Nacional Los Glaciares, in the Patagonia Region of Argentina. The Cerro Torre is located in a four mountain chain; Cerro Torre, Torre Egger, Punta Herron, and Cerro Standhart. Cerro Torre is the tallest of these four mountains. Cerro Torre rises in Argentine territory, at the eastern edge of the Patagonian Ice Cap, 50 miles north of Chile's Torres del Paine National Park. Cerro Torre is one of the worlds most coveted peaks because of its difficulty.

Urban theatre can be described as theatre made with or by those whose lives are marked by the urban landscape and its social limits and possibilities. At the heart of this text lies the question of how theatre can illuminate the urban and how theatre is illuminated by the urban. The city, like a play, is a space where everything adopts multiple meanings. It is an objective thought and a subjective experience, a charged and symbolic thing, as well as a real, material, lived reality. The chapters in this book illustrate the theatre's uncanny ability to narrate and symbolize the physical and psychic space of the city. Running through all of the pieces presented are the themes of power and of young people's sense of agency within the structures they dwell in and are shaped by. Through drama education and

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applied theatre practices, the affinity between the urban and its theatres is radically replaced by marginal spaces, boulevards and schools. As Guillermo Gómez-Peña suggests, the theatre has gone to the people to serve their local and immediate need for a means of holding the urban and the self so that both can be interrogated and re-imagined; so that the various dystopias of urban existence can be envisaged as places of urban solidarity and as utopias, at least, of the mind. This book was originally published as a special issue of *Research in Drama Education: The Journal of Applied Theatre and Performance*.

Shows how any piece of music - from folk and classical to jazz, rock, and pop - can be exploited in an immense variety of ways in the language classroom.

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