



leader, and maker of elaborate speeches- is faced with the prospect of saving his community, his marriage, his son from apocalyptic visions, and his daughter from impending men. He convinces himself that the only way to save his world is... to throw the biggest party of his life. But will anyone show up?

Some of the most exciting writers in and from Wales consider the future of Wales and the UK and their place in it. What does it mean to imagine Wales and 'The Welsh' as something both distinct and inclusive? In *Welsh (Plural)*, some of the foremost Welsh writers consider the future of Wales and their place in it. For many people, Wales brings to mind the same old collection of images – if it's not rugby, sheep and leeks, it's the 3 Cs: castles, coal, and choirs. Heritage, mining and the church are indeed integral parts of Welsh culture. But what of the other stories that point us toward a Welsh future? In this anthology of essays, authors offer imaginative, radical perspectives on the future of Wales as they take us beyond the clichés and binaries that so often shape thinking about Wales and Welshness. Includes essays from Charlotte Williams (*A Tolerant Nation?*), Joe Dunthorne (*Submarine, The Adulterants*), Niall Griffiths (*Sheepshagger, Broken Ghost*), Rabab Ghazoul (*Gentle / Radical Turner Prize Nominee*), Mike Parker (*On the Red Hill*), Martin Johnes (*Wales Since 1939, Wales: England's Colony?*), Kandace Siobhan Walker (*2019 Guardian 4th Estate Prize Winner*), Gary Raymond (*Golden Orphans, Wales Arts Review, BBC Wales*), Darren Chetty (*The Good Immigrant*), Andy Welch (*The Guardian*), Marvin Thompson (*Winner 2021 UK Poetry Prize*), Durre Shahwar (*Where I'm Coming From*), Hanan Issa (*My Body Can House Two Hearts*), Dan Evans (*Desolation Radio*), Shaheen Sutton, Morgan Owen, Iestyn Tyne, Grug Muse and Cerys Hafana.

A funny, charming and imaginative debut collection of poems that deal with the experience of growing up in a world saturated with fantasy and social media. Leigh Stein's fresh and amusing take on the trials of becoming an adult will appeal to the 'Lost Generation' of unemployed and underemployed twenty-somethings searching for meaning in a world of harsh reality. A fresh and innovative collection from the brilliant young author of *The Fallback Plan* (Melville House, 2012).

British comedy cinema has been a mainstay of domestic production since the beginning of the last Century and arguably the most popular and important genre in British film history. This edited volume will offer the first comprehensive account of the rich and popular history of British comedy cinema from silent slapstick and satire to contemporary romantic comedy. Using a loosely chronological approach, essays cover successive decades of the 20th and 21st Century with a combination of case studies on key personalities, production cycles and studio output along with fresh approaches to issues of class and gender representation. It will present new research on familiar comedy cycles such as the Ealing Comedies and Carry On films as well as the largely undocumented silent period along with the rise of television spin offs from the 1970s and the development of animated comedy from 1915 to the present. Films covered include: *St Trinians, A Fish Called Wanda, Brassed Off, Local Hero, The Full Monty, Four Lions* and *In the Loop*. Contributors: Melanie Bell, Alan Burton, James Chapman, Richard Dacre, Ian Hunter, James Leggott, Sharon Lockyer, Andy Medhurst, Lawrence Napper, Tim O'Sullivan, Laraine Porter, Justin Smith, Sarah Street, Peter Waymark, Paul Wells

Over the past year the success of British films at international film festivals - as well as the numerous awards bestowed on *12 Years a Slave* - have demonstrated that British cinema has undergone a genuine renaissance that has caused new voices to emerge. At the same time, directors whose work has enthralled over the past five years have also continued to develop and expand their visions. The boundaries of British film-making are being redefined. Beginning with a preface exploring some of the factors that have led to this fertile environment, *New British Cinema* features in-depth interviews with the film-making voices at the vanguard of this new wave. Figures such as Clio Barnard, Richard Ayoade, Steve McQueen, Jonathan Glazer, Carol Morley, Yann Demange, Peter Strickland and Ben Wheatley provide a valuable insight into their work and working methods.

In recent years digital technology has made available an inconceivably vast archive of old media. Images of the past—accessed with the touch of a finger—are now intertwined with those of the present, raising questions about how visual culture affects our relationship with history and memory. This collection of new essays contributes to a growing debate about how the past and its media are appropriated in the modern world. Focusing on a range of visual cultures, the essays explore the intersection of film, television, online and print media and visual art—platforms whose boundaries are increasingly hard to define—and the various ways we engage the past in an environment saturated with the imagery of previous eras. Topics include period screen fiction, nonfiction media histories and memories, cinematic nostalgia and recycling, and the media as both purveyors and carriers of memory.

Richard Ayoade is a writer and director. In addition to directing and co-writing Garth Marengi's *Darkplace*, he has adapted and directed Joe Dunthorne's novel *Submarine* for the screen, and is the co-writer (with Avi Korine) and director of the film, *The Double*. As an actor he is best known for his roles as Dean Learner in Garth Marengi's *Darkplace* and Maurice Moss in the Emmy Award-winning *The IT Crowd*, for which he was awarded a BAFTA as Best Performance in a Comedy.

Featuring: Lisa Blower, Lavinia Greenlaw, Sarah Hall, Lionel Shriver and Lucy Wood. Edgar Allan Poe once claimed the greatest literary works were those that could be read 'in one sitting'. 'Brevity must be in direct ratio of the intensity of the intended effect,' he argued, once the effect has been established, of course. The stories shortlisted for the BBC National Short Story Award 2013 all use brevity with striking results, whether presenting a complex family history through the snapshots of a time-honoured, annual holiday, or using the form of a letter to demonstrate that a life mourned by a solitary woman is worth no less than one mourned by a nation. Each story sparks into life instantly and, like a struck match, leaves a vivid impression of its characters burning on the retina, long after the story has concluded. The landscapes they play out in also make their mark – from the panic-stricken streets of New York on 9/11, to the eerie quiet of a wood on the outskirts of a city, the haunted corners of an old Cornish house, to the rubble of a bombed-out office block in a country at war with itself. This year's shortlist was drawn up by a panel of judges that included novelists Deborah Moggach, Mohsin Hamid and Peter Hobbs, as well as BBC Editor of Readings, Di Speirs, and the broadcaster Mariella Frostrup, who chaired the panel and who also introduces the collection.

This book is the first comprehensive, research-based description of the development, structure, and use of Welsh English, a contact-induced variety of English spoken in the British Isles. Present-day accents and dialects of Welsh English are the combined outcome of historical language shift from Welsh to English, continued bilingualism, intense contacts between Wales and England, and multicultural immigration. As a result, Welsh English is a distinctive, regionally and sociolinguistically diverse variety, whose status is not easily categorized. In addition to existing research, the present volume utilizes a wide range of spoken corpus data gathered from across Wales in order to describe the phonology, lexis, and grammar of the variety. It includes discussion of sociolinguistic and cultural contexts, and of ongoing change in Welsh English. The place that Welsh English occupies in relation to other Englishes in the Inner and Outer Circles is also analysed. The book is accessible to the non-specialist, but of particular use to scholars, teachers, and students interested in English in Wales, Britain, and the world. It provides an unparalleled resource on this long-standing and vibrant variety.

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