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The characters are a very credible, common family, with the kind of tensions and problems you would expect from people who live a hard and essentially isolated life after being exiled from the local colonial city. They also have Calvinist attitudes of the time, and the narrative does not present an external point of view or a modern commentary, but simply shows those attitudes and tells a story from the point of view of the characters.Their addiction to the folklore of the era means that they do not follow strictly the modern horror tropes. It has the slow construction of a modern psychological horror/thriller as well as the standard formula where tragedies start from tragic defects, but the traditions from which it draws depend on the Calvinist conception of defects, and treat witchcraft as a horrible and well-understood event rather than a shocking supernatural surprise. This story applies these perspectives. It is very well done in terms of writing, acting and other aspects of performance, so it could have a cross-cutting appeal to fans of horror, folklore or drama from the American colonial era. World's Largest Sheet Music Selection Skip to main content Easy piano à Interactive DownloadBy Across The Universe (Movie) and The Beatles. This edition: Interactive download. Film/TV, Folk, Pop, Rock. Two pages. Published by Hal Leonard à Digital (HX.118 921). SKU: HX.118 921 About Interactive Downloads Interactive downloads are dynamic music files that can be viewed and edited directly in my digital library from any device. Interactive features include: playback, time control, transposition, melodic instrument selection, adjustable note size and full-screen display. Once downloaded your personalized sheet music, you can view and print it at home, at school or wherever you want to make music, and you don't have to connect to the Internet. Just buy, download download download play! 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What I mean is that there is something so close to convention in its treatment of its dark subject, lean, mean writing, and shocking moments poised to cause shock and discomfort that it seems better suited to those who aren't quite as used to the particular style born out by "issue theatre" (not inherently a bad thing, and, certainly, Harrower comes up with an addictive and almost irresistible play to chew on.) And, um, this is one of those plays with all the qualities of a Great Play. It's a great great play for student productions thanks to its stripped-down nature - one simple set, two meaty roles (one male, one female), pretty short run-time, edgy but provocative material. It's wonderfully written. But it's so damn sparse. It annoyed me because of how much it feels like the archetypal Edgy British Play from around this time - told in jagged, disjointed sentences that are sort of a paradoxically stylised vernacular. Revolving around one dark, edgy subject (statutory rape, the repercussions of). There are fascinating subjects floating around it, but ultimately the play itself is focused on being "thought-provoking" that it doesn't actually feel like it tells a story. Fascinating elements are only alluded to in part, such as Una's loneliness as a child, Una's relationships with her parents after the 'truth' about her and Ray's relationship emerges, and the general repercussions on Ray's later relationships. EROM... EROM... 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