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The Sun is a tabloid newspaper. As a broadsheet, it was founded in 1964 as a successor to the Daily

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Herald, and became a tabloid in 1969 after it was purchased by its current owner. It is published by the News Group Newspapers division of News UK, itself a wholly owned subsidiary of Rupert Murdoch's News Corp. Since The Sun on Sunday was launched in February 2012, the paper has been a seven ...

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The Sun, The Times - both backed The Conservatives. Owned by Rupert Murdoch via News Corps UK 'News Corp UK & Ireland Limited (trading as News UK, formerly News International and NI Group), is a British-based American-owned newspaper publisher, and a wholly owned subsidiary of the American mass media conglomerate News Corp.

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The Abell family and descendants owned The Sun until 1910, when the local Black and Garrett families invested in the paper at the suggestion of former rival owner/publisher of The News, Charles H. Grasty, and they, along with Grasty gained a controlling interest; they retained the name A. S. Abell Company for the parent publishing company.

~~The Baltimore Sun — Wikipedia~~

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"Who owns the sun?" His father wisely explains that no one can own the sun... nor can they own the wind or the stars. But when the boy overhears a shocking conversation, he must ask his father the most difficult question of all, "Can one human being own anoth Newly republished by Purple House Press.

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In Who Owns the Sun? Daniel Berman and John O'Connor argue that democratic control of solar energy is the key to revitalizing America -- putting power back into the hands of local people. A decentralized solar economy will bring thousands of new jobs to local communities that would no longer be exporting

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MODERNA said that its Covid-19 vaccine is proving to be highly effective - one week after Pfizer announced a similar breakthrough. The news that there are now at least two workable vaccines is a massive boost to the hope of a return to normality sometime in 2021. The company said on November 16 that ...

Narrated against a backdrop of diminishing fossil fuels, environmental degradation, avaricious corporations, and worldwide competition for natural resources, Who Owns the Sun? shows how existing solar technologies combined with local management present logical remedies for our energy gluttony.

In Who Owns the Sun? Daniel Berman and John O'Connor argue that democratic control of solar energy is the key to revitalizing America -- putting power back into the hands of local people. A decentralized solar economy will bring thousands of new jobs to local communities that would no longer be exporting millions of energy dollars every year to transnational corporations and oil cartels. In an era when the rules of the energy game are changing -- as legislatures and public utility commissions experiment with retail wheeling and other forms of deregulation -- citizens need to create new ways to govern energy to avoid becoming sharecroppers of the sun that rightfully belongs to everyone.

Narrated against a backdrop of diminishing fossil fuels, environmental degradation, avaricious corporations, and worldwide competition for natural resources, Who Owns the Sun? shows how existing solar technologies combined with local management present logical remedies for our energy gluttony.

"Having learned from the father he admires so much that the world is filled with things too special for any one person to own, a boy is upset to hear that he and his father are owned by the man in the big house where they work."--Publisher's description.

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No other radical historian has reached so many hearts and minds as Howard Zinn. It is rare that a historian of the Left has managed to retain as much credibility while refusing to let his academic mantle change his beautiful writing style from being anything but direct, forthright, and accessible. Whether his subject is war, race, politics, economic justice, or history itself, each of his works serves as a reminder that to embrace one's subjectivity can mean embracing one's humanity, that heart and mind can speak with one voice. Here, in six sections, is the historian's own choice of his shorter essays on some of the most critical problems facing America throughout its history, and today.

The creator of "Grey's Anatomy" and "Scandal" details the one-year experiment with saying "yes" that transformed her life, revealing how accepting unexpected invitations she would have otherwise declined enabled powerful benefits.

How have media constructions around terrorism changed since 9.11? This book analyses the ways that language is employed in the media to reference discourses around terrorism in different social systems and doctrines, and illustrates the ways in which news reporting around terrorism is filtered according to a wide range of phenomena including national interests, the goals of those who run the press, international relations, methods of news production, audience targeting and other historical, political and social factors. This book collects and analyses corpora from news articles in the two most widely read newspapers in China and the UK. Corpus techniques including frequency and keyness are merged with methods associated with critical discourse analysis particularly investigation of social context. This book shows that there is a wide range of possible discursive constructions of terrorism in the media. Such different perspectives are likely to shape national or even global opinion on how to tackle terrorism.

Yan Lianke has secured his place as contemporary China's most essential and daring novelist, "with his superlative gifts for storytelling and penetrating eye for truth" (New York Times Book Review). His newest novel, *The Day the Sun Died*—winner of the Dream of the Red Chamber Award, one of the most prestigious honors for Chinese-language novels—is a haunting story of a town caught in a waking nightmare. In a little village nestled in the Balou mountains, fourteen-year-old Li Niannian and his parents run a funeral parlor. One evening, he notices a strange occurrence. Instead of preparing for bed, more and more neighbors appear in the streets and fields, carrying on with their daily business as if the sun hadn't already set. Li Niannian watches, mystified. As hundreds of residents are found dreamwalking, they act out the desires they've suppressed during waking hours. Before long, the

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community devolves into chaos, and it's up to Li Niannian and his parents to save the town before sunrise. Set over the course of one increasingly bizarre night, *The Day the Sun Died* is a propulsive, darkly sinister tale from a world-class writer.

Chelsea Green, the Vermont-based independent publisher, has always had a nose for authors and subjects that are way ahead of the cultural curve, as is evident in this new anthology celebrating the company's first thirty years in publishing. The more than one hundred books represented in this collection reflect the many distinct areas in which we have published—from literature and memoirs to progressive politics, to highly practical books on green building, organic gardening and farming, food and health, and related subjects—all of which reflect our underlying philosophy: "The politics and practice of sustainable living." The Chelsea Green Reader offers a glimpse into our wide-ranging list of books and authors and to the important ideas that they express. Interesting and worth reading in their own right, the individual passages when taken as a whole trace the evolution of a highly successful small publisher—something that is almost an oxymoron in these days of corporate buyouts and multinational book groups. From the beginning, Chelsea Green's books were nationally recognized, garnering positive reviews, accolades, and awards. We've published four New York Times bestsellers, and our books have set the standard for in-depth, how-to books that remain relevant years—often decades—beyond their original publication date. "Chelsea Green was born from a single seed: the beauty of craft. Craft in writing and editing, in a story well told, or a thesis superbly expressed," writes cofounder and publisher emeritus Ian Baldwin in the book's foreword. Today, craft continues to inform all aspects of our work—design, illustration, production, sales, promotion, and beyond. It has even informed our business model: In 2012, Chelsea Green became an employee-owned company. With the rise of the Internet, new media platforms, and a constantly shifting bookselling landscape, the future of publishing is anything but predictable. But if Chelsea Green's books prove anything, it is that, despite these challenges, there remains a hunger for new and important ideas and authors, and for the permanence and craftsmanship of the printed word. Today our ongoing mission is stronger than ever, as we launch into our next thirty years of publishing excellence.

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