

## Caprice 2006

“The devil’s neatest trick is to persuade us that he doesn’t exist.” It is a maxim that both rings true in our contemporary world and pervades this tragicomic novel of anxiety and evil set amid the horrors of World War II. As a gay man living in a totalitarian, patriarchal society, noted Czech writer Ladislav Fuks identified with the tragic fate of his Jewish countrymen during the Holocaust. The Cremator arises from that shared experience. Fuks presents a grotesque, dystopian world in which a dutiful father, following the strict logic of his time, liberates the souls of his loved ones by destroying their bodies—first the dead, then the living. As we watch this very human character—a character who never ceases to believe that he is doing good—become possessed by an inhuman ideology, the evil that initially permeates the novel’s atmosphere concretizes in this familiar family man. A study of the totalitarian mindset with stunning resonance for today, *The Cremator* is a disturbing, powerful work of literary horror.

Báseník, prozaik, dramatik a publicista Viktor Dyk se v této novele (asopisecky 1911–1912, knižn? 1915) inspiroval starou saskou pov?stí, již použil jako volný rámec pro vypráv?ní o tajemném poutníkovi, který na žádost ob?an? o?istí svou pís?alou hanzovní m?sto Hammeln od krysa?e, avšak roz?arován malodušností košel? a zrazen v lásce, zneužije pís?aly a odvede za trest celé m?sto do zkázy. Protipólem postavy krysa?e, osudov? formovaného hrdiny, osam?lého a neklidného snivce zt?les?ujícího sv?t bu?i??, je v knize rybá? Sepp J?rgen, jenž se s realitou smi?uje a záchranou kojence dá vyr?st nové nad?ji. Dyk v této novele, jež odráží novoklasicistní sm??ování jeho pozdní tvorby, tak dokázal využít staré p?edlohy k vytvo?ení svrchovaného prozaického díla o konfliktu iluze a skute?nosti. Jeho tajuplná atmosféra p?edznamenává pozd?jší baladickou prózu 30. let.

The treatment—and mistreatment—of women throughout history continues to be a necessary topic of discussion, in order for progress to be made and equality to be achieved. While current articles and books expose troubling truths of the gender divide, modern cinema continues to provide problematic depictions of such behavior—with a few heartening exceptions. *The Encyclopedia of Sexism in American Films* closely examines the many, pervasive forms of sexism in contemporary productions—from clueless comedies to superhero blockbusters. In more than 130 entries, this volume explores a number of cinematic grievances including: the objectification of women’s bodies the limited character types available for female performers the lack of sexual diversity on the screen the limited range of desirable traits for female performers the use of gratuitous sex the narrow focus on heteronormative depictions of courtship and romance The films discussed here include *As Good as It Gets* (1999), *Beauty and The Beast* (2017), *The Devil Wears Prada* (2006), *Do the Right Thing* (1989), *Easy A* (2010), *The Forty-Year-Old Virgin* (2005), *Hidden Figures* (2016), *Lost in Translation* (2003), *Mulholland Drive* (2001), *Showgirls* (1995), *The Silence of the Lambs* (1991), *Star Wars* (1977), *Thelma & Louise* (1991), *Tootsie* (1982), *The Witches of Eastwick* (1987), and *9 to 5* (1980). By digging deeply into more insidious forms of sexual/gender discrimination, this book illuminates one more aspect of women’s lives that deserves to be understood. Offering insights and analysis from more than fifty contributors, *The Encyclopedia of Sexism in American Films* will appeal to scholars of cinema, gender studies, women’s studies, and cultural history.

In a Paper City write nothing down. So commands this text, which dismantles itself as it charts its own admonished course, navigating the interstices between English and French, the author's two mother tongues. Through the disquieting absence of the letters characters n and b, and the narrator's attempt to uncover and record their lives, Stephens confronts and challenges human proscription through the untranslatibility of experience, with ironic and apocalyptic consequences. Beneath this thin narrative runs an undercurrent of horror that decries the deliberate plunder of the City resulting from an absolute disregard for history's relationship to the body's fictions - what n and b term 'art lost to numbers.'

In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

A classical work of the 1960s Czechoslovak literature and film in a new publication of Iris Urwin Lewit's translation. An original and relevant contribution to the question: "are all people brothers." Illustrated by Jiří Grus, epilogue by Benjamin Frommer.

From Sandy "Pepa" Denton—rap legend and outspoken star of VH1's smash-hit reality show—comes the juicy tell-all in which she talks about sex, music, life, love, fame, and so much more. The spiciest ingredient in the legendary rap group Salt-N-Pepa, fans know Sandy Denton as Pep, or Pepa, the fun-loving half of Salt-N-Pepa. But behind the laughs and the smiles is a whole lot of pain, and for the first time in Let's talk About Pep, she candidly talks about her troubled childhood, surviving abuse, her first encounters with Cheryl "Salt" James, instant success, her failed marriages and escape from domestic abuse, and her triumphant comeback on reality shows like The Surreal Life and The Salt-N-Pepa Show. Filled with surprising insights, outrageous anecdotes, and celebrity cameos—including Queen Latifah, Martin Lawrence, Janice Dickinson, Missy Elliott, L.L. Cool J, Ron Jeremy, Lisa "Left Eye" Lopez, and many others—Let's Talk About Pep offers a fascinating glimpse behind the fame, family, failures, and success...and into the faithful heart of a woman who will always treasure the good friends she found along the way. Every bit as captivating and provocative as her Grammy Award-winning music, this story reveals the real Pepa—upfront, uncensored, unstoppable—a true pioneer, survivor, and inspiration to women everywhere.

Vladislav Vancura's Summer of Caprice is commonly considered untranslatable. The playful style of the narrative, the level of language mastering and also the development of the metatextual context of the last 80 years together form this unmistakable classic of Czech literature. Looking from this perspective our English edition is an experiment, thanks to the translation by Mark Corner on one side which inevitably - as every other translation - is an interpretation, and the original illustrations by Jiri Grus and the typography by Zdenek Ziegler on the other side. However, it is an experiment aiming to present an understanding of Czech spirit, humour and way of life.

The collection of short stories entitled Behind the Lines: Bulguma and Other Stories draws on Hašek's experience from revolutionary Russia. In a manner similar to that employed in his caricatures of the pre-war monarchy, he satirically

captures events of the Bolshevik revolution from the perspective of a Red commissar in a combination of grotesque humor and sarcasm. Historical events serve merely as part of the historical mystification. Hašek presents them as he perceived them as a man and participant in historical events. He depicts them primarily as simple and human, pushing his critical view into the background. On the border of a comic exaggeration and a realistic depiction, an amusing story about a forgotten Tartar town of Bugulma unfolds featuring the Soviet commander of the Tver Revolutionary Regiment, drunk Yerokhimov, and Comrade Gašek, the Commanding Officer of Bugulma. Employing humor and exaggeration, Hašek demonstrates the zealotry of the revolutionary period as well as the stupidity and simple human insecurity of authoritarians. The collection of short stories, *Behind the Lines*, also includes other sketches by Hašek, written at the same time.

Winemaking in Oregon began more than 150 years ago when Peter Britt of Jacksonville brought grapevine cuttings from California to create his Valley View Vineyard. By 1890, the Southern Oregon State Board of Agriculture forecast a vineyard-dotted Rogue Valley to rival "the castled Rhine, the classical vales of Italy and the sunny slopes of France." But Prohibition, which became law in Oregon four years before the rest of the country, killed the nascent industry. Not until the 1970s, when Americans discovered a passion for wine, was winegrowing and winemaking in Southern Oregon's Rogue Valley reestablished. Pear orchards were converted to vineyards, and winemaking--not on a California scale, but rather in boutique wineries tucked away along scenic country roads--began anew and thrived.

This collection of the earliest prose by one of literature's greatest stylists captures, as scholar Arnault Maréchal put it, "the moment when Hrabal discovered the magic of writing." Taken from the period when Bohumil Hrabal shifted his focus from poetry to prose, these stories—many written in school notebooks, typed and read aloud to friends, or published in samizdat—often showcase raw experiments in style that would define his later works. Others intriguingly utilize forms the author would never pursue again. Featuring the first appearance of key figures from Hrabal's later writings, such as his real-life Uncle Pepin, who would become a character in his later fiction and is credited here as a coauthor of one piece, the book also contains stories that Hrabal would go on to cannibalize for some of his most famous novels. All together, *Why I Write?* offers readers the chance to explore this liminal phase of Hrabal's writing. Expertly interpreted by award-winning Hrabal translator David Short, this collection comprises some of the last remaining prose works by Hrabal to be translated into English. A treasure trove for Hrabal devotees, *Why I Write?* allows us to see clearly why this great prose master was, as described by Czech writer and publisher Josef Škvorecký, "fundamentally a lyrical poet."

The acclaimed novel *We Were a Handful* is the humorous story of five small-town boys. In 1943 during one of the lowest points of his life – as he awaited his deportation to Theresienstadt – Karel Poláček recalled his youth, inviting readers to

see the world through the eyes of a child. Written as a first-person narrative from one of the boys, the natural humor of the material is intensified by the language of the narrator as he attempts a grandiose tone to satirize and celebrate the people of his town. Poláček masterfully avoids the clichés of childhood naïveté as he weaves his tales of adventures, battles with the boys from a neighboring village, and first love – as well as the clash between the fantastic world of children and the prosaic world of adults. With *We Were a Handful* Karel Poláček beautifully portrays the world of a child from a Jewish family on the eve of tragedy. „Conveys how humour can deal with tragedy... There is actually a lot of humanity in it.” —David Vaughan, [www.radio.cz](http://www.radio.cz)

Stupid and Contagious5 Spot

Greatest Canadian Hockey Games

This book provides an overview of many of the dramatic recent developments in the fields of astronomy, cosmology and fundamental physics. Topics include observations of the structure in the cosmic background radiation, evidence for an accelerating Universe, the extraordinary concordance in the fundamental parameters of the Universe coming from these and other diverse observations, the search for dark matter candidates, evidence for neutrino oscillations, space experiments on fundamental physics, and discoveries of extrasolar planets. This book will be useful for researchers and graduate students who wish to have a broad overview of the current developments in these fields.

Jiří Weil's documentary prose poem, *Lamentation for 77,297 Victims* is a literary monument to the Czech Jews killed during the Holocaust. A remarkable Czech-Jewish writer who worked at Prague's Jewish Museum during the Nazi Occupation and after – he survived the Holocaust by faking his own death – Weil wrote his *Lamentation* while he served as the museum's senior librarian in the 1950s. Remarkable literary experiment opening new ways how to write about the undescrivable combines a narrative of the Shoa, newspaper style accounts of individual lives destroyed by the Holocaust, and quotes from the Tanakh, each having a specific and powerful effect.

The *Gossypium* (cotton) genus presents novel opportunities to advance our understanding of the natural world and its organic evolution. In this book, advances of the past decade are summarized and synthesized to elucidate the current state of knowledge of the structure, function, and evolution of the *Gossypium* genome, and progress in the application of this knowledge to cotton improvement. This book provides the first comprehensive reference on cotton genomics.

In this hilarious, romantic comedy, two twenty-something neighbors embark on a zany mission to meet the founder of Starbucks, and in doing so, find each other.

This collection of new interviews with twenty-five accomplished female composers substantially advances our knowledge of the work, experiences, compositional approaches, and musical intentions of a diverse group of creative individuals.

With personal anecdotes and sometimes surprising intimacy and humor, these wide-ranging conversations represent the diversity of women composing music in the United States from the mid-twentieth century into the twenty-first. The composers work in a variety of genres including classical, jazz, multimedia, or collaborative forms for the stage, film, and video games. Their interviews illuminate questions about the status of women composers in America, the role of women in musical performance and education, the creative process and inspiration, the experiences and qualities that contemporary composers bring to their craft, and balancing creative and personal lives. Candidly sharing their experiences, advice, and views, these vibrant, thoughtful, and creative women open new perspectives on the prospects and possibilities of making music in a changing world.

Gives you an insider's edge when you are buying, selling, or collecting antiques or collectible.

Explores the dynamic connections between the affective body and Djuna Barnes's textual corpus. Julie Taylor uses the writings of the American novelist, poet, dramatist, artist and journalist Djuna Barnes to form the basis of a series of disruptive questions about modernist aesthetics and the politics of reading.

Lists more than twelve thousand items, providing descriptions, values, and identification tips for a broad spectrum of popular collectibles.

The information herein was accumulated of fifty some odd years. The collection process started when TV first came out and continued until today. The books are in alphabetical order and cover shows from the 1940s to 2010. The author has added a brief explanation of each show and then listed all the characters, who played the roles and for the most part, the year or years the actor or actress played that role. Also included are most of the people who created the shows, the producers, directors, and the writers of the shows. These books are a great source of trivia information and for most of the older folk will bring back some very fond memories. I know a lot of times we think back and say, "Who was the guy that played such and such a role?" Enjoy!

Described as "one of the great prose stylists of the twentieth century," Bohumil Hrabal ranks among the most important and widely translated Czech authors. Jiří Pelán, a respected scholar of Czech, French and Italian literature, approaches Hrabal as a comparatist, expertly situating him within the context of European and world literature, as he explores the entirety of Hrabal's oeuvre and its development over sixty years. Praised for its concise, clear and readable style, Bohumil Hrabal: A Full-length Portrait offers international readers an important Czech perspective on the world-class author. Contains 32 photographs of Bohumil Hrabal, a list of his works' English translations to date, and a bibliography of international scholarship.

Jordan Landau is having a bad life. At twenty-five, she is attractive, smart, funny and talented. But all that doesn't keep her mother from calling her fat, her boss from stealing her ideas, and her boyfriend from cheating on her. Day in and day out, she sits back and watches as everyone walks all over her. Then one day while riding her bike home from a particularly awful day, Jordan collides with a car door and is knocked clear off her bicycle. Coming to in the hospital, Jordan realizes she has a perfect excuse for

a "do-over"; she vows to fake amnesia and reinvent herself. And it works. Finally, Jordan is able to get the credit she deserves at work, and she stands up to her family and her jerk boyfriend. She's living the life she always dreamed of--until the unthinkable happens. Suddenly Jordan must start over for real, and figure out what really makes her happy--and how to live a truly memorable life.

Výbor ze studií literárního historika a editora Martina Machovce, které vznikaly v posledních dvou dekadách (2000–2018), představuje celou řadu faset uvažování o fenoménu undergroundu. V jednotlivých studiích se zabývá zejména undergroundovou literaturou z okruhu I. M. Jirouse a rockové skupiny The Plastic People of the Universe, ale věnuje pozornost i širším souvislostem této literatury – jejím předchůdcům z 50. let (okruh Egona Bondyho a Ivo Vodseňálka), roli ve společenství Charty 77, vazbám na angloamerické prostředí nebo hudebním a scénickým realizacím a zpodobu, jakým byly tyto texty v samizdatu šířeny. In this collection of writings produced between 2000 and 2018, the pioneering literary historian of the Czech underground, Martin Machovec, examines the multifarious nature of the underground phenomenon. After devoting considerable attention to the circle surrounding the band The Plastic People of the Universe and their manager, the poet Ivan M. Jirous, Machovec turns outward to examine the broader concept of the underground, comparing the Czech incarnation not only with the movements of its Central and Eastern European neighbors, but also with those in the world at large. In one essay, he reflects on the so-called Pánoc Editions, which published illegal texts in the darkest days of the late forties and early fifties. In other essays, Machovec examines the relationship between illegal texts published at home (samizdat) and those smuggled out to be published abroad (tamizdat), as well as the range of literature that can be classified as samizdat, drawing attention to movements frequently overlooked by literary critics. In his final, previously unpublished essay, Machovec examines Jirous's "Report on the Third Czech Musical Revival" not as a merely historical document, but as literature itself.

Advances in Imaging and Electron Physics merges two long-running serials—Advances in Electronics and Electron Physics and Advances in Optical and Electron Microscopy. This series features extended articles on the physics of electron devices (especially semiconductor devices), particle optics at high and low energies, microlithography, image science and digital image processing, electromagnetic wave propagation, electron microscopy, and the computing methods used in all these domains.

Unlikely pig owners Steve and Derek got a whole lot more than they bargained for when the designer micro piglet they adopted turned out to be a full-sized 600-pound sow! In the bestselling tradition of pet memoirs such as Oogy, Dewey, and Giant George, the story of ESTHER THE WONDER PIG shows how families really do come in all shapes and sizes. In the summer of 2012, Steve Jenkins was contacted by an old friend about adopting a micro piglet. Though he knew his partner Derek wouldn't be enthusiastic, he agreed to take the adorable little pig anyway, thinking he could care for her himself. Little did he know, that decision would change his and Derek's lives forever. It turned out there was nothing "micro" about Esther, and Steve and Derek had actually signed on to raise a full-sized commercial pig. Within three years, Tiny Esther grew to a whopping 600 pounds. After some real growing pains and a lot of pig-sized messes, it became clear that Esther needed much more space, so Steve and Derek

made another life-changing decision: they bought a farm and opened the Happily Ever Esther Farm Sanctuary, where they could care for Esther and other animals in need. Funny, heartwarming, and utterly charming, ESTHER THE WONDER PIG follows Steve and Derek's adventure--from reluctant pig parents to farm-owning advocates for animals.

In this expanded and updated edition, *The Piano in Chamber Ensemble: An Annotated Guide* features over 3200 compositions, from duos to octets, by more than 1600 composers. Maurice Hinson and Wesley Roberts catalog published works for piano with two or more instruments with information on performance level, length, individual movements, overall style, and publisher. Divided into sections according to the number and types of instruments involved, *The Piano in Chamber Ensemble* then subdivides entries according to the actual scoring. Keyboard, string, woodwind, brass, and percussion players and teachers will find a wealth of chamber works from all periods in this invaluable guide.

It's 1979 in Czechoslovakia, ten years into the crushing restoration of repressive communism known as normalization, and Ludvík Vaculík has writer's block. It has been nearly a decade since he wrote his last novel, and even longer since he wrote the 1968 manifesto, "Two Thousand Words," which the Soviet Union used as one of the pretexts for invading Czechoslovakia. On the advice of a friend, Vaculík begins to keep a diary: "a book about things, people and events." Fifty-four weeks later, what Vaculík has written is a unique mixture of diary, dream journal, and outright fiction – an inverted roman à clef in which the author, his family, his mistresses, the secret police and leading figures of the Czech underground play major roles.

Established in 1982, *People of Today* annually recognises over 20,000 individuals who are positively influencing Britain and inspiring others through their achievements and leadership. Entry is by invitation only. The objective criteria for inclusion and removal are strictly maintained, ensuring it is the only publication of its type whose membership accurately reflects people of influence today. Expert nomination panels guarantee *People of Today* is uniquely current and trusted and encompasses over 40 sectors, from academia, law and business to charity, sport and the arts.

This is the first major analytical study in English of the work of the leading Czech Avant-garde novelist and dramatist, Vladislav Vancura, often regarded as the greatest exponent of the Czech language in prose. In the study, Vancura's paradoxical attitude to contradictions, which he seeks simultaneously to overcome and to preserve, is used as a key to understanding his writing and its often ambivalent critical reception. His major works are considered in the context of art and medicine, Poetism and Proletarian art, Bergson and Marx, collectivism and non-conformism, judgement and forgiveness and the Renaissance and modern human being. The author seeks thus to place Vancura at the heart of Czech literature's preoccupations and aspirations in the inter-war period.

This anthology concerns traditional music and archives, and discusses their relationship as seen from historical and epistemological perspectives. Music recordings on wax cylinders, 78 records or magnetic tape, made in the first half of the 20th century, are regarded today as valuable sources for understanding musical processes in their social dimension and as unique cultural heritage. Most of these historical sound recordings are preserved in sound archives, now increasingly accessible in digital formats. Written by renowned experts, the articles here focus on archives, individual and collective memory, and heritage as today's recreation of the past. Contributors discuss the role of historical sources of traditional music in contemporary research based on examples from music cultures in West Africa, Scandinavia, Turkey, and Portugal, among others. The book will appeal to musicologists and cultural anthropologists, as well as historians and sociologists, and

will be of interest to anyone concerned with sound archives, libraries, universities and cultural institutions dedicated to traditional music.

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