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Adapts an engaging selection of true stories from World War I in a graphically illustrated format in the style of the creator's popular Hazardous Tales, sharing accessible introductions to well-known battles and lesser-known secrets. By the award-winning creator of Rapunzel's Revenge.

Dazai Osamu wrote *The Fairy Tale Book* (Otogizoshi) in the last months of the Pacific War. The traditional tales upon which Dazai's retellings are based are well known to every Japanese schoolchild, but this is no children's book. In Dazai's hands such stock characters as the kindhearted Oji-san to Oba-san ("Grandmother and Grandfather"), the mischievous tanuki badger, the fearsome Oni ogres, the greedy old man, the "tongue-cut" sparrow, and of course Urashima Taro (the Japanese Rip van Winkle) become complex individuals facing difficult and nuanced moral dilemmas. The resulting stories are thought-provoking, slyly subversive, and often hilarious. In spite of the "gloom and doom" atmosphere always cited in reviews of *The Setting Sun* and the later *No Longer Human*, though, Dazai's cutting wit and rich humor are evident in the entire body of his work. His literature depicts the human condition in painfully blunt and realistic terms, but, like life itself, is often accompanied by a smile.

New York Times Bestseller World War I set the tone for the 20th century and introduced a new type of warfare: global, mechanical, and brutal. Nathan Hale has gathered some of the most fascinating true-life tales from the war and given them his inimitable Hazardous Tales twist. Easy to understand, funny, informative, and lively, this series is the best way to be introduced to some of the most well-known battles (and little-known secrets) of the infamous war. Praise for Nathan Hale's Hazardous Tales "Students bored to death by textbook descriptions of WWI battle maneuvers should be engaged by this entertaining, educational glimpse at world history." --Booklist "A mixture of textbook and slapstick, this essential read makes history come alive in a way that is relevant to modern-day life and kids." --School Library Journal

This is the largest selection, in any language, of the writings of Erik Satie. Although he was dismissed as an eccentric by many, Satie has come to be seen as a key influence on modern music. The appeal of his writings, however, go far beyond their musical value. He is revealed as one of the most beguiling of absurdists, in the mode of Lewis Carroll or Edward Lear, but with a strong streak of Dadaism (a movement with which he collaborated).

One of the greatest players of all time, Duncan Edwards's story is one of tragic heroism. From a working-class Dudley upbringing, Edwards rose to great heights at Manchester United. In only five years, he helped United to win two league championships and to reach the semi-finals of the European Cup. Edwards made his England debut in a game against Scotland at just 18 years and 183 days. He went on to play 18 games for his country, including all four of the qualifying matches for the 1958 World Cup, in which he was expected to be a key player. Sir Bobby Charlton has described him as 'the only player that made me feel inferior' and Terry Venables claimed that, had he lived, it would have been Edwards, not Bobby Moore, who would have lifted the World Cup as captain in 1966. Page-turning and poignant, author James Leighton tells a story of a magnificent sportsman and great man - the perfect contrast to the headline-grabbing footballers of today.

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With their softened camouflage, sun-faded stencils, and well-worn insignia patches, this collection of more than 100 iconic WWII American military jackets will wow even the most hardcore connoisseurs and collectors. The cult-status jackets come from the collections of the authors, who are natives of Rome. This "eternal city," universally defined as one of the largest "open-air sets" in the world, provides evocative backdrops for some of the pieces. In glamour poses shot off the usual tourist routes, 30 models-for-a-day put a distinctive spin on the jackets, mixing and matching them with rugged outfits. Part of the appeal of vintage military jackets is that each piece tells the story of the life it lived. This manifesto of post-WWII style encourages us to see its charms with new eyes.

La scienza economica è fondata sul principio di scarsità dei fattori produttivi – lavoro, capitale, risorse naturali – che determina a sua volta la scarsità di beni e servizi producibili, e quindi la necessità di ottimizzare le scelte individuali, attraverso i meccanismi concorrenziali del mercato. Nel mondo contemporaneo, però, grazie agli enormi incrementi di produttività generati dal progresso tecnologico, lavoro e capitale sono sempre più abbondanti. Anche le risorse naturali non rinnovabili, oggettivamente limitate, possono essere utilizzate in modo più razionale, lungimirante e sostenibile, così da superarne la relativa scarsità. L'attuale crisi economica mondiale non è quindi determinata, come quelle del passato, da un'offerta inadeguata a soddisfare le necessità di tutti; al contrario, essa è generata da una domanda insufficiente ad assorbire tutta l'offerta potenziale, a causa della troppo disomogenea distribuzione di redditi e patrimoni. Di qui l'enorme, strutturale, aumento della disoccupazione, soprattutto giovanile, in quasi tutto il mondo. Bisogna avere la volontà di cambiare i propri stili di vita, privilegiando la quantità rispetto alla qualità, e soprattutto perseguire una più equa ripartizione dei redditi e dei patrimoni. Di qui sorge la necessità di ripensare i presupposti teorici e morali su cui è fondata la scienza economica, per adeguarla alle nuove condizioni di potenziale, o già effettiva, abbondanza. Raggiungere la piena consapevolezza collettiva che tutto dipende dall'insieme dei nostri sforzi tesi al cambiamento: abbiamo la possibilità di offrire all'intera popolazione mondiale una vita migliore. Dipende solo da noi.

Richard Yates, who died in 1992, is today ranked by many readers, scholars, and critics alongside such titans of modern American fiction as Updike, Roth, Irving, Vonnegut, and Mailer. In this work, he offers a spare and autumnal novel about a New England prep school. At once a meditation on the twilight of youth and an examination of America's entry into World War II, *A Good School* tells the stories of William Grove, the quiet boy who becomes an editor of the school newspaper; Jack Draper, a crippled chemistry teacher; and Edith Stone, the schoolmaster's young daughter, who falls in love with most celebrated boy in the class of 1943.

E' comodo definirsi scrittori da parte di chi non ha arte né parte. I letterati, che non siano poeti, cioè scrittori stringati, si dividono in narratori e saggisti. E' facile scrivere "C'era una volta..." e parlare di cazzate con nomi di fantasia. In questo modo il successo è assicurato e non hai rompiballe che si sentono diffamati e che ti querelano e che, spesso, sono gli stessi che ti condannano. Meno facile è essere saggisti e scrivere "C'è adesso...." e parlare di cose reali con nomi e cognomi. Impossibile poi è essere saggisti e scrivere delle malefatte dei magistrati e del Potere in generale, che per logica ti perseguitano per farti cessare di scrivere. Devastante è farlo senza essere di sinistra. Quando si parla di veri scrittori ci si ricordi di Dante Alighieri e della fine che fece il primo saggista mondiale. Le vittime, vere

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o presunte, di soprusi, parlano solo di loro, inascoltati, pretendendo aiuto. Io da vittima non racconto di me e delle mie traversie. Ascoltato e seguito, parlo degli altri, vittime o carnefici, che l' aiuto cercato non lo concederanno mai. " Chi non conosce la verità è uno sciocco, ma chi, conoscendola, la chiama bugia, è un delinquente " . Aforisma di Bertolt Brecht. Bene. Tante verità soggettive e tante omertà son tasselli che la mente corrompono. Io le cerco, le filtro e nei miei libri compongo il puzzle, svelando l' immagine che dimostra la verità oggettiva censurata da interessi economici ed ideologie vetuste e criminali. Rappresentare con verità storica, anche scomoda ai potenti di turno, la realtà contemporanea, rapportandola al passato e proiettandola al futuro. Per non reiterare vecchi errori. Perché la massa dimentica o non conosce. Denuncio i difetti e caldeggio i pregi italici. Perché non abbiamo orgoglio e dignità per migliorarci e perché non sappiamo apprezzare, tutelare e promuovere quello che abbiamo ereditato dai nostri avi. Insomma, siamo bravi a farci del male e qualcuno deve pur essere diverso!

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