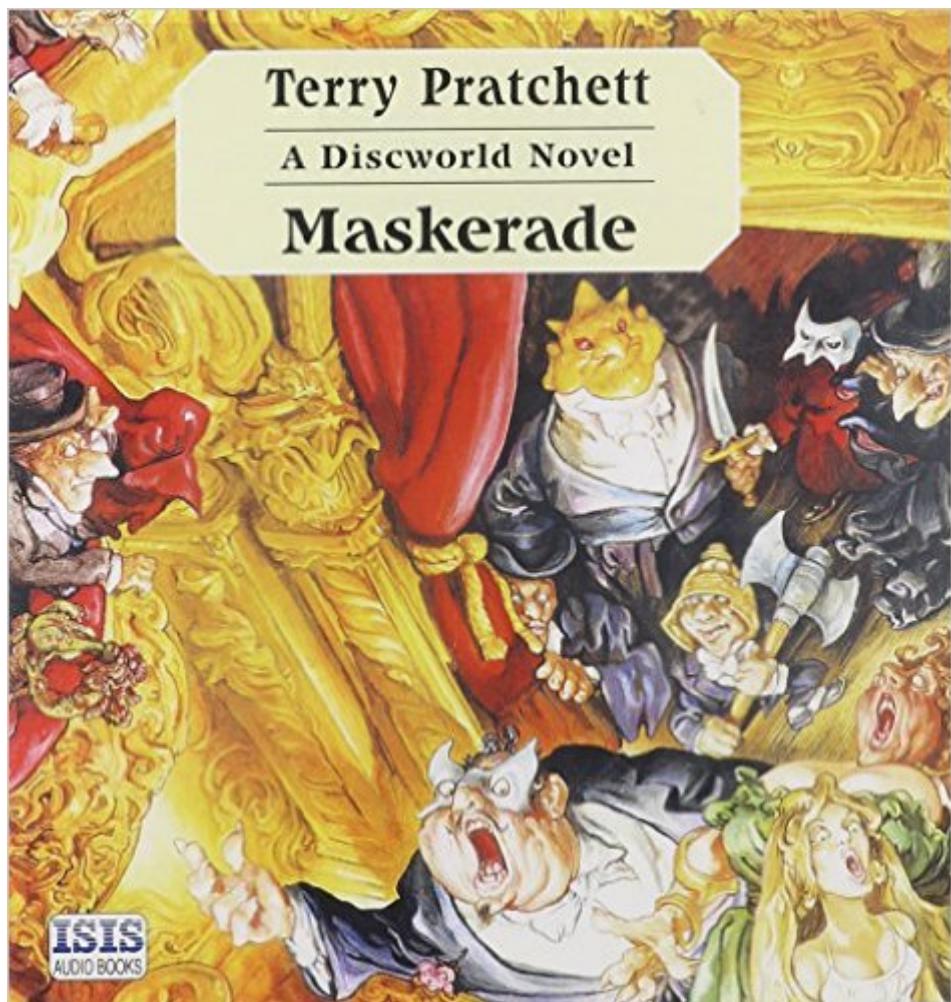


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Maskerade



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Synopsis

The Opera House, Ankh-Morpork: a huge rambling building, where innocent young sopranos are lured to their destiny by a strangely familiar evil mastermind in a hideously deformed evening dress. But Granny Weatherwax is in the audience, and she doesn't hold with that sort of thing. So there's going to be trouble (but nevertheless a good evening's entertainment with murders you can really hum.) --This text refers to an out of print or unavailable edition of this title.

Book Information

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Customer Reviews

Nowadays I don't get all that many opportunities to open a new Terry Pratchett book. Countless years of reading him has left me patiently waiting for his next effort. So the discovery of one that I've missed is a moment to be treasured. So now, ten years after I should have read it, I've had the delight of reading Maskerade for the first time. Even better, it's a Lancre witches tale, starring the indomitable Granny Weatherwax, and Nanny Ogg, the original Benny Hill."Wait," you exclaim, "Where's Magrat?" Off to be queen, of course, leaving Nanny and Granny to party alone before the marshmallow toasting fire. Nanny decides the Agnes Nitt, a large girl with a very large voice would make the perfect replacement. Unfortunately Agnes has had another idea entirely. Tired of being the girl with the 'great personality' and 'beautiful hair' she has left Lancre for Ankh-Moorpark were she is trying to make her living as an opera extra.In Ankh-Moorpork, it should come as no surprise, the opera house comes complete with a whacko ghost with a white mask, a huge chandelier, and, of course, a beautiful blond named Christine. Agnes (now Perdita) can sing, but Christine cannot, so in no time we have a voice hoax, an angry ghost, and Nanny, Granny, and Greeb, the cat with the

original bad attitude. Pratchett is merciless, as he lampoons witching, opera, publishing, cookbooks, show music, leaving home to make it in the big city, psychology, and growing up the hard way. Trust Esme Weatherwax and Nanny Ogg to find the loophole in everything the encounter, outmaneuver the villains, and bedazzle the crowds. Trust Pratchett to leave no opportunity for wry humor unturned. Agnes/Perdita is a great character on her own.

Maskerade, the eighteenth Discworld novel by Terry Pratchett, is a very funny parody of opera, and the Broadway show Phantom of the Opera more specifically. You can certainly tell that Pratchett doesn't like opera, as he skewers it to within an inch of its life. The parody of Phantom is right on as well, as Pratchett takes the story and turns it on its head in a most entertaining manner. I'm not an opera fan, so I really appreciated how much Maskerade made fun of the whole genre. I laughed out loud when the characters would make comments about how the story doesn't need to make sense as long as it's sung well, and I especially enjoyed how the villain kept "coming back to life" to make another statement after he's been killed, much like how a person who's killed in an opera often has time to sing a death chorus before succumbing. This book is just hilarious all the way through. I'm really becoming a fan of the Witches with the last two books (Lords & Ladies and this one). Perhaps it's because I enjoy the personality clashes between Granny and Nanny. They are so well written and so three dimensional that it's a joy to read about them. They argue a lot, but there's an underlying affection beneath all of that which makes the arguments superficial. It's Granny who instigates the trip to Ankh-Morpork after realizing what an unscrupulous publisher has done to her friend. She doesn't like to see a friend get cheated. There's also a compassion in both of them that is very touching. It's even more surprising from Granny because she has such a gruff exterior. Both of their interactions with Walter Plinge, the rather slow odd-jobs man who everybody at the Opera House ignores, are just brimming with this compassion. It's not just the compassion, though, that makes them great characters.

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