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Gina is een introverte huisvrouw met een gelukkig huwelijk en twee leuke kinderen. Maar dan wordt door een auto-ongeluk het geheime leven van haar man als seriemoordenaar onthuld. Gina's voormalige leven is voorbij, ze begint opnieuw, neemt een nieuwe naam aan, Gwen Proctor, die zich ontpopt als een moeder die door het vuur gaat voor haar kinderen. Nu haar ex in de gevangenis zit, heeft de nieuwe Gwen een toevluchtsoord gevonden in een huis in het afgelegen Stillhouse Lake. Toch blijft ze doelwit van stalkers en internetrollen die denken dat ze iets te maken heeft met de misdaden van haar man. Voorlopig blijft ze erop vertrouwen dat haar kinderen eindelijk rustig kunnen opgroeien. Maar net als ze zich op haar gemak begint te voelen met haar nieuwe identiteit, wordt er een lichaam gevonden in het meer - en komen er dreigende brieven van een maar al te bekend adres. Gwen moet voorkomen dat ze wordt ontdekt - of toekijken hoe haar kinderen het slachtoffer worden van een moordenaar die

haar wil kwellen. Eén ding is zeker: ze heeft geleerd hoe ze het kwaad moet bestrijden. En ze zal nooit stoppen. Fiona Bristow woont samen met drie trouwe honden in een schilderachtig huisje op een eiland voor de kust van Seattle, waar ze haar eigen hondenschool runt. Maar aan deze schijnbare idylle is een ware nachtmerrie voorafgegaan: Fiona is de enige overlevende van de Red Scarf-seriemoordenaar, die de politieagent met wie ze verloofd was, heeft doodgeschoten. De komst van Simon Doyle, een ruige, ietwat zonderlinge kunstenaar die zich geen raad weet met de onopgevoede jonge labrador die hij cadeau heeft gekregen, brengt onverwachte spanning in Fiona's kalme bestaan. Fiona neemt de uitdaging aan om het dier te trainen, en langzaam maar zeker groeien Simon en zij naar elkaar toe, ondanks Simons algehele mensen-schuwheid. Maar dan duikt er een nieuwe seriemoordenaar op, die het werk van de Red Scarf-moordenaar lijkt te willen voltooien...

This book provides an authoritative overview of botulinum neurotoxin (BoNT) treatment menus for 16 pain categories with an evidence-based literature review on each pain disorder, illustrative figures showing anatomy and techniques. Introductory chapters cover basic information about the mechanism, function and the analgesic effects of the BoNTs based on the data derived from animal studies. Clinical chapters define pain in conditions such as post-herpetic and post-traumatic neuralgias, plantar fasciitis, low back pain, post-surgical pain syndromes and migraine in detail, provide discussion of current modes of treatment and updated information on BoNT therapy. Each chapter also includes illustrative case histories. The new edition is updated with all the new findings since the explosion in research and literature since 2015. New chapters on the history and pain in dentistry round out the update. Botulinum Toxin Treatment of Pain Disorders provides an invaluable resource for clinicians and researchers involved in the treatment of pain disorders including neurologists, pain medicine specialists, anesthesiologists, internists, those

conducting research in pharmacology and toxicology as well as students in these areas. The Encyclopedia of Italian Literary Studies is a two-volume reference book containing some 600 entries on all aspects of Italian literary culture. It includes analytical essays on authors and works, from the most important figures of Italian literature to little known authors and works that are influential to the field. The Encyclopedia is distinguished by substantial articles on critics, themes, genres, schools, historical surveys, and other topics related to the overall subject of Italian literary studies. The Encyclopedia also includes writers and subjects of contemporary interest, such as those relating to journalism, film, media, children's literature, food and vernacular literatures. Entries consist of an essay on the topic and a bibliographic portion listing works for further reading, and, in the case of entries on individuals, a brief biographical paragraph and list of works by the person. It will be useful to people without specialized knowledge of Italian literature as well as to scholars.

Una storia della fantascienza italiana attraverso le principali testate periodiche. «I Romanzi di Urania», «I Romanzi del Cosmo», «Oltre il Cielo», «Galaxy» e «Galassia», «Futuro» e «Robot» sono i laboratori che, tra gli anni Cinquanta e Settanta, hanno proposto la fantascienza come un genere riconoscibile e declinato in molti modi differenti. Sono queste le sedi in cui hanno trovato posto e si sono sviluppate le traduzioni della fantascienza angloamericana, i primi autori italiani, la critica e i dibattiti attorno al genere. Lo studio ripercorre la storia di queste pubblicazioni e dei protagonisti che ne hanno popolato le pagine, per ricostruire, tra avventure spaziali e raffinate distopie urbane, riuso e invenzione, l'alba di una fantascienza scritta in lingua italiana. Demonstrates how and why the transnational figure of the vampire was appropriated by Italian genre filmmakers between 1956 and 1975. Tra la fine del XX e l'inizio del XXI secolo sembrò a Ryan (e non solo a lui) che il mondo fosse avviato a una catastrofe indecorosa. La terra scoppiava, rigurgitando disastri

come in un romanzo di Alan D. Altieri: sicché Ryan, con la fermezza innata dell'uomo d'affari inglese, decise di sopravvivere a modo suo. Costruì un'astronave, la battezzò Hope Dempsey e con alcuni arditi partì verso la stella di Barnard. Sfortunatamente, durante la crociera nello spazio i suoi compagni ibernati morirono uno dopo l'altro. Ma era vero? Il diario di bordo tenuto da Ryan mentiva? L'astronave era mai partita? Tutto si giocava nella mente del superstite, tutto si decideva sul filo del rasoio, perché i ricordi del più duro fra gli uomini non erano che un Corridoio nero... Maggie Günsberg examines popular genre cinema in Italy during the 1950s and 1960s, focussing on melodrama, commedia all'italiana, peplum, horror and the spaghetti western. These genres are explored from a gender standpoint which takes into account the historical and socio-economic context of cinematic production and consumption. An interdisciplinary feminist approach informed by current film theory and other perspectives (psychoanalytic, materialist, deconstructive), leads to the analysis of genre-specific representations of femininity and masculinity as constructed by the formal properties of film. Come Lovecraft scriveva l'orrore alieno? A tale seminale quesito di Gianfranco de Turris intende rispondere il presente lavoro: un ampio saggio critico sulla lingua, le tecniche narrative e la filosofia del più grande autore horror di ogni tempo, HPL, capace di proiettare l'umano in un mostruoso e potenzialmente infinito cosmo letterario. Le risposte suggeriscono una filosofia dell'orrore che rifonda la realtà e la psicologia: l'essere umano è la porta per l'Oltre, e nello spazio trova eterni varchi per l'Essere Vasto e senza forma che, attraverso un'altera geometria, sogna una forma impossibile per misurare l'infinito. In chiusura, il Dizionario lovecraftiano: un agile repertorio filologico dei termini ricorrenti nell'intera opera di HPL, da The Call of Cthulhu a The Dunwich Horror, da History of the Necronomicon a At the Mountains of Madness, fino ai risolutivi The Haunter of the Dark e The Night Ocean. The Godfather trilogy is among the most significant works

of Hollywood cinema of the last quarter century. They provide a richly complex look at a whole segment of American life and culture spanning almost the whole century. In six essays, written especially for this volume, The Godfather trilogy is re-examined from a variety of perspectives. Providing analyses on the form and significance of Coppola's achievement, they demonstrate how the filmmaker revised the conventions of the American crime film in the Viet Nam era, his treatment of the capitalism of the criminal underworld and its inherent violence, the power struggles within Hollywood over the film, and the contribution of opera to the epic force and cinematic style of Coppola's vision of an American criminal dynasty. The Godfather articulates the themes, styles, mythologies, performances, and underlying cultural values that have made the film a modern classic. The mafia has always fascinated filmmakers and television producers. Al Capone, Salvatore Giuliano, Lucky Luciano, Ciro Di Marzio, Roberto Saviano, Don Vito and Michael Corleone, and Tony Soprano are some of the historical and fictional figures that contribute to the myth of the Italian and Italian-American mafias perpetuated onscreen. This collection looks at mafia movies and television over time and across cultures, from the early classics to the Godfather trilogy and contemporary Italian films and television series. The only comprehensive collection of its type, Mafia Movies treats over fifty films and TV shows created since 1906, while introducing Italian and Italian-American mafia history and culture. The second edition includes new original essays on essential films and TV shows that have emerged since the publication of the first edition, such as Boardwalk Empire and Mob Wives, as well as a new roundtable section on Italy's "other" mafias in film and television, written as a collaborative essay by more than ten scholars. The edition also introduces a new section called "Double Takes" that elaborates on some of the most popular mafia films and TV shows (e.g. The Godfather and The Sopranos) organized around themes such as adaptation, gender

and politics, urban spaces, and performance and stardom. Includes entries for maps and atlases. Philip K. Dick was one of the most popular science fiction novelists of the 20th century, but the contradictory and wily writer has troubled critics who attempt encompassing explanations of his work. This book examines Dick's writing through the lens of ontological uncertainty, providing a comparative map of his oeuvre, tracing both the interior connections between books and his allusive intertextuality. Topics covered include time travel, alternate worlds, androids and simulacra, finite subjective realities and schizophrenia. Twenty novels are explored in detail, including titles that have received scant critical attention. Some of his most important short stories and two of his realist novels are also examined, providing a general introduction to Dick's body of work. Futurism and early cinema shared a fascination with dynamic movement and speed, presenting both as harbingers of an emerging new way of life and new aesthetic criteria. And the Futurists quickly latched on to cinema as a device with great potential to manipulate our perceptions in order to create a new world. In the edited collection *Futurist Cinema*, Rossella Catanese explores that conjunction, bringing in avant-garde artists and their manifestos to show how painters and other artists turned to cinema as a model for overcoming the inherently static nature of painting in order to rethink it for a new era. Gwen heeft haar kinderen gered van haar ex, seriemoordenaar Melvin Royal. Maar de strijd is nog niet gestreden. Melvin is ontsnapt uit de gevangenis en Gwen ontvangt een bericht: Jij bent nergens veilig. Nu ook Gwens schuilplaats aan Stillhouse Lake hen niet langer kan beschermen, brengt ze haar kinderen onder bij een bewapende buurman. Zelf gaat ze op jacht met Sam Cade, de broer van een van Melvins slachtoffers. Gwen weet wat ze moet doen, ze heeft de kunst kunnen afkijken van een van de meest gestoorde moordenaars ooit. Maar de strijd blijkt heviger dan verwacht. Eén ding is zeker: één van hen zal sterven. In this

extensive, critical survey of Francis Coppola's films, Chown attempts an auteur theory analysis tempered with an interesting overview of the turbulent economic and corporate controversies that have surrounded Coppola. The book follows Coppola's career in chronological order, from *You're a Big Boy Now* (1967) to *Gardens of Stone* (1987). Chown is less concerned with Coppola's themes than with his financially ruinous quest for a cinema that is both commercial and personal, and publicly accessible as well as visually experimental and narratively nonlinear. Chown concedes that these seemingly contradictory goals are not always achieved by Coppola, but he presents a timely defense of one of the most important new Hollywood filmmakers of the 1970s. The book also offers a much needed introduction to Coppola's work as a screenwriter in the 1960s, contrasting his early narrative skills with his evolving desire to break away from narrative structure. Highly recommended for public and academic libraries, community college level up. *Choice Hollywood Auteur* details the struggle between art and commerce in Hollywood filmmaking as exemplified by the career of Francis Coppola. Amid the dealmaking, creative compromise, and collaboration of modern American filmmaking, Coppola's career demonstrates how problematic the term auteur is in this milieu. Chown assesses the romanticism surrounding the cult of film directors in general and Coppola in particular. He argues that, ultimately, the idea that the actual personal vision of one director can be expressed in big-budget Hollywood films is highly suspect. Yet, the weight of this insightful volume suggests that Coppola may have an individualistic genius in the management of his career. Chown concludes that Coppola's status as a role model for a generation of young filmmakers and directors is well earned. Giorgio Bertellini traces the origins of American cinema's century-long fascination with Italy and Italian immigrants to the popularity of the pre-photographic aesthetic--the picturesque. Once associated with landscape painting in northern Europe, the picturesque

came to symbolize Mediterranean Europe through comforting views of distant landscapes and exotic characters. Taking its cue from a picturesque stage backdrop from *The Godfather Part II*, *Italy in Early American Cinema* shows how this aesthetic was transferred from 19th-century American painters to early 20th-century American filmmakers. *Italy in Early American Cinema* offers readings of early films that pay close attention to how landscape representations that were related to narrative settings and filmmaking locations conveyed distinct ideas about racial difference and national destiny.

Philip K. Dick verwierf wereldwijde bekendheid als auteur van grensverleggende, visionaire sciencefictionboeken als *De man in het hoge kasteel* en *Do Androids Dream of Electric Sheep?*, verfilmd als *Blade Runner*. Ook vele van zijn andere boeken werden verfilmd, waaronder *Total Recall* en *Minority Report*. Hij schreef gedurende zijn leven ook meer dan honderd korte verhalen: alle scherp, opwindend en profetisch. De beste tien verhalen zijn verzameld in *Elektrische dromen*. La folle utopia di uno scienziato creatore di una civiltà tanto perfetta quanto mostruosa. Un mondo arido e velenoso, palcoscenico di un esperimento psicologico planetario. La sete di vendetta di un genio impazzito che diffonde sulla Terra un virus in grado di sterminare la specie umana. Dal creatore del mondo di *Dune*, tre romanzi apocalittici sui limiti che l'uomo non dovrebbe mai superare. All'interno: "L'alveare di Hellstrom", "Esperimento Dosadi" e "Il morbo bianco"; i tre romanzi mettono in scena scenari apocalittici ed esplorano i temi come la sopravvivenza umana, la religione e i limiti che la scienza non dovrebbe oltrepassare. I protagonisti dei tre romanzi mettono in atto progetti ambiziosi e pericolosi in un mondo dove distinguere "buoni" e "cattivi" è sempre più arduo. A comprehensive look at a classic work of popular fiction and its hold on the American imagination. Includes all works deriving from DOE, other related government-sponsored information and foreign nonnuclear information. Het tweede deel van de razendspannende *Angelfall-*

serie van Susan Ee. In de Nieuwe Wereld moet je vechten voor je leven... Penryn heeft haar zusje bevrijd uit de gruwelkelder van het engelenhoofdkwartier. Maar Paige is veranderd in een monster - met bloederige gevolgen. Paige vlucht. De mensen zijn doodsbang voor haar. Op zoek naar haar zusje, dolend door de lege straten van San Francisco, komt Penryn achter het geheime plan van de engelen. Ze ontdekt dat ze ver willen gaan in hun zucht naar macht, gruwelijk ver... Ondertussen jaagt Raffe op zijn vleugels. Hij heeft ze nodig om zich weer bij de engelen te voegen en zijn plek als een van hun leiders in te nemen. Kiest hij voor zijn vleugels of helpt hij Penryn te overleven? Over Angelfall: 'Het begin van een nieuwe serie die je niet mag missen.' Young Adult Books 'Er zijn gewoon geen woorden die beschrijven hoe geweldig ik dit vind. Hoe gruwelijk, schokkend en hartverscheurend het was. Briljant.' Goodreads.com Susan Ee is de auteur van de trilogie Angelfall. Ze is dol op fantasy, sciencefiction en horror, vooral als er een beetje romantiek in voorkomt. Angelfall Penryn & de nieuwe wereld is het tweede deel van de Angelfall-trilogie. Una stagione nuova si è aperta per la narrativa fantastica italiana. Non più sottomessa agli imperativi del mainstream e dei luoghi comuni, la voce dei suoi autori scopre finalmente - o meglio riscopre - le radici stesse di quegli stilemi che la troppa riverenza per il fantasy d'oltreoceano aveva finito per farci dimenticare. In questa raccolta di articoli, saggi e contributi stesi in anni di lavoro, Francesco La Manno analizza così il ritorno in auge della fantasia eroica mediterranea e non solo, tracciando un vasto percorso critico che ha le sue radici nel mito. This is Lovecraft scholar Joshi's definitive annotated bibliography to works by and about H.P. Lovecraft. Musculoskeletal Injuries and Conditions: Assessment and Management is a practical guide to diagnosis and treatment of musculoskeletal conditions in clinical practice. More comprehensive than a handbook, yet more clinically-focused than a desk reference, this volume is a one-stop guide for clinicians

who deal with musculoskeletal disorders and injuries in the practice setting. The book is organized by anatomic region, from neck to toe, and written in outline format. Each chapter concisely presents the basic knowledge that every practitioner needs to have at the ready in the outpatient clinical context. Taking a uniform approach based on isolating symptoms and the location of the pain, the book presents a uniquely practical template for non-operative management of a broad spectrum of musculoskeletal problems. All chapters include epidemiology, anatomy, biomechanics, physical examination, diagnostic studies, and treatment. Flowcharts for differential diagnosis and initial management are provided for chief complaints. Helpful tables, lists, and over 150 anatomic illustrations supplement the text throughout. Given the increasing importance of ultrasound in clinical decision-making at the point of care, a mini-atlas of normal and abnormal findings for common injuries is presented as part of the imaging work-up. Designed to help busy practitioners diagnose and treat musculoskeletal disorders in the clinic or office, this book is an essential resource for physicians in rehabilitation and sports medicine, primary care, orthopedics, and other healthcare professionals who work in outpatient settings. Key Features: Provides a consistent approach to managing common musculoskeletal conditions based on location of pain Bulleted format and clear heading structure make it easy to find information More than 30 flowcharts map out differential diagnosis, diagnostic approach, and initial management strategy for each complaint Packed with useful tables, lists, and over 150 illustrations of surface anatomy Integrates musculoskeletal ultrasound into the imaging workup, with over 40 normal and abnormal scans to aid in recognizing signature pathologies at the point of care Purchase includes free access to the fully-searchable downloadable e-book with image bank Wie können die Bilder, Töne und Formate des Fernsehens in das Medium der Schrift und des Buches transponiert werden? Was wird aus einer

Fernsehserie, was aus Werbeeinschaltungen im für die große Leinwand konzipierten Spielfilm? Was macht das Theater aus einer Talkshow? Um Antworten auf diese Fragen zu finden, hat dieser Band Literatur- und Medienwissenschaftler aus Deutschland, Österreich und Italien vereint, die sich mit televisiven Elementen in der jüngeren Erzählliteratur aus Frankreich, Spanien und Italien, im deutschsprachigen Theater sowie im US-amerikanischen, französischen und spanischen Film auseinandersetzen.

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