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Endoscopic ultrasound (EUS) is now considered one of the most essential and cost-effective techniques in the assessment of a wide range of gastrointestinal diseases. A remarkably versatile, minimally invasive procedure, it also calls for a high level of anatomic knowledge and technical prowess. This revised and updated lavishly illustrated volume -- a textbook and atlas in one -- offers medical professionals the most comprehensive overview of EUS available, as well as a wealth of valuable insights from leaders in the field. Features: More than 1000 high-quality images Logical, easy-to-use structure, including the requisite anatomy and pathology Strategies for selecting patients and procedures, including hygiene requirements, informed consent, patient positioning and monitoring, and more Precise clinical descriptions and valuable tips and techniques for diagnosis and treatment Guidance on the successful handling of

needling and cathetersInsightful discussions of the uses and limitations of evolving techniques

Chapters on contrast-enhanced EUS techniques and SonoElastography, new chapters on Hot Spots of Interventional EUS and Portal Hypertension.Accompanying DVD with over 60 video sequences and 30 still images on selected topics

Written for specialists and trainees in gastroenterology, pneumology, and surgery,Endoscopic Ultrasound -- with its broad scope and up-to-date information -- is essential reading for anyone wishing to explore and exploit the potential of state-of-the-art EUS. More and more, just a few canonical classics, such as Michael Curtiz's "Casablanca" (1942) or Victor Fleming's "Gone With The Wind" (1939), are representing the entire film output of an era, to a new generation that knows little of the past, and is encouraged by popular media to live only in the eternal present. What will happen to the rest of the films that enchanted, informed and transported audiences in the 1930s, 1940s, and even as recently as the 1960s? This collection of essays aims to highlight some of the lesser-known treasures of the past - those titles that have been pushed aside by today's wave of cinema amnesia. Few movie stars have meant as many things to as many different audiences as the iconic Marlene Dietrich. The actress-chanteuse had a career of some seventy years: one that included not only classical Hollywood cinema and the concert hall but also silent film in Weimar Germany, theater, musical comedy, vaudeville, army camp shows, radio, recordings, television, and even the circus. Having renounced and left Nazi Germany, assumed American citizenship, and entertained American

troops, Dietrich has long been a flashpoint in Germany's struggles over its cultural heritage. She has also figured prominently in European and American film scholarship, in studies ranging from analyses of the directors with whom she worked to theories about the ideological and psychic functions of film. Dietrich Icon, which includes essays by established and emerging film scholars, is a unique examination of the many meanings of Dietrich. Some of the essays in this collection revisit such familiar topics as Germany's complex relationship with Dietrich, her ambiguous sexuality, her place in the lesbian archive, her star status, and her legendary legs, but with fresh critical perspective and an emphasis on historical background. Other essays establish new avenues for understanding Dietrich's persona. Among these are a reading of Marlene Dietrich's ABC—an eclectic autobiographical compendium containing Dietrich's thoughts on such diverse subjects as "steak," "Sternberg (Joseph von)," "Stravinsky," and "stupidity"—and an argument that Dietrich manipulated her voice—through her accent, sexual innuendo, and singing—as much as her visual image in order to convey a cosmopolitan world-weariness. Still other essays consider the specter of aging that loomed over Dietrich's career, as well as the many imitations of the Dietrich persona that have emerged since the star's death in 1992. Contributors. Nora M. Alter, Steven Bach, Elisabeth Bronfen, Erica Carter, Mary R. Desjardins, Joseph Garncarz, Gerd Gemünden, Mary Beth Haralovich, Amelie Hastie, Lutz Koepnick, Alice A. Kuzniar, Amy Lawrence, Judith Mayne, Patrice Petro, Eric Rentschler, Gaylyn Studlar, Werner Sudendorf, Mark Williams This text looks at the star

system under the Third Reich. Following the experiments of Weimar, much of cinema after 1933 became part of a wider Nazi backlash against modernism in all its forms. This study contributes to contemporary debates concerning the historical study of film spectatorship. The idea of military necessity lies at the centre of the law of armed conflict and yet it is less than fully understood. This book analyses which legal limits govern the commander's assessment of military necessity, and argues that military necessity itself is not a limitation. Military necessity calls for a highly discretionary exercise: the assessment. Yet, there is little guidance as to how this discretionary process should be exercised, apart from the notions of 'a reasonable military commander'. A reasonable assessment of 'excessive' civilian losses are presumed to be almost intuitive. Objective standards for determining excessive civilian losses are difficult to identify, particularly when that 'excessiveness' will be understood in relative terms. The perpetual question arises: are civilian losses acceptable if the war can be won? The result is a heavy burden of assessment placed on the shoulders of the military commander. This work examines the way in which the unique partnership of director (Sternberg), star (Marlene Dietrich), studio (Paramount), and designer (Travis Banton) created a series of films in which costume functions as a sign to structure each film's narrative and thematic design. Illustrated. Introduction -- Merchant ships -- Unmanned maritime systems -- Lethal autonomous weapons -- Submarine warfare -- Seabed warfare -- Missile warfare and nuclear weapons -- Naval operations in outer space. The concept of specific receptors for drugs, hormones

and transmitters lies at the very heart of biomedicine. This book is the first to consider the idea from its 19th century origins in the work of John Newport Langley and Paul Ehrlich, to its development of during the 20th century and its current impact on drug discovery in the 21st century.

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