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This collection of essays celebrates the 70th birthday of Professor Roland Naul. The chapters, written by colleagues and friends, illustrate the development of sport and physical activity research over four decades. They give an overview and update of relevant fields that determined the academic work of Roland Naul and new insights. The chapters have been grouped under the following aspects: Roland Naul as Schola Ludens Europaeus, with a focus on his special fields of interest and research; general education and sport education including the relationship between sport pedagogy and social pedagogy; old and new challenges for the Olympic Games movement, as described from the perspective of different countries; health-enhancing physical activity (HEPA), a key policy area which Roland Naul has helped shape in the European Union; and finally, sport policy on a local level. This commemorative publication acknowledges the merits of Roland Naul for European studies in physical education and youth sports, as well as for the sport policy context in Europe.

Understanding Interaction explores the interaction between people and technology in the broader context of the relations between the human-made and the natural environments. It is not just about digital technologies – our computers, smartphones, the Internet – but all our technologies, such as mechanical, electrical, and electronic. Our ancestors started creating mechanical tools and shaping their environments

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millions of years ago, developing cultures and languages, which in turn influenced our evolution. Volume 1 looks into this deep history, starting from the tool-creating period (the longest and most influential on our physical and mental capacities) to the settlement period (agriculture, domestication, villages and cities, written language), the industrial period (science, engineering, reformation, and renaissance), and finally the communication period (mass media, digital technologies, and global networks). Volume 2 looks into humans in interaction – our physiology, anatomy, neurology, psychology, how we experience and influence the world, and how we (think we) think. From this transdisciplinary understanding, design approaches and frameworks are presented to potentially guide future developments and innovations. The aim of the book is to be a guide and inspiration for designers, artists, engineers, psychologists, media producers, social scientists, etc., and, as such, be useful for both novices and more experienced practitioners. Image Credit: Still of interactive video pattern created with a range of motion sensors in the Facets kaleidoscopic algorithm (based underwater footage of seaweed movement) by the author on 4 February 2010, for a lecture at Hyperbody at the Faculty of Architecture, TU Delft, NL.

'A scathing, lively and timely look at the "European city", from one of our most provocative voices on culture and architecture today' Owen Jones A searching, timely account of the condition of contemporary Europe, told through the landscapes of its cities Over the past twenty years European cities have become the envy of the world: a

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Kraftwerk Utopia of historic centres, supermodernist concert halls, imaginative public spaces and futuristic egalitarian housing estates which, interconnected by high-speed trains traversing open borders, have a combination of order and pleasure which is exceptionally unusual elsewhere. In *Trans-Europe Express*, Owen Hatherley sets out to explore the European city across the entire continent, to see what exactly makes it so different to the Anglo-Saxon norm - the unplanned, car-centred, developer-oriented spaces common to the US, Ireland, UK and Australia. Attempting to define the European city, Hatherley finds a continent divided both within the EU and outside it. 'The latest heir to Ruskin.' - Boyd Tonkin, *Independent* 'Hatherley is the most informed, opinionated and acerbic guide you could wish for.' - Hugh Pearman, *Sunday Times* 'Can one talk yet of vintage Hatherley? Yes, one can. Here are all the properties that have made him one of the most distinctive writers in England - not just 'architectural writers', but writers full stop: acuity, contrariness, observational rigour, frankness and beautifully wrought prose.' - Jonathan Meades

Documentair overzicht van de esthetische vormgeving van exterieur en interieur van locomotieven en treinstellen.

Listen to Hip Hop! Exploring a Musical Genre explores non-rap hip hop music, and as such it serves as a compliment to Listen to Rap! Exploring a Musical Genre (Greenwood Press, Anthony J. Fonseca, 2019), which discussed at length 50 must-hear rap artists, albums, and songs. This book aims to provide a close listening/reading

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of a diverse set of songs and lyrics by a variety of artists who represent different styles outside of rap music. Most entries focus on specific songs, carefully analyzing and deconstructing musical elements, discussing their sound, and paying close attention to instrumentation and production values—including sampling, a staple of rap and an element used in some hip hop dance songs. Though some of the artists included may be normally associated with other musical genres and use hip hop elements sparingly, those in this book have achieved iconic status. Finally, sections on the background and history of hip hop, hip hop's impact on popular culture, and the legacy of hip hop provide context through which readers can approach the entries.

In this book, native popular musicologists focus on their own popular music cultures from Germany, Austria and Switzerland for the first time: from subcultural to mainstream phenomena; from the 1950s to contemporary acts. Starting with an introduction and two chapters on the histories of German popular music and its study, the volume then concentrates on focused, detailed and yet concise close readings from different perspectives (including particular historical East and West German perspectives), mostly focusing on the music and its protagonists. Moreover, these analyses deal with very original specific genres such as Schlager and Krautrock as well as transcultural genres such as Punk or Hip Hop. There are additional chapters on characteristically German developments within music media, journalism and the music industry. The book will contribute to a better understanding of German, Austrian and

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Swiss popular music, and will interconnect international and especially Anglo-American studies with German approaches. The book, as a consequence, will show close connections between global and local popular music cultures and diverse traditions of study.

Weighs the value of Germanophone culture, and its study, in an age of globalization, transnationalism, and academic change.

The title of this course was inspired by the high-speed trans-European train. This teacher's book offers full notes for the material in the pupil's book, including transcripts of all recorded material and suggestions for differentiation and extension work, plus photocopiable worksheets.

Over the past twenty years European cities have become the envy of the world: a Kraftwerk Utopia of historic centres, supermodernist concert halls, imaginative public spaces and futuristic egalitarian housing estates which, interconnected by high-speed trains traversing open borders, have a combination of order and pleasure which is exceptionally unusual elsewhere. In *Trans-Europe Express*, Owen Hatherley sets out to explore the European city across the entire continent, to see what exactly makes it so different to the Anglo-Saxon norm - the unplanned, car-centred, developer-oriented spaces common to the US, Ireland, UK and Australia. Attempting to define the European city, Hatherley finds a

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DIVCollection of essays on the history of pop music./div

This text is part of "Trans-Europa-Express: Deutsch", a GCSE German series which offers a clear progression through the language. This second student's book covers the final areas of the National Curriculum and revises earlier topics in preparation for the exam and bridging the gap to A Level.

Night trains have long fascinated us with the possibilities of their private sleeping compartments, gilded dining cars, champagne bars and wealthy travellers. Authors from Agatha Christie to Graham Greene have used night trains to tell tales of romance, intrigue and decadence against a rolling background of dramatic landscapes. The reality could often be as thrilling: early British travellers on the Orient Express were advised to carry a revolver (as well as a teapot). In *Night Trains*, Andrew Martin attempts to relive the golden age of the great European sleeper trains by using their modern-day equivalents. This is no simple matter. The night trains have fallen on hard times, and the services are disappearing one by one. But if the Orient Express experience can only be recreated by taking three separate sleepers, the intriguing characters and exotic atmospheres have survived. Whether the backdrop is 3am at a Turkish customs post, the sun rising over the Riviera, or the constant twilight of a Norwegian

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summer night, Martin rediscovers the pleasures of a continent connected by rail. By tracing the history of the sleeper trains, he reveals much of the recent history of Europe itself. The original sleepers helped break down national barriers and unify the continent. Martin uncovers modern instances of European unity - and otherwise - as he traverses the continent during 'interesting times', with Brexit looming. Against this tumultuous backdrop, he experiences his own smaller dramas, as he fails to find crucial connecting stations, ponders the mystery of the compartment dog, and becomes embroiled in his very own night train whodunit. The development of German pop music represents a fascinating cultural mirror to the history of post-war Germany, reflecting sociological changes and political developments. While film studies is an already established discipline, German pop music is currently emerging as a new and exciting field of academic study. This pioneering companion is the first volume to provide a comprehensive overview of the subject, charting the development of German pop music from the post-war period 'Schlager' to the present 'Diskursrock'. Written by acknowledged experts from Germany, the UK and the US, the various chapters provide overviews of pertinent genres as well as focusing on major bands such as CAN, Kraftwerk or Rammstein. While these acts have shaped the international profile of German pop music, the volume also undertakes in-depth examinations of the specific German contributions to genres such as punk, industrial, rap and techno. The survey is concluded by an interview with the leading German pop theorist Diedrich Diederichsen. The volume constitutes an indispensable companion for any student,

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teacher and scholar in the area of German studies interested in contemporary popular culture. Reimagining our global economy so it becomes more sustainable and prosperous for all Our global economic system is broken. But we can replace the current picture of global upheaval, unsustainability, and uncertainty with one of an economy that works for all people, and the planet. First, we must eliminate rising income inequality within societies where productivity and wage growth has slowed. Second, we must reduce the dampening effect of monopoly market power wielded by large corporations on innovation and productivity gains. And finally, the short-sighted exploitation of natural resources that is corroding the environment and affecting the lives of many for the worse must end. The debate over the causes of the broken economy—laissez-faire government, poorly managed globalization, the rise of technology in favor of the few, or yet another reason—is wide open. Stakeholder Capitalism: A Global Economy that Works for Progress, People and Planet argues convincingly that if we don't start with recognizing the true shape of our problems, our current system will continue to fail us. To help us see our challenges more clearly, Schwab—the Founder and Executive Chairman of the World Economic Forum—looks for the real causes of our system's shortcomings, and for solutions in best practices from around the world in places as diverse as China, Denmark, Ethiopia, Germany, Indonesia, New Zealand, and Singapore. And in doing so, Schwab finds emerging examples of new ways of doing things that provide grounds for hope, including: Individual agency: how countries and policies can make a difference against large external forces A clearly defined social contract: agreement on shared values and goals allows government, business, and individuals to produce the most optimal outcomes Planning for future generations: short-sighted presentism harms our shared future, and that of those yet to

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be born Better measures of economic success: move beyond a myopic focus on GDP to more complete, human-scaled measures of societal flourishing By accurately describing our real situation, Stakeholder Capitalism is able to pinpoint achievable ways to deal with our problems. Chapter by chapter, Professor Schwab shows us that there are ways for everyone at all levels of society to reshape the broken pieces of the global economy and—country by country, company by company, and citizen by citizen—glue them back together in a way that benefits us all.

(Music Sales America). The best of Kraftwerk arranged for piano, voice and guitar. After emerging from Dusseldorf in the mid '70s, Kraftwerk began to transform modern electronic music. Their powerful fusion of man, machine and melodic intuition created some of the most memorable techno-pop sounds ever made. Their catalog of work has influenced every genre of music since, including new wave, electro, house, hip-hop, as well as current Indie artists such as MGMT.

De Griekse tragedie, de Russische roman, de Italiaanse cinema en de Duitse Romantiek; Bach, Monty Python, Chanel en Brancusi - Europa is meer dan crisis in de eurozone en regelzucht vanuit Brussel. Wat bindt Europa werkelijk? Welke culturele verworvenheden zijn typisch Europees en maken de Europeaan trots? In Made in Europe verdiept Pieter Steinz zich in het culturele DNA van ons continent. Aan de hand van 104 essays-in-pilvorm en evenzovele kleine 'vignetten' maakt hij een rondreis langs de belangrijkste halteplaatsen van de Europese cultuur; van de Ierse manuscripttraditie tot de Roemeense Draculamythe en van de mazurka's uit Polen tot de bruggen van Calatrava. Het resultaat is een culturele reisgids en een Europese kunstgeschiedenis ineen. 'Een heel, heel bijzonder boek.' Tommy Wieringa 'Een Greatest Hits

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van dingen die ons troosten en verbinden.' Jet Bussemaker 'Opvallend is de puntigheid waarmee Steinz in zijn mini-essays razendsnel tot de essentie komt. [...] een feest om te lezen.' Dirk Leyman 'Dit boek heb ik ver-slón-dén. [...] Een helder, slim, intelligent mozaïek.' Matthijs van Nieuwkerk 'Rijke en unieke caleidoscoop van ons continent.' Geert Mak 'Het enthousiasme van de auteur [...] spat van elke pagina.' Thierry Baudet 'Het sterke en onderscheidende van Steinz in Made in Europe is dat hij een netwerk van cultuur laat ontstaan.' Carel Peeters 'Made in Europe laat zien hoe cultuur werkt, een complex en oneindig web van kruisbestuivingen, een proces van wederzijdse bevestigingen en inspiratie.' Bas Heijne 'Het is de cultuur van Europa, uitgewaaierd over de wereld, tot leven gebracht en geordend zoals ze in het hoofd van een ware liefhebber staan.' Robbert Dijkgraaf 'Een indrukwekkende rondgang, helder en vaardig geschreven, tjokvol treffende analogieën.' Hans Cottyn 'Pieter Steinz heeft de essentie van Europa in een boek gestopt. [...] Niet het Europa van Brussel, maar het Europa van de mensen.' Frans Timmermans

De jaren zeventig staan niet bekend als een tijdperk van grote vernieuwing, toch zijn in dit decennium enkele van de beste en invloedrijkste popplaten aller tijden gemaakt en zijn nieuwe genres ontstaan. Pieter Steinz en Bertram Mourits inventariseerden de oogst in 'Luisteren &cetera': van symfonische rock tot punk, van blaxploitation tot conceptalbums. Waar moet je naar luisteren, als je net je favoriete plaat hebt gehoord? Wat hebben de makers van die plaat gehoord, en welke andere muzikanten hebben zich door die muziek laten inspireren? Wie zich deze vragen wel eens stelt, heeft aan 'Luisteren &Cetera' een boek om zijn hart aan op te halen.

Now into its fourth edition, this perennial bestseller has been updated and revised to coincide

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with the band's 2004 World Tour. Kraftwerk's influence and place in the annals of music history is ever growing. This is the first, and still the best, biography. Appearing in B-format for the first time, Bussy has included information about Kraftwerk's first new album in 16 years.

Trans-Europe Express
Tours of a Lost Continent
Penguin Books

De lange weg naar de vrijheid is de beroemde autobiografie van een van de grootste mannen van de twintigste eeuw. Nelson Mandela beschrijft de lange weg die hij heeft moeten afleggen van onwetende jongen tot charismatisch staatsman. Dit is het verhaal van misschien wel de wonderbaarlijkste omwenteling in de geschiedenis, verteld door de man die het allemaal heeft meegemaakt en in gang gezet. Het verhaal van Mandela, door Mandela.

In zijn eerste en enige autobiografie vertelt poplegende Elton John het verhaal van zijn buitengewone leven: hoe het verlegen jongetje Reginald Dwight transformeerde tot de 23-jarige ster die het publiek tijdens zijn eerste Amerikaanse tournee verbijsterde met zijn felgele tuinbroek en een handstand. Openhartig schrijft hij over de eerste afwijzing van zijn werk tot het bestormen van de hitparades; over de vriendschappen met Bernie Taupin, John Lennon, Freddie Mercury en George Michael; over de excessen en de verslavingen die hem decennialang in hun greep hielden, maar ook hoe hij weer clean werd en eindelijk zijn grote liefde vond. Dit is Elton John - warm, grappig en oprecht - over zijn muziek en relaties, zijn successen en zijn mislukkingen.

Today, no matter where you are in the world, you can turn on a radio and hear the

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echoes and influences of Chicago house music. *Do You Remember House?* tells a comprehensive story of the emergence, and contemporary memorialization of house in Chicago, tracing the development of Chicago house music culture from its beginnings in the late '70s to the present. Based on expansive research in archives and his extensive conversations with the makers of house in Chicago's parks, clubs, museums, and dance studios, author Micah Salkind argues that the remediation and adaptation of house music by crossover communities in its first decade shaped the ways that Chicago producers, DJs, dancers, and promoters today re-remember and mobilize the genre as an archive of collectivity and congregation. The book's engagement with musical, kinesthetic, and visual aspects of house music culture builds from a tradition of queer of color critique. As such, *Do You Remember House?* considers house music's liberatory potential in terms of its genre-defiant repertoire in motion. Ultimately, the book argues that even as house music culture has been appropriated and exploited, the music's porosity and flexibility have allowed it to remain what pioneering Chicago DJ Craig Cannon calls a "musical Stonewall" for queers and people of color in the Windy City and around the world.

Het eerste wat Nanne Tepper aan het begin van de dag deed was: brieven schrijven, 'om polsen en kwabben los te maken'. Hij voerde intensieve correspondenties met vrienden, redacteurs, bewonderaars en collega-schrijvers over uiteenlopende onderwerpen als zijn literaire helden Nabokov en Salinger, de liefde voor zijn katten,

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pornofilms, de betekenis van vriendschap, zijn jeugd in de Veenkoloniën, de lekkerste pastasaus, zijn muze, de gitaarsolo's van Frank Zappa, Generatie Nix, de schoonheid van het Groninger land en de ideale opstelling van het Nederlands elftal. Al doen de mores in Luilletterland hem walgen van woede, de passages over Libris-diners en ontmoetingen met literatoren tonen zijn scherpe geest en grote gevoel voor humor. Zelfs wanneer hij gesloopt wordt door ziekte, slapeloosheid en depressies blijft Nanne Tepper schrijven. Tot hij echt niet meer kan. 'De kunst is mijn slagveld' bevat een ruime selectie uit de brieven. Deze veelstemmige uitgave legt de ontstaansgeschiedenis van Teppers romans bloot en toont hem in zijn meest vruchtbare periode als schrijver van fictie en journalistiek werk. Nanne Tepper was een van de laatste grote brieven-schrijvers van de Nederlandse literatuur. Nanne Tepper (Hoogezand, 1962 – Groningen, 2012) debuteerde in 1995 met 'De eeuwige jachtvelden'. De roman was de literaire sensatie van het jaar en werd in 1996 onderscheiden met de Anton Wachterprijs. In 1998 verschenen 'De vaders van de gedachte', dat genomineerd werd voor de Libris Literatuurprijs, en 'De avonturen van Hillebillie Veen'. Daarna maakten depressies het hem steeds moeilijker om fictie te schrijven. In 2008 verscheen nog een verzameling columns en recensies over muziek en literatuur onder de titel 'De lijfbard van Knut de Verschrikkelijke'. Na zijn zelfgekozen dood werden er in zijn woning fotokopieën gevonden van de duizenden brieven die hij in ruim tien jaar had geschreven. Nick ter Wal (Meppel, 1983) stelde uit de brieven 'De kunst is mijn

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slagveld samen'. Hij is tijdschriftredacteur en antiquaar en ontsloot en beschreef collecties handschriften en brieven van Jacob Israël de Haan, W.F. Hermans, Albert Schweitzer en J. Slauerhoff. Zijn blog Artistiek Bureau werd in 2012 bekroond met de Menno Hertzberger Aanmoedigingsprijs.

When they were creating and releasing their most influential albums in the mid to late 1970s, Kraftwerk were far from the musical mainstream - and yet it is impossible now to imagine the history of popular music without them. Today, Kraftwerk are considered to be an essential part of pop's DNA, alongside artists like the Beatles, the Velvet Underground, and Little Richard. Kraftwerk's immediate influence might have been on a generation of synth-based bands (Orchestral Manoeuvres in the Dark, the Human League, Depeche Mode, Yello, et al), but their influence on the emerging dance culture in urban America has proved longer lasting and more decisive. This collection of original essays looks at Kraftwerk - their legacy and influence - from a variety of angles, and demonstrates persuasively and coherently that however you choose to define their art, it's impossible to underestimate the ways in which it predicted and shaped the future.

"Europa era più Europa un secolo fa, quando mia nonna andava in treno in giornata da Trieste alla Transilvania" 2008. Seimila chilometri a zigzag da Rovaniemi (Finlandia) a Odessa (Ucraina). Un percorso che sembra tagliare, strappare l'Europa occidentale da quella orientale. È una strada, quella di Rumiz, che tra acque e foreste, e sentori di abbandono, si

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snoda tra gloriosi fantasmi industriali, villaggi vivi e villaggi morti. Rumiz accompagna il lettore, con una voce profonda, ricca di intonazioni, per paesaggi inediti, segreti, struggenti di bellezza. E più avanza, più ha la sensazione di non trovarsi su qualche sperduto confine ma precisamente al centro, nel cuore stesso dell'Europa. Attraversa dogane, recinzioni metalliche, barriere con tanto di torrette di guardia, vive attese interminabili e affronta severissimi controlli, ma come sempre – nel frattempo – conosce anche la generosità degli uomini e delle donne che incontra sul suo cammino: un pescatore di granchi giganti, prosperose venditrici di mirilli, un prete che ha combattuto nelle forze speciali in Cecenia. Siamo di fronte a un libro raro, dettato da una scrittura che magnifica il viaggiare e la conoscenza del mondo – di quel mondo – attraverso il viaggiare.

This is the first collection of essays to take a pan-European perspective in the study of hip-hop. How has it traveled to Europe? How has it developed in the various cultural contexts? How does it reference the American cultures of origin? The book's 21 authors and artists provide a comprehensive overview of hip-hop cultures in Europe, from the fringes to the centers. They address hip-hop in a variety of contexts, such as class, ethnicity, gender, history, pedagogy, performance, and (post-) communism. (Series: Transnational and Transatlantic American Studies - Vol. 13)

The title of this course was inspired by the high-speed trans-European train. This teacher's book offers full notes for the material in the pupil's book, including transcripts of all recorded material and suggestions for differentiation and extension work, plus photocopiable worksheets.

De Kampioen is the magazine of The Royal Dutch Touring Club ANWB in The Netherlands. It's

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published 10 times a year with a circulation of approximately 3,5 million copies.

Al 175 jaar zijn treinen een vertrouwd element in het Belgische landschap. Al even lang leveren zij treinreizigers af op hun plaats van bestemming. Hoog tijd dus om even stil te staan bij het al even vertrouwde beeld van de personen die dit alles in goede banen leiden: de treinbegeleiders. In INSTAPPEN ALSTUBLIEFT vertellen ze over hun job: wat hun taak precies inhoudt, over welke kwaliteiten ze moeten beschikken en met welke problemen ze worden geconfronteerd. Een boeiende job, maar er zijn ook de moeilijke uren, de eenzaamheid en het soms moeizame contact met reizigers. De treinbegeleiders beleven alles vanop de eerste rij, ook als het noodlot toeslaat: zo is er het schokkende getuigenis van de begeleidster die de treinramp in Buizingen meemaakte. Het boek loodst je ook door de Belgische spoorgeschiedenis: de eerste trein in België, de woelige oorlogsjaren, de Eurostar en Thalys. Maar ook de sociale geschiedenis: hoe mensen zich binnen de NMBS opwerkten en hoe de eerste vrouwelijke treinbegeleiders hun plaats veroverden.

Vertellen en onderzoeken gaan in Dirk van Weeldens werk hand in hand. Zo kan hij als ideale gids een verrassend licht werpen op de meest uiteenlopende werelden. Een Californisch spookhuis, de gebruiksvoorwerpen van overleden familie, de begrafenis van Prins Claus, aan de straat gezette bankstellen, en de taalvondsten van zijn dochter - in een levendige stijl maakt hij zichtbaar en voelbaar wat hem in al deze zaken verwondert en beangstigt, maar ook wat hij het verdedigen waard acht. Uit deze verhalen, vignetten, essays en fictieve documentaires ontstaat een speels zelfportret van een schrijver die de wereld verkent en een verdachte werkelijkheid aantreft. Steeds weer stuit hij op de raadselachtige macht van het menselijke gezicht en vraagt hij naar de oorzaken van zinsbegoocheling en zelfbedrog. Dirk van Weelden

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voert de lezer mee tot op de huid van wat hij ontdekt, en doet dat met enthousiasme en ontroering.'

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