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Title: Used (Unlovable #1) Series: Yes Author: Lynetta Halat Release Date: January 17, 2014 Rating: 3.5 HEA: (view spoiler)]

Any Hard Limits? Cliffhanger: .Yes. Intolerable Heroine.No. Über Douchebaggery.Yes-one of the heroes. Cheating: (view spoiler)] Love Triangle (view spoiler)] 01/29/14: Um.

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What do you do when you realize you were foolish enough to throw away true, unconditional love? Lorraina Dabney turns her back on her creativity and tumultuous upbringing to embark on a college career that will lead her to law school and to becoming what she values most in life—a controlled, powerful, respected woman. When she stumbles upon her childhood friend's artwork, she feels inspired to reconnect with him and her former self. This onslaught of emotion will send Lorraina into a tale-spin to figure out exactly why she abandoned all that she was, all that she could've been. Coming from his own chaotic upbringing, Michael falls quickly and deeply in love with Lorraina at a tender age. Even her rejection can't stand in the way of his obsession. When she starts to date other boys, however, Michael finally relents, causing him to spiral further into a world filled with violence, drugs, alcohol, and women. Realizing his lifestyle will only lead to his further estrangement from Lorraina, Michael sets about to turn himself around before going to get his girl. Michael Bang will have Lorraina questioning everything.

Read the final book in New York Times bestselling author Kat Martin's thrilling Raines of Wind Canyon series! In one catastrophic instant, Haley Warren's father was taken from her. She knows the explosion that killed him was no accident. Tyler Brodie, the provocative and handsome P.I. hired by Haley, discovers that her father was investigating a suspected art theft. As Haley and Ty get closer to the truth, the truth gets ugly: Did Haley's dad know too much...or was he in on the take? And although Ty's a consummate professional, he's having trouble focusing on the facts of the case, and not the figure of his gorgeous client. The two are determined to get to the bottom of the case, even if it means they die trying. "Kat Martin is a fast gun when it comes to storytelling, and I love her books." —#1 New York Times bestselling author Linda Lael Miller

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Originally in 2013.

What else comes at a price? Miranda is a high-class escort at an infamous agency in Sydney, and always in demand from their top clients. Although it's a life she never imagined for herself, Miranda has mastered the art of seducing men and makes a good living from it. Joe Tench, rich, powerful and alluring, owns the majority of the nightlife in Sydney and is a regular client of Miranda's. He's demanding, dominating and dangerous, but Miranda finds herself falling for his unexpected, yet enticing charm. That is, until she meets the mysterious Tom Smythe, heir to a wealthy mining company, and becomes caught between her feelings for these two very different men. But neither is what they seem, and when tragedy forces Miranda to embark on a journey of discovery she will find it difficult to escape from. What price will she pay for freedom? A fascinating and fast-paced story about Sydney's seedy adult entertainment underworld, from the pen of a former police officer

From New York Times and USA Today bestselling author, J. Daniels. Author's Note: Sweet Obsession can be read as a standalone novel. Everyone knows Brooke Wicks loves to have a good time. She's not interested in getting serious, settling down, or limiting herself to one man. So when she meets the sexy, irresistible Mason King, she sees another opportunity to let loose and go wild. But the gorgeous Aussie isn't interested in just a quick fling with Brooke, and if she wants to get into his bed, she's going to have to do it on his terms. Loving fast and hard has always been Mason's philosophy. He doesn't want a meaningless connection, he wants it all, and he wants it with Brooke. When she makes her one desire known—to hit it and quit it—Mason wages a plan to ensure Brooke keeps coming back for more. Or so he hopes. Getting her attention was the easy part. Keeping it might be damn near impossible. Sweet Obsession is where the Sweet Addiction series meets the Alabama Summer series.

Truth. Pain. Freedom. An awakening like no other. When life is determined to buck you off, dig in and ride hard. The bull. The most dangerous lies are the ones we tell ourselves. To survive, I have to face the truth. Easier said than done when it's not all black and white. There's the in-between, and this murky void is where I always tend to land. The horns. Lies don't always hurt. My lies protected me, but when they are exposed and I can no longer outrun the many shades of truth, I'll be in for one hell of a reckoning. The ride. From the outside, my life looks like one big adventure after another. But, there is no freedom in anarchy, and that's the way I've lived my life. Until now. Until Ransom. Denver Dempsey was a slut for oblivion. Now, she's a slut for love. And it's that kind of thinking that got her in trouble in the first place. Ransom awakens Denver in ways she never imagined, but when her true feelings send her reeling, will they catapult her into the arms of Greer-her ex best-friend-with-benefits? After never loving anyone, herself included, she now loves two. One kept her alive. One teaches her how to live. If they didn't both love her ... if hearts weren't bound to be broken, it would be the stuff dreams are made of. Will Denver remain locked up in the bullpen, or is she strong enough to open the chute and be freed?

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Celeste Hebert has always appeared to have it all, but there are many things she's never had, been forbidden from having. One night. One song. One kiss. The perfect trifecta to unleash the floodgates of a forbidden attraction between the widow and her husband's bad boy cousin, Adrian. Celeste endeavors to rebury the feelings that surface after this one night since her powerful family despises him. Kindred spirits, best of friends they attempt to douse their attraction; however, Adrian always seems to know exactly how to push her buttons and may prove too much to resist. Having defied his family by making his way on his own terms, Adrian struggles to regain their acceptance. When he meets his cousin's wife and wants her for his own, he feels he's finally lived down to the title-black sheep. But, when his cousin dies unexpectedly, Adrian fights his attraction and swears to honor them both by helping her raise her boys. Finding himself enveloped in a cocoon of love and acceptance, Adrian knows it's more than just physical attraction. However, unforeseen events threaten to destroy those he now holds dear and his newfound peace. Will the ties that bind them be their undoing?

Antelope ventures out cruising in his jeep for a fun day. While traveling, he is stopped by animals along the way who are in need of some friendly help, including a porcupine, who has lost all of her quills. Antelope, along with a pesky grasshopper, tries various vehicles to provide support for those in need. It is an educational, entertaining and fun-filled team effort proving friends are magical!

Andrea Thompson's return to the United States sets off a political firestorm.

Today's moviegoers and critics generally consider some Hollywood products--even some blockbusters--to be legitimate works of art. But during the first half century of motion pictures very few Americans would have thought to call an American movie "art." Up through the 1950s, American movies were regarded as a form of popular, even lower-class, entertainment. By the 1960s and 1970s, however, viewers were regularly judging Hollywood films by artistic criteria previously applied only to high art forms. In *Hollywood Highbrow*, Shyon Baumann for the first time tells how social and cultural forces radically changed the public's perceptions of American movies just as those forces were radically changing the movies themselves. The development in the United States of an appreciation of film as an art was, Baumann shows, the product of large changes in Hollywood and American society as a whole. With the postwar rise of television, American movie audiences shrank dramatically and Hollywood responded by appealing to richer and more educated viewers. Around the same time, European ideas about the director as artist, an easing of censorship, and the development of art-house cinemas, film festivals, and the academic field of film studies encouraged the idea that some American movies--and not just European ones--deserved to be considered art.

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