

SOURCES

entries contain detailed analysis of the song structures and the artists' playing methods. A prime example of this type of analysis can be found in the entry devoted to "Rock Lobster" by the B-52s. "Based on the key of the piece, and the fact that [Ricky] Wilson plays it on a standard electric guitar, it is clear that he uses a dropped tuning, with the lowest-pitched string tuned from its customary E down a major third to C. The lower pitch is accompanied by additional slackness of the string, which lends Wilson's guitar sound something that distinguishes it from the norm" (18). This sort of information will likely make the book an even more enjoyable experience for readers with musical aptitude.

The chapter devoted to must-hear music is preceded by a chapter titled "Background," which traces the origins of new wave music back to the pop music of the 1960s and the punk and disco music of the 1970s. The concluding sections are devoted to new wave's impact on popular culture and an interesting discussion of new wave's legacy, which provides an account of new wave songs used in other mediums, such as movies, tv shows, and commercials; new wave performers who have remained active; and more contemporary performers who were influenced by new wave music.

The book's only notable shortcoming is its narrow focus. The series forward states "Part of the challenge, but also part of the fun, is that readers might agree with some of the choices of 'must-hear music' and disagree with others" (x). This reviewer was indeed unpersuaded by the author's reasoning for including Dire Straits in a new wave music book. Also, several prominent bands of the new wave genre, such as the Smiths and the Cure, do not receive entries. Other reference titles, such as *The Encyclopedia of Popular Music* (Omnibus Press, 2011) will provide information on a wider range of new wave artists, but the entries in that title are mainly chronologies of events and lack the analysis found in *Listen to New Wave Rock! Listen to New Wave Rock!* is recommended for academic and public libraries.—Edward Whatley, Georgia College & State University, Milledgeville, Georgia

No Remorse: Psychopathy and Criminal Justice. By Jacqueline B. Helfgott, Foreword by Robert D. Hare. Santa Barbara, CA: Pareger, 2018. 368 p. Acid-free \$58 (ISBN 978-1-4408-6574-9). E-book Available (978-1-4408-6575-6), call for pricing.

Jacqueline B. Helfgott's *No Remorse: Psychopathy and Criminal Justice* is a heavily researched, yet immensely readable textbook. Its intended audience is students, criminal justice professionals, and "anyone who wants to learn about how the construct of psychopathy impacts criminal justice policy and practice" (xiii). Helfgott, the director of the Crime and Justice Research Center at Seattle University's Department of Criminal Justice, draws the general reader in by using examples from popular culture and everyday life to illustrate her points.

For instance, we nonpsychopaths can use psychopathic mental strategies in order to do things that make us

feel guilty—like breaking up with a partner. Who hasn't employed a little shallow affect (reduced emotional expression) in order to get through a breakup speech or a bit of lying ("it's not you, it's me") to do the same?

The author states that the book aims "to provide a new lens through which to make sense of psychopathy that centralizes psychopathy in criminological theory and examines the ways in which psychopathy has made its way into criminal justice practice" (xvi). In the eight chapters and seventy pages of references, Helfgott covers the history of the disorder (first described by Phillippe Pinel in 1801) and its treatment as it moved from being thought of as a moral disorder, a medical disorder, and eventually a mental disorder, as well as covering the future of psychopathy study and its relevance in the world of criminal justice.

The chapter on psychopaths in popular culture was fascinating; besides referencing the most famous fictional psychopaths in pop culture, such as Hannibal Lecter (complete with his fava beans), Patrick Bateman, and Dexter Morgan, there is a fourteen-page table detailing characters in films with psychopathic behaviors from 1931–2018. Some surprise characters include Scarlett O'Hara from *Gone with the Wind*, George and Martha from *Who's Afraid of Virginia Woolf*, Carrie from Stephen King's *Carrie*, and Amy and Nick from *Gone Girl*.

Helfgott also delves into why we find these characters so compelling. Research supports several theories, including catharsis—we might watch movies with "fantasy aggression" so we don't go out and do horrible things ourselves (173). Whatever the reason, "we all have the potential to be attracted to violent images to emotionally regulate, socially bond, and to be reminded of the cultural boundaries of human behavior" (175).

No Remorse is recommended for college and university libraries, as well as for larger public libraries. It's also recommended that libraries place this book in a nonfiction collection instead of reference so it can circulate.—Tracy Carr, Library Services Director, Mississippi Library Commission, Jackson, Mississippi

Popular Fads and Crazes through American History. By Nancy Hendricks. Santa Barbara, Calif: Greenwood, 2018. 2 vols. Acid-free \$198 (ISBN 978-1-4408-5182-7). E-book Available (978-1-4408-5183-4), call for pricing.

While many aspects of American life and culture have changed and evolved, one commonality that remains a constant throughout the generations are the ever-changing passions and obsessions of the American people. Whether it be a new genre of music, innovative toys and games, or the latest fashion trends, these compulsions burn incredibly hot and often very fast. Not long after the establishment of whatever the latest craze may be, attentions drift away and onto the next hottest trend in the blink of an eye. Here to enlighten interested readers on the many cultural obsessions that have captivated America throughout its history is Nancy Hendricks's *Popular Fads and Crazes through American History*.