

## 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

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**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

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**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*.

This two-volume set is organized first by era (the first being pre-1900, then a section for each decade thereafter, up to and including the 2010's), while the entries within each section are organized alphabetically. Within the section for each decade there are a series of four sidebars that provide further insights into each decade. Themes for each sidebar include "Face of the Decade," which "spotlights the people or ideal images that best personified the era. 'Games People Play' looks at the toys, games, and other diversions that were the most popular at the time. 'The Only Way to Go' focuses on transportation, and 'Everybody's Talking' eavesdrops on what fashionable people were chatting about" (xxvi).

Ragtime, baseball cards, drive-in movies, MAD Magazine, pet rocks, and mood rings are just a sampling of the over 200 fads and crazes covered, with each entry spanning one to three pages in length. Each entry concludes with suggested further reading that directs users to an additional one to five sources on each topic. An exhaustive alphabetical index, spanning over 100 pages, enables researchers to find exactly what they are looking for with great specificity and further enhances the usability of this encyclopedia. One feature that is particularly noteworthy is the inclusion of a section titled, "Popular Slang and Catchphrases by Decade." Essentially a glossary and dictionary of terms and phrases, this section provides readers with a fun and valuable insight into the colloquialisms used by Americans in their everyday language and conversations throughout each decade.

The writing style and technique of author Nancy Hendricks deserves special mention as well. Entries are equal parts informative and fascinating and will quickly and easily grab the attention of its reader. While the entries are fairly short in length, this is very much a positive, as they are best described as succinct and to the point. Her clear and approachable writing gives this encyclopedia more of a conversational tone that will appeal to readers young and old alike.

Thoroughly researched, thoughtfully organized, and written with great skill and technique, *Popular Fads and Crazes through American History* is a gem that is easy to recommend. This two-volume set would make a welcome addition to any public, school, or academic library.—*Matthew Laudicina, Senior Reference Librarian, Manuscripts and Special Collections, New York State Library*

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***Pro Wrestling: A Comprehensive Reference Guide.*** By Lew Freedman. Santa Barbara, CA: Greenwood, 2018. 305 p. Acid-free \$94. (ISBN 978-1-4408-5350-0). E-book Available (978-1-4408-5351-7), call for pricing.

Professional wrestling is one of the most popular forms of entertainment in the world, delivering spectacles that are equal parts athletic competition and theatrical performance. As pro wrestlers have grown in stature from local heroes to worldwide superstars, so too has the wrestling industry grown from traveling road shows to globally televised productions. Despite the massive success of pro wrestling,

a literature search reveals a dearth of reference guides and scholarly analysis on the subject. In *Pro Wrestling: A Comprehensive Reference Guide*, author Lew Freedman provides a much-needed guide for newcomers to this unique hybrid of sport and performing art.

The volume begins with a preface that establishes its goal of "highlighting the famous and important names who elevated pro wrestling in public esteem" (ix). This is followed by an introduction that traces the growth of pro wrestling to its current status as a multimillion-dollar industry and a chronology that identifies some key dates in this development. The guide is comprised of 100 entries arranged alphabetically and primarily focused on the careers and lives of individual wrestlers. A few other important topics are also covered, including wrestling promoters and governing bodies. Each entry helpfully includes see also references and a further reading list predominantly composed of news articles, websites, and popular nonfiction titles for readers to explore.

For popular culture scholars or knowledgeable fans of pro wrestling, this work does have some limitations. There is little discussion of the terminology and tropes of wrestling storytelling beyond an article on kayfabe—the essential genre convention that all things depicted in a wrestling performance are real. Additionally, the biographical entries focus less on personal lives and more on each wrestler's career and in-ring exploits. Even this information is presented in the form of a broad overview, with brief descriptions of character traits and storyline highlights, rather than examined in significant detail.

As a result of these limitations, this guide may be more appropriate for a general audience seeking an introduction to the world of pro wrestling. The focus on major personalities is a compelling hook for new fans and younger readers, and the suggested further readings are easily accessible online or through a library. This, combined with the overall lack of guides about pro wrestling, makes this title a potentially valuable addition to high school and public library collections.—*Kapil Vasudev, Special Collections Resident Librarian, The Ohio State University, Columbus, Ohio*

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***Reading Harper Lee: Understanding To Kill a Mockingbird and Go Set a Watchman.*** By Claudia Durst Johnson. Santa Barbara, CA: Greenwood, 2018. 183 p. Acid-free \$39 (ISBN 978-1-4408-6127-7). Ebook Available (978-1-4408-6128-4), call for pricing.

*Reading Harper Lee: Understanding To Kill a Mockingbird and Go Set a Watchman* by Claudia Durst Johnson is meant to assist students studying the work of Harper Lee by providing context for her life and work and examining key topics such as race, class, and gender. It functions in some ways as an update to Johnson's *Understanding To Kill a Mockingbird: A Student Casebook to Issues, Sources, and Historic Documents* (Greenwood, 1994) since it includes analysis of *Go Set a Watchman*. Rather than being a replacement for the 1994 reference work, it functions as a great complement for a