



tax cuts, national security, and social issues. It is increasingly becoming apparent, however, that this has begun to change. Factors such as the election of the first African-American President and the increasing diversity of the population, the dramatic rise of income inequality, and the social liberalism of younger Americans indicate that progressive political ideas are more influential today than at any point in four decades. This book is the first to offer a comprehensive overview of progressive politics, combining historical analysis, a discussion of policy priorities today, and a survey of the challenges ahead. Featuring essays by leading scholars, analysts, and commentators, it is an indispensable guide to the ideas and debates that will shape American politics in the coming years. With contributions from Joseph Stiglitz, E.J. Dionne, Jonathan Alter, Jacob Hacker, and Rosa Brooks

The Washington Redskins franchise remains one of the most valuable in professional sports, in part because of its easily recognizable, popular, and profitable brand. And yet "redskins" is a derogatory name for American Indians. Prominent journalists, politicians, and former players have publicly spoken out against the use of Redskins as the name of the team. The number of grassroots campaigns to change the name has risen in recent years despite the current team owner's assertion that the team will never do so. The NFL, for its part, actively defends the name and supports it in court. *Redskins: Insult and Brand* examines how the ongoing struggle over the team name raises important questions about how white Americans perceive American Indians, about the cultural power of consumer brands, and about continuing obstacles to inclusion and equality. C. Richard King examines the history of the team's name, the evolution of the term "redskin," and the various ways in which people both support and oppose its use today. King's hard-hitting approach to the team's logo and mascot exposes the disturbing history of a moniker's association with the NFL—a multibillion-dollar entity that accepts public funds—as well as popular attitudes toward Native Americans today.

"Learn about the origins of characters from *Jaws*, *Cool Hand Luke*, *Zero Dark Thirty*, *Double Indemnity*, and many other iconic movies."--Library Journal Most film buffs know that *Citizen Kane* was based on the life of publisher William Randolph Hearst. But few are aware that key characters in films like *Double Indemnity*, *Cool Hand Luke*, *Jaws*, *Rain Man*, *A Few Good Men* and *Zero Dark Thirty* were inspired by actual persons. This survey of a clef characters covers a selection of fictionalized personalities, beginning with the Silent Era. The landmark lawsuit surrounding *Rasputin and the Empress* (1932) introduced disclaimers in film credits, assuring audiences that characters were not based on real people--even when they were. The 220 entries and 80 short essays cover screen incarnations of Wyatt Earp, Al Capone, Bing Crosby, Amelia Earhart, Buster Keaton, Howard Hughes, Janis Joplin and Richard Nixon, along with the inspirations behind perennial favorites like Charlie Chan and Indiana Jones.

*David Bowie: Critical Perspectives* examines in detail the many layers of one of the most intriguing and influential icons in popular culture. This interdisciplinary book brings together established and emerging scholars from a wide variety of backgrounds, including musicology, sociology, art history, literary theory, philosophy, politics, film studies and media studies. Bowie's complexity as a singer, songwriter, producer, performer, actor and artist demands that any critical engagement with his overall work must be interdisciplinary and wide-ranging in its scope. The chapters are organised around the key themes of 'textualities', 'psychologies', 'orientalisms', 'art and agency' and 'performing and influencing' in Bowie's work. This comprehensive book contributes a great deal to the study of popular music, performance, gender, religion, popular media and celebrity.

"It's the statehouses, stupid." *Laboratories of Autocracy* shows that far more than the high-profile antics of politicians like Marjorie Taylor Greene or Jim Jordan—and yes, even bigger than Donald Trump's "Big Lie"—it's anonymous, often corrupt politicians in statehouses across the country who pose the greatest dangers to American democracy. Because these statehouses no longer operate as functioning democracies, these unknown politicians have all the incentive to keep doing greater damage, and can not be held accountable however extreme they get. This has driven steep declines in states like Ohio and others across the country. And collectively, it's placed American democracy in its greatest peril since the dawn of the Jim Crow era. But Pepper doesn't stop there. He lays out a robust pro-democracy agenda outlining how everyone from elected officials to business leaders to everyday citizens can fight back.

Christopher Nolan is one of the defining directors of the 21st century. Few of his contemporaries can compete in terms of critical and commercial success, let alone cultural impact. His films have a rare ability to transcend audience expectations, appealing to both casual moviegoers and dyed-in-the-wool cineastes. Nolan's work ranges from gritty crime thrillers (*Memento*, *Insomnia*) to spectacular blockbusters (the *Dark Knight* trilogy, *Inception*). They have taken audiences from the depths of space (*Interstellar*) to the harsh realities of war (*Dunkirk*). And they have pushed the boundaries of the possible in modern movie making. This critical history covers his complete filmography, tracing his career from film student to indie darling to Oscar-nominated auteur.

This is the second edition of the first ever book to explore the exciting new field of augmented reality art and its enabling technologies. The new edition has been thoroughly revised and updated, and contains 5 new chapters. As well as investigating augmented reality as a novel artistic medium the book covers cultural, social, spatial and cognitive facets of augmented reality art. Intended as a starting point for exploring this new fascinating area of research and creative practice it will be essential reading not only for artists, researchers and technology developers, but also for students (graduates and undergraduates) and all those interested in emerging augmented reality technology and its current and future applications in art.

From the perspective of cultural conservatives, Hollywood movies are cesspools of vice, exposing impressionable viewers to pernicious sexually-permissive messages. Offering a groundbreaking study of Hollywood films produced since 2000, *Abstinence Cinema* comes to a very different conclusion, finding echoes of the evangelical movement's abstinence-only rhetoric in everything from *Easy A* to *Taken*. Casey Ryan Kelly tracks the surprising sex-negative turn that Hollywood films have taken, associating premarital sex with shame and degradation, while romanticizing traditional nuclear families, courtship rituals, and gender roles. As he demonstrates, these movies are particularly disempowering for young women, concocting plots in which the decision to refrain from sex until marriage is the young woman's primary source of agency and arbiter of moral worth. Locating these regressive sexual politics not only in expected sites, like the *Twilight* films, but surprising ones, like the raunchy comedies of Judd Apatow, Kelly makes a compelling case that Hollywood films have taken a significant step backward in recent years. *Abstinence Cinema* offers close readings of movies from a wide spectrum of genres, and it puts these films into conversation with rhetoric that has emerged in other arenas of American culture. Challenging assumptions that we are living in a more liberated era, the book sounds a warning bell about the powerful cultural forces that seek to demonize sexuality and curtail female sexual agency.

In October 1957, Screen Gems made numerous horror movies available to local television stations around the country as part of a package of films called *Shock Theater*. These movies became a huge sensation with TV viewers, as did the horror hosts who introduced the films and offered insight--often humorous--into the plots, the actors, and the directors. This history of hosted horror walks readers through the best TV horror films, beginning with the 1930s black-and-white





