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Wikipedia contributors

Heartthrobs Carol Dyhouse, 2017 What can a cultural history of the heartthrob teach us about women, desire, and social change? From dreams of Prince Charming or dashing military heroes, to the lure of dark strangers and vampire lovers; from rock stars and rebels to soulmates, dependable family types or simply good companions, female fantasies about men tell us as much about the history of women as about masculine icons. When girls were supposed to be shrinking violets, passionate females risked being seen as unbridled, or dangerously out of control. Change came slowly, and young women remained trapped in double-binds. You may have needed a husband in order to survive, but you had to avoid looking like a gold-digger. Sexual desire could be dangerous: a rash guide to making choices. Show attraction too openly and you might be judged fast and undesirable. Education and wage-earning brought independence and a widening of cultural horizons. Young women in the early twentieth century showed a sustained appetite for novel-reading, cinema-going, and the dancehall. They sighed over Rudolph Valentino's screen performances, as tango-dancer, Arab tribesman, or desert lover. Contemporary critics were sniffy about shop-girl taste in literature and in men, but as consumers, girls had new clout. In *Heartthrobs*, social and cultural historian Carole Dyhouse draws upon literature, cinema, and popular romance to show how the changing position of women has shaped their dreams about men, from Lord Byron in the early nineteenth century to boy-bands in the early twenty-first. Reflecting on the history of women as consumers and on the nature of fantasy, escapism, and fandom, she takes us deep into the world of gender and the imagination. A great deal of feminist literature has shown women as objects of the male gaze: this book looks at men through the eyes of women.

Work That Body Jamie Hakim, 2019-10-16 *Work That Body: Male Bodies in Digital Culture* explores the recent rise in different types of men using digital media to sexualise their bodies. It argues that the male body has become a key site in contemporary culture where neoliberalism's hegemony has been both secured and contested since 2008. It does this by looking at four different case studies: the celebrity male nude leak; the rise of young men sharing images of their muscular bodies on social media; RuPaul's *Drag Race* body transformational tutorial, and the rise of chemsex. It finds that on the one hand digital media has enabled men to transform their bodies into tools of value-creation in economic contexts where the historical means they have relied on to create value have diminished. On the other it has also allowed them to use their bodies to form intimate collective bonds during a moment when competitive individualism continued to be the privileged

mode of being in the world. It therefore offers a unique contribution not only to the field of digital cultural studies but also to the growing cultural studies literature attempting to map the historical contradictions of the austerity moment.

Salmond David Torrance, 2012-05-23 NEW POST-REFERENDUM EDITION. Alex Salmond is well known in Scotland, the UK and beyond as the leader of the Scottish National Party and Scotland's First Minister, but relatively little is understood about Salmond as a human being, what makes him a Nationalist, what shaped his political views, and what sort of country he believes an independent Scotland can be. In this first biography, with which close colleagues and friends have co-operated, the acclaimed political biographer David Torrance turns his attention to perhaps one of the most capable and interesting politicians Scotland has produced in the last few decades. Utilising a raft of published and unpublished material, Torrance charts the life and career of Alex Salmond from his schooldays, his political activism at St Andrews University, his early career at the Royal Bank of Scotland, his election as the MP for Banff and Buchan and, in greater depth than ever before, his two spells as leader of the SNP and, from 2007, as First Minister of Scotland.

Inside the Westminster Menswear Archive Andrew Groves, Danielle Sprecher, 2024-04-18 Inside the Westminster Menswear Archive is a unique guide to the role of garment archives as an industry resource for designers to research and examine both historical garments and the work of their peers. With exclusive access to over 120 key garments from the Westminster Menswear Archive, spanning the last 275 years, each piece is brilliantly photographed in close-up detail and annotated with curator commentary, to inspire new generations of designers. Highlights include garments from: A-COLD-WALL*, Ahluwalia, Aitor Throup Studio, Alexander McQueen, Belstaff, Bernhard Willhelm, Burberry, Casely-Hayford, C.P. Company, Carol Christian Poell, Comme des Garçons, Craig Green, Dior Men, Fred Perry, Helmut Lang, Hussein Chalayan, Jean Paul Gaultier, Junya Watanabe, Louis Vuitton, Martine Rose, Meadham Kirchhoff, Nigel Cabourn, Paul Smith, Prada, Stone Island, Umbro, Undercover, Vexed Generation, and Vollebak.

Routledge Handbook of Political Advertising Christina Holtz-Bacha, Marion R. Just, 2017-02-24 This Handbook provides the most comprehensive overview of the role of electoral advertising on television and new forms of advertising in countries from all parts of the world currently available. Thematic chapters address advertising effects, negative ads, the perspective of practitioners and gender role. Country chapters summarize research on issues including political and electoral systems; history of ads; the content of ads; reception and effects of ads; regulation of political advertising on television and the Internet; financing political advertising; and prospects for the future. The Handbook confirms that candidates spend the major part of their campaign budget on television advertising. The US enjoys a special situation with almost no restrictions on electoral advertising whereas other countries have regulation for the time, amount and sometimes even the content of electoral advertising or they do not allow television advertising at all. The role that television advertising plays in elections is dependent on the political, the electoral and the media context and can generally be regarded as a reflection of the political

culture of a country. The Internet is relatively unregulated and is the channel of the future for political advertising in many countries

I Won't Grow Up! Anthony Balducci, 2015-12-09 A film archetype as old as film itself, the man-child has been an enduring comedy subject. Classics as diverse as *Hail the Conquering Hero* (1944) and *The Apartment* (1960) have used the immature male to drive plots and press the importance of growing up. But he was not born fully formed--it took the shifting social norms of decades to mold the atrocious behavior of the puerile buffoon we know today. The man-child has come under scrutiny in recent years. Prominent writers, including David Denby and A.O. Scott, have criticized the modern comedian behaving in shamelessly childish ways. This book provides a comprehensive examination of the character of the man-child, from Andre Deed, who debuted on screen in 1901, to Seth Rogen. The author discusses changing cultural attitudes about maturity, what it means to be an adult, what it means to be a child and how those things are becoming increasingly confused.

American Cinema in the Shadow of 9/11 Terence McSweeney, 2016-12-05 American Cinema in the Shadow of 9/11 is a ground-breaking collection of essays by some of the foremost scholars writing in the field of contemporary American film. Through a dynamic critical analysis of the defining films of the turbulent post-9/11 decade, the volume explores and interrogates the impact of 9/11 and the 'War on Terror' on American cinema and culture. In a vibrant discussion of films like *American Sniper* (2014), *Zero Dark Thirty* (2012), *Spectre* (2015), *The Hateful Eight* (2015), *Lincoln* (2012), *The Mist* (2007), *Children of Men* (2006), *Edge of Tomorrow* (2014) and *Avengers: Age of Ultron* (2015), noted authors Geoff King, Guy Westwell, John Shelton Lawrence, Ian Scott, Andrew Schopp, James Kendrick, Sean Redmond, Steffen Hantke and many others consider the power of popular film to function as a potent cultural artefact, able to both reflect the defining fears and anxieties of the tumultuous era, but also shape them in compelling and resonant ways.

Indie Reframed Linda Badley, 2017-02-07 Explores the films, practitioners, production and distribution contexts that currently represent American women's independent cinema. With the consolidation of indie culture in the 21st century, female filmmakers face an increasingly indifferent climate. Within this sector, women work across all aspects of writing, direction, production, editing and design, yet the dominant narrative continues to construe an a-maverick white male auteurs such as Quentin Tarantino or Wes Anderson as the face of indie discourse. Defying the formulaic myths of the mainstream chick flick and the ideological and experimental radicalism of feminist counter-cinema alike, women's indie filmmaking is neither ironic, popular nor political enough to be readily absorbed into pre-existing categories. This ground-breaking collection, the first sustained examination of the work of female practitioners within American independent cinema, reclaims the difference of female indie filmmaking. Through a variety of case studies of directors, writers and producers such as Ava DuVernay, Lena Dunham and Christine Vachon, contributors explore the innovation of a range of female practitioners by attending to the sensibilities, ideologies and industrial practices that distinguish their work while embracing the in-between

space in which the narratives they represent and embody can be revealed. **Key Features** Covers American women's independent cinema since the late 1970s. Analyses the work of acclaimed but critically overlooked female practitioners such as Kelly Reichardt, Christine Vachon, Miranda July, Kasi Lemmons, Nicole Holofcener, Mira Nair, Lisa Cholodenko, Megan Ellison, Lynn Shelton, Ava DuVernay, Mary Harron and Debra Granik. Distinguishes four different approaches to analysing women's independent cinema through: production and industry perspectives; genre and other classificatory modalities; political, cultural, social and professional identities; and collaborative and collectivist practices. **Contributors** John Alberti, Northern Kentucky University; Linda Badley, Middle Tennessee State University; Cynthia Baron, Bowling Green State University; Shelley Cobb, University of Southampton; Corinn Columpar, University of Toronto; Chris Holmlund, University of Tennessee-Knoxville; Geoff King, Brunel University, London; Christina Lane, University of Miami; James Lyons, University of Exeter; Kathleen A. McHugh, UCLA; Kent A. Ono, University of Utah; Lydia Papadimitriou, Liverpool; John Moores University; Claudia Costa Pederson, Wichita State University; Claire Perkins, Monash University; Sarah Projansky, University of Utah; Maria San Filippo, Goucher College; Michele Schreiber, Emory University; Sarah E. S. Sinwell, University of Utah; Yannis Tzioumakis, University of Liverpool; Patricia White, Swarthmore College; Patricia R. Zimmermann, Ithaca College.

Digital Femininities Frankie Rogan, 2022-07-01 *Digital Femininities: The Gendered Construction of Cultural and Political Identities* Online examines the role of new media technologies in the production of girls' cultural and political identities. The book argues that the varied and complex spaces which make up our 'social media' should be conceptualised as important terrains upon which neoliberal and postfeminist subjectivities can be both reproduced and subverted. In doing so, the book explores many key issues underpinning current debates around gender politics and digital media, including gendered spatial politics, visibility, surveillance and regulation, beauty politics, and civic and political engagement and activism. Over the last decade, the position of girls and young women within the digital landscape of social media has been a topic of much debate. On the one hand, girls' social media practices are presented as a key site of concern, wherein new digital technologies are said to have produced an intensification of individualised, neoliberal and postfeminist identities. Conversely, others have championed access to social media for young people as a potentially useful political tool, enabling previously marginalised political subjects (such as girls) to access and participate within new and exciting political cultures. Locating itself at the intersection of these two approaches, this book offers a fresh contribution to these debates. Based upon the findings from focus groups with girls and young women aged between 12 and 18 in England, the book offers an in-depth analysis of the digital cultures that emerged from the study. This timely book will be essential reading for anyone interested in contemporary femininity and feminism and the role of digital media in the production of cultural, political and gendered identities.

Whose Book is it Anyway? Janis Jeffries, Sarah Kember, 2019-03-12 *Whose Book is it Anyway?* is a provocative collection of

essays that opens out the copyright debate to questions of open access, ethics, and creativity. It includes views – such as artist’s perspectives, writer’s perspectives, feminist, and international perspectives – that are too often marginalized or elided altogether. The diverse range of contributors take various approaches, from the scholarly and the essayistic to the graphic, to explore the future of publishing based on their experiences as publishers, artists, writers and academics. Considering issues such as intellectual property, copyright and comics, digital publishing and remixing, and what it means (not) to say one is an author, these vibrant essays urge us to view central aspects of writing and publishing in a new light. *Whose Book is it Anyway?* is a timely and varied collection of essays. It asks us to reconceive our understanding of publishing, copyright and open access, and it is essential reading for anyone invested in the future of publishing.

Focus On: 100 Most Popular 21st-century English Actresses Wikipedia contributors,

Blackbird Katie Kapurch, Jon Marc Smith, 2023-11-14 From the beginning, the Beatles acknowledged in interviews their debt to Black music, apparent in their covers of and written original songs inspired by Chuck Berry, Little Richard, Fats Domino, the Shirelles, and other giants of R&B. *Blackbird* goes deeper, appreciating unacknowledged forerunners, as well as Black artists whose interpretations keep the Beatles in play. Drawing on interviews with Black musicians and using the song “Blackbird” as a touchstone, Katie Kapurch and Jon Marc Smith tell a new history. They present unheard stories and resituate old ones, offering the phrase “transatlantic flight” to characterize a back-and-forth dialogue shaped by Black musicians in the United States and elsewhere, including Liverpool. Kapurch and Smith find a lineage that reaches back to the very origins of American popular music, one that involves the original twentieth-century blackbird, Florence Mills, and the King of the Twelve String, Lead Belly. Continuing the circular flight path with Nina Simone, Billy Preston, Jimi Hendrix, Aretha Franklin, Sylvester, and others, the authors take readers into the twenty-first century, when Black artists like Bettye LaVette harness the Beatles for today. Detailed, thoughtful, and revelatory, *Blackbird* explores musical and storytelling legacies full of rich but contested symbolism. Appealing to those interested in developing a deep understanding of the evolution of popular music, this book promises that you’ll never hear “Blackbird”—and the Beatles—the same way again.

Tyranny and Music Joseph E. Morgan, Gregory N. Reish, 2017-12-26 *Tyranny and Music* is an edited collection of essays that explore how musical artists respond to cruel or oppressive governments and ruling regimes. Its primary strength and unique quality lies in its diversity, presenting a postmodern collage of scholarship that reaches across the divides of classical, popular and traditional musics just as it connects musical resistance of the past with the present and the near (Western) with the far (non-Western). Contemporary topics include Chosan’s analysis of blood diamonds in the Sierra Leonean Civil War, and collective memory in the Persian Gulf War songs. Historical topics include the image of John Wilkes Booth in the popular imagination, censorship in the Soviet Union, Victor Ullman’s song setting at Terezín, artistic restrictions in Maoist China, anti-inquisition propaganda in the outbreak of the Dutch revolt, Revolutionary Era Anthems in the United States and much

more. These essays, while remarkable in their scholarly erudition, also provide intimate glimpses of the resiliency of the individual artist. From Cherine Amr's Heavy Metal resistance to the Muslim Brotherhood to Hanns Eisler's battle with the United States House on Un-American Activities Committee, stories of human struggle and perseverance arise from each of these narratives.

The Harry Potter Generation Emily Lauer, Balaka Basu, 2019-03-27 The generation of readers most heavily impacted by J.K. Rowling's Harry Potter series--those who grew up alongside the boy who lived--have come of age. They are poised to become teachers, parents, critics and writers, and many of their views and choices will be influenced by the literary revolution in which they were immersed. This collection of new essays explores the many different ways in which Harry Potter has shaped this generation's views on everything from politics to identity to pedagogical spaces online. It seeks to determine how the books have affected fans' understanding of their place in the world and their capacity to create it anew.

The Present and Future of Music Law Ann Harrison, Tony Rigg, 2021-07-29 The music business is a multifaceted, transnational industry that operates within complex and rapidly changing political, economic, cultural and technological contexts. The mode and manner of how music is created, obtained, consumed and exploited is evolving rapidly. It is based on relationships that can be both complimentary and at times confrontational, and around roles that interact, overlap and sometimes merge, reflecting the competing and coinciding interests of creative artists and music industry professionals. It falls to music law and legal practice to provide the underpinning framework to enable these complex relationships to flourish, to provide a means to resolve disputes, and to facilitate commerce in a challenging and dynamic business environment. The Present and Future of Music Law presents thirteen case studies written by experts in their fields, examining a range of key topics at the points where music law and the post-digital music industry intersect, offering a timely exploration of the current landscape and insights into the future shape of the interface between music business and music law.

The Politics of Adaptation D. Hassler-Forest, P. Nicklas, 2015-04-14 In the age of globalization, digitization, and media convergence, traditional hierarchies between media are breaking down. This book offers new approaches to understanding the politics and their underlying ideologies that are reshaping our global media landscape, including questions of audience participation and transmedia storytelling.

Focus On: 100 Most Popular Former Roman Catholics Wikipedia contributors,

Focus On: 100 Most Popular English People of Welsh Descent Wikipedia contributors,

Philip Seymour Hoffman Peter Shelley, 2017-02-06 Philip Seymour Hoffman (1967-2014) was an American film, television and stage actor, film producer, and film and stage director, best known for his memorable supporting roles in independent films. Considered one of the best actors of his generation, he died of a drug overdose at age 46 after years of sobriety. He won the Academy Award for Best Actor for his titular role in *Capote* (2005), and Best Supporting nominations for

Doubt (2008) and The Master (2012). This biography covers his life and career and provides an appendix listing his film, television and stage appearances.

Dandy Style Shaun Cole, Miles Lambert, 2021 Celebrating 250 years of male self-expression, investigating the portraiture and wardrobe of the fashionable British man The style of the dandy is elegant but bold--dedicated to the perfection of taste. This meticulously choreographed look has a vibrant history; the legacy of Beau Brummell, the original dandy of Regency England, can be traced in the clothing of urban dandies today. Dandy Style celebrates 250 years of male self-expression, investigating the portraiture and wardrobe of the fashionable British man. Combining fashion, art, and photography, the historic and the contemporary, the provocative and the respectable, it considers key themes in the development of male style and identity, including elegance, uniformity, and spectacle. Various types of dandy are represented by iconic figures such as Oscar Wilde, Edward VIII as Prince of Wales, and Gilbert & George. They appear alongside the seminal designs of Vivienne Westwood, Ozwald Boateng, and Alexander McQueen; and portraits by Thomas Gainsborough and David Hockney.

Decoding **Gq Magazine July 2014 Uk**: Revealing the Captivating Potential of Verbal Expression

In a time characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its capability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Gq Magazine July 2014 Uk**," a mesmerizing literary creation penned with a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring impact on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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