

## Moral Kiosk

Rooted in the creative success of over 30 years of supermarket tabloid publishing, the Weekly World News has been the world's only reliable news source since 1979. The online hub [www.weeklyworldnews.com](http://www.weeklyworldnews.com) is a leading entertainment news site.

This volume brings together a selection of papers written by Patricia Werhane during the most recent quarter century. The book critically explicates the direction and development of Werhane's thinking based on her erudite and eclectic sampling of orthodox philosophical theories. It starts out with an introductory chapter setting Werhane's work in the context of the development of Business Ethics theory and practice, along with an illustrative time line. Next, it discusses possible interpretations of the papers that have been divided across a range of themes, and examines Werhane's contribution to these thematic areas. Patricia H. Werhane is a renowned author and innovator at the intersection of philosophy and Applied Business Ethics. She is professor emerita and a senior fellow at the Olsson Centre for Applied Ethics at Darden and was formerly the Ruffin Professor of Business Ethics. She is also professor emerita at DePaul University, where she was Wicklander Chair in Business Ethics and director of the Institute for Business and Professional Ethics. A prolific author whose works include *Moral Imagination and Management Decision-Making* and *Organization Ethics for Health Care*, Werhane is an acclaimed authority on employee rights in the workplace, one of the leading scholars on Adam Smith and founder and former editor-in-chief of *Business Ethics Quarterly*, the leading journal of Business Ethics. She was a founding member and past president of the Society for Business Ethics and, in 2001, was elected to the executive committee of the Association for Practical and Professional Ethics. Before joining the Darden faculty in 1993, Werhane served on the faculty of Loyola University Chicago and was a Rockefeller Fellow at Dartmouth College and Senior Fellow at Cambridge University.

Compiles career biographies of over 1,200 artists and rock music reviews written by fans covering every phase of rock from R&B through punk and rap

The concept behind Ruth and Martin's Album Club is simple: make people listen to a classic album they've never heard, then ask them to review it. Compiled here are the blog's greatest hits, as well as some new and exclusive material, each entry boasting a comprehensive introduction by all-round music geek Martin Fitzgerald: Ian Rankin on Madonna's *Madonna*. J. K. Rowling on the Violent Femmes' *Violent Femmes*. Chris Addison on Marvin Gaye's *What's Going On*. Bonnie Greer on The Beach Boys' *Pet Sounds*. Brian Koppelman on The Smiths' *Meat Is Murder*. Anita Rani on The Strokes' *Is This It*. Richard Osman on Roxy Music's *For Your Pleasure*. And many, many more.

“In this carefully written study of the constituents of human decision making, Robert Sokolowski lays an elaborate groundwork to develop the importance of the distinction between choice and the voluntary in moral discourse...offers a new way of looking at m

When Murmur was released in 1983, few were prepared for its combination of American soundscapes, murmured lyrics and glints of meaning. In the words of the band members themselves, as well as the producers and engineers, this book shows how this rock album was created.

What are the 100 greatest rock 'n' roll albums of all time? In its popular, provocative series, VH1 offers up its own definitive list of the greatest albums ever recorded. Here, in an essential book for any music freak, geek, or fan just looking for a guide to fill in the blanks on the next trip to the CD store, are the reasons why. Various writers working in diverse styles, from the utterly personal to the academic, explain why these albums matter and what distinguishes them from the many thousands of black platters and silver discs that have been released since the birth of rock 'n' roll.

Featuring artist commentary and rare nuggets of info, highlighting key tracks and including album credits, these essays will have you seeking out some of the albums you missed and rushing back to old favorites to listen to them with new ears.

Increasingly, we live in an environment of our own making: a ‘world as design’ over the natural world. For more than half of the global population, this environment is also thoroughly urban. But what does a global urban condition mean for the human condition? How does the design of the city and the urban process, in response to the issues and challenges of the Anthropocene, produce new ethical categories, shape new moral identities and relations, and bring about consequences that are also morally significant? In other words, how does the urban shape the ethical—and in what ways? Conversely, how can ethics reveal relations and realities of the urban that often go unnoticed? This book marks the first systematic study of the city through the ethical perspective in the context of the Anthropocene. Six emergent urban conditions are examined, namely, precarity, propinquity, conflict, serendipity, fear and the urban commons.

If given another chance to write for the series, which albums would 33 1/3 authors focus on the second time around? This anthology features compact essays from past 33 1/3 authors on albums that consume them, but about which they did not write. It explores often overlooked and underrated albums that may not have inspired their 33 1/3 books, but have played a large part in their own musical cultivation. Questions central to the essays include: How has this album influenced your worldview? How does this album intersect with your other creative and critical pursuits? How does this album index a particular moment in cultural history? In your own personal history? Why is the album perhaps under-the-radar, or a buried treasure? Why can't you stop listening to it? Bringing together 33 1/3's rich array of writers, critics, and scholars,

this collection probes our taste in albums, our longing for certain tunes, and our desire to hit repeat--all while creating an expansive "must-listen" list for readers in search of unexplored musical territories.

Fiction. A man slowly loses everything to his pushy, guitar-playing roommate. Bobby Fischer hears Lenin coming out of the mouth of Buddy Ebsen. But to focus on individual moments like these in Theodore Pelton's debut collection of stories is to deny the dreamlike quality with which images shift on and off our mental screens. "The effect generated by these pieces is nearly visceral--powerful and not easily forgotten . one of the most potent experiences I've had reading literature"--Cris Mazza. "This masterful kaleidoscopic hall of mirrors is a vivid tableau from our multiple life's other side. No joke, folks. These are the echoes about two minutes after the initial blast. And you thought it was beer? Lucky you've got Ted Pelton minding the store"--Robert Creeley.

Introducing the fundamentals of ethical theory, *Ethics in Criminal Justice: In Search of the Truth, Seventh Edition*, exposes the reader to the ways and means of making moral judgments by exploring the teachings of the great philosophers, sources of criminal justice ethics, and ethical issues in the criminal justice system. It is presented from two perspectives: a thematic perspective that addresses ethical principles common to all components of the discipline, and an area-specific perspective that addresses the state of ethics in criminal justice in the fields of policing, corrections, and probation and parole. The seventh edition features discussion of current critical issues in criminal justice: accusations of racism, police shootings, stop and frisk policy, marijuana laws, mass incarceration, life sentences, prison privatization, the swift and certain deterrence model of probation, excessive probation fees, and the Good Lives Model in corrections. The seventh edition also offers completely revised coverage of capital punishment and the rehabilitation debate, and a discussion of how juvenile justice often fails to live up to its ideals. Finally, the book features new case studies of recent ethical dilemmas in criminal justice to enhance students' understanding of real-life ethics decision-making. Suitable for advanced undergraduates or graduate students in criminal justice programs in the US and globally, this text offers a classical view of ethical decision-making and is well-grounded in specific case examples.

R.E.M., the most acclaimed American group of their generation, disbanded in September 2011 with their idealism and dignity intact. In this, the final edition of his best-selling R.E.M. biography, Tony Fletcher brings their story to a conclusion and explains what led this unique group to draw a curtain on their career. This Omnibus Enhanced digital edition of *Perfect Circle* includes a bonus multimedia discography charting every album and single of R.E.M.'s career, presented in chronological order through audio, video and imagery. Drawing on interviews with band members, friends, associates and business partners, the book follows R.E.M.'s upward trajectory from the seminal debut *Murmur* in 1983 to the 1990s when their albums *Out Of Time*, *Automatic For The People* and *Monster* sold tens of millions, making them one of the

world's biggest groups, to their final years together. Granted access to the group throughout their career, Tony Fletcher delves beyond R.E.M.'s renowned humility and social awareness, discussing fame, fortune and sexuality with the same keen eye he casts on the group's astonishing career and musical catalogue. The result is neither blind fan worship nor jaundiced critical cynicism, but a balanced and thorough telling of one of the most compelling rock stories of our time. The prevalence of anti-Semitism in Russia is well known, but the issue of race within the Jewish community has rarely been discussed explicitly. Combining ethnography with archival research, *Jewish Russians: Upheavals in a Moscow Synagogue* documents the changing face of the historically dominant Russian Jewish community in the mid-1990s. Sascha Goluboff focuses on a Moscow synagogue, now comprising individuals from radically different cultures and backgrounds, as a nexus from which to explore issues of identity creation and negotiation. Following the rapid rise of this transnational congregation—headed by a Western rabbi and consisting of Jews from Georgia and the mountains of Azerbaijan and Dagestan, along with Bukharan Jews from Central Asia—she evaluates the process that created this diverse gathering and offers an intimate sense of individual interactions in the context of the synagogue's congregation. Challenging earlier research claims that Russian and Jewish identities are mutually exclusive, Goluboff illustrates how post-Soviet Jews use Russian and Jewish ethnic labels and racial categories to describe themselves. Jews at the synagogue were constantly engaged in often contradictory but always culturally meaningful processes of identity formation. Ambivalent about emerging class distinctions, Georgian, Russian, Mountain, and Bukharan Jews evaluated one another based on each group's supposed success or failure in the new market economy. Goluboff argues that post-Soviet Jewry is based on perceived racial, class, and ethnic differences as they emerge within discourses of belonging to the Jewish people and the new Russian nation.

The field of development studies is expanding and should continue to grow as momentum toward global interdependence builds. This book presents a guide for staff interested in teaching a wide variety of areas associated with global issues and Third World development. Focusing on pedagogical techniques and strategies for curriculum development and reform, this volume should also be of interest to staff of any other discipline who are interested in inserting a global perspective into their courses.

R.E.M.'s public image has always been tightly controlled. Icons of anti-celebrity rock, who became huge celebrity rock stars, they were, according to the story, the first U.S. post new-wave band who were both commercially successful and cool. Drawing on exclusive interviews with Mike Mills, Peter Dinklage and other members of R.E.M.'s nuclear family, *Fiction* re-evaluates the music and career of a group who sold almost no records for the first half of their existence, then became 'the biggest rock group in the world' in the second half.

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*Fiction*. This expanded second edition of Pelton's stories adds 7 new pieces, including "Republicans and Erectile Dysfunction," doubling the

size of a book our advertisements already call "required reading in the future." "Pelton's short fictions problematize the reality of postwar America by asking us to think beyond what we've come to know as numb spectators of the electric box and bored participants in the theater of our own absurd lives"--Review of Contemporary Fiction. "This masterful kaleidoscopic hall of mirrors is a vivid tableau of our multiple life's other side. Lucky you've got Ted Pelton minding the store"--Robert Creeley. "Pelton's voice asserts itself with power and grace, and the stories take forms that take off"--Rain Taxi Review of Books.

The Poetics of American Song Lyrics is the first collection of academic essays that regards songs as literature and that identifies intersections between the literary histories of poems and songs. The essays by well-known poets and scholars including Pulitzer Prize winner Claudia Emerson, Peter Guralnick, Adam Bradley, David Kirby, Kevin Young, and many others, locate points of synthesis and separation so as to better understand both genres and their crafts. The essayists share a desire to write on lyrics in a way that moves beyond sociological, historical, and autobiographical approaches and explicates songs in relation to poetics. Unique to this volume, the essays focus not on a single genre but on folk, rap, hip hop, country, rock, indie, soul, and blues. The first section of the book provides a variety of perspectives on the poetic history and techniques within songs and poems, and the second section focuses on a few prominent American songwriters such as Bob Dylan, Bruce Springsteen, and Michael Stipe. Through conversational yet in-depth analyses of songs, the essays discuss sonnet forms, dramatic monologues, Modernism, ballads, blues poems, confessionalism, Language poetry, Keatsian odes, unreliable narrators, personas, poetic sequences, rhythm, rhyme, transcription methods, the writing process, and more. While the strategies of explication differ from essay to essay, the nexus of each piece is an unveiling of the poetic history and poetic techniques within songs.

Hugely enjoyable, long awaited book by top world authority on "Buffy the Vampire Slayer". Buffy is still on screens and on DVD in home television libraries of a wide array of TV watchers and fans. This is also the student text for TV and cultural studies at colleges and universities where Buffy is widely taught. Rhonda Wilcox is a world authority on "Buffy the Vampire Slayer", who has been writing and lecturing about the show since its arrival on our screens. This book is the distillation of this remarkable body of work and thought, a celebration of the series that she proposes is an aesthetic test case for television. Buffy is enduring as art, she argues, by exploring its own possibilities for long-term construction as well as producing individual episodes that are powerful in their own right. She examines therefore the larger patterns that extend through many episodes: the hero myth, the imagery of light, naming symbolism, Spike, sex and redemption, Buffy Summers compared and contrasted with Harry Potter. She then moves in to focus on individual episodes, such as the "Buffy musical Once More, with Feeling", the largely silent Hush and the dream episode "Restless" (T.S. Eliot comes to television). She also examines Buffy's ways of making meaning - from literary narrative and symbolism to visual imagery and sound. Combining great intelligence and wit, written for the wide Buffy readership, this is the worthy companion to the show that has claimed and kept the minds and hearts of watchers worldwide.

Michael Foster hosts a nationally syndicated talk radio show at the dawn of the politically correct era, and he wants to die. Theresa Benson is an over-educated young woman who wants to find out who she really is, beneath all the nightmares and memory gaps that plague her. radio face is the hallucinatory tale of two people coming together and getting exactly what they want.

Poets and critics address the potential of language to address the increasing level of discord and precarity in the twenty-first century. At a time when wars, acts of terrorism, and ecological degradation have intensified and isolationism, misogyny, and ethnic divisiveness have been given distinctively more powerful voice in public discourse, language itself often seems to have failed. The poets and critics in this book argue

that language has the potential to address this increasing level of discord and precarity, and they negotiate ways to understand poetics, or the role of the poetic, in relation to language, the body politic, the human body, breath, the bodies of the natural environment, and the body of form. Poetry makes urgent issues audible and poetics helps to theorize those issues into critical consciousness. Poetry also functions as a cry to protest late capitalist imperialism, misogyny, racism, climate change, and all the debilitating conditions of everyday life. Hubs of concern merge and diverge; precarity takes differently gendered, historied, embodied, geopolitical manifestations. The contributors articulate a poetics that renders what has not yet been crystallized as discourse into fields of force. They also acknowledge the beauties of sound, poetry, and music, and celebrate the power of community, marking the surge of energy that can occur at a particular place at a particular moment. Ultimately, Poetics and Precarity fosters further conversations that will imagine the concerns of poetics as a continuously emerging field. Refusing to kowtow to commercial pressures, the band achieved success on their own terms, and, like all the great rock acts that preceded them, they created a unique sound and style that many have copied but few can capture. This book collects the best of these critical essays, record and concert reviews, interviews, and other material that helps unlock the mystery of R.E.M."--BOOK JACKET.

R.E.M.'s debut album, released in 1983, was so far removed from the prevailing trends of American popular music that it still sounds miraculous and out of time today. J. Niimi tells the story of the album's genesis - with fascinating input from Don Dixon and Mitch Easter. He also investigates Michael Stipe's hypnotic, mysterious lyrics, and makes the case for Murmur as a work of Southern Gothic art.

A young man's initiation into the difficulty of life amidst the hard realities of love, waste, and failure Jeffrey DeShell's *In Heaven Everything is Fine* is a first novel with a difference. While engaging a traditional subject - a young man's initiation into the difficulty of life amidst the hard realities of love, waste, and failure - it does so in a peculiarly contemporary way. Reflecting a style of life into which a new generation is being inducted, the story is told through fragments of narrative and collaged excerpts from media reportage. The protagonists' state of mind is expressed through the very context of contemporary history which has created it. The whole projects the effect of humor and melancholy very much like the blues. In fact, the impact of the book is heavily informed by its allusion to contemporary rock music as it inherits the blues tradition.

From its indefinite beginnings through its broad commercialization and endless reinterpretation, American rock-and-roll music has been preoccupied with an end-of-the-world mentality that extends through the whole of American popular music. In *Apocalypse Jukebox*, Edward Whitelock and David Janssen trace these connections through American music genres, uncovering a mix of paranoia and hope that characterizes so much of the nation's history. From the book's opening scene, set in the American South during a terrifying 1833 meteor shower, the sense of doom is both palpable and inescapable; a deep foreboding that shadows every subsequent development in American popular music and, as

Whitelock and Janssen contend, stands as a key to understanding and explicating America itself. Whitelock and Janssen examine the diversity of apocalyptic influences within North American recorded music, focusing in particular upon a number of influential performers, including Bob Dylan, Leonard Cohen, John Coltrane, Devo, R.E.M., Sleater-Kinney, and Green Day. In *Apocalypse Jukebox*, Whitelock and Janssen reveal apocalypse as a permanent and central part of the American character while establishing rock-and-roll as a true reflection of that character.

Robert Dean Lurie's biography is the first completely researched and written since R.E.M. disbanded in 2011. It offers by far the most detailed account of their formative years—the early lives of the band members, their first encounters with one another, their legendary debut show, touring out of the back of a van, initial recordings, their shrewdly paced rise to fame. The people and places of 'the South' are crucial to the R.E.M. story in ways much more complex and interesting than have been presented thus far, says Lurie, who explores the myriad ways in which the band's adopted hometown of Athens, Georgia, and the South in general, have shaped its members and the character and style of their art. The South is more than the background to this story; it plays a major role: the creative ferment that erupted in Athens and gripped many of its young inhabitants in the late 70s and early 80s drew on regional traditions of outsider art and general cultural out-there-ness, and gave rise to a free-spirited music scene that produced the B-52's and Pylon, and laid the ground for R.E.M.'s subsequent breakout success. Lurie has tracked down and interviewed numerous figures in the band's history who were under-represented in or even absent from earlier biographies, and they contribute previously undocumented stories as well as casting a fresh light on the familiar narrative.

A reference guide to the decade's top trends, performers, and sounds, reviews the most influential albums, provides biographical overviews of key artists, and considers how technology and the Internet have impacted the industry.

ON SPEC: The First Five Years, features the best short stories and poetry from the first half-decade of the award-winning Canadian science fiction and fantasy magazine, ON SPEC. Look for incredible stories by authors such as: Robert J. Sawyer, James Alan Gardner, Alice Major, Robert Boyczuk and Karl Schroeder.

REM are the most influential, prolific and vital American group of the last quarter century. From their humble post-punk beginnings in the college town of Athens, Georgia to their current standing as a global phenomenon, REM have consistently bucked audience expectations and defied music biz rules. This new edition of Tony Fletcher's acclaimed biography brings the band's story right up to date, covering the departure of drummer Bill Berry, Michael Stipe's increasing role as a spokesman for humane causes, Peter Buck's 'air-rage' trial and the group's music right up to their 2001 *Reveal* album.

R.E.M.'s debut album, released in 1983, was so far removed from the prevailing trends of American popular music that it

still sounds miraculous and out of time today. J. Niimi tells the story of the album's genesis - with fascinating input from Don Dixon and Mitch Easter. He also investigates Michael Stipe's hypnotic, mysterious lyrics, and makes the case for Murmur as a work of Southern Gothic art. EXCEPRT: In the course of an interview that took place some twenty years ago, Michael Stipe made passing reference to an essay that had a deep impact on him. It's what came to his mind when, after having been harangued by fans and journalists alike about Murmur's lyrics, already grown weary from having to continually entertain their broad speculations, he finally threw up his hands. "Anyone who really wants to figure out the words to our songs should probably read this essay, then go back and listen," Stipe told the interviewer. "It talks about how people misinterpret something that's being said, and come up with a little phrase or word that actually defines the essence of what the original was better than the original did." What Stipe was trying to say is that if you want answers to R.E.M., you're not only looking in the wrong place, you're also asking the wrong questions.

The greatest albums of all time . . . and how they happened. Organised chronologically and spanning seven decades, The MOJO Collection presents an authoritative and engaging guide to the history of the pop album via hundreds of long-playing masterpieces, from the much-loved to the little known. From The Beatles to The Verve, from Duke Ellington to King Tubby and from Peggy Lee to Sly Stone, hundreds of albums are covered in detail with chart histories, full track and personnel listings and further listening suggestions. There's also exhaustive coverage of the soundtrack and hit collections that every home should have. Like all collections, there are records you listen to constantly, albums you've forgotten, albums you hardly play, albums you love guiltily and albums you thought you were alone in treasuring, proving The MOJO Collection to be an essential purchase for those who love and live music.

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