

1. Record Nr.	UNINA9910807333903321
Autore	Muniz Ana <1984->
Titolo	Police, power, and the production of racial boundaries // Ana Muniz
Pubbl/distr/stampa	New Brunswick, New Jersey : , : Rutgers University Press, , [2015] ©2015
ISBN	0-8135-6977-X
Descrizione fisica	1 online resource (154 p.)
Collana	Critical issues in crime and society
Disciplina	363.2089/00979494
Soggetti	Discrimination in law enforcement - California - Los Angeles Community policing - California - Los Angeles Gangs - California - Los Angeles Discrimination in criminal justice - California - Los Angeles
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Race and place in cadillac-corning -- A neighborhood is born: housing development, racial change, and boundary building -- Maintaining racial boundaries : criminalization, neighborhood context, and the origins of gang injunctions -- The chaos of upstanding citizens : disorderly community partners and broken windows policing -- We don't need no gang injunction! we just out here tryin' to function! -- Conclusion : how to create the barbarians.
Sommario/riassunto	Based on five years of ethnography, archival research, census data analysis, and interviews, Police, Power, and the Production of Racial Boundaries reveals how the LAPD, city prosecutors, and business owners struggled to control who should be considered "dangerous" and how they should be policed in Los Angeles. Sociologist Ana Muñiz shows how these influential groups used policies and everyday procedures to criminalize behaviors commonly associated with blacks and Latinos and to promote an exceedingly aggressive form of policing. Muñiz illuminates the degree to which the definitions of "gangs" and "deviants" are politically constructed labels born of public policy and court decisions, offering an innovative look at the process of criminalization and underscoring the ways in which a politically powerful coalition can define deviant behavior. As she does so, Muñiz

also highlights the various grassroots challenges to such policies and the efforts to call attention to their racist effects. Muñiz describes the fight over two very different methods of policing: community policing (in which the police and the community work together) and the "broken windows" or "zero tolerance" approach (which aggressively polices minor infractions-such as loitering-to deter more serious crime). Police, Power, and the Production of Racial Boundaries also explores the history of the area to explain how Cadillac-Corning became viewed by outsiders as a "violent neighborhood" and how the city's first gang injunction-a restraining order aimed at alleged gang members-solidified this negative image. As a result, Muñiz shows, Cadillac-Corning and other sections became a test site for repressive practices that eventually spread to the rest of the city.

2. Record Nr.	UNINA9910959621103321
Autore	Smith Larry David
Titolo	Elvis Costello, Joni Mitchell, and the torch song tradition / / Larry David Smith
Pubbl/distr/stampa	Westport, Conn. : , : Praeger, , 2004 London : , : Bloomsbury Publishing, , 2024
ISBN	9798400644795 9786611105815 9781281105813 1281105813 9780313067877 0313067872
Edizione	[1st ed.]
Descrizione fisica	1 online resource (331 p.)
Disciplina	782.42164/092/2
Soggetti	Popular music - Analysis, appreciation Love songs - History and criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references (p. [289]-307) and index.
Nota di contenuto	Intro -- Preface -- Introduction -- Part I: Joni Mitchell -- 1 The Artist

-- 2 The Impulse -- 3 The Oeuvre -- 4 The Exemplars -- Part II: Elvis Costello -- 5 The Artist -- 6 The Impulse -- 7 The Oeuvre -- 8 The Exemplars -- Part III: Conclusion -- 9 The Auteurs -- References -- Index.

Sommario/riassunto

The torch song has long been a vehicle for expression-perhaps American song's most sheerly visceral one. Two artists in particular have built upon this tradition to express their own unique outlooks on their lives and the world around them. Joni Mitchell, Elvis Costello, and the Torch Song Tradition combines biographical material, artist commentary, critical interpretation, and selected exemplars of the writers' work to reveal the power of authorship and the creative drive necessary to negotiate an artistic vision in the complicated mechanisms of the commercial music industry. Author Larry David Smith, as in his Bob Dylan, Bruce Springsteen, and American Song, considers the complicated intersection of biography, creative philosophy, artistic imperative, and stylistic tendencies in the work of both Joni Mitchell and Elvis Costello-two songwriters with seemingly nothing in common, one famously confessional and one famously confrontational. Yet, as Smith shows so incisively, they are two personalities that prove fascinatingly complementary. Mitchell and Costello both yielded bodies of work that are cohesive, coherent, and rich in meaning. Both have made historic contributions to the singer-songwriter model, two rebellious responses to the creative and commercial compromises associated with their chosen field, and two distinct thematic responses to the torch song tradition. Smith examines these responses, offering a unique and invaluable exploration of the craft of two of the last century's most towering musical figures.
