

Napoli Sotto Traccia Musica Neomelodica E Marginalit Sociale

Made in Italy serves as a comprehensive and rigorous introduction to the history, sociology, and musicology of contemporary Italian popular music. Each essay, written by a leading scholar of Italian music, covers the major figures, styles, and social contexts of pop music in Italy and provides adequate context so readers understand why the figure or genre under discussion is of lasting significance to Italian popular music. The book first presents a general description of the history and background of popular music, followed by essays organized into thematic sections: Themes; Singer-Songwriters; and Stories.

This book is addressed to “lovers of paradoxes” and we have done our utmost to assemble a stellar cast of Neapolitan and American scholars, intellectuals, and artists/writers who are strong and open-minded enough to wrestle with and illuminate the paradoxes through which Naples presents itself. Naples is a mysterious metropolis. Difficult to understand, it is an enigma to outsiders, and also to the Neapolitans themselves. Its very impenetrableness is what makes it so deliriously and irresistibly attractive. The essays attempt to give some hints to the answer of the enigma, without parsing it into neat scholastic formulas. In doing this, the book will be an important means of opening Naples to students, scholars and members of the community at large who are engaged in “identity-work.” A primary goal has been to establish a dialogue with leading Neapolitan intellectuals and artists, and, ultimately, ensure that the “deliriously Neapolitan” dance continues.

Plastic surgery, obesity, anorexia, pregnancy, prescription drugs, disability, piercings, steroids, and sex re-assignment surgery: over the past two decades there have been major changes in the ways we understand, treat, alter, and care for our bodies. The Body Reader is a compelling, cutting-edge, and timely collection that provides a close look at the emergence of the study of the body. From prenatal genetic testing and “t;manscaping”; to televideo cybersex and the “meth economy,” this innovative work digs deep into contemporary lifestyles and current events to cover key concepts and theories about the body. A combination of twenty one classic readings and original essays, the contributors highlight gender, race, class, ability, and sexuality, paying special attention to bodies that are at risk, bodies that challenge norms, and media representations of the body. Ultimately, The Body Reader makes it clear that the body is not neutral—it is the entry point into cultural and structural relationships, emotional and subjective experiences, and the biological realms of flesh and bone. Contributors: Patricia Hill Collins, Karen Dias, H. Hugh Floyd, Jr., Arthur Frank, Sander L. Gilman, Gillian Haddow, Richard Huggins, Matthew Immergut, Lea Kent, Kristen Karlberg, Steve Kroll-Smith, Mary Kosut, Jarvis Jay Masters, Lisa Jean Moore, Tracey Owens Patton, William J. Peace, Jason Pine, Eric Plemons, Barbara Katz Rothman,

Edward Slavishak, Phillip Vannini, and Dennis Waskul.

Meth cooks practice late industrial alchemy—transforming base materials, like lithium batteries and camping fuel, into gold. Meth alchemists all over the United States tap the occulted potencies of industrial chemical and big pharma products to try to cure the ills of precarious living: underemployment, insecurity, and the feeling of idleness. Meth fires up your attention and makes repetitive tasks pleasurable, whether it's factory work or tinkering at home. Users are awake for days and feel exuberant and invincible. In one person's words, they "get more life." *The Alchemy of Meth* is a nonfiction storybook about St. Jude County, Missouri, a place in decomposition, where the toxic inheritance of deindustrialization meets the violent hope of this drug-making cottage industry. Jason Pine bases the book on fieldwork among meth cooks, recovery professionals, pastors, public defenders, narcotics agents, and pharmaceutical executives. Here, St. Jude is not reduced to its meth problem but Pine looks at meth through materials, landscapes, and institutions: the sprawling context that makes methlabs possible. *The Alchemy of Meth* connects DIY methlabs to big pharma's superlabs, illicit speed to the legalized speed sold as ADHD medication, uniquely implicating the author's own story in the narrative. By the end of the book, the backdrop of St. Jude becomes the foreground. It could be a story about life and work anywhere in the United States, where it seems no one is truly clean and all are complicit in the exploitation of their precious resources in exchange for a livable present—or even the hope of a future.

Organized crime is spreading like a global virus as mobs take advantage of open borders to establish local franchises at will. This book argues that mafiosi often find themselves abroad against their will, rather than through a strategic plan to colonize the territories.

Neapolitan Legends

'With admirable clarity, Mrs Peters sums up what determines competence in spelling and the traditional and new approaches to its teaching.' -Times Literary Supplement

The lifeless body of Neapolitan singer Jerry Vialdi has been found at the Naples football stadium; another corpse, this time an unidentified woman, has been discovered in the Bentegodi Stadium in Verona. They were left with no signs of violence: the method and the madness point to a daring challenge for the police, who has no idea where to begin. All except for Superintendent Blanca Occhiuzzi: beautiful, blind from birth, forced by the dark that envelopes to perceive the world through four senses, she feels the fear in people, their guilt and their innocence.

Che cosa sono le felicità d'Italia? La musica, il cibo, la biodiversità agricola, il paesaggio, la tradizione artistica e culturale. Ovvero tutto ciò che rende il nostro Paese e i suoi costumi speciali agli occhi degli stranieri che vengono a visitarlo o di quelli che ne apprezzano e adottano lo stile di vita. Ma perché queste 'felicità' hanno avuto origine proprio qui? Come mai la Penisola possiede

una eredità tanto ricca e varia di questi tesori? Carlo Cattaneo sosteneva che la cultura e la felicità dei popoli non dipendano tanto dai mutamenti della 'superficie politica' quanto dall'influsso di alcune 'istituzioni' che agiscono inosservate nel fondo delle società. Sono creazioni del popolo (norme consuetudinarie, strutture organizzative, tradizioni culturali) che sono state elaborate dal basso e che contano più delle scelte dei governi per il progresso dell'umanità. Il libro racconta la storia di quattro di queste 'felicità': l'alimentazione, dipendente dall'originalità storica e geografica dell'agricoltura italiana; le città, con il loro patrimonio di bellezza, che per secoli hanno costituito la forma più alta di organizzazione della vita sociale; la musica e la canzone napoletana, esempi della creazione di un immaginario poetico da parte di un popolo; la tradizione cooperativa, che ha dato un'impronta di egualitarismo sociale e di avanzato civismo.

The transition from socialism in Eastern Europe is not an isolated event, but part of a larger shift in world capitalism: the transition from Fordism to flexible (or neoliberal) capitalism. Using a blend of ethnography and economic geography, Elizabeth C. Dunn shows how management technologies like niche marketing, accounting, audit, and standardization make up flexible capitalism's unique form of labor discipline. This new form of management constitutes some workers as self-auditing, self-regulating actors who are disembedded from a social context while defining others as too entwined in social relations and unable to self-manage. Privatizing Poland examines the effects privatization has on workers' self-concepts; how changes in "personhood" relate to economic and political transitions; and how globalization and foreign capital investment affect Eastern Europe's integration into the world economy. Dunn investigates these topics through a study of workers and changing management techniques at the Alima-Gerber factory in Rzeszów, Poland, formerly a state-owned enterprise, which was privatized by the Gerber Products Company of Fremont, Michigan. Alima-Gerber instituted rigid quality control, job evaluation, and training methods, and developed sophisticated distribution techniques. The core principle underlying these goals and strategies, the author finds, is the belief that in order to produce goods for a capitalist market, workers for a capitalist enterprise must also be produced. Working side-by-side with Alima-Gerber employees, Dunn saw firsthand how the new techniques attempted to change not only the organization of production, but also the workers' identities. Her seamless, engaging narrative shows how the employees resisted, redefined, and negotiated work processes for themselves.

In recent years, the use of video has soared spurring debate about the body-camera-environment connection and other concepts a social scientist considering this research tool will face. In this volume we zoom in on ethics, methodology, and analysis, while also zooming out on a wider praxis. The time is here to collectively identify our experiences, methods, and knowledge of video as a research methodology. This compilation of work unpacks the use of video as a research tool. Often through the interdisciplinary lens of environmental psychology as well as anthropology, sociology, and the broader field of psychology, fascinating angles of the use of participant and naturalistic observations are captured along with that of participatory action research. Strategies such as recording video messages, the creation of student informed videos, and facilitating videos taken by or edited by research participants are coupled with methods for obtaining Institutional Review Board approvals, analysis, development of theory or

action, and presentation. This volume presents thought provoking, cutting-edge research that is both accessible to students and useful for social scientists who are yearning for a more accurate way to collect, analyze, and present data in our hyper-technical, visual, and competitive world.

Acknowledgments Introduction 1. The Mystique of Connoisseurship 2. The Universality Principle 3. The Night Side of Man 4. Anonymity and Timelessness 5. Power Plays 6. Objets d'Art and Ethnographic Artifacts 7. From Signature to Pedigree 8. A Case in Point Afterword Notes References Cited Illustration Credits Copyright © Libri GmbH. All rights reserved.

A moral fable about the narrow existence that results from self-sacrifice, this novel traces a Victorian woman's stunted life to offer a memorable criticism of 19th-century middle-class values.

Naples and Napoleon rewrites the history of Italy in the age of the European revolutions from the perspective of the South. In contrast to later images of southern backwardness and immobility, Davis portrays the South as a precocious theatre for political and economic upheavals that sooner or later would challenge the survival of all the pre-Unification states. Focusing on the years of French rule from 1806 to 1815, when southern Italy became the arena for one of the most ambitious reform projects in Napoleonic Europe, Davis argues that this owed less to Napoleon than to the forces unleashed by the crisis of the Ancien Regime. However, an examination of the earlier Republic and the popular counter-revolutions of 1799, along with the later revolutions in Naples and Sicily in 1820-1, reveals that the impact of these changes was deeply contradictory. This major reinterpretation of the history of the South before Unification significantly reshapes our understanding of how the Italian states came to be unified, while Davis also shows why long after Unification not just the South but Italy as a whole would remain vulnerable to the continuing challenges of the new age

Black and white photographs accompany biographical sketches of such figures as Jacques Cousteau, William Randolph Hearst, Frida Kahlo, Richard M. Nixon, and Gertrude Stein.

This is the story of Tony Pagoda, a hero of our time, a man of incredible energies and appetites with a dark secret in his past and a unique perspective on the world. 1980s Italy is Tony's oyster. A charismatic singer, he is talented and successful, up to his neck in money, drugs and women, enjoying an extravagant lifestyle in Naples and Capri. But when life gets complicated, Tony decides it's time for a change. While on tour, he disappears to Brazil and an existence free from excess, where all he has to worry about are the herculean cockroaches. But after eighteen years of humid Amazonian exile, somebody is willing to sign a giant cheque to bring Tony back to Italy. How will he face the temptations of his old habits and the new century?

The first detailed Lacanian elaboration of this topic, *Gaze and Voice as Love Objects* examines the status of gaze, voice, and love in philosophy from Plato to Kant, in ideology from early Christianity to contemporary cynicism, in music from Hildegard of Bingen to Richard Wagner, in literature from Edith Wharton's *Age of Innocence* to Kazuo Ishiguro's *The Remains of the Day*, and in cinema from Michael Powell's *Peeping Tom* to Kieslowski's *A Short Film on Love*. Throughout, the contributors seek to show that the conflict between the sexes is the site of a larger battle over the destiny of modernity. Approaching its topic with utter disregard for

predominant multiculturalist and deconstructionist commonplaces, and with insights into the underlying target of racist and sexist violence, this book offers surprising revelations into the nature of an ancient enigma - love.

Giovani che per sottrarsi alla miseria e alla precarietà esistenziale provavano ad ascendere la gerarchia sociale attraverso una pratica del commercio senza fissa dimora che li trasformava in piccoli imprenditori cosmopoliti: questo erano i magliari. Si trattava di un modo d'arrangiarsi fattosi mestiere, un mestiere pressoché scomparso nel breve volgere di mezzo secolo. I primi magliari, soprattutto napoletani, avevano avuto l'orizzonte del Sud America, poi era stata la volta dell'Europa industriale del secondo dopoguerra, soprattutto l'area industriale e mineraria compresa tra Belgio, Francia e Repubblica federale tedesca, sulle orme dei flussi migratori degli operai italiani. La storia dei magliari è infatti strettamente intrecciata a quella della migrazione italiana in Europa nel secondo dopoguerra, nonché a quella della mutazione antropologica che ha traghettato le società occidentali verso una trasformazione della culturale materiale e l'avvento del consumo di massa. Per ricostruire pratiche e itinerari di un mestiere informale, senza sedi e traiettorie ufficiali, tutto affidato all'abilità commerciale dei singoli e alla loro fulminea capacità di adattamento, i due autori ne hanno ripercorso le orme tra Italia e Germania, registrando le loro narrazioni in presa diretta. Come in un romanzo, da queste testimonianze emergono la fisionomia, i tic, le manie, i percorsi e i contesti di una categoria di «venditori» che facevano del proprio mestiere uno stile di vita, di cui curavano in modo ossessivo ogni dettaglio: l'abito faceva il magliaro, che non conosceva sciatteria nell'aspetto e nell'eloquio. Attraverso un sapiente montaggio narrativo, gli autori ci presentano personaggi con soprannomi pittoreschi – Mezzalingua, Bella 'Mbriana, Merdazzella –, chiudendo la loro ricognizione con una testimonianza del regista Francesco Rosi, autore nel 1959 di un memorabile film che immortalò il magliaro nei panni di un irresistibile Alberto Sordi.

Available for the first time in English, this book examines and reinterprets class struggle within Marx and Engels' thought. As Losurdo argues, class struggle is often misunderstood as exclusively the struggle of the poor against the rich, of the humble against the powerful. It is an interpretation that is dear to populism, one that supposes a binary logic that closes its eyes to complexity and inclines towards the celebration of poverty as a place of moral excellence. This book, however, shows the theory of class struggle is a general theory of social conflict. Each time, the most adverse social conflicts are intertwined in different ways. A historical situation always emerges with specific and unique characteristics that necessitate serious examination, free of schematic and biased analysis. Only if it breaks away from populism can Marxism develop the ability to interpret and change the world.

MAFIA. CAMORRA. 'NDRANGHETA. The Sicilian mafia, known as Cosa Nostra, is far from being Italy's only dangerous criminal fraternity. The country hosts two other major mafias: the camorra from Naples; and, from the poor and isolated region of Calabria, the mysterious 'ndrangheta, which has now risen to become the most powerful mob group active today. Since they emerged, the mafias have all corrupted Italy's institutions, drastically curtailed the life-chances of its citizens, evaded justice, and set up their own self-interested meddling as an alternative to the courts. Yet each of these brotherhoods has its own methods, its own dark rituals, its own style of ferocity. Each is uniquely adapted to corrupt and exploit its own specific environment, as it collaborates

with, learns from, and goes to war with the other mafias. Today, the shadow of organized crime hangs over a country racked by debt, political paralysis, and widespread corruption. The 'ndrangheta controls much of Europe's wholesale cocaine trade and, by some estimates, 3 percent of Italy's total GDP. Blood Brotherhoods traces the origins of this national malaise back to Italy's roots as a united country in the nineteenth century, and shows how political violence incubated underworld sects among the lemon groves of Palermo, the fetid slums of Naples, and the harsh mountain villages of Calabria. Blood Brotherhoods is a book of breathtaking ambition, tracing for the first time the interlocking story of all three mafias from their origins to the present day. John Dickie is recognized in Italy as one of the foremost historians of organized crime. In these pages, he blends archival detective work, passionate narrative, and shrewd analysis to bring a unique criminal ecosystem—and the three terrifying criminal brotherhoods that have evolved within it—to life on the page.

How do people come to think of themselves as part of a nation? Dramas of Nationhood identifies a fantastic cultural form that binds together the Egyptian nation—television serials. These melodramatic programs—like soap operas but more closely tied to political and social issues than their Western counterparts—have been shown on television in Egypt for more than thirty years. In this book, Lila Abu-Lughod examines the shifting politics of these serials and the way their contents both reflect and seek to direct the changing course of Islam, gender relations, and everyday life in this Middle Eastern nation. Representing a decade's worth of research, Dramas of Nationhood makes a case for the importance of studying television to answer larger questions about culture, power, and modern self-fashionings. Abu-Lughod explores the elements of developmentalist ideology and the visions of national progress that once dominated Egyptian television—now experiencing a crisis. She discusses the broadcasts in rich detail, from the generic emotional qualities of TV serials and the depictions of authentic national culture, to the debates inflamed by their deliberate strategies for combating religious extremism.

E' comodo definirsi scrittori da parte di chi non ha arte né parte. I letterati, che non siano poeti, cioè scrittori stringati, si dividono in narratori e saggisti. E' facile scrivere "C'era una volta..." e parlare di cazzate con nomi di fantasia. In questo modo il successo è assicurato e non hai rompiballe che si sentono diffamati e che ti querelano e che, spesso, sono gli stessi che ti condannano. Meno facile è essere saggisti e scrivere "C'è adesso..." e parlare di cose reali con nomi e cognomi. Impossibile poi è essere saggisti e scrivere delle malefatte dei magistrati e del Potere in generale, che per logica ti perseguitano per farti cessare di scrivere.

Devastante è farlo senza essere di sinistra. Quando si parla di veri scrittori ci si ricordi di Dante Alighieri e della fine che fece il primo saggista mondiale. Le vittime, vere o presunte, di soprusi, parlano solo di loro, inascoltati, pretendendo aiuto. Io da vittima non racconto di me e delle mie traversie. Ascoltato e seguito, parlo degli altri, vittime o carnefici, che l'aiuto cercato non lo concederanno mai. "Chi non conosce la verità è uno sciocco, ma chi, conoscendola, la chiama bugia, è un delinquente". Aforisma di Bertolt Brecht. Bene. Tante verità soggettive e tante omertà son tasselli che la mente corrompono. Io le cerco, le filtro e nei miei libri compongo il puzzle, svelando l'immagine che dimostra la verità oggettiva censurata da interessi economici ed ideologie vetuste e criminali. Rappresentare con verità storica, anche scomoda ai potenti di turno, la realtà contemporanea, rapportandola al

passato e proiettandola al futuro. Per non reiterare vecchi errori. Perché la massa dimentica o non conosce. Denuncio i difetti e caldeggio i pregi italici. Perché non abbiamo orgoglio e dignità per migliorarci e perché non sappiamo apprezzare, tutelare e promuovere quello che abbiamo ereditato dai nostri avi. Insomma, siamo bravi a farci del male e qualcuno deve pur essere diverso!

It can also require associating with crime boss-impresarios who guarantee their success by underwriting it with extortion, drug trafficking, and territorial influence. Pine, likewise "making do," gradually realized that the completion of his ethnographic work also depended on the aid of forbidding figures. The Art of Making Do in Naples offers a riveting ethnography of the lives of men who seek personal sovereignty in a shadow economy dominated, in incalculable ways, by the camorra. Pine navigates situations suffused with secrecy, moral ambiguity, and fears of ruin that undermine the anthropologist's sense of autonomy.

A darkly humorous exploration of the human body and its various functions in poetic prose, Valerio Magrelli's *The Condominium of the Flesh*, a personal chronicle of his clinical experience, catalogues a life history of ailments without ever being pathological. In government, influence denotes one's ability to get others to act, think, or feel as one intends. A mayor who persuades voters to approve a bond issue exercises influence. A businessman whose promises of support induce a mayor to take action exercises influence. In *Political Influence*, Edward C. Banfield examines the structures and dynamics of influence in determining who actually makes the decisions on vital issues in a large metropolitan area. This edition includes an introduction by James Q. Wilson, who provides an intellectual profile of Banfield and a review of his life and work. Banfield locates his analysis in Chicago, focusing on a broad range of representative urban issues. An introductory chapter defines Banfield's method through four leading questions: Who has influence and who is subject to it? How does influence work? What are the terms upon which influence is expended? How is action concerted by influence? Banfield's conceptual scheme is applied at three levels. He offers six case studies of political influence, showing in considerable detail how influence was used in certain civic controversies. Then Banfield interprets these case studies, drawing from them a set of low-level empirical generalizations. At the third and highest level of generality, he explores the logical structure of significant aspects of influence and recasts the empirical findings in analytical terms, developing theories that apply generally to situations involving political influence. He also defines the key roles played by officeholders, the newspapers, business interests, the city council and minority groups. *Political Influence* is notable for its depth and sophistication. This rare combination of good reporting and insightful analysis is essential reading for political scientists, urban affairs specialists, policymakers, and sociologists.

A volume in *Perspectives in Instructional Technology and Distance Education Beyond the Online Course: Leadership Perspectives on e-Learning* addresses a need for the growing body of professionals who are called upon to lead the online/distance learning efforts at their various organizations. It will also be of interest to those wishing to prepare for leadership positions or who are engaged in research and study of issues "beyond the online course." The book brings together scholarly and practice-based writings from the pages of the *Quarterly Review of Distance Education and Distance Learning for Educators, Trainers and*

Leaders.

Exploring some of the ways in which repair practices and perceptions of brokenness vary culturally, Repair, Brokenness, Breakthrough argues that repair is both a process and also a consequence which is sought out—an attempt to extend the life of things as well as an answer to failures, gaps, wrongdoings, and leftovers. This volume develops an open-ended combination of empirical and theoretical questions including: What does it mean to claim that something is broken? At what point is something broken repairable? What are the social relationships that take place around repair? And how much tolerance for failure do our societies have?

A new approach to writing culture has arrived: multispecies ethnography. Plants, animals, fungi, and microbes appear alongside humans in this singular book about natural and cultural history. Anthropologists have collaborated with artists and biological scientists to illuminate how diverse organisms are entangled in political, economic, and cultural systems. Contributions from influential writers and scholars, such as Dorion Sagan, Karen Barad, Donna Haraway, and Anna Lowenhaupt Tsing, are featured along with essays by emergent artists and cultural anthropologists. Delectable mushrooms flourishing in the aftermath of ecological disaster, microbial cultures enlivening the politics and value of food, and nascent life forms running wild in the age of biotechnology all figure in this curated collection of essays and artifacts. Recipes provide instructions on how to cook acorn mush, make cheese out of human milk, and enliven forests after they have been clear-cut. The Multispecies Salon investigates messianic dreams, environmental nightmares, and modest sites of biocultural hope. For additional materials see the companion website: www.multispecies-salon.org/ Contributors. Karen Barad, Caitlin Berrigan, Karin Bolender, Maria Brodine, Brandon Costelloe-Kuehn, David S. Edmunds, Christine Hamilton, Donna J. Haraway, Stefan Helmreich, Angela James, Lindsay Kelley, Eben Kirksey, Linda Noel, Heather Paxson, Nathan Rich, Anna Rodriguez, Dorion Sagan, Craig Schuetze, Nicholas Shapiro, Miriam Simun, Kim TallBear, Anna Lowenhaupt Tsing

A thoughtful account of life in Naples, and how moral questions are addressed in everyday choices.

In contexts of insecurity and inequality across the world, criminal groups have developed into powerful, state-like organizations. Marginalized citizens in search of protection and support may look to criminal leaders, gangs and mafias rather than to politicians and state agencies. Providing residents with forms of social welfare, security and resolutions for dispute, these criminal organizations have taken on the functions and symbols of the state. But criminals's (TM) positions of power are not only rooted in their social provisioning role, or even in the use of fear and force. *Most Wanted* illustrates how popular culture is producing the socio-political authority of bosses, gangs and cartels through discussions of Italian, Japanese and Russian mafias, and of criminal groups in Brazil, Ghana, Jamaica, and the United States. The essays collected here analyze different forms of visual, material and performative culture, including street art, film, video games, dance parties, popular music and various everyday objects.

Written by John Olander Art by Javier Pina, Robin Riggs and Jesus Saiz Cover by John K. Snyder III The Suicide Squad makes its triumphant return in this new volume collecting the recent miniseries. But how did team leader Rick Flag Jr. survive a ground-

zero nuclear blast and return from the dead? Advance-solicited; on sale August 20 - 192 pg, FC, \$19.99 US

Napoli sotto traccia. Musica neomelodica e marginalità sociale Napoli sotto traccia Donzelli Editore

Violeta Parra was a musician, a poetess, an all-round artist, and the soul of the popular tradition of Chile. The year 2017 marked the 100th anniversary of her birth. Violeta's life was painful and intense, devoted to art and love: for decades, she crossed America and Europe making people all around the world fall in love with the authentic folklore of her homeland. Virginia Tonfoni (writer) and Alessio Spataro (artist) tell her incredible story for the first time here in graphic novel format.

Is violence on the streets caused by violence in video games? Does cyber-bullying lead to an increase in suicide rates? Are teens promiscuous because of Teen Mom? As Karen Sternheimer clearly demonstrates, popular culture is an easy scapegoat for many of society's problems, but it is almost always the wrong answer. Now in its second edition, *Connecting Social Problems and Popular Culture* goes beyond the news-grabbing headlines claiming that popular culture is public enemy number one to consider what really causes the social problems we are most concerned about. The sobering fact is that a "media made them do it" explanation fails to illuminate the roots of social problems like poverty, violence, and environmental degradation. Sternheimer's analysis deftly illustrates how welfare "reform," a two-tiered health care system, and other difficult systemic issues have far more to do with our contemporary social problems than Grand Theft Auto or Facebook. The fully-revised new edition features recent moral panics (think sexting and cyberbullying) and an entirely new chapter exploring social media. Expanded discussion of how we understand society's problems as social constructions without disregarding empirical evidence, as well as the cultural and structural issues underlying those ills, allows students to stretch their sociological imaginations.

A Neopoli nessuno è neo è il racconto di una città dove tutti vogliono cantare. Gira per i suoi trenta quartieri, corre fino in periferia senza smarrire la dritta via tracciata da Ettore Petraroli, novello Virgilio. Neo, come fosse un'emozione troppo proletaria da scontare, un'emozione troppo banale, troppo genericamente esagerata, un'emozione che sta al Buvero, a Scampia, a piazza Sannazaro, a Melito, diversa da quella educata che sta al Vomero, a Santa Lucia, a via dei Mille, a piazza Plebiscito. Questa è la storia, almeno un poco, dei divi di Napoli che fanno alcuni pensano di fare musica. Questa è una storia che passa di bocca in bocca, il più delle volte derisa dagli stessi napoletani, una storia di soldi, di brutte canzoni, di belle frasi, di Smart e Cinquecento sgargianti, di fan urlanti, di televisioni locali, di qualche artista vero, di truffatori e di pochi bravi autori, di gravidanze nascoste dal velo bianco (ancora, sì), di tanti manager padri-padroni, di rari figli di talento, di grosse illusioni e di grandi speranze. Questa è la storia di una geografia, della suddivisione di un territorio come fosse un'India musicale, quartieri spartiti con l'accetta dove regna ora un Franco Ricciardi, ora una Ida Rendano, ora una Maria Nazionale, ora un Natale Galletta, ora un Alessio, ora una Emiliana Cantone, ora un Raffaello, che se ci fosse un castello e ci fossero dei draghi, potremmo chiamarli principi e principesse del regno di Napoli.

Un americano a Spaccanapoli, un antropologo che per oltre dieci anni si mimetizza tra i vicoli e le periferie e s'insinua nell'ambiente della musica neomelodica napoletana: nasce così Napoli sotto traccia, un libro che racconta in presa diretta quel

mondo di confine dove la tradizionale arte di arrangiarsi finisce nelle fitte trame della malavita. Dal 1998 al 2011 Jason Pine, newyorkese, ha condotto la sua indagine sul campo, vivendo fianco a fianco con i maggiori protagonisti della scena neomelodica campana (cantanti, compositori, giornalisti, impresari) e condividendo la loro quotidianità tra case discografiche, emittenti pirata e feste private (matrimoni, battesimi, comunioni). Per penetrare la facciata folklorica che i protagonisti spesso volutamente offrono a questo «forestiero», l'autore diventa «uno di loro», in veste di regista di videoclip musicali e di pubblicità per le reti locali, associandosi a un boss-impresario. È così che, imparando a decifrare l'universo linguistico, gestuale e valoriale dell'ambiente, Pine ricostruisce il groviglio di legami e interessi che innerva quella zona di contatto tra marginalità sociale e criminalità organizzata, in cui centinaia di giovani sono disposti a scendere a compromessi con la camorra per inseguire un'opportunità di successo, convinti che non esistano alternative e attratti dall'assenza dei vincoli di un lavoro subordinato. In quella zona grigia, in cui Pine stesso gioca una parte ambigua, come i personaggi che osserva, le cosiddette economie formali, informali e illecite si ingarbugliano e l'arte di arrangiarsi, travalicando il semplice «tirare a campare», diventa una strategia di autodeterminazione per sfuggire, attraverso la creatività, alle prospettive di una vita precaria offerte dall'economia politica dominante.

Rendere omaggio ai boss della mafia o ai loro familiari facendo inchinare le statue dei santi durante le processioni è un aspetto della più ampia religiosità diffusa in molte aree del Mezzogiorno, ma anche in alcune realtà del nord Italia. Liquidato come gesto pagano e premoderno, esso in realtà richiede una lettura in grado di comprendere la complessa e più generale macchina rituale della festa. Le famiglie mafiose talvolta provano a controllare i tempi e i ritmi delle processioni religiose e, occupando una precisa posizione sotto le vane, decidere il movimento delle statue; possono gestire i tempi, i luoghi e le modalità dello sparo dei fuochi d'artificio e così rappresentare pubblicamente il proprio status sociale e i rapporti di forza tra uomini. Questi esperti manipolatori dello spazio pubblico guidano auto di grossa cilindrata, maneggiano armi e droga e investono in complesse operazioni finanziarie; non sono dunque gli attori di una società arcaica, ma esponenti del cosiddetto casinò capitalism.

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