

## New York City Gangland Images Of America

In the late 1800s, Hot Springs, Arkansas, was a small town with a big attraction: hot thermal water. The federal government took possession of the downtown-area springs, and bathhouse row was born, along with the first property that would be considered a national park. Following not too far behind were great entrepreneurs who brought in gambling and prostitution to go with the area's leading industry: moonshining. By the time the 20th century rolled in, Hot Springs was booming with tourists and became America's first resort. In the early 1930s, former New York gangster Owen Madden took up residence in the spa city, and things became very organized. Gangland luminaries from Al Capone to Frank Costello made regular pilgrimages over the next few decades to what was referred to as "the loose buckle in the Bible Belt."

Sinister, swaggering, yet often sympathetic, the figure of the gangster has stolen and murdered its way into the hearts of American cinema audiences. Despite the enduring popularity of the gangster film, however, traditional criticism has focused almost entirely on a few canonical movies such as *Little Caesar*, *Public Enemy*, and *The Godfather* trilogy, resulting in a limited and distorted understanding of this diverse and changing genre. *Mob Culture* offers a long-awaited, fresh look at the American gangster film, exposing its hidden histories from the Black Hand gangs of the early twentieth century to *The Sopranos*. Departing from traditional approaches that have typically focused on the "nature" of the gangster, the editors have collected essays that engage the larger question of how the meaning of criminality has changed over time. Grouped into three thematic sections, the essays examine gangster films through the lens of social, gender, and racial/ethnic issues. Destined to become a classroom favorite, *Mob Culture* is an indispensable reference for future work in the genre.

During the 1920s, sound revolutionized the motion picture industry and cinema continued as one of the most significant and popular forms of mass entertainment in the world. Film studios were transformed into major corporations, hiring a host of craftsmen and technicians including cinematographers, editors, screenwriters, and set designers. The birth of the star system supported the meteoric rise and celebrity status of actors including Charlie Chaplin, Mary Pickford, Joan Crawford, Greta Garbo, and Rudolph Valentino while black performers (relegated to "race films") appeared infrequently in mainstream movies. The classic Hollywood film style was perfected and significant film genres were established: the melodrama, western, historical epic, and romantic comedy, along with slapstick, science fiction, and fantasy. In ten original essays, *American Cinema of the 1920s* examines the film industry's continued growth and prosperity while focusing on important themes of the era.

*Music, the Moving Image and Ireland, 1897–2017* constitutes the first comprehensive study of music for screen productions from or relating to the island. It identifies and interprets tendencies over the first 120 years of a field comprising the relatively distinct yet often overlapping areas of Irish-themed and Irish-produced film. Dividing into three parts, the book first explores accompaniments and scores for 20th-century Irish-themed narrative features that resulted in significant contributions by many Hollywood, British, continental European and, to a lesser extent, Irish composers, along with the input of many orchestras and other musicians. Its second part is framed by a consideration of various cultural, political and economic developments in both the Republic of Ireland and Northern Ireland from the 1920s (including the Troubles of 1968–1998). Focusing on scoring and other aspects of soundtrack production for domestic newsreel, documentary film and TV programming, it interprets the substantial output of many Irish composers within this milieu, particularly from the 1960s to the 1990s. Also referring to broader cultural and historical themes, the book's third and final part charts approaches to and developments in music and sound design over various waves of Irish cinema, from its relatively late emergence in the 1970s to an exponential growth and

increasingly transnational orientation in the early decades of the 21st century.

New York is often described as the greatest city in the world. Yet much of the iconic architecture and culture which so defines the city as we know it today from the Empire State Building to the Pastrami sandwich only came into being in the 1930s, in what was perhaps the most significant decade in the city's 400-year history. After the roaring twenties, the catastrophic Wall Street Crash and ensuing Depression seemed to spell disaster for the vibrant city. Yet, in this era, New York underwent an architectural, economic, social and creative renaissance under the leadership of the charismatic mayor Fiorello La Guardia. After seizing power, he declared war on the mafia mobs running vast swathes of the city, attacked political corruption and kick-started the economy through a variety of construction and infrastructure projects. In culture, this was the age of the Harlem Renaissance championed by writers like Langston Hughes, the jazz age with the advent of Tin-Pan Alley, the Cotton Club and immortals such as Duke Ellington making his name in the Big Apple. Weaving these stories together, Jules Stewart tells the story of an iconic city in a time of change.

Get a taste of New York's underworld by seeing where mobsters lived, worked, ate, played, and died. From the Bowery Boys and the Five Points Gang through the rise of the Jewish "Kosher Nostra" and the ascendance of the Italian Mafia, mobsters have played a major role in the city's history, lurking just around the corner or inside that nondescript building. Bill "the Butcher" Poole, Paul Kelly, Monk Eastman, "Lucky" Luciano, Carlo Gambino, Meyer Lansky, Mickey Spillane, John Gotti—each held sway over New York neighborhoods that nurtured them and gave them power. As families and factions fought for control, the city became a backdrop for crime scenes, the rackets spreading after World War II to docks, airports, food markets, and garment districts. The streets of Brooklyn, swamps of Staten Island, and vacant lots near LaGuardia Airport hosted assassinations and hasty burials for the unlucky. The bloodlettings, arrests, and trials became front-page fodder for tabloids that thrived on covering Mulberry Street. Chinese, Russian, and Greek mobsters rose to prominence and wrought bloody havoc as well. Each of the book's five sections—one for each borough—traces criminal activities and area exploits from the nineteenth century to now. Everyone knows about Umberto's Clam House in Little Italy, but now you can find Scarpato's restaurant in Coney Island where Joe Masseria was killed by henchmen of Salvatore Maranzano, who in turn died in a Park Avenue office building at the hands of "Lucky" Luciano a few months later. From the Bronx to Brighton Beach, from New Springville to Ozone Park, here is a comprehensive, on-the-ground guide to mob life in the Rotten Apple.

In 1940 and 1941 a group of ruthless gangsters from Brooklyn's Brownsville neighborhood became the focus of media frenzy when they—dubbed "Murder Inc.," by New York World-Telegram reporter Harry Feeney—were tried for murder. It is estimated that collectively they killed hundreds of people during a reign of terror that lasted from 1931 to 1940. As the trial played out to a packed courtroom, shocked spectators gasped at the outrageous revelations made by gang leader Abe "Kid Twist" Reles and his pack of criminal accomplices. News of the trial proliferated throughout the country; at times it received more newspaper coverage than the unabated war being waged overseas. The heinous crimes attributed to Murder, Inc., included not only murder and torture but also auto theft, burglary, assaults, robberies, fencing stolen goods, distribution of illegal drugs, and just about any "illegal activity from which a revenue could be derived." When the trial finally came to a stunning unresolved conclusion in November 1941, newspapers generated record headlines. Once the trial was over, tales of the Murder, Inc., gang became legendary, spawning countless books and memoirs and providing inspiration for the Hollywood gangster-movie genre. These men were fearsome brutes with an astonishing ability to wield power. People were fascinated by the "gangster" figure, which had become a symbol for moral evil and contempt and whose popularity showed no signs of abating. As both a study in criminal behavior and a cultural fascination that continues to

permeate modern society, the reverberations of “Murder, Inc.” are profound, including references in contemporary mass media. The Murder, Inc., story is as much a tale of morality as it is a gangster history, and *Murder, Inc., and the Moral Life* by Robert Whalen meshes both topics clearly and meticulously, relating the gangster phenomenon to modern moral theory. Each chapter covers an aspect of the Murder, Inc., case and reflects on its ethical elements and consequences. Whalen delves into the background of the criminals involved, their motives, and the violent death that surrounded them; New York City’s immigrant gang culture and its role as “Gangster City”; fiery politicians Fiorello La Guardia and Thomas E. Dewey and the choices they made to clean up the city; and the role of the gangster in popular culture and how it relates to “real life.” Whalen puts a fresh spin on the two topics, providing a vivid narrative with both historical and moral perspective.

Discover the darker side of New York City history with this collection of stories and photos. Amid the bustle of the city’s ever-changing landscape, Manhattan’s past still whispers. At Fraunces Tavern, George Washington’s emotional farewell luncheon in 1783 echoes in the Long Room. Gertrude Tredwell’s ghost appears to visitors at the Merchant’s House Museum. Long since deceased, Olive Thomas shows herself to the men of the New Amsterdam Theatre, and Dorothy Parker still keeps her lunch appointment at the Algonquin Hotel. In other places, it is not the paranormal but the abnormal—violent acts by gangsters, bombers, and murderers that linger in the city’s memory. Some even believe that Jack the Ripper and the Boston Strangler hunted here. The historic images and true stories in *Ghosts and Murders of Manhattan* explores the people and events that shaped this city, and live in the shadows of its majestic skyline.

The great founding figures of organized crime in the 20th century were born and bred in New York City, and the city was the basis of their operations. Beginning with Prohibition and going on through many illegal activities the mob became a major force and its tentacles reached into virtually every enterprise, whether legal or illegal: gambling, boxing, labor racketeering, stock fraud, illegal unions, prostitution, food service, garment manufacturing, construction, loan sharking, hijacking, extortion, trucking, drug dealing – you name it the mob controlled it. The men who organized crime in America were the sons of poor immigrants. They were hungry for success and would use whatever means available to achieve their goals. They were not interested in religious identity and ethnic identity. Their syndicate of criminals was made up, primarily of Italians and Jews, but also Irish and black gangsters who could further their ambitions. Their sole objective was always the same – money. It began with Arnold Rothstein, who not only helped to fix the 1919 World Series, but who also mentored and financed the individuals who would control organized crime for decades. Individuals such as Frank Costello, Lucky Luciano, Bugsy Siegel, Joe Adonis, and Meyer Lansky, who would then follow suit setting up other criminal organizations. They established rules of governance, making millions of dollars for themselves and their cohorts. All the organized crime bosses and their cohorts had the same modus operandi: they were far-seeing opportunists who took advantage of every illegal opportunity that came their way for making money. *Big Apple Gangsters: The Rise and Decline of the Mob in New York* reveals just how influential the mob in New York City was during the 20th century. Jeffrey Sussman entertainingly digs into the origins of organized crime in the 20th century by

looking at the corporate activity that dominated this one city and how these entrepreneurial bosses supported successful criminal enterprises in other cities. He also profiles many of the colorful gangsters who followed in the footsteps of gangland's original founders. Throughout the book Sussman provides fascinating portraits of a who's who of gangland. His narrative moves excitingly and entertainingly through the pivotal events and history of organized crime, explaining the birth, growth, maturation, and decline of various illegal enterprises in New York. He also profiles those who prosecuted the mob and won significant verdicts that ended many careers, responsible for bringing many organized crime figures to their knees and then delivering a series of coups de grace – such as Burton Turkus, Thomas Dewey, Robert Kennedy, and Rudolph Giuliani. From the beginnings of big-city police work to the rise of the Mafia, Rogues' Gallery is a colorful and captivating history of crime and punishment in the bustling streets of Old New York. Rogues' Gallery is a sweeping, epic tale of two revolutions, one feeding off the other, that played out on the streets of New York City during an era known as the Gilded Age. For centuries, New York had been a haven of crime. A thief or murderer not caught in the act nearly always got away. But in the early 1870s, an Irish cop by the name of Thomas Byrnes developed new ways to catch criminals. Mug shots and daily lineups helped witnesses point out culprits; the famed rogues' gallery allowed police to track repeat offenders; and the third-degree interrogation method induced recalcitrant crooks to confess. Byrnes worked cases methodically, interviewing witnesses, analyzing crime scenes, and developing theories that helped close the books on previously unsolvable crimes. Yet as policing became ever more specialized and efficient, crime itself began to change. Robberies became bolder and more elaborate, murders grew more ruthless and macabre, and the street gangs of old transformed into hierarchal criminal enterprises, giving birth to organized crime, including the Mafia. As the decades unfolded, corrupt cops and clever criminals at times blurred together, giving way to waves of police reform at the hands of men like Theodore Roosevelt. This is a tale of unforgettable characters: Marm Mandelbaum, a matronly German-immigrant woman who paid off cops and politicians to protect her empire of fencing stolen goods; "Clubber" Williams, a sadistic policeman who wielded a twenty-six-inch club against suspects, whether they were guilty or not; Danny Driscoll, the murderous leader of the Irish Whyos Gang and perhaps the first crime boss of New York; Big Tim Sullivan, the corrupt Tammany Hall politician who shielded the Whyos from the law; the suave Italian Paul Kelly and the thuggish Jewish gang leader Monk Eastman, whose rival crews engaged in brawls and gunfights all over the Lower East Side; and Joe Petrosino, a Sicilian-born detective who brilliantly pursued early Mafioso and Black Hand extortionists until a fateful trip back to his native Italy. Set against the backdrop of New York's Gilded Age, with its extremes of plutocratic wealth, tenement poverty, and rising social unrest, Rogues' Gallery is a fascinating story of the origins of modern policing and organized crime in an eventful era with

echoes for our own time.

A vain man of good looks but no family ties to the Mob, Vincent "Vinny Gorgeous" Basciano worked his way up to acting boss of the Bonanno crime family, becoming its leader when official boss Joseph Massino went to prison in 2003. When the Mafia was crawling with secret operatives and informants caving to government pressure to flip, Basciano steadfastly obeyed the code of La Cosa Nostra. "I got faith in one guy," he said during a secretly taped meeting. That man was Massino, head of the Bonanno borgata. But for all his loyalty, Basciano was still a hot-headed, cold-blooded killer, which ultimately led to his arrest and downfall. Then in a remarkable betrayal that rocked the Five Families to their foundations, Massino secretly cooperated with the FBI—the first head boss ever to roll over. As a result, Basciano faced the death penalty, but a federal jury, disturbed by the prosecution's use of deadly criminal informants, reached a surprising verdict. Here from veteran crime author Anthony M. DeStefano comes the riveting story of the last true believer in the Mob's cult of brotherhood and his betrayal at the hands of the only man he ever trusted.

In the bestselling tradition of *Wiseguy* and *Boss of Bosses* -- the inside story of the fall of the "Teflon Don" The team: A handpicked squad of FBI agents -- led by a war hero determined to get the job done. The target: John Gotti, the seemingly invincible head of the richest and most powerful crime of modern-day Untouchables, the FBI's C-16 Organized Crime squad, who finally ended the cocky crime lord's reign of terror. Drawing on unprecedented access to FBI records and agents, bestselling author and prize-winning journalist Howard Blum tells the riveting and suspenseful story behind the headlines. Here is the deadly game of cat and mouse that pitted Gotti, his ruthless henchmen and his elusive law-enforcement mole against the Bureau. It is a tale of courage, murder and betrayal. From Mafia backrooms to FBI squad rooms, from the high-tech electronic invasion of Gotti's headquarters to the desperate effort to expose the mole, *Gangland* is more shocking than fiction -- an instant Mafia classic.

Widely acclaimed as America's greatest living film director, Martin Scorsese is also, some argue, the pre-eminent Italian American artist. Although he has treated various subjects in over three decades, his most sustained filmmaking and the core of his achievement consists of five films on Italian American subjects - *Who's That Knocking at My Door?*, *Mean Streets*, *Raging Bull*, *GoodFellas*, and *Casino* - as well as the documentary *Italianamerican*. In *Gangster Priest* Robert Casillo examines these films in the context of the society, religion, culture, and history of Southern Italy, from which the majority of Italian Americans, including Scorsese, derive. Casillo argues that these films cannot be fully appreciated either thematically or formally without understanding the various facets of Italian American ethnicity, as well as the nature of Italian American cinema and the difficulties facing assimilating third-generation artists. Forming a unified whole, Scorsese's Italian American films offer what Casillo views as a prolonged meditation on the immigrant experience, the relationship between

Italian America and Southern Italy, the conflicts between the ethnic generations, and the formation and development of Italian American ethnicity (and thus identity) on American soil through the generations. Raised as a Catholic and deeply imbued with Catholic values, Scorsese also deals with certain forms of Southern Italian vernacular religion, which have left their imprint not only on Scorsese himself but also on the spiritually tormented characters of his Italian American films. Casillo also shows how Scorsese interrogates the Southern Italian code of masculine honour in his exploration of the Italian American underworld or Mafia, and through his implicitly Catholic optic, discloses its thoroughgoing and longstanding opposition to Christianity. Bringing a wealth of scholarship and insight into Scorsese's work, Casillo's study will captivate readers interested in the director's magisterial artistry, the rich social history of Southern Italy, Italian American ethnicity, and the sociology and history of the Mafia in both Sicily and the United States.

Corpses mark surrealism's path through the twentieth century, providing material evidence of the violence in modern life. Though the shifting group of poets, artists, and critics who made up the surrealist movement were witness to total war, revolutionary violence, and mass killing, it was the tawdry reality of everyday crime that fascinated them. Jonathan P. Eburne shows us how this focus reveals the relationship between aesthetics and politics in the thought and artwork of the surrealists and establishes their movement as a useful platform for addressing the contemporary problem of violence, both individual and political. In a book strikingly illustrated with surrealist artworks and their sometimes gruesome source material, Eburne addresses key individual works by both better-known surrealist writers and artists (including André Breton, Louis Aragon, Aimé Césaire, Jacques Lacan, Georges Bataille, Max Ernst, and Salvador Dalí) and lesser-known figures (such as René Crevel, Simone Breton, Leonora Carrington, Benjamin Péret, and Jules Monnerot). For Eburne the art of crime denotes an array of cultural production including sensationalist journalism, detective mysteries, police blotters, crime scene photos, and documents of medical and legal opinion as well as the roman noir, in particular the first crime novel of the American Chester Himes. The surrealists collected and scrutinized such materials, using them as the inspiration for the outpouring of political tracts, pamphlets, and artworks through which they sought to expose the forms of violence perpetrated in the name of the state, its courts, and respectable bourgeois values. Concluding with the surrealists' quarrel with the existentialists and their bitter condemnation of France's anticolonial wars, *Surrealism and the Art of Crime* establishes surrealism as a vital element in the intellectual, political, and artistic history of the twentieth century.

Organized crime and the mob figures who run it have long captured the imagination of the American public, appearing since the early twentieth century as characters in a host of popular books, movies, and television programs. But often what the public knew of such figures and their criminal careers was as

much myth as fact. This book offers highly readable, carefully researched biographies that dispel the the myths but preserve the fascination surrounding 10 infamous New York mob leaders of the twentieth century. Each in-depth biography will help interested readers understand how and why each of these men achieved special notariety within the world of organized crime. Each biography describes the early years of each man, assessing how he came to a criminal career; his rise to prominence within the mob, providing reaction from those who knew him and witnessed his actions; and the last years of his career, assessing why it ended as it did. Each biography is illustrated with a picture of its subject and concludes with a listing of additional information resources, both print and electronic. A detailed subject index provides further access to the large amount of information contained in each biography. A timeline allows readers to quickly and easily track the birth, death, and important events in the life of each mobster.

Discusses the colorful and sometimes scandalous history of the Metropolitan Museum of Art and the powerful benefactors and directors behind its operation. Motor City Mafia: A Century of Organized Crime in Detroit chronicles the storied and hallowed gangland history of the notorious Detroit underworld. Scott M. Burnstein takes the reader inside the belly of the beast, tracking the bloodshed, exploits, and leadership of the southeast Michigan crime syndicate as never before seen in print. Through a stunning array of rare archival photographs and images, Motor City Mafia captures Detroit's most infamous past, from its inception in the early part of the 20th century, through the years when the iconic Purple Gang ruled the city's streets during Prohibition, through the 1930s and the formation of the local Italian mafia, and the Detroit crime family's glory days in the 1950s, 1960s, and 1970s, all the way to the downfall of the area's mob reign in the 1980s and 1990s.

Stereotyping, and other ethical issues in film, photographs and television are reviewed. Movies play a central role in shaping our understanding of crime and the world generally, helping us define what is good and bad, desirable and unworthy, lawful and illicit, strong and weak. Crime films raise controversial issues about the distribution of social power and the meanings of deviance, and they provide a safe space for fantasies of rebellion, punishment, and the restoration of order. In this first comprehensive study of its kind, well-known criminologist Nicole Rafter examines the relationship between society and crime films from the perspectives of criminal justice, film history and technique, and sociology. Dealing with over 300 films ranging from gangster and cop to trial and prison movies, Shots in the Mirror concentrates on works in the Hollywood tradition but also identifies a darker strain of critical films that portray crime and punishment more bleakly.

This multivolume resource is the most extensive reference of its kind, offering a comprehensive summary of the misdeeds, perpetrators, and victims involved in the most memorable crime events in American history. • Supports national standards curriculum • Offers an extensive selection of primary documents to encourage critical thinking and reading practice • Includes photos and illustrations to help bring content to life • Features sidebars with illuminating crime facts and interesting anecdotes

New York City Gangland Arcadia Publishing

He was one of the most decorated cops in the history of NYPD. From his "wiseguy" relatives, he learned the meaning of honor and loyalty. From his fellow cops, he learned the meaning of betrayal. MAFIA COP His father, Ralph "Fat the Gangster" Eppolito, was stone-cold Mafia hit-man. Lou Eppolito, however, chose to live by different code; he chose the uniform of NYPD.

And he was one of the best -- a good, tough, honest cop down the line. Butu even his sterling record, his headline-making heroism, couldn't protect him when the police brass decided to take him down. Although completely exonerated of charges that he had passed secrets to the mob, Lou didn't stand a chance. They had taken something from him they couldn't give back: his dignity and his pride. Now, here's the powerful story, told in Lou Eppolito's own words, of the bloody Mafia hit that claimed his uncle and cousin...of his middle-of-the-night meeting with "Boss of Bosses" Paul Castellano...of one good cop who survived eight shootouts and saved hundreds of victims, who was persecuted, prosecuted, and ultimately betrayed by his own department. Full of hard drama and gritty truth, *Mafia Cop* gives a vivid, inside look at life in the Family, on the force, and on the mean streets of New York.

The fifth edition of the highly successful *City Reader* juxtaposes the best classic and contemporary writings on the city. It contains fifty-seven selections including seventeen new contributions by experts including Elijah Anderson, Robert Bruegmann, Michael Dear, Jan Gehl, Harvey Molotch, Clarence Perry, Daphne Spain, Nigel Taylor, Samuel Bass Warner, and others – some of which have been newly written exclusively for *The City Reader*. Classic writings from Ebenezer Howard, Ernest W. Burgess, LeCorbusier, Lewis Mumford, Jane Jacobs and Louis Wirth, meet the best contemporary writings of Sir Peter Hall, Manuel Castells, David Harvey, Kenneth Jackson. This edition of *The City Reader* has been extensively updated and expanded to reflect the latest thinking in each of the disciplinary areas included and in topical areas such as sustainable urban development, climate change, globalization, and the impact of technology on cities. The plate sections have been extensively revised and expanded and a new plate section on global cities has been added. The anthology features general and section introductions and introductions to the selected articles. New to the fifth edition is a bibliography listing over 100 of the top books for those studying Cities.

Throughout the United States, there is no single major metropolitan area more closely connected to organized crime's rapid ascendancy on a national scale than New York City. In 1920, upon the advent of Prohibition, Gotham's shadowy underworld began evolving from strictly regional and often rag-tag street gangs into a sophisticated worldwide syndicate that was--like the chocolate egg cr me--incubated within the confines of its five boroughs. *New York City Gangland* offers an unparalleled collection of rarely circulated images, many appearing courtesy of exclusive law enforcement sources, in addition to the private albums of indigenous racketeering figures such as Charles "Lucky" Luciano, Al "Scarface" Capone, Joe "The Boss" Masseria, "Crazy" Joe Gallo, and John Gotti.

Describes how the Mafia came to dominate organized crime in New York City from the 1930s through the 1950s, looking at their involvement in drugs, bars, and labor unions. This volume examines the gangster film in its historical context with an emphasis on the ways the image of the gangster has adapted and changed as a result of socio-cultural circumstances. From its origins in Progressive-era reforms to its use as an indictment of corporate greed, the gangster film has often provided a template for critiquing American ideas and values concerning individualism, success, and business acumen. The gangster genre has also been useful in critically examining race and ethnicity in American culture in terms of "otherness." Films studied include *Musketeers of Pig Alley* (1912), *The Racket* (1928), *The Captive City* (1952), *The Godfather, Part Two* (1974), *Goodfellas* (1990), and *Killing Them Softly* (2012).

*Mafia Summit* is the true story of how a small-town lawman in upstate New York busted a Cosa Nostra conference in 1957, exposing the Mafia to America In a small village in upstate New York, mob bosses from all over the country—Vito Genovese, Carlo Gambino, Joe Bonanno, Joe Profaci, Cuba boss Santo Trafficante, and future Gambino boss Paul Castellano—were nabbed by Sergeant Edgar D. Croswell as they gathered to

sort out a bloody war of succession. For years, FBI director J. Edgar Hoover had adamantly denied the existence of the Mafia, but young Robert Kennedy immediately recognized the shattering importance of the Appalachian summit. As attorney general when his brother JFK became president, Bobby embarked on a campaign to break the spine of the mob, engaging in a furious turf battle with the powerful Hoover. Detailing mob killings, the early days of the heroin trade, and the crusade to loosen the hold of organized crime, fans of Gus Russo and Luc Sante will find themselves captured by this momentous story. Reavill scintillatingly recounts the beginning of the end for the Mafia in America and how it began with a good man in the right place at the right time. Peter Kuper (b. 1958) is one of the country's leading cartoonists. His artwork has graced the pages and covers of numerous newspapers and magazines, including Time, the New Yorker, Mother Jones, and the New York Times. He is a longtime contributor to Mad magazine, where he has been writing and drawing Spy vs. Spy for two decades, and the cofounder and coeditor of World War 3 Illustrated, the cutting-edge magazine devoted to political graphic art. Most of the interviews collected here are either previously unpublished or long out of print. They address such varied topics as world travels, teaching at Harvard, Hollywood deal-making, climate change, Spy vs. Spy, New York City in the 1970s and 1980s, and World War 3 Illustrated. Among the works examined are his books The System, Sticks and Stones, Stop Forgetting to Remember, Diario de Oaxaca, and adaptations of Franz Kafka's The Metamorphosis and Upton Sinclair's The Jungle. Kuper also discusses his graphic novel Ruins, which received the Eisner Award for Best New Graphic Novel in 2016. Along with two dozen images, this volume features ten lively, informative interviews as well as a quartet of revealing conversations, conducted in collaboration with Kuper's fellow artist Seth Tobocman, with underground comix legends Robert Crumb and Vaughn Bodé, Mad magazine publisher William Gaines, and Jack Kirby.

"Using examples from architecture, film, literature, and the visual arts, this wide-ranging book examines the place and significance of New York City in the urban imaginary between 1890 and 1940. In particular, Imagining New York City considers how and why certain city spaces--such as the skyline, the sidewalk, the slum, and the subway--have come to emblemize key aspects of the modern urban condition. In so doing, the book also considers the ways in which cultural developments in the late nineteenth and early twentieth centuries set the stage for more recent responses to a variety of urban challenges facing the city, such as post-disaster recovery, the renewal of urban infrastructure, and the remaking of public space"--

The Mafia in the United States might be a shadow of its former self, but in the New York/New Jersey metro area, there are still wiseguys and wannabes working scams, extorting businesses, running gambling, selling drugs, and branching out into white collar crimes. And they are continuing a tradition that's over 100 years old. Some of the most powerful mobsters on a national level were from New Jersey, and they spread their tentacles down to Florida, across the Atlantic, and out to California. And many of the stories have never been told. Deitche weaves his narrative through significant, as well as some lesser-known, mob figures who were vital components in the underworld machine. New Jersey's organized crime history has been one of the most colorful in the country, serving as the home of some of the most powerful, as well as below-the-radar, mobsters in the Country. And though overshadowed by the emphasis on New

York City, the mob and New Jersey have, over the years, become synonymous, in both pop culture and in law enforcement. But for all the press that has been dedicated to the mob and New Jersey, for all the law enforcement activity against the mob, and for all the pop culture references, there has never truly been an examination of the rise of the mob in New Jersey from a historical perspective. Until now. In *Garden State Gangland*, Scott M. Deitche sets the historical record straight by providing the first overall history of the mob in New Jersey, from the early turn of the century Black Hand gangs to the present, and looks at how influential they were was, not only to goings-on the Garden State but across the New York metro region and the country as a whole.

Is it true that the apple never falls far from the tree? Throughout history, you see examples where criminality seems to run in the family. From the Ptolemaic dynasty that terrorized Greek Egypt to the modern mafia, familial ties often dictate your relationship to violence, cruelty and the law. *Evil Families* examines just this, using case studies from across history. These include the Qing Dynasty of Ancient China, the cannibalistic Beane family in 15th century Scotland, the Stafflebacks of Kansas and the Messina brothers of London's West End. This book is about murder, madness, lust and ruthless ambition, as well as those devastating cases where family members gang up and cause harm other relatives. Everyone strives to protect their own family, but what cruelties are concealed by these bonds of blood?

Welcome to Boston's criminal underworld Author covers crime for the Boston Globe An entire chapter dedicated to Whitey Bulger: "Whitey's World" 150 photos from author's own Boston crime archives and more Organized criminals have haunted Greater Boston's history, lurking just around the corner or inside that nondescript building. Packed with photos, sidebars, and maps, *Gangland Boston* reveals the secrets of these places, showing how the Italian mafia and Irish gangs rose to power, how the Winter Hill gang ascended to prominence, and how James "Whitey" Bulger became the region's most feared crime boss. These are the places where deals were made, people were killed, and bodies were unearthed. From South Boston to the North End, Chinatown, Downtown, and Charlestown; Somerville, Brookline, and more . . . come and see where mobsters lived, worked, ate, played, and died.

The New York City historian and author of *The Bowery* takes readers on a tour of New York's infamous underworld in this revealing guide. During the early twentieth century, Sicilian and Southern Italian immigrants poured into New York City looking for a better life. But while they escaped the kind of poverty and persecution they experienced in the old country, they soon discovered that certain criminal enterprises followed them to America. Over the years, the island of Manhattan would become a hotbed of organized crime and underworld intrigue. It's a version of the city that remains invisible to most visitors—until now. In this revealing tour of New York City's mafia history, Eric Ferrara gives readers an insider's look at how the mob lived—and where they died. Ferrara goes inside mafia hangouts from the Copacabana to Milady's Bar and the Thompson Street Social Club. He vividly recounts infamous episodes in the lives of famous mafia men, like Charlie "Lucky" Luciano and Joey Gallo, as well as more obscure players who will be new to most readers. From the beginnings of Black Hand criminal networks to the reign of an all-powerful organized crime syndicate, *Manhattan Mafia Guide* offers a fascinating look down New York City's mean streets.

The first comprehensive biography of Weegee—photographer, "psychic," ultimate New

Yorker—from Christopher Bonanos, author of *Instant: The Story of Polaroid*. Arthur Fellig's ability to arrive at a crime scene just as the cops did was so uncanny that he renamed himself "Weegee," claiming that he functioned as a human Ouija board. Weegee documented better than any other photographer the crime, grit, and complex humanity of midcentury New York City. In *Flash*, we get a portrait not only of the man (both flawed and deeply talented, with generous appetites for publicity, women, and hot pastrami) but also of the fascinating time and place that he occupied. From self-taught immigrant kid to newshound to art-world darling to latter-day caricature—moving from the dangerous streets of New York City to the celebrity culture of Los Angeles and then to Europe for a quixotic late phase of experimental photography and filmmaking—Weegee lived a life just as worthy of documentation as the scenes he captured. With *Flash*, we have an unprecedented and ultimately moving view of the man now regarded as an innovator and a pioneer, an artist as well as a newsman, whose photographs are among most powerful images of urban existence ever made.

Presents the complete idiot's guide to understanding the Mafia and provides an inside look into organized crime, their rules, and major events in Mafia history as well as information on notable men such as Jimmy Hoffa, Al Capone, and the Genovese family. The story of suburban Cranford, New Jersey, began after the Civil War as wealthy New Yorkers came to the area for the fresh air and the beautiful Rahway River that winds through town. After its incorporation in 1871, the town grew as neighborhoods like Roosevelt Manor, Lincoln Park, and Sunny Acres were established by Albert Eastman, Alden Bigelow, Miln Dayton, J. Walter Thompson, Severin Droscher, and the Sears Roebuck Company. Public buildings like the Opera House Block and the Cranford Casino and grand private houses were designed by local architect Frank Lent. Celebrations on the Rahway River gave birth to the nickname the "Venice of New Jersey." Meanwhile, the citizens of Cranford went about daily life, shopping downtown, going to school, attending services at houses of worship, and working at local businesses. As the town celebrates its 150th anniversary in 2021, *Celebrating Cranford* illustrates Cranford's story and highlights its citizens, some well known and some overlooked in the past.

Northern New Jersey is undergoing a gradual transformation to become symbolic of a new kind of suburban area, one that borrows culture, image, and economy from a metropolis but also maintains the day-to-day living patterns of heartland America in the face of rapid social change.

Grace McCaffery hopes that the bustling streets of New York hold all the promise that the lush hills of Ireland did not. As her efforts to earn enough money to bring her mother to America fail, she wonders if her new Brownie camera could be the answer. But a casual stroll through a beautiful New York City park turns into a hostile run-in with local gangsters, who are convinced her camera holds the first and only photos of their elusive leader. A policeman with a personal commitment to help those less fortunate finds Grace attractive and longs to help her, but Grace believes such men cannot be trusted. Spread thin between her quest to rescue her mother, do well in a new nanny job, and avoid the gang intent on intimidating her, Grace must put her faith in unlikely sources to learn the true meaning of courage and forgiveness.

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