



## ***The Critical Criminologist***

**NEWSLETTER 20:1, Winter 2011**

Division on Critical Criminology, American Society of Criminology

### **In This Edition:**

<b>Award Winners and DCC Social</b>	<b>pp. 2-3</b>
<b>In Tribute of Marshall Clinard by Peter Yeager</b>	<b>pp. 4-6</b>
<b>Essay by Claudio Colaguori</b>	<b>pp. 7-11</b>
<b>DCC Editor Position Announcements</b>	<b>pp. 12-13</b>
<b>Artwork-Jeff Ferrell</b>	<b>pp. 14</b>
<b>Essay by Bonnie Berry</b>	<b>pp. 15-16</b>
<b>Call for Survey Support</b>	<b>pp. 17</b>
<b>Member Books and Announcements</b>	<b>pp. 18-24</b>

### **Chair's Report**

Let me begin by thanking everyone for a great 2010 with many accomplishments and growth. I specifically thank everyone who sat on committees and served the Division. I also want to wish everyone a prosperous, peaceful, and healthy 2011.

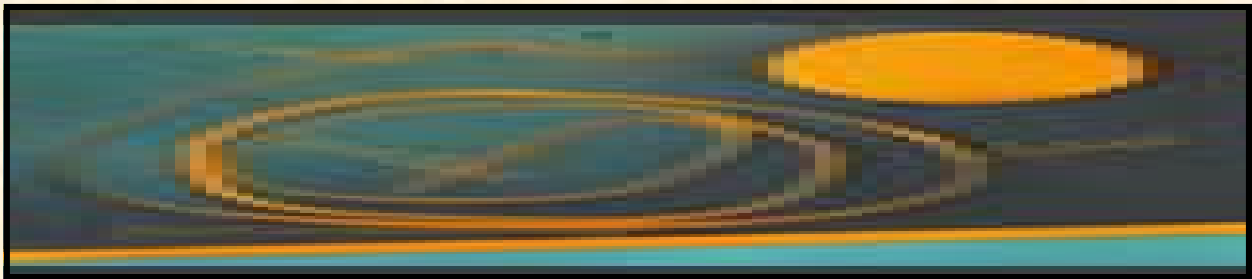
As I noted, we accomplished much this past year. At the end of 2010, we had 545 members and a budget of \$15,545.00. We were able to re-negotiate our contract with Springer that took into account Division interests, we updated our constitution to reflect the growth and changes, and we implemented new membership dues. Keeping with the spirit of division, student membership is now \$5.00 and all other members pay \$25.00. Members also approved creating two \$500.00 travel scholarships available to student members. Congratulations also to our award winners.

For the upcoming year, nominations and elections will once again occur and this year we will be taking applications for editor of our journal as well as our newsletter. See the call in the following pages.

Thank you again everyone for all of your help and support in making the past year a great one.

Peace,

Dawn



# *The Critical Criminologist*

CONGRATUALIONS TO OUR DCC 2010 AWARD WINNERS

*All photos courtesy of The Rita Photography*

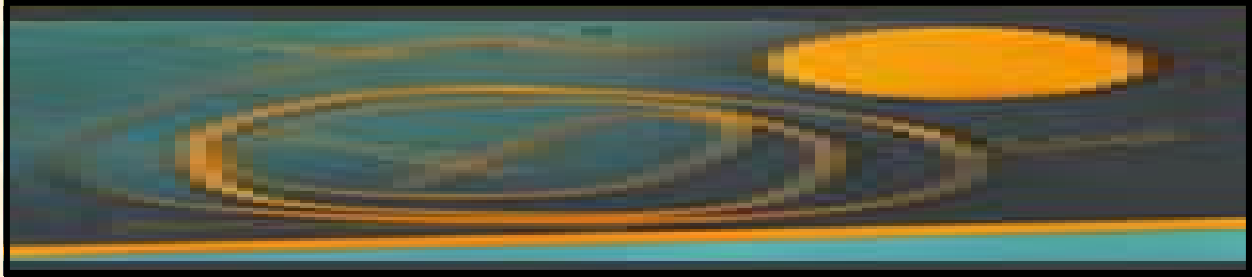
LIFETIME ACHIEVEMENT AWARD  
HAL PEPINSKY



GROUP PHOTO

GRADUATE AND UNDERGRADUATE STUDENT PAPER AWARD and AWARDS COMMITTEE  
CHAIR, MICHAEL COYLE





## *The Critical Criminologist*

CRITICAL CRIMINOLOGIST OF THE YEAR  
DONNA SELMAN

STUDENT PAPER WINNERS:

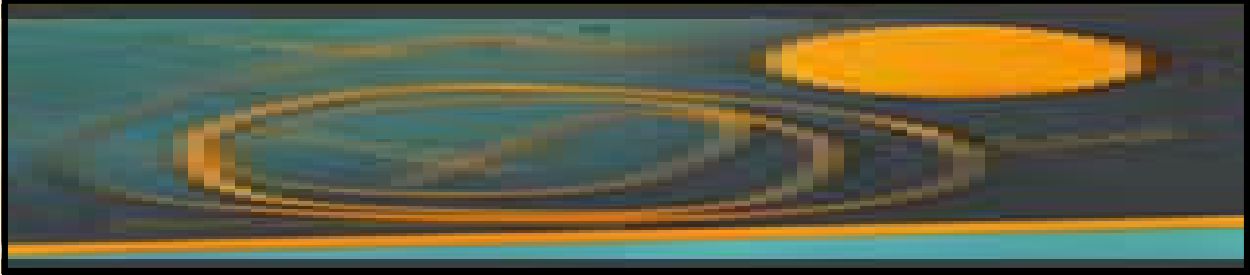
UNDERGRADUATE:  
Janet Garcia.  
Hunter College, City University of New York

GRADUATE: TWO AWARDS:  
Jaclyn San Antonio.  
University of Ontario Institute of Technology,  
Oshawa, Ontario, Canada

Avi Brisman.  
Emory University

**DCC SOCIAL**





## *The Critical Criminologist*

*Marshall Clinard*

*By Peter Yeager*

Approximately 25 people remembered Marshall Clinard fondly at a memorial session in his honor held in November at the American Society of Criminology meetings in San Francisco. Clinard died at age 98 in May 2010 at his home in Santa Fe.

Those in attendance included former students of Clinard's as well as many of the leading contributors to research on such topics as white collar crime, state crime, and state-corporate crime, areas of research that Clinard—a former research assistant to Edwin Sutherland—had helped to inspire in a career of unsurpassed breadth, accomplishment and longevity. A common theme in the comments made by those in attendance was Clinard's personal inspiration and encouragement regarding their own research efforts. Another theme involved his unstinting frankness: if he had any criticisms of anyone's work, he shared them both privately and, if the occasion called for it, publicly as well. But these critiques were only an indication of his respect for people's efforts on intellectual and policy problems that he cared deeply about.



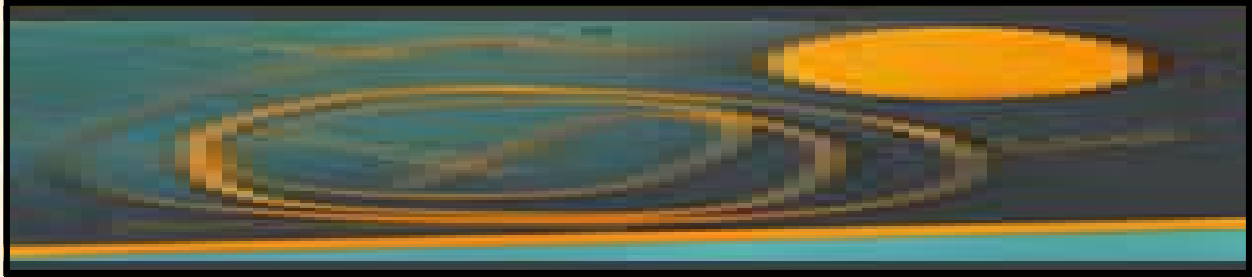


## *The Critical Criminologist*

In his most prominent work, that on corporate crime, Clinard did not root his analyses in the structure of class relations or other foundational arguments in critical political economy, and his publications were sometimes faulted for this by critical criminologists. But he was very critical of abuses of corporate power that he saw as producing both corporate crime and enfeebled government responses to it, a view that was especially visible in his last book on the subject, the polemical *Corporate Corruption: The Abuse of Power* (1990).

It was this orientation—Clinard's concern for social justice and his pursuit of difficult and creative research projects on corporate crime in the face of substantial challenges to data collection on powerful subjects—that fed the high regard in which he was held by criminologists of all intellectual and philosophical orientations.

Marshall's influence was especially strong in the careers of his many doctoral students, whose collective research and writing mirrored Marshall's diversity of criminological interests. To us, he was an enduring force of nature. His ongoing influence is best described by comments prepared for the ASC memorial session by Clinard's best-known student, Richard Quinney: "Marshall was present in the lives of the students who became teachers and professors, following with interest and concern the twists and turns in their lives and academic careers. Wherever I turned, Marshall was nearby, sometimes in bewilderment, but always in support . . .

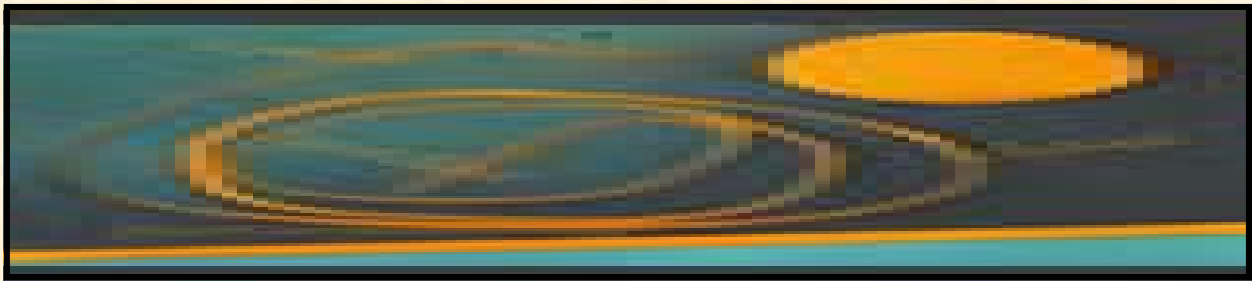


## *The Critical Criminologist*

. . Marshall is an intimate part of the life that burns in every moment.”



Marshall Clinard (2<sup>nd</sup> from left), celebrating his 80<sup>th</sup> birthday with some of his former doctoral students at the 1991 ASC meetings, coincidentally also held in San Francisco. (From left, Richard Stevens, Allen Liska, Peter Yeager.)



# *The Critical Criminologist*

## **Prime Time Crime Programming and the Formation of Authoritarian Attitudes Among Viewers: A Preliminary Overview**

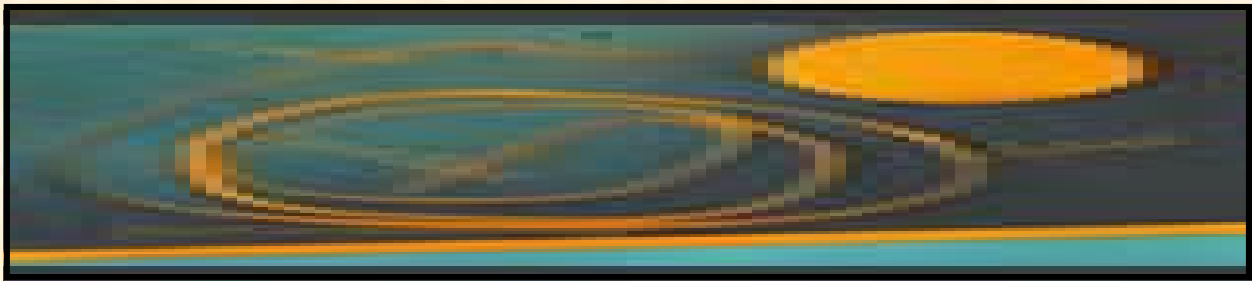
**Claudio Colaguori**  
York University

What follows is a preliminary theoretical outline of a study to be conducted on the relationship between television crime programs and the formation of viewer attitudes on conceptions of authority and justice. Crime programs deal explicitly with such areas and also constitute what is arguably the largest and oldest genre of televisual entertainment. Much has been written on the ways in which the popular media “constructs crime” in a manner that not only mystifies the nature and origins of criminal activity itself, but also how such representations reinforce stereotypes about criminals and law enforcement procedures (see Dowler, Fleming and Muzzatti 2006). Although crime programs and news coverage of crime has remained a staple of mass media in the modern age, the general value orientations of crime narratives vary according to historical and political contexts.

If we consider the history of television from its early days in the 1950s where shows like *Perry Mason* and others funneled into the living rooms of North American families, to the growing number of crime shows that exist today, it is clear that crime programming has managed to stand the test of time. The genre has expanded exponentially. Today the viewer is offered traditional legal dramas like the exceedingly popular *Law and Order* (which now has multiplied itself into a number of different versions), to the blending of “reality” programming and crime in shows such as *Cops*, *48 Hours*, and *Police Women of Dallas* among others. The highly popular Showtime series *Dexter*, about a justice-seeking serial killer, provides a sinister twist on the vigilante theme popularized in the 1970s by Charles Bronson and Clint Eastwood. Crime programs also include documentary style formats such as *American Justice*. The numerous versions of the top-rated *CSI* series, which fictionalizes murder investigations in graphic detail, is testament to the undying fascination with the horror of crime and retributive justice that exists among a large audience of viewers. The number and extent of crime-policing-law themed shows is too extensive to list here, suffice it to say that it is a phenomena that begs an explanation.

We have recourse to analyses that develop such an explanation of why crime dramas are so widespread and enduring. From James Carlson’s (1985) analysis of the ‘system supportive role’ of prime time crime dramas, to Stuart Hall et al’s (1979) analysis of the strategic function of promoting crime fears as the central moral panic invoked in the hegemonic process, we see that crime narratives are not socially and politically neutral. Narratives of crime,





## ***The Critical Criminologist***

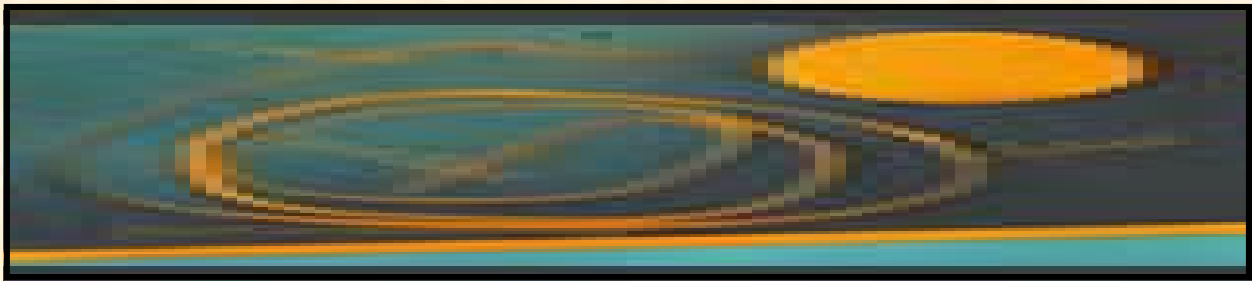
law and justice exist within specific historical contexts with their own moral environments. Thus the content of crime shows is ideologically reflective of the dominant values that exist within particular political circumstances.

We are presently situated in the post 9/11 era, a time when discourses of ‘war against terror’, ‘good versus evil’, ‘us and them’, ‘security versus liberty’, ‘sacrifice’ and ‘safety’, all play dominant roles in reformulating the moral fabric of both political and popular consciousness. As Giroux (2005), and others indicate, it is an age where new forms of authoritarianism prevail and the ‘normal’ practice of democracy is temporarily halted in light of the exceptional conditions of anti-terrorism (Agamben 2005). States are actively utilizing repressive measures, violating human rights, and modifying law in the name of upholding security. It is a type of authoritarianism that is widespread in so far as it affects the nature and functioning of many social institutions from the criminal justice system with its new mass incarceration, to the mass media with its pronounced focus on zero tolerance *criminalization* and *militarization*, which are all reflective of the span of the new expressions of power. This authoritarian attitude needs to be supported by public consensus in order to prevail above competing discourses that champion the virtues of peace, tolerance, liberty and human rights. In the past decade it this discursive reversal has been achieved through a number of techniques including “embedded journalists” and consistently pro-war news broadcasts that duplicate state discourse to the word. The less obvious forms of manufacturing an “authoritarian consensus” includes the cultural meanings that emerge from entertainment programming. Crime shows accomplish this cultural-ideological function in a covert way.

### **Content, Meaning and Ideology in the Televisual Crime Text**

Media messages can be divided into *form* and *content*. Content is further divided into two basic levels of meaning: i) the overt meaning that is manifest at the entertainment level of storyline, character and plot and, ii) the covert or underlying, latent meaning at an ideological level, which includes the value system signified. A show like *Law and Order* appeals to the viewer as a serious, well written program with engaging stories that reinforces positive values about the operation of the justice system and the obstacles faced by state agents who attempt to uphold law and order. The ideological subtext emerges from the dramatic interplay of antagonistic forces in each storyline. In the case of *Law and Order* the viewer develops an attachment to the show by sharing the frustrations of the prosecutors whose hands are ‘tied behind their back’ by the legal restrictions placed upon them by due-process procedures. This frustration connects ideologically with a popular set of social values about how “the system is soft on crime” and how “we should lock ‘em all up and throw away the key”, and other such popularly held convictions about crime and justice.



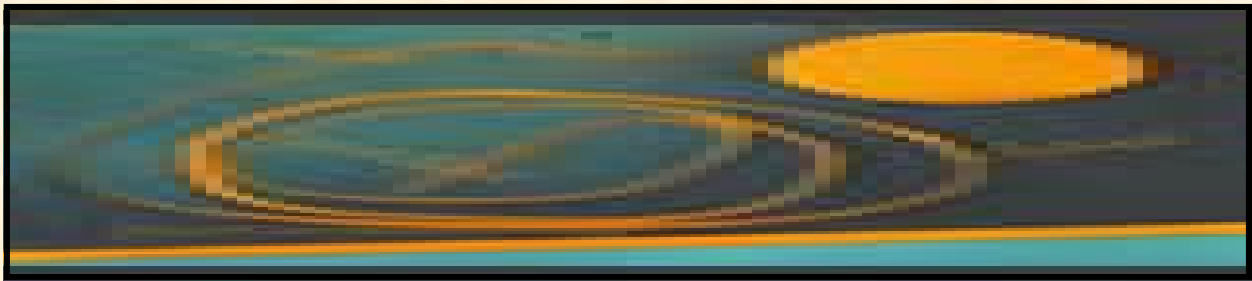


## *The Critical Criminologist*

Herbert Packer's (1968) classic analysis of the distinctive values in the justice system: *crime control* versus *due-process*, remain central to the analysis of crime programs. Successful shows like *Law and Order* that replicate the persistent theme of Good versus Evil, and mobilize these in such a way as to pander to the already-held values of "tough on crime", "suspects are guilty until proven innocent", increased powers of policing and "the system is weak on criminals." The theme of due-process and the rights of the accused are presented as impediments to law and order. Virtually no crime shows celebrate due-process value systems. The appeal for the viewer in a show like *Law and Order* is based on the development of dramatic tension that draws the viewer into the text, and is based upon the viewer identifying with the protagonists, the detectives and the prosecuting attorneys. These characters are often thwarted in their attempts to secure a successful conviction because the procedural fairness that is demanded by adherence to due process becomes seen as the reason that the criminal goes free. Legal loopholes and technicalities are as much the enemy of crime control as the criminals themselves!

In the early 2000s for a short time the program *100 Centre Street* appeared. Instead of reproducing the same themes and scenarios as other high production value crime dramas it emphasized more of a due-process perspective and the viewer entered the lives of law enforcers, lawyers and law-breakers in a more realistic way. It lasted only two seasons before going off air. What generally determines the success of a crime show is not corporate sponsorship, promotion, or production quality – it is the social value system that a program signifies and which underlies the depiction of its manifest content. As most viewers of televisual crime dramas already have internalized a "common sense criminology" (Taylor 1999) where they feel they "know a lot" about "the criminal mind", policing and forensic investigation techniques, it is more likely, as Carlson (1985) indicates, that viewers will gravitate towards shows that conform to their own pre-conceived values. Viewers will follow the principles of cognitive consistency' and 'selective perception'. Carlson explains, "cognitive consistency theories tell us that messages that conflict with our existing values make us most uncomfortable when they deal with a subject matter that is salient or very important to us" (1985:6).

Social values don't simply emerge in people's minds because of the magical effects of media messages. People's perceptions of reality are shaped by their cultures. Culture in turn is shaped by mass communicated messages and their inherent value orientations. Gerbner's (2002) "cultivation model" emphasizes this understanding quite explicitly. This doesn't mean that televisual messages are benign. They certainly act as reinforcement of the dominant value system in a given time and place otherwise they could not be popular and successful as television commodities.

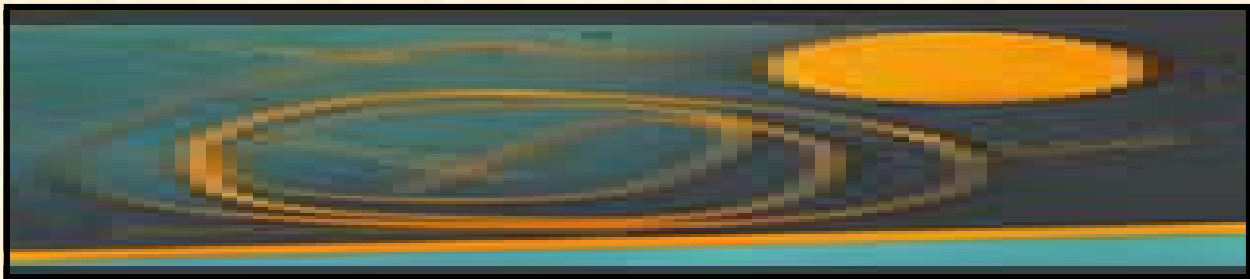


## *The Critical Criminologist*

The viewer's pleasure is determined by the subjective identification with the characters and meanings in the televisual crime text. The vengeful pleasures experienced by the prime time crime enthusiast, in the course of being entertained by law and order programming, can be understood as part of the ritual of everyday authoritarianism that television viewers have become accustomed to consuming in the post 9/11 era. As passion is always bound with some form of pleasure, in the case of crime shows it is the pleasure of revenge or vengeance, which in discursive terms gets idealized as the highest form of justice. The pleasure of the televisual crime text is thus the pleasure of revenge and the pain of disappointment with an overly liberal justice system. Fans of crime shows "get off" on seeing the guilty "go down". Viewer pleasure is based on a final vindication to have victory over the criminal. When that doesn't happen the viewer's displeasure with the system is reinforced and the need for stronger modes of law and order are further reinforced.

When the justice system fails, innovative methods must be employed. As the "war on terror" has normalized state counter-measures that are both illegal and inhumane, such as torture, arbitrary detention, and the denial of any legal protections for an accused whatsoever, so the presumed forces for "good" have taken on the characteristics of the "evil" other. This conflation of good and evil, where some evil is required in order to achieve a higher good, is epitomized in *Dexter* the serial killer hero. Here we have a character that allows the viewer to finally identify with the killer-criminal guilt-free, and also indulge the viewer's unconscious fascination with serial killers. The main character Dexter is both flawed and loveable. His murderous actions are rationalized by his own personal history as a child who experienced trauma at witnessing his mother's brutal murder. His personal struggle to 'be normal' is also something the viewer can identify with. In *Dexter* again we see how ultimate justice can only be done *outside* of the restrictive parameters created by the legal system and its bogged-down due-process softness. *Dexter* is typical of televisual depictions of criminality in that it falsely encapsulates the reality of crime into categories of thought that are divorced from the actual workings of social reality. In a CBC (2010) radio broadcast that asked the question, "What is behind our cultural obsession with fictional serial killers?" the online caption reads:

*"Are they pure escapist entertainment? Do they help us understand something about the extremes of human nature, or are they to blame for numbing us to real-life violence?"*



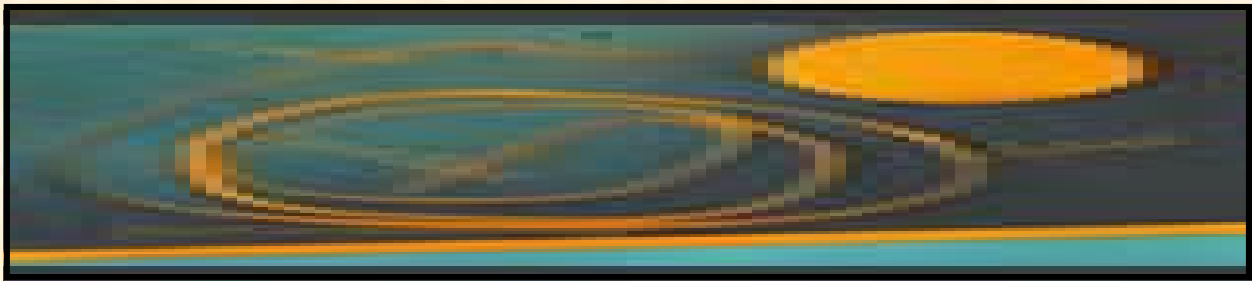
## *The Critical Criminologist*

The values celebrated in popular crime programs are dialectically related to the values of war, unlawful justice, and good versus evil – all of which are social themes in the post 9/11 era. In order to mobilize a society into the acceptance of a military definition of reality an “authoritarian consensus” (Hall et al 1979) is required among the population. Television crime shows have moved a great deal in that direction. The increasing despair, impoverishment and self-abuse that results from rampant economic inequality will continue to furnish the scenarios of marginalization and condemnation that form the thematic backdrop of televisual depictions of crime and injustice.

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## ***The Critical Criminologist***

### **Call for Editorship of the American Society of Criminology Division of Critical Criminology journal, *Critical Criminology: An International Journal*.**

The DCC invites applications for a new editor for the *Critical Criminology* journal to begin December 31, 2012, although the new editor will also need to be involved informally before then for a smooth transition.

The duties of the editor include:

- Overseeing all of the processes of the journal from- submission, sending out for review, overseeing the publication and editorial process and commissioning special issues;
- Working with Springer to ensure success of the journal and DCC interests;
- Reporting on the journal to DCC members at the Annual American Society of Criminology, Division of Critical Criminology Executive and Business meetings.

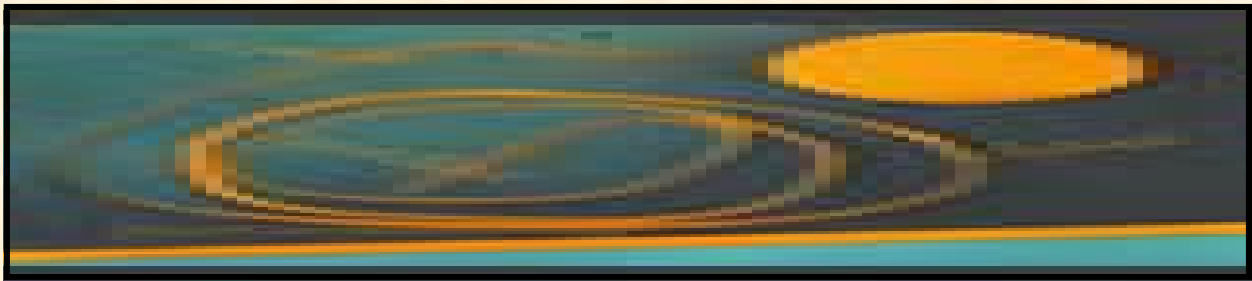
Editors serve a three year term of service and receive support from Springer. Additionally, editors may be re-elected for one additional term of service, but not to exceed a total of six years.

Applications for the Editorship need to be received by June 1st, 2011.

The following support materials are required:

- Statement of Eligibility to include philosophy you would bring to the journal as editor, previous experience as an editor or on editorial boards, and previous service to DCC;
- The statement should specifically include something about one's understanding of critical criminology;
- The statement should address the applicant's envisioned plan or commitment to keep the journal international;
- CV and;
- Two letters of support

Please send your inquiries and materials to Paul Leighton ([paul@stopviolence.com](mailto:paul@stopviolence.com)) or Gregg Barak ([gregg.barak@emich.edu](mailto:gregg.barak@emich.edu)). Eastern Michigan University; Department of Sociology, Anthropology and Criminology; 311 King Hall; Ypsilanti, MI 48197.



## ***The Critical Criminologist***

### **Call for Book Review Editorship of the American Society of Criminology Division of Critical Criminology journal, *Critical Criminology: An International Journal*.**

The DCC invites applications for a new book review editor for the *Critical Criminology* journal to begin December 31, 2012, although the new editor will also need to be involved informally before then for a smooth transition.

The duties of the editor include:

- Overseeing all of the processes of book review submissions and soliciting reviews for books sent by publishers.
- Working with the general editor and Springer to ensure success of the journal and DCC interests;

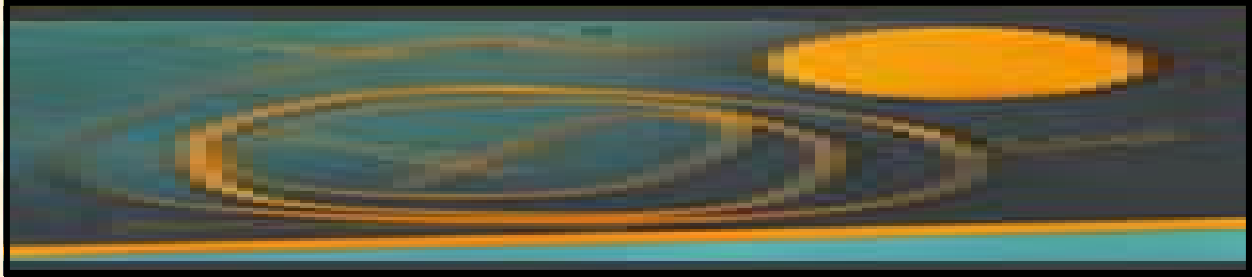
Book Review Editors serve a three year term of service and may be re-elected for one additional term of service, but not to exceed a total of six years.

Applications for the Book Review Editorship need to be received by June 1st, 2011.

The following support materials are required:

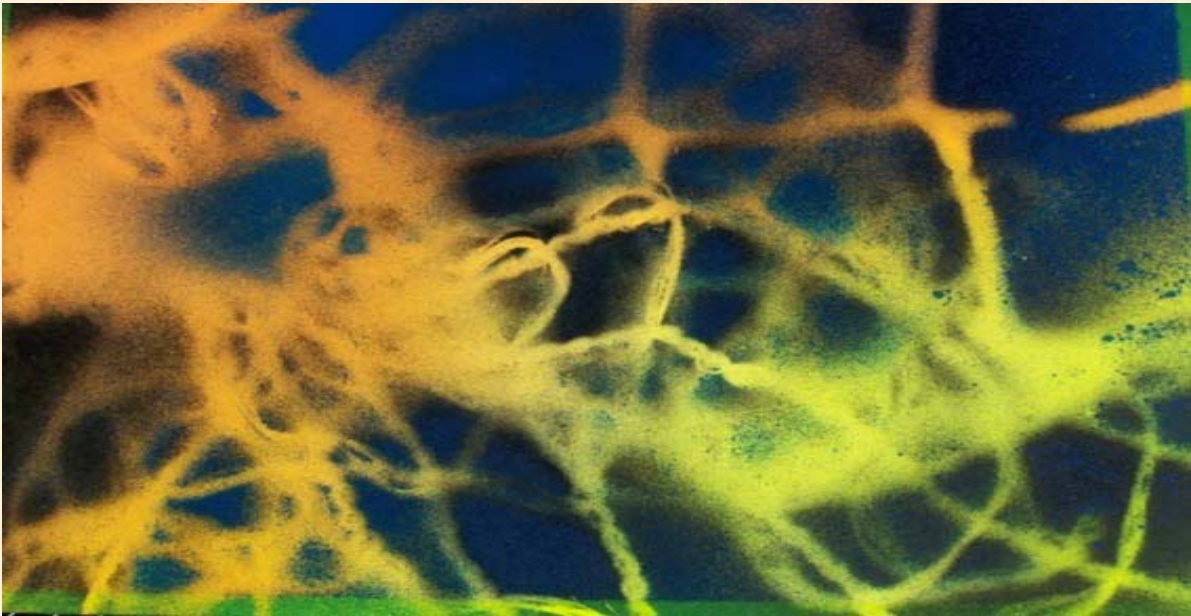
- Statement of Eligibility to include philosophy you would bring to the journal as book review editor, previous experience as an editor or on editorial boards, and previous service to DCC;
- The statement should specifically address include something about one's understanding of critical criminology;
- The statement should address the applicant's envisioned plan or commitment to keep the book review component of the journal active and timely;
- CV and;
- Two letters of support

Please send your inquiries and materials to Paul Leighton ([paul@stopviolence.com](mailto:paul@stopviolence.com)) or Gregg Barak ([gregg.barak@emich.edu](mailto:gregg.barak@emich.edu)). Eastern Michigan University; Department of Sociology, Anthropology and Criminology; 311 King Hall; Ypsilanti, MI 48197.

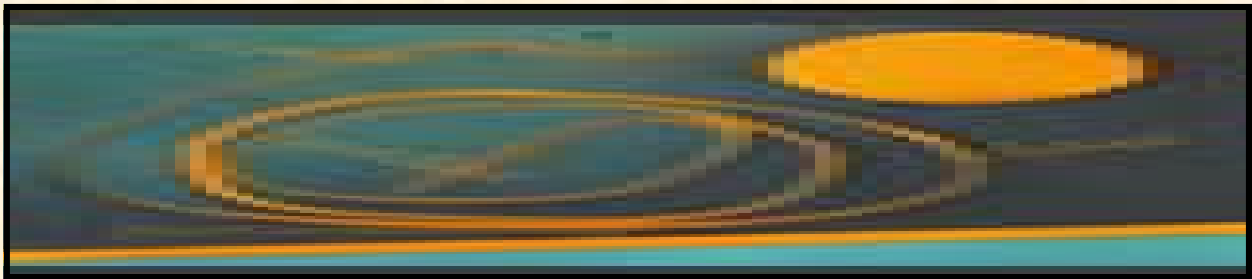


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ARTWORK COURTESY OF JEFF FERRELL







## *The Critical Criminologist*

### **Same Work, Different Authors: An Invitation for Your Stories**

Bonnie Berry

In the summer of 2010, I was delighted to see a review in the *New York Times* Book Review of a book entitled *The Beauty Bias*. “The *New York Times* reviewed my book!” I thought excitedly, “Three years late, but nevertheless!” Then I noticed that the title is slightly different from my book’s title (*Beauty Bias*) and that the author’s name is not mine. My heart sank as I read the review of this newly-published book. The same legal cases were recounted, exactly the same topics were covered, the same conclusions reached and the same recommendations offered as in my 2007 publication.

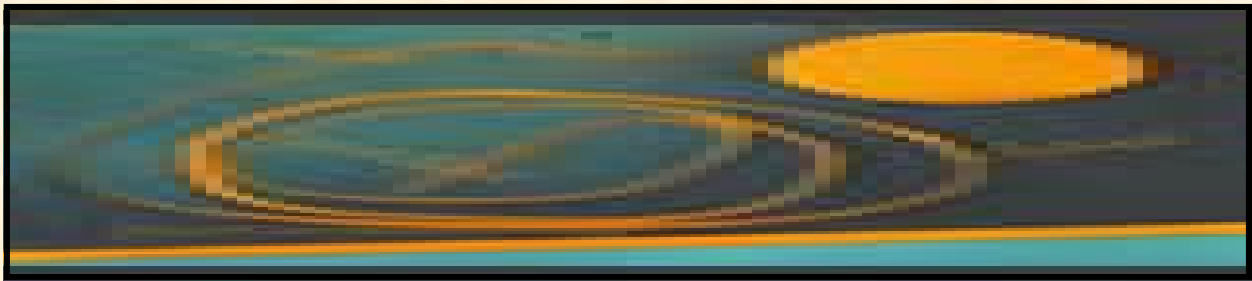
I told myself to forget about it. I tried to convince myself that two books with remarkably similar titles, covering the same material, and arriving at the same conclusions could be a coincidence. I also told myself that it doesn’t matter: if the topic is a good one and if it is researched well and presented well, it doesn’t matter if the later-published work borrowed from the previously-published work. The message reaches a wider audience so what does it matter who says it? I further told myself that my book had done well, had been adopted for classroom use, and had been translated into at least one other language; so I shouldn’t be so possessive and should let someone else have a crack at the same topic.

*Sociologica*, the European review journal, asked me to review the 2010 book. They asked me, they said, because this new book and my book had remarkably similar titles. I agreed and, upon reading the book, counted at least 64 overlaps in topics covered in the 2010 book that are previously discussed in my 2007 book, a number of the legal cases that are precisely the same, and approximately 50 citations in my book that are repeated in the 2010 book. Of these citations, by the way, many are sociological (the other author is not a sociologist) and some of them are vintage and exotic (in other words, not readily available). It took me two days to review the book (it is a small book, like mine) and, at the end of the two days, I felt as though I would vomit. After three days of drafting the review, I did vomit.

In true victim fashion, I felt unreasonably ashamed, as though I was a loser for being scooped. I also felt, in true victim fashion, afraid of the author. Although I had done nothing wrong, I feared that she would come after me if I told on her, if I let it be known that my work preceded hers.

I have not referred to (and will not refer to) the 2010 book, which so closely resembles mine, as a plagiarized work. There is no instance in which the wording is identical even though the topic coverage, legal cases, citations, and conclusions are the same. The other author does cite my work in her chapter notes but my work does not appear in the index or in the body of the text.

I would prefer to continue to interpret this occurrence as coincidence, carelessness, or



## *The Critical Criminologist*

something other than an author representing her work as original when it relies so heavily on another author's work. Yes, it is possible that two scholars, working independently on the same topic, can address the same topics, find and use the same sources, and arrive at the same conclusions. Yet I remain puzzled as to how it happens that, authors working independently, with the later-publishing author knowing of the first-publishing author's work, can publish an almost-identical work as though the later-published work is original.

Originality is one of the hallmarks of scientific research. Replication has its place, assuredly, but replication is useful only under very constrained circumstances such as retesting hypotheses with different samples or different methodologies. Aside from these circumstances, work that is repeated is not only unparsimonious, it is redundant. As I stated in my review for *Sociologica*, as social scientists, we can applaud all work that is well-founded, well-written, and distributed widely, with the purpose of our work, scientifically and socially, being to advance understanding and to educate. One of our main tasks is to advance knowledge and to arrive at new discoveries. It is not our task to re-examine phenomena that has already been thoroughly examined and reported.

My puzzlement over this experience leads me to ask the ASC membership for their stories of same work/different author experiences. Since this occurrence seems to happen in all scientific disciplines, it would be helpful to have this occurrence better understood and information about it disseminated to academic audiences. I hope to collect your stories, analyze them, and publish the findings in an academic outlet. (Full disclosure: I am also making this same request of the American Sociological Association membership.)

If you are interested in sharing your stories with me, please tell me what happened in your instance, what you did about it, describe the outcomes, and, if you did nothing about it, why you chose not to pursue the matter.

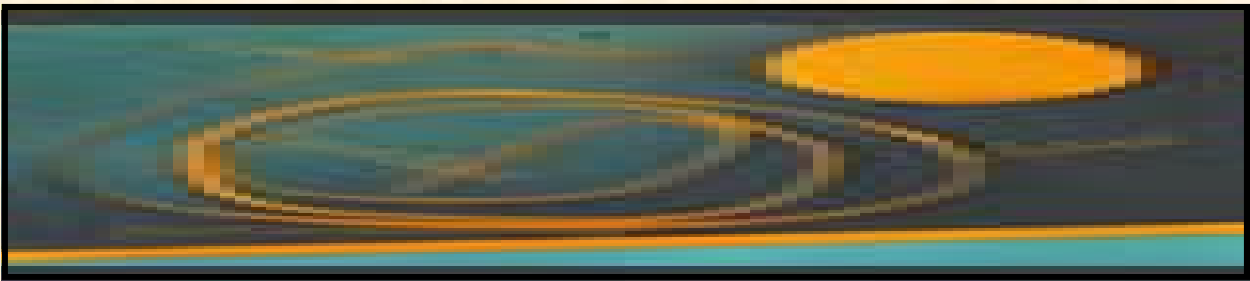
I very much look forward to hearing from you. Please send your narratives, as briefly or as fully as you like, to me at:

Bonnie Berry, PhD

Director

Social Problems Research Group

Email: [mentor\\_inbound@socialproblems.org](mailto:mentor_inbound@socialproblems.org)



## ***The Critical Criminologist***

### Call for Survey Participants

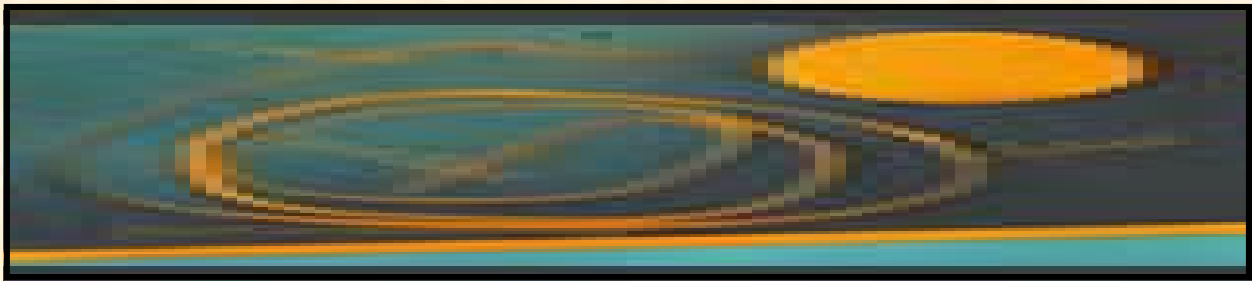
I am writing a book entitled Teaching Justice: Solving Social Justice Problems through Teaching which will detail the experiences, approaches, challenges and successes of professors who teach about justice in general, social justice and activism in the college classroom.

In order to gain as broad a range of views and practices as possible, I am surveying the membership of national and international criminal justice and criminology organizations and/or divisions within those organizations.

Please use the following link to participate in a short survey: <http://www.surveymonkey.com/s/KP722HN>

Thank you,  
Kristi Holsinger, Ph.D.  
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## *The Critical Criminologist*

Red Car Producers and the Academy of Criminal Justice Sciences present

### **Who is the Enemy?**

**Enemy** is a provocative new play that puts a fictional U.S. president on trial against an American Afghan professor thrown in prison as an enemy combatant. The play's written by **Retired U.S. Judge H. Lee Sarokin**.

**Judge Sarokin**, now a vigorous blogger with **The Huffington Post**, has spent his entire career writing about civil liberties and justice. He was a litigator for 25 years when President Jimmy Carter first appointed him to the U.S. Third District Court for New Jersey. Later, President Bill Clinton appointed him to the Court of Appeal. In his 17 years on the Federal bench, he settled 3,000 cases.

He took on Big Tobacco before it was fashionable, and famously freed boxer **Dr. Rubin 'Hurricane' Carter** after almost 20 years in prison on a writ of habeas corpus.

In his foreword to **Enemy**, Judge Sarokin wrote:

"This play, and the trial portrayed in it, is purely fictional. This is particularly so because no person who claims to have been wrongly accused and imprisoned for being an alleged terrorist, denied all rights... subjected to extraordinary rendition and torture... has ever been permitted to proceed to trial.

"The play asks the audience acting as a jury to deliberate and decide a case, which pits liberty against security..."

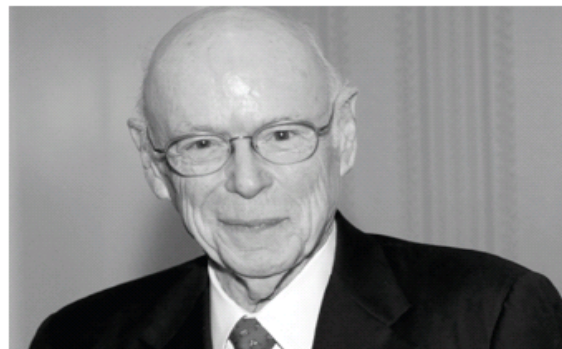
When asked why he wrote the play, Judge Sarokin said: "... I've always been a staunch believer in individual rights. I was very concerned that the Bush administration was interfering and reducing those rights under the guise of security and through the use of fear. I think that the conflict between security and liberty is a serious one and certainly ongoing..."

This live premiere of **Who Is The Enemy?** is being presented to the ACJS convention at the **Sheraton in Toronto March 3.**

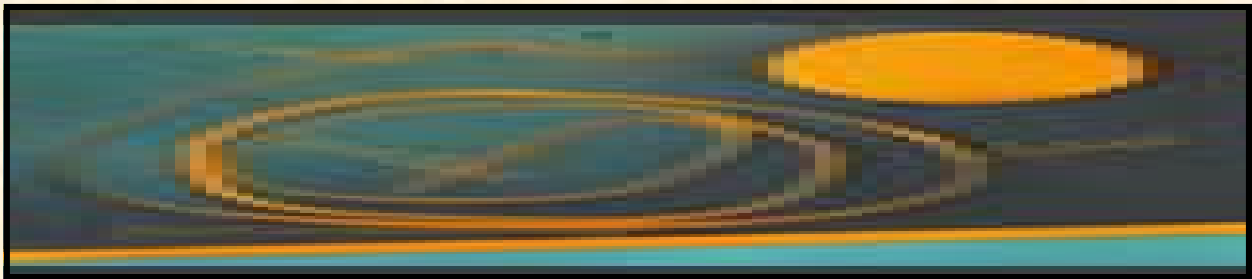
The play is being put on by Red Car Producers, a Toronto film and television company, in collaboration with the ACJS. A panel is scheduled after the play with special guests Judge Sarokin, and Dr. Rubin Carter.



Dr. Rubin 'Hurricane' Carter

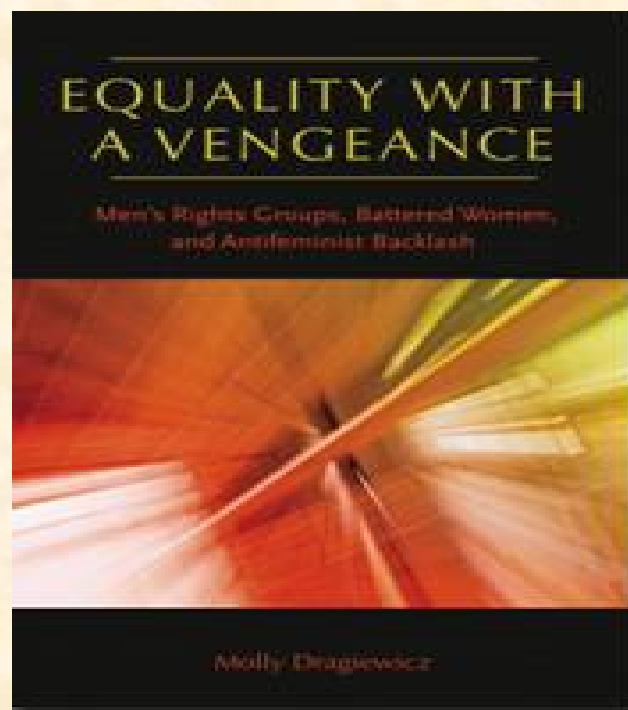


Retired U.S. Judge H. Lee Sarokin



## *The Critical Criminologist*

Equality with a Vengeance: Men's Rights Groups, Battered Women, and Antifeminist Backlash  
Molly Dragiewicz  
Northeastern University Press, 2001



This book investigates efforts by fathers' rights groups to undermine battered women's shelters and services, in the context of the backlash against feminism. Dragiewicz examines the lawsuit *Booth v. Hvass*, in which fathers' rights groups attempted to use an Equal Protection claim to argue that funding emergency services that target battered women is discriminatory against men. As Dragiewicz shows, this case (which was eventually dismissed) is relevant to widespread efforts to promote a degendered understanding of violence against women in order to eradicate policies and programs that were designed to ameliorate harm to battered women.



## *The Critical Criminologist*

### Announcing a New Book Series Solving Social Problems



Series Editor: Bonnie Berry, Director of the Social Problems Research Group, USA

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*Solving Social Problems* provides a forum for the description and measurement of social problems, with a keen focus on the concrete remedies proposed for their solution. The series takes an international perspective, exploring social problems in various parts of the world, with the central concern being always their possible remedy. Work is welcomed on subjects as diverse as environmental damage, terrorism, economic disparities and economic devastation, poverty, inequalities, domestic assaults and sexual abuse, health care, natural disasters, labour inequality, animal abuse, crime, and mental illness and its treatment. In addition to recommending solutions to social problems, the books in this series are theoretically sophisticated, exploring previous discussions of the issues in question, examining other attempts to resolve them, and adopting and discussing methodologies that are commonly used to measure social problems. Proposed solutions may be framed as changes in policy or practice, or more broadly as social change and social movement. Solutions may be reflective of ideology, but are always pragmatic and detailed, explaining the means by which the suggested solutions might be achieved.

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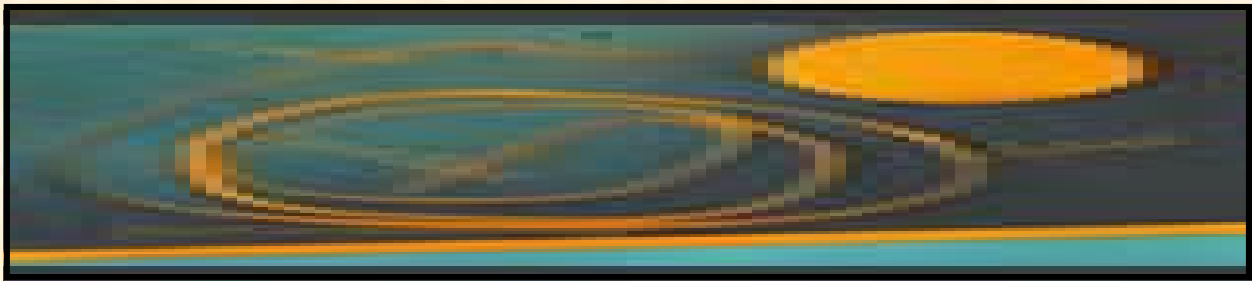
If you would like to submit a proposal for this series, please email:

the Series Editor, **Bonnie Berry**: [solving@socialproblems.org](mailto:solving@socialproblems.org)

or the Commissioning Editor, **Neil Jordan**: [njordan@ashgatepublishing.com](mailto:njordan@ashgatepublishing.com)

[www.ashgate.com/sociology](http://www.ashgate.com/sociology)





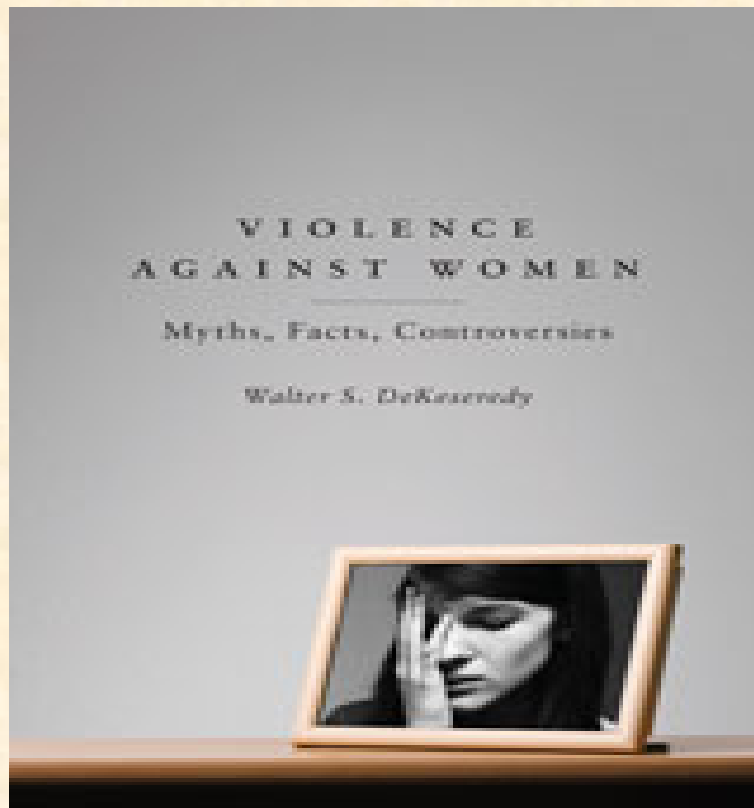
## *The Critical Criminologist*

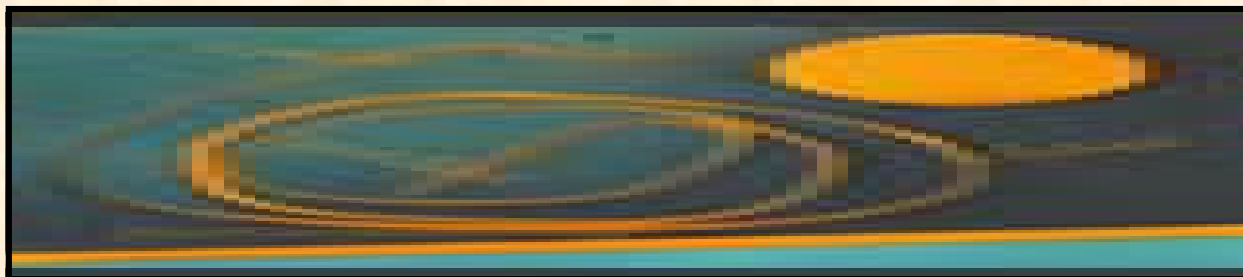
Violence Against Women: Myths, Facts, Controversies

Walter S. DeKeseredy

University of Toronto Press, 2011

In *Violence Against Women*, award-winning author Walter S. DeKeseredy offers a passionate but well-documented sociological overview of a sobering problem. He starts by outlining the scope of the challenge and debunks current attempts to label intimate violence as gender neutral. He then lays bare the structural practices that sustain this violence, leading to a discussion of long- and short-term policies to address the issue. DeKeseredy includes a discussion of male complicity and demonstrates how boys and men can change their roles. Throughout, he responds to myths that dismiss threats to women's health and safety and provides an impassioned call to action for women, men, and policymakers.





## *The Critical Criminologist*



The 7th NORTH/SOUTH IRISH CRIMINOLOGY CONFERENCE  
INSTITUTE OF TECHNOLOGY, SLIGO, IRELAND  
21<sup>st</sup>, 22<sup>nd</sup>, 23<sup>rd</sup> JUNE 2011

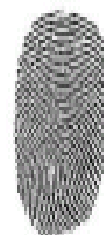


### CALL FOR PAPERS

The 7th North/South Irish Criminology Conference will be hosted by the Department of Humanities at the Institute of Technology, Sligo on Monday, 21 June and Tuesday, 22 and 23<sup>rd</sup> of June 2011. The aim of the conference is to provide a forum for academics, post-graduate researchers, community activists, practitioners and policy makers in the fields of criminology and criminal justice to come together to exchange ideas and disseminate research. Panels will include but are not limited to:



- Media and Crime
- Prison Management and Reform
- Gender and Imprisonment
- Criminal Justice
- Youth Justice
- Innovations in Criminology
- Globalisation, Migration and Immigration
- Policing the Community
- Organised Crime
- Restorative Justice in Policy, Practice and Theory
- White Collar Crimes



### Abstracts:

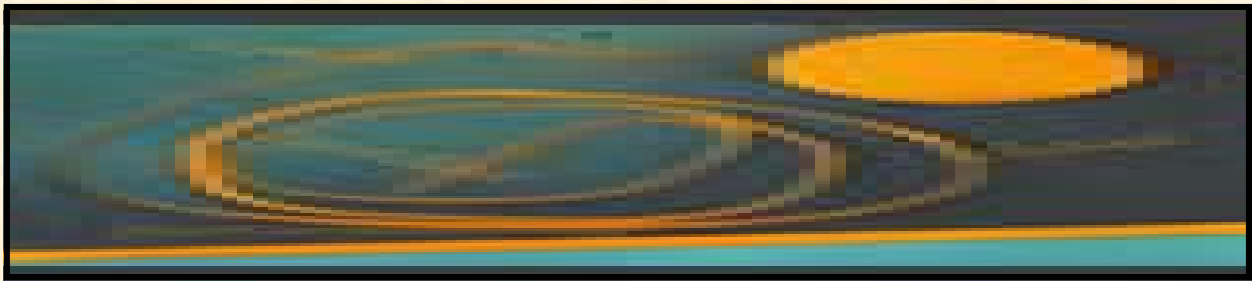
If you are interested in presenting a paper at the conference, please submit an abstract of no more than 250 words to Conference Organisers Liam Leonard at [liam\\_leonard@yahoo.com](mailto:liam_leonard@yahoo.com) or Paula Kenny at [kenny.paula@itsligo.ie](mailto:kenny.paula@itsligo.ie) by Tuesday, 1<sup>st</sup> of March 2011. Abstracts should include the proposed title of the presentation, the name(s) of the author(s), affiliation, email address and phone number. Notification of acceptance will be provided by Friday, 1 April 2011.

### Registration:

If you would like to register for the conference, please email Conference Organisers Liam Leonard at [liam\\_leonard@yahoo.com](mailto:liam_leonard@yahoo.com) or Paula Kenny at [kenny.paula@itsligo.ie](mailto:kenny.paula@itsligo.ie) by Friday, 29th April 2011. There is no registration fee for the conference.

### Conference Website:

<http://www.irishcriminology7.webs.com>



## ***The Critical Criminologist***

Call for Book Proposals for Rowman & Littlefield's

### **Issues in Crime & Justice**

Gregg Barak, Series Editor

[gbarak@emich.edu](mailto:gbarak@emich.edu) or [greggbarak@yahoo.com](mailto:greggbarak@yahoo.com)

If you have a book proposal that you believe would be appropriate for this series, please contact me by email and we can discuss the matter further. The scope of the series is broad. The following list of the first nine published books and their authors should give you a sense of the diversity of appropriate content:

*Gendered Justice: Intimate Partner Violence and the Criminal Justice System* by Venessa Garcia and Patrick McManimon.

*Threat Perceptions: The Policing of Dangers from Eugenics to the War on Terrorism* by Saran Ghatak.

*Forensic Science in Court: Challenges in the Twenty First Century* by Hon. Donald Shelton.

*Effigy: Images of Capital Defendants* by Allison M. Cotton.

*Punishment for Sale: Private Prisons, Big Business, and the Incarceration Binge* by Donna Selman and Paul Leighton.

*State Criminality: The Crime of All Crimes* by Dawn L. Rothe.

*Racial Profiling: Research, Racism, and Resistance* by Karen S. Glover.

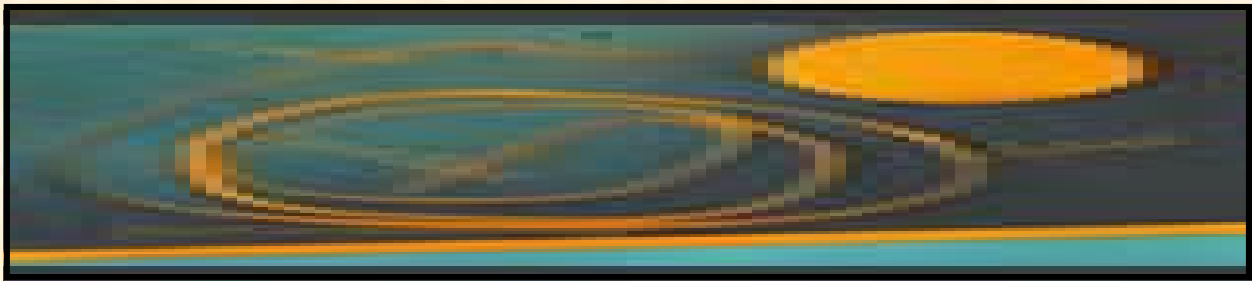
*Perverts and Predators: The Making of Sexual Offending Laws* by Laura J. Zilney and Lisa Anne Zilney.

*The Prisoners' World: Portraits of Convicts Caught in the Incarceration Binge* by William Tregea and Marjorie S. Larmour.

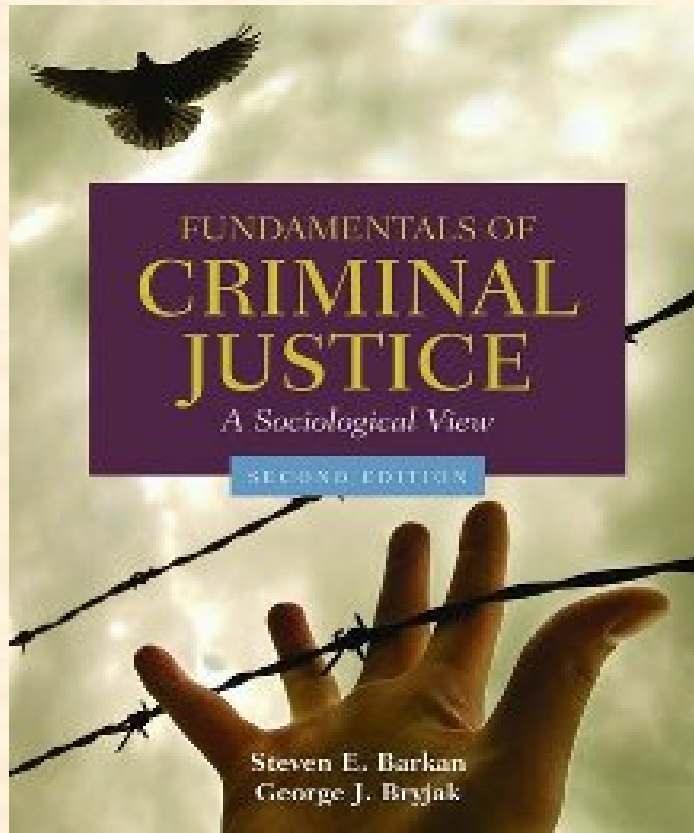
To read more about these books, here is a link:

<http://www.rowmanlittlefield.com/Catalog/MultiBook.shtml> click on series, then on sociology and anthropology, then Issues in Crime and Justice.





## *The Critical Criminologist*



Fundamentals of Criminal Justice: A Sociological View (2nd Edition)

Steven E. Barkan and George J. Bryjak

Jones & Bartlett Learning, 2011

The criminal justice system is a key social institution in the lives of citizens everywhere. *Fundamentals of Criminal Justice: A Sociological View, Second Edition* provides a unique social context to explore and explain the nature, impact, and significance of the criminal justice system in everyday life. This introductory text analyzes important sociological issues including class, race, and gender inequality. The effectiveness of criminal justice in controlling and reducing crime is critically examined to bring readers to a deeper understanding of the operation of the criminal justice system and the genesis of crime and victimization.