

# Cops Shows

Radley Balko

**Cop Shows** Roger Sabin, Ronald Wilson, Linda Speidel, 2015-03-07 From cops who are paragons of virtue, to cops who are as bad as the bad guys...from surly loners, to upbeat partners...from detectives who pursue painstaking investigation, to loose cannons who just want to kick down the door, the heroes and anti-heroes of TV police dramas are part of who we are. They enter our living rooms and tell us tall tales about the social contract that exists between the citizen and the police. Love them or loathe them—according to the ratings, we love them—they serve a function. They've entertained, informed and sometimes infuriated audiences for more than 60 years. This book examines *Dragnet*, *Highway Patrol*, *Naked City*, *The Untouchables*, *The F.B.I.*, *Columbo*, *Hawaii Five-O*, *Kojak*, *Starsky & Hutch*, *Hill Street Blues*, *Cagney & Lacey*, *Miami Vice*, *Law & Order*, *Homicide: Life on the Street*, *NYPD Blue*, *CSI*, *The Shield*, *The Wire*, and *Justified*. It's time to take another look at the "perps," the "vics" and the boys and girls in blue, and ask how their representation intersects with questions of class, gender, sexuality, and "race." What is their socio-cultural agenda? What is their relation to genre and televisuality? And why is it that when a TV cop gives a witness his card and says, "call me," that witness always ends up on a slab?

**TV Cops** Jonathan Nichols-Pethick, 2012 The police drama has been one of the longest running and most popular genres in American television. In *TV Cops*, Jonathan Nichols-Pethick argues that, perhaps more than any other genre, the police series in all its manifestations—from *Hill Street Blues* to *Miami Vice* to *The Wire*—embodies the full range of the cultural dynamics of television. Exploring the textual, industrial, and social contexts of police shows on American television, this book demonstrates how police dramas play a vital role in the way we understand and engage issues of social order that most of us otherwise experience only in such abstractions as laws and crime statistics. And given the current diffusion and popularity of the form, we might ask a number of questions that deserve serious critical attention: Under what circumstances have stories about the police proliferated in popular culture? What function do these stories serve for both the television industry and its audiences? Why have these stories become so commercially viable for the television industry in particular? How do stories about the police help us understand current social and political debates about crime, about the communities we live in, and about our identities as citizens?

**Media Representations of Police and Crime** M. Colbran, 2014-10-20 This unique book explores the social processes which shape fictional representations of police and crime in television dramas. Exploring ten leading British and European police dramas from the last twenty-five years, Colbran, a former scriptwriter, presents a revealing insight into police dramas, informed by media and criminological theory.

**Watching the Cops** Marcus K. Harmes, Barbara Harmes, Meredith A. Harmes, 2023-10-17 Globally, police officers are the object of unprecedented visual scrutiny. The use of mobile phones, CCTV and personal body cams means that police are not only being filmed on the job but are also filming themselves. In popular culture, police have featured heavily on the big screen since the era of silent shorts and on television since the 1930s. Their fictional portrayals today take on added significance in light of social unrest surrounding cases of police brutality and discrimination. These essays explore 21st century portrayals of police on film and television. Chapters often emphasize the Black Lives Matter movement and consider the tone, quality, appropriateness and intention of film and television featuring police activity. Extensively covered works include *Mindhunter*, *Brooklyn Nine-Nine*, *Cops*, *Criminal Minds* and *RoboCop*, and among the major topics addressed are policing communities, hunting serial killers, police animals, and police in historic settings ranging from the 19th century through the present day and into science fiction futures.

**Cop in the Hood** Peter Moskos, 2008-06-22 *Cop in the Hood* is an explosive

insider's story of what it is really like to be a police officer on the front lines of the war on drugs. Harvard-trained sociologist Peter Moskos became a cop in Baltimore's roughest neighborhood--the Eastern District, also the location for the first season of the critically acclaimed HBO drama *The Wire*--where he experienced real-life poverty and violent crime firsthand. This revised and corrected edition of *Cop in the Hood* provides an unforgettable window into the world that outsiders never see--the thriving drug corners, the nerve-rattling patrols, and the heartbreaking failure of 911. Moskos reveals the truth about the drug war and why it is engineered to fail--a truth he learned on the midnight shift. He describes police academy graduates fully unprepared for the realities of the street. He tells of a criminal justice system that incarcerates poor black men on a mass scale--a self-defeating system that measures success by arrest quotas and fosters a street code at odds with the rest of society--and argues for drug legalization as the only realistic way to end drug violence and let cops once again protect and serve. Moskos shows how officers in the ghetto are less concerned with those policed than with self-preservation and maximizing overtime pay--yet how any one of them would give their life for a fellow officer. *Cop in the Hood* ventures deep behind the Thin Blue Line to disclose the inner workings of law enforcement in America's inner cities. Those who read it will never view the badge the same way again.

**Two Cultures of Policing** Elizabeth Reuss-Ianni, 2011-12-31 The emergence and functioning of two competing and sometimes conflicting cultures within police departments demonstrates how competition between street cops and "bosses" is at the heart of the organizational dilemma of modern urban policing. Unlike other works in this field that focus on the monolithic culture or familial quality of policing, this study demonstrates that which might look cohesive from the point of view of outsiders has its own internal dynamics and conflicts. The book shows that police departments are not immune to the conflict inherent in any large-scale bureaucracy, when externally imposed management schemes for increasing efficiency and effectiveness are imposed on an existing social organization. Based upon two years of extensive field work, in which the author covered every major aspect of policing at the precinct level in the New York City police department from manning the complaint desk to riding in squad cars. Ianni shows how the organized structure of the police department is disintegrating. The new "Management Cop Culture" is bureaucratically juxtaposed to the precinct level "Street Cop Culture," and bosses' loyalties to the social and political networks of management cops rather than to the men on the street causes a sharp division with grave consequences for the departments. The study concentrates on a series of dramatic events, such as the suicide of a police officer charged with corruption, a major riot, and the trial of an officer accused of killing a prisoner while in police custody. Ianni traces how these events affected relationships among fellow officers and between officers and "bosses."

The Revolution Was Televised Alan Sepinwall, 2013 Focusing on twelve innovative television dramas that changed the medium and the culture at large (including *The Sopranos*, *Oz*, *The Wire*, *Deadwood*, *The Shield*, *Lost*, *Buffy the Vampire Slayer*, *24*, *Battlestar Galactica*, *Friday Night Lights*, *Mad Men*, and *Breaking Bad*) Sepinwall weaves incisive criticism with entertaining reporting about the real-life characters and conflicts behind the scenes.

Contemporary British Television Crime Drama Ruth McElroy, 2016-10-14 Contemporary British Television Crime Drama examines one of the medium's most popular genres and places it within its historical and industrial context. The television crime drama has proved itself capable of numerous generic reinventions and continues to enjoy some of the highest viewing figures. Crime drama offers audiences stories of right and wrong, moral authority asserted and resisted, and professionals and criminals, doing so in ways that are often highly entertaining, innovative, and thought provoking. In examining the appeal of this highly dynamic genre, this volume explores how

it responds not only to changing social debates on crime and policing, but also to processes of hybridization within the television industry itself. Contributors, many of whom are leading figures in UK television studies, analyse popular series such as *Broadchurch*, *Between the Lines*, *Foyle's War*, *Poirot*, *Prime Suspect*, *Sherlock* and *Wallander*. Essays examine the main characteristics of television crime drama production, including the nature of trans-Atlantic franchises and literary and transnational adaptations. Adopting a range of feminist, historical, aesthetic and industrial approaches, they offer incisive interrogations that provide readers with a rich understanding of the allure of crime drama to both viewers and commissioners.

**Policing the Media** David D. Perlmutter, 2000-02-10 *Policing the Media* is an investigation into one of the paradoxes of the mass-mediated age. Issues, events, and people that we see most on our television screens are often those that we understand the least. David Perlmutter examined this issue as it relates to one of the most frequently portrayed groups of people on television: police officers. *Policing the Media* is a report on the ethnography of a police department, derived from the author's experience riding on patrol with officers and joining the department as a reserve policeman. Drawing upon interviews, personal observations, and the author's black-and-white photographs of cops and the clients, Perlmutter describes the lives and philosophies of street patrol officers. He finds that cops hold ambiguous attitudes toward their television comrades, for much of TV copland is fantastic and preposterous. Even those programs that boast gritty realism little resemble actual police work. Moreover, the officers perceive that the public's attitudes toward law enforcement and crime are directly (and largely nefariously) influenced by mass media. This in turn, he suggests, influences the way that they themselves behave and perform on the street, and that unreal and surreal expectations of them are propagated by television cop shows. This cycle of perceptual influence may itself profoundly impact the contemporary criminal justice system, on the street, in the courts, and in the hearts and minds of ordinary people.

*Psych's Guide to Crime Fighting for the Totally Unqualified* Shawn Spencer, 2013-05-07 GOT A MYSTERY TO SOLVE? DON'T GET STUMPED. GET PSYCHED! You've seen him solve unsolvable crimes, stop unstoppable killers, and consume unconsumable breakfast cereals. Now Shawn Spencer, the mastermind from TV's hit show *Psych*, shows you how to become a fake psychic-and a real detective-using his patented methods of crime-fighting awesomeness. Along the way, he'll help you deal with whiny sidekicks (that means you, Gus), interfering police officers (including but not limited to Chief Vick, Lassiter, Henry, Buzz MacNab, and, ah, Juliet), and flashes of genius (like Evel Knievel's white leather jumpsuit). You'll discover: How to set up a totally bitchin' office, where Wednesday = Ladies Night How to convince your sidekick that he's really your partner How to pick up women at a crime scene Shawn's Stakeout Survival Guide, including sensible snacks Gus's Scream-and-Run Method for confronting criminals Unsolved mysteries like who stole Shawn's Sno-Caps in third grade The ideal sleuth car: Magnum, P.I.'s Ferrari or Knight Rider's K.I.T.T.? Who should play Shawn in the movie of his life: Christian Bale or Don Cheadle? New names for detectives, such as Rico Solvé and Sherlock Homeboy . . . and way more cool stuff. Packed with insane pop quizzes, unbelievable case studies, unflattering photos, and off-the-chart charts, this all-in-one guide will have you solving crimes and catching crooks like a pro-even if you don't have a clue.

*Two Cultures of Policing* John Leo, 2017-09-08 The emergence and functioning of two competing and sometimes conflicting cultures within police departments demonstrates how competition between street cops and bosses is at the heart of the organizational dilemma of modern urban policing. Unlike other works in this field that focus on the monolithic culture or familial quality of policing, this study demonstrates that which might look cohesive from the

point of view of outsiders has its own internal dynamics and conflicts. The book shows that police departments are not immune to the conflict inherent in any large-scale bureaucracy, when externally imposed management schemes for increasing efficiency and effectiveness are imposed on an existing social organization. Based upon two years of extensive field work, in which the author covered every major aspect of policing at the precinct level in the New York City police department from manning the complaint desk to riding in squad cars. Ianni shows how the organized structure of the police department is disintegrating. The new Management Cop Culture is bureaucratically juxtaposed to the precinct level Street Cop Culture, and bosses' loyalties to the social and political networks of management cops rather than to the men on the street causes a sharp division with grave consequences for the departments. The study concentrates on a series of dramatic events, such as the suicide of a police officer charged with corruption, a major riot, and the trial of an officer accused of killing a prisoner while in police custody. Ianni traces how these events affected relationships among fellow officers and between officers and bosses.

Cops Mark Baker, 1986

**Rise of the Warrior Cop** Radley Balko, 2021-06-01 This groundbreaking history of how American police forces have been militarized is now revised and updated. Newly added material brings the story through 2020, including analysis of the Ferguson protests, the Obama and Trump administrations, and the George Floyd protests. The last days of colonialism taught America's revolutionaries that soldiers in the streets bring conflict and tyranny. As a result, our country has generally worked to keep the military out of law enforcement. But over the last two centuries, America's cops have increasingly come to resemble ground troops. The consequences have been dire: the home is no longer a place of sanctuary, the Fourth Amendment has been gutted, and police today have been conditioned to see the citizens they serve as enemies. In *Rise of the Warrior Cop*, Balko shows how politicians' ill-considered policies and relentless declarations of war against vague enemies like crime, drugs, and terror have blurred the distinction between cop and soldier. His fascinating, frightening narrative that spans from America's earliest days through today shows how a creeping battlefield mentality has isolated and alienated American police officers and put them on a collision course with the values of a free society.

*Police Heroes* Charles R. Whitlock, Chuck Whitlock, 2004-06 There are more than one million law enforcement officers in the United States. In this book, you will meet police officers from all parts of the country who take their oath seriously, and when confronted with life-threatening circumstances, have acted courageously. You'll read about a patrol officer who, after discovering a house on fire early one morning, rescued its inhabitants before the fire department could arrive. Imagine the courage required by one state trooper who single-handedly brought five armed robbers to justice in Alaska's wilderness. One stalwart officer used his body to shield a homeless man from an angry armed mob while his partner helped fend off the attackers. Readers will meet one officer who distinguished himself throughout his incredible career with numerous feats of heroism. You'll be touched by the valor of the K-9 officers and their handlers. And of course, there is a powerful piece on police heroism on September 11th. Filled with stories about America's finest officers, this book is a moving tribute to our country's unsung heroes.

*The End of Policing* Alex S. Vitale, 2021-12-07 The best-selling bible of the movement to defund the police in an updated edition Urgent, provocative, and timely, *The End of Policing* will make you question most of what you have been taught to believe about crime and how to solve it. —James Forman Jr., author of *Locking Up Our Own* The massive uprising that followed the police killing of George Floyd in the summer of 2020—by some estimates the largest protests in US history—thrust the argument to defund the police to the forefront of international politics. That case had been put persuasively a few years

earlier in *The End of Policing* by Alex Vitale, now a leading figure in the urgent public discussion over policing and racial justice. The central problem, Vitale demonstrates, is the dramatic expansion of the police role over the last forty years. Drawing on firsthand research from across the globe, he shows how the implementation of alternatives to policing—such as drug legalization, regulation, and harm reduction instead of the policing of drugs—has led to reductions in crime, spending, and injustice. This updated edition includes a new introduction that takes stock of the renewed movement to challenge police impunity and shows how we move forward, evaluating protest, policy, and the political situation.

400 Things Cops Know Adam Plantinga, 2014-10-01 How does it feel to be in a high-speed car chase? What is it like to shoot someone? What do cops really think about the citizens they serve? Nearly everyone has wondered what it's like to be a police officer, but no civilian really understands what happens on the job. "400 Things Cops Know" shows police work on the inside, from the viewpoint of the regular cop on the beat—a profession that can range from rewarding to bizarre to terrifying, all within the course of an eight-hour shift. Written by veteran police sergeant Adam Plantinga, "400 Things Cops Know" brings the reader into life the way cops experience it—a life of danger, frustration, occasional triumph, and plenty of grindingly hard routine work. In a laconic, no-nonsense, dryly humorous style, Plantinga tells what he's learned from 13 years as a patrolman, from the everyday to the exotic—how to know at a glance when a suspect is carrying a weapon or is going to attack, how to kick a door down, how to drive in a car chase without recklessly endangering the public, why you should always carry cigarettes, even if you don't smoke (offering a smoke is the best way to lure a suicide to safety), and what to do if you find a severed limb (don't put it on ice—you need to keep it dry.) "400 Things Cops Know" deglamorizes police work, showing the gritty, stressful, sometimes disgusting reality of life on patrol, from the possibility of infection—criminals don't always practice good hygiene—to the physical, psychological, and emotional toll of police work. Plantinga shows what cops experience of death, the legal system, violence, prostitution, drug use, the social causes and consequences of crime, alcoholism, and more. Sometimes heartbreaking and often hilarious, "400 Things Cops Know" is an eye-opening revelation of what life on the beat is really all about.

**The American Police Novel** Leroy Lad Panek, 2015-09-17 The American police novel emerged soon after World War II and by the end of the century it was one of the most important forms of American crime fiction. The vogue for either Holmesian genius or the plucky amateur detective dominated mystery fiction until mid-century; the police hero offered a way to make the traditional mystery story contemporary. The police novel reflects sociology and history, and addresses issues tied to the police force, such as corruption, management, and brutality. Since the police novel reflects current events, the changing natures of crime, court procedures, and legislation have an impact on its plots and messages. An examination of the police novel covers both the evolution of a genre of fiction and American culture in general. This work traces the emergence of the police officer as hero and the police novel as a significant popular genre, from the cameo appearances of police in detective novels of the 1930s and 1940s through the serial killer and forensic novels of the 1990s. It follows the ways in which professional writers and police officers turned writers view the police individually and collectively. The work chronicles the ways in which changes in the law and society have affected the actions of the police and shows how the protagonists of police novels have changed in gender, race, nationality, sexual orientation, and age over the years. The major writers examined begin with Julian Hawthorne in the nineteenth century, and include such writers as S.S. van Dine, Ellery Queen, Erle Stanley Gardner, Ed McBain, Chester Himes, MacKinley Kantor, Hillary Waugh, Dorothy Uhnak, Joseph Wambaugh, Bob Leuci,

W.E.B. Griffin, and Carol O'Connor.

**The Trouble with Cops** Albert Deutsch, 1955 This amazing book reveals the truth about the police in big and small American towns with a wealth of up-to-the-minute case histories. It exposes the corrupting influences of underworld, upperworld and politics. It tells of honest cops who were demoted, disgraced or fired for trying to uphold the law impartially; and of the others, the corrupt, venal and often vicious cops, it shows how and why they went crooked.--Front flap

**What Cops Know** Connie Fletcher, 1992 Offers a distillation of police life and lore, drawing on the experiences of Chicago cops to present the often surprising knowledge they acquire and the methods they employ in their line of work.

**The Talk Show Murders** Dick Lochte, Al Roker, 2024-03-12 The third book in the Morning Show Murders series by bestselling author and iconic news personality Al Roker, *The Talk Show Murders* finds Billy Blessing with a plate full of danger as secrets from his past threaten to make a comeback. Before Billy Blessing was a five-star celebrity chef from New York City, before he was ever on TV, he lived another life under another name: Billy Blanchard, wily con man of the Windy City. Billy did time for his crimes, reinventing himself when he got out and leaving that part of his life far behind--or so he thought. But when he and Eddie Patton, a nosy ex-cop, are both guests on a popular Chicago talk show, the off-camera banter turns to blackmail. But this is Chicago, and secrets have a way of getting out--and getting people killed. When Patton is found dead in his apartment hours after trying to shake Billy down, America's beloved TV host finds himself scrambling to prove his innocence, before he becomes the next poster child for celebrity scandal. Throw in a bit of romance, and Billy may have found himself in one sticky situation not even he can talk his way out of. Fast-paced, funny, and bubbling with the inside scoop on a business they call show, *The Talk Show Murders* is Al Roker at his best.

## Unveiling the Power of Verbal Art: An Psychological Sojourn through **Cops Shows**

In a global inundated with monitors and the cacophony of instantaneous connection, the profound energy and emotional resonance of verbal artistry often fade in to obscurity, eclipsed by the regular assault of sound and distractions. Yet, situated within the musical pages of **Cops Shows**, a captivating function of literary splendor that pulses with fresh feelings, lies an unforgettable trip waiting to be embarked upon. Penned by a virtuoso wordsmith, this magical opus instructions readers on an emotional odyssey, delicately exposing the latent possible and profound impact embedded within the complicated web of language. Within the heart-wrenching expanse of this evocative analysis, we can embark upon an introspective exploration of the book is central styles, dissect their fascinating writing fashion, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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