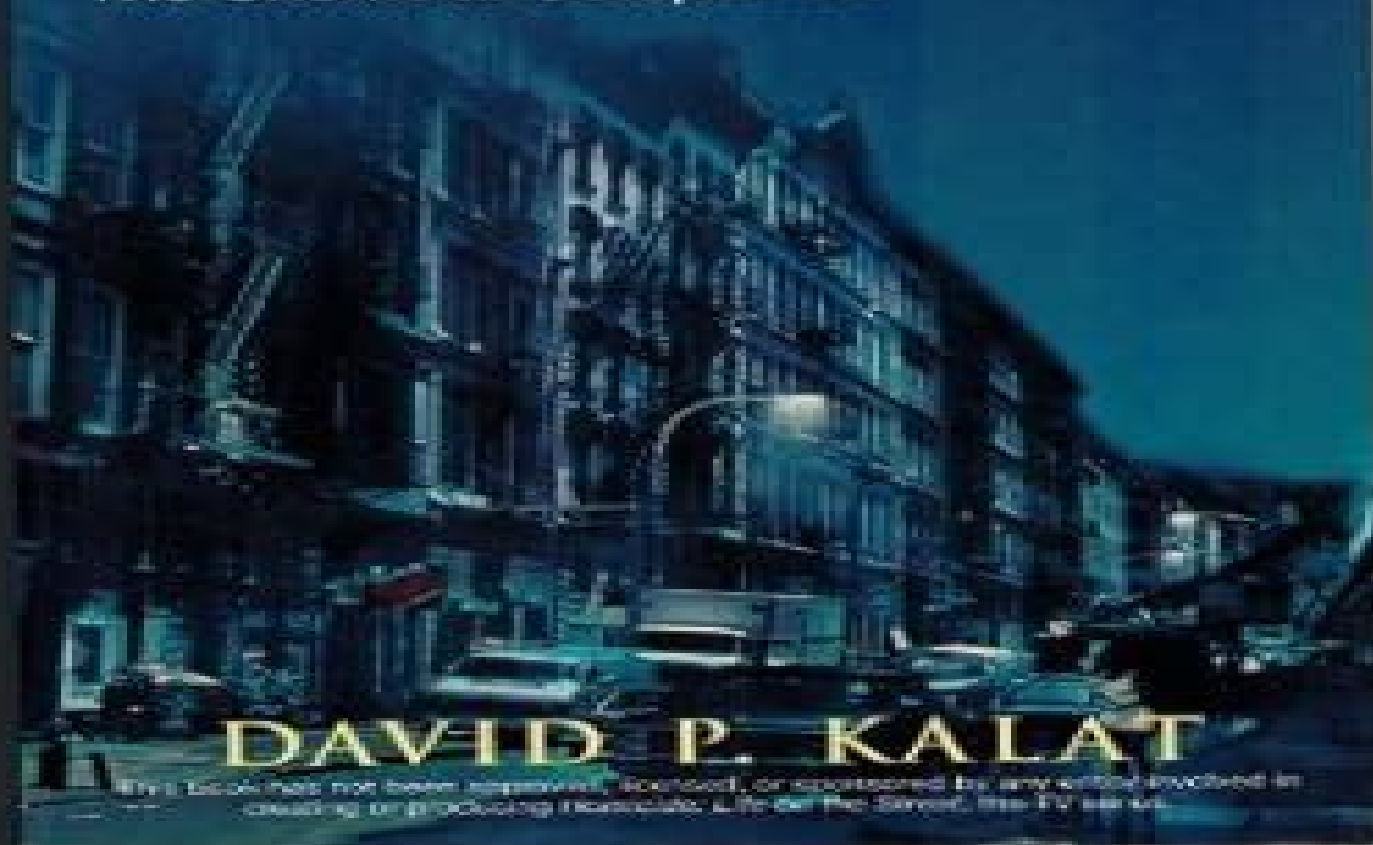


HOMICIDE

Life on the Street

The Unofficial Companion



DAVID P. KALAT

This book has not been reviewed, endorsed, or sponsored by any entity involved in creating or producing Homicide: Life on the Street, the TV series.

Homicide Life On The Streets The Unofficial Companion

Donald Bogle



Homicide Life On The Streets The Unofficial Companion:

Homicide David P. Kalat, 2011-04-01 Intelligent writing intense characters a dark sense of humor innovative editing and complex plots *Homicide Life on the Street* has raised the caliber of television police drama *Homicide Life on the Street* is addictive television Each week we watch to see who Detective Pembleton will spar with in the Box or what conspiracy theories Detective Munch will be espousing as the truth but more than anything we tune in to see the gritty reality that makes this show the best police drama to ever grace the small screen There aren't any car chases rarely any shootouts and sometimes the cases don't get solved Instead these detectives keep their clothes on have a relentlessly morbid sense of humor and catch the criminals because they have brains not necessarily brawn In other words they're real *Homicide Life on the Street The Unofficial Companion* by David P Kalat the first and only full length guide to this Emmy Award winning and three time Peabody Award winning television series brilliantly captures the essence of this groundbreaking show You'll Learn About famed filmmaker Barry Levinson's decision to bring *Homicide* to television instead of making a film of David Simon's novel *Homicide A Year on the Killing Streets* the behind the scenes anecdotes about cast regulars including the onscreen clutches that led to offscreen romances the producers many battles with the network suits over poor placement in the schedule and the series repeated trips to the land known as hiatus cast casualties why they left or were let go the esteemed cast including Andre Braugher Ned Beatty Daniel Baldwin and Yaphet Kotto among others the characters they've created and their beyond *Homicide* careers season by season critiques of each episode Revealing resourceful and thoughtful *Homicide Life on the Street the Unofficial Companion* is a must have for any fan *Law & Order: Special Victims Unit Unofficial Companion* Susan Green, Randee Dawn, 2009-09-01 The *Law Order Special Victims Unit Unofficial Companion* is a comprehensive guide covering the first 10 seasons and includes a synopsis and an objective analysis for each episode as well as commentaries or recollections from the people involved in crafting the one hour tale It goes after the heart of SVU through interviews with actors writers producers casting agents location scouts and others The authors peek behind the scenes of the bicoastal operation observing the progress of an entire episode shot in New York City and a script fine tuned in Los Angeles The book provides fascinating insight delighting SVU devotees who love on screen and backstage trivia In addition creator Dick Wolf offers readers a gripping foreword to the book *Homicide: Life on the Street* Lisa Doris Alexander, 2021-09-07 Analysis of race racism and the criminal justice system on *Homicide Life on the Street* Renowned for its unique visual style *Homicide Life on the Street* fundamentally changed the police procedural genre The show broke records featured memorable characters and launched careers most notably that of David Simon whose own nonfiction book *Homicide A Year on the Killing Streets* inspired the series and who went on to create both *The Wire* and *Treme* *Homicide* was an anomaly in the 1990s for its honest and open portrayals and discussions of race and in this TV Milestone Lisa Doris Alexander uses Critical Race Theory as a lens to highlight how the show illustrated the impacts that racial politics can have

on policing Homicide is one in a long line of police procedurals that date back to the early days of broadcast television with series such as Dragnet NBC 1951-59, Hawaii Five O CBS 1968-80 and Columbo NBC 1971-78. But because Homicide takes place and was filmed in the majority Black city of Baltimore, it makes sense that many of the main and supporting cast are Black. This differentiated it from the other shows of its genre and time. Chapter 1 discusses the Black starring roles on Homicide in terms of being non-stereotypical and both written and performed as well-rounded, complex characters. Chapter 2 focuses on issues of race and racism and their impact on policing. Chapter 3 looks at other power dynamics such as class, political clout, and social standing and how those dynamics intersect with race and the criminal justice system's perceived neutrality. In many regards, Homicide was ahead of its time. Alexander argues that Homicide reflects the politics of the Black Lives Matter movement, which in turn highlights the fact that the issues brought up by the movement are long-standing and that the series affirms the critiques BLM activists make about the criminal justice system. This book shows that the series' oftentimes unflinching commentary on the systemic flaws within the criminal justice system not only feels more at home in today's television and political landscape than it did in the 1990s but is just as relevant. Fans of the works of David Simon as well as students and scholars of television studies and Critical Race Theory will enjoy this enlightening book.

The Wire, Deadwood, Homicide, and NYPD Blue Jason P. Vest, 2010-11-02. This book offers the only examination of the television writing of David Milch and David Simon as significant contributions to American culture, literature, and social realism. David Milch and David Simon are two of the most prolific and successful television drama writers in the last 30 years. These talented writers have combined real-world knowledge with wild imaginations and understandings of the human psyche to create riveting shows with realistic environments and storylines. Milch and Simon's writing have resulted in television series that have earned both critical acclaim and millions of viewers: *The Wire*, *Deadwood*, *Homicide*, and *NYPD Blue*. *Violence Is Power* is the most comprehensive text yet written about Milch and Simon and documents how television dramas of the 1980s, 1990s, and 2000s mirrored American culture with unprecedented sociological accuracy. The author explains how both individuals are not only capable dramatists but also insightful cultural critics. This book also examines the full range of Milch's and Simon's authorial careers, including Milch's books *True Blue*, *The Real Stories behind NYPD Blue*, and *Deadwood Tales of the Black Hills*, and Simon's *Homicide: A Year on the Killing Streets* and *The Corner: A Year in the Life of an Inner City Neighborhood*.

Focus On: 100 Most Popular Television Series by Universal Television. Wikipedia contributors,

Primetime Blues Donald Bogle, 2015-08-18. A landmark study by the leading critic of African American film and television, *Primetime Blues* is the first comprehensive history of African Americans on network television. Donald Bogle examines the stereotypes which too often continue to march across the screen today but also shows the ways in which television has been invigorated by extraordinary Black performers whose presence on the screen has been of great significance to the African American community. Bogle's exhaustive study moves from the postwar era of Beulah and Amos n Andy to the politically

restless sixties reflected in *I Spy* and an edgy ultra hip program like *Mod Squad*. He examines the television of the seventies when a nation still caught up in Vietnam and Watergate retreated into the ethnic humor of *Sanford and Son* and *Good Times* and the politically conservative eighties marked by the unexpected success of *The Cosby Show* and the emergence of deracialized characters on such dramatic series as *L.A. Law*. Finally he turns a critical eye to the television landscape of the nineties with shows such as *The Fresh Prince of Bel Air*, *I'll Fly Away*, *ER* and *The Steve Harvey Show*. Note: The ebook edition does not include photos.

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 and 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?

Viewing America C. W. E. Bigsby, 2013-10-10 Christopher Bigsby explores the potential of television drama to offer a radical critique of American politics, myths and values.

TV in the USA Vincent LoBrutto, 2018-01-04 This three volume set is a valuable resource for researching the history of American television. An encyclopedic range of information documents how television forever changed the face of media and continues to be a powerful influence on society. What are the reasons behind enduring popularity of television genres such as police crime dramas, soap operas, sitcoms and reality TV? What impact has television had on the culture and morality of American life? Does television largely emulate and reflect real life and society or vice versa? How does television's influence differ from that of other media such as newspapers and magazines, radio, movies and the Internet? These are just a few of the questions explored in the three volume encyclopedia *TV in the USA: A History of Icons, Idols and Ideas*. This expansive set covers television from 1950 to the present day, addressing shows of all genres, well known programs and short lived series alike broadcast on the traditional and cable networks. All three volumes lead off with a keynote essay regarding the technical and historical features of the decade's covered. Each entry on a specific show investigates the narrative themes and history of the program, provides comprehensive information about when the show started and ended and why, and identifies the star players, directors, producers and other key members of the crew of each television production. The set also features essays that explore how a particular program or type of show has influenced or

reflected American society and it includes numerous sidebars packed with interesting data related information and additional insights into the subject matter

Gwen Verdon Peter Shelley, 2015-10-27 American dancer singer and actress Gwen Verdon 1925 2000 won four Tony awards for her work on Broadway and also appeared in films and on television Stricken with rickets as a child Verdon overcame severe leg deformity through ballet training making her film debut at 11 as a solo ballerina in the musical *The King Steps Out* 1936 Her theater credits include *Can Can* 1953 1955 *Damn Yankees* 1955 1956 *Redhead* 1959 1960 *New Girl in Town* 1957 1958 *Sweet Charity* 1966 1967 and *Chicago* 1975 1977 When not dancing on stage or screen she coached other actors such as Jane Russell Lana Turner Betty Grable Marilyn Monroe and Shirley MacLaine This first full length biography of Verdon covers her life and career her individual performances and her collaborations with choreographers Jack Cole and Bob Fosse her husband

Television Program Master Index Charles V. Dintrone, 2014-02-01 This work indexes books dissertations and journal articles that mention television shows Memoirs autobiographies biographies and some popular works meant for fans are also indexed The major focus is on service to researchers in the history of television Listings are keyed to an annotated bibliography Appendices include a list of websites an index of groups or classes of people on television and a list of programs by genre Changes from the second edition include more than 300 new shows airing on a wider variety of networks 2000 plus references more than double the second edition and a large increase in scholarly articles The book provides access to materials on almost 2300 shows including groundbreaking ones like *All in the Family* almost 200 entries cult favorites like *Buffy The Vampire Slayer* 200 plus entries and a classic franchise *Star Trek* more than 400 entries for all the shows The shows covered range from the late 1940s to 2010 *The Walking Dead* References range from 1956 to 2013

TV Creators James L. Longworth, Jr., 2002-05-01 This sequel provides yet another dozen of today's most acclaimed writers and producers an open uncensored forum in which they discuss everything from their work ethic to the political social and economic issues affecting the television industry *The West Wing* *C S I* and *Judging Amy* are just a few of the dramas that launched a new era of television at the turn of the millennium *TV Creators* gives scholars and fans alike an exclusive firsthand account of the lives philosophies and contributions of some of the best television scribes of the past two decades *TV Creators Volume Two* includes revelations such as Aaron Sorkin *The West Wing* admitting that he is not a natural storyteller and Martha Williamson *Touched by an Angel* announcing that There is nothing more gender blind than an executive producer who desperately needs a good writer Glenn Gordon Caron *Moonlighting* Now Joss Whedon *Buffy the Vampire Slayer* Roy Huggins *The Fugitive* Clifton Campbell *Profiler* Barbara Hall *Judging Amy* Anthony Zuiker *CSI Crime Scene Investigation* John McNamara *The Fugitive* and Don Bellisario *JAG* *Magnum P I*

The Dukes of Hazzard David Hofstede, 2005-08 Following in the successful wake of *The Beverly Hillbillies* and *Green Acres* *The Dukes of Hazzard* debuted in January 1979 and quickly became a staple of CBS TV's Friday night lineup With its wild mix of wacky car chases and spectacular vehicle wrecks bumbling sheriffs greedy politicians and its rambunctious lead

players the Duke boys and curvaceous Daisy Duke it's little wonder the program developed such a strong and loyal viewership This is the first book devoted to the genesis and production of the hit program tracing its 1970s origin through to its recent highly rated reunion movie on CBS TV The author conducted extensive interviews with cast and technical talent to explore this beloved show revealing for the first time many behind the scenes anecdotes about the week to week filming of the series In this lively and factual presentation of the long running TV series 1979-85 no trivia point is left unanswered about the amazing clan of Dukes and their colorful nemeses Sheriff Rosco P. Coltrane and Boss Hogg **Television Finales** Douglas L. Howard, David Bianculli, 2018-11-13 Today more than ever series finales have become cultural touchstones that feed watercooler fodder and Twitter storms among a committed community of viewers While the final episodes of *The Fugitive* and *M.A.S.H.* continue to rank among the highest rated broadcasts more recent shows draw legions of binge watching fans Given the importance of finales to viewers and critics alike Howard and Bianculli along with the other contributors explore these endings and what they mean to the audience both in terms of their sense of narrative and as episodes that epitomize an entire show Bringing together a veritable who's who of television scholars journalists and media experts including Robert Thompson Martha Nochimson Gary Edgerton David Hinckley Kim Akass and Joanne Morreale the book offers commentary on some of the most compelling and often controversial final episodes in television history Each chapter is devoted to a separate finale providing readers with a comprehensive survey of these watershed moments Gathering a unique international lineup of journalists and media scholars the book also offers readers an intriguing variety of critical voices and perspectives *Law & Order* Kevin Courrier, Susan Green, 1999-11-20 Whether you tune in each week to see veteran Detective Lennie Briscoe analyze clues with wild card partner Ed Green in the first half of the show or to see Assistant District Attorney Jack McCoy invoke justice in the courtroom in the second half you cannot help but get involved with the most human characters on television With these powerful characters and socially relevant stories ripped from today's headlines it is difficult to tell whether you are watching the evening news or one of the most intense dramas ever seen on television *Law Order: The Unofficial Companion* was written with the cooperation of the show's creator and executive producer Dick Wolf and features interviews with the stars producers and writers It is the first ever guide to this popular Emmy award winning police drama You'll get the inside scoop on the past and current stars of the show including Paul Sorvino Jerry Orbach Jesse L. Martin Christopher Noth S. Epatha Merkerson Sam Waterston Carey Lowell Angie Harmon and Michael Moriarty and find out who was fired who left willingly and who remains the show's continued problems with censorship issues and advertiser fallout the behind the scenes anecdotes about cast regulars including the fights both verbal and physical that have peppered the production how Wolf was forced to increase the estrogen and decrease the testosterone on the show the detailed history behind the creation and development of the show and season by season critiques of each episode through the entire 1999 season **TV Creators** James L. Longworth, 2000-11 *ER* *Law and Order* and *The Sopranos*

are just a few of the dramas that launched a new era of television at the turn of the millennium This text gives scholars and fans alike a firsthand account of the lives philosophy and contribution of some of the best writers and producers of the 1980s and 1990s **American Book Publishing Record** ,1998 **The Unofficial Millennium Companion** Ngaire Genge,1997 Digs even deeper into the dark world where criminals and their profiles discover just how much they have in common Companion to the Millenium TV series **TV Creators: Aaron Sorkin: lyricist. Roy Huggins: television maverick. Martha Williamson: visionary. Anthony Zuiker: master of forensics. Glenn Gordon Caron: intrepid explorer. Don Bellisario: leatherneck optimist. Paul Haggis: subversive scribe. Barbara Hall: author, author. Joss Whedon: feminist. Clifton Campbell: imagineer. John McNamara: "Fugitive" phile. Aaron Spelling: prime-time perennial. Afterword: terrorism and television drama** James L. Longworth,2000 *Forthcoming Books* Rose Arny,1999

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