



# Rogue Cop

**Jason Swarts**



## **Rogue Cop:**

**Together with Technology** Jason Swarts, 2017-03-02 This book examines the complex roles that texts serve as parts of an organizational cognitive infrastructure. Texts make knowledge and experience tangible and durable. They help shape interactions between people. As professions have become more writing centered in recent decades, many organizations have instituted writing review practices to help newcomers produce better writing and thus become more effective organizational citizens. Dr. Swarts examines those writing review practices and questions whether available supportive technologies adequately prepare professional writers and professionals who write to appreciate the complex functions their texts serve. He reports on a study of the impact of two technologies: paper text and textual replay on writing review. Unlike paper which presents texts in a static form, textual replay presents texts as the products of writing practices. Textual replay records onscreen writing activity and creates a video that writers and reviewers use to supplement their discussion of revisions. **A**

**A Companion to Werner Herzog** Brad Prager, 2012-03-30 A Companion to Werner Herzog showcases over two dozen original scholarly essays examining nearly five decades of filmmaking by one of the most acclaimed and innovative figures in world cinema. First collection in twenty years dedicated to examining Herzog's expansive career. Features essays by international scholars and Herzog specialists. Addresses a broad spectrum of the director's films from his earliest works such as *Signs of Life* and *Fata Morgana* to such recent films as *The Bad Lieutenant* and *Encounters at the End of the World*. Offers creative, innovative approaches guided by film history, art history, and philosophy. Includes a comprehensive filmography that also features a list of the director's acting appearances and opera productions. Explores the director's engagement with music and the arts, his self-stylization as a global filmmaker, his Bavarian origins, and even his love-hate relationship with the actor Klaus Kinski.

**Criminal Cops** Samuel Clark, 2011-09-28 Samuel Clark was a member of the Newark New Jersey Police Department for more than twenty-five years. While Clark was a supervisor with the Newark Police Department, he wrote numerous official police reports complaining about corruption, discrimination, differential treatment, violations of citizens and police officers' Constitutional Rights, and severe problems with the Internal Affairs Division. None of Clark's complaints was thoroughly investigated. In 1996 and 1997, Samuel Clark wrote an official police report complaining that Officer Darren Nance was unlawfully terminated. Nearly fourteen years after Clark filed his complaint, a Federal Jury determined that Darren Nance was unlawfully terminated and that upper management employees of the City of Newark actually participated in or were willfully indifferent to the wrongful conduct. Yet Samuel Clark was the only supervisor in the entire Newark Police Department with the ability to discover this unlawful conduct. Retired Lieutenant Samuel Clark presently devotes his time to helping victims of police misconduct, working as a consultant and expert witness, and informing the public about the negative consequences of systemic police corruption. He has been interviewed by several television news reporters and has appeared as a guest on numerous television and radio programs to discuss police corruption, racist differential treatment, and

retaliatory false charges in the police disciplinary process Clark is an expert in the areas of Police Procedures and Police Internal Investigations and Discipline He has a Bachelor of Arts in Criminal Justice from Thomas Edison State College and has addressed various government committees and councils about police misconduct corruption differential treatment and retaliation facilitated by the police internal disciplinary system and high ranking police supervisors Clark also researches incidents of differential treatment by the internal disciplinary systems of fire departments Clark is also the author of Total Misconduct A Factual Account of Police and Political Corruption Mr Clark appeared in the special features The Thin Blue Line of the DVD edition of Righteous Kill starring Robert DeNiro and Al Pacino

### **Dopers in Uniform** John

Hoberman,2017-11-21 The recorded use of deadly force against unarmed suspects and sustained protest from the Black Lives Matter movement among others have ignited a national debate about excessive violence in American policing Missing from the debate however is any discussion of a factor that is almost certainly contributing to the violence the use of anabolic steroids by police officers Mounting evidence from a wide range of credible sources suggests that many cops are abusing testosterone and its synthetic derivatives This drug use is illegal and encourages a steroidal policing style based on aggressive behaviors and hulking physiques that diminishes public trust in law enforcement Dopers in Uniform offers the first assessment of the dimensions and consequences of the felony use of anabolic steroids in major urban police departments Marshalling an array of evidence John Hoberman refutes the frequent claim that police steroid use is limited to a few bad apples explains how the Blue Wall of Silence stymies the collection of data and introduces readers to the broader marketplace for androgenic drugs He then turns his attention to the people and organizations at the heart of police culture the police chiefs who often see scandals involving steroid use as a distraction from dealing with more dramatic forms of misconduct and the police unions that fight against steroid testing by claiming an officer's right to privacy is of greater importance Hoberman's findings clearly demonstrate the crucial need to analyze and expose the police steroid culture for the purpose of formulating a public policy to deal with its dysfunctional effects

### *I Died a Million Times* Robert

Miklitsch,2021-01-11 In the 1950s the gangster movie and film noir crisscrossed to create gangster noir Robert Miklitsch takes readers into this fascinating subgenre of films focused on crime syndicates crooked cops and capers With the Senate's organized crime hearings and the brighter than bright myth of the American Dream as a backdrop Miklitsch examines the style and history and the production and cultural politics of classic pictures from The Big Heat and The Asphalt Jungle to lesser known gems like 711 Ocean Drive and post Fifties movies like Ocean's Eleven Miklitsch pays particular attention to trademark leitmotifs including the individual versus the collective the family as a locus of dissension and rapport the real world roots of the heist picture and the syndicate as an octopus with its tentacles deep into law enforcement corporate America and government If the memes of gangster noir remain prototypically dark the look of the films becomes lighter and flatter reflecting the influence of television and the realization that under the cover of respectability crime had moved from

the underworld into the mainstream of contemporary everyday life      **Sex and Violence** Tom Pollard, 2015-11-17 *Sex and Violence* examines the history and social dynamics of film censorship in the United States. It examines censorship controversies throughout film history from the beginning of cinema in the 1890s to the present. The book focuses both on formal censorship systems including state and local censorship boards and industry self-regulation efforts to unofficial censorship rendered by pressure groups and powerful social movements. It probes beneath the official rhetoric and explanations revealing sensitive festering controversies. The book critically examines dozens of Hollywood's most controversial and interesting movies focusing on recurring issues and censorship themes. The book reveals the social and political processes of vetting films and their effect on film form and content. In addition, it examines the use of sexuality and violence in movies and the effects of movie censorship on those issues. Finally, it analyzes and makes recommendations for dramatic changes in motion picture ratings.

*Screening the Police* Noah Tsika, 2021 American police departments have presided over the business of motion pictures since the end of the nineteenth century. Their influence is evident not only on the screen but also in the ways movies are made, promoted, and viewed in the United States. *Screening the Police* explores the history of film's entwinement with law enforcement, showing the role that state power has played in the creation and expansion of a popular medium. For the New Jersey State Police in the 1930s, film offered a method of visualizing criminality and of circulating urgent information about escaped convicts. For the New York Police Department, the medium was a means of making the agency world famous as early as 1896. Beat cops became movie stars; police chiefs made their own documentaries. And from Maine to California, state and local law enforcement agencies regularly fingerprinted filmgoers for decades, amassing enormous records as they infiltrated theatres, both big and small. As author Noah Tsika demonstrates, understanding the scope of police power in the United States requires attention to an aspect of film history that has long been ignored. *Screening the Police* reveals the extent to which American cinema has overlapped with the politics and practices of law enforcement.

**Bodies of Desire and Bodies in Distress** Xavier Mendik, 2015-09-18 In recent years, there has been an explosion of critical interest in the icons, genres, and traditions of 1970s Italian cult film. Thanks to the international success of directors such as Dario Argento and Sergio Martino and the influential giallo thriller cycle in which they worked, these unconventional and often controversial films are now impacting on new generations of filmmakers, scholars, and moviegoers alike. *Bodies of Desire and Bodies in Distress: The Golden Age of Italian Cult Cinema, 1970-1985* considers the current interest in specific Italian directors and cult genres, exploring the social, political, and cultural factors that spawned a decade of cinema dominated by extreme yet stylish images of sexuality and violence. *Bodies of Desire and Bodies in Distress* situates the explosion of 1970s Italian cult excess against the toxic backdrop of political violence and terrorist activity that produced shocking images of carnage and crime during this period. The volume also considers why the iconography of the sexually liberated female became recast as a symbol of fear and violation in a range of Italian cult film.

narratives In addition the book also analyses how longstanding regional distinctions between Italy's urban North and the much maligned rural South fed into sex and death cycles produced between 1970 and 1985 Bodies of Desire and Bodies in Distress profiles leading 1970s Italian directors and performers including Aristide Massaccesi Joe D Amato Laura Gemser and Dario Argento who also provides an interview discussing his work and 1970s Italian society The volume also provides case studies of the giallo cycle rape and revenge dramas the Italian rogue cop series post apocalypse films barbarian movies and sex comedy formats By considering the icons and genres from the golden age of Italian cult film alongside the crucial social and sexual tensions that influenced their creation this book will be of interest to film scholars and cult movie fans alike

**Police Officers' Rights and Benefits** United States. Congress. House. Committee on the Judiciary. Subcommittee on Crime, 1997 Distributed to some depository libraries in microfiche

Terrence Malick Daniele Villa, 2015-12-22 Terrence Malick's debut film *Badlands* announced the arrival of a unique talent In the 40 years since that debut Malick has only made 5 films but they are distinctive in their beauty This book is not meant to be a biography of Terrence Malick The purpose behind the book is to introduce readers to the extraordinary universe of his film making and to aid them in understanding his work And to do this through the words of his closest collaborators cinematographers set designers costumers cameramen directors producers and actors such as Sean Penn Martin Sheen Sissy Spacek and Jessica Chastain As their words flow from one to another they form a fascinating kaleidoscopic vision of American film and specifically Malick's artistic world who make up a film This book is the fruit of a journey began years ago when Luciano Baracaroli Carlo Hintermann Gerardo Panichi and Daniele Villa made a documentary on the work of Terrence Malick which led to the making of this book as well

*When Blood Flows* Clifford Lee, 2017-09-22 Come on a journey to a world seen through the eyes of a Blood with the Bloodz behind him Carrying from Watts to the south side of Phoenix transitioning through his trials built character and a love for young Bloods bloodin from start to finish Roll with Blood as he goes from Bee Gee to Oh Gee to leader Cause here respect is earned not given or promised When Blood Flows tells of growing up in the projects where a boy had to one learn how to become a man among men when one wrong move could take you out two learn how to survive continuously and three learn how to love without dying or getting anyone killed Not only did it touch the hustle game and put food on the table it also brought on a lavish lifestyle worthy of a ballacholic bringing with it a family of Bloodz and a territory so big it covered blocks to be walked on by Bloodz Hitman had no choice but to walk with them A Redragger who flocked to Redraggin With a territory so big a crime syndicate grew in the midst of those walls Stories were told with glory It was home to the gangbangin Bloodz of the Watts Nickerson Garden Project where the East side five line bounty hunters were resurrected with no problem They learned to devour crowds who walk sideways enhance sideways walker bled always Ya ll know we don't chase dreams we make dreams happen that are made Nothing is mightier than the pen put to paper because it erases and allows you to start over

La Dolce Morte Mikel J. Koven, 2006-10-02 With the exception of die hard aficionados of European or Italian horror

cinema most people may not have heard of giallo cinema or have seen many films in this subgenre of horror Most academic film studies tend to ignore horror cinema in general and the giallo specifically Critics often deride these films which reveal more about the reviewers own prejudices than any problem with the works themselves As a counter to such biases Mikel J Koven argues for an alternative approach to studying these films by approaching them as vernacular cinema distinct from popular cinema According to Koven to look at a film from a vernacular perspective removes the assumptions about what constitutes a good film and how a particular film is in some way artistic In *La Dolce Morte Vernacular Cinema and the Italian Giallo Film* Koven explores the history and evolution of this aspect of cinema and places these films within the context of Italian popular filmmaking He addresses various themes motifs and tropes in these films their use of space the murders the role of the detective the identity of the killer issues of belief excess and the set piece In addition to being the first academic study of the giallo film in English this book surveys more than fifty films of this subgenre In addition to filmmakers like Mario Bava and Dario Argento Koven also looks at the films of Lucio Fulci Sergio Martino Pupi Avati Umberto Lenzi and others In all the works of twenty five different filmmakers are considered in this book Also explored are the inter relationships between these films how one influences others how certain filmmakers take ideas and build off of them and how those ideas are further transformed by other filmmakers Koven also explores the impact of the giallo on the later North American slasher genre

*Film Noir* Andrew Spicer, 2018-10-08 *Film Noir* is an overview of an often celebrated but also contested body of films It discusses film noir as a cultural phenomenon whose history is more extensive and diverse than American black and white crime thrillers of the forties An extended Background Chapter situates film noir within its cultural context describing its origin in German Expressionism French Poetic Realism and in developments within American genres the gangster crime thriller horror and the Gothic romance and its possible relationship to changes in American society Five chapters are devoted to classic film noir 1940-59 chapters explore its contexts of production and reception its visual style and its narrative patterns and themes chapters on character types and star performances elucidate noir's complex construction of gender with its weak ambivalent males and predatory femmes fatales and also provide a detailed analysis of three noir auteurs Anthony Mann Robert Siodmak and Fritz Lang Three chapters investigate neo noir and British film noir chapters trace the complex evolution of neo noir in American cinema from the modernist critiques of *Night Moves* and *Taxi Driver* to the postmodern hybridity of contemporary noir including *Seven* *Pulp Fiction* and *Memento* the final chapter surveys the development of British film noir a significant and virtually unknown cinema stretching from the thirties to Mike Hodges *Croupier* Films discussed include both little known examples and seminal works such as *Double Indemnity* *Scarlet Street* *Kiss Me Deadly* and *Touch of Evil* A final section provides a guide to further reading an extensive bibliography and a list of over 500 films referred to in the text Lucidly written *Film Noir* is an accessible informative and stimulating introduction that will have a broad appeal to undergraduates cinema film teachers and researchers

**Historical Dictionary of Film Noir** Andrew

Spicer,2010-03-19 Film noir literally black cinema is the label customarily given to a group of black and white American films mostly crime thrillers made between 1940 and 1959 Today there is considerable dispute about what are the shared features that classify a noir film and therefore which films should be included in this category These problems are partly caused because film noir is a retrospective label that was not used in the 1940s or 1950s by the film industry as a production category and therefore its existence and features cannot be established through reference to trade documents The Historical Dictionary of Film Noir is a comprehensive guide that ranges from 1940 to present day neo noir It consists of a chronology an introductory essay a bibliography a filmography and over 400 cross referenced dictionary entries on every aspect of film noir and neo noir including key films personnel actors cinematographers composers directors producers set designers and writers themes issues influences visual style cycles of films e g amnesiac noirs the representation of the city and gender other forms comics graphic novels television and videogames and noir s presence in world cinema It is an essential reference work for all those interested in this important cultural phenomenon **The Cambridge Companion to American Crime Fiction**

Catherine Ross Nickerson,2010-07-08 From the execution sermons of the Colonial era to television programs like The Wire and The Sopranos crime writing has played an important role in American culture Its ability to register fear desire and anxiety has made it a popular genre with a wide audience These new essays written for students as well as readers of crime fiction demonstrate the very best in contemporary scholarship and challenge long established notions of the development of the detective novel Each chapter covers a sub genre from true crime to hard boiled novels illustrating the ways in which popular and high literary genres influence and shape each other With a chronology and guide to further reading this Companion is a helpful guide for students of American literature and readers of crime fiction **Hearings** United States.

Congress Senate,1955 **FROM RAGS TO RESOLVE; AND FROM REVOLUTION TO REPARATIONS!** Marvin A. Smith,2025-08-19 My grandparents parents aunts and uncles had the most unfortunate experience to come along during the terror of Jim Crow Life for them was such that they had absolutely no reason to be optimistic hopeful confident expectant encouraging visionary or enthusiastic about their future One must keep in mind that this was just 75 years after the American Civil War and the Black Codes 63 years after Reconstruction ended and the introduction of Jim Crow laws that enforced racial segregation in the Southern United States These Jim Crow laws were enacted by white Democratic dominated state legislatures throughout the South This was a time when white people in the South were Democrats We African Americans must understand this political reality of names demonstrates that these major or minor political parties by any other names are comprised of so called white people racists persistently manipulating the system to retain white supremacy or white power whether they were called Democrats DemoKKKrats or Republicans RepubliKKKlans They were all so called white people they were all domestic terrorists working in tandem in efforts to preserve maintain the status quo and advance white supremacy under the banner of states rights The so called white people came to a strategy to compensate the



indigenous people the Native Americans for the multitude of atrocities committed against them but have never adequately compensated the Native Americans They designed a strategy to compensate the Japanese for the World Wars II internment camps that the Japanese Americans were illegally and unconstitutionally assigned and restricted to The Japanese were never adequately compensated either The German government found an acceptable policy to allow the Jews to be compensated for the brutal atrocities of Hitler and his Nazi regime but the Nazis compensation certainly didn't bring back the 6 000 000 people killed However the atrocities against us African Americans were most egregious and we should have received compensation through Reparations a long time ago You so called white people will not get away from paying us African Americans the Reparations you owe us never It is time for an African American Revolution 3 Quarters Denis Hamill, 2015-08-04 Explosive street savvy and authentic acclaimed columnist Denis Hamill's novels are drawn in the gritty ink that can only flow from the pen of a native New Yorker and a superbly talented writer Now blending sinuous prose with a hair trigger delivery Hamill etches a novel set in a mercenary New York where friends become enemies cops are corrupted and some must die all for the sake of Bobby Emmet was a desperate man an honest New York City cop framed for the murder of his fiancée and given one last chance to save himself by an unlikely benefactor Bobby didn't murder his fiancée Dorothea Dubrow and then cremate the body but he has an idea who is responsible His murder trial interrupted his investigation of a police medical pension scam and revealed how little he really knew about Dorothea Now suddenly free he is imprisoned in a web of corruption lies and the kind of secrets people kill for Beginning his search for the truth at a shady security firm that employs able bodied ex cops all of whom have mysteriously qualified for medical pensions equal to a cool three quarters of their salaries he stumbles upon a startling discovery the cremated remains that led to his conviction didn't really belong to Dorothea Bobby has a few allies his policeman brother his hacker daughter his flamboyantly unprincipled lawyer a cop or two who stood by him through the trial But the same forces that landed him in jail more than a year before are putting a smothering squeeze on him now and all roads lead to a powerful politician who will let nothing get between himself and the governor's mansion As the struggle to find the truth and Dorothea intensifies Bobby begins to suspect that those around him are not as loyal as they appear His liberty and very life depend on whether or not he can discover how high and how near the conspiracy goes before the trap closes on him At once lyrical and riveting Three Quarters crackles in its electric setting reverberating with a relentless energy Lawrence Block fueled by Hamill's intimate knowledge of and intense passion for New York City

**Inspecting Jews** Laurence Roth, 2004 In this book Laurence Roth argues that the popular genre of Jewish detective stories offers new insights into the construction of ethnic and religious identity Roth frames his study with the concept of kosher hybridity to look at the complex process of mediation between Jewish and American culture in which Jewish writers voice the desire to be both different from and yet the same as other Americans He argues that the detective story located at the intersection of narrative and popular culture in modern America examines the need for order in a

disorderly society and thus offers a window into the negotiation of Jewish identity differing from that of literary fiction The writers of these popular cultural texts which are informed by contradiction and which thrive on intended and unintended ironies formulate idioms for American Jewish identities that intentionally and unintentionally create social ethnic and religious syntheses in American Jewish life Roth examines stories about American Jewish detectives including Harry Kemelman s Rabbi Small Faye Kellerman s Peter Decker and Rina Lazarus Stuart Kaminsky s Abe Lieberman and Rochelle Krich s Jessica Drake not only as a genre of literature but also as a reflection of contemporary acculturation in the American Jewish popular arts

**The American City in the Cinema** James A. Clapp, 2017-07-28 The American city and the American movie industry grew up together in the early decades of the twentieth century making film an ideal medium through which to better understand urban life Exploiting the increasing popularity of large metropolitan cities and urban lifestyle movies chronicled the city and the stories it generated In this volume urbanist James A Clapp explores the reciprocal relationship between the city and the cinema within the dimensions of time and space A variety of themes and actualizations have been repeated throughout the history of the cinema including the roles of immigrants women small towns family farms and suburbia and urban childhoods family values violent crime politics and dystopic futures Clapp examines the different ways in which the city has been characterized as well as how it has been portrayed as a character itself Some of the films discussed include Metropolis King Kong West Side Story It s a Wonderful Life American Beauty Rebel without a Cause American Graffiti Blade Runner Gangs of New York The Untouchables LA Confidential Sunrise Crash American History X Breakfast at Tiffany s The Deer Hunter and many more This work will be enjoyed by urban specialists moviegoers and those interested in American cultural and film studies

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