

THE POLICE PROCEDURAL

THE NAKED CITY

(JULES DASSIN, 1948)

TYPES OF DETECTIVE STORIES

The amateur detective and the classic murder mystery

The private eye and the hard-boiled detective story

The police procedural

THE POLICE OFFICER AND THE PROCEDURAL



EUGÈNE FRANÇOIS VIDOCQ

1775–1857

THE FIRST MODERN DETECTIVE

FATHER OF MODERN CRIMINOLOGY

FOUNDER OF THE FRENCH SÛRETÉ

FOUNDER OF THE FIRST PRIVATE
DETECTIVE AGENCY

SHORT HISTORY OF THE CLASSIC POLICE PROCEDURAL

Lawrence Treat, *V as in Victim* (1945) (novel)

The Naked City (1948)

The Street with No Name (1948)

He Walked by Night (1948)

Border Incident (1949)

Dragnet (1949 radio series)

The 87th Precinct novels by Ed McBain

POLICE PROCEDURAL GENERIC ELEMENTS

Group protagonist

Cops: working stiffs versus Great Detective and hard-boiled detective

Large city district setting for crime

Crime as routine, not a puzzle or a personal challenge

Criminals are professionals or desperate amateurs

Significant amount of documentary detail on policework

Success beyond identification and arrest of the criminal

The phone rings . . .

THE CLASSIC COP HERO

Represents legitimate authority

Subject to danger

Highly experienced professional

Middle- or working-class background

Can't choose cases

Almost always married with children

KEY
INFLUENCES
ON *THE*
NAKED CITY

- WARTIME COMBAT DOCUMENTARY FILMS
 - ON-LOCATION SHOOTING
 - GRAINY B&W FILM STOCK
 - “VOICE OF GOD” NARRATION

DOCUDRAMAS: (1945–1948):

- *THE HOUSE ON 92ND STREET, 13 RUE MADELEINE, BOOMERANG!, T-MEN*

WEEGEE (ARTHUR FELLIG), TABLOID PHOTOGRAPHER



POLICE PROCEDURAL'S POPULARITY

Wartime fiction films' focus on battle units like *Bataan* and *Sands of Iwo Jima*

The Organization Man as masculine model

Police Paradox resolved

NEW YORK CITY AS A CHARACTER IN THE FILM

The Naked City is not a studio production

Real New Yorkers appear as extras

Real NYPD cases shape the script

Movie shot in 107 authentic locations

Final chase on the Williamsburg Bridge became iconic

THE NAKED CITY (JULES DASSIN, 1948; 95 MINS)

KEY CHARACTERS (AND THE ACTORS WHO PLAY THEM)

DET. LT. DAN MULDOON (BARRY FITZGERALD)

DET. JIMMY HALLORAN (DON TAYLER)

CAPTAIN DONAHUE (FRANK CONROY)

DET. PERELLI (TOM PEDI)

FRANK NILES (HOWARD DUFF)

RUTH MORRISON (DOROTHY HART)

GARZAH (TED DE CORSLA)

DR. STONEMAN (HOUSE JAMESON)

MRS. HALLORAN (ANNE SARGENT)

MRS. BATORY (ADELAIDE KLEIN)

MR. BATORY (GROVER BURGESS)

MRS. HYLTON (ENID MARKEY)

NARRATOR (MARK HELLINGER)

A close-up photograph of a person's hands clasped together on a wooden ledge. The person is wearing a dark, long-sleeved sweater with white horizontal stripes at the cuffs. The background is a warm, reddish-brown wall. The text "LET'S WATCH THE MOVIE" is overlaid in white, sans-serif font in the center of the image.

LET'S WATCH THE
MOVIE

THE CREATORS OF
THE NAKED CITY

Malvin Ward, screenwriter

Albert Maltz, rewriter

Jules Dassin, director

William Daniels, cinematographer

KEY ELEMENTS IN OPENING

Aerial view of the city

Hellinger reads the credits

Montage of city life

“Children at play”

Stoneman and Niles part of city’s tapestry

Dexter murder à la film noir

The police force mobilizes

FROM THE POLICE PROCEDURAL TO THE COP FILM

1950s: atmosphere of corruption and brutality

• *Touch of Evil, The Big Heat, The Big Combo; Detective Story, Where the Sidewalk Ends*

1960s: nonconformist but good cop

• *Bullitt, The Detective, Madigan*

1971: ***Dirty Harry* and Clint Eastwood**

1980s and on: Cop films →
Black and White buddy films

• *48 Hrs., the Lethal Weapon series, Miami Vice, End of Watch*

Look to TV for the classic procedurals: