THE NEW SEASON
TV Previews

No Pastel-Packaging 'Vice' Cops Here

"Robbery Homicide Division" Aims True

By TRISH SAVICKS
Washington Post Staff Writer

Can't to strike. "We're break- ing the bank here," explains Dancy, whose "The Practice" is another CBS goner before the season ends. "We're doing the best we can."

The second season of "Robbery Homicide Division" is a hard-hitting, realistic, no-nonsense police show that offers an inside look at the lives of the officers behind the law.

"We're trying to do something a little different," says Dancy. "We're trying to show the human element of the work."

The show is set in a major city, with a focus on the Robbery Homicide Division. It follows the lives of the officers as they investigate crimes of all kinds, from murder to theft.

"We're trying to tell the story of what it's like to be a police officer," says Dancy. "We're trying to show the, you know, the good and the bad."

The show features a diverse cast of characters, including a female detective and a gay officer.

The second season of "Robbery Homicide Division" premieres on February 19, 2003. The show airs on CBS at 10:00 p.m. EST. Be sure to watch.

In other TV news, "Weeds" is returning for its second season on June 10, 2003. The show, which airs on Showtime, follows a suburban family as they struggle to survive in the world of drug dealing.

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Mike Flugencock, Drawn to Protest

POSTERS, From C1

But his main concern on this recent postering mission is the "People's Stride," scheduled for today, when anti-capitalist demonstrators plan to "shut down" the city, their way of calling attention to the loss of the economy and political power. The strike is the kickoff of three days of protests against the bank, the fund, the potential war and U.S. foreign policy in general.

Flugencock, 45, sympathizes. As he walks, he selects a poster advertising the event and gets ready to stick it in a lamp post. "His spirits seem to lift, even after thousands of moments just like this. At the dripping-paste instant of dissemination, a master of street art is not unlike a fine artist on the brink of a gallery show, a writer as the presses begin to roll."

But he only feels almost free, because here comes a police car.

Flugencock slips into the shadows, setting out on a lot of levels and residents—conflict the artist or his allies. D.C. postering law is more complicated than the First Amendment, and there is disagreement over where one ends and the other begins. Flugencock, however, has never been charged with breaking the law.

The police car passes. Flugencock goes back to work with his partner for tonight's effort, activist Rami Elamri. They affix a strike poster that is classic Flugencock: an ironic patriotic image of a subverted for a radical cause. In this case, an anarchist, a union member, a college student and an older activist are portrayed in an Iwo Jima pose, erecting a D.C. flag that says "STRIKE!"

"It's a bit of a stunt. But it is a bit of a stunt. It is a bit of a stunt. It is a bit of a stunt. It is a bit of a stunt."

Flugencock says, "This is the connotation of heroism. And there's a nice back-of-the-hand to all the "chicken hawks": Yeah, I'm taking your totem. Take that!"

On the base of another lamp post, Flugencock can see the faded remains of an old one. It's a poster for the first big anti-globalization demonstration in Washington, in April 2000. Another Flugencock.

Mauldin Meets Moebius

Before a somewhat shy and gentle-looking art student born with the name Michael Swartz eck, became gonzol permanent rebel Mike Flugencock, he was a boy living near Fort Myer while his dad, a career soldier, and two uncles did stints in Vietnam. His grandfather had been an Army master sergeant who, during the Eisenhower administration, was a White House chauffeur.

He describes his father as a Kennedy Democrat who supported the war "but didn't know how it being war." He proudly recounts how the old man, a noncommissioned officer in logistics, won a medal for clearing a transport ship of "popping arrows from the Russian" and being amnestied by orders so there'd be more room for ordnance.

Family members came home safely from Vietnam. But for the boy, the war, the emerging counterculture and the assassinations of Martin Luther King Jr. and Robert F. Kenned