

The Revolution Was Televised Cops Crooks Slingers And Slayers Who Changed Tv Drama Forever Kindle Edition Alan Sepinwall

Television drama has been the dominant form of popular storytelling for more than sixty years, shaping the imaginations of millions of people. This book surveys the careers of the central creators of those stories for Australian television—the writers who learnt how to work in a new medium, adapting to its constraints and exploring its creative possibilities. Informed by interviews with many writers, it describes the establishment of Australian television drama production, observing the way writers grasped the creative and business opportunities that television presented. It examines the development of Australian versions of the major television genres—the sitcom, the police drama, the historical series, docudrama, and social drama—presenting a ‘canon’ of significant Australian television drama productions that deserve to be remembered. It offers an account of the emergence of work by Indigenous writers for television and it argues for the consideration of television drama alongside histories of Australian film and stage drama. ‘For years, Susan Lever has been talking to Australia’s best television writers about their work, their craft and their industry. Now it’s all here in this book; a toast to a vital part of Australian culture.’ – Geoffrey Atherden ‘This is a wonderful book. Meticulously researched and engagingly written, it tells in fascinating detail, from the writers’ points of view, the story of Australian scripted television from its beginnings in the 1950’s, to the present. Better yet, Susan Lever has allowed the writers themselves to speak about the work, about their visions and processes, their joys and frustrations. I am delighted to see television drama, docudrama and comedy acknowledged so generously for their role in Australian culture.’ – Sue Smith ‘Brilliantly researched, lucid, comprehensive ... the big picture on writers for the small screen in Australia.’ – Ian David 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.

In *The Sopranos: Born under a Bad Sign*, Franco Ricci presents an insightful analysis of the groundbreaking HBO series and its complex psychological themes.

In 1990, American television experienced a seismic shift when *Twin Peaks* premiered, eschewing formulaic plots and clear lines between heroes and villains. This game-changing series inspired a generation of show creators to experiment artistically, transforming the small screen in ways that endure to this day. Focusing on six shows (*Twin Peaks*, with a critical analysis of both the original series and the 2017 return; *The Wire*; *Treme*; *The Sopranos*; *Mad Men*; and *Girls*), *Television Rewired* explores what made these programs so extraordinary. As their writers and producers fought against canned plots and moral simplicity, they participated in the evolution of the exhilarating new auteur television while underscoring the fact that art and entertainment don't have to be mutually exclusive. Nochimson also makes provocative distinctions between true auteur television and shows that were inspired by the freedom of the auteur series but nonetheless remained entrenched within the parameters of formula. Providing opportunities for vigorous discussion, *Television Rewired* will stimulate debates about which of the new television series since 1990 constitute “art” and which are tweaked “business-driven storytelling.”

From live productions of the 1950s like *Requiem for a Heavyweight* to big budget mini-series like *Band of Brothers*, long-form television programs have been helmed by some of the most creative and accomplished names in directing.

Encyclopedia of Television Film Directors brings attention to the directors of these productions, citing every director of stand alone long-form television programs: made for TV movies, movie-length pilots, mini-series, and feature-length anthology programs, as well as drama, comedy, and musical specials of more than 60 minutes. Each of the nearly 2,000 entries provides a brief career sketch of the director, his or her notable works, awards, and a filmography. Many entries also provide brief discussions of key shows, movies, and other productions. Appendixes include Emmy Awards, DGA Awards, and other accolades, as well as a list of anthology programs. A much-needed reference that celebrates these often-neglected artists, *Encyclopedia of Television Film Directors* is an indispensable resource for anyone interested in the history of the medium.

This book provides an up-to-date account of how reality TV has developed, why it has become the most popular genre on television today, and how the explosion in reality TV signals new developments in American media culture.

"A cinematic history of the largest act of civil disobedience in US history, in Richard Nixon's Washington"--

Caricatures of sixties television--called a "vast wasteland" by the FCC president in the early sixties--continue to dominate our perceptions of the era and cloud popular understanding of the relationship between pop culture and larger social forces. Opposed to these conceptions, *The Revolution Was Televised* explores the ways in which prime-time television was centrally involved in the social conflicts of the 1960s. It was then that television became a ubiquitous element in American homes. The contributors in this volume argue that due to TV's constant presence in everyday life, it became the object of intense debates over childraising, education, racism, gender, technology, politics, violence, and Vietnam. These essays explore the minutia of TV in relation to the macro-structure of sixties politics and society, attempting to understand the struggles that took place over representation the nation's most popular communications media during the 1960s.

Self-published account detailing the author's involvement in Ron Paul's 2008 Presidential campaign, as well as the author's political opinions and endorsement of individualism.

The Revolution Was Televised *The Cops, Crooks, Slingers, and Slayers Who Changed TV Drama Forever* Simon and Schuster

For more than 30 years, Lifetime has aired a broad range of programming, including original movies, sitcoms, dramas and reality shows. As other networks dedicated to women have come and gone, Lifetime continues to thrive in an ever-expanding cable marketplace, exploring such sensitive topics as race, commercialism, eating disorders, rape and domestic violence. This collection of new essays is the first to focus on Lifetime and the programs that helped define the network's brand that appeals to both viewers and advertisers. Series like Project Runway, Girlfriend Intervention and Army Wives are explored in depth. The contributors discuss the network's large opus of original films, as well as its online presence.

On the front lines of the spoken-word poetry movement, Derrick I.M. Gilbert (a.k.a. D-Knowledge) has become one of today's most influential and talked-about young performers. "HennaMan" is the debut collection of his poems--vibrant, contemporary, often humorous, and always provocative.

Nuclear power has been a contentious issue in Japan since the 1950s, and in the aftermath of the Fukushima nuclear power plant disaster, the conflict has only grown. Government agencies and the nuclear industry continue to push a nuclear agenda, while the mainstream media adheres to the official line that nuclear power is Japan's future. Public debate about nuclear energy is strongly discouraged. Nevertheless, antinuclear activism has swelled into one of the most popular and passionate movements in Japan, leading to a powerful wave of protest music. *The Revolution Will Not Be Televised: Protest Music After Fukushima* shows that music played a central role in expressing antinuclear sentiments and mobilizing political resistance in Japan. Combining musical analysis with ethnographic participation, author Noriko Manabe offers an innovative typology of the spaces central to the performance of protest music--cyberspace, demonstrations, festivals, and recordings. She argues that these four spaces encourage different modes of participation and methods of political messaging. The openness, mobile accessibility, and potential anonymity of cyberspace have allowed musicians to directly challenge the ethos of silence that permeated Japanese culture post-Fukushima. Moving from cyberspace to real space, Manabe shows how the performance and reception of music played at public demonstrations are shaped by the urban geographies of Japanese cities. While short on open public space, urban centers in Japan offer protesters a wide range of governmental and commercial spaces in which to demonstrate, with activist musicians tailoring their performances to the particular landscapes and soundscapes of each. Music festivals are a space apart from everyday life, encouraging musicians and audience members to freely engage in political expression through informative and immersive performances. Conversely, Japanese record companies and producers discourage major-label musicians from expressing political views in recordings, forcing antinuclear musicians to express dissent indirectly: through allegories, metaphors, and metonyms. The first book on Japan's antinuclear music, *The Revolution Will Not Be Televised* provides a compelling new perspective on the role of music in political movements.

It is sometimes said that we are living in a Golden Age of television. What does that mean, and how did we get there? Readers find the answers as they trace the history of television, from its invention to the current age of "Peak TV." This fascinating story is presented to readers through informative main text, annotated quotations, detailed sidebars, primary sources, and a comprehensive timeline. Television has changed nearly every aspect of life in many countries, and readers are sure to be excited by this fun and fact-filled look at how history and television have influenced each other.

A Collection of Axioms, Passages & Proverbs From • Che Guevara • Bob Marley • Mao Tse Tung • George Jackson • Noam Chomsky • Patrice Lumumba • Leonard Peltier • Richard Pryor • Bruce Lee • H. Rap Brown • Will Rogers • Kwame Ture • Plato • Chief Seattle • Maurice Bishop • Anne Wilson Schaef • Martin Luther King, Jr. • Mahatma Gandhi • Helen Keller • Stevie Wonder • Buddha • Fidel Castro • Ptah-Hotep • Denzel Washington • Socrates • Karl Marx • Arundhati Roy • Paul Robeson • Zhuge Liang • Malcolm X • Confucius • Sekou Toure' • Marvin Gaye • Mother Jones • Hugo Chavez • Kwame Nkrumah • Ho Chi Minh • Amilcar Cabral • Eugene V. Debs • Jose' Martí • James Loewen • Marcus Garvey • Augusto Sandino • Aesop's Fables • Harriet Tubman • Chief Joseph • Frantz Fanon • Mark Twain • Simon Bolivar • Thomas Sankara • Lao Tzu • Miriam Makeba • Howard Zinn • Adam Clayton Powell, Jr. • Subcomandante Marcos • Mumia Abu-Jamal • Kim Il Sung • Sitting Bull • W.E.B. Du Bois • Red Cloud • Paramahansa Yogananda • David Walker • Assata Shakur • Albert Camus • Steve Biko • KRS-One • George Santayana • Carter G. Woodson • Black Hawk • Muhammad Ali • John Lennon • Chuck D • John H. Clarke • I Ching • Jean-Jacques Rousseau • Johann Wolfgang von Goethe • Victor Hugo • Salvador Allende • Dick Gregory • Emiliano Zapata • Oprah Winfrey • Upton Sinclair • Bill Cosby • Cesar Chavez • John Brown • Various International Proverbs • Jack London • Henry David Thoreau • Frederick Douglass • Emma Goldman • Michael Jordan • George Orwell • Rage Against The Machine • Albert Einstein • Kareem Abdul-Jabar • Voltaire • Thomas Carlyle • Lauryn Hill • Sojourner Truth • Depak Chopra • The Bible • Prophet Muhammad • Rumi • V.I. Lenin • Meister Eckhart • Fred Hampton • Michael Moore • The Tao • George Carlin • Ralph Nader • Rosa Parks • Margaret Storm Jameson • Louis Farrakhan • Nina Simone • Yuri Kochiyama • Woody Guthrie • Bertrand Russell • Rosa Luxemburg • Willie Nelson • Joan Baez • Bhagavad-Gita • Gen. Smedley Butler • Fyodor Dostoyevsky • Duke Ellington • Ralph Waldo Emerson • Jawanza Kunjufu • Erich Fromm • Jimi Hendrix • Big Elk • Fannie Lou Hamer • Immanuel Kant • Ziggy Marley • Poor Richard's Almanac • Public Enemy • Bill Russell • Kenneth Stampp • Spock • Peter Tosh • Nat Turner • Desmond Tutu • Sun Tzu • Booker T. Washington • Saul Alinsky • The Zulu Declaration • Brother • A Collection of Axioms, Passages & Proverbs On • God • Faith • Endurance • Agitate ...Organize • Unity • Commun-all-ism • Comrades • Enemies • No (Know) Sellouts • United Snakes of America • The Rich & Greedy • Warmongers • The Slick, Selfish & Wicked • The Humble, Righteous & Just • Resistance • Independence • Criticism/Self-Criticism • Time • Tell-Lie-Vision • Poverty/Class Struggle • Poli-tricks • The (In) Just-Us System • Women • Children • Family • Pride • Death • Culture • History • Slavery • The African Holocaust • The Question of Race • Religion • Money • Work • Education • Knowledge & Wisdom • Political Power • Socialism • Revolution • Free the Land • Afreeka • God •

From the Roman Praetorian Guard to the English shire-reeve to the U.S. marshals, lawmen have a long and varied history. At first, such groups were often corrupt, guilty of advancing a political agenda rather than protecting citizens. It was about the turn of the twentieth century that police officers as we know them came into being. At this time, a number of police reforms such as civil service and police unions were developed. Citizen committees were formed to oversee police function. About this same time, the

technology of motion pictures was being advanced. Movies evolved from silent films with a limited budget and short running time to films with sound whose budget was ever rising and whose audience demanded longer, more complex story lines. From the infancy of moviemaking, lawmen of various types were popular subjects. Bounty hunters, sheriffs, private eyes, detectives and street officers—often portrayed by some of Hollywood's biggest names—have been depicted in every conceivable way. Compiled from a comprehensive examination of the material in question, this volume provides a critical-historical analysis of law enforcement in American cinema. From *High Noon* to *The Empire Strikes Back*, it examines the police in their many incarnations with emphasis on the ways in which lawmen are portrayed and how this portrayal changes over time. Each film discussed reveals something about society, subtly commenting on social conditions, racial issues and government interventions. Major historical events such as the Great Depression, World War II and the McCarthy trials find their way into many of these films. Significant film genres from science fiction to spaghetti western are represented. Films examined include *Easy Street* (1917), a nominal comedy starring Charlie Chaplin; *Star Packer*, a 1934 John Wayne film; *The Maltese Falcon* (1941) with Humphrey Bogart; *Dirty Harry*, a 1971 Clint Eastwood classic; Leslie Nielsen's spoof *Naked Gun* (1988); and 1993's *Tombstone* featuring Kurt Russell. The filmography contains a synopsis along with information on director, screenplay, starring actors and year of production. Photographs and an index are also included.

Malcolm Muggeridge was one of Great Britain's most well-known journalists and television personalities, having interviewed practically every major public figure of his time. He shocked the world with his conversion to Christianity later in life. "St. Mugg", as he was affectionately known, was clear in his new-found faith: "It is the truth that has died, not God," and "Jesus was God or he was nothing." These wonderful selections of Muggeridge's writings and speeches cover a wide variety of spiritual themes, revealing his profound faith, great wit, and lively writing style. Topics include "Jesus: The Man Who Lives", "Is There a God?", "The Prospect of Death", "Do We Need Religion?", "Peace and Power", and many more.

An episodic history of the revolutionary effect of television news reporting on politics, current events and the print media over the past four decades combines research and analysis with personal as well as professional experiences.

An award-winning journalist describes the 2011 Egyptian revolution by focusing on two revolutionaries, Basem, who wanted to work from within the system to create change, and Moaz, a Muslim Brother who joined the opposition. 40,000 first printing.

This is a supplement to the author's *Encyclopedia of Television Shows, 1925-2010*. It covers 1,612 series broadcast between January 1, 2011, and December 31, 2016. Major networks--ABC, CBS, the CW, Fox and NBC--are covered along with many cable channels, such as AMC, Disney, Nickelodeon, Bravo, Lifetime, Discovery, TNT, Comedy Central and History Channel.

Alphabetical entries provide storylines, casts, networks and running dates. A performer index is included.

Clippings of Latin American political, social and economic news from various English language newspapers.

Although horror shows on television are popular in the 1990s thanks to the success of Chris Carter's *The X-Files*, such has not always been the case. Creators Rod Serling, Dan Curtis, William Castle, Quinn Martin, John Newland, George Romero, Stephen King, David Lynch, Wes Craven, Sam Raimi, Aaron Spelling and others have toiled to bring the horror genre to American living rooms for years. This large-scale reference book documents an entire genre, from the dawn of modern horror television with the watershed Serling anthology, *Night Gallery* (1970), a show lensed in color and featuring more graphic makeup and violence than ever before seen on the tube, through more than 30 programs, including those of the 1998-1999 season. Complete histories, critical reception, episode guides, cast, crew and guest star information, as well as series reviews are included, along with footnotes, a lengthy bibliography and an in-depth index. From *Kolchak: The Night Stalker* to *Millennium*, from *The Evil Touch* to *Buffy the Vampire Slayer* and *Twin Peaks*, *Terror Television* is a detailed reference guide to three decades of frightening television programs, both memorable and obscure.

An anthology of poetry, song lyrics, and prose featuring writers from Vallejo, California: Diana Alden, Olivia Anderson, Kyras Ayers, Daniel Badiali, Vallejo Poet Laureate Emerita Genea Brice, Jessica Brown, Lei Kim Sawyer Chavez, G.O. 284, Morgan Hannigan, Travis Jackson, Jr., Kathleen, Jeffrey Kingman, Chuck Lamplighter, Vallejo Poet Laureate D.L. Lang, Lady-D, Lee Lee, Lucinda Lees, Aqueila M. Lewis, Carol Pearlman, Nina Serrano, Ravi Shankar, Erika Snyder, Jeremy Snyder, Regina Sparrow, Diana Tenes, Keith Thompson, Amber Von Nagel, Jeff Williams, Lisa Wilson, and Lois Wu. With additional contributions by: Julia Dvorin, Benicia Poet Laureate Emerita Johanna Ely, Ranjit Singh Gill, Amy Gioletti, Grey, Myra Nissen, Kelliane Parker, Poetic Old Soul, Bobby Richardson, Fred Ross-Perry, Benicia Poet Laureate Tom Stanton, Becky Bishop White, and James Westley. The idea behind this book is to shine a light on as many artists and wordsmiths as possible. It is to allow them to freely express themselves. They were not bound to form, subject matter, or even agreement with one another, so as to truly reflect the diversity of this community. This book contains both stark realism and wondrous beauty. There are poems on love, loss, pain, struggle, justice, peace, revolution, art, and many poems that celebrate our city, its people, and its places. There is a subject index at the end of this book if you'd like to skip around. You're sure to find something that suits your fancy. Fair warning to parents who wish to shield their children, this is not a book for little kids. No one was censored. Each contributor was encouraged to be themselves, to use whatever words they saw fit, and while it is a book that came together on a common theme of Vallejo, it also contains many other subjects that each poet was passionate about. Their words will make you think about the world and its many varying perspectives, experiences, and people. All contributors were embraced and accepted, even those with the tiniest of connections to the Vallejo community or merely only connected to myself in some cases. Anyone who submitted was welcome. Their writings remain their intellectual property, so reprint requests should go to the original authors of these pieces. This book is merely an opportunity of artistic unity that reaches across all boundaries. The most important part of writing, in this editor's humble opinion, is the heart of the writer, and this book contains loads of it. These are the pure, uncensored expressions of the hearts of each writer, just as contradictory as life itself, so full of personal and universal truth. Collectively, this book is better than anything each of us could write on our own, and I am honored to have been its editor. Even if I had not been its editor, this is a book I would enjoy reading. The views expressed in this chapbook are those of the individual poets, not necessarily always shared by the city of Vallejo, its poet laureate, the Vallejo Peace Project, or perhaps, even yourself. You may vehemently disagree with some of their

words. Please keep an open mind and heart anyways. Their poetry, personalities, backgrounds, and ideas are as gorgeously diverse as our city, and this book aims to welcome everyone within its pages, to give each artist total creative freedom for whatever vision they may wish to express, and to expose each reader to the beauty of their words.

This is the story of the rise of television news to its position as the main source of news for the general public, told by one of those who led this revolution in journalism. Sir Geoffrey Cox was Editor of ITN - Britain's Independent Television News - from 1956-68, and founder of News at Ten. He not only pioneered new methods and techniques, but brought into television many who have since become household names, such as Alastair Burnet, Peter Sissons, Peter Snow and Sandy Gall.

Commentators have noted the extraordinary impact of popular culture on legal practice, courtroom proceedings, police departments, and government as a whole, and it is no exaggeration to say that most people derive their basic understanding of law from cultural products. Movies, television programs, fiction, children's literature, online games, and the mass media typically influence attitudes and impressions regarding law and legal institutions more than law and legal institutions themselves. *Law and Popular Culture: International Perspectives* enhances the appreciation of the interaction between popular culture and law by underscoring this interaction's multinational and international features. Two dozen authors from nine countries invite readers to consider the role of law-related popular culture in a broad range of nations, socio-political contexts, and educational environments. Even more importantly, selected contributors explore the global transmission and reception of law-related cultural products and, in particular, the influence of assorted works and media across national borders and cultural boundaries. The circulation and consumption of law-related popular culture are increasing as channels of mass media become more complex and as globalization runs its uncertain course. *Law and Popular Culture: International Perspectives* adds to the critical understanding of the worldwide interaction of popular culture and law and encourages reflection on the wider implications of this mutual influence across both time and geography.

Worlds on screen: the ontology of television series and/as the ontology of film -- Storytelling and worldhood: the screen and us -- "This America, man": tragic reconciliation, television, and *The Wire* -- The gangster, boredom, and family: *Weeds*, natality, and new television -- "Boyd and I dug coal together": Justified, moral perfectionism, and the United States of America -- Conclusion

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?

Launched in 1977 by the Christian Broadcasting Service (originally associated with Pat Robertson), the ABC Family/Freeform network has gone through a number of changes in name and ownership. Over the past decade, the network--now owned by Disney--has redefined "family programming" for its targeted 14- to 34-year-old demographic, addressing topics like lesbian and gay parenting, postfeminism and changing perceptions of women, the issue of race in the U.S., and the status of disability in American culture. This collection of new essays examines the network from a variety of perspectives, with a focus on inclusive programming that has created a space for underrepresented communities like transgender youth, overweight teens, and the deaf.

The fifth edition of the popular and highly acclaimed *The Politics of the Police* has been completely revised, expanded, and updated to take in recent changes in the law, policy, and organization of policing. Benjamin Bowling, Robert Reiner, and James Sheptycki, regarded as leading figures in the field, draw upon the findings of police research to provide readers with a stimulating and insightful discussion of the debates and controversies that surround the police, and analyse the proposals for reform. Covering a wide range of empirical and theoretical issues, this book is transnational in scope and reflects the growing diversity of policing forms in today's globalized world.

An essential dimension of the Cold War took place in the realm of ideas and culture. While much work exists on cinema, relatively little research has been conducted on this subject in relation to television, despite the latter being a technology and popular cultural form that emerged during this period. This book rectifies that absence by examining the impact of the Cold War on entertainment television, and underlines the comparative aspect by studying programs from both blocs – without forgetting, of course, the outsize impact of American television. Although most of the focus is on the two main protagonists, the US and the USSR, chapters also consider programming from the UK, Czechoslovakia, Romania, and both East and West Germany. This book represents a contribution to the debate about the cultural Cold War through a rigorously comparative analysis of the two blocs. For this reason, the approach used is thematic. The study begins by considering the subject of censorship, and then goes on to look at the very particular case of the two Germanys. A series of comparative genre studies follow, including police and war, variety shows, and documentaries and docudramas. Perhaps surprisingly, the similarities are often greater than the differences between television in the two blocs.

Genre and Television proposes a new understanding of television genres as cultural categories, offering a set of in-depth historical and critical examinations to explore five key aspects of television genre: history, industry, audience, text, and genre mixing. Drawing on well-known television programs from *Dragnet* to *The Simpsons*, this book provides a new model of genre historiography and illustrates how genres are at work within nearly every facet of television—from policy decisions to production techniques to audience practices. Ultimately, the book argues that through analyzing how television genre operates as a cultural practice, we can better comprehend how television actively shapes our social world.

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 drama 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?

The BBC America series Orphan Black (2013-2017) won acclaim for its compelling writing, resonant themes and innovative special effects. And for the bravura acting of Tatiana Maslany, who plays an ever-growing number of clones drawn into an increasingly dangerous world of cutting-edge science, corporate espionage, military secrets and religious fanaticism. Heir to pioneering shows centered on strong female characters, such as Buffy the Vampire Slayer, Dollhouse, Lost and Xena: Warrior Princess, Orphan Black models the current Golden Age of serial-form storytelling, with themes of identity, bodily autonomy, gender and sexuality playing against corporate greed and its co-opting of science. This collection of new essays analyzes the diverse clone characters and the series, covering topics including motherhood, surveillance culture, mythology, eugenics, and special effects, as well as the science behind cloning.

As a response to real or imagined subordination, popular culture reflects the everyday experience of ordinary people and has the capacity to subvert the hegemonic order. Drawing on central theoretical approaches in the field of critical disability studies, this book examines disability across a number of internationally recognised texts and objects from popular culture, including film, television, magazines and advertising campaigns, children's toys, music videos, sport and online spaces, to attend to the social and cultural construction of disability. While acknowledging that disability features in popular culture in ways that reinforce stereotypes and stigmatise, Disability and Popular Culture celebrates and complicates the increasing visibility of disability in popular culture, showing how popular culture can focus passion, create community and express defiance in the context of disability and social change. Covering a broad range of concerns that lie at the intersection of disability and cultural studies, including media representation, identity, the beauty myth, aesthetics, ableism, new media and sport, this book will appeal to scholars and students interested in the critical analysis of popular culture, across disciplines such as disability studies, sociology and cultural and media studies.

The Encyclopedia of Television, second edition is the first major reference work to provide description, history, analysis, and information on more than 1100 subjects related to television in its international context. For a full list of entries, contributors, and more, visit the Encyclopedia of Television, 2nd edition website.

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