



Beyond the Multiplex

CINEMA, NEW TECHNOLOGIES, AND THE HOME

BARBARA KLINGER

Beyond The Multiplex Cinema New Technologies And The Home

Jonathan Gray



Beyond The Multiplex Cinema New Technologies And The Home:

Beyond the Multiplex Barbara Klinger, 2006-03-13 Publisher description Miami Vice James Lyons, 2009-12-15 Miami Vice captures the glitter and glamour embodied by Crockett and Tubbs and offers students an anatomy of a ground breaking work in the police procedural genre Explores Miami Vice s combination of disparate influences MTV film noir soap opera high concept action films as well as the social cultural and industrial moments when it burst onto the network Introduces readers to major components of televisual analysis style storytelling the television show as commodity and ideological critique that illustrate the show s unique features Provides a model for students own assessment of other shows and confirms precisely how and on what terms Miami Vice redefined the police drama and an era *Mediated Geographies and Geographies of Media* Susan P. Mains, Julie Cupples, Chris Lukinbeal, 2015-10-12 This is the first comprehensive volume to explore and engage with current trends in Geographies of Media research It reviews how conceptualizations of mediated geographies have evolved Followed by an examination of diverse media contexts and locales the book illustrates key issues through the integration of theoretical and empirical case studies and reflects on the future challenges and opportunities faced by scholars in this field The contributions by an international team of experts in the field address theoretical perspectives on mediated geographies methodological challenges and opportunities posed by geographies of media the role and significance of different media forms and organizations in relation to socio spatial relations the dynamism of media in local global relations and in depth case studies of mediated locales Given the theoretical and methodological diversity of this book it will provide an important reference for geographers and other interdisciplinary scholars working in cultural and media studies researchers in environmental studies sociology visual anthropology new technologies and political science who seek to understand and explore the interconnections of media space and place through the examples of specific practices and settings **Film and Television After DVD** James Bennett, Tom Brown, 2008-06-30 Heralded as the most significant invention for film since the coming of sound The Observer 2003 by 2005 DVD players were in approximately 84 million homes in the US making it the fastest selling item in history of US consumer electronics market McDonald 2007 135 This book examines the phenomenal growth of DVDs in relation to the cultures economies texts audiences and histories of film television and new media Film and Television After DVD brings together a group of internationally renowned scholars to provide the first focused academic inquiry into this important technology The book picks up on key issues within contemporary media studies making a particularly significant contribution to debates about convergence and interactivity in the digital media landscape Essays consider DVD as a technology that exists outside the boundaries of new and old media examining its place within longer histories of home film cultures and production practices of the film and television industries whilst also critically evaluating what is genuinely new about digital media technologies From DVDs to downloading peer to peer networking and HD DVD this book speaks of the rapidly evolving digital mediascape Ultimately Film and Television

After DVD is a book that considers the convergence of film television and new media and their academic disciplines through the DVD as a distinct cultural object pointing to persistent questions in the study of audiovisual culture that will remain intriguing long after the shelf life of the DVD itself **Film Restoration** L. Enticknap, 2013-11-13 This is the first monograph length work intended to enable readers with a humanities background and the general public to understand what the processes and techniques of film restoration do and do not involve attempting to integrate systematically a discussion about related technological and cultural issues The Television Will Be Revolutionized, Second Edition Amanda D Lotz, 2014-09-19 Incredibly prescient the revised edition updates its account to reflect an age when Hulu Netflix and Amazon are now competing for Emmy and Peabody Awards Henry Jenkins coauthor of *Spreadable Media Creating Meaning and Value in a Networked Culture* Many proclaimed the end of television in the early years of the twenty first century as capabilities and features of the boxes that occupied a central space in American living rooms for the preceding fifty years were radically remade In this revised second edition of her definitive book Amanda D Lotz proves that rumors of the death of television were greatly exaggerated and explores how new distribution and viewing technologies have resurrected the medium Shifts in the basic practices of making and distributing television have not been hastening its demise but redefining what we can do with it what we expect from it how we use it in short revolutionizing it Television as both a technology and a tool for cultural storytelling remains as important today as ever but it has changed in fundamental ways *The Television Will Be Revolutionized* provides a sophisticated history of the present examining television in what Lotz terms the post network era while providing frameworks for understanding the continued change in the medium The second edition addresses adjustments throughout the industry wrought by broadband delivered television such as Netflix YouTube and cross platform initiatives like TV Everywhere as well as how technologies such as tablets and smartphones have changed how and where we view Lotz begins to deconstruct the future of different kinds of television exploring how prized content live televised sports and linear viewing may all be television but very different types of television for both viewers and producers Through interviews with those working in the industry surveys of trade publications and consideration of an extensive array of popular shows Lotz takes us behind the screen to explore what is changing why it is changing and why the changes matter A thorough and engaging analysis *Velvet Light Trap Thick* with trade facts and figures **Popular Communication** **Another Steven Soderbergh Experience** Mark Gallagher, 2013-04-04 How do we determine authorship in film and what happens when we look in depth at the creative activity of living filmmakers rather than approach their work through the abstract prism of auteur theory Mark Gallagher uses Steven Soderbergh's career as a lens through which to re view screen authorship and offer a new model that acknowledges the fundamentally collaborative nature of authorial work and its circulation Working in film television and digital video Soderbergh is the most prolific and protean filmmaker in contemporary American cinema At the same time his activity typifies contemporary screen industry practice in which production entities distribution platforms and creative labor

increasingly cross pollinate Gallagher investigates Soderbergh's work on such films as *The Limey* *Erin Brockovich* *Ocean's Eleven* and its sequels *Solaris* *The Good German* *Che* and *The Informant* as well as on the *K Street* television series Dispensing with classical auteurist models he positions Soderbergh and authorship in terms of collaborative production location filming activity dealmaking and distribution textual representation genre and adaptation work critical reception and other industrial and cultural phenomena Gallagher also addresses Soderbergh's role as standard bearer for U S independent cinema following 1989's sex lies and videotape as well as his cinephilic dialogues with different forms of U S and international cinema from the 1920s through the 1970s Including an extensive new interview with the filmmaker Another Steven Soderbergh Experience demonstrates how industries and institutions cultivate recognize and challenge creative screen artists

Classical Projections Eleni Palis, 2022 Quotations are a standard way that the humanities make meaning the pull quote epigraph and quotation are standard for citing evidence and invoking and interrogating authority in both literary and scholarly writing However film studies has yet to seriously examine how moving images can quote one another convening interaction and creating new knowledge across time *Classical Projections* offers film quotation as a new concept for understanding how preexisting moving image fragments are reframed and re viewed within subsequent films As a visual corollary to literary quotation film quotations embed film fragments in on screen movie screens Though film quotations have appeared since silent cinema *Classical Projections* focuses on quotations of classical Hollywood film mainstream American studio production 1915-1950 as quoted in post classical Hollywood roughly 1960 to present This strategic historical frame asks how does post classical cinema visualize its awareness of coming after a classical or golden age How do post classical filmmakers claim or disavow classical history How do historically disenfranchised post classical filmmakers whether by gender sexuality or race grapple with exclusionary and stereotype ridden canons As a constitutive element of post classical authorship film quotations amass and manufacture classical Hollywood in retrospective highly strategic ways By revealing how quotational tellings of film history build and embolden exclusionary myopic canons *Classical Projections* uncovers opportunities to construct more capacious cultural memory

Television Studies Jonathan Gray, Amanda D. Lotz, 2012 Major short introduction to the field of television studies Clearly lays out the birth of this discipline shows its links with other fields of study and explains key concepts and theoretical debates Includes interview material with scholars whose work has defined the field

Television Entertainment Jonathan Gray, 2009-06-02 *Television Entertainment* offers a thematically based overview balancing an interest in art aesthetics and audiences with the power politics and production of television that includes examples from recent and current television including *Lost* reality television *The Sopranos* *The Simpsons* political satire *Grey's Anatomy* *The West Wing* soaps and 24

Electronic Elsewheres Chris Berry, So-yŏng Kim, Lynn Spigel, 2010 Some chapters were previously published

Television and Postfeminist Housekeeping Elizabeth Nathanson, 2013-04-02 In this book Nathanson examines how contemporary American television and associated digital media depict women's everyday

lives as homemakers career women and mothers Her focus on American popular culture from the 1990s through the present reveals two extremes narratives about women who cannot keep house and narratives about women who only keep house Nathanson looks specifically at the issue of time in this context and argues that the media constructs panics about domestic time scarcity while at the same time offering solutions for those very panics Analyzing TV programs such as *How Clean is Your House* *Up All Night* and *Supernanny* she finds that media's portrayals of women's time is crucial to understanding definitions of femininity women's labor and leisure in the postfeminist context

Cop Shows Roger Sabin, Ronald Wilson, Linda Speidel, 2015-03-23 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

Visualizing Film History Christian Gosvig Olesen, 2025-01-07 Though many archival digital objects were not born digital film archives are now becoming important resources for digital scholarship as a consequence of digitization Moreover with advancements in digital research methods involving video annotation visual analysis and GIS affecting the way we look at archival films material stylistic histories and circulation new research practices are more important than ever *Visualizing Film History* is an accessible introduction to archive based digital scholarship in film and media studies and beyond With a combined focus on the history of film historiography archiving and recent digital scholarship covering a period from the first wave of film archiving in the early 1900s to recent data art this book proposes ways to work critically with digitized archives and research methods Christian Olesen encourages a shift towards new critical practices in the field with an in depth assessment of and critical approach to doing film historiography with the latest digital tools and digitized archives Olesen argues that if students scholars and archivists are to fully realize the potential of emerging digital tools and methodologies they must critically consider the roles that data analysis visualization interfaces and procedural human machinery interactions play in producing knowledge in current film historical research If we fail to do so we risk losing our ability to critically navigate and renew contemporary research practices and evaluate the results of digital scholarship

Show Sold Separately Jonathan Gray, 2010-01-01 Highlights the trailers merchandising and cultural

conversations that shape our experiences of film and television. It is virtually impossible to watch a movie or TV show without preconceived notions because of the hype that precedes them while a host of media extensions guarantees them a life long past their air dates. An onslaught of information from print media trailers internet discussion merchandising podcasts and guerilla marketing we generally know something about upcoming movies and TV shows well before they are even released or aired. The extras or paratexts that surround viewing experiences are far from peripheral shaping our understanding of them and informing our decisions about what to watch or not watch and even how to watch before we even sit down for a show. *Show Sold Separately* gives critical attention to this ubiquitous but often overlooked phenomenon examining paratexts like DVD bonus materials for *The Lord of the Rings* spoilers for *Lost* the opening credits of *The Simpsons* Star Wars action figures press reviews for *Friday Night Lights* the framing of *Batman Begins* the videogame of *The Thing* and the trailers for *The Sweet Hereafter*. Plucking these extra materials from the wings and giving them the spotlight they deserve Jonathan Gray examines the world of film and television that exists before and after the show. *Reinventing Cinema* Chuck

Tryon, 2009-06-29 For over a century movies have played an important role in our lives entertaining us often provoking conversation and debate. Now with the rise of digital cinema audiences often encounter movies outside the theater and even outside the home. Traditional distribution models are challenged by new media entrepreneurs and independent film makers usergenerated video film blogs mashups downloads and other expanding networks. *Reinventing Cinema* examines film culture at the turn of this century at the precise moment when digital media are altering our historical relationship with the movies. Spanning multiple disciplines Chuck Tryon addresses the interaction between production distribution and reception of films television and other new and emerging media. Through close readings of trade publications DVD extras public lectures by new media leaders movie blogs and YouTube videos Tryon navigates the shift to digital cinema and examines how it is altering film and popular culture. [Storytelling in the Media Convergence Age](#) R. Pearson, A. Smith, 2014-12-18 Why do

screen narratives remain so different in an age of convergence and globalisation that many think is blurring distinctions. This collection attempts to answer this question using examples drawn from a range of media from Hollywood franchises to digital comics and a range of countries from the United States to Japan. [American Horror Film](#) Steffen Hantke, 2010-09-30

Creatively spent and politically irrelevant the American horror film is a mere ghost of its former self or so goes the old saw from fans and scholars alike. Taking on this undeserved reputation the contributors to this collection provide a comprehensive look at a decade of cinematic production covering a wide variety of material from the last ten years with a clear critical eye. Individual essays profile the work of up and coming director Alexandre Aja and reassess William Malone's much maligned *Feardotcom* in the light of the torture debate at the end of President George W Bush's administration. Other essays look at the economic social and formal aspects of the genre the globalization of the US film industry the alleged escalation of cinematic violence and the massive commercial popularity of the remake. Some essays examine specific subgenres from the

teenage horror flick to the serial killer film and the spiritual horror film as well as the continuing relevance of classic directors such as George A Romero David Cronenberg John Landis and Stuart Gordon Essays deliberate on the marketing of nostalgia and its concomitant aesthetic and on the curiously schizophrenic perspective of fans who happen to be scholars as well Taken together the contributors to this collection make a compelling case that American horror cinema is as vital creative and thought provoking as it ever was

Christian Influence Zachary Sheldon, 2024-07-15 Christian Influence examines how understudied evangelical media celebrities use Instagram to cultivate religious authority and to convey distinctive subcultural narratives about evangelical values and culture today The book explores the way that discrete kinds of evangelical celebrities Celebrity Pastors Women s Ministry Leaders Christian Media Celebrities and Secular Media Celebrity Christians all used Instagram across 2020 2021 to perform specific subcultural narratives to their followers Detailing these narratives gives unique insights into how the authority of celebrities and the affordances of social media are combining to challenge the strictures of authority within evangelicalism and raises questions about celebrity power in the contemporary shaping and reshaping of evangelical culture Christian Influence is a useful and timely read for scholars with an interest in evangelicalism specifically or religion and religious studies media and cultural studies sociology of religion and communication more broadly

On-Demand Culture Chuck Tryon, 2013-07-18 The movie industry is changing rapidly due in part to the adoption of digital technologies Distributors now send films to theaters electronically Consumers can purchase or rent movies instantly online and then watch them on their high definition televisions their laptops or even their cell phones Meanwhile social media technologies allow independent filmmakers to raise money and sell their movies directly to the public All of these changes contribute to an on demand culture a shift that is radically altering film culture and contributing to a much more personalized viewing experience Chuck Tryon offers a compelling introduction to a world in which movies have become digital files He navigates the complexities of digital delivery to show how new modes of access online streaming services like YouTube or Netflix digital downloads at iTunes the popular Redbox DVD kiosks in grocery stores and movie theaters offering digital projection of such 3 D movies as Avatar are redefining how audiences obtain and consume motion picture entertainment Tryon also tracks the reinvention of independent movies and film festivals by enterprising artists who have built their own fundraising and distribution models online Unique in its focus on the effects of digital technologies on movie distribution On Demand Culture offers a corrective to address the rapid changes in the film industry now that movies are available at the click of a button

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