

**Hbo**

**Dean J. DeFino**

**The HBO Effect** Dean J. DeFino, 2013-11-21 No advertisers to please, no censors to placate, no commercial interruptions every eleven minutes, demanding cliffhangers to draw viewers back after the commercial breaks: HBO has re-written the rules of television; and the result has been nothing short of a cultural ground shift. The HBO Effect details how the fingerprints of HBO are all over contemporary film and television. Their capability to focus on smaller markets made shows like Sex and the City, The Sopranos, The Wire, and even the more recent Game of Thrones and Girls, trigger shows on basic cable networks to follow suit. HBO pioneered the use of HDTV and the widescreen format, production and distribution deals leading to market presence, and the promotion of greater diversity on TV (discussing issues of class and race). The HBO Effect examines this rich and unique history for clues to its remarkable impact upon television and popular culture. It's time to take a wide-angle look at HBO as a producer of American culture.

*History by HBO* Rebecca Weeks, 2022-07-12 The television industry is changing, and with it, the small screen's potential to engage in debate and present valuable representations of American history. Founded in 1972, HBO has been at the forefront of these changes, leading the way for many network, cable, and streaming services into the post-network era. Despite this, most scholarship has been dedicated to analyzing historical feature films and documentary films, leaving TV and the long-form drama hungry for coverage. In *History by HBO: Televising the American Past*, Rebecca Weeks fills the gap in this area of media studies and defends the historiographic power of long-form dramas. By focusing on this change and its effects, *History by HBO* outlines how history is crafted on television and the diverse forms it can take. Weeks examines the capabilities of the long-form serial for engaging with historical stories, insisting that the shift away from the network model and toward narrowcasting has enabled challenging histories to thrive in home settings. As an examination of HBO's unique structure for producing quality historical dramas, Weeks provides four case studies of HBO series set during different periods of United States history: *Band of Brothers* (2001), *Deadwood* (2004-2007), *Boardwalk Empire* (2012-2014), and *Treme* (2010-2013). In each case, HBO's lack of advertiser influence, commitment to creative freedom, and generous budgets continue to draw and retain talent who want to tell historical stories. Balancing historical and film theories in her assessment of the roles of mise-en-scène, characterization, narrative complexity, and sound in the production of effective historical dramas, Weeks' evaluation acts as an ode to the most recent Golden Age of TV, as well as a critical look at the relationship between entertainment media and collective memory.

The Essential HBO Reader Gary R. Edgerton, Jeffrey P. Jones, 2013-07-24 The founding of Home Box Office in the early 1970s was a harbinger of the innovations that transformed television as an industry and a technology in the decades that followed. HBO quickly became synonymous with subscription television and became the leading force in cable programming. Having interests in television, motion picture, and home video industries was crucial to its success. HBO diversified into original television and movie production, home video sales, and international distribution as these once-separate entertainment sectors began converging into a global entertainment industry in the mid-1980s. HBO has grown from a domestic movie channel to an international cable-and-satellite network with a presence in over seventy countries. It is now a full-service content provider with a distinctive brand of original programming and landmark shows such as *The Sopranos* and *Sex and the City*. The network is widely recognized for its award-winning, innovative and provocative programming, including dramatic series such as *Six Feet Under* and *The Wire*, miniseries such as *Band of Brothers* and *Angels in America*, comedies such as *Curb Your Enthusiasm* and *Def Comedy Jam*, sports shows such as *Inside the NFL* and *Real Sports with Bryant Gumbel*, documentary series such as *Taxi Cab Confessions* and *Autopsy*, and six Oscar-winning documentaries

between 1999 and 2004. In *The Essential HBO Reader*, editors Gary R. Edgerton and Jeffrey P. Jones bring together an accomplished group of scholars to explain how HBO's programming transformed the world of cable television and how the network continues to shape popular culture and the television industry. Now, after more than three and a half decades, HBO has won acclaim in four distinct programming areas—drama, comedy, sports, and documentaries—emerging as TV's gold standard for its breakout series and specials. *The Essential HBO Reader* provides a comprehensive and compelling examination of HBO's development into the prototypical entertainment corporation of the twenty-first century.

*Tinderbox* James Andrew Miller, 2021-11-23 *Tinderbox* tells the exclusive, explosive, uninhibited true story of HBO and how it burst onto the American scene and screen to detonate a revolution and transform our relationship with television forever. *The Sopranos*, *Game of Thrones*, *Sex and the City*, *The Wire*, *Succession*...HBO has long been the home of epic shows, as well as the source for brilliant new movies, news-making documentaries, and controversial sports journalism. By thinking big, trashing tired formulas, and killing off clichés long past their primes, HBO shook off the shackles of convention and led the way to a bolder world of content, opening the door to all that was new, original, and worthy of our attention. In *Tinderbox*, award-winning journalist James Andrew Miller uncovers a bottomless trove of secrets and surprises, revealing new conflicts, insights, and analysis. As he did to great acclaim with *SNL in Live from New York*; with ESPN in *Those Guys Have All the Fun*; and with talent agency CAA in *Powerhouse*, Miller continues his record of extraordinary access to the most important voices, this time speaking with talents ranging from Abrams (J. J.) to Zendaya, as well as every single living president of HBO—and hundreds of other major players. Over the course of more than 750 interviews with key sources, Miller reveals how fraught HBO's journey has been, capturing the drama and the comedy off-camera and inside boardrooms as HBO created and mobilized a daring new content universe, and, in doing so, reshaped storytelling and upended our entertainment lives forever.

*It's Not TV* Felix Gillette, John Koblin, 2022-11-01 "A read so riveting, it's not hard to imagine watching it unfold on Sunday nights." —The Associated Press The inside story of HBO, the start-up company that reinvented television—by two veteran media reporters HBO changed how stories could be told on TV. *The Sopranos*, *Sex and the City*, *The Wire*, *Game of Thrones*. The network's meteoric rise heralded the second golden age of television with serialized shows that examined and reflected American anxieties, fears, and secret passions through complicated characters who were flawed and often unlikable. HBO's own behind-the-scenes story is as complex, compelling, and innovative as the dramas the network created, driven by unorthodox executives who pushed the boundaries of what viewers understood as television at the turn of the century. Originally conceived by a small upstart group of entrepreneurs to bring Hollywood movies into living rooms across America, the scrappy network grew into one of the most influential and respected players in Hollywood. *It's Not TV* is the deeply reported, definitive story of one of America's most daring and popular cultural institutions, laying bare HBO's growth, dominance, and vulnerability within the capricious media landscape over the past fifty years. Through the visionary executives, showrunners, and producers who shaped HBO, seasoned journalists Gillette and Koblin bring to life a dynamic cast of characters who drove the company's creative innovation in astonishing ways—outmaneuvering copycat competitors, taming Hollywood studios, transforming 1980s comedians and athletes like Chris Rock and Mike Tyson into superstars, and in the late 1990s and 2000s elevating the commercial-free, serialized drama to a revered art form. But in the midst of all its success, HBO was also defined by misbehaving executives, internal power struggles, and a few crucial miscalculations. As data-driven models like Netflix have taken over streaming, HBO's artful, instinctual, and

humanistic approach to storytelling is in jeopardy. Taking readers into the boardrooms and behind the camera, *It's Not TV* tells the surprising, fascinating story of HBO's ascent, its groundbreaking influence on American business, technology, and popular culture, and its increasingly precarious position in the very market it created.

Inside the Rise of HBO Bill Mesce, Jr., 2015-06-26 There are two ages in the history of television: before HBO and after HBO. Before the launch of Home Box Office in 1972, the industry had changed little since the birth of broadcast network television in the late 1940s. The arrival of the premium cable channel began a revolution in the business and programming of TV. For the generation that has grown up with the vast array of viewing choices available today, it is almost inconceivable that our ever-expanding media universe began with a few hours of unimpressive programming on a single cable channel. Written by an insider, this is the story of HBO's reconfiguration of television and the company's continual reinvention of itself in a competitive and dynamic industry.

**It's Not TV** Marc Leverette, Brian L. Ott, Cara Louise Buckley, 2009-03-23 Since first going on the air in 1972, HBO has continually attempted to redefine television as we know it. Today, pay television (and HBO in particular) is positioned as an alternative to network offerings, consistently regarded as the premier site for what has come to be called quality television. This collection of new essays by an international group of media scholars argues that HBO, as part of the leading edge of television, is at the center of television studies' interests in market positioning, style, content, technology, and political economy. The contributors focus on pioneering areas of analysis and new critical approaches in television studies today, highlighting unique aspects of the HBO effect to explore new perspectives on contemporary television from radical changes in technology to dramatic shifts in viewing habits. *It's Not TV* provides fresh insights into the post-television network by examining HBO's phenomenally popular and pioneering shows, including *The Sopranos*, *The Wire*, *Six Feet Under*, *Sex and the City* as well as its failed series, such as *K Street* and *The Comeback*. The contributors also explore the production process itself and the creation of a brand commodity, along with HBO's place as a market leader and technological innovator. Contributors: Kim Akass, Cara Louise Buckley, Rhiannon Bury, Joanna L. Di Mattia, Blake D. Ethridge, Tony Kelso, Marc Leverette, David Marc, Janet McCabe, Conor McGrath, Shawn McIntosh, Brian L. Ott, Avi Santo, Lisa Williamson Foreword by Toby Miller Marc Leverette is Assistant Professor of Media Studies at Colorado State University. He is author of *Professional Wrestling, the Myth, the Mat, and American Popular Culture* and co-editor of *Zombie Culture: Autopsies of the Living Dead* and *Oh My God, They Deconstructed South Park! Those Bastards!* Brian L. Ott is Associate Professor of Media Studies at Colorado State University. He is author of *The Small Screen: How Television Equips Us to Live in the Information Age*. Cara Louise Buckley is a lecturer at Emerson College.

HBO's Original Voices Victoria McCollum, Giuliana Monteverde, 2018-05-01 This book constitutes the first major exploration of HBO's current programming, examined in the context of the transformation of American television and global society. With studies of well-known shows such as *Game of Thrones*, *Girls*, *Insecure*, *Looking*, *Silicon Valley*, *The Comeback*, *The Leftovers*, *True Detective* and *Veep* and *Vinyl*, the authors examine the trends in current programming, including the rise of queer characters, era-defining comedy, reinvented fantasy series, and the content's new awareness of gender, sexuality and family dysfunction. Interdisciplinary and international in scope, HBO's *New and Original Voices* explores the sociocultural and political role and impact that HBO's current programmes have held and the ways in which it has translated and reinterpreted social discourses into its own televisual language. A significant intervention in television studies, media studies and cultural studies, this book illuminates the emergence of a new era of

culturally relevant television that fans, students, and researchers will find lively, accessible and fascinating.

True Detective Scott F. Stoddart, Michael Samuel, 2017-12-06 True Detective: Critical Essays on the HBO Series includes a breadth of scholarly chapters that cross disciplinary boundaries, interrogate a range of topics, and contribute to critical debates surrounding representations of gender, depictions of place, and narrative forms in the HBO series True Detective.

**Carnivàle and the American Grotesque** Peg Aloi, Hannah E. Johnston, 2015-02-13 HBO's Carnivàle was a critically-acclaimed, elaborate period narrative set in Depression era America that set the stage for the current explosion of cinematic storytelling on television. Despite an ambitious and unusual storyline, remarkable production design and stellar cast, the show was cancelled after only two seasons. No other television series has been so steeped in history, spirituality and occultism, and years later it retains a cult-like following. This collection of fresh essays explores the series through a diverse array of topics, from visual aesthetics to tarot symbolism to sexuality to the portrayal of deformity.

*HBO's Girls and the Awkward Politics of Gender, Race, and Privilege* Elwood Watson, Jennifer Mitchell, Marc Edward Shaw, 2015-08-27 HBO's Girls and the Awkward Politics of Gender, Race, and Privilege is a collection of essays that examines the HBO program Girls. Since its premiere in 2012, the series has garnered the attention of individuals from various walks of life. The show has been described in many terms: insightful, out-of-touch, brash, sexist, racist, perverse, complex, edgy, daring, provocative—just to name a few. Overall, there is no doubt that Girls has firmly etched itself in the fabric of early twenty-first-century popular culture. The essays in this book examine the show from various angles including: white privilege; body image; gender; culture; race; sexuality; parental and generational attitudes; third wave feminism; male emasculation and immaturity; hipster, indie, and urban music as it relates to Generation Y and Generation X. By examining these perspectives, this book uncovers many of the most pressing issues that have surfaced in the show, while considering the broader societal implications therein.

**HBO's Girls** Betty Kaklamanidou, Margaret Tally, 2014-03-25 Young women today have achieved as much as, and in many cases far exceeded, males in both educational and occupational terms. While this presents many opportunities, it also creates confusion in terms of re-negotiating traditional gender roles. The fictional representation of young women in recent film and television shows demonstrates how these tensions, created by the specific sociopolitical climate of the post-recession era, are being worked out. One specific television show focused on intelligent young women caught up in these contradictions is Girls. The show explores the lives of four female friends living in Brooklyn, two years after their college graduation, as they try to support themselves with low-paying jobs, and deal with various struggles around relationships, careers, and friendships. The HBO half-hour sitcom, created, written by and starring Lena Dunham, premiered on April 15th 2012 after receiving a flood of initial buzz and criticism, both positive and negative. This collection is the first to discuss the cultural, political and social implications of this innovative series. The contributors examine Girls through a variety of lenses: sexual, racial, gender, relationships between the male and female characters, as well as friendships between the young women. This variety of perspectives explains why Girls has had the profound cultural impact it has made, in the short time it has been on the air.

Inside HBO's Game of Thrones Bryan Cogman, 2012-09-26 An official companion to the popular tv-series offers new insights into its characters and storylines, providing hundreds of set photos, designs, and insider accounts as well as actor and crew interviews that describe memorable moments from the first two seasons

**The Politics of HBO's The Wire** Shirin Deylami, Jonathan

Havercroft,2014-12-17 This innovative new work suggests that *The Wire* reflects, not simply a cultural take on contemporary America, but a structural critique of the conditions of late-modernity and global capitalism. As such, it is a visual text worth investigating and exploring for its nuanced examination of power, difference and inequality. Deylami & Havercroft bring together nine essays addressing issues of interest to a range of academic fields in order to engage with this important cultural intervention that has transfixed audiences and sparked debate within the social scientific community. While the TV show is primarily focused upon the urban politics of Baltimore, the contributors to this volume read Baltimore as a global city. That is, they argue that the relations between race, class, power, and violence that the series examines only make sense if we understand that inner city Baltimore is a node in a larger global network of violence and economic inequality. The book is divided into three interrelated sections focusing on systemic and cultural violence, the rise and decline of national and state formations, and the dysfunctional and destructive forces of global capitalism. Throughout the series the relation of the urban to the global is constantly being explored. This innovative new volume explains clearly how *The Wire* portrays this interaction, and what this representation can show social scientists interested in race, neo-liberal processes of globalization, criminality, gender, violence and surveillance.

**Inside HBO** George Mair,1988 Presents a behind-the-scenes look at Home Box Office, the cable TV company and movie producer that challenged the power of the Hollywood studios to become the biggest entertainment giant in the world.--Amazon.

**HBO's Treme and Post-Katrina Catharsis** Dominique Gendrin,Catherine Dessinges,Shearon Roberts,2017-04-07 This book argues that fictional television can educate audiences on complex communities and issues long after it has faded from the news cycle. *Treme*, to date, remains one of the most notable experiments of how post-Katrina New Orleans communities struggle to hold on to their cultural and historical essence. The David Simon-HBO-great American city television formula continues to captivate audiences worldwide.

**HBO's Original Voices** Victoria McCollum,Giuliana Monteverde,2018 This book constitutes the first major exploration of HBO's current programming, examined in the context of the transformation of American television and global society. Bringing together an international group of media and cultural studies scholars to offer an in-depth look at issues of race, class, gender, sexuality and power behind HBO's new and original voices, shows such as *Game of Thrones*, *Girls*, *Insecure*, *Looking*, *Silicon Valley*, *The Comeback*, *The Leftovers*, *True Detective* and *Veep* and *Vinyl* are examined. A significant intervention in television studies, media studies and cultural studies, this book illuminates the emergence of a new era of culturally relevant television that fans, students, and researchers will find lively, accessible and fascinating.

**Power and Subversion in Game of Thrones** A. Keith Kelly,2022-09-27 This collection of essays examines the structures of power and the ways in which power is exercised and felt in the fantasy world of *Game of Thrones*. It considers how the expectations of viewers, particularly within the genre of epic fantasy, are subverted across the full 8 seasons of the series. The assembled team of international scholars, representing a variety of disciplines, addresses such topics as the power of speech and magic; the role of nationality and politics; disability, race and gender; and the ways in which each reinforces or subverts power in Westeros and Essos.

**Entourage** HBO,2009-12-01 Get the inside scoop on the HBO hit comedy, *Entourage*, and learn what really happens when you make it big in Hollywood. If you don't know whether the following statements are true or false you need this book. 1) Vince spends \$2,500 per month for Drama's vitamin supplements. (See page 76) 2) Ari Gold addressed this advice to Eric: Be a man, or as much as a man as you can possibly be, for God f---ing sakes. (See page 103) 3) It

is very easy to find a ridiculously hot girl in Los Angeles. (See page 129) Filled with exclusive interviews, fashion profiles of the main characters, listings of the real-life L.A. hotspots where the show has been filmed, and more than one hundred hilarious and previously unpublished images from Entourage's first four seasons. This book is an all-access guide to the glamorous world of Vince, E, Drama, Turtle, and Ari.

**HBO's Game of Thrones Coloring Book** HBO, 2016-10-27 Immerse yourself in the world of Game of Thrones through this beautifully and intricately illustrated coloring book for adults. Complete portraits of your favorite characters, and experience the dramatic landscapes and cities of the Seven Kingdoms and beyond. This is a coloring book of truly epic proportions. Official HBO Licensed Product © 2016 Home Box Office, Inc. All Rights Reserved. HBO and related trademarks are the property of Home Box Office, Inc.

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