

1. Record Nr.	UNINA9910452732403321
Autore	Benson-Allott Caetlin Anne
Titolo	Killer tapes and shattered screens [[electronic resource]] : video spectatorship from VHS to file sharing / / Caetlin Benson-Allott
Pubbl/distr/stampa	Berkeley, CA, : University of California Press, 2013
ISBN	0-520-95449-1
Descrizione fisica	1 online resource (312 p.)
Disciplina	791.43/656
Soggetti	Cinematography - Technological innovations Digital video - Production and direction - Data processing Horror films - History and criticism Motion picture audiences Technology in motion pictures Video recordings industry Video recordings - Production and direction - Data processing Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references, filmography and index.
Nota di contenuto	Frontmatter -- Contents -- Illustrations -- Acknowledgments -- Introduction. Opening Up to Home Video -- 1. Distributing the Dead Video Spectatorship in the Movies of George A. Romero -- 2. Addressing the "New Flesh" Videodrome's Format War -- 3. Reprotechnophobia Putting an End to Analog Abjection with The Ring -- 4. Going, Going, Grindhouse Simulacral Cinematicity and Postcinematic Spectatorship -- 5. Paranormal Spectatorship Faux Footage Horror and the P2P Spectator -- Conclusion. Power Play -- Notes -- Bibliography -- Filmography, Videography, and Gameography -- Index
Sommario/riassunto	Since the mid-1980s, US audiences have watched the majority of movies they see on a video platform, be it VHS, DVD, Blu-ray, Video On Demand, or streaming media. Annual video revenues have exceeded box office returns for over twenty-five years. In short, video has become the structuring discourse of US movie culture. Killer Tapes and Shattered Screens examines how prerecorded video reframes the

premises and promises of motion picture spectatorship. But instead of offering a history of video technology or reception, Caetlin Benson-Allott analyzes how the movies themselves understand and represent the symbiosis of platform and spectator. Through case studies and close readings that blend industry history with apparatus theory, psychoanalysis with platform studies, and production history with postmodern philosophy, *Killer Tapes and Shattered Screens* unearths a genealogy of post-cinematic spectatorship in horror movies, thrillers, and other exploitation genres. From *Night of the Living Dead* (1968) through *Paranormal Activity* (2009), these movies pursue their spectator from one platform to another, adapting to suit new exhibition norms and cultural concerns in the evolution of the video subject.

2. Record Nr.	UNINA9910796924803321
Autore	Ippolito Dennis S.
Titolo	Why budgets matter : budget policy and American politics / / Dennis S. Ippolito
Pubbl/distr/stampa	University Park, Pennsylvania : , : Pennsylvania State University Press, , [2015] ©2015
ISBN	0-271-08578-9 0-271-07800-6
Edizione	[Revised and updated edition.]
Descrizione fisica	1 online resource (xiv, 351 pages)
Disciplina	336.73
Soggetti	Budget - Political aspects - United States - History Budget - United States - History
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references (pages 333-337) and index.
Nota di contenuto	Perspectives on budget policy -- The "small government" era (1789-1860) -- Budgeting for government growth (1860-1915) -- The transition to modern government (1915-1940) -- War and defense budgets (1940-1970) -- Social welfare budgets and deficits (1970-1990) -- Reconciliation and balanced budgets (1990-2001) -- Destabilizing budget policy (2001-).

Sommario/riassunto

"Provides a comprehensive account of how conflicts over taxes, spending, deficits, and debt have shaped American political development from the nation's founding until today"--Provided by publisher.
