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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.
