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Nota di contenuto	Cover Page -- Title Page -- Copyright Page -- Contents -- Acknowledgments -- 1. Of Low and No Concepts: David Simon and Eric Overmyer's Art Television -- 2. Form and Content: Networked Narrative, Montage Maps, and Television Witnessing -- 3. New Orleans Music and Food: Affect and the Political Economy of Cultural Production -- 4. Networked Narrative and New Orleans's Criminal Justice System -- 5. The Concrete Abstractions of the Televisual City: Albert, Nelson, and Treme's Disaster Capitalism -- Conclusion: The Counter-publics of Albert's Mardi Gras Indians, Antoine's Musical Meanderings, and Simon/Overmyer's Treme -- References -- Index.
Sommario/riassunto	"In Treme, Jaimey Fisher analyzes how the HBO television series Treme (2010-13) treads new ground by engaging with historical events and their traumatic aftermaths, in particular with Hurricane Katrina in 2005 and subsequent flooding in New Orleans. Instead of building up to a devastating occurrence, David Simon's much anticipated follow-up to The Wire (2002-08) unfolds with characters coping in the wake of catastrophe, in a mode that Fisher explores as "afterness." Treme charts these changes while also memorializing the number of New Orleans cultures that were immediately endangered. David Simon's and Eric Overmyer's Treme attempts something unprecedented for a multi-

season series. Although the show follows, in some ways, in the celebrated footsteps of *The Wire*—for example, in its elegiac tracking of the historical struggles of an American city—Fisher investigates how *Treme* varies from *The Wire*'s work with genre and what replaces it: *The Wire* is a careful, even baroque variation on the police drama, while *Treme* dispenses with genre altogether. This poses considerable challenges for popular television, which Simon and Overmyer address in several ways, including by offering a carefully montaged map of New Orleans and foregrounding the distance witnessing of watershed events there. Another way in which *Treme* sets itself apart is its memorialization of the city's inestimable contributions to American music, especially to jazz, soul, rhythm and blues, rap, rock, and funk. *Treme* gives such music and its many makers unprecedented attention, both in terms of screen time for music and narrative exposition around musicians. A key element of the volume is its look at the show's themes of race, crime, and civil rights as well as the corporate versus community recovery and remaking of the city. *Treme*'s synthesizing melange of the arts in their specific geographical context, coupled with political and socio-economic analysis of the city, highlights the show's unique approach. Fans of the works of Simon and Overmyer, as well as television studies students and scholars, will enjoy this keen-eyed approach to a beloved show" --
