

## The Walking Dead Amc 2017 Wall Calendar

NEW STORY ARC CONQUERED In the aftermath of The Whisperer War: ALL IS LOST. ALSO, HOLY CRAP! THIS ISSUE IS 99¢ CENTS TO CELEBRATE THE 25th ANNIVERSARY OF IMAGE COMICS!

? Twenty-first century American television series such as *Revolution*, *Falling Skies*, *The Last Ship* and *The Walking Dead* have depicted a variety of doomsday scenarios—nuclear cataclysm, rogue artificial intelligence, pandemic, alien invasion or zombie uprising. These scenarios speak to longstanding societal anxieties and contemporary calamities like 9/11 or the avian flu epidemic. Questions about post-apocalyptic television abound: whose voices are represented? What tomorrows are they most afraid of? What does this tell us about the world we live in today? The author analyzes these speculative futures in terms of gender, race and sexuality, revealing the fears and ambitions of a patriarchy in flux, as exemplified by the “return” to a mythical American frontier where the white male hero fights for survival, protects his family and crafts a new world order based on the old.

In *New Approaches to Contemporary Adaptation*, editor Betty Kaklamanidou defiantly claims that “all films are adaptations.” The wide-ranging chapters included in this book highlight the growing and evolving relevance of the field of adaptation studies and its many branding subfields. Armed with a wealth of methodologies, theoretical concepts, and sophisticated paradigms of case-studies analyses of the past, these scholars expand the field to new and exciting realms. With chapters on data, television, music, visuality, and transnationalism, this anthology aims to complement the literature of the field by asking answers to outstanding questions while proposing new ones: Whose stories have been adapted in the last few decades? Are films that are based on “true stories” simply adaptations of those real events? How do transnational adaptations differ from adaptations that target the same national audiences as the texts they adapt? What do long-running TV shows actually adapt when their source is a single book or novel? To attempt to answer these questions, *New Approaches to Contemporary Adaptation* is organized in three parts. Part 1, “External Influences on Adaptation,” delves into matters surrounding film adaptations without primarily focusing on textual analysis of the final cinematic product. Part 2, “Millennial TV and Franchise Adaptations,” demonstrates that the contemporary television landscape has become fruitful terrain for adaptation studies. Part 3, “ElasTEXTity and Adaptation,” explores different thematic approaches to adaptation studies and how adaptation extends beyond traditional media. Spanning media and the globe, contributors complement their research with tools from sociology, psychoanalysis, gender studies, race studies, translation studies, and political science. Kaklamanidou makes it clear that adaptation is vital to sharing important stories and mythologies, as well as passing knowledge to new generations. The aim of this anthology is to open up the field of adaptation studies by revisiting the object of analysis and proposing alternative ways of looking at it. Scholars of cultural, gender, film, literary, and adaptation studies will find this collection innovative and thought-provoking.

With the increased popularity of zombies in recent years, scholars have considered why the undead have so captured the public imagination. This book argues that the zombie can be viewed as an object of meditation on death, a memento mori that makes the fact of mortality more approachable from what has been described as America's “death-denying culture.” The existential crisis in zombie apocalyptic fiction brings to the fore the problem of humanity's search for meaning in an increasingly global and secular world. Zombies are analyzed in the context of Buddhist thought, in contrast with social and religious critiques from other works. p.p1 {margin: 0.0px 0.0px 0.0px 0.0px; font: 12.0px 'Times New Roman'} span.s1 {color: #212121}

“Weird Westerns is an exploration of the hybrid genre of the weird western, analyzing movies, TV shows, and comic books such as *Django Unchained*, *The Walking Dead*, and *Wynonna Earp*”--

Visions of the American city in post-apocalyptic ruin permeate literary and popular fiction, across print, visual, audio and digital media. *American Cities in Post-Apocalyptic Science Fiction* explores the prevalence of these representations in American culture, drawing from a wide range of primary and critical works from the early-twentieth century to today. Beginning with science fiction in literary magazines, before taking in radio dramas, film, video games and expansive transmedia franchises, Robert Yeates argues that post-apocalyptic representations of the American city are uniquely suited for explorations of contemporary urban issues. Examining how the post-apocalyptic American city has been repeatedly adapted and repurposed to new and developing media over the last century, this book reveals that the content and form of such texts work together to create vivid and immersive fictional spaces in ways that would otherwise not be possible. Chapters present media-specific analyses of these texts, situating them within their historical contexts and the broader history of representations of urban ruins in American fiction. Original in its scope and cross-media approach, *American Cities in Post-Apocalyptic Science Fiction* both illuminates little-studied texts and provides provocative new readings of familiar works such as *Blade Runner* and *The Walking Dead*, placing them within the larger historical context of imaginings of the American city in ruins.

This book presents a collection of academic essays that take a fresh look at content and body transformation in the new media, highlighting how old hierarchies and canons of analysis must be revised. The movement of narratives and characterisations across forms, conventionally understood as adaptation, has commonly involved high-status classical forms (drama, epic, novel) being transformed into recorded and broadcast media (film, radio and television), or from the older recorded media to the newer ones. The advent of convergent digital platforms has further transformed hierarchies, and the formation of global conglomerates has created the commercial conditions for ever more lucrative exchanges between different media. Now source texts can move in any direction and take up any configuration, as emerging interacting fan bases drive innovation and new creative and commercial possibilities are deployed. Moreover, transformation may be not just a technology-driven creative practice and response, but at the very centre of the thematic worlds developed in those forms of story-telling which are currently popular: television series, video games, films and novels. The magic transformation of “your” money into “their” money is paralleled in contemporary media and culture by the centrality of transformation of one product to another as a media industry practice, as well as the transformation of bodies as a major theme both in the ensuing media products and in people's identity practices in daily life.

This spectacular pop-up book from paper engineers David Hawcock and Becca Zerkin forms the perfect guide to the world of AMC's *The Walking Dead*. Filled with eye-catchingly gory pops, the book takes the reader through some of the most iconic moments from the hugely popular series. The book features five spreads, each with its own central pop that depicts a key element from the show, such as the prison where the survivors found refuge before being attacked by the Governor or the Walker known as “Bicycle Girl” reaching out at the reader. Each spread also includes several smaller pops depicting other memorable elements from *The Walking Dead*, such as the Governor's “man cave” (including his unique aquarium complete with severed heads), the Well Walker, and much, much more.

This book provides a critical political economic examination of the impact of increasingly concentrated global media industries. It addresses different media and communication industries from around the globe, including film, television, music, journalism, telecommunication, and information industries. The authors use case studies to examine how changing methods of production and distribution are impacting a variety of issues including globalization, environmental devastation, and the shifting role of the State. This collection finds communication at a historical moment in which capitalist control of media and communication is the default status and, so, because of the increasing levels of concentration globally allows those in control to define the default ideological status. In turn, these concentrated media forces are deployed under the guise of entertainment but with a mind towards further concentration and control of the media apparatuses many times in convergence with others

*Planet Auschwitz* explores the diverse ways in which the Holocaust influences and shapes science fiction and horror film and television by

focusing on notable contributions from the last fifty years. The supernatural and extraterrestrial are rich and complex spaces with which to examine important Holocaust themes - trauma, guilt, grief, ideological fervor and perversion, industrialized killing, and the dangerous afterlife of Nazism after World War II. Planet Auschwitz explores why the Holocaust continues to set the standard for horror in the modern era and asks if the Holocaust is imaginable here on Earth, at least by those who perpetrated it, why not in a galaxy far, far away? The pervasive use of Holocaust imagery and plotlines in horror and science fiction reflects both our preoccupation with its enduring trauma and our persistent need to "work through" its many legacies. Planet Auschwitz website (<https://planetauschwitz.com>)

Transmedia storytelling is defined as a process where integral elements of fiction get dispersed systematically across multiple delivery channels to create a unified and coordinated entertainment experience. This process and its narrative models have had an increasing influence on the academic world in addressing both theoretical and practical dimensions of transmedia storytelling. The Handbook of Research on Transmedia Storytelling and Narrative Strategies is a critical scholarly resource that explores the connections between consumers of media content and information parts that come from multimedia platforms, as well as the concepts of narration and narrative styles. Featuring coverage on a wide range of topics such as augmented reality, digital society, and marketing strategies, this book explores narration as a method of relating to consumers. This book is ideal for advertising professionals, creative directors, academicians, scriptwriters, researchers, and upper-level graduate students seeking current research on narrative marketing strategies.

The study of the reciprocal relationship between the Bible and popular culture has blossomed in the past few decades, and the time seems ripe for a broadly-conceived work that assesses the current state of the field, offers examples of work in that field, and suggests future directions for further study. This Handbook includes a wide range of topics organized under several broad themes, including biblical characters (such as Adam, Eve, David and Jesus) and themes (like Creation, Hell, and Apocalyptic) in popular culture; the Bible in popular cultural genres (for example, film, comics, and Jazz); and "lived" examples (such as museums and theme parks). The Handbook concludes with a section taking stock of methodologies and the impact of the field on teaching and publishing. The Oxford Handbook of the Bible and American Popular Culture represents a major contribution to the field by some of its leading practitioners, and will be a key resource for the future development of the study of both the Bible and its role in American popular culture.

The collision of new technologies, changing business strategies, and innovative storytelling that produced a new golden age of TV. Cable television channels were once the backwater of American television, programming recent and not-so-recent movies and reruns of network shows. Then came La Femme Nikita, OZ, The Sopranos, Mad Men, Game of Thrones, and The Walking Dead. And then, just as "prestige cable" became a category, came House of Cards and Netflix, Hulu, Amazon Video, and other Internet distributors of television content. What happened? In We Now Disrupt This Broadcast, Amanda Lotz chronicles the collision of new technologies, changing business strategies, and innovative storytelling that produced an era termed "peak TV." Lotz explains that changes in the business of television expanded the creative possibilities of television. She describes the costly infrastructure rebuilding undertaken by cable service providers in the late 1990s and the struggles of cable channels to produce (and pay for) original, scripted programming in order to stand out from the competition. These new programs defied television conventions and made viewers adjust their expectations of what television could be. Le Femme Nikita offered cable's first antihero, Mad Men cost more than advertisers paid, The Walking Dead became the first mass cable hit, and Game of Thrones was the first global television blockbuster. Internet streaming didn't kill cable, Lotz tells us. Rather, it revolutionized how we watch television. Cable and network television quickly established their own streaming portals. Meanwhile, cable service providers had quietly transformed themselves into Internet providers, able to profit from both prestige cable and streaming services. Far from being dead, television continues to transform.

An accessible introduction to the world of The Walking Dead, this book looks across platforms and analytical frameworks to characterize the fictional world of The Walking Dead and how its audiences make use of it. From comics and television to social media, apps, and mobile games, utilizing concepts derived from literary studies, media studies, history, anthropology, and religious studies, Matthew Freeman examines the functions and affordances of new digital platforms. In doing so, he establishes a new transdisciplinary framework for analyzing imaginary worlds across multiple media platforms, bolstering the critical arena of world-building studies by providing a greater array of vocabulary, concepts, and approaches. The World of The Walking Dead is an engaging exploration of stories, their platforms, and their reception, ideal for students and scholars of world-building, film and TV studies, new media, and everything in-between.

Handbook of Research on Transmedia Storytelling and Narrative Strategies | IGI Global

Latinx representation in the popular imagination has infuriated and befuddled the Latinx community for decades. These misrepresentations and stereotypes soon became as American as apple pie. But these cardboard cutouts and examples of lazy storytelling could never embody the rich traditions and histories of Latinx peoples. Not seeing real Latinxs on TV and film reels as kids inspired the authors to dive deep into the world of mainstream television and film to uncover examples of representation, good and bad. The result: a riveting ride through televisual and celluloid reels that make up mainstream culture. As pop culture experts Frederick Luis Aldama and Christopher González show, the way Latinx peoples have appeared and are still represented in mainstream TV and film narratives is as frustrating as it is illuminating. Stereotypes such as drug lords, petty criminals, buffoons, and sexed-up lovers have filled both small and silver screens—and the minds of the public. Aldama and González blaze new paths through Latinx cultural phenomena that disrupt stereotypes, breathing complexity into real Latinx subjectivities and experiences. In this grand sleuthing sweep of Latinx representation in mainstream TV and film that continues to shape the imagination of U.S. society, these two Latinx pop culture authorities call us all to scholarly action.

In this first and only guide to AMC's exceptional hit series The Walking Dead, the Wall Street Journal's Walking Dead columnist celebrates the show, its storylines, characters, and development, and examines its popularity and cultural resonance. From its first episode, The Walking Dead took fans in the United States and across the world by storm, becoming the highest-rated series in the history of cable television. After each episode airs, Paul Vigna writes a widely read column in which he breaks down the stories and considers what works and what doesn't, and tries to discern the small details that will become larger plot points. So how did a basic cable television show based on Robert Kirkman's graphic comic series, set in an apocalyptic dog-eat-dog world filled with flesh-eating zombies and even scarier human beings, become a ratings juggernaut and cultural phenomenon? Why is the show such a massive hit? In this playful yet comprehensive guide, Vigna dissects every aspect of The Walking Dead to assess its extraordinary success. In the vein of Seinfeldia, Vigna digs into the show's guts, exploring its roots, storyline, relevance for fans and the wider popular culture, and more. He explores how the changing nature of television and media have contributed to the show's success, and goes deep into the zombie genre, delineating why it's different from vampires, werewolves, and other monsters. He considers why people have found in zombies a mirror for their own fears, and explains how this connection is important to the show's popularity. He interviews the cast and crew, who share behind-the-scenes tales, and introduces a cross-section of its diverse and rabid viewership, from fantasy nerds to NFL stars. Guts is a must have for every Walking Dead fan. TV Geek recounts the fascinating stories of cult-classic series, reveals the nerdy Easter eggs hidden in TV show sets, and demonstrates the awe-inspiring power of fandom, which has even been known to raise TV series from the dead. Subjects include:

- How the live-action Star Wars TV show fell apart
- The logistics and history of the crossover episode
- The underrated geeky TV shows of the 1980s
- The hidden details of Game of Thrones
- Five Scandinavian crime thrillers that became binge hits
- The

Walking Dead, and the power of fandom TV series now have the same budgets, stars, audience figures and cultural impact as Hollywood movies, and TV Geek provides an insightful look at the fascinating history, facts and anecdotes behind the greatest (and not-so-great) shows. This is the ultimate, nerdy television guide for TV geeks everywhere.

Published by Skybound & produced by AMC Networks Publishing, discover the behind-the-scenes pre-production & production art for AMC's THE WALKING DEAD shows: The Walking Dead, Fear the Walking Dead, and The Walking Dead: World Beyond, all in one incredible collection! Includes never-before-seen original sketches, concept art, storyboards, previs art, set concept and engineering art, promotional concept to completion key art, special product illustrations, in-world product art, and much more. Also includes a brand-new wraparound cover featuring over 50 characters from across all the shows. Features an introduction by Chief Content Officer, SCOTT M. GIMPLE, as well as other compelling anecdotes and fun facts from The Walking Dead creators and crew. A must-have for anyone who has ever shouted, "We are the Walking Dead!"

In this updated edition of the industry staple, veteran media executive Jeff Ulin relates business theory and practice across key global market segments—film, television, and online/digital—providing you with an insider's perspective that can't be found anywhere else. Learn how an idea moves from concept to profit and how distribution dominates the bottom line: Hollywood stars may make the headlines, but marketing and distribution are the behind-the-scenes drivers converting content into cash. The third edition: Includes perspectives from key industry executives at studios, networks, agencies and online leaders, including Fox, Paramount, Lucasfilm, Endeavor, Tencent, MPAA, YouTube, Amazon, and many more; Explores the explosive growth of the Chinese market, including box office trends, participation in financing Hollywood feature films, and the surge in online usage; Illustrates how online streaming leaders like Netflix, Amazon, Apple, YouTube, Hulu and Facebook are changing the way TV content is distributed and consumed, and in cases how these services are moving into theatrical markets; Analyzes online influences and disruption throughout the distribution chain, and explains the risks and impact stemming from changing access points (e.g., stand-alone apps), delivery methods (over-the-top) and consumption patterns (e.g., binge watching); Breaks down historical film windows, the economic drivers behind them, and how online and digital delivery applications are changing the landscape. Ulin provides the virtual apprenticeship you need to demystify and manage the complicated media markets, understand how digital distribution has impacted the ecosystem, and glimpse into the future of how film and television content will be financed, distributed and watched. An online eResource contains further discussion on topics presented in the book.

This valuable reference presents the -going- royalty rate for virtually any product, including over 1,500 products and services in ten lucrative categories--art, celebrity, character and entertainment, collegiate, corporate, designer, event, sports, nonprofit and music. The essential reference for both beginning and more experienced licensing professionals. By Gregory J. Battersby, Charles W. Grimes Knowing the -going- royalty rate for virtually any product is as simple as reaching for the newly published Licensing Royalty Rates, 2017 Edition . Setting a royalty rate too high can scare away potential licensees, while accepting a lower rate can cost licensors hundreds of thousands of dollars. Licensing Royalty Rates, 2017 Edition provides all the information you need to calculate the right rate every time. The data in Licensing Royalty Rates is compiled using information from the U.S. Patent and Trademark Office. After careful review by a blue-ribbon panel of expert licensing consultants uniquely qualified to know what the appropriate rate range is for specific properties in each licensing category, the information is organized into four time-saving sections that give researchers fast access to comprehensive statistical and analytical data: Royalty rate listing alphabetically by licensed product --provides a detailed alphabetical listing of products and their suggested rate range across all product categories. Royalty rate listing by international trademark class--lets you quickly identify subtle royalty rate differences between similar products within specific international trademark classes. Checklist of licensed products and services--offers a quick-reference to products with a high potential for licensing. Comprehensive list of licensed products and services--presents a detailed list of all surveyed products and services within a trademark class for preparing intent-to-use trademark applications. This detailed information gives both beginning and more experienced licensing professionals the confidence needed to negotiate the maximum allowable rate regardless of the product, the market and the parameters of the specific deal itself.

Indie Cinema Online investigates the changing nature of contemporary American independent cinema in an era of media convergence. Focusing on the ways in which modes of production, distribution, and exhibition are shifting with the advent of online streaming, simultaneous release strategies, and web series, this book analyzes sites such as SundanceTV, YouTube, Netflix, Hulu, and other online spaces as a means of redefining independent cinema in a digital era. Analyzing the intersections among cinema studies, cultural studies, and new media studies within contemporary convergence culture, author Sarah E.S. Sinwell looks at sites of media convergence that are often ignored within most studies of digital media. Emphasizing the ways in which the forms and technologies of media culture have changed during the age of convergence, this book analyzes contemporary production, distribution, and exhibition practices as a means of examining the changing meanings of independent cinema within digital culture.

'SOMETHING TO FEAR' CONTINUES! This extra-sized chapter contains one of the darkest moments in Rick Grimes' life, and one of the most violent and brutal things to happen within the pages of this series. 100 issues later, this series remains just as relentless as the debut issue. Do not miss the monumental 100th issue of THE WALKING DEAD!

Based on the hit AMC television series, this cookbook is packed with life-saving tips and unique recipes inspired by The Walking Dead. The Walking Dead: The Official Cookbook details the skills and recipes you need to survive (while avoiding being eaten) during a walker apocalypse. Inspired by the hit AMC television series, the book features recipes for meals featured on the show, plus food and drinks inspired by key characters and locations, along with expert information on foraging, hunting wild game, and outdoor cooking. Featuring familiar treats like Carl's pudding, Carol Peletier's baked goods, and Hershel's spaghetti, this is the ultimate gift for fans and walker-wary survivalists alike. For more information about The Walking Dead, visit [www.AMC.com/TheWalkingDead](http://www.AMC.com/TheWalkingDead). The Walking Dead © 2017 AMC Film Holdings LLC. All Rights Reserved.

The Horror genre has become one of the most popular genres of TV drama with the global success and fandom surrounding The Walking Dead, Supernatural and Stranger Things. Horror has always had a truly international reach, and nowhere is this more apparent than on television as explored in this provocative new collection looking at series from across the globe, and considering how Horror manifests in different cultural and broadcast/streaming contexts. Bringing together established scholars and new voices in the field, Global TV Horror examines historical and contemporary TV Horror from Australia, Brazil, Canada, Denmark, France, Iran, Japan, Spain, New Zealand, USA and the UK. It expands the discussion of TV Horror by offering fresh perspectives, examining new shows, and excavating new cultural histories,

to render what has become so familiar – Horror on television – unfamiliar yet again.

This collective book analyzes seriality as a major phenomenon increasingly connecting audiovisual narratives (cinematic films and television series) in the 20th and 21st centuries. The book historicizes and contextualizes the notion of seriality, combining narratological, aesthetic, industrial, philosophical, and political perspectives, showing how seriality as a paradigm informs media convergence and resides at the core of cinema and television history. By associating theoretical considerations and close readings of specific works, as well as diachronic and synchronic approaches, this volume offers a complex panorama of issues related to seriality including audience engagement, intertextuality and transmediality, cultural legitimacy, authorship, and medium specificity in remakes, adaptations, sequels, and reboots. Written by a team of international scholars, this book highlights a diversity of methodologies that will be of interest to scholars and doctoral students across disciplinary areas such as media studies, film studies, literature, aesthetics, and cultural studies. It will also interest students attending classes on serial audiovisual narratives and will appeal to fans of the series it addresses, such as Fargo, Twin Peaks, The Hunger Games, Bates Motel, and Sherlock.

A transnational and transmedia companion to the post-millennial Gothic Key Features Covers key areas and themes of the post-millennial Gothic as well as developments in the field and revisions of the Gothic tradition Constitutes the first thematic compendium to this area with a transmedia (literature, film and television) and transnational approach Covers a plurality of texts, from novels such as Stephenie Meyer's *Twilight* (2005), Helen Oyeyemi's *White Is for Witching* (2009), Justin Cronin's *The Passage* (2010) and M.R. Carey's *The Girl with All the Gifts* (2014), to films such as *Kairo* (2001), *Juan of the Dead* (2012) and *The Darkside* (2013), to series such as *Dante's Cove* (2005-7), *Hemlock Grove* (2013-15), *Penny Dreadful* (2014-16) *Black Mirror* (2011-) and even the Slenderman mythos. This resource in contemporary Gothic literature, film and television takes a thematic approach, providing insights into the many forms the Gothic has taken in the twenty-first century. The 20 newly commissioned chapters cover emerging and expanding research areas, such as digital technologies, queer identity, the New Weird and postfeminism. They also discuss contemporary Gothic monsters - including zombies, vampires and werewolves - and highlight Ethnogothic forms such as Asian and Black Diasporic Gothic.

"A CERTAIN DOOM" Is it possible, could it be, that the inevitable can somehow be...avoided? Rick and Andrea have a tough decision to make.

Since the emergence of on-demand streaming platforms, television as a storytelling medium has drastically changed. The lines between TV and cinema are blurred. Traditionally, television relied on narrative forms and genres that were highly formulaic, striving to tease the viewer onward with a series of cliffhangers while still maintaining viewer comprehension. Now, on platforms such as Netflix, the lack of commercial breaks and the practice of "binge-watching" have led to a new type of television flow that urges viewers to see and consume a series as a whole and not as a fragmented narrative. This book examines the structuring methods of 13 Netflix original horror series, including *Chilling Adventures of Sabrina*, *Stranger Things*, *Hemlock Grove*, *The Haunting of Hill House*, and *Santa Clarita Diet*. Although these shows use television as the medium of storytelling, they are structured according to the classical rules of film. Are we inside the era of disasters or are we merely inundated by mediated accounts of events categorized as catastrophic? *America's Disaster Culture* offers answers to this question and a critical theory surrounding the culture of "natural" disasters in American consumerism, literature, media, film, and popular culture. In a hyper-mediated global culture, disaster events reach us with great speed and minute detail, and Americans begin forming, interpreting, and historicizing catastrophes simultaneously with fellow citizens and people worldwide. *America's Disaster Culture* is not policy, management, or relief oriented. It offers an analytical framework for the cultural production and representation of disasters, catastrophes, and apocalypses in American culture. It focuses on filling a need for critical analysis centered upon the omnipresence of real and imagined disasters, epidemics, and apocalypses in American culture. However, it also observes events, such as the Dust Bowl, Hurricane Katrina, and 9/11, that are re-framed and re-historicized as "natural" disasters by contemporary media and pop culture. Therefore, *America's Disaster Culture* theorizes the very parameters of classifying any event as a "natural" disaster, addresses the biases involved in a catastrophic event's public narrative, and analyzes American culture's consumption of a disastrous event. Looking toward the future, what are the hypothetical and actual threats to disaster culture? Or, are we oblivious that we are currently living in a post-apocalyptic landscape?

This book discusses the use of authorship discourses and author figures in the promotion and marketing of media content, dealing with the U.S. mainstream media, including franchise film, network television, and triple-A video games. The research takes a unique approach studying ideas of authorship in promotion, diverging from extant approaches looking at the text, production, or reception. Conceptualizing authorship within the logic of media branding, the book studies the construction of ideas around creativity and the creative person in marketing and publicity content where media industries communicate with audiences. A cross-media approach allows the book to take a broad look and make comparisons across the increasingly integrated media industries. The book will be of great relevance to academics in the fields of film, television, and media studies, including postgraduate students, conducting teaching and research around authorship, media industries, and media promotion.

"This resource in contemporary Gothic literature, film, and television takes a thematic approach, providing insights into the many forms the Gothic has taken in the twenty-first century"--

A conclusion to the trilogy that began with *Rise of the Governor* and *The Road to Woodbury* follows an epic showdown between evil governor Philip Blake and Rick Grimes. Co-written by the Bram Stoker-nominated author of *The Black Maria*. TV tie-in.

Get thousands of fully searchable facts at your fingertips with this essential resource. *The World Almanac®* and *Book of Facts* is America's top-selling reference book of all time, with more than 82 million copies sold. For more than 150 years, this compendium of information has

been the authoritative source for all your entertainment, reference, and learning needs. The 2019 edition of The World Almanac reviews the events of 2018 and will be your go-to source for questions on any topic in the upcoming year. Praised as a "treasure trove of political, economic, scientific and educational statistics and information" by The Wall Street Journal, The World Almanac and Book of Facts will answer all of your trivia needs on demand—from history and sports to geography, pop culture, and much more. Features include: The World at a Glance: This annual feature of The World Almanac provides a quick look at the surprising stats and curious facts that define the changing world and includes a sneak peek at upcoming milestone celebrity birthdays in 2019. Statistical Spotlight: A popular new feature highlights statistics relevant to the biggest stories of the year. These data visualizations provide important context and new perspectives to give readers a fresh angle on important issues. This year's statistics will spotlight immigration, refugees, and asylum claims; the rising number and historic cost of natural disasters; and the nationwide opioid epidemic. 2018 Election Results: The World Almanac provides a comprehensive look at the entire 2018 election process, including complete Election Day results for House, Senate, and gubernatorial races. World Almanac Editors' Picks: Senior Moments: With leading athletes like Tom Brady and Serena Williams approaching middle age while still at the top of their game, The World Almanac editors look at the sports world's most memorable achievements by aging athletes. The Year in Review: The World Almanac takes a look back at 2018 while providing all the information you'll need in 2019. 2018—Top 10 News Topics: The editors of The World Almanac list the top stories that held the world's attention in 2018, covering the U.S. Supreme Court nomination process, historic negotiations with North Korea, a year of #MeToo developments, and much more. 2018—Year in Sports: Hundreds of pages of trivia and statistics that are essential for any sports fan, featuring complete coverage of the Winter Olympic Games in South Korea, World Cup men's soccer, the World Series, improved MLB player stats, and much more. 2018—Year in Pictures: Striking full-color images from around the world in 2018, covering news, entertainment, science, and sports. 2018—Offbeat News Stories: The World Almanac editors select some of the most unusual news stories of the year, from the parade commemorating a team's winless NFL season to the "bananas" lawsuit over a Halloween costume. World Almanac Editors' Picks: Time Capsule: The World Almanac lists the items that most came to symbolize the year 2018, from news and sports to pop culture. Other New Highlights: Brand-new statistics on crime rates for all major U.S. cities, U.S. trade and immigration policies, 2018 tax cuts, DACA recipients, mobile app and tech usage, student loan debt, income inequality, and much more.

The end of the world may be upon us, but it certainly is taking its sweet time playing out. The walkers on The Walking Dead have been "walking" for nearly a decade. There are now dozens of apocalyptic television shows and we use the "end times" to describe everything from domestic politics and international conflict, to the weather and our views of the future. This collection of new essays asks what it means to live in a world inundated with representations of the apocalypse. Focusing on such series as The Walking Dead, The Strain, Battlestar Galactica, Domsday Preppers, Westworld, The Handmaid's Tale, they explore how the serialization of the end of the world allows for a closer examination of the disintegration of humanity--while it happens. Do these shows prepare us for what is to come? Do they spur us to action? Might they even be causing the apocalypse?

Read it again! It's time to revisit the historic independent series that took the entertainment world by storm 17 years ago! Follow Rick Grimes's journey again, from the very beginning, but this time in STUNNING FULL COLOR by the masterful DAVE McCAIG. This deluxe version will feature a memorable array of variant covers commemorating major character introductions and the series' most memorable twists and turns. Each issue will include a new installment of "The Cutting Room Floor," featuring ROBERT KIRKMAN's original handwritten plots along with commentary on abandoned storylines and things that may have changed along the way. This deluxe, definitive presentation of the story in full color will NOT be collected any time soon, so these single issues will be the only way to experience this.

This collection offers a combination of insightful media analyses and examinations of knowledge construction that focus on popular culture and its portrayals of rural people and communities in the United States.

While Rick takes the group to the Kingdom, Negan takes the opportunity to start a war.

This book confronts the question of why our culture is so fascinated by the apocalypse. It ultimately argues that while many see the post-apocalyptic genre as reflective of contemporary fears, it has actually co-evolved with the transformations in our mediascape to become a perfect vehicle for transmedia storytelling. The post-apocalyptic offers audiences a portal to a fantasy world that is at once strange and familiar, offers a high degree of internal consistency and completeness, and allows for a diversity of stories by different creative teams in the same story world. With case studies of franchises such as The Walking Dead and The Terminator, Transmedia Storytelling and the Apocalypse offers analyses of how shifts in media industries and reception cultures have promoted a new kind of open, world-building narrative across film, television, video games, and print. For transmedia scholars and fans of the genre, this book shows how the end of the world is really just the beginning...

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