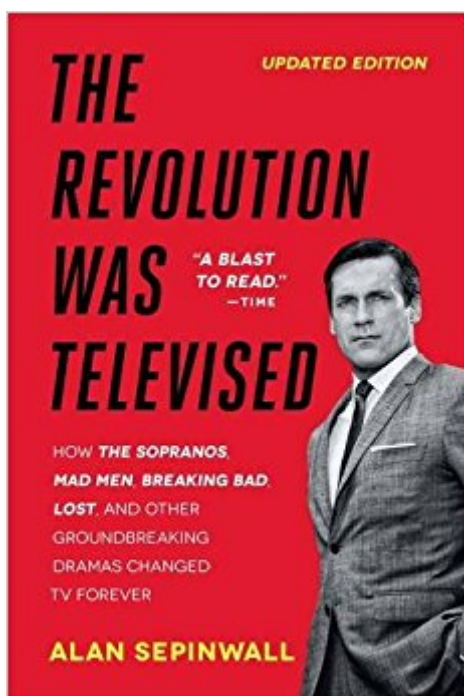


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The Revolution Was Televised: The Cops, Crooks, Slingers, And Slayers Who Changed TV Drama Forever



Synopsis

A phenomenal account, newly updated, of how twelve innovative television dramas transformed the medium and the culture at large, featuring Sepinwall's take on the finales of *Mad Men* and *Breaking Bad*. In *The Revolution Was Televised*, celebrated TV critic Alan Sepinwall chronicles the remarkable transformation of the small screen over the past fifteen years. Focusing on twelve innovative television dramas that changed the medium and the culture at large forever, including *The Sopranos*, *Oz*, *The Wire*, *Deadwood*, *The Shield*, *Lost*, *Buffy the Vampire Slayer*, *24*, *Battlestar Galactica*, *Friday Night Lights*, *Mad Men*, and *Breaking Bad*, Sepinwall weaves his trademark incisive criticism with highly entertaining reporting about the real-life characters and conflicts behind the scenes. Drawing on interviews with writers David Chase, David Simon, David Milch, Joel Surnow and Howard Gordon, Damon Lindelof and Carlton Cuse, and Vince Gilligan, among others, along with the network executives responsible for green-lighting these groundbreaking shows, *The Revolution Was Televised* is the story of a new golden age in TV, one that's as rich with drama and thrills as the very shows themselves.

Book Information

Paperback: 400 pages

Publisher: Touchstone; Reissue edition (May 21, 2013)

Language: English

ISBN-10: 1476739676

ISBN-13: 978-1476739670

Product Dimensions: 5.5 x 1 x 8.4 inches

Shipping Weight: 13.4 ounces (View shipping rates and policies)

Average Customer Review: 4.6 out of 5 stars See all reviews (185 customer reviews)

Best Sellers Rank: #125,447 in Books (See Top 100 in Books) #39 in Books > Humor &

Entertainment > Television > Guides & Reviews #113 in Books > Humor & Entertainment >

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Full disclosure: I've only read the series I've followed start to finish, as each individual section potentially contains spoilers for the series in question. These include: *The Wire*, *Buffy*, *24*, *Friday Night Lights*, *Breaking Bad*, and *Mad Men*. (I'm still in the middle of *BSG*. Really need to get back to that.) However, for those shows, Alan Sepinwall delves into the history of each series and the people

involved in getting it off the ground, generally from origin to present. For *The Wire*, for example, he covers how David Simon's and Ed Burns' association, and how each of the series they'd worked on--notably *The Corner* and *Homicide*--helped build into being able to release the show in question. Using interviews and quotes with the people in question (or archival quotes when certain people, generally from showrunners who are still in the middle of production, are unavailable), Sepinwall's essays create a vivid history--undoubtedly mildly rose-colored but still authentic--of the production of each of the series, and he very clearly defines what he believes makes each of the series listed so important to how television is viewed now. Each essay is self-contained, thankfully; while other shows are discussed in each chapter, it's typically used in a historical context (as a lot of the show creators involved worked with one another previously) one can avoid most spoilers for a series by not reading the chapter involved. This doesn't work for all of them; there was a mention of a character death in *The Sopranos*, but without context I can't figure out how important it is. (The book may take for granted that one knows about most of the plot points in *The Sopranos*.) Aside from that, however, the chapters I read were limited to coverage of the shows themselves.

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Mobsters, Gangs, Crooks, and Other Creeps - Volume 3 - New York City (Mobsters, Gangs, Crooks and Other Creeps)
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