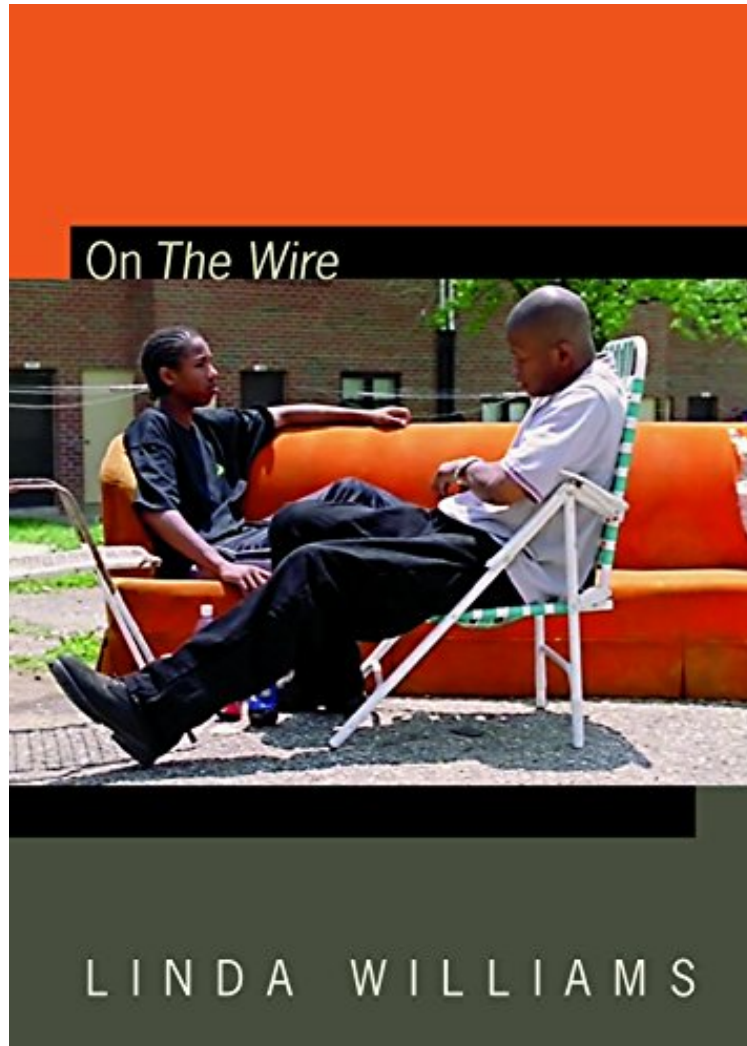


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On The Wire (Spin Offs)

Linda Williams

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Linda Williams : On The Wire (Spin Offs) before purchasing it in order to gage whether or not it would be worth my time, and all praised On The Wire (Spin Offs):

4 of 4 people found the following review helpful. Cultural criticism at its bestBy Judith Kegan GardinerCultural criticism at its best -- clear, engaging, entertaining, intelligent. This book will delight fans of the remarkable television series The Wire with its telling insights while it also persuades the reader of its larger claims for the importance of melodrama's aspirations towards justice in a world it shows as often relentlessly unjust.4 of 5 people found the following review helpful. ... me to respond I'll just say this is the best book out there on The WireBy linda williamsOf course I'm prejudiced but since asked me to respond I'll just say this is the best book out there on The Wire.Linda

Williams0 of 1 people found the following review helpful. Four StarsBy ChrisSort of repetitive, not much on point.

Many television critics, legions of fans, even the president of the United States, have cited *The Wire* as the best television series ever. In this sophisticated examination of the HBO serial drama that aired from 2002 until 2008, Linda Williams, a leading film scholar and authority on the interplay between film, melodrama, and issues of race, suggests what exactly it is that makes *The Wire* so good. She argues that while the series is a powerful exploration of urban dysfunction and institutional failure, its narrative power derives from its genre. *The Wire* is popular melodrama, not Greek tragedy, as critics and the series creator David Simon have claimed. Entertaining, addictive, funny, and despairing all at once, it is a serial melodrama grounded in observation of Baltimore's people and institutions: of cops and criminals, schools and blue-collar labor, local government and local journalism. *The Wire* transforms close observation into an unparalleled melodrama by juxtaposing the good and evil of individuals with the good and evil of institutions.

"I must admit being skeptical of Linda Williams's thesis that *The Wire* is best understood as melodrama. But after reading her convincing and compelling analysis, I not only came away with new insights into a series that I knew very well, but have fully revised my notions of how serial melodrama applies to contemporary television. This vital book is essential reading for scholars and viewers of both *The Wire* and television drama more broadly."