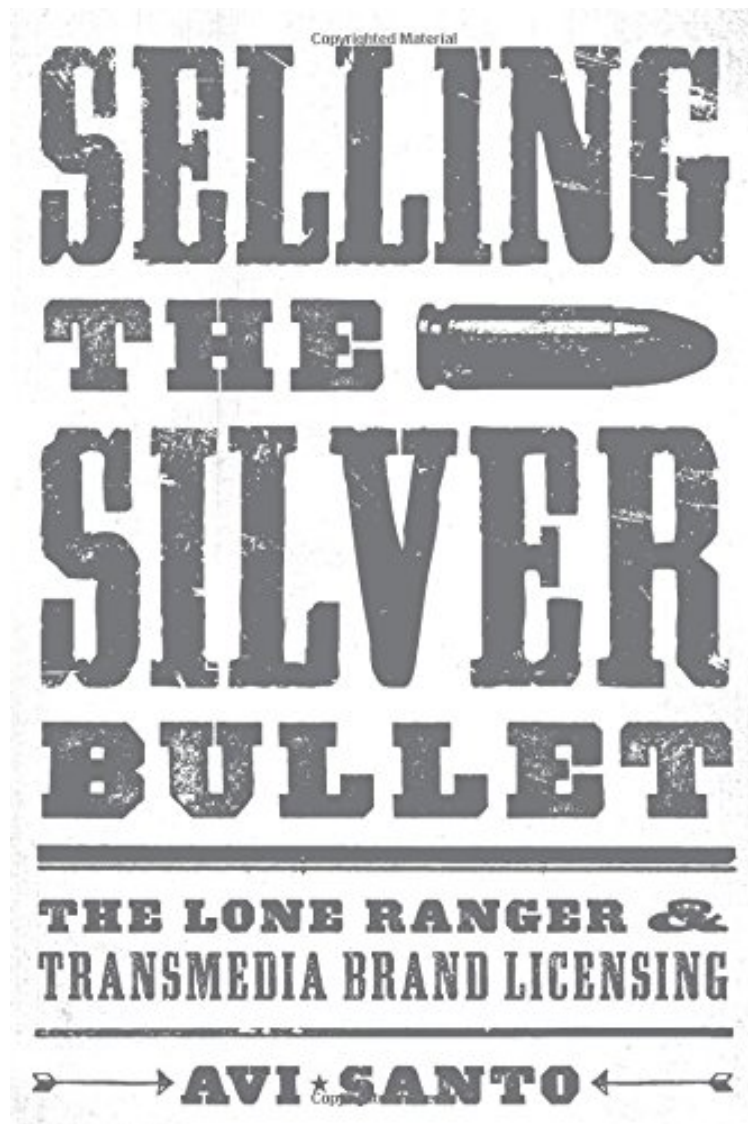


(Download free pdf) Selling the Silver Bullet: The Lone Ranger and Transmedia Brand Licensing (Texas Film and Media Studies)

Selling the Silver Bullet: The Lone Ranger and Transmedia Brand Licensing (Texas Film and Media Studies)

Avi Santo

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Avi Santo : Selling the Silver Bullet: The Lone Ranger and Transmedia Brand Licensing (Texas Film and Media Studies) before purchasing it in order to gage whether or not it would be worth my time, and all praised Selling the Silver Bullet: The Lone Ranger and Transmedia Brand Licensing (Texas Film and Media Studies):

1 of 1 people found the following review helpful. Provides factual information on how The Lone Ranger has been

'sold' since the characters beginnings. By LRangerExcellent book dealing with how a 'brand', in this case The Lone Ranger, has been and still is marketed over the years since the characters beginning on radio in 1933. Insights pertaining to the merchandising and product tie-ins that are and have been used during the 82 year existence of The Lone Ranger make for a very interesting read, especially when it comes to how the marketing has shifted gears with each change of ownership of the character. While author Santo doesn't dwell strictly on the selling of TLR, but goes into how large entertainment companies use marketing of other 'brands', he always returns to the main focus of "Selling The Silver Bullet". Excellent work.

Originating as a radio series in 1933, the Lone Ranger is a cross-media star who has appeared in comic strips, comic books, adult and juvenile novels, feature films and serials, clothing, games, toys, home furnishings, and many other consumer products. In his prime, he rivaled Mickey Mouse as one of the most successfully licensed and merchandised children's properties in the United States, while in more recent decades, the Lone Ranger has struggled to resonate with consumers, leading to efforts to rebrand the property. The Lone Ranger's eighty-year history as a lifestyle brand thus offers a perfect case study of how the fields of licensing, merchandizing, and brand management have operated within shifting industrial and sociohistorical conditions that continue to redefine how the business of entertainment functions. Deciphering how iconic characters gain and retain their status as cultural commodities, *Selling the Silver Bullet* focuses on the work done by peripheral consumer product and licensing divisions in selectively extending the characters' reach and in cultivating investment in these characters among potential stakeholders. Tracing the Lone Ranger's decades-long career as intellectual property allows Avi Santo to analyze the mechanisms that drive contemporary character licensing and entertainment brand management practices, while at the same time situating the licensing field's development within particular sociohistorical and industrial contexts. He also offers a nuanced assessment of the ways that character licensing firms and consumer product divisions have responded to changing cultural and economic conditions over the past eighty years, which will alter perceptions about the creative and managerial authority these ancillary units wield.

"I'm fascinated by this compelling book about the Lone Ranger as a uniquely American heritage brand and its management or mismanagement over four generations. With profound insight, Avi Santo explores the role that my father, Clayton Moore, played in preserving the legacy of the Lone Ranger. Even die-hard fans like me will find many new insider revelations about our hero." (Dawn Moore) "I'm fascinated by this compelling book about the Lone Ranger as a uniquely American heritage brand and its management or mismanagement over four generations. With profound insight, Avi Santo explores the role that my father, Clayton Moore, played in preserving the legacy of the Lone Ranger. Even die-hard fans like me will find many new insider revelations about our hero." (Dawn Moore) About the Author: Avi Santo is Associate Professor in the Department of Communication and Director of the Institute for the Humanities at Old Dominion University. He is the coeditor of *Making Media Work: Cultures of Management in the Entertainment Industries*.