

This Day In Tv History 2014 Boxed Daily Calendar

Including essays from established and up-and-coming scholars, *Cinema, Television and History: New Approaches* rethinks, recontextualises and reviews the relationship between cinema, television and history. This volume incorporates a wide range of methods to a variety of topics, welcoming both empirical and theoretical approaches, as well as studies which merge the two. It is a book about how historical events are interpreted and adapted across cinema and television as the basis of a story, as much as it is about the endeavours of the practising historian through the exploration of the archive. Divided into five parts—"New meanings, new methods", "Re-contextualising cinema and television history", "Rethinking histories of cinema and television", "Rethinking history through cinema and television", and "The impact of new technologies"—the book is knowingly broad and diverse in terms of the case studies featured within it, and the means through which these examples are examined, explored, and utilised in their respective chapters.

TV is never short of bad ideas, as demonstrated in a guide to one hundred of television's most memorable blunders and bloopers, arranged in a count-down format and including information on each incident that seeks to answer the question of "Why did this happen?" Original.

Television is the most influential medium in the history of mankind. More Americans own a TV than have telephones or indoor plumbing. We are 13 times more likely to watch television than read a newspaper or magazine. What Americans watch on the "tube" is what Americans, to a significant extent, learn about life, their society and their nation. Of this there is no dispute. TV profoundly affects its viewers' attitudes on violence, sex, women, gays, and other hotly-debated social issues of our day. In *Out of Focus: Network Television and the American Economy*, Pines and Lamer examine TV's accuracy in portraying the American economy. What they find is disturbing. According to *Out of Focus*, what viewers see on TV is the American free-enterprise system distorted into a tale of catastrophes, bankruptcies, fraud, and ineptitude, populated by white businessmen who are criminals and conmen, and consumers who are stupid, gullible, and powerless. It is not surprising, then, that Americans don't understand much about their economy, and for this, network television shares much of the blame. So concludes *Out of Focus*, with an unprecedented, comprehensive analysis of all network television newscasts in 1992 and a quarter of the year's entertainment programming. Unfortunately, most Americans' only source of economic information comes from their daily dose of TV (an average of 4 hours a day), and dangerous misinformation affects their personal financial decisions and their outlook on government policy. Pines sets out to end this misinformation in *Out of Focus*. Naming names, Pines ranks the year's best and worst economic reporters and stories. He also offers sound solutions both for journalists to improve their coverage of economic issues and for viewers to improve the quality of what they watch.

"*HER STORIES* provides an in-depth history of the production and reception of the daytime soap opera in the U.S. It offers a detailed view of the genre's life span—from its move from radio to television in the middle of the 20th century to its supposed demise (but continued afterlife) in the beginning of the 21st century. Soap operas have traditionally been considered a women's genre and thus marginal to the formation of television industry. Elana Levine reclaims the foundational role of soap operas in US television history. Levine begins by tracing how soap opera transitioned from a radio to a TV genre from the 1940s through the 1960s, focusing on how the American TV industry used the genre to hone TV production and storytelling techniques, as well as to develop the medium's commercial viability. With viewers imagined as white middle-class housewives, soaps interrogated stories of family life and marriage, purporting to serve as therapy for women struggling to cope with their home lives. Levine shows how early soaps offered real recognition of the challenges and dissatisfactions of the heterosexual nuclear family ideal, but failed to connect that unhappiness to structural forces. Next, the book turns to the boom years of daytime soaps on US broadcast network television, from the 1960s through the 1980s. Early soaps had been funded by a single sponsor-owner—for example, Procter & Gamble—but the rising popularity of daytime soaps allowed for experimentation with other funding models: ABC's first soap, *General Hospital*, was funded by participation advertising, which left more editorial power in the hands of the network. This then altered the relationship between soap writers and broadcast networks, allowing for technological shifts, evolving visual and aural norms,

new narrative strategies—including comedy and recapping—and greater representation and engagement with social issues. Finally, Levine examines the slow decline of soaps from the 1980s to today. Shifting notions of the imagined audience for soaps, as well as changing technologies for recording and watching TV, have led the industry to cast soap audiences in derogatory gendered, raced, and classed terms—old, low-income, and non-white, and therefore undesirable for advertisers. Levine argues that, desperate for viewers, soaps in the 2000s turned to exploitative treatment of social difference in a way that, for her, undermines the genre's history. HER STORIES is accessibly written and will appeal to scholars and students in TV and media studies, women's studies, American studies, and cultural studies"--

New and Noteworthy –New York Times Book Review Must-Read Book of March –Entertainment Weekly Best Books of March –HelloGiggles
“Leaps at the throat of television history and takes down the patriarchy with its fervent, inspired prose. When Women Invented Television offers proof that what we watch is a reflection of who we are as a people.” –Nathalia Holt, New York Times bestselling author of Rise of the Rocket Girls New York Times bestselling author of Seinfeldia Jennifer Keishin Armstrong tells the little-known story of four trailblazing women in the early days of television who laid the foundation of the industry we know today. It was the Golden Age of Radio and powerful men were making millions in advertising dollars reaching thousands of listeners every day. When television arrived, few radio moguls were interested in the upstart industry and its tiny production budgets, and expensive television sets were out of reach for most families. But four women—each an independent visionary—saw an opportunity and carved their own paths, and in so doing invented the way we watch tv today. Irna Phillips turned real-life tragedy into daytime serials featuring female dominated casts. Gertrude Berg turned her radio show into a Jewish family comedy that spawned a play, a musical, an advice column, a line of house dresses, and other products. Hazel Scott, already a renowned musician, was the first African American to host a national evening variety program. Betty White became a daytime talk show fan favorite and one of the first women to produce, write, and star in her own show. Together, their stories chronicle a forgotten chapter in the history of television and popular culture. But as the medium became more popular—and lucrative—in the wake of World War II, the House Un-American Activities Committee arose to threaten entertainers, blacklisting many as communist sympathizers. As politics, sexism, racism, anti-Semitism, and money collided, the women who invented television found themselves fighting from the margins, as men took control. But these women were true survivors who never gave up—and thus their legacies remain with us in our television-dominated era. It's time we reclaimed their forgotten histories and the work they did to pioneer the medium that now rules our lives. This amazing and heartbreaking history, illustrated with photos, tells it all for the first time.

The Columbia History of American Television

Television Documentary and Cold War Politics

The American Television Industry

America's Love Affair with the White Wedding, 1945–2005

Television Today

Daytime Soap Opera and US Television History

Six Decades of American Television

Each morning the alarm goes off, and a new day begins. Who was born on this day of the year? What happened on this day in history? This book is a fun, quick-moving way to learn more about each day of the year. You will discover people who share your birthday, and you will learn events that took place on your special day. □ When did the Titanic sink? (April 15) □ What day was Billy Graham born? (November 7) □ When did Carnegie Hall open? (May 5) □ What day was Jeff Foxworthy born? (September 6) □ When did TV show Meet The Press begin? (November 6) □ What day was Eric Clapton born? (March 30) □ When did St. Jude's Hospital open? (February 4) □ What day was Paul Revere born? (January 1) Each day includes a list of historical events, the birthdays of famous people, a scripture, and a short devotional thought to inspire you. You will grow in knowledge and in spiritual development. Read a page each day! Learn for yourself and impress your friends at the same time.

Based on the History Channel's This Week in History TV series, this vast chronology of world history provides a day-by-day account of the most important events in world history, technology, entertainment, business and industry, and more.

Watching TV remains the only book about television to go beyond mere alphabetical listings and limited reminiscences about the medium's most popular programs. Harry Castleman and Walter J. Podrazik present a sweeping season-by-season survey capturing the essence of television from its inception to the present. anecdotes and the

complicated network strategies that have made television a multi-billion-dollar industry. By presenting every prime-time schedule season by season, from the fall of 1944, Watching TV provides a fascinating reading of how the personalities, popular shows and coverage of key event have evolved during the past six decades. photographs, Watching TV is a valuable history of American television, now updated to include the most recent programming and industry developments.

This second edition covers the history of African Americans on television from the beginning of national television through the present day including: chronology; introductory essay appendixes bibliography over 1000 cross-referenced entries on actors, performers, producers, directors, news and sports journalists

A comprehensive cultural history of American weddings since World War II examines the development of the precise and expensive standards for celebrating weddings and the staying power of this phenomenon despite social, political, and economic upheaval.

That's the Way It Is

The Decline of Television Current Affairs in Australia

A Close-up View : Readings from TV Guide

Television, History, Nation

The Magic Box

A Television History

Encyclopedia of Television

Cheers TV Show: A Comprehensive Reference is authored by a sitcom expert who penned the most comprehensive reference book that has ever been written about the show. This definitive guide is the best resource for any fan who is intrigued and enthralled by one of the all-time classic television situation comedies.

The contents have been thoroughly researched and all 275 episodes meticulously analyzed to develop an unabridged, credible reference source. Individual chapters are devoted to biographies of the cast (Ted Danson, Shelley Long, Kirstie Alley, Kelsey Grammar, Woody Harrelson, Rhea Perlman, George Wendt, John Ratzenberger, Bebe Neuwirth, Nicholas Colasanto) and narratives of their respective characters (Sam Malone, Diane Chambers, Rebecca Howe, Frasier Crane, Woody Boyd, Carla Tortelli-LeBec, Norm Peterson, Cliff Clavin, Lilith Sternin-Crane, Coach) to provide a thoughtful examination of their persona.

Additional chapters are committed to a biography of the show from its inception through the series finale, and a narrative of the fictional Cheers bar, including bar regulars and memorable patrons (Robin Colcord, John Hill, Eddie LeBec, Nick Tortelli, Kelly Gaines, Melville 's, Gary 's Olde Towne Tavern, Bull & Finch Pub). Another section offers a detailed description of each Cheers episode in chronological order based on airing dates from 1982 to 1993. The summaries contain technical credits, episode writers, directors, and guest actors (with highlights of significant movie and television credits). The final chapter provides a listing of the Emmy nominations and awards earned over the show's eleven-year span of television dominance. In sum, this book is the most extensive analysis of Cheers available on the market. No other source is more complete, accurate, or extensive. Photos included, 480 pages paperback; 557 pages digital. For over 25 years author Dennis Bjorklund has been an accomplished and well-respected television programming authority who has published many small screen books covering some of the best sitcoms in history. In addition to writing books, the author provides literary contributions to numerous entertainment magazines, and appears on E! Entertainment and Biography Channel as an authoritative expert. Bjorklund is considered one of the foremost authorities on the television shows Cheers and Seinfeld, and the only person to write thoroughly comprehensive books on these situation comedies. Bjorklund continues to reside in California to remain close to the heart of network television programming. The author has written several books on these television shows. Here is the list of available books related to Cheers and Seinfeld that have been written by Bjorklund: Seinfeld Reference: The Complete Encyclopedia Seinfeld Trivia: Everything About Nothing Seinfeld Secrets: An Insider Scoop About the Show Seinfeld Ultimate Episode Guide Cheers TV Show: A Comprehensive Reference Cheers Trivia: It 's A Little Known Fact... Toasting Cheers: An Episode Guide to the 1982-1993 Series

Albert Abramson published (with McFarland) in 1987 a landmark volume titled The History of Television, 1880-1941 (massive...research--Library Journal; voluminous documentation--Choice; many striking old photos--The TV Collector). At last he has produced the follow-up volume; the reader may be assured there is no other book in any language that is remotely comparable to it. Together, these two volumes provide the definitive technical history of the medium. Upon the development in the mid-1940s of new cameras and picture tubes that made commercial television possible worldwide, the medium rose rapidly to prominence. Perhaps even more important was the invention of the video tape recorder in 1956, allowing editing, re-shooting and rebroadcasting. This second volume, 1942 to 2000 covers these significant developments and much more. Chapters are devoted to television during World War II and the postwar era, the development of color television, Ampex Corporation's contributions, television in Europe, the change from helical to high band technology, solid state cameras, the television coverage of Apollo II, the rise of electronic journalism, television entering the studios, the introduction of the camcorder, the demise of RCA at the hands of GE, the domination of Sony and Matsushita, and the future of television in e-cinema and the 1080 P24 format. The book is heavily illustrated (as is

the first volume).

"This up-to-date fourth edition of the most important and interesting data--on a day by day basis-- throughout American history includes more than 1,400 new entries with information on a wide variety of subjects--both the "important" matters and the lesser known but thought provoking incidents and phenomena (societal changes, unexpected events) that add richness and depth to American history"--Provided by publisher.

This three-volume set is a valuable resource for researching the history of American television. An encyclopedic range of information documents how television forever changed the face of media and continues to be a powerful influence on society. • Supplies historic context for why television shows were released at a particular moment in time • Covers key television genres—such as the western, sitcoms, crime shows, and variety programs—in detail • Provides readers with an understanding of the technical evolution of television that directly affected programming • Includes biographies of important individuals in the television industry

The Encyclopedia of Television, second edition is the first major reference work to provide description, history, analysis, and information on more than 1100 subjects related to television in its international context. For a full list of entries, contributors, and more, visit the Encyclopedia of Television, 2nd edition website.

TV Outside the Box

Trailblazing in the Digital Television Revolution

Postmodern Visions of American Media Culture in the Twentieth Century

Return to Twin Peaks

Latino TV

Watching TV

The Encyclopaedia Britannica

Shared Pleasures presents the first comprehensive history of how Americans have watched their favorite movies. Douglas Gomery tells the complete story of the film exhibition business, from the humble nickelodeon to movie palaces to today's mass markets of cable TV and home video rentals. Along the way Gomery shows us how the American economy and society altered going to the movies. Shared Pleasures answers such questions as: How and where have Americans gone to the movies? What factors prompted the growth of specialized theaters? To what extent have corporations controlled the means of moviegoing? How has television changed the watching of motion pictures? Gomery analyzes social, technological, and economic transformations inside and outside the movie industry—sound, color (and later, colorization), television movies, cable movie networks, and home video, as well as automobiles, air conditioning, and mass transit. He traces the effects of immigration, growing urban and suburban cultures, two world wars, racial and ethnic segregation, and the baby boom on the movie theater industry, noting such developments as newsreel theaters and art cinemas. Gomery shows how the movie theater business has remained a profitable industry, transforming movie houses from storefronts to ornate movie palaces to the sticky-floored mall multiplexes of today. Contrary to some gloomy predictions, Gomery contends that movie watching is not declining as a form of entertainment. With the growth of cable TV, home movie rental, and other technical changes, more Americans are watching (and enjoying) more movies than ever before.

Zen and the Art of Local History is an engaging, interactive conversation that conveys the exciting nature of local history. Divided into six major themes the book covers the scope and breadth of local history: • Being a Local Historian • Topics and Sources • Staying Relevant • Getting it Right • Writing History • History Organizations Each chapter features one of Carol Kammen's memorable editorials from History News. Her editorial is a "call." Each is followed by a response from one of more than five dozen prominent players in state and local history. These Respondents include local and public historians, archivists, volunteers, and history professionals across the kaleidoscopic spectrum of local history. Among this group are Katherine Kane, Robert "Bob" Richmond, Charlie Bryan, and Cinnamon Catlin-Legutko. The result is a series of dialogues on important topics in the field of local history. This interactivity of these conversations makes Zen and the Art of Local History a unique offering in the public history field. On which day was history's shortest war waged and won (in roughly 40 minutes)? How was Napoleon bested by a group of rabbits in 1807? Why did a dispute about beer in an Oxford pub lead to over 100 deaths and 470 years of penance? Why in 1752 did Britain go to bed on 2nd September and wake up on the 14th? How did a women's march in 1917 set off the Russian Revolution? On This Day in History brings to life a key event that happened on each day of the year. From the most important British battle that you've never heard of (20 May 685) to the first meeting of Lennon and McCartney (6 July 1957), and from why Julius Caesar should have been wary of the Ides of March (15 March 44BC) to the day Jeanne de Clisson became a pirate and single-handedly declared war on the King of France (2 August 1343), history is full of unlikely heroes and fascinating turning points. In this book Dan Snow shows us how each day offers a different and unexpected insight into our past. And story by gripping story, this year

grows into a vivid, very human history of the world.

"This book surveys the history of Latina and Latino depictions, narratives, and authorship in U.S. English-language television since the 1950s, with a focus on the navigations and impact of Latina/o series writers and creators as they have been able to enter the industrial landscape in recent decades. Based on archival research, interviews with dozens of media professionals who worked on or performed in these series, textual analysis of available episodes and promotional materials, and analysis of news media coverage, the chapters examine Latina/o representation in children's television Westerns in the 1950s, in Chicana/o and Puerto Rican activist-led public affairs series in the 1970s, in sitcoms from the 1970s through the 2010s, including many considered "failed," and in Latina and Latino-led series in the 2000s and 2010s on broadcast, cable, and streaming outlets, including George Lopez, Ugly Betty, One Day at a Time, and Vida. These series and their creators and writers are explored in relation to the social and political contexts of these junctures in U.S. and Latina/o history and to the evolving industry with respect to whether Latina/o creatives were allowed entrée and to the cultural climate for writers and other creative professionals working in television development and production. As such, it also highlights how television has been key to both the marginalization and to the incremental growth of Latina/o cultural citizenship in the United States, as well as how Latina/o creative professionals are gaining numbers and agency within the television industry and are continuing to push to be able to produce and share their stories"--

This book complements and expands on the commentary and conclusions of the author's initial inquiry into the modern era of media-made culture in *The Visual Focus of American Media Culture in the Twentieth Century* (FDUP, 2004). From the 1890s on to the 1920s and the Depression and World War II years, society's pervasively communal focus demanded idealized images and romanticized interpretations of life. But the communal imperative, as it was impacted on by evolving social change, harbored the seeds of its own disintegration.

The Rise and Rise of the Independents

The History of Television, 1942 to 2000

Today in History

A Day-by-day Review of World Events

The Past and Present in Anglo-American Cinema and Television

When Women Invented Television

Daily Inspiration for the History Buff, the Trivia Lover, and the Innately Curious

Richly researched and engaging, *The Columbia History of American Television* tracks the growth of TV into a convergent technology, a global industry, a social catalyst, a viable art form, and a complex and dynamic reflection of the American mind and character. Renowned media historian Gary R. Edgerton follows the technological progress and increasing cultural relevance of television from its prehistory (before 1947) to the Network Era (1948-1975) and the Cable Era (1976-1994). He considers the remodeling of television's look and purpose during World War II; the gender, racial, and ethnic components of its early broadcasts and audiences; its transformation of postwar America; and its function in the political life of the country. In conclusion, Edgerton takes a discerning look at our current Digital Era and the new forms of instantaneous communication that continue to change America's social, political, and economic landscape.

A LOUDER THAN WAR BOOK OF THE YEAR A riveting journey into the psyche of Britain through its golden age of television and film; a cross-genre feast of moving pictures, from classics to occult hidden gems, *The Magic Box* is the nation's visual self-portrait in technicolour detail. 'The definition of gripping. Truly, a trove of wyrd treasures.' BENJAMIN MYERS 'A lovingly researched history of British TV [that] recalls the brilliant, the bizarre and the unworldly.' GUARDIAN 'A reclamation, not just of a visual 'golden age', but of Britain as a darkly magical place.' THE SPECTATOR 'A feat of argument, description and affection.' FINANCIAL TIMES 'Young unearths the ghosts of TV past - and Britain's dark psyche.' HERALD 'Highly entertaining . . . [A] fabulous treasure trove.' SCOTSMAN 'Young is a phenomenal scholar.' OBSERVER 'Impassioned.' THE CRITIC Growing up in the 1970s, Rob Young's main storyteller was the wooden box with the glass window in the corner of the family living room, otherwise known as the TV set. Before the age of DVDs and Blu-ray discs, YouTube and commercial streaming services, watching television was a vastly different experience. You switched on, you sat back and you watched. There was no pause or fast-forward button. The cross-genre feast of moving pictures produced in Britain between the late 1950s and late 1980s - from Quatermass and Tom Jones to *The Wicker Man* and *Brideshead Revisited*, from *A Canterbury Tale* and *The Go-Between* to *Bagpuss* and *Children of the Stones*, and from John Betjeman's travelogues to ghost stories at Christmas - contributed to a national conversation and collective memory. British-made sci-fi, folk horror, period drama and televisual grand tours played out tensions between the past and the present, dramatised the fractures and injustices in society and acted as a portal for magical and ghostly visions. In *The Magic Box*, Rob Young takes us on a fascinating journey into this influential golden age of screen and discovers what it reveals about the nature and character of Britain, its uncategorisable people and buried histories - and how its presence can still be felt on screen in the twenty-first century. '[A] forensic dissection . . . this tightly packed treatise takes pains to illustrate how what we view affects how we view ourselves.' TOTAL FILM

The story of a shift in power over the last 50 years of TV, *'The Rise and Rise of the Independents'* is a history of UK television beyond the broadcasters from the 1950s to the present day.

Creating Television brings television and its creators to life, presenting fascinating in-depth interviews with the creators of American TV. Having interviewed more than 100 television professionals over the course of his 15 years of research, Professor Robert Kubey presents here the 40 conversations that provide the most illuminating insights about the industry and the people working in it. These interviews

bring television's creators to life, revealing their backgrounds, work, and thoughts about the audience and the television programs they create. Each interview tells a compelling tale of an individual's struggles and successes within a complex collaborative and highly commercial medium, offering readers rare insights on the human component in television's development. Featured in this volume are actors, agents, writers, directors, producers, and executives, representing television's earliest days through to the present day. Spanning shows from I Love Lucy and The Tonight Show through to Seinfeld, The Simpsons, and The Sopranos, these creators share the stories of how they gained entry to the industry and built their careers, offering readers a rare opportunity to meet, up close, the people involved in creating many of the most famous and successful programs in the medium's history, and linking the creators' personal histories to the television programs they create. With its unique insights on the people responsible for making television, this volume will be of interest to scholars and researchers in television history, sociology of culture, human creativity, television production, media studies, and mass media ethics. It will also be a popular reader for undergraduate and graduate students in courses addressing television, mass culture, media and society, American Studies, creativity, television history, and media ethics.

Cinema, Television and History New Approaches Cambridge Scholars Publishing

From Television to the Internet

A History of Movie Presentation in the United States

Redeeming the Wasteland

Out of Focus

Shared Pleasures

Cinema, Television and History

Creating Television

How, as historians, should we 'read' a film? Histories on Screen answers this and other questions in a crucial volume for any history student keen to master source use. The book begins with a theoretical 'Thinking about Film' section that explores the ways in which films can be analyzed and interrogated as either primary sources, secondary sources or indeed as both. The much larger 'Using Film' segment of the book then offers engaging case studies which put this theory into practice. Topics including gender, class, race, war, propaganda, national identity and memory all receive good coverage in what is an eclectic multi-contributor volume. Documentaries, films and television from Britain and the United States are examined and there is a jargon-free emphasis on the skills and methods needed to analyze films in historical study featuring prominently throughout the text. Histories on Screen is a vital resource for all history students as it enables them to understand film as a source and empowers them with the analytical tools needed to use that knowledge in their own work.

When critics decry the current state of our public discourse, one reliably easy target is television news. It's too dumbed-down, they say; it's no longer news but entertainment, celebrity-obsessed and vapid. The critics may be right. But, as Charles L. Ponce de Leon explains in That's the Way It Is, TV news has always walked a fine line between hard news and fluff. The familiar story of decline fails to acknowledge real changes in the media and Americans' news-consuming habits, while also harking back to a golden age that, on closer examination, is revealed to be not so golden after all. Ponce de Leon traces the entire history of televised news, from the household names of the late 1940s and early '50s, like Eric Sevareid, Edward R. Murrow, and Walter Cronkite, through the rise of cable, the political power of Fox News, and the satirical punch of Colbert and Stewart. He shows us an industry forever in transition, where newsmagazines and celebrity profiles vie with political news and serious investigations. The need for ratings success—and the lighter, human interest stories that can help bring it—Ponce de Leon makes clear, has always sat uneasily alongside a real desire to report hard news. Highlighting the contradictions and paradoxes at the heart of TV news, and telling a story rich in familiar figures and fascinating anecdotes, That's the Way It Is will be the definitive account of how television has showed us our history as it happens.

This book has been considered by academicians and scholars of great significance and value to literature. This forms a part of the knowledge base for future generations. So that the book is never forgotten we have represented this book in a print format as the same form as it was originally first published. Hence any marks or annotations seen are left intentionally to preserve its true nature.

TV Outside the Box: Trailblazing in the Digital Television Revolution explores the new and exploding universe of on-demand, OTT (Over the Top) networks: Netflix, Amazon, Hulu, Crackle, CW Seed, Vimeo, AwesomenessTV, and many more. Featuring in-depth conversations with game-changing content creators, industry mavericks, and leading cultural influencers, TV Outside the Box is essential reading for anyone interested in the dynamics of a global media revolution - while it's happening. Readers will discover: How the new "disruptors" of traditional television models are shaping the future of the television and feature film business. You'll hear directly from the visionaries behind it all - from concept genesis to predictions for the future of streaming platforms; their strategies for acquisitions and development of new original content; and how the revolution is providing unprecedented opportunities for both established and emerging talent. What's different about storytelling for the progressive, risk-taking networks who are delivering provocative, groundbreaking, binge-worthy content, without the restraints of the traditional, advertiser-supported programming model. Through interviews with the showrunners, content creators, and producers of dozens of trailblazing series - including Orange Is the New Black, House of Cards, Transparent, and many more - you'll learn how and why the best and the brightest TV content creators and filmmakers are defining the new digital entertainment age -

and how you can, too.

In recent years non-fiction history programmes have flourished on television. This interdisciplinary study of history programming identifies and examines different genres employed by producers and tracks their commissioning, production, marketing and distribution histories. With comparative references to other European nations and North America, the authors focus on British history programming over the last two decades and analyse the relationship between the academy and media professionals. They outline and discuss often-competing discourses about how to 'do' history and the underlying assumptions about who watches history programmes. *History on Television* considers recent changes in the media landscape, which have affected to a great degree how history in general, and whose history in particular, appears onscreen. Through a number of case studies, using material from interviews by the authors with academic and media professionals, the role of the 'professional' historian and that of media professionals - commissioning editors and producer/directors - as mediators of historical material and interpretations is analysed, and the ways in which the 'logics of television' shape historical output are outlined and discussed. Building on their analysis, Ann Gray and Erin Bell ask if history on television fulfils its potential to be a form of public history through offering, as it does, a range of interpretations of the past to and originating from or including those not based in the academy. Through consideration of the representation, or absence, of the diversity of British identity - gender, ethnicity and race, social status and regional identities - the authors substantially extend the scope of existing scholarship into history on television. *History on Television* will be essential reading for all those interested in the complex processes involved in the representation of history on television.

A History of the Television Series (Hardback)

Days of Our Lives 45 Years

Ending the Affair

The Great American Makeover

Network Television and the American Economy

Histories on Screen

Her Stories

The Time Tunnel was by no means a superb product of Friday night entertainment. If the plot holes were not as large as the tunnel itself, viewers noticed the same props from Allen's other television programs popping up on the show. Fan boys to this day still debate whether the futuristic episodes involving space aliens were better than the historic adventures, but few would deny that Lee Meriwether made a lab coat look sexy. Meriwether herself recalled how the cast received letters from school teachers who used The Time Tunnel to stimulate interest in history in the classroom. This 546 page book documents the entire history of the program, the origin and conception of the series, why it never ran a second season, almost 200 never-before-published behind-the-scenes photographs, and a detailed episode guide including dates of production, music cues, episode budgets, salary costs, deleted scenes that were filmed, memories from cast and crew, bloopers, trivia and much more!

During the early 1960s, the "golden age" of network documentary, commercial television engaged in one of the most ambitious public education efforts in U.S. history as all three networks dramatically expanded their documentary programming. Promoted by government leaders, funded by broadcasters, and hailed by critics, these documentaries sought to mobilize public opinion behind a more activist policy of U.S. leadership around the globe. The programs also were part of an explicit effort to make the "vast wasteland" of prime-time television live up to its vaunted potential to educate, inform, and enlighten. After more than a decade as the nation's shop window, television in the early 1960s promised to become the viewer's window onto the Free World, a world that President John F. Kennedy described as being full of promise and peril. By tracing the multiple and shifting relations between the government, the TV industry, and viewers, Michael Curtin explains how the most commercially unprofitable genre in television history became the most celebrated and controversial form of programming during the New Frontier era. This book is an important contribution to our understanding of how television mediates powerful social forces and will be indispensable to anyone interested in media studies and the history of the Cold War period.

"Ending the Affair is a critical account of the state of current affairs television in Australia today. It questions its future, draws lessons from the past and shows why television current affairs matters."--BOOK JACKET.

In an age of proliferating choices, television nevertheless remains the most popular medium in the United States. Americans spend more time with TV than ever before, and many 'new media' forms, such as blu-ray movies, Hulu videos, and Internet widgets, are produced and delivered by the world's most lucrative and powerful television industry. Yet that industry has undergone profound changes since the 1980s, moving from a three-network oligopoly to a sprawling range of channels and services dominated by a handful of major conglomerates. Viewers can now access hundreds of channels at all hours of the day and can search and select from hundreds of thousands of individual programmes on video and Internet services. This diversity has fragmented the size of television audiences and transformed relationships between viewers and television companies. Unlike the first fifty years of television, today's industry leaders can no longer rely on mass audiences and steady revenue flows from big-budget advertisers, and this in turn affects their programming and

production strategies.

This is the Hardback edition. What was the very first situation comedy on American television? What was the first police drama? When was the first program broadcast in color? It takes only a moment of pondering such questions to realize how little we really know about the history of the medium that entertains us, informs us, and keeps us company at some point during each day and night. Every generation since the end of World War II has seen television become an integral part of our lives. However, even the most avid TV viewers are unaware of when, and under what circumstances, each onscreen television milestone has taken place. For the First Time on Television is a history of television presented with a fresh approach, by extensively examining the history of nearly 100 of television's "firsts," ranging from the first person ever to appear on a television screen, to the day the first HDTV screen made its debut, and everything in between. Here you'll find little-known but fascinating kernels of information regarding the groundbreaking programs, individuals, and events that have become an important part of TV history, and that still affect what we see on television today. You'll probably find yourself indulging in these "firsts" the way you'd treat an open bag of potato chips-by discovering how it is nearly impossible to enjoy just one or two without reaching for more. About the Author Garry Berman is a pop culture historian and freelance writer whose previous books include Best of the Britcoms: From Fawlty Towers to Absolutely Fabulous, We're Going to See the Beatles!, Perfect Fool: The Life and Career of Ed Wynn, and Between the Laughs. He has also contributed articles to Nostalgia Digest magazine, Beatlefan magazine, and several pop culture web sites. He lives in New Jersey with his wife, Karen.

New Approaches to Materiality, Theory, and Genre on Television

It's Our Day

A History

The 100 Dumbest Events In Television History

History on Television

The Time Tunnel

Milwaukee Television History

"Milwaukee - not New York, Chicago or Los Angeles was the scene of a number of television firsts: The Journal Company filed the very first application for a commercial TV license with the FCC in 1938. The first female program director and news director in a major market were both at Milwaukee stations. The city was a major battleground in the VHF vs. UHF war that began in the 1950s. The battle to put an educational TV station on the air was fought at the national, state and local levels by the Milwaukee Vocational School. WMVS-TV was the first educational TV station to run a regular schedule of colorcasts, and WMVT was the site of the first long-distance rest of a digital over-the-air signal." "This detailed story of the rich history of the city's television stations since 1930 is told through facts, anecdotes, and quotations from the on-air talent, engineers, and managers who conceived, constructed, and put the stations on the air. Included are discussions of the many locally-produced shows - often done live - that once made up a large part of a station's broadcast day. Through these stories - some told here for the first time - and the book's extensive photographic images, the history of Milwaukee television comes alive again for the reader." "From the first early tests using mechanical scanning methods in the 1930s, through the first successful digital television tests, the politics, conflicts, triumphs, and failures of Milwaukee's television stations are described in fascinating detail." --Book Jacket.

Return to Twin Peaks offers new critical considerations and approaches to the Twin Peaks series, as well as reflections on its significance and legacy. With texts that analyze the ways in which readers and viewers endow texts with meaning in light of historically situated and culturally shared emphases and interpretive strategies, this volume showcases the ways in which new theoretical paradigms can reinvigorate and enrich understanding of what Twin Peaks was and what it has become since it went off the air in 1991.

The Great American Makeover is a collection of essays that explore the American makeover mythos that has been recently repackaged in the form of popular makeover television programs such as Extreme Makeover, The Swan, Supernanny, and Queer Eye for the Straight Guy.

Days of our Lives 45 years a celebration in photos is an unprecedented photographic journey behind the scenes of the longest-running scripted program in NBC's history.

On television

Cheers TV Show: A Comprehensive Reference

TV in the USA: A History of Icons, Idols, and Ideas [3 volumes]

On This Day

A Dictionary Of Arts, Sciences, Literature And General Information (Volume I) A To Androphagi

Historical Dictionary of African American Television

New Approaches

The Untold Story of the Female Powerhouses Who Pioneered the Way We Watch Today

What was the very first situation comedy on American television? What was the first police drama? When was the first program broadcast in color? It takes only a moment of pondering such questions to realize how little we really know about the history of the medium that entertains us, informs us, and keeps us company at some point during each day and night. Every generation since the end of World War II has seen television become an integral part of our lives. However, even the most avid TV viewers are unaware of when, and under what circumstances, each onscreen television milestone has taken place. *For the First Time on Television* is a history of television presented with a fresh approach, by extensively examining the history of nearly 100 of television's "firsts," ranging from the first person ever to appear on a television screen, to the day the first HDTV screen made its debut, and everything in between. Here you'll find little-known but fascinating kernels of information regarding the groundbreaking programs, individuals, and events that have become an important part of TV history, and that still affect what we see on television today. You'll probably find yourself indulging in these "firsts" the way you'd treat an open bag of potato chips-by discovering how it is nearly impossible to enjoy just one or two without reaching for more. About the Author Garry Berman is a pop culture historian and freelance writer whose previous books include *Best of the Britcoms: From Fawlty Towers to Absolutely Fabulous*, *We're Going to See the Beatles!*, *Perfect Fool: The Life and Career of Ed Wynn*, and *Between the Laughs*. He has also contributed articles to *Nostalgia Digest* magazine, *Beatlefan* magazine, and several pop culture web sites. He lives in New Jersey with his wife, Karen.
For the First Time on Television... (Hardback)

For the First Time on Television...

This Day in American History, 4th ed.

A Celebration in Photos

Viewing Britain through the Rectangular Window

The Analog Years