

Cbs Tv

Alexandra Adamek

Television Today ,1949

The Origins of Television News in America Mike Conway,2009 This is the first in-depth look at the development of the television newscast, the most popular source of news for over forty-five years. During the 1940s, most journalists ignored or dismissed television, leaving the challenge to a small group of people working above New York City's Grand Central Terminal. Without the pressures of ratings, sponsors, company oversight, or many viewers, the group refused to recreate newspapers, radio, or newsreels on the new medium. They experimented, argued, tested, and eventually settled on a format to exploit television's strengths. This book documents that process, challenging common myths - including the importance of a popular anchor, and television's inability to communicate non-visual stories - and crediting those whose work was critical in the formation of television as a news format, and illustrating the pressures and professional roadblocks facing those who dare question journalistic traditions of any era. -- Publisher.

The Decade That Shaped Television News Sig Mickelson,1998-08-27 Television news made meteoric progress in the 1950s. It rose from being a plaything for the rich to a major factor in informing the American public, and an aggressive rival to newspapers, radio, and news magazines. This volume is an insider's account of the arduous and frequently critical steps undertaken by inexperienced staffs in the development of television news, documentaries, and sports broadcasts. The author, the first president of CBS News, provides a treasure trove of facts and anecdotes about plotting in the corridors, the ascendancy of stars, and the retirement into oblivion of the less favored. This volume is an

important contribution to the history of television journalism and will appeal both to journalism and broadcasting scholars and to those interested in the meteoric rise of television.

Rube Tube Sara K. Eskridge, 2018-11-30 Historian Sara Eskridge examines television's rural comedy boom in the 1960s and the political, social, and economic factors that made these shows a perfect fit for CBS. The network, nicknamed the Communist Broadcasting System during the Red Scare of the 1940s, saw its image hurt again in the 1950s with the quiz show scandals and a campaign against violence in westerns. When a rival network introduced rural-themed programs to cater to the growing southern market, CBS latched onto the trend and soon reestablished itself as the Country Broadcasting System. Its rural comedies dominated the ratings throughout the decade, attracting viewers from all parts of the country. With fascinating discussions of *The Andy Griffith Show*, *The Beverly Hillbillies*, *Petticoat Junction*, and other shows, Eskridge reveals how the southern image was used to both entertain and reassure Americans in the turbulent 1960s.

This Just In Bob Schieffer, 2004-01-06 Bob Schieffer started his reporting career in Texas when he was barely old enough to buy a beer, joined CBS News in 1969, and became one of the few correspondents ever to have covered all four major Washington beats: the White House, the Pentagon, the State Department, and Capitol Hill. Over the past four decades, he's seen it all-and now he's sharing the after-hours tales only his colleagues know.

CBS in the American Market. Management and Strategy Analysis Alexandra Adamek, 2016-06-27 Seminar paper from the year 2016 in the subject Communications -

Media Economics, Media Management, grade: 2,3, University of Applied Sciences Köln RFH, language: English, abstract: In the following the company of CBS Cooperation with a focus on CBS Television Net-work will be explored. After that the market position and the revenues will be examined. The CBS Cooperation was organized in Delaware in 1986 and operates in five main businesses. The Cooperation sees itself as a “mass media company that creates and distributes industry-leading content across a variety of platforms to audience around the world”, which are Network Programming, Network News, Local Television, Radio Stations, Cable and Publishing. The business can be divided in Entertainment 60%, Cable Networks 16%, Publishing 6% and Local Broadcasting 20%. The acronym CBS stands for Columbia Broadcasting System. The cooperation owns 29 TV Stations, 16 of them are part of CBS Television Network which comes down to more than 200 local affiliates. In the following paper the focus will be on the CBS Television Network which is a part of the Entertainment sector of CBS Cooperation.

Wandering The Wild Wild West Don Presnell, 2021-11-22 The Wild Wild West premiered on CBS in 1965, just as network dominance of television Westerns was waning and the global James Bond phenomenon was in full force. Described as James Bond on horseback, the series was like nothing else on TV before or since--a genre hybrid that followed the adventures of 1870s Secret Service agents James West and Artemus Gordon, on special assignment from President Ulysses S. Grant. The show featured clever gadgets and costumes, carefully choreographed action and fight sequences, and stories that melded elements of Western, science fiction, fantasy, espionage and detective genres. This book provides in-depth critical analysis of this unique, eclectic series, considered one of

the primary influences on Steampunk subculture.

The Forgotten Network David Weinstein, 2004 The heart of David Weinstein's book examines DuMont's programs and personalities, including Dennis James, Captain Video, Morey Amsterdam, Jackie Gleason and The Honeymooners, Ernie Kovacs, and Rocky King, Detective. Weinstein uses rare kinescopes, archival photographs, exclusive interviews, trade journal articles, and corporate documents to tell the story of a forgotten network that helped invent the very business of network television.--Jacket.

Desperate Networks Bill Carter, 2007-05-01 In the executive offices of the four major networks, sweeping changes are taking place and billions of dollars are at stake. Now Bill Carter, bestselling author of *The Late Shift*, goes behind the scenes to reveal the inner workings of the television industry, capturing the true portraits of the larger-than-life moguls and stars who make it such a cutthroat business. In a time of sweeping media change, the four major networks struggle for the attention of American viewers increasingly distracted by cable, video games, and the Internet. Behind boardroom doors, tempers flare in the search for hit shows, which often get on the air purely by accident. The fierce competition creates a pressure-cooker environment where anything can happen . . . NBC's fall from grace—Once the undisputed king of prime time, NBC plunged from first place to last place in the ratings in the course of a single season. What will be the price of that collapse—and who will pay it? CBS's slow and steady race to the top—Unlike NBC, CBS, under the leadership of CEO, Leslie Moonves, engineered one of the most spectacular turnarounds in television history. But in this ruthless world, you're only as good as last week's ratings . . . ABC's surprising resurrection—Lost and Desperate

Housewives—have brought ABC the kind of success it could only dream of in the past. So why don't the executives responsible for those hits work there any more? The End of the News As We Know It—In a stunningly short period of time, all three of the major network news anchors—Dan Rather, Tom Brokaw, and Peter Jennings—signed off, leaving executives scrambling for a way to keep network news relevant in an era of 24/7 information. Crazy Like Fox—They're outrageous, unconventional, and occasionally off-putting, but more and more people are watching Fox shows. Most of all they keep watching American Idol. How did Simon Cowell snooker himself into a huge payday? Stay tuned . . .

News, Informational and Cultural Programming Presented on the CBS Television Network During the 1959 Fall Season, September 1-December 31, 1959 CBS Television Network, 1960

The Place to Be Roger Mudd, 2009-03-24 Roger Mudd joined CBS in 1961, and as the congressional correspondent, became a star covering the historic Senate filibuster debate over the 1964 Civil Right Act. Mudd was one of half a dozen major figures in the stable of CBS News broadcasters at time when the network's standing as a provider of news was at its peak. In The Place to Be, Mudd tells of how the bureau worked: the rivalries, the egos, the pride, the competition, the ambitions and the gathering frustrations of conveying the world to a national television audience in thirty minutes minus commercials. It is the story of a unique TV news bureau, unmatched in its quality, dedication, and professionalism, that will highlight what TV journalism was once like and what it's missing today.

Television, 1958 CBS Television Network, 1958

Inside Reality TV Ragan Fox, 2018-09-04 In the summer of 2010, Ragan Fox was one of twelve people selected to participate in the twelfth season of CBS's reality program Big Brother. The show heightens everyday life performance to a theatrical state where houseguests' performances, no matter how humdrum, are turned into televisual entertainment and commodity. Offering a rare, autobiographical, and behind-the-scenes peek behind Big Brother's curtain, Fox provides a scholarly account of the show's casting procedures, secret soundstage interactions, and viewer involvement, while investigating how the program's producers, fans, and players theatrically render identities of racial and sexual minorities. Using autoethnography, textual analysis, and spectator commentary as research, Fox reflects on and critiques how identity is constructed on reality television, and the various ways in which people from historically oppressed groups are depicted in mass media.

CBS Television Network Program Guide, 1969-70 CBS Television Network, 1969

Fifty Years of 60 Minutes Jeff Fager, 2017-10-24 "An illuminating TV show biography" (Kirkus Reviews), the ultimate inside story of 60 Minutes—the program that has tracked and shaped the biggest moments in post-war American history. From its almost accidental birth in 1968, 60 Minutes has set the standard for broadcast journalism. The show has profiled every major leader, artist, and movement of the past five decades, perfecting the news-making interview and inventing the groundbreaking TV exposé. From legendary sit-downs with Richard Nixon in 1968 and Bill Clinton in 1992 to landmark investigations into the tobacco industry, Lance Armstrong's doping, and the torture of prisoners in Abu-Ghraib, the broadcast has not just reported on our world but changed it,

too. Executive Producer Jeff Fager takes us into the editing room with the show's brilliant producers and beloved correspondents, including hard-charging Mike Wallace, writer's-writer Morley Safer, soft-but-tough Ed Bradley, relentless Lesley Stahl, intrepid Scott Pelley, and illuminating storyteller Steve Kroft. He details the decades of human drama that have made the show's success possible: the ferocious competition between correspondents, the door slamming, the risk-taking, and the pranks. Above all, Fager reveals the essential tenets that have never changed: why founder Don Hewitt believed "hearing" a story is more important than seeing it, why the "small picture" is the best way to illuminate a larger one, and why the most memorable stories are almost always those with a human being at the center. "As traditional reporting is increasingly being challenged by high-decibel, opinion-drenched media, Fager highlights storytelling that conveys a deep understanding of issues and demonstrates the power of television to inform" (The Washington Post). Fifty Years of 60 Minutes is at once a sweeping portrait of fifty years of American cultural history and an intimate look at how the news gets made.

TV Facts Cobbett Steinberg, 1980 A collection of facts and statistics on television programs, ratings, advertisers, networks, viewers, and awards.

Short-Lived Television Series, 1948-1978 Wesley Hyatt, 2003-01-06 Do you remember the 1959 game show where ABC cancelled a tape featuring a female impersonator (Across the Board)? Ever heard of Snip, the 1976 sitcom starring David Brenner that NBC canned just before it debuted? Almost everyone who has worked on a successful television series has also been on one that flopped. Even during the first thirty years of broadcasting, when NBC, CBS, and ABC were the only networks and not quite so

quick to cancel unsuccessful programs, hundreds of shows lasted less than one year. This work tells the stories of those ill-fated series that were cancelled within one year after their premieres. The entries are arranged chronologically from the 1948-1949 through the 1977-1978 seasons, and provide brief descriptions of the shows along with such facts as the type of program each series was; its times, dates, and network; its competition on other networks; and the names of the cast, producer, director and writer. The book also includes information from more than 100 interviews with actors, writers, directors, and producers who worked on the short-lived television series.

Sports on Television Alvin H. Marill, 2008-12-30 Television has always augmented its dramatic and variety programming with sports. After covering wrestling and boxing matches for several years, ABC added the hugely popular Roller Derby between 1949 and 1951, and later, college and pro football. Today, there is a multitude of pay and cable networks devoted exclusively to baseball, football, golf, hockey, tennis, ice-skating, and auto racing. Rather than focusing on live sports broadcasts, however, this book chronicles the history of sports-themed comedies and dramas, to see how our national fictions have affected our authentic sports experiences, and vice versa. Sports dominate the television landscape today, and still the demand for more is so great that pay and cable networks continue to find funding and success, even when devoted exclusively to a single sport. But this is really nothing new: television has always augmented its dramatic and variety programming with sports. Live sports have had a tremendous impact on what we see on television, and on how we see it. Rather than focusing on live sports broadcasts, however, this book takes a critical look at sports-themed comedies and dramas, to see how our

authentic sports affect our national fictions as well. From the character studies that supplement Olympic coverage, to nightly highlight reels, to reality programming on ESPN, sports both echo and help shape the myths that pervade our culture. Sports on Television covers the changing relationship between live sports broadcasts and television dramas, as well as the important technological developments and cultural shifts that have changed the way we view the reality of sports. In 1949, after covering wrestling and boxing matches for several years, ABC added the hugely popular Roller Derby, and later moved on to college and pro football, where humble beginnings have since developed into a national obsession. In the early sixties Jimmy Stewart played a disgraced baseball player in *Flashing Spikes*-which was also one of the rare ventures into television for veteran director John Ford. On HBO the Yankees have been the subject of both *61** - about Roger Maris's quest to top Babe Ruth's home run record - and *The Bronx Is Burning*, about the 1977 Yankees team. And there have been sports-themed TV sitcoms as well, such as *Sports Night*, Aaron Sorkin's critically lauded but commercially unsuccessful project, which preceded his work on *The West Wing*. Meanwhile *American Gladiators*—a strange blend of canned programming and authentic athletic endeavor that in effect puts television audiences in an arena with what amounts to professional athletes—is quickly becoming one of the most popular shows on primetime. Here, Marill gives due time to all of these unique projects.

Television Today and Tomorrow Gene F. Jankowski, David C. Fuchs, 1996-11-21 In recent years, the media has been awash in exuberant tales of the arrival of the information superhighway, when television will explode with exciting possibilities, offering some 500

channels as well as a marriage of TV and computer that will provide, on command, access to the latest movies, magazines, newspapers, books, sports events, stock exchange figures, your bank account, and much, much more. And the major TV networks, pundits add, will be doomed to extinction by this revolution in cable, computers, and fiber optics. But in *Television Today and Tomorrow*, Gene Jankowski--former President and Chairman of the CBS Broadcast Group--and David Fuchs--also a former top executive at CBS--tell a different story. They predict a bumpy road ahead for the information superhighway, and the major networks, they say, are abundantly healthy and will remain so well into the next century. The information superhighway, Jankowski and Fuchs admit, will dramatically increase the distribution channels, but it will have little impact on the amount of programming created--and this may spell disaster. The authors show how the networks began as a way to provide programs to local stations (who could not afford to produce their own), who in turn provided the distribution that gave networks access to mass audiences and ultimately large advertising dollars. They then offer us an inside look at television production--showing us, for instance, a veteran scriptwriter putting together a breakfast table scene for *Cloud Nine*--to underscore how much effort goes into producing just two minutes of primetime programming. They reveal that the present 20 channels require some 20,000 hours of programming each year, which is more than all the Broadway plays produced in this century, and they conclude that without a dramatic increase in programming (which won't happen if only because of the very finite supply of talent), the superhighway will be jammed bumper-to-bumper with reruns, old movies, and inexpensive programming aimed at tightly focused audiences (narrowcasting as opposed

to broadcasting). This is hardly the bonanza the pundits have promised. The authors point out that the media blitz about the new technology has hardly focused on programming, or on funding, or on what needs these 500 channels will fill. The major networks, on the other hand, will remain the only means of reaching the whole country, and the only channels that offer a full schedule of current, live, and original programs, free of charge. And thus they will continue to attract most of the audience of TV viewers. The real loser in the cable revolution, the authors contend, is PBS, whose role as an alternative to network TV has been usurped by cable stations such as The Discovery Channel and Nickelodeon. This is a brass tacks look at television with an eye on the bottom line by two men who boast over sixty years of experience in the medium. If you want to understand television in America, where it came from and where it is going, you will need to read this book.

Bias Bernard Goldberg, 2014-07-21 In his nearly thirty years at CBS News, Emmy Award-winner Bernard Goldberg earned a reputation as one of the preeminent reporters in the television news business. When he looked at his own industry, however, he saw that the media far too often ignored their primary mission: objective, disinterested reporting. Again and again he saw that they slanted the news to the left. For years Goldberg appealed to reporters, producers, and network executives for more balanced reporting, but no one listened. The liberal bias continued. In this classic number one New York Times bestseller, Goldberg blew the whistle on the news business, showing exactly how the media slant their coverage while insisting they're just reporting the facts.

Decoding **Cbs Tv**: Revealing the Captivating Potential of Verbal Expression

In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its capability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Cbs Tv**," a mesmerizing literary creation penned by way of a celebrated wordsmith, readers embark on an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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Cbs Tv Introduction

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