

Tvb Americas

**Joseph Straubhaar, Melissa Santillana, Vanessa de Macedo Higgins Joyce, Luiz
Guilherme Duarte**

Same Time, Same Station James L. Baughman, 2007-03-26 Outstanding Academic Title for 2007, Choice Magazine Ever wonder how American television came to be the much-derided, advertising-heavy home to reality programming, formulaic situation comedies, hapless men, and buxom, scantily clad women? Could it have been something different, focusing instead on culture, theater, and performing arts? In *Same Time, Same Station*, historian James L. Baughman takes readers behind the scenes of early broadcasting, examining corporate machinations that determined the future of television. Split into two camps—those who thought TV could meet and possibly raise the expectations of wealthier, better-educated post-war consumers and those who believed success meant mimicking the products of movie houses and radio—decision makers fought a battle of ideas that peaked in the 1950s, just as TV became a central facet of daily life for most Americans. Baughman's engagingly written account of the brief but contentious debate shows how the inner workings and outward actions of the major networks, advertisers, producers, writers, and entertainers ultimately made TV the primary forum for entertainment and information. The tale of television's founding years reveals a series of decisions that favored commercial success over cultural aspiration.

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.

TV Creators James L. Longworth, Jr., 2000-11-01 *ER*, *Law & Order*, and *The Sopranos* are just a few of the dramas that launched a new era of television at the turn of the millennium. *TV Creators* gives scholars and fans alike an exclusive, firsthand account of the lives, philosophies, and contributions of the writers and producers responsible for these and other outstanding prime time programs. James Longworth affords twelve outstanding creators of television drama an open, uncensored forum in which they discuss everything from their work ethic to the political and social issues affecting the television industry.

The American Television Industry Michael Curtin, Jane Shattuc, 2017-11-07 *The American Television Industry* offers a concise and accessible introduction to TV production, programming, advertising, and distribution in the United States. The authors outline how programs are made and marketed, and furthermore provide an insightful overview of key players, practices, and future trends.

Latin American Television John Sinclair, 1998-12-17 *Latin American Television* makes English speakers aware of the dimensions, operation, and significance of the globalization of television in the Spanish-speaking world. Second only in scale to the market for English-language programming, the Spanish-language market embraces not just most nations of South and Central America but also Spain, and even the United States—the sixth largest Spanish-speaking country in the world. This intercontinental space is connected physically by satellite communication, and culturally by a common language and heritage which binds it as both a 'geolinguistic region' and an 'imagined community' which certain media corporations, Latin American and North American, seek to exploit. A similar phenomenon with regard to Brazil and the Portuguese-speaking world is also examined, with special attention to its comparable features and points of exchange with the Spanish-speaking world. The book chronicles and analyses the development and structure of the globalization of these markets as a 'Latin world'.

TV Creators James L. Longworth, Jr., 2002-05-01 This sequel provides yet another dozen of today's most acclaimed writers and producers an open, uncensored forum in which they discuss everything from their work ethic to the political, social, and economic issues affecting the television industry. *The West Wing*, *C.S.I.*, and *Judging Amy* are just a few of the dramas that launched a new era of television at the turn of the millennium. *TV Creators* gives scholars and fans alike an exclusive, firsthand account of the lives, philosophies, and contributions of some of the best television scribes of the past two decades. *TV Creators: Volume Two* includes revelations such as Aaron Sorkin (*The West Wing*) admitting that he is not a natural storyteller, and Martha Williamson (*Touched by an Angel*) announcing that There is nothing more gender blind than an executive producer who desperately needs a good writer. Glenn Gordon Caron (*Moonlighting*, *Now & Again*) confesses, I always think that disaster is an inch away, while Paul Haggis (*Family Law*) reveals, I always like to do something that I think I can fail at. Also interviewed are: Aaron Spelling (*Charmed*, *Beverly Hills 90210*); Joss Whedon (*Buffy the Vampire Slayer*); Roy Huggins (*The Fugitive*); Clifton Campbell (*Profiler*); Barbara Hall (*Judging Amy*); Anthony Zuiker (*CSI: Crime Scene Investigation*); John McNamara (*The Fugitive*); and Don Bellisario (*JAG*, *Magnum P.I.*).

Latin American Broadcasting Fox de Cardona Fox, 1997 The conflicts and compromises that accompanied the introduction and growth of radio and television in Latin America are explored in this comparative-historical analysis of the role of foreign influence on Latin American broadcasting. Documented are stories of how radio and television broadcasting developed in Argentina, Brazil, Chile, Colombia, Mexico, Peru, Uruguay, and Venezuela from the early 20th century to the present.

Contemporary Chinese America Min Zhou, 2009-04-07 A sociologist of international migration examines the Chinese American experience.

NBC Michele Hilmes, Michael Lowell Henry, 2007-08 *NBC: America's Network* makes a significant contribution to our understanding of American broadcasting. Hilmes makes a convincing case for the appropriateness of an examination of a single firm, NBC, to illuminate the major themes and events of American broadcast history. In addition, she adeptly synthesizes a strong set of individually-authored chapters on specific historical periods, controversies, and program genres into a coherent whole. The writing is concise and lively and the breadth and depth of the material makes this an exceptional work.—William Boddy, author of *New Media and Popular Imagination* *NBC: America's Network* is an outstanding book about one network across US television history. Hilmes is an excellent editor who brings broad insights about the television industry to bear on this volume. The individual essays present different approaches and methods, and together provide an integrated history of NBC with analysis that respects the medium and the people that worked in it.—Mary Beth Haralovich, co-editor of *Television, History, and American Culture: Feminist Critical Essays*. Filled with highly readable essays by the top scholars in the field, *NBC: America's Network* explores key, often watershed moments in the network's history to illuminate the central role broadcasting has played in constituting public discourse about what is-and what is not-in the public interest. A welcome addition to the history of broadcasting, and essential reading for anyone interested in the transformative role of radio and TV in modern life.—Susan J. Douglas, author of *Listening In: Radio and the American Imagination*

American Remakes of British Television Carlen Lavigne, Heather Marcovitch, 2011-03-31 *American Remakes of British Television: Transformations and Mistranslations*, edited by Carlen Lavigne and Heather Marcovitch, is an international, multidisciplinary collection exploring a specific set of television remakes (including *The Office*, *Life on Mars*, *Sanford and Son*, *What Not to Wear*, and others) through the lenses of communications studies, English, history, psychology and cultural studies. What does it mean to remake a television program? What does the process of 'Americanization' entail? What might the success or failure of a remade series tell us about the differences between American and British producers and audiences? The analysis in this volume results in a rich and multifaceted overview of approaches to global television studies.

Plunkett's Entertainment & Media Industry Almanac 2006: The Only Complete Guide to the Technologies and Companies Changing the Way the World Shares En Jack W.

Plunkett, 2006 The electronic age is bringing sweeping changes to entertainment and media of all kinds, including publishing, broadcasting and film. Multimedia, the Internet and other digital media outlets for entertainment and information are being refined at a rapid rate. Media giants are merging and making big acquisitions. This book covers these exciting developments and provides profiles on hundreds of leading firms in film, radio, television, cable, new media, and publishing of all types including books, magazines and newspapers. It contains thousands of contacts for business and industry leaders, industry associations, Internet sites and other resources. You'll get in-depth profiles of nearly 400 of the world's top Entertainment & Media firms: our own unique list of companies that are the leaders in this field. Here you'll find complete profiles of the hot companies that are making news today, the largest, most successful corporations in all facets of the Entertainment and Media Business, from broadcasters to film production companies, casino operators to theme park companies, publishers of books and magazines to video game designers, and much more. Our corporate profiles include executive contacts, growth plans, financial records, address, phone, fax and much more. This innovative book offers unique information, all indexed and cross-indexed more for each firm! Our industry analysis section provides an exceptional discussion of business and market trends. The book includes statistical tables covering revenues for several industry sectors. Purchasers of either the book or PDF version can receive a free copy of the company profiles database on CD-ROM, enabling key word search and export of key data.

From Telenovelas to Netflix: Transnational, Transverse Television in Latin America Joseph Straubhaar, Melissa Santillana, Vanessa de Macedo Higgins Joyce, Luiz Guilherme Duarte, 2021-12-06 This book is about television in Latin America. Its national and regional industries create most television programming there within genres developed over time in the region. However, part of the programming has always come from the U.S., Europe and elsewhere. With cable, satellite and now streaming TV, that inflow of foreign programming has increased substantially. While many in the audience still prefer national or regional programs for their cultural proximity, an increasing number among the upper-middle and middle classes, particularly the young, are turning to the new foreign services, like Netflix, Amazon and Disney for class distinction, cosmopolitanism or other motives. Among the television industries, global, regional and national actors are creating a variety of programs and channels (broadcast, pay-TV and streaming) to segment and appeal to different parts of the audience.

What America Watched Marsha Ann Tate, Earl Houser, 2022-01-14 Although television critics have often differed with the public with respect to the artistic and cultural merits of television programming, over the last half-century television has indubitably influenced popular culture and vice versa. No matter what reasons are cited--the characters, the actors, the plots, the music--television shows that were beloved by audiences in their time remain fondly remembered. This study covers the classic period of popular television shows from the 1960s through the 1990s, focusing on how regular viewers interacted with television shows on a personal level. Bridging popular and scholarly approaches, this book discovers what America actually watched and why through documents, footage, visits to filming locations, newspapers, and magazine articles from the shows' eras. The book features extensive notes and bibliography.

America Clara E. Rodriguez, 2018 The surprising effects of American TV on global viewers As a dominant cultural export, American television is often the first exposure to American ideals and the English language for many people throughout the world. Yet, American television is flawed, and, it represents race, class, and gender in ways that many find unfair and unrealistic. What happens, then, when people who grew up on American television decide to come to the United States? What do they expect to find, and what do they actually find? In *America, As Seen on TV*, Clara E. Rodríguez surveys international college students and foreign nationals working or living in the US to examine the impact of American television on their views of the US and on their expectations of life in the United States. She finds that many were surprised to learn that America is racially and economically diverse, and that it is not the easy-breezy, happy endings culture portrayed in the media, but a work culture. The author also surveys US-millennials about their consumption of US TV

and finds that both groups share the sense that American TV does not accurately reflect racial/ethnic relations in the US as they have experienced them. However, the groups differ on how much they think US TV has influenced their views on sex, smoking and drinking. *America, As Seen on TV* explores the surprising effects of TV on global viewers and the realities they and US millennials actually experience in the US. The surprising effects of American TV on global viewers As a dominant cultural export, American television is often the first exposure to American ideals and the English language for many people throughout the world. Yet, American television is flawed, and, it represents race, class, and gender in ways that many find unfair and unrealistic. What happens, then, when people who grew up on American television decide to come to the United States? What do they expect to find, and what do they actually find? In *America, As Seen on TV*, Clara E. Rodríguez surveys international college students and foreign nationals working or living in the US to examine the impact of American television on their views of the US and on their expectations of life in the United States. She finds that many were surprised to learn that America is racially and economically diverse, and that it is not the easy-breezy, happy endings culture portrayed in the media, but a work culture. The author also surveys US-millennials about their consumption of US TV and finds that both groups share the sense that American TV does not accurately reflect racial/ethnic relations in the US as they have experienced them. However, the groups differ on how much they think US TV has influenced their views on sex, smoking and drinking. *America, As Seen on TV* explores the surprising effects of TV on global viewers and the realities they and US millennials actually experience in the US.

Television in America Michael D. Murray, Donald G. Godfrey, 1997 *Television in America* examines the history of the industry from a local station perspective. Some interesting ramifications are: What would have happened to the ABC network without the support of its key station, WABC? What effect did KSL television have on the Mormon Church communication empire? Can stations in Atlanta and Orlando be credited with promoting a civil-rights agenda before it was politically correct? Would the Kefauver hearings have taken on as much national significance had it not been for the local coverage of WMAL-TV? Without the efforts of WEW's Dorothy Fieldheim and Nancy Craig at WABC, would women have been welcomed in the nation's newsrooms? The histories of the 20 television stations in this unique collection help answer these questions and set the stage for further inquiry.

The Social History of the American Family Marilyn J. Coleman, Lawrence H. Ganong, 2014-09-02 The American family has come a long way from the days of the idealized family portrayed in iconic television shows of the 1950s and 1960s. The four volumes of *The Social History of the American Family* explore the vital role of the family as the fundamental social unit across the span of American history. Experiences of family life shape so much of an individual's development and identity, yet the patterns of family structure, family life, and family transition vary across time, space, and socioeconomic contexts. Both the definition of who or what counts as family and representations of the "ideal" family have changed over time to reflect changing mores, changing living standards and lifestyles, and increased levels of social heterogeneity. Available in both digital and print formats, this carefully balanced academic work chronicles the social, cultural, economic, and political aspects of American families from the colonial period to the present. Key themes include families and culture (including mass media), families and religion, families and the economy, families and social issues, families and social stratification and conflict, family structures (including marriage and divorce, gender roles, parenting and children, and mixed and non-modal family forms), and family law and policy. Features: Approximately 600 articles, richly illustrated with historical photographs and color photos in the digital edition, provide historical context for students. A collection of primary source documents demonstrate themes across time. The signed articles, with cross references and Further Readings, are accompanied by a Reader's Guide, Chronology of American Families, Resource Guide, Glossary, and thorough index. *The Social History of the American Family* is an ideal reference for students and researchers who want to explore political and social debates about the importance of the family and its evolving constructions.

Broadcast in the U.S. Vincent Terrace, 2021-09-15 This book is a fun and accessible guide to foreign television series that were later broadcast in or adapted for the U.S., including popular favorites such as The Office and Doctor Who. Entries include details regarding the cast, genre, episodes, U.S. and foreign networks, broadcast dates, storylines, trivia, and even unaired pilots.

Prime Time, Prime Movers David Marc, Robert J. Thompson, 1995-06-01 From dominant performers such as Jackie Gleason and Carol Burnett to powerhouse producers such as Norman Lear and Steven Bochco, this book reviews the stories and styles of the most important architects of the airwaves. Milton Berle brought a hellzapoppin' vaudeville aesthetic to TV. Gleason used it as an autobiographical medium. Red Skelton was the classic clown from the heartland. Paul Henning, who created, wrote, and produced The Beverly Hillbillies, was himself a kid from Missouri who grew up to become a millionaire in Los Angeles. Norman Lear modeled Archie Bunker after his own cantankerous father. Steven Bochco productions, such as Hill Street Blues and L.A. Law, made TV watching respectable for yuppies. Authors David Marc and Robert J. Thompson are the most outspoken proponents of the auteur argument. Covering a broad spectrum of TV programming formats, from old-time variety shows to sitcoms, from action/adventure shows to documentaries, from gameshows to soap operas, they challenge the tastes and interests of television viewers—a group roughly equivalent to the American population at large.

TV China Ying Zhu, Chris Berry, 2009-01-28 If radio and film were the emblematic media of the Maoist era, television has rapidly established itself as the medium of the marketized China and in the diaspora. In less than two decades, television has become the dominant medium across the Chinese cultural world. TV China is the first anthology in English on this phenomenon. Covering the People's Republic, Hong Kong, Taiwan, and the Chinese diaspora, these 12 original essays introduce and analyze the Chinese television industry, its programming, the policies shaping it, and its audiences.

Plunkett's Entertainment & Media Industry Almanac Jack W. Plunkett, 2009-01-22 Offers profiles on many of firms in film, radio, television, cable, media, and publishing of various types including books, magazines and newspapers. This book contains many contacts for business and industry leaders, industry associations, Internet sites and other resources. It provides profiles of nearly 400 of top entertainment and media firms.

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