

TV

Meredith Schorr

TV (The Book) Alan Sepinwall,Matt Zoller Seitz,2016-09-06 Is The Wire better than Breaking Bad? Is Cheers better than Seinfeld? What's the best high school show ever made? Why did Moonlighting really fall apart? Was the Arrested Development Netflix season brilliant or terrible? For twenty years-since they shared a TV column at Tony Soprano's hometown newspaper-critics Alan Sepinwall and Matt Zoller Seitz have been debating these questions and many more, but it all ultimately boils down to this: What's the greatest TV show ever? That debate reaches an epic conclusion in TV (THE BOOK). Sepinwall and Seitz have identified and ranked the 100 greatest scripted shows in American TV history. Using a complex, obsessively all-encompassing scoring system, they've created a Pantheon of top TV shows, each accompanied by essays delving into what made these shows great. From vintage classics like The Twilight Zone and I Love Lucy to modern masterpieces like Mad Men and Friday Night Lights, from huge hits like All in the Family and ER to short-lived favorites like Firefly and Freaks and Geeks, TV (THE BOOK) will bring the triumphs of the small screen together in one amazing compendium. Sepinwall and Seitz's argument has ended. Now it's time for yours to begin!

Open TV Aymar Jean Christian,2018-01-09 Introduction: independents change the channel -- Developing open tv: innovation for the open network, 1995-2005 -- Open tv production: revaluing creative labor -- Open tv representation: reforming cultural politics -- Open tv distribution: struggling for an independent market -- Scaling open tv: the challenges of big data television -- Epilogue: open tv and the future of the networked era

The Television History Book Michele Hilmes,Jason Jacobs,2021-03-11 Traces the history of broadcasting and the influence developments in broadcasting have had over our social, cultural and economic practices. Examining the broadcasting traditions of the UK and USA, 'The Television History Book' make connections between events and tendencies that both unite and differentiate these national broadcasting traditions.

Slow TV Roel Puijk,2021 Slow TV refers to a form of broadcasting long events for their entire duration, preferably in real time. Popularized by the Norwegian Broadcasting Corporation (NRK), the form became a phenomenon in 2009 after NRK's broadcast of a seven-hour train ride between Bergen and Oslo. Since then, slow TV programming has gained traction outside of Norway on television stations around the world and via streaming services like Netflix. In this academic study, Roel Puijk combines quantitative and qualitative research methods to explore different aspects of the Norwegian slow TV phenomenon, from the programming's production and development to its viewing and ultimate reception. Puijk relates slow TV to media events and media tourism, discussing its effects on cultural and economic developments and its evolving relationship to local and national identity. The result is an illuminating interdisciplinary study of media innovation and its effects on contemporary culture.

American TV Comic Books (1940s-1980s) Peter Bosch,2022-04-05 AMERICAN TV COMIC BOOKS (1940s-1980s) takes you from the small screen to the printed page, offering a fascinating and detailed year-by-year history of over 300 television shows and their 2000+ comic book adaptations across five decades. Author PETER BOSCH has spent years researching and documenting this amazing area of comics history, tracking down the well-known series (Star Trek, The Munsters) and the lesser-known shows (Captain Gallant, Pinky Lee) to present the finest look ever taken at this unique genre of comic books. Included are hundreds of full-color covers and images, plus profiles of the artists who drew TV comics: GENE COLAN, ALEX TOTH, DAN SPIEGLE, RUSS MANNING, JOHN BUSCEMA, RUSS HEATH, and many more giants of the comic book world. Whether you loved watching The Lone Ranger, Rawhide, and Zorro from the 1950s--The Andy Griffith Show, The Monkees, and The Mod Squad in the 1960s--Adam-12, Battlestar Galactica, and The Bionic Woman in the 1970s--or Alf, Fraggle Rock, and V in the 1980s--there's something here for fans of TV and comics alike.

Cinematic TV Rashna Wadia Richards,2021-04-30 For decades after its invention, television was considered by many to be culturally deficient when compared to cinema, as analyses rooted in communication studies and the social sciences tended to focus primarily on television's negative impact on consumers. More recently, however, denigration has largely been replaced by serious critical consideration of what television represents in the post-network era. Once derided as a media wasteland, TV is now praised for its visual density and complexity. In the last two decades, media scholars have often suggested that television has become cinematic. Serial dramas, in particular, are acclaimed for their imitations of cinema's formally innovative and narratively challenging conventions. But what exactly does cinematic TV mean? In Cinematic TV, author Rashna Wadia Richards takes up this question comprehensively, arguing that TV dramas quote, copy, and appropriate (primarily) American cinema in multiple ways and toward multiple ends. Constructing an innovative theoretical framework by combining intertextuality and memory studies, Cinematic TV focuses on four modalities of intermedial borrowings: homage, evocation, genre, and parody. Through close readings of such exemplary shows as Stranger Things, Mad Men, Damages, and Dear White People, the book demonstrates how serial dramas reproduce and rework, undermine and idolize, and, in some cases, compete with and outdo cinema.

Quality TV Janet McCabe,Kim Akass,2007-09-26 In his seminal book Television's Second Golden Age, Robert Thompson described quality TV as 'best defined by what it is not': 'it is not regular TV'. Audacious maybe, but his statement renewed debate on the meaning of this highly contentious term. Dealing primarily with the post-1996 era shaped by digital technologies and defined by consumer choice and brand marketing, this book brings together leading scholars, established journalists and experienced broadcasters working in the field of contemporary television to debate what we currently mean by quality TV. They go deep into contemporary American television fictions, from The Sopranos and The West Wing, to CSI and Lost - innovative, sometimes controversial, always compelling dramas, which one scholar has described as 'now better than the movies!' But how do we understand the emergence of these kinds of fiction? Are they genuinely new? What does quality TV have to tell us about the state of today's television market? And is this a new Golden Age of quality TV? Original, often polemic, each chapter proposes new ways of thinking about and defining quality TV. There is a foreword from Robert Thompson, and heated dialogue between British and US television critics. Also included - and a great coup - are interviews with W. Snuffy Walden (scored The West Wing among others) and with David Chase (The Sopranos creator). Quality TV provides throughout groundbreaking and innovative theoretical and critical approaches to studying television and for understanding the current - and future - TV landscape.

Latinx TV in the Twenty-First Century Frederick Luis Aldama,2022-04-19 Latinx TV in the Twenty-First Century offers an expansive and critical look at contemporary TV by and about U.S. Latinx communities. This volume unpacks the negative implications of older representation and celebrates the progress of new representation all while recognizing that television still has a long way to go--

What to Watch When Christian Blauvelt,Laura Buller,Andrew Frisicano,Stacey Grant,Mark Morris,Drew Toal,Eddie Robson,Maggie Serota,Matthew Turner,Laurie Ulster,2020-10-27 Answering the eternal question... WHAT TO WATCH NEXT? Looking for a box set to get your adrenaline racing or to escape to a different era? In need of a good laugh to lift your spirits? Hunting for a TV show that the whole family can watch together? If you're feeling indecisive about your next binge-watching session, we've done the hard work for you. Featuring 1,000 carefully curated reviews written by a panel of TV connoisseurs, What To Watch When offers up the best show suggestions for every mood and moment.

Mouse TV Matt Novak,1998-01-01 Each member of the Mouse family wants to watch something different on television, but they discover a solution to their problem one night when the television does not work.

As Seen on TV Karal Ann Marling,1996-03-01 From the painting-by-numbers fad to the public fascination with the First Lady's apparel to the television sensation of Elvis Presley to the sculptural refinement of the automobile, Marling explores what Americans saw and what they looked for in the 1950s with a gaze newly trained by TV.

Global TV Denise D Bielby,C. Lee Harrington,2008-08-17 A reporter for the Los Angeles Times once noted that “I Love Lucy is said to be on the air somewhere in the world 24 hours a day.” That Lucy’s madcap antics can be watched anywhere at any time is thanks to television syndication, a booming global marketplace that imports and exports TV shows. Programs from different countries are packaged, bought, and sold all over the world, under the watch of an industry that is extraordinarily lucrative for major studios and production companies. In *Global TV*, Denise D. Bielby and C. Lee Harrington seek to understand the machinery of this marketplace, its origins and history, its inner workings, and its product management. In so doing, they are led to explore the cultural significance of this global trade, and to ask how it is so remarkably successful despite the inherent cultural differences between shows and local audiences. How do culture-specific genres like American soap operas and Latin telenovelas so easily cross borders and adapt to new cultural surroundings? Why is *The Nanny*, whose gum-chewing star is from Queens, New York, a smash in Italy? Importantly, Bielby and Harrington also ask which kinds of shows fail. What is lost in translation? Considering such factors as censorship and other such state-specific policies, what are the inevitable constraints of crossing over? Highly experienced in the field, Bielby and Harrington provide a unique and richly textured look at global television through a cultural lens, one that has an undeniable and complex effect on what shows succeed and which do not on an international scale.

Complex TV Jason Mittell,2015-04-10 Over the past two decades, new technologies, changing viewer practices, and the proliferation of genres and channels has transformed American television. One of the most notable impacts of these shifts is the emergence of highly complex and elaborate forms of serial narrative, resulting in a robust period of formal experimentation and risky programming rarely seen in a medium that is typically viewed as formulaic and convention bound. *Complex TV* offers a sustained analysis of the poetics of television narrative, focusing on how storytelling has changed in recent years and how viewers make sense of these innovations. Through close analyses of key programs, including *The Wire*, *Lost*, *Breaking Bad*, *The Sopranos*, *Veronica Mars*, *Curb Your Enthusiasm*, and *Mad Men* the book traces the emergence of this narrative mode, focusing on issues such as viewer comprehension, transmedia storytelling, serial authorship, character change, and cultural evaluation. Developing a television-specific set of narrative theories, *Complex TV* argues that television is the most vital and important storytelling medium of our time.

Teen Television Sharon Marie Ross,Louisa Ellen Stein,2008-03-22 This essay collection explores the phenomenon of teen TV in the United States, analyzing the meanings and manifestations of this category of programming from a variety of perspectives. Part One views teen television through an industrial perspective, examining how networks such as WB, UPN, The CW, and The N have created a unique economic framework based on demographic niches and teen-focused narrowcasting. Part Two focuses on popular teen programs from a cultural context, evaluating how such programs reflect and at times stretch the envelope of the cultural contexts in which they are created. Finally, Part Three explores the cultures of reception (including the realms of teen consumerism, fan discourse, and unofficial production) through which teens and consumers of teen media have become authors of the teenage experience in their own right.

As Seen on TV Meredith Schorr,2022-06-07 Fans of the Hallmark Channel and *Gilmore Girls* will adore this delightful rom-com about a city girl who goes in search of small-town happiness, only to discover life—and love—are nothing like the TV movies. Emerging journalist Adina Gellar is done with dating in New York City. If she’s learned anything from made-for-TV romance movies, it’s that she’ll find love in a small town—the kind with harvest festivals, delightful but quirky characters, and scores of delectable single dudes. So when a big-city real estate magnate targets tiny Pleasant Hollow for development, Adi knows she’s found the perfect story—one that will earn her a position at a coveted online magazine, so she can finally start adulting for real . . . and maybe even find her dream man in the process. Only Pleasant Hollow isn’t exactly “pleasant.” There’s no charming bakery, no quaint seasonal festivals, and the residents are more ambivalent than welcoming. The only upside is Finn Adams, who’s more mouthwatering than the homemade cherry pie Adi can’t seem to find—even if he does work for the company she’d hoped to bring down. Suddenly Adi has to wonder if maybe TV got it all wrong after all. But will following her heart mean losing her chance to break into the big time?

It's Not TV Felix Gillette,John Koblin,2022-11-01 “A read so riveting, it's not hard to imagine watching it unfold on Sunday nights.” —The Associated Press “An incisive account that is more than a rosy victory lap for one of TV’s most influential channels.” —Eric Deggans, NPR’s “Books We Love” The inside story of HBO, the start-up company that reinvented television—by two veteran media reporters HBO changed how stories could be told on TV. *The Sopranos*, *Sex and the City*, *The Wire*, *Game of Thrones*. The network’s meteoric rise heralded the second golden age of television with serialized shows that examined and reflected American anxieties, fears, and secret passions through complicated characters who were flawed and often unlikable. HBO’s own behind-the-scenes story is as complex, compelling, and innovative as the dramas the network created, driven by unorthodox executives who pushed the boundaries of what viewers understood as television at the turn of the century. Originally conceived by a small upstart group of entrepreneurs to bring Hollywood movies into living rooms across America, the scrappy network grew into one of the most influential and respected players in Hollywood. *It’s Not TV* is the deeply reported, definitive story of one of America’s most daring and popular cultural institutions, laying bare HBO’s growth, dominance, and vulnerability within the capricious media landscape over the past fifty years. Through the visionary executives, showrunners, and producers who shaped HBO, seasoned journalists Gillette and Koblin bring to life a dynamic cast of characters who drove the company’s creative innovation in astonishing ways—outmaneuvering copycat competitors, taming Hollywood studios, transforming 1980s comedians and athletes like Chris Rock and Mike Tyson into superstars, and in the late 1990s and 2000s elevating the commercial-free, serialized drama to a revered art form. But in the midst of all its success, HBO was also defined by misbehaving executives, internal power struggles, and a few crucial miscalculations. As data-driven models like Netflix have taken over streaming, HBO’s artful, instinctual, and humanistic approach to storytelling is in jeopardy. Taking readers into the boardrooms and behind the camera, *It’s Not TV* tells the surprising, fascinating story of HBO’s ascent, its groundbreaking influence on American business, technology, and popular culture, and its increasingly precarious position in the very market it created.

America, As Seen on TV Clara E. Rodríguez,2018-03-20 Finalist, 2020 Latino Book Awards, Best Academic Themed Book 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.

Behind the Screens ,2023-09-19 Hand-drawn floor plans and richly imagined architectural illustrations tell the story of television’s most memorable on-screen sets and scenes. Come explore where Lucy and Ethel baked a monstrous loaf of bread, where Phoebe performed “Smelly Cat,” where Jim and Pam fell in love, and countless other homes, offices, and towns as familiar to you as your own living room. Illustrator Iñaki Aliste Lizarralde has expertly rendered thirty-five of the most memorable television floor plans in modern history—puzzling together the layouts with an architect’s eye for detail and a director’s sense of storytelling. TV fans will delight in the interiors and exteriors from shows like Friends, Seinfeld, and The Simpsons, where characters and plotlines converge to create worlds so mesmerizing you want to binge-watch season after season. With immersive illustrations from shows across decades and countries, this truly unique art collection offers hilarious TV moments, Easter eggs, and behind-the-scenes trivia to test even the biggest superfans. GIFT OF AN IMMERSIVE EXPERIENCE: Here is a thorough deep dive and binge-worthy art collection for television superfans, cinephiles, fans of the Warner Brothers' studio tour, and anyone who likes to watch hours of TV at a time. A NEW WAY TO BINGE YOUR FAVORITE TV: Rediscover your love of the classics like I Love Lucy and Little House on the Prairie; revisit childhood favorites like The Brady Bunch and Sesame Street; or explore recent classics like The Office, Sex and the City, and Friends. HAND DRAWN, HIGHLY INTRICATE: Imagine living and working in your favorite fictional worlds—these floor plans are drawn as if they could exist in your neighborhood or town rather than on a soundstage. Created from memory and research by a trained architectural illustrator, each image gives you a sense of place in the context of the show’s world. INTERNATIONAL APPEAL: Throughout the book you’ll find fan favorite shows from the United States, Canada, and the United Kingdom. Shows like Kim’s Convenience, Schitt’s Creek, Killing Eve, and Sherlock appear alongside U.S. favorites like Seinfeld, Gilmore Girls, New Girl, and The Big Bang Theory. Perfect for: TV fans and cinephiles Pop culture enthusiasts Fans of Hollywood studio tours and interactive set re-creation experiences (like Friends or The Office) Gift for TV lovers who already have multiple streaming subscription services (like Netflix and HBO) Anyone interested in interior design

The Revolution Was Televised Alan Sepinwall,2013-02-19 A phenomenal account, newly updated, of how twelve innovative television dramas transformed the medium and the culture at large, featuring Sepinwall’s take on the finales of Mad Men and Breaking Bad. In The Revolution Was Televised, celebrated TV critic Alan Sepinwall chronicles the remarkable transformation of the small screen over the past fifteen years. Focusing on twelve innovative television dramas that changed the medium and the culture at large forever, including The Sopranos, Oz, The Wire, Deadwood, The Shield, Lost, Buffy the Vampire Slayer, 24, Battlestar Galactica, Friday Night Lights, Mad Men, and Breaking Bad, Sepinwall weaves his trademark incisive criticism with highly entertaining reporting about the real-life characters and conflicts behind the scenes. Drawing on interviews with writers David Chase, David Simon, David Milch, Joel Surnow and Howard Gordon, Damon Lindelof and Carlton Cuse, and Vince Gilligan, among others, along with the network executives responsible for green-lighting these groundbreaking shows, The Revolution Was Televised is the story of a new golden age in TV, one that’s as rich with drama and thrills as the very shows themselves.

The Cult TV Book Stacey Abbott,2010-02-28 Cult TV is a very exciting area of contemporary television. The Cult TV Book is the companion reference to this TV phenomenon, whose shows push the boundaries and offer biting commentaries on society today. Cult TV is also changing. Where being cult used to mean being marginal with a small, loyal fan base, cult TV is now key to the television industry, fandom is global and online, cult status for a show is fostered by the networks, and cult series are noted for their spectacular special effects and sumptuous visual style. So, what is cult TV today? Leading scholars, writers and journalists redefine our understanding of cult TV, with new approaches to and case studies on: Cult TV aesthetics, History of cult TV, Cult TV & new media, The 'sub-cultural celebrity', Jane Espenson on how to write cult TV, Cult TV & the broadcast industry, Music, Innovation, Cult channels, Children's cult TV, Sex, Gender, Race, Cult audiences, Transgressive TV, Cult of cult TV, Nancy Holder on writing tie-ins, TV & Film Guide, Fan fiction, Battlestar Galactica, Buffy the Vampire Slayer, Doctor Who, The Avengers, The Prisoner, Quatermass, The Sopranos, Masters of Horror, The Twilight Zone, Twin Peaks, Grey's Anatomy, Bagpuss, South Park, The X Files, Da Ali G Show, Trailer Park Boys and Angel. Contributors include: Stacey Abbott, Sergio Angelini, Jes Battis, Stan Beeler, Miles Booy, Simon Brown, Bronwen Calvert, Jane Espenson, Dick Fiddy, Lincoln Geraghty, Janet K. Halfyard, Matt Hills, Nancy Holder, Catherine Johnson, Lorna Jowett, Roz Kaveney, Roberta Pearson, Denzell Richards, Hillary Robson, David Simmons, Sharon Sutherland, Paul Sutton, Sarah Swan, Donato Totaro, Rhonda V. Wilcox and Tat Wood.

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