

**Tv**

Michele Hilmes, Jason Jacobs

*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

**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.

**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.

**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.

**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.

**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 TOOTH, 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.

*The Cult TV Book* Stacey Abbott, 2010-05-11 As evidenced by the recent proliferation of fan conventions, television show boxed sets, and collectible character figurines, cult TV shows have arguably become the most vital and interesting programming on television. The once-marginal genre manifests itself in a remarkable variety of programs, from the suburban mob drama *The Sopranos* to the beloved occult fantasy *Buffy the Vampire Slayer*. *The Cult TV Book* is a guide to this phenomenon, complete with lively and diverse analyses of the work that goes into conceiving and marketing a cult series, as well as numerous investigations that explore the unique cult appeal of individual programs. Leading scholars, journalists, and writers consider the many aspects of a show - both script-based and visual - that attract the kind of uncompromisingly loyal fan bases that we know as "Trekkies," for example, or, more recently, "Losties." *The Cult TV Book* sheds light on the heretofore under-examined science of addictive TV programming, pinpointing the complex arcs and intentionally inadequate explanations that keep viewers coming back for more. The contributors cover every corner of the cult map, all the while trying to define the elusive genre, to understand the cult TV obsession from the outside in.

**The Great TV Sitcom Book** Rick Mitz, 1980

**Mad about TV** John Ficarra, 1999 Following the popular *MAD about the Movies* comes *MAD about TV*, a moronic compilation of the best and worst *MAD* television satires.

**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.

**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.

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

**Television and American Culture** Jason Mittell, 2010 *Television and American Culture: An Overview* introduces students to the study of television by looking at American television from a cultural perspective. The book is written for intermediate undergraduate and beginning graduate students for a range of television studies courses. Specifically, Mittell discusses television within the following contexts: the economics of the television industry, television's role within American democracy, the formal attributes of a variety of television genres, television as a site of gender and racial identity formation, television's role in everyday life, and the medium's technological and social impacts. The topical arrangement and comprehensive scope of the book differs from other television textbooks, arguing that we must incorporate a range of economic, political, aesthetic, and sociological perspectives to fully comprehend the medium of television.

*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.

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.

**TV Blackout of Sporting Events** United States. Congress. Senate. Committee on Commerce. Subcommittee on Communications, 1975

**Television as a Cultural Force** Richard Adler, Douglass Cater, 1976

*Disney TV* J. P. Telotte, 2004-03-04 A historical account of the context, impact, and legacy of one of the most successful series in American television history.

**The Television Genre Book** Glen Creeber, 2015-08-16 Genre is central to understanding the industrial context and visual form of television. This new edition of the key textbook on television genre brings together leading international scholars to provide an accessible and comprehensive introduction to the debates, issues and concerns of the field. Structured in eleven sections, *The Television Genre Book* introduces the concept of 'genre' itself and how it has been understood in television studies, and then addresses the main televisual genres in turn: drama, soap opera, comedy, news, documentary, reality television, children's television, animation and popular entertainment. This third edition is illustrated throughout with case studies of classic and contemporary programming from each genre, ranging from *The Simpsons* to *Buffy the Vampire Slayer* and from *Monty Python's Flying Circus* to *Who Wants to be a Millionaire?*. It also features new case studies on contemporary shows, including *The Only Way Is Essex*, *Homeland*, *Game of Thrones*, *Downton Abbey*, *Planet Earth*, *Grey's Anatomy* and *QVC*, and new chapters covering topics such as constructed reality, travelogues, telefantasy, stand-up comedy, the panel show, 24-hour news, Netflix and video on demand.

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