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Turning Points In Television **Rethinking Popular Culture**

Popular Science gives our readers the information and tools to improve their technology and their world. The core belief that Popular Science and our readers share: The future is going to be better, and science and technology are the driving forces that will help make it better. Since the debut of *These Are My Children* in 1949, the daytime television soap opera has been foundational to the history of the medium as an economic, creative, technological, social, and cultural institution. In *Her Stories*, Elana Levine draws on archival research and her experience as a

longtime soap fan to provide an in-depth history of the daytime television soap opera as a uniquely gendered cultural form and a central force in the economic and social influence of network television. Closely observing the production, promotion, reception, and narrative strategies of the soaps, Levine examines two intersecting developments: the role soap operas have played in shaping cultural understandings of gender and the rise and fall of broadcast network television as a culture industry. In so doing, she foregrounds how soap operas have revealed changing conceptions of gender and femininity as imagined by and reflected on the television screen. A casebook that discusses all the mega mergers and acquisitions in terms of value, that have happened in different industry sectors such as pharmacy, technology, telecommunications, media and entertainment, electrical and electronics, energy, finance, consumer goods, metals, and automobile and airlines. 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! Its series title mentioned women, but its top three stars were men! It pioneered a new kind of story-telling with its pilot episode; its last episode was years ahead of its time. Many thought it doomed to failure - it became one of the 1968-69 season's biggest hits! It was the 1968-70 ABC-TV/Screen Gems series, HERE COME THE BRIDES! In 'Gangway, Lord! (The) Here Come the Brides Book,' readers will learn how the approach series star Robert Brown took to his role changed the dramatic direction of the series. They will learn of the practicality of up-and-coming television superstar David Soul. Of the extraordinary opportunity handed to leading lady Bridget Hanley through the role of New Bedford bride 'Candy Pruitt.' Featuring

profiles of the series' creators, regulars and semi-regulars, a mini-history of 1960s and '70s television, and a chapter on HCTB's extraordinary and deeply devoted fan base, 'Gangway, Lord! (The) Here Come the Brides Book' takes the reader back to the days of the series' original run, illustrating the show's popularity and impact on a week by week basis through a look at its competition, the appearances of its stars on talk shows and game shows, the number of fan magazine articles published on teen superstar Bobby Sherman and the rest of its cast. Including commentary and 'making of the episode' anecdotes from guest stars, guest writers, and guest directors, 'Gangway, Lord! (The) Here Come the Brides Book' offers very strong evidence that the 1960s and '70s was truly THE REAL GOLDEN AGE OF TELEVISION! Jonathan Etter's great enthusiasm for television shows of the 1960s and '70s started at age eight, thanks to the removal of a cyst from a bone in his right leg. Recuperation from the surgery lasted close to a year, severely limiting Jon's physical activities. To help him pass the time, his parents bought him a twelve-inch, black-and-white TV set. By the time he was back on his feet, Jon had become a die-hard fan of such '60s series as Star Trek, Lost in Space, and Jonny Quest. By the time he graduated from high school, he was already taking notes and keeping records on his favorite shows and performers. During his college years, Jon put in many twelve-hour days in the campus library, poring through reference book after reference book, totally immersing himself in the career or biography of whatever performer or production he was then studying. In 1983 he graduated from Wright State University with a B.A. in history. Jon's hard work paid off when he became the film historian for the Dayton Victory Theatre's Summer Film Festival from 1985-87. A contributor to TV Land Moguls: the 60s, in 2003, Jon published Quinn Martin, Producer (his detailed account of Quinn Martin Productions) with McFarland Publishers, Inc.; that critically acclaimed book is now in its second printing. He has also written television series histories and talent profiles for such publications as Filmfax, Big Reel, The TV Collector, and Movie Collector's World. Now at work on a series history of George Peppard's Banacek and a multi-volume authorized biography of TV star Lynda Day George, Jonathan Etter makes his home in Dayton, Ohio. Gangway, Lord (The) Here Come the Brides Book is his first book for BearManor Media. Television: the medium we love, the medium we love to hate and the medium that changed the world. Larry Brody offers a unique look at this cultural phenomena - how it evolved as a business,

as a form of entertainment, how it affected us and the technological advances that have developed. Brody offers a history of the industry and his own perceptions and experiences of television. In the hands of Larry Brody this new addition to the Turning Points series is as entertaining and satisfying as a night of really good TV. "People have told me that their lives have changed because of me. I take away from this the sense that I'm on the right track." "I believe you're here to live your life with passion. Otherwise, you're just traveling through the world blindly-and there's no point to that." "Oprah's on." It's the catchphrase that inspires millions around the world to tune in to one of the most trusted women in the history of television. Almost everyone follows Oprah's every move. One word about a book club selection sends an obscure first novel rocketing to the top of the bestseller list. Oprah Winfrey possesses what is arguably one of the world's most influential voices. Alive with her unique warmth and insight, Oprah Winfrey Speaks reveals the mystique of Oprah in her own words. Drawing on hundreds of sources, Janet Lowe provides an evocative, personal portrait. Here are Oprah's opinions on everything from childhood and overcoming adversity to dealing with fame and staying real. Oprah Winfrey Speaks highlights Oprah's abiding faith, no-nonsense business rules, generosity, and love as well as her 10 commandments for lifelong success. Oprah's lifetime theme has been personal transformation-she's constantly seeking, questioning, changing, and growing. This uplifting theme echoes throughout Oprah Winfrey Speaks. Here is just a hint of the wisdom you'll discover: * "Just tell the truth. It'll save you every time." * "Don't complain about what you don't have. Use what you've got. To do less than your best is a sin. Every single one of us has the power for greatness, because greatness is determined by service-to yourself and to others." * "I am a woman in progress. I'm just trying like everyone else. I try to take every conflict, every experience and learn from it. All I know is that I can't be anybody else. And it's taken me a long time to realize that." * "If you're angry, be angry and deal with it. Don't go eat a bag of Ruffles." * "God blesses you better when you pray on your knees." The world listens when Oprah Winfrey Speaks Here's just a hint of the wisdom you'll find inside... "I am what I am because of my grandmother. My strength. My sense of reasoning. Everything. All that was set by the time I was six." "Luck is a matter of preparation meeting opportunity." "I always feel if you do right, right will follow." "You know the old clich-, 'a good man is hard to find'? Well, it's true. And the smarter you get, the harder

they are to find." This book has not been prepared, approved, licensed, or endorsed by Oprah Winfrey, Harpo Productions, or by any entity that creates, produces, or broadcasts THE OPRAH WINFREY SHOW. "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 a 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* A Guide to British television programmes shown at Christmas time, throughout the years. The weekly source of African American political and entertainment news. 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 Most of the bright and talented actresses who

made America laugh in the 1950s are off the air today, but their pioneering Hollywood careers irrevocably changed the face of television comedy. These smart and sassy women successfully negotiated the hazards of the male-dominated workplace with class and humor, and the work they did in the 1950s is inventive still by today's standards. Unable to fall back on strong language, shock value, or racial and sexual epithets, the female sitcom stars of the 1950s entertained with pure talent and screen savvy. As they did so, they helped to lay the foundation for the development of television comedy. This book pays tribute to 10 prominent television actresses who played lead roles in popular comedy shows of the 1950s. Each chapter covers the works and personalities of one actress: Lucille Ball (*I Love Lucy*), Gracie Allen (*The George Burns and Gracie Allen Show*), Eve Arden (*Our Miss Brooks*), Spring Byington (*December Bride*), Joan Davis (*I Married Joan*), Anne Jeffreys (*Topper*), Donna Reed (*The Donna Reed Show*), Ann Sothern (*Private Secretary* and *The Ann Sothern Show*), Gale Storm (*My Little Margie* and *The Gale Storm Show: Oh! Susanna*), and Betty White (*Life with Elizabeth*). For each star, a career sketch is provided, concentrating primarily on her television work but also noting achievements in other areas. Appendices offer cast and crew lists, a chronology, and an additional biographical sketch of 10 less familiar actresses who deserve recognition.

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 year 1966 was when many TV viewers all over America discovered the wonders of "in living color." The 1966-1967 primetime television lineup was remarkable not only for the legendary shows that aired, but also because it was the first season in which every show on primetime, across all three major networks, was broadcast entirely in color. Celebrating this iconic year of television, this book covers every scripted episodic show that aired on the ABC, CBS, and NBC networks during the 1966-1967 season in primetime. It includes longtime favorites such as Batman, Bonanza, Voyage to the Bottom of the Sea, and The Lucy Show and the notable shows that premiered that year such as Star Trek, The Monkees, Green Hornet, Mission: Impossible, It's About Time, and the color revival of Dragnet. Organized by genre, each entry examines a show from conception to cancelation (and sometimes beyond), ratings, critical and fan reactions, and the show's use of color. This is an anatomy and analysis of the television entertainment industry: how it thinks, how it makes decisions, and why it is what it is. Winner of the 2009 Society for Cinema and Media Studies Katherine Singer Kovacs Book Award

The Midwest of popular imagination is a "Heartland" characterized by traditional cultural values and mass market dispositions. Whether cast positively —; as authentic, pastoral, populist, hardworking, and all-American—or negatively—as backward, narrow-minded, unsophisticated, conservative, and out-of-touch—the myth of the Heartland endures. Heartland TV examines the centrality of this myth to television's promotion and development, programming and marketing appeals, and public debates over the medium's and its audience's cultural worth. Victoria E. Johnson investigates how the "square" image of the heartland has been ritually recuperated on prime time television, from The Lawrence Welk Show in the 1950s, to documentary specials in the 1960s, to The Mary Tyler Moore Show in the 1970s, to Ellen in the 1990s. She also examines news specials on the Oklahoma City bombing to reveal how that city has been inscribed as the epitome of a timeless, pastoral heartland, and concludes with an analysis of network branding practices and appeals to an imagined "red state" audience. Johnson argues that non-white, queer, and urban culture is consistently erased from depictions of the Midwest in order to reinforce its "reassuring" image as white and straight. Through analyses of policy, industry discourse, and case studies of specific shows, Heartland TV exposes the cultural function of the Midwest as a site of national

transference and disavowal with regard to race, sexuality, and citizenship ideals. How "public" is public television if only a small percentage of the American people tune in on a regular basis? When public television addresses "viewers like you," just who are you? Despite the current of frustration with commercial television that runs through American life, most TV viewers bypass the redemptive "oasis of the wasteland" represented by PBS and turn to the sitcoms, soap operas, music videos, game shows, weekly dramas, and popular news programs produced by the culture industries. *Viewers Like You?* traces the history of public broadcasting in the United States, questions its priorities, and argues that public TV's tendency to reject popular culture has undermined its capacity to serve the people it claims to represent. Drawing from archival research and cultural theory, the book shows that public television's perception of what the public needs is constrained by unquestioned cultural assumptions rooted in the politics of class, gender, and race. An original study of Hollywood film stars and 1950s television *The 1950s* was one of the most turbulent periods in the history of motion pictures and television. During the decade, as Hollywood's most powerful studios and independent producers shifted into TV production, TV replaced film as America's principal postwar culture industry. This pioneering study offers the first thorough exploration of the movie industry's shaping role in the development of television and its narrative forms. Drawing on the archives of Warner Bros. and David O. Selznick Productions and on interviews with participants in both industries, Christopher Anderson demonstrates how the episodic telefilm series, a clear descendant of the feature film, became and has remained the dominant narrative form in prime-time TV. This research suggests that the postwar motion picture industry was less an empire on the verge of ruin—as common wisdom has it—than one struggling under unsettling conditions to redefine its frontiers. Beyond the obvious contribution to film and television studies, these findings add an important chapter to the study of American popular culture of the postwar period. No descriptive material is available for this title. This book is the definitive biography of the Grammy Award-winning singer/songwriter and political activist whose career rose rapidly in the 1970's, stalled in the 1980's, and resurged in the 1990's. Since its original release *The "12 O'Clock High" Logbook: The Unofficial History of the Novel, Motion Picture, and TV Series* has been a consistent seller among WWII buffs, lovers of aviation, and fans of Hollywood TV and movies. The book, a labor of

love for co-authors Allan T. Duffin and Paul Matheis, is a detailed, comprehensive look at a media phenomenon. Army Air Force officers Beirne Lay, Jr., and Sy Bartlett wrote the novel *12 O'Clock High* as a somewhat fictionalized record of their experiences in England during World War II. Twentieth Century-Fox optioned the book and produced the 1949 movie version starring Gregory Peck as tough-as-nails Brigadier General Frank Savage. In 1964, prolific producer Quinn Martin (*The Untouchables*, *The FBI*) brought *12 O'Clock High* to television as a weekly series on ABC, starring Robert Lansing as Savage. Packed with fresh interviews, rare photographs, and behind-the-scenes stories published for the first time anywhere, *The "12 O'Clock High" Logbook* is the definitive history of this unique tale of heroism in World War II. It's a bird! It's a plane! It's a complete guide to over 50 years of superheroes on screen! This expanded and updated edition of the 2004 award-winning encyclopedia covers important developments in the popular genre; adds new shows such as *Heroes* and *Zoom*; includes the latest films featuring icons like Superman, Spiderman and Batman; and covers even more types of superheroes. Each entry includes a detailed history, cast and credits, episode and film descriptions, critical commentaries, and data on arch-villains, gadgets, comic-book origins and super powers, while placing each production into its historical context. Appendices list common superhero conventions and cliches; incarnations; memorable ad lines; and the best, worst, and most influential productions from 1951 to 2008. This book looks at the origins and growth of television through the pages of *TV Guide* and covers the complete run of this American icon from the first guides in 1953 to the last issue in guide format on October 9, 2005. It includes full color reproductions of every cover ever printed, and is both a collector's guide with pricing included, and a retrospective view of the medium. This collection of essays on television authorship includes work of some of the most prominent scholars in television studies. Rather than assigning one author to individual television texts, the contributors probe the relationship between the various authors at work within the institutional, cultural, and economic settings that characterize the television industry. The book analyzes and defines the unique methods of television authorship and suggests numerous candidates for authorial accountability allowing the media to enter the realm of contemporary criticism. From the incomparable host of "Late Night with Seth Meyers" comes a hilarious new picture book. When you're a bear who is easily scared,

it's hard to have friends. Fortunately, Bear has one: Rabbit, who is very brave. One day, Rabbit urges Bear to face his fears and embark on an adventure together. However, things don't entirely go as planned, and the two friends learn the true meaning of bravery. Equal parts hilarious and touching, this funny tale of adventure, bravery, and daring rescue will both inspire the adventurous spirit in all of us and make us laugh along the way. With the unfailingly witty voice of one of America's favorite comedians, Seth Meyers's debut picture book is bound for hilarity history. *Rethinking Popular Culture* presents some of the most important current scholarship analyzing popular culture. Drawing upon recent developments in cultural theory and exciting new methods of critical analysis, the essays in this volume break down disciplinary boundaries and offer fresh insight into popular culture. This collection of papers examines the evolving relationship between the motion picture industry and television from the 1940s onwards. The institutional and technological histories of the film and TV industries are looked at, concluding that Hollywood and television had a symbiotic relationship from the start. Aspects covered include the movement of audiences, the rise of the independent producer, the introduction of colour and the emergence of network structure, cable TV and video recorders. Originally published in 1990.

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