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# Time For Elevision

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Global TV

The Twilight Zone: Once Upon a Time

High Above

A Technological History of Motion Pictures and Television

Beyond Prime Time

War and Television

Living Without the Screen

Children and Television

Media and the American Child

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Rape on Prime Time  
The New York Times Encyclopedia of Television

TV Guide

Television

Off Camera

The Complete Directory to Prime Time Network and Cable TV Shows, 1946-Present  
Drawn to Television

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## **NATHANIEL ELSA**

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*Global TV Plume*

Depictions of rape on television have evolved dramatically, from hard-boiled stories about male detectives and masculinity to more insightful shows focusing on rape victims. This is the first book to examine those changing depictions of rape.

The Twilight Zone: Once Upon a Time  
Univ of California Press

For nearly two decades, *Television: Critical Methods and Applications* has served as the foremost guide to television studies. Designed for the television studies course in communication and media studies curricula, *Television* explains in depth how television programs and commercials are made and how they function as producers of meaning. Author Jeremy G. Butler shows the ways in which camera style, lighting, set design, editing, and sound combine to produce meanings that viewers take

away from their television experience. He supplies students with a whole toolbox of implements to disassemble television and read between the lines, teaching them to incorporate critical thinking into their own television viewing. The fourth edition builds upon the pedagogy of previous editions to best accommodate current modes of understanding and teaching television. Highlights of the fourth edition include: New chapter and part organization to reflect the current approach to teaching television—with greatly expanded methods and theories chapters. An entirely new chapter on modes of production and their impact on what you see on the screen. Discussions integrated throughout on the latest developments in television’s on-going

convergence with other media, such as material on transmedia storytelling and YouTube’s impact on video distribution. Over three hundred printed illustrations, including new and better quality frame grabs of recent television shows and commercials. A companion website featuring color frame grabs, a glossary, flash cards, and editing and sound exercises for students, as well as PowerPoint presentations, sample syllabi and other materials for instructors. Links to online videos that support examples in the text are also provided. With its distinctive approach to examining television, Television is appropriate for courses in television studies, media criticism, and general critical studies.

**High Above** Harvest Moon Pub  
In 1995, United Nations Secretary-

General Boutros Boutros-Ghali said of the Cable News Network, “CNN is the sixteenth member of the [15 member United Nations] Security Council.” Scholars as well as diplomats have recognized the existence of a link between communications and diplomacy, but up until now the implications of this relationship have been left unexplored. This work examines the historic interconnectedness between communications and diplomacy, how communications have historically determined the practice of diplomacy, and how global television in particular can determine diplomatic outcomes under certain conditions. This work also examines the ways in which today’s broadcasting will shape foreign policy

processes in the future and the future impact of global television in world politics.

### **A Technological History of Motion Pictures and Television** BRILL

Living Without the Screen provides an in-depth study of those American families and individuals who opt not to watch television, exploring the reasons behind their choices, discussing their beliefs about television, and examining the current role of television in the American family. Author Marina Krcmar answers several questions in the volume: What is television? Who are those people who reject it? What are their reasons for doing so? How do they believe their lives are different because of this choice? What impact does this choice have on media research? This volume provides a

current, distinctive, and important look at how personal choices on media use are made, and how these choices reflect more broadly on media's place in today's society. A compelling exploration of the motivations and rationales for those who choose to live without television, this book is a must-read for scholars and researchers working in children and media, media literacy, sociology, family studies and related areas. It will also be of interest to anyone with questions about media usage and the choices families make regarding the role of media in their lives.

Beyond Prime Time Westminster John Knox Press

Smith examines the troubled relationship between higher education and the broadcasting industry, the

effects of TV revenue on college athletics (notably football), and the odds of achieving meaningful reform."--Jacket. War and Television SAGE Publications  
Daytime soap operas. Evening news. Late-night talk shows. Television has long been defined by its daily schedule, and the viewing habits that develop around it. Technologies like DVRs, iPods, and online video have freed audiences from rigid time constraints—we no longer have to wait for a program to be "on" to watch it—but scheduling still plays a major role in the production of television. Prime-time series programming between 8:00 and 11:00 p.m. has dominated most critical discussion about television since its beginnings, but Beyond Prime Time brings together leading television

scholars to explore how shifts in television's industrial practices and new media convergence have affected the other 80% of the viewing day. The contributors explore a broad range of non-prime-time forms including talk shows, soap operas, news, syndication, and children's programs, non-series forms such as sports and made-for-television movies, as well as entities such as local affiliate stations and public television. Importantly, all of these forms rely on norms of production, financing, and viewer habits that distinguish them from the practices common among prime-time series and often from each other. Each of the chapters examines how the production practices and textual strategies of a particular programming form have shifted in response to

sweeping industry changes, together telling the story of a medium in transition at the beginning of the twenty-first century. Contributors: Sarah Banet-Weiser, Victoria E. Johnson, Jeffrey P. Jones, Derek Kompare, Elana Levine, Amanda D. Lotz, Jonathan Nichols-Pethick, Laurie Ouellette, Erin Copple Smith

**Living Without the Screen** GRIN Verlag

Viewers for Quality Television (VQT) emerged from the successful grassroots campaign of founder Dorothy Swanson to save the series *Cagney & Lacey*. Eight months after the drama returned to the air-with the help of the show's producer Barney Rosenzweig-Swanson's group gained significant media attention and popular support. In 1984 she founded

VQT and galvanized over 1500 advocates for innovative and enriching television programming. For the past 12 years, VQT has been the recognized and credible forum for discerning viewers. Prior to the formation of this group, there was no system in place where viewers could voice their opinions collectively to those responsible for the fate of programs. The organization, whose endorsements continue to be an important part of many programs' bids for survival, has succeeded in convincing network executives to reconsider shows such as *Designing Women*, *Homefront*, *China Beach*, *I'll Fly Away*, and most recently, *The Practice*, which were scheduled to be canceled. Documenting the efforts of one grassroots organization that made a difference,

Swanson's story extends beyond the realm of television to demonstrate the rewards of making the voice of public opinion heard.

### **Children and Television** Elsevier

The history of Philadelphia television is the history of television in America. Philo Farnsworth, credited with inventing television, performed some of his earliest experiments at the Franklin Institute and at 1230 Mermaid Lane. Those experiments led to the city's first television station, W3XE. Channel 3 was also the first local station in the country to broadcast in color. WCAU-TV Channel 10 constructed the first building in the world designed specifically as a television station. WFIL created one of the most iconic shows in television history, *American Bandstand*, as well as



Action News, which has helped Channel 6 stay on top of the ratings for most of the last 40 years. Dick Clark, Ed McMahon, Ernie Kovacs, Tom Snyder, David Brenner, Maury Povich, Kelly Ripa, Brian Williams, and others are among those who have worked in Philadelphia television throughout its history.

#### Media and the American Child Arcadia Publishing

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. Bielb 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.

*Tempo and Elapsed Time for Music in Film and Television* Random House (UK)

A recent Times-Mirror survey has shown that 65 percent of Americans prefer television over other news media for news coverage, an increase of 10 percent in just over a decade. To understand the enormous impact

television news has had on American life, it is important to define the contributions made by various individuals in the field, as well as to recognize the news programs and broadcast journalism issues that have captivated, enlightened, and informed our nation. Never before have the forces and individuals of television news been so thoroughly and authoritatively examined.

*Time-travel Television* Greenwood Publishing Group

The History of Prime Time Television is a user-friendly textbook that chronicles television's unique history from the drawing board to the living room, and beyond. Organized chronologically, the book begins by briefly addressing the age of invention and the birth of radio.

However, the primary focus of the text surrounds prime time programming, homing in on the series that defined their respective decade by reflecting changes in the culture, style and values of the time, and how some went on to become iconic representations of 20th and 21st century America. Each decade's historical importance, as well as all of the nuance and chronological markers connected to the story of television itself, is covered in a way that engages students and helps them retain what they are learning. Discussion questions geared to tap into the students' critical thinking follow every chapter. Topics include: Invention and Promotion - Television's Early Struggles How Serious Programming began with Comedy The Role of Television During

Wartime Prime Time Television's Golden Age Civil Rights and Television Long-Form Television Television's Symbiotic Relationship to Sports The Birth and Growth of Cable Programming Reality Programming Students will also glean information about the impact of each decade's culture on television and learn about the transition from black and white to color programming, deregulation, censorship, and the future of television in the new millennium. The History of Prime Time Television includes fascinating information about the historical milestones that made television not just a form of entertainment, but a social mediator, a political force, and American's window into the human experience and condition. The book is ideal for courses

in the areas of media history, entertainment history, and media communications.

**Prime-time Society** McFarland  
 "A worthwhile effort." --The Hindustan Times "Children and Television provides a detailed description of the patterns of representation of different groups on children's television programs (including commercial broadcast, public broadcast, and cable) and their potential consequences for the development of people's worldviews. . . . Children and Television is a readable and interesting introduction to research on children and television by scholars in a variety of social science disciplines as well as media professions." Journal of Broadcasting & Electronic Media "There is much in this collection of 22 essays

which will be of interest to anyone concerned with understanding children's interaction with television." --Media Development "The issues addressed in Children and Television, are of critical importance to us at PBS. Congratulations on completing this thoughtful work. We are forwarding copies to those public television programs that on occasion review books or address these topics in their programming. . . . Works like Children and Television provide useful food for thought for those of us who care about children, whether as parents, citizens, educators or media professionals." --Jennifer Lawson, Executive Vice President, National Programming and Promotion Services, PBS "A thought provoking publication." --Educational Media International "This is

an impressive and wide-ranging collection, especially given current policy discussions about enforcement of the Children's Television Act." -- Communication Booknotes Today, children grow up in a media-driven society. While children of every generation face new demands and difficulties, the media explosion represents special challenges because television now plays a role in the child's socialization process. Set within a multicultural context, Gordon L. Berry and Joy Keiko Asamen explore how television influences our children. *Children and Television* identifies the social and cultural impact of television on the psychosocial development of children who are growing up in an ever-changing, multicultural world. A thought-

provoking and challenging book, it analyzes major media organizations and projects policies, practices, and research directions for the future. Contributors discuss various forms of television and its effect on attention, comprehension, and behavior; television's effects on imaginative and creative capabilities of children; and the medium's influence on the socialization of youth. They also cover the cultural content of Saturday morning television; the portrayal of major ethnic and racial minority populations in the United States and the effects these portrayals have on children's attitudes toward these populations; and the portrayal of women, the elderly, and persons with disabilities.

**Play-by-Play** University of Pennsylvania

Press

Media and the American Child summarizes the research on all forms of media on children, looking at how much time they spend with media everyday, television programming and its impact on children, how advertising has changed to appeal directly to children and the effects on children and the consumer behavior of parents, the relationship between media use and scholastic achievement, the influence of violence in media on anti-social behavior, and the role of media in influencing attitudes on body image, sex and work roles, fashion, & lifestyle. The average American child, aged 2-17, watches 25 hours of TV per week, plays 1 hr per day of video or computer games, and spends an additional 36 min

per day on the internet. 19% of children watch more than 35 hrs per week of TV. This in the face of research that shows TV watching beyond 10 hours per week decreases scholastic performance. In 1991, George Comstock published Television and the American Child, which immediately became THE standard reference for the research community of the effects of television on children. Since then, interest in the topic has mushroomed, as the availability and access of media to children has become more widespread and occurs earlier in their lifetimes. No longer restricted to television, media impacts children through the internet, computer and video games, as well as television and the movies. There are videos designed for infants, claiming to improve cognitive

development, television programs aimed for younger and younger children-even pre-literates, computer programs aimed for toddlers, and increasingly graphic, interactive violent computer games. Presents the most recent research on the media use of young people Investigates the content of children's media and addresses areas of great concern including violence, sexual behavior, and commercialization Discusses policy making in the area of children and the media Focuses on experiences unique to children and adolescents

**About Time** Taylor & Francis US  
Frequently it is suggested that the 'golden age' of television was during the period 1950-1960. It is true that television almost ruined Hollywood's

fortunes during this period. But if this was the authentic golden age, then it was an age of black and white, somewhat limited creativity, poor reception, lack of competition (except in the United States) and - by and large - public service broadcasting. However, if we take 1950 as a generic 'starting point' for modern television broadcasting, then we talk about a kind of prehistoric stage of the medium - in which it remained for the best part of three decades. The younger days of broadcasting were the 1980s; the time when commercial television started on a large scale and, in this youth, was getting younger in terms of programming. Luxembourg-based SES Astra appeared on the scene at exactly this time. Astra was instrumental in the

dramatic developments in television that we have witnessed since then. This is the story we want to tell in this book. Without satellite technology and the success of satellite reception, without the resulting mass-market penetration of television sets and general economic prosperity we would not have the necessary base ingredients to make the great leap forward into digital, into HDTV, 3D-television, and the prospects of Ultra High Definition now in sight.

### **The History of Prime Time Television**

Science Fiction Television

Offers counsel on how to address messages of popular culture as reflected on television today, explaining how to view programs in light of faith, values, and belief systems as a means of identifying appropriate broadcasts.

Original.

*The Drama of Reality Television* Crown

In recent years numerous films, television series, comic books, graphic novels and video games have featured time travel narratives, with characters jumping backward, forward and laterally through time. No rules govern time travel in these stories. Some characters move by machine, some by magic, others by unexplained means. Sometime travelers can alter the timeline, while others are prevented from causing temporal aberrations. The fluid forms of imagined time travel have fascinated audiences and prompted debate since at least the 19th century. What is behind our fascination with time travel? What does it mean to be out of one's own era? How do different media tell these stories



and what does this reveal about the media's relationship to time? This collection of new essays—the first to address time travel across a range of media—answers these questions by locating time travel narratives within their cultural, historical and philosophical contexts. Texts discussed include Doctor Who, The Terminator, The Georgian House, Save the Date, Back to the Future, Inception, Source Code and others.

Target Routledge

This book explores how time travel has been used as a plot device in a number of television shows, including iconic programs like Doctor Who, Heroes, Lost, Quantum Leap, Red Dwarf, and the Star Trek franchise, among others. It is organized into three general themes--

Origins, Correcting the Past, and Exploring the Future.

Global Television and the Shaping of World Politics Syracuse University Press Thesis (M.A.) from the year 2006 in the subject American Studies - Culture and Applied Geography, grade: 1,0, Johannes Gutenberg University Mainz (Fachbereich 05 - Philosophie und Philologie), 87 entries in the bibliography, language: English, abstract: The advent of electronic media in the 1920s marked the beginning of the information age and contributed to the formation of modern mass society. The introduction of new communication media, which allowed for the mass production and distribution of information and entertainment services, had wide-reaching consequences for social and cultural life: it transformed

human cognition; it changed the organization of everyday life; it linked the world more closely together by means of a global media network. Particularly the television medium opened up a new perspective on the world and revolutionized entertainment, and it soon started its triumphant advance throughout the world. The U.S. played a prominent role in the development and global distribution of television technology and programming. America began early to experiment with television technology, but for the time being, it was commercial radio that “quickly grew to become the primary entertainment and information source for Americans throughout the Great Depression and World War II” (Emmert, “Broadcast Media”). At last, television

was introduced to the public at the New York World’s Fair in 1939, which had “Tomorrow - Now!” (Campbell et al. 13) as a motto. The public gave the new medium an enthusiastic reception, and soon after World War II, “television's visual images replaced the audio-only limitation of radio as the predominant entertainment and news vehicle” (Emmert, “Broadcast Media”). During the 1940s and 1950s, television technology and broadcasting transmission techniques were further refined: The cable system was rapidly enhanced and soon stretched across the U.S., thereby gradually replacing the transmission by over-the-air broadcasting signals, which is extremely susceptible to interferences. But only the advent of the cost-effective satellite broadcasting

technology made the global transmission of mass media services possible: The invention and continuous improvement of satellite communications, computers and computer networks, cable television and fiber optics offer the means of blanketing any part of the world instantaneously with a torrent of imagery and data.

**Encyclopedia of Television News**

Oxford University Press, USA

Provides a comprehensive look at prime-time animated series, from The Flintstones to Family Guy, and discusses the key issues that such series present.

*Time Travel in Popular Media* Crown Supplement for introductory cultural anthropology courses taken in the freshman year; also appropriate for courses in field work/field methods, world cultures, applied anthropology, Latin American studies, communications, sociology. \* Comparative study (U.S. and Brazil) of television's social and cultural effects on human behavior. \* Focuses on group behavior as well as the individual, and examines the phenomena of 'TV conditioned behavior'. -- Publisher description.