

1975

**INTERNATIONAL
TELEVISION
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1957 International Television Almanac

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1957 International Television Almanac:

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

Catalog of Copyright Entries. Third Series Library of Congress. Copyright Office, 1958 Includes Part 1 Number 1 2 Books and Pamphlets Including Serials and Contributions to Periodicals January December **Broadcasting in Canada** Alexander Featherston Toogood, 1969 *Exhibitors Daily Review*, 1956 Hollywood Vault Eric Hoyt, 2014-07-03 Hollywood Vault is the story of how the business of film libraries emerged and evolved spanning the silent era to the sale of feature libraries to television Eric Hoyt argues that film libraries became valuable not because of the introduction of new technologies but because of the emergence and growth of new markets and suggests that studying the history of film libraries leads to insights about their role in the contemporary digital marketplace The history begins in the mid 1910s when the star system and other developments enabled a market for old films that featured current stars After the transition to films with sound the reissue market declined but the studios used their libraries for the production of remakes and other derivatives The turning point in the history of studio libraries occurred during the mid to late 1940s when changes in American culture and an industry wide recession convinced the studios to employ their libraries as profit centers through the use of theatrical reissues In the 1950s intermediary distributors used the growing market of television to harness libraries aggressively as foundations for cross media expansion a trend that continues today By the late 1960s the television marketplace and the exploitation of film libraries became so lucrative that they prompted conglomerates to acquire the studios The first book to discuss film libraries as an important and often underestimated part of Hollywood history Hollywood Vault presents a fascinating trajectory that incorporates cultural legal and industrial history Living Room Lectures Nina C. Leibman, 2010-07-22 With a breadwinner dad a homemaker mom and squeaky clean kids the 1950s television family has achieved near mythological status as a model of what real families ought to be Yet feature films of the period often portrayed

families in trouble with parents and children in conflict over appropriate values and behaviors Why were these representations of family apparently so far apart Nina Leibman analyzes many feature films and dozens of TV situation comedy episodes from 1954 to 1963 to find surprising commonalities in their representations of the family Redefining the comedy as a family melodrama she compares film and television depictions of familial power gender roles and economic attitudes Leibman's explorations reveal how themes of guilt deceit manipulation anxiety and disfunctionality that obviously characterize such movies as *Rebel without a Cause* *A Summer Place* and *Splendor in the Grass* also crop up in such TV shows as *The Adventures of Ozzie and Harriet* *Father Knows Best* *Leave It to Beaver* *The Donna Reed Show* and *My Three Sons* Drawing on interviews with many of the participants of these productions archival documents and trade journals Leibman sets her discussion within a larger institutional history of 1950s film and television Her discussions shed new light not only on the reasons for both media's near obsession with family life but also on changes in American society as it reconfigured itself in the postwar era

Motion Picture Herald, 1958 **A Handbook of Media and Communication Research** Klaus Bruhn Jensen, 2013-04-15 This handbook covers perspectives from both the social sciences and the humanities It provides guidelines for how to think about plan and carry out studies of media in different social and cultural contexts □□ □□□□□, 1973 Law and Contemporary Problems, 1958 *Teenagers and Teenpics* Thomas Patrick Doherty, 1988 The decline of Hollywood cinema and the rise of the teenager are dealt with in this book precipitating the juvenilization of film content and the rise of the teenpic in the 1950s Distinct film types within the genre as well as individual films are examined and their impact assessed *Biographical Dictionaries and Related Works* Robert B. Slocum, 1986 *How and where to Find the Facts* William Sunners, 1963 Minnesota Union List of Serials University of Minnesota. Libraries, 1972 **New York State Union List of Serials** New York State Library, 1970 *Secular Magic and the Moving Image* Max Sexton, 2017-12-14 The power of the moving image to conjure marvelous worlds has usually been to understand it in terms of move magic On film a fascination for enchantment and wonder has transmuted older beliefs in the supernatural into secular attractions But this study is not about the history of special effects or a history of magic Rather it attempts to determine the influence and status of secular magic on television within complex modes of delivery before discovering interstices with film Historically the overriding concern on television has been for secular magic that informs and empowers rather than a fairytale effect that deceives and mystifies Yet shifting notions of the real and the uncertainty associated with the contemporary world has led to television developing many different modes that have become capable of constant hybridization The dynamic interplay between certainty and indeterminacy is the key to understanding secular magic on television and film and exploring the interstices between them Sexton ranges from the real time magic of street performers such as David Blaine Criss Angel and Dynamo to Penn and Teller's comedy magic to the hypnotic acts of Derren Brown before finally visiting the 2006 films *The Illusionist* and *The Prestige* Each example charts how the lack of clear distinctions

between reality and illusion in modes of representation and presentation disrupt older theoretical oppositions Secular Magic and the Moving Image not only re evaluates questions about modes and styles but raises further questions about entertainment and how the relations between the program maker and the audience resemble those between the conjuror and spectator By re thinking these overlapping practices and tensions and the marking of the indeterminacy of reality on media screens it becomes possible to revise our understanding of inter medial relations New Serial Titles ,1991 A union list of serials commencing publication after Dec 31 1949 **Current Biography Yearbook** ,1962 Current Biography; Who's News and why ,1962 **Television Network Program Procurement** United States. Federal Communications Commission,1965

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