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Chapter 2 : Teen television : essays on programming and fandom

Rocking prime time: gender, the WB, and teen culture / Ben Aslinger "Normal is the watchword": exiling cultural anxieties and redefining desire from the margins / Caralyn Bolte Riding the third wave: the multiple feminisms of Gilmore girls / Francesca Gamber.

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Chapter 3 : Wikipedia, the free encyclopedia

TV teen club: teen TV as safe harbor / Jeff Martin -- Teen television and the WB television network / Valerie Wee -- Defining teen culture: the N network / Sharon Marie Ross -- Rocking prime time: gender, the WB, and teen culture / Ben Aslinger -- "Normal is the watchword": exiling cultural anxieties and redefining desire from the margins / Caralyn Bolte -- Riding the third wave: the.

Blue Network In the s, radio in the United States was dominated by three companies: The NBC Blue Network was created in for the primary purpose of testing new programs on markets of lesser importance than those served by NBC Red, which served the major cities, [4] and to test drama series. Having no power over the networks themselves, the FCC established a regulation forbidding licenses to be issued for radio stations if they were affiliated with a network which already owned multiple networks [4] that provided content of public interest. Storer in ; its parent company adopted the corporate name American Broadcasting Companies, Inc. While its radio network was undergoing reconstruction, ABC found it difficult to avoid falling behind on the new medium of television. Louis had only one, and still many others such as Denver and Portland did not yet have any television service. American Broadcasting-Paramount Theatres[edit] Main article: Supreme Court to become an independent entity, separating itself from Paramount Pictures. In , a rumor even mentioned that the network would be sold to CBS. Insofar as Paramount Pictures was already a shareholder in the DuMont Television Network, the FCC conducted a series of hearings to ensure whether Paramount was truly separated from United Paramount Theatres, and whether it was violating antitrust laws. Goldenson added to the confusion when, in October , [46] he proposed a merger between UPT and the DuMont Television Network, which was also mired in financial trouble. Airing during the 1956 season , it showcased television adaptations of the films Kings Row and Casablanca ; Cheyenne adapted from the film Wyoming Kid ; Sugarfoot a remake of the film The Boy from Oklahoma ; and Maverick. Walt Disney and his brother Roy contacted Goldenson at the end of [49] for ABC to agree to finance part of the Disneyland project in exchange for producing a television program for the network. Most markets outside the largest ones were not large enough to support three full-time network affiliates. In some markets that were large enough for a third full-time affiliate, the only available commercial allocation was on the less-desirable UHF band. Until the All-Channel Receiver Act passed by Congress in mandated the inclusion of UHF tuning, most viewers needed to purchase a converter to be able to watch UHF stations, and the signal quality was marginal at best even with a converter. Additionally, during the analog television era, UHF stations were not adequately receivable in rugged terrain. These factors made many prospective station owners skittish about investing in a UHF station, especially one that would have had to take on an affiliation with a weaker network. According to Goldenson, this meant that an hour of ABC programming reported five times lower viewership than its competitors. The DuMont Television Network ceased broadcasting on September 15, , [46] and went bankrupt the next year. ABC then found itself as the third U. It was not until the late s that the ABC network became a serious contender to NBC and CBS, and this was in large part due to the diverse range of programming that met the expectations of the public, such as westerns and detective series. On September 3, , the Disneyland anthology series was retitled Walt Disney Presents [52] as it became disassociated with the theme park of the same name. The movement in westerns, which ABC is credited for having started, represented a fifth of all primetime series on American television in January , at which point detective shows were beginning to rise in popularity as well. The series went on to quickly become "immensely popular". That year also saw the premiere of The Fugitive on September 17 , [81] a drama series centering on a man on the run after being accused of committing a murder he did not commit. The 1965 season was marked by the debuts of several classic series including Bewitched on September 17 [82] and The Addams Family on September It was not until the 1966 season that color became the dominant format for the three broadcast television networks. ABC, meanwhile, remained in third place and still needed money to grow itself into a major competitor. This operation allowed for the conversion

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of the premises at 66th Street into production facilities for television and radio programs. Turner , head antitrust regulator for the United States Department of Justice , expressed doubts related to such issues as the emerging cable television market, [92] and concerns over the journalistic integrity of ABC and how it could be influenced by the overseas ownership of ITT. In July , ABC continued its acquisitions in the amusement parks sector with the opening of ABC Marine World in Redwood City, California ; [99] that park was sold in and demolished in , with the land that occupied the park later becoming home to the headquarters of Oracle Corporation. Neal to develop a format to compete with the new progressive rock and DJ -helmed stations. Success in television â€” [edit] Publicity photo of the mobile studios used by ABC in

Chapter 4 : Teen television : essays on programming and fandom in SearchWorks catalog

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Chapter 6 : Watch the Latest Movies and TV Shows for Free on streamlook

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.

Chapter 7 : Lady Gaga - IMDb

As Ben Aslinger notes in his essay "Rocking Prime Time: Gender, the WB, and Teen Culture," Dawson's Creek was also an originator of a new model of musical branding for network television that incorporated soundtracks comprised primarily of unknown (and therefore hip and affordable) talent, bumpers at the end of each episode to emphasize featured.

Chapter 8 : American Broadcasting Company - Wikipedia

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Chapter 9 : Teen Television â€” McFarland

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