



# **REVOLUTION** *TELEVISED*

Prime Time and the Struggle for Black Power

CHRISTINE ACHAM

# Revolution Televised Prime Time And The Struggle For Black Power

**R. Cobb**



## **Revolution Televised Prime Time And The Struggle For Black Power:**

Revolution Televised Christine Acham, 2004 In *Revolution Televised* Christine Acham explores the intersection of popular television and race as witnessed from the documentary coverage of the civil rights and Black Power movements the personal politics of Flip Wilson and Soul Train's Don Cornelius and the ways in which notorious X-rated comic Redd Foxx reinvented himself for prime time Reflecting on both the potential of television to effect social change as well as its limitations Acham analyzes Richard Pryor's politically charged and short-lived sketch comedy show and the success of outspoken comic Chris Rock *Revolution Televised* illustrates how black television artists operated within the constraints of the television industry to resist and ultimately shape the mass media's portrayal of African American life Revolution Televised Christine

Acham, 2004 In *Revolution Televised* Christine Acham offers a complex reading of African American television history finding within programs like *Sanford and Son* and *Good Times* opposition to dominant white constructions of African American identity *Revolution Televised* deftly illustrates how black television artists operated within the constraints of the television industry to resist and ultimately shape the mass media's portrayal of African American life **The Evolution of Black**

**Women in Television** Imani M. Cheers, 2017-07-20 This book seeks to interrogate the representation of Black women in television Cheers explores how the increase of Black women in media ownership and creative executive roles producers showrunners directors and writers in the last 30 years affected the fundamental cultural shift in Black women's representation on television which in turn parallels the political social economic and cultural advancements of Black women in America from 1950 to 2016 She also examines Black women as a diverse television audience discussing how they interact and respond to the constantly evolving television representation of their image and likeness looking specifically at how social media is used as a tool of audience engagement *Black Power TV* Devorah Heitner, 2013-06-12 In *Black Power TV* Devorah Heitner chronicles the emergence of Black public affairs television starting in 1968 She examines two local shows New York's *Inside Bedford Stuyvesant* and Boston's *Say Brother* and the national programs *Soul* and *Black Journal* These shows offered viewers radical and innovative programming the introspections of a Black police officer in Harlem African American high school students discussing visionary alternatives to the curriculum and Miriam Makeba comparing race relations in the United States to apartheid in South Africa While *Inside Bedford Stuyvesant* and *Say Brother* originated from a desire to contain Black discontent during a period of urban uprisings and racial conflict these shows were re-envisioned by their African American producers as venues for expressing Black critiques of mainstream discourse disseminating Black culture and modeling Black empowerment At the national level *Soul* and *Black Journal* allowed for the imagining of a Black nation and a distinctly African American consciousness and they played an influential role in the rise of the Black Arts Movement *Black Power TV* reveals how regulatory activist and textual histories are interconnected and how Black public affairs television redefined African American representations in ways that continue to reverberate today **Race in American**

**Television** David J. Leonard, Stephanie Troutman Robbins, 2021-01-26 This two volume encyclopedia explores representations of people of color in American television It includes overview essays on early classic and contemporary television and the challenges for developments related to and participation of minorities on and behind the screen Covering five decades this encyclopedia highlights how race has shaped television and how television has shaped society Offering critical analysis of moments and themes throughout television history *Race in American Television* shines a spotlight on key artists of color prominent shows and the debates that have defined television since the civil rights movement This book also examines the ways in which television has been a site for both reproduction of stereotypes and resistance to them providing a basis for discussion about racial issues in the United States This set provides a significant resource for students and fans of television alike not only educating but also empowering readers with the necessary tools to consume and watch the small screen and explore its impact on the evolution of racial and ethnic stereotypes in U S culture and beyond Understanding the history of American television contributes to deeper knowledge and potentially helps us to better apprehend the plethora of diverse shows and programs on Netflix Hulu YouTube and other platforms today

*Public Interests* Allison Perlman, 2016-05-01 Winner of the 2017 Outstanding Book Award from the Popular Communication Division of the International Communication Association ICA Nearly as soon as television began to enter American homes in the late 1940s social activists recognized that it was a powerful tool for shaping the nation's views By targeting broadcast regulations and laws both liberal and conservative activist groups have sought to influence what America sees on the small screen *Public Interests* describes the impressive battles that these media activists fought and charts how they tried to change the face of American television Allison Perlman looks behind the scenes to track the strategies employed by several key groups of media reformers from civil rights organizations like the NAACP to conservative groups like the Parents Television Council While some of these campaigns were designed to improve the representation of certain marginalized groups in television programming as Perlman reveals they all strove for more systemic reforms from early efforts to create educational channels to more recent attempts to preserve a space for Spanish language broadcasting *Public Interests* fills in a key piece of the history of American social reform movements revealing pressure groups deep investments in influencing both television programming and broadcasting policy Vividly illustrating the resilience flexibility and diversity of media activist campaigns from the 1950s onward the book offers valuable lessons that can be applied to current battles over the airwaves

**Girls'**  
**Media in the Women's Liberation Era** Kirsten Pike, 2025-09-26 *Girls Media in the Women's Liberation Era* is a critical analysis and cultural history of popular girls media narratives produced in the U S between 1968 and 1980 the era of the second wave feminist movement and girls responses to those narratives Grounded in exhaustive archival research and close analysis of such hits as *The Brady Bunch* and *Family* the book highlights how mainstream media negotiated feminist themes and how liberation era girls talked back especially through letters opinion essays interviews and diaries on a range of media

narratives and feminist issues thus demonstrating their crucial involvement in the women's movement and its wider political struggle. *Girls Media in the Women's Liberation Era* is a key text for both students and researchers in women's and gender studies, media studies, children's media, American studies, cultural studies, and sociology.

**The Channeled Image** Erica Levin, 2022-11-23 A fascinating look at artistic experiments with televisual forms. Following the integration of television into the fabric of American life in the 1950s, experimental artists of the 1960s began to appropriate this novel medium toward new aesthetic and political ends. As Erica Levin details in *The Channeled Image*, groundbreaking artists like Carolee Schneemann, Bruce Conner, Stan VanDerBeek, and Aldo Tambellini developed a new formal language that foregrounded television's mediation of a social order defined by the interests of the state, capital, and cultural elites. The resulting works introduced immersive projection environments, live screening events, videographic distortion, and televised happenings among other forms. For Levin, the channeled image names a constellation of practices that mimic, simulate, or disrupt the appearance of televised images. This formal experimentation influenced new modes of installation, which took shape as multi-channel displays and mobile or split-screen projections, or in some cases experimental work produced for broadcast. Above all, this book asks how artistic experimentation with televisual forms was shaped by events that challenged television broadcasters' claims to authority, events that set the stage for struggles over how access to the airwaves would be negotiated in the future.

**The 25 Sitcoms That Changed Television** Aaron Barlow, Laura Westengard, 2017-12-01 This book spotlights the 25 most important sitcoms to ever air on American television, shows that made generations laugh, challenged our ideas regarding gender, family, race, marital roles, and sexual identity, and now serve as time capsules of U.S. history. What was the role of *The Jeffersons* in changing views regarding race and equality in America in the 1970s? How did *The Golden Girls* affect how society views older people? Was *The Office* an accurate (if exaggerated) depiction of the idiosyncrasies of being employees in a modern workplace? How did the writers of *The Simpsons* make it acceptable to air political satire through the vehicle of an animated cartoon, ostensibly for kids? Readers of this book will see how television situation comedies have consistently held up a mirror for American audiences to see themselves, and the reflections have not always been positive or purely comedic. The introduction discusses the history of sitcoms in America, identifying their origins in radio shows and explaining how sitcom programming evolved to influence the social and cultural norms of our society. The shows are addressed chronologically in sections delineated by decade. Each entry presents background information on the show, including the dates it aired, key cast members, and the network, explains why the show represents a notable turning point in American television, and provides an analysis of each sitcom that considers how the content was received by the American public and the lasting effects on the family unit, gender roles, culture for young adults, and minority and LGBT rights. The book also draws connections between important sitcoms and other shows that were influenced by or strikingly similar to these trendsetting programs. Lastly, a section of selections for further reading points readers to additional resources.

**Laughing Mad** Bambi Haggins, 2007 In

Laughing Mad Bambi Haggins looks at how this transition occurred in a variety of media and shows how this integration has paved the way for black comedians and their audiences to affect each other Historically African American performers have been able to use comedy as a pedagogic tool interjecting astute observations about race relations while the audience is laughing And yet Haggins makes the convincing argument that the potential of African American comedy remains fundamentally unfulfilled as the performance of blackness continues to be made culturally digestible for mass consumption

**Abjection Incorporated** Maggie Hennefeld, Nicholas Sammond, 2020-01-17 From the films of Larry Clark to the feminist comedy of Amy Schumer to the fall of Louis C K comedic graphic and violent moments of abjection have permeated twentieth and twenty first century social and political discourse The contributors to Abjection Incorporated move beyond simple critiques of abjection as a punitive form of social death illustrating how it has become a contested mode of political and cultural capital empowering for some but oppressive for others Escaping abjection's usual confines of psychoanalysis and aesthetic modernism core to theories of abjection by thinkers such as Kristeva and Bataille the contributors examine a range of media including literature photography film television talking dolls comics and manga Whether analyzing how comedic abjection can help mobilize feminist politics or how expressions of abjection inflect class race and gender hierarchies the contributors demonstrate the importance of competing uses of abjection to contemporary society and politics They emphasize abjection's role in circumscribing the boundaries of the human and how the threats abjection poses to the self and other far from simply negative open up possibilities for radically new politics Contributors Meredith Bak Eugenie Brinkema James Leo Cahill Michelle Cho Maggie Hennefeld Rob King Thomas Lamarre Sylv re Lotringer Rijuta Mehta Mark Mulroney Nicholas Sammond Yiman Wang Rebecca Wanzo

**Screening Race in American Nontheatrical Film** Allyson Nadia Field, Marsha Gordon, 2019-11-15 The contributors to Screening Race in American Nontheatrical Film examine the place and role of race in educational films home movies industry and government films anthropological films church films and other forms of noncommercial filmmaking throughout the twentieth century

**Ethnic Humor in Multiethnic America** David Gillota, 2013-07-01 When wielded by the white majority ethnic humor can be used to ridicule and demean marginalized groups In the hands of ethnic minorities themselves ethnic humor can work as a site of community building and resistance In nearly all cases however ethnic humor can serve as a window through which to examine the complexities of American race relations In Ethnic Humor in Multiethnic America David Gillota explores the ways in which contemporary comic works both reflect and participate in national conversations about race and ethnicity Gillota investigates the manner in which various humorists respond to multiculturalism and the increasing diversity of the American population Rather than looking at one or two ethnic groups at a time as is common scholarly practice the book focuses on the interplay between humorists from different ethnic communities While some comic texts project a fantasy world in which diverse ethnic characters coexist in a rarely disputed harmony others genuinely engage with the complexities and contradictions of multiethnic America The first

chapter focuses on African American comedy with a discussion of such humorists as Paul Mooney and Chris Rock who tend to reinforce a black white vision of American race relations This approach is contrasted to the comedy of Dave Chappelle who looks beyond black and white and uses his humor to place blackness within a much wider multiethnic context Chapter 2 concentrates primarily on the Jewish humorists Sarah Silverman Larry David and Sacha Baron Cohen three artists who use their personas to explore the peculiar position of contemporary Jews who exist in a middle space between white and other In chapter 3 Gillota discusses different humorous constructions of whiteness from a detailed analysis of South Park to Blue Collar Comedy and the blog Stuff White People Like Chapter 4 is focused on the manner in which animated children s film and the network situation comedy often project simplified and harmonious visions of diversity In contrast chapter 5 considers how many recent works such as Harold and Kumar Go to White Castle and the Showtime series Weeds engage with diversity in more complex and productive ways

**Who Got the Camera?** Eric Harvey, 2021-10-05 Reality first appeared in the late 1980s in the sense not of real life but rather of the TV entertainment genre inaugurated by shows such as Cops and America s Most Wanted the daytime gabfests of Geraldo Oprah and Donahue and the tabloid news of A Current Affair In a bracing work of cultural criticism Eric Harvey argues that reality TV emerged in dialog with another kind of entertainment that served as its foil while borrowing its techniques gangsta rap Or as legendary performers Ice Cube and Ice T called it reality rap Reality rap and reality TV were components of a cultural revolution that redefined popular entertainment as a truth telling medium Reality entertainment borrowed journalistic tropes but was undiluted by the caveats and context that journalism demanded While N W A s Fuck tha Police countered Cops vision of Black lives in America the reality rappers who emerged in that group s wake such as Snoop Doggy Dogg and Tupac Shakur embraced reality s visceral tabloid sensationalism using the media s obsession with Black criminality to collapse the distinction between image and truth Reality TV and reality rap nurtured the world we live in now where politics and basic facts don t feel real until they have been translated into mass mediated entertainment

*The Flip Wilson Show* Meghan Sutherland, 2008-01-09 Analyzes the social political and institutional context of The Flip Wilson Show which ran on NBC between 1970 and 1974 When The Flip Wilson Show debuted on NBC in 1970 the major legislative victories of the civil rights movement had been won but the broadcast airwaves were far from integrated A handful of shows featured black leading characters but none had quite reached the top spot of the Nielsen ratings By 1971 however Wilson s old fashioned comedy variety hour was a bonafide hit and in January 1972 Time magazine declared Wilson TV s First Black Superstar In this volume Meghan Sutherland examines how The Flip Wilson Show succeeded in the volatile racial and economic milieu of the early 1970s and how its success shaped the prevailing codes of black performance and political discourse on television In particular Sutherland examines the ambivalence that pervades discussions of Wilson s outlandish performance style discussions that generally treat the question of whether his characters lampooned or simply reprised the stereotypes of minstrelsy as a problem for reception studies

Sutherland argues that this ambivalence was actually the basis of the show's wide appeal and must thus be understood as an aesthetic strategy rather than as a mere effect of different viewers' interpretations. Along these same lines she asserts that Wilson used the non-naturalistic aesthetics of variety performance in order to mount a critique of realist race sitcoms of the period on the one hand and the discourse of authentic masculinity that accompanied the rise of Black Power on the other. Finally she considers how the show used its integrated studio audience to stage the reconstitution of one big happy broadcast audience after the social, racial, and political upheavals of the late 1960s. *The Flip Wilson Show* is the most detailed study of Wilson's variety show in its cultural and institutional context. This volume elucidates the characteristics of the variety genre that continue to make it a popular medium for political discourse in fractious social moments. In this way it offers a fresh approach to understanding the enduring importance of the variety genre for black comedians from Richard Pryor to the Wayans Brothers to Dave Chappelle and for television in general. Scholars of film and television studies will appreciate this newest addition to the TV Milestones Series. *The Cultural Politics of Colorblind TV Casting* Kristen J. Warner, 2015-06-05

This book fills a significant gap in the critical conversation on race in media by extending interrogations of racial colorblindness in American television to the industrial practices that shape what we see on screen. Specifically it frames the practice of colorblind casting as a potent lens for examining the interdependence of 21st century post-racial politics and popular culture. Applying a production as culture approach to a series of casting case studies from American primetime dramatic television including ABC's *Grey's Anatomy* and The CW's *The Vampire Diaries*, Kristen Warner complicates our understanding of the cultural processes that inform casting and expounds the aesthetic and pragmatic industrial viewpoints that perpetuate limiting or downright exclusionary hiring norms. She also examines the material effects of actors of color who knowingly participate in this system and justify their limited roles as a consequence of employment and finally speculates on what alternatives, if any, are available to correct these practices. Warner's insights are a valuable addition to scholarship in media industry studies, critical race theory, ethnic studies, and audience reception and will also appeal to those with a general interest in race in popular culture. *Watching While Black* Beretta E. Smith-Shomade, 2013-01-10

Television scholarship has substantially ignored programming aimed at Black audiences despite a few sweeping histories and critiques. In this volume the first of its kind contributors examine the televisual diversity complexity and cultural imperatives manifest in programming directed at a Black and marginalized audience. *Watching While Black* considers its subject from an entirely new angle in an attempt to understand the lives, motivations, distinctions, kindred lines, and individuality of various Black groups and suggest what television might be like if such diversity permeated beyond specialized enclaves. It looks at the macro structures of ownership, producing, casting, and advertising that all inform production and then delves into television programming crafted to appeal to black audiences: historic and contemporary domestic and worldwide. Chapters rethink such historically significant programs as *Roots* and *Black Journal*, such seemingly innocuous programs as *Fat Albert* and *bro Town*.



and such contemporary and culturally complicated programs as Noah's Arc, Treme and The Boondocks. The book makes a case for the centrality of these programs while always recognizing the racial dynamics that continue to shape Black representation on the small screen. Painting a decidedly introspective portrait across forty years of Black television, *Watching While Black* sheds much needed light on under-examined demographics, broadens common audience considerations and gives deference to the preferences of audiences and producers of Black-targeted programming. **Broadway in the Box** Kelly Kessler, 2020. It was as if American television audiences discovered the musical in the early 21st century. In 2009, *Glee* took the Fox Network and American television by storm with the unexpected unification of primetime programming: awkward teens and powerful voices spontaneously bursting into song. After raking in the highest rating for a new show in the 2009-2010 season, *Glee* would continue to cultivate rabid fans, tie in soundtracks and merchandising and a spinoff reality competition show until its conclusion in 2015. Alongside *Glee*, NBC and Fox would crank up musical visibility with the nighttime drama *Smash* and a string of live musical productions. Then came ABC's comedic fantasy musical series *Galavant* and the CW's surprise Golden Globe darling *My Crazy Ex-Girlfriend*. Television and the musical appeared to be a perfect match. But as author Kelly Kessler illustrates, television had at that point been carrying on a sixty-year symbiotic love affair with the musical. From Rodgers and Hammerstein's appearance on the first *Toast of the Town* telecast and Mary Martin's iconic *Peter Pan* airings to Barbra Streisand's 1960s CBS specials *The Carol Burnett Show*, *Cop Rock*, *Great Performances* and a string of one-off musical episodes of sitcoms, nighttime soaps, fantasy shows and soap operas, television has always embraced the musical. Kessler shows how the form is written across the history of American television and how its various incarnations tell the stories of shifting American culture and changing television film and theatrical landscapes. She recounts and explores this rich, decades-long history by traversing musicals, stars and sounds from film, Broadway and Las Vegas to the small screen.

*Media Across the African Diaspora* Omotayo O. Banjo, 2018-07-04. This volume gathers scholarship from varying disciplinary perspectives to explore media owned or created by members of the African diaspora, examine its relationship with diasporic audiences and consider its impact on mainstream culture in general. Contributors highlight creations and contributions of people of the African diaspora, the interconnections of Black American and African-centered media and the experiences of audiences and users across the African diaspora, positioning members of the Black and African Diaspora as subjects of their own narratives, active participants and creators. In so doing, this volume addresses issues of identity, culture, audiences and global influence. Chapter 11 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution-NonCommercial-NoDerivatives (CC BY-NC-ND) 4.0 license.

*The Paradox of Authenticity in a Globalized World* R. Cobb, 2014-04-02. Authenticity in our globalized world is a paradox. This collection examines how authenticity relates to cultural products, looking closely at how a particular ethnic food or genre of popular music or indigenous religious belief attains its aura of originality when all traditional cultural products

are invented in a certain time and place

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