



REVOLUTION *TELEVISED*

Prime Time and the Struggle for Black Power

CHRISTINE ACHAM

Revolution Televised Prime Time And The Struggle For Black Power

Kristen J. Warner



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 **Black Television Travels**

Timothy Havens, 2013-04 *Black Television Travels* provides a detailed and insightful view of the roots and routes of the televisual representations of blackness on the transnational media landscape. By following the circulation of black cultural products and their institutionalized discourses including industry lore, taste cultures, and the multiple stories of black experiences that have and have not made it onto the small screen, Havens complicates discussions of racial representation and exposes possibilities for more expansive representations of blackness while recognizing the limitations of the seemingly liberatory spaces created by globalization. Bambi Haggins, Associate Professor of Film and Media Studies at Arizona State University, A major achievement that makes important contributions to the analysis of race, identity, global media, nation, and television production cultures. Discussions of race and television are too often constricted within national boundaries; yet this fantastic book offers a strong, compelling, and utterly refreshing corrective. Read it, assign it, use it. Jonathan Gray, author of *Television Entertainment*, *Television Studies*, and *Show Sold Separately*. *Black Television Travels* explores the globalization of African American television and the way in which foreign markets, programming strategies, and viewer preferences have influenced portrayals of African Americans on the small screen. Television executives have been notoriously slow to recognize the potential popularity of black characters and themes both at home and abroad. As American television brokers increasingly seek revenues abroad, their assumptions about saleability and audience perceptions directly influence the global circulation of these programs as well as their content. *Black Television Travels* aims to reclaim the history of African American television circulation in an effort to correct and counteract this predominant industry lore. Based on interviews with television executives and programmers from around the world as well as producers in the United States, Havens traces the shift from an era when national television networks often blocked African American television from traveling abroad to the transnational post-network era of today. While globalization has helped to expand diversity in African American television, particularly in regard to genre, it has also resulted in restrictions such as in the limited portrayal of African American women in favor of attracting young male demographics across racial and national boundaries. Havens underscores the importance of examining boardroom politics as part of racial discourse in the late modern era when transnational cultural industries like television are the primary sources for dominant representations of blackness. Timothy Havens is an Associate Professor of television and media studies in the Department of Communication Studies, the Program in African American Studies, and the Program in International Studies at the University of Iowa. In the Critical Cultural Communication series. **Darkest America: Black Minstrelsy from Slavery to Hip-Hop** Yuval Taylor, Jake Austen, 2012-08-27 An exploration and celebration of a controversial tradition that, contrary to popular opinion, is alive and active after more than 150 years. Yuval Taylor and Jake Austen investigate the complex history of black minstrelsy adopted in the mid-nineteenth century by African American performers who played the grinning blackface fool to entertain black and white audiences. We now consider minstrelsy an embarrassing relic, but once blacks and whites alike saw it as a black art form and embraced it as such. And as the authors

reveal black minstrelsy remains deeply relevant to popular black entertainment particularly in the work of contemporary artists like Dave Chappelle Flavor Flav Spike Lee and Lil Wayne Darkest America explores the origins heyday and present day manifestations of this tradition exploding the myth that it was a form of entertainment that whites foisted on blacks and shining a sure to be controversial light on how these incendiary performances can be not only demeaning but also paradoxically liberating

African Americans on Television David J. Leonard, Lisa Guerrero, 2013-04-23 A comprehensive look at the history of African Americans on television that discusses major trends in black TV and examines the broader social implications of the relationship between race and popular culture as well as race and representation Previous treatments of the history of African Americans in television have largely lacked theoretical analysis of the relationship between representations and social contexts African Americans on Television Race ing for Ratings fills the existing void by supplying fundamental history with critical analyses of the racial politics of television documenting the considerable effect that television has had on popular notions of black identity in America since the inception of television Covering a spectrum of genres comedy drama talk shows television movies variety shows and reality television including shows such as Good Times The Oprah Winfrey Show and Chappelle s Show this insightful work traces a cultural genealogy of African Americans in television Its chronological analysis provides an engaging historical account of how African Americans entered the genre of television and have continued to play a central role in the development of both the medium and the industry The book also tracks the shift in the significance of African Americans in the television market and industry and the changing but enduring face of stereotypes and racism in American television culture

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 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 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 Non Commercial No Derivatives 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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