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Hawes, a communications professor at the University of Houston who has written other books on television, is a long-time aficionado of this period in broadcasting, and his work is derived not only from network records and library resources but also from personal contacts with TV pioneers such as Eddie Albert, Rod Serling, Shelley Winters, and Peter Miner.

~~Amazon.com: Live Television Drama, 1946-1951 ...~~

William Hawes is a professor at the Jack J. Valenti School of Communication, University of Houston. He has extensive experience in producing, managing and teaching in the fields of radio, film and television, and has written two books on television performing.

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~~American Television Drama Hawes William - bitofnews.com~~

It is believed to be one of the first dramatic television series in the world. Cast and crew Edit. George Kelting - storyteller Bill Schudt - announcer Harry Spears - engineer References Edit. Hawes, William, American Television Drama: The Experimental Years (University of Alabama Press, 1986) External links Edit

~~The Television Ghost | American TV Database Wiki | Fandom~~

A flight attendant wakes up in the wrong hotel, in the wrong bed, with a dead man - and no idea what happened. When questioned by FBI agents and still unable to piece the night together, she begins to wonder if she could be the killer.

~~TV Series, Drama (Sorted by Popularity Ascending) - IMDb~~

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Hawes authored a book on the evolution of Houston Public Media titled "Public Television: America's First Station." His other books on mass media include "The Performer in Mass Media: Connecting with Television and Online Audiences," "Live Television Drama, 1946 – 1951," "Filmed Television Drama, 1952 – 1958," "American Television Drama" and "Caligula and the Fight for Artistic Freedom."

~~UH Mourns Loss of Professor William Hawes—University of ...~~

A drama about the working relationship between Assistant DA Tess Kaufman, a prosecutor sensitive to the rights of the accused, and hard-charging, gruff Detective Dicky Cobb, an old-fashioned cop with a "bust-the-perps" attitude. Stars: Mark Harmon, Marlee Matlin, William Converse-Roberts, Tim Grimm. Votes: 353

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Honour is a new two-part factual drama based on the true story of 20-year-old Londoner Banaz Mahmod, who was murdered by her family for falling in love with the wrong man. Keeley Hawes will star as...

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Filmed Television Drama, 1952 - 1958 by William Hawes McFarland & Company (series) Filmed Television Drama, 1952 - 1958. by.

~~Filmed Television Drama, 1952—1958 Book (2001) by ...~~

American television drama : the experimental years by William Hawes Call Number: Baker/Berry PN 1992.3 .U5 H38 1986 Feeling Asian modernities : transnational consumption of Japanese TV dramas by Koichi Iwabuchi, ed.

~~Television dramas—Television Genres—Research Guides at ...~~

This 2013 British-American drama, based on the real-life events surrounding the 1986 Challenger space-shuttle disaster, is directed by James Hawes. It stars William Hurt, Joanne Whalley, Bruce Greenwood, Brian Dennehy and Eve Best.

~~—The Challenger (2013) directed by James Hawes • Reviews ...~~

PRINCE Harry and Meghan Markle have bagged a "most talked about" accolade despite fleeing the UK to live a "quiet life" in America. The runaway royals were officially the most tweeted about ...

Anchored in fact and sprinkled with anecdotes, this volume chronicles the early years in the development of television drama, prior to the emergence of television networks. Between the years 1928 -- the year of the first television drama -- and 1947 -- the year of the first dramatic anthology series--hundreds of television dramas were produced. Hawes focuses on the administrative, artistic, and technological concerns that arose at the National Broadcasting Company, the Columbia Broadcasting System and other experimental television stations in Chicago, Philadelphia, and Los Angeles. He also discusses the contribution of television critics, the significance of radio and motion picture industries, and the role of advertising in television drama. ISBN 0-8173-0276-XL \$29.95.

This work examines the change from live to filmed television dramas during the period 1952-1958 and the characteristics and programs that are most associated with filmed television drama. Along with many technical changes that had to be made in the industry in order to convert live television to filmed television came an interesting social one. The American society in general was developing a growing interest in the lives of ordinary people, and television moved with them, offering more programs that concentrated on the middle and lower classes. Because of the inherent qualities of filming, television began to feature more documentary-like realism, began to broaden its interpretation of traditional romantic escapism to include more outer space and supernatural science fiction, began to better fulfill materialistic desires through well-designed, enjoyable commercials, and began to offer the best dramas and most popular personalities, often leading viewers to greater self-appreciation and richer lives. This work focuses on the important anthology programs and specials that were on the air from 1952 to 1958 such as Kraft Television Theatre, Philco Television Playhouse, and The Hallmark Hall of Fame, filmed serials like Colgate Theatre, Amos 'n' Andy, and I Love Lucy, and the challenges of converting from live to filmed television drama.

In the history of broadcasting and education, the evening of May 25th, 1953 was highly significant-KUHT-TV in Houston, Texas became the first non-commercial, education (now called public television) station. At its dedication Federal Communications Commissioner Frieda B. Hennock said: "For here in Houston begins the practical realization of the tremendous benefits that television holds out to education.... The accumulated riches of man's education, cultural and spiritual development can be spread right before the viewers' eyes in a convenient and attractive format. In fact, the sky of man's constructive imagination is literally the only limit on the good that can be derived from education TV." This is the story of the development of Channel 8 from its origins to CEO Jeff Clarke's plan for 2000. The LeRoy and Lucile Melcher Center for Public Broadcasting is the realization of the plan. * * * * William Hawes holds a doctorate from The University of Michigan and taught a telecourse for college credit as early as 1959. Since moving to Texas, he has known most of the principal decision-makers at KUHT and many other pioneers of public broadcasting. Dr. Hawes is also the author of "American Television Drama, The Experimental Years," "Live Television Drama, 1946-1951," and "Filmed Television Drama, 1952-1958." "Bookman News" reported that "KUHT-TV was a founding member of the Public Broadcasting Service and continues strongly today in the Houston market. Its story is inspirational and illustrative of the struggle for serious media in our culture."

What is love? How do we get and keep that almost indescribably happy feeling? The collection, New Love Poems, by award-winning poet

Terry Benczik moves with tenderness, sensitivity, and humor through love ' s many moods. The book reflects the wild adventure and charming idyll that romantic feelings provide. It describes a woman ' s journey of love through a jungle of emotions, from attraction and excitement through hurt, despair, longing, and hope. There are also portraits of feelings of love that soar and bring the reader to an elevated territory. The thoughts and feelings here are images and stories we might all recognize and cherish. Some poems spark sentiment, wistfulness, desire, and laughter. Other poems reflect love, not just for a romantic partner, but for humanity and the divine beloved; conveying a realization that the love we carry in our hearts is the most precious gift we can give to ourselves and to others. “ Reading poetry awakens our own inner artisan energies and transforms us. New Love Poems is a treasure of blessing-filled healing poems for both heart and soul. Terry Benczik is truly Rumi ' s daughter with her profound, authentic heart poetry. ” —Rev. Jayne Howard Feldman, author of *Commune with the Angels*, *Driving Under the Influence of Angels*, and *Angels by My Side* “ Well, a rare combination of talents is our Terry Benczik! She is fully conscious of the joys of human life—that ‘ pleasing, anxious being, ’ as Thomas Gray so memorably described it; and simultaneously she is movingly mindful of Virgil ' s ‘ tears of things ’ (lacrimae rerum). Yet she somehow manages to suffuse a tender charm over both these aspects of our mortal experiences, both the weeping and the laughter. I ' m sure it is her aesthetic sensitivity which I find so appealing—that gentle power, that verbal elegance, that poignant memorability, which characterizes her poetic achievement. ” —Colin Dexter, creator, *Inspector Morse*

The “ live era ” or “ golden age ” of television drama originating from New York, 1946 through 1951, was an exciting time of creative and commercial accomplishment. This is a complete history and reference guide to the live dramas that aired during those six years. Extensive coverage is given to the NBC anthologies *Kraft Television Theatre* and *Philco Television Playhouse*, and the CBS anthologies *Ford Theater* and *Studio One*, as well as to “ he competitors ” —the 28 new anthologies that appeared in the prime time schedule during 1950 and 1951. Appendices comprehensively list the day-by-day program logs for BBC, CBS and NBC dramas from 1946 through 1951.

This volume supplements the acclaimed three volume set published in 1986 and consists of an annotated listing of American Studies monographs published between 1984 and 1988. There are more than 6,000 descriptive entries in a wide range of categories: anthropology and folklore, art and architecture, history, literature, music, political science, popular culture, psychology, religion, science and technology, and sociology.

From live productions of the 1950s like *Requiem for a Heavyweight* to big budget mini-series like *Band of Brothers*, long-form television programs have been helmed by some of the most creative and accomplished names in directing. *Encyclopedia of Television Film Directors* brings attention to the directors of these productions, citing every director of stand alone long-form television programs: made for TV movies, movie-length pilots, mini-series, and feature-length anthology programs, as well as drama, comedy, and musical specials of more than 60 minutes. Each of the nearly 2,000 entries provides a brief career sketch of the director, his or her notable works, awards, and a filmography. Many entries also provide brief discussions of key shows, movies, and other productions. Appendixes include Emmy Awards, DGA Awards, and other accolades, as well as a list of anthology programs. A much-needed reference that celebrates these often-neglected artists, *Encyclopedia of Television Film Directors* is an indispensable resource for anyone interested in the history of the medium.

Television existed for a long time before it became commonplace in American homes. Even as cars, jazz, film, and radio heralded the modern age, television haunted the modern imagination. During the 1920s and 1930s, U.S. television was a topic of conversation and speculation. Was it technically feasible? Could it be commercially viable? What would it look like? How might it serve the public interest? And what was its place in the modern future? These questions were not just asked by the American public, but also posed by the people intimately involved in television's creation. Their answers may have been self-serving, but they were also statements of aspiration. Idealistic imaginations of the medium and its impact on social relations became a de facto plan for moving beyond film and radio into a new era. In *Television in the Age of Radio*, Philip W. Sewell offers a unique account of how television came to be—not just from technical innovations or institutional struggles, but from cultural concerns that were central to the rise of industrial modernity. This book provides sustained investigations of the values of early television amateurs and enthusiasts, the fervors and worries about competing technologies, and the ambitions for programming that together helped mold the medium. Sewell presents a major revision of the history of television, telling us about the nature of new media and how hopes for the future pull together diverse perspectives that shape technologies, industries, and audiences.

As television emerged as a major cultural and economic force, many imagined that the medium would enhance civic education for topics like science. And, indeed, television soon offered a breathtaking banquet of scientific images and ideas—both factual and fictional. Mr. Wizard performed experiments with milk bottles. Viewers watched live coverage of solar eclipses and atomic bomb blasts. Television cameras followed astronauts to the moon, Carl Sagan through the Cosmos, and Jane Goodall into the jungle. Via electrons and embryos, blood testing and blasting caps, fictional Frankensteins and chatty Nobel laureates, television opened windows onto the world of science. But what promised to be a wonderful way of presenting science to huge audiences turned out to be a disappointment, argues historian Marcel Chotkowski LaFollette in *Science on American Television*. LaFollette narrates the history of science on television, from the 1940s to the turn of the twenty-first century, to demonstrate how disagreements between scientists and television executives inhibited the medium's potential to engage in meaningful science education. In addition to examining the content of shows, she also explores audience and advertiser responses, the role of news in engaging the public in science, and the making of scientific celebrities. Lively and provocative, *Science on American Television* establishes a new approach to grappling with the popularization of science in the television age, when the medium's ubiquity and influence shaped how science was presented and the scientific community had increasingly less control over what appeared on the air.

This sequel provides yet another dozen of today's most acclaimed writers and producers an open, uncensored forum in which they discuss everything from their work ethic to the political, social and economic issues affecting the television industry.