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Cable's Digital Future -- 4. If It's Not TV, What Is It? The Case of U.S. Subscription Television -- 5. Where the Cable Ends: Television beyond Fringe Areas -- Introduction -- 6. Discovery's Wild Discovery: The Growth and Globalization of TV's Animal Genres -- 7. Tunnel Vision and Food: A Political-Economic Analysis of Food Network -- 8. Target Market Black: BET and the Branding of African America -- 9. Monolingualism, Biculturalism, and Cable TV: HBO Latino and the Promise of the Multiplex -- 10. Gay Programming, Gay Publics: Public and Private Tensions in Lesbian and Gay Cable Channels -- 11. The Nickelodeon Brand: Buying and Selling the Audience -- Introduction -- 12. Cable Watching: HBO, The Sopranos, and Discourses of Distinction -- 13. Bank Tellers and Flag Wavers: Cable News in the United States -- 14. Dualcasting: Bravo's Gay Programming and the Quest for Women Audiences -- 15. "I'm Rich, Bitch!!!!": The Comedy of Chappelle's Show -- 16. Worldwide Wrestling Entertainment's Global Reach: Latino Fans and Wrestlers -- About the Contributors -- Index

Sommario/riassunto

Cable television, on the brink of a boom in the 1970s, promised audiences a new media frontier—an expansive new variety of entertainment and information choices. Music video, 24-hour news, 24-hour weather, movie channels, children's channels, home shopping, and channels targeting groups based on demographic characteristics or interests were introduced. Cable Visions looks beyond broadcasting's mainstream, toward cable's alternatives, to critically consider the capacity of commercial media to serve the public interest. It offers an overview of the industry's history and regulatory trends, case studies of key cable newcomers aimed at niche markets (including Nickelodeon, BET, and HBO Latino), and analyses of programming forms introduced by cable TV (such as nature, cooking, sports, and history channels).
