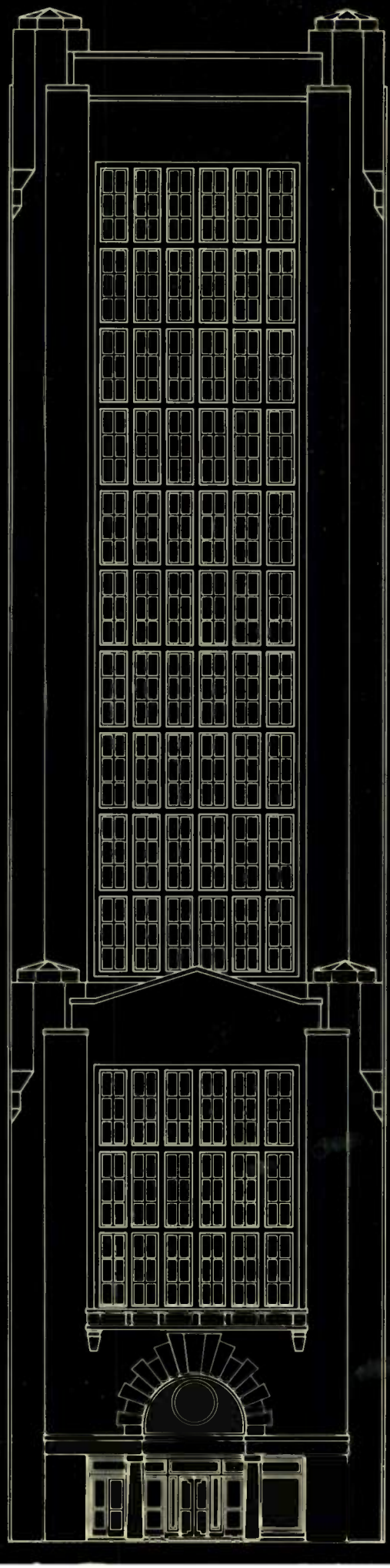
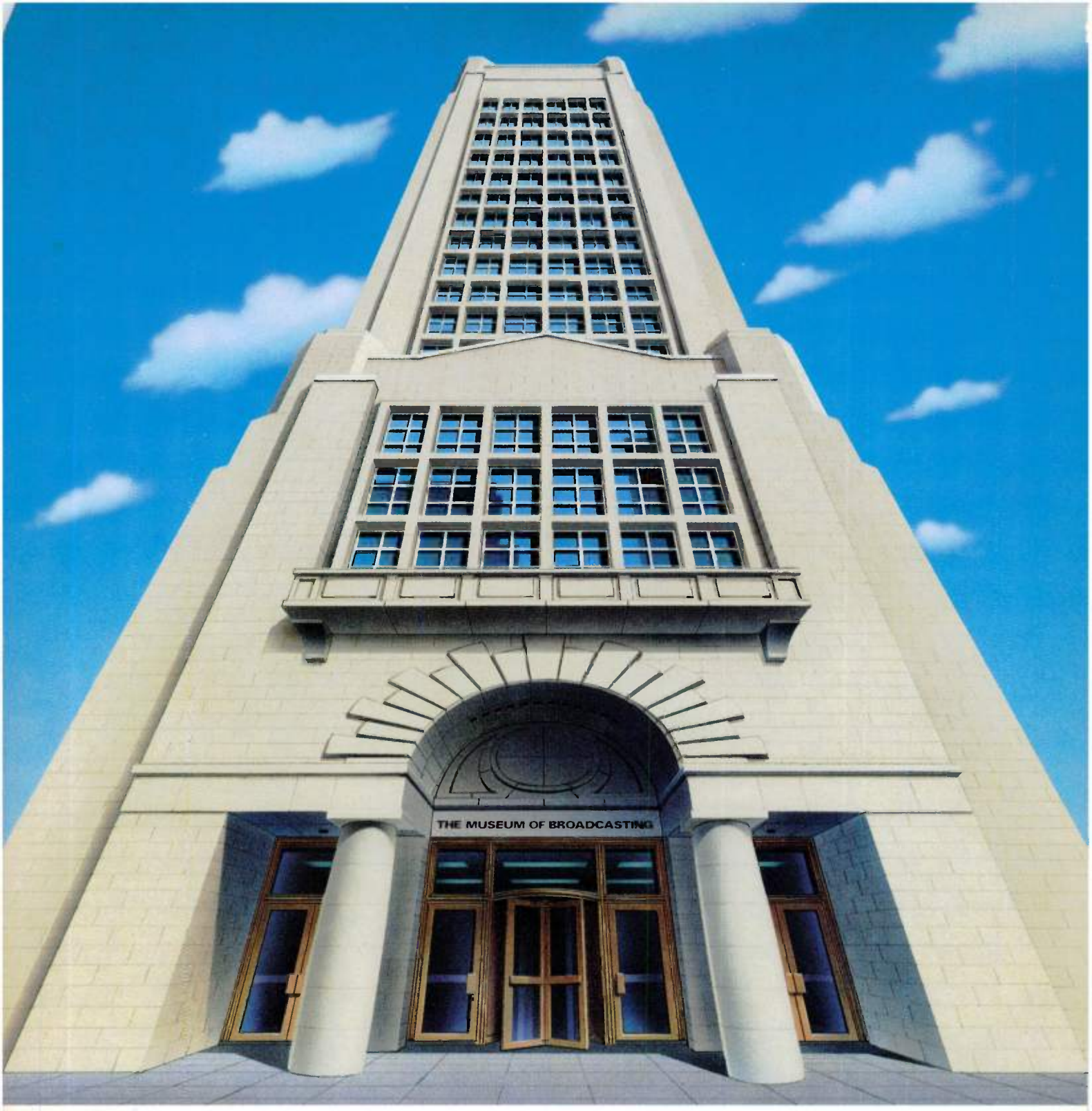


THE MUSEUM OF TELEVISION AND RADIO

Formerly The Museum of Broadcasting



THE MOST POWERFUL BROADCASTING TOWER IN AMERICA.

Now a single 17-story tower on West 52nd Street has the capacity to bring the greatest moments from 70 years of broadcasting to everyone in America. Moments that have made us laugh and cry, moments that have changed the course of history and changed our lives. They're all here at the Museum of Broadcasting. ABC News is proud to be a part of this important collection.

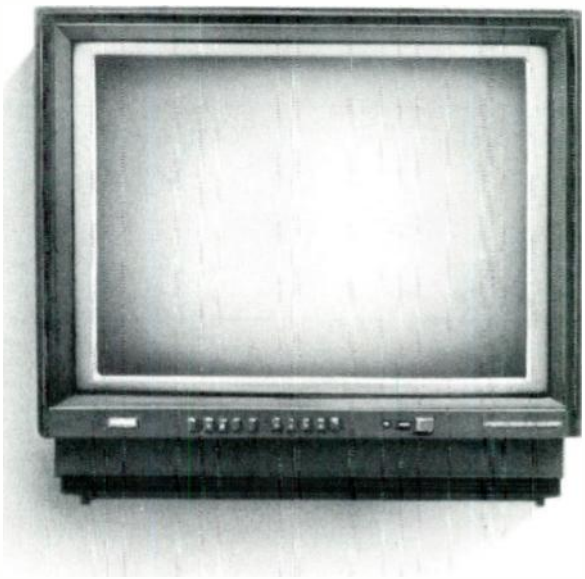
Drop by and tune in.

ABCNEWS

THE MUSEUM OF TELEVISION AND RADIO

Formerly The Museum of Broadcasting

The Hollywood Reporter: In honor of the Museum of Television and Radio
April, 1991



Museum Quality

We're pleased to be an integral part of your display.

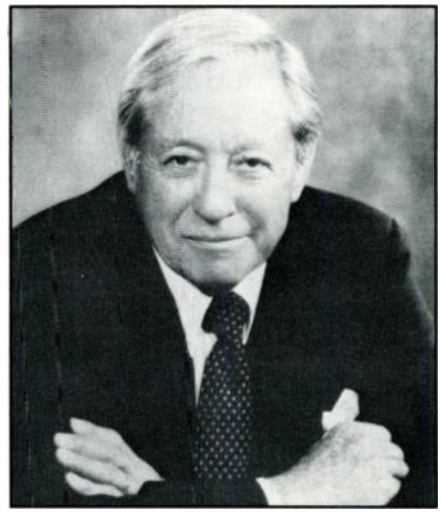
William S. Paley, 1901-1990

With the passing of William S. Paley on October 26, 1990, The Museum of Broadcasting lost its founder and chairman, the broadcasting industry lost a champion, and an era came to an end.

William S. Paley's impact on radio and television over the past sixty years was enormous. He also had the foresight to assure that the creative work of the founders of this medium, and of succeeding generations, would not vanish through neglect but would be preserved as building blocks for the future. Mr. Paley, when talking about the Museum, would always say that "You cannot understand the twentieth century without referring to radio and television. Future generations will come to the Museum and through its collection have a better understanding of how we lived, how we were entertained, and how we and our leaders responded to the events of our times." One cannot, in turn, understand radio and television in the twentieth century without understanding William S. Paley's seminal and profound influence on the mediums. He will be profoundly missed, but the great challenge he has left us - to preserve our exceptional heritage of radio and television - will keep his life's work alive always at The Museum of Broadcasting.

William S. Paley founded the Museum sixteen years ago with the same foresight, energy, and commitment with which he entered broadcasting a half century earlier. Throughout his life he never lost sight of the fact that radio and television was programming and that good programming was the product of talented individuals, both on the air and behind the scenes. Few people in the industry have realized this so affirmatively. The Museum, in his vision, was to guarantee that radio and television's creative work would not only be collected and preserved, but forever available for entire generations to build upon. The Museum is proudly dedicated to this end.

Three years ago, William S. Paley contributed the land for a new building for the Museum, located on 52nd Street just west of Fifth Avenue in New York City. Philip Johnson was retained as the architect. The new facility will provide public space four times the capacity of the present building. Mr. Paley was looking forward to being at the opening of the new building in the fall of 1991. It is sad that he will not enjoy the full realization of his effort. But his vision will permeate the building, and his energy and sense of quality will be part of everything the Museum will do in the future.



"The Museum of Broadcasting, created for the public, is dedicated to a greater understanding of the marvelous fabric of radio and television, which has the power not only to inform, entertain and uplift, but even more important, to create vital new connections in our world: person to person: nation to nation."

William S. Paley

Can you imagine how much the Museum of Broadcasting means to those who use it? Scholars come in droves to recapture a moment in history. Enthusiasts come to relive an hour of remembered pleasure. Actors, writers, artists of every stripe come to study the masters of the broadcast craft.

What they discover here is a museum in the truest sense; literally a "seat of the muses," a cache of remembrance, preserved for all time.

Television and radio reflect our culture. They mark who we are and what we think at a particular instant in history. Yet imagine for a moment that radio and television had been with us for two hundred years instead of merely seventy-five.

Imagine hearing the voice of Abraham Lincoln giving his Gettysburg Address. Imagine seeing the Battle of the Alamo or Custer's last stand. Imagine being able to study the performances of Edwin Booth, Sarah Bernhardt or Edmund Keane.

We have learned to rely on historians to interpret such great people and events. But history is made every day and important events can now be documented in real time. If we preserve what television and radio record, it can be available in the future to both scholars and the public.

Most of us assume that somewhere a vast broadcast archive exists. But, until William S. Paley, the founder of CBS, created The Museum of Broadcasting in 1976, much of our radio and television was being saved only by private enthusiasts and collectors.

The Museum of Broadcasting is the first institution dedicated to systematically preserving and presenting to the public the best of radio and television. Its program is unique.

That which we preserve is available to all. The collection is enriched by publications, exhibitions, and seminars that celebrate the writers, artists, journalists, performers, producers, and the sponsors. By virtue of its collection, The Museum of Broadcasting can truly be called a national institution. A collection which grew out of one man's vision has become a record of our culture.

The nature of radio and television is fleeting. The Museum of Broadcasting is dedicated to collecting and preserving the most important of these fleeting moments for posterity.

Robert M. Batscha
President
The Museum of Broadcasting

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William S. Paley, Founder

The Museum of Broadcasting has compiled more than 70 years of programming and advertising history within its walls and has become a treasure for the industry and artistry it salutes — and for the world as well.

Within these pages are carefully chosen highlights of more than seven decades of radio, television and cable, and of the home-delivery of news, sports, comedy, variety, drama, daytime programming, talk shows, kids shows, the arts, and many other programming genres.

Please join us in celebrating a rich and varied history. So many individuals have played a part — performers, executives, producers, directors, writers, announcers — in the dissemination of information and entertainment that it is impossible within these pages to give just due. In many cases, mere mentions (though inadequate) had to suffice, and omissions are regrettable.

Future generations will surely say that broadcasting and cable were instrumental in creating a true commonalty within the American and world communities. We may squabble and, sadly, even fight...but we all love Lucy!

CHRISTOPHER VAUGHN, Editor
ALAN L. GANSBERG, Historian
GINA LYN FLINKMAN, Art Director

THE MUSEUM OF BROADCASTING
Frank A. Bennack, Jr.
Chairman
Robert M. Batscha
President
THE HOLLYWOOD REPORTER
(ISSN 0018-3660)

FOR THE PAST

FOR THE PRESENT

FOR THE FUTURE

WE SALUTE

THE MUSEUM OF

BROADCASTING

FOX BROADCASTING COMPANY

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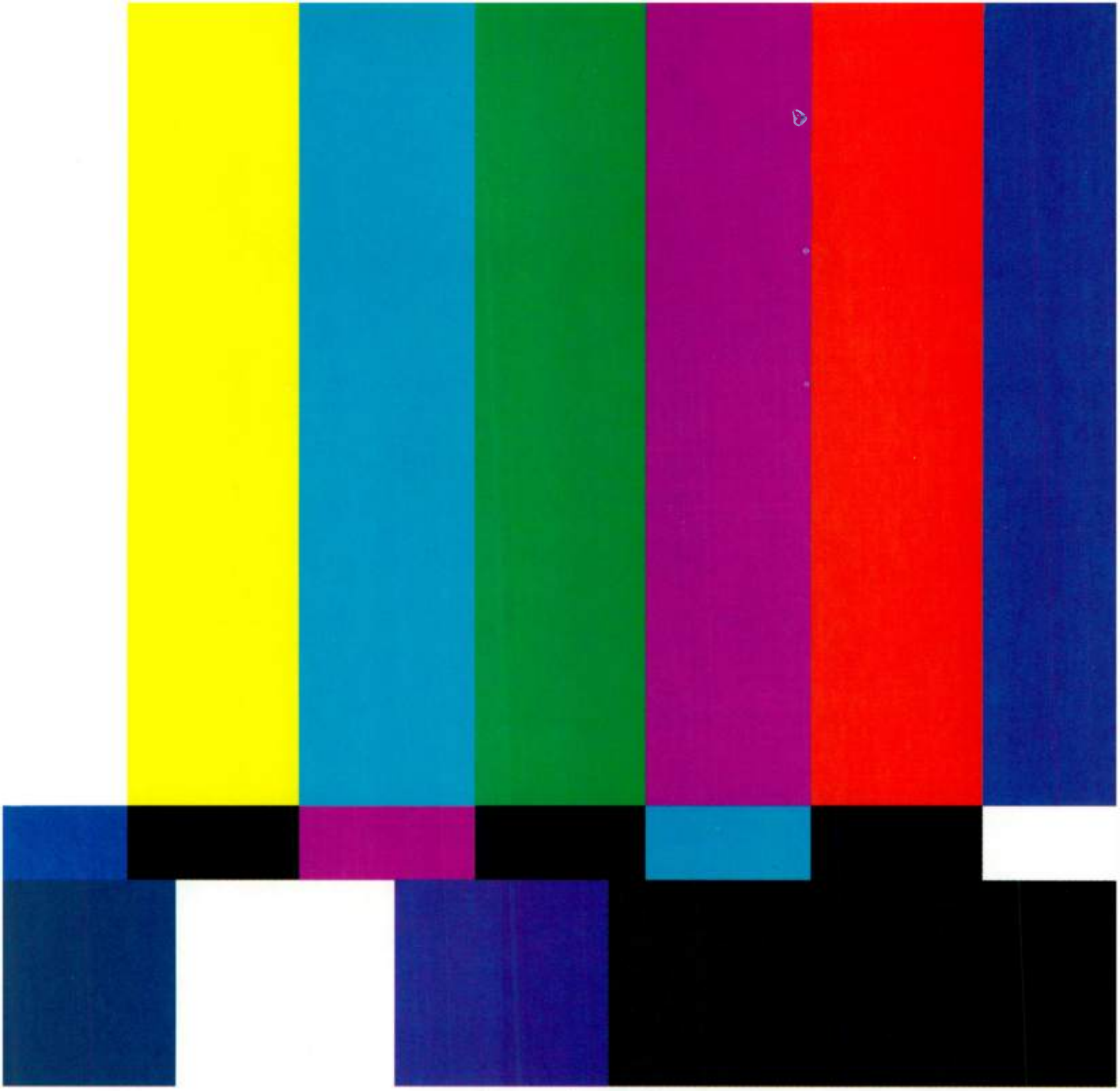

We interrupt this program to salute the wonder of television past, present, and future.
Now, back to your regularly scheduled program.

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for all of the
Philip Morris Companies
that have grown
with broadcasting

Thank You
&
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to the
Museum who remembers

The Museum of Broadcasting
Seven Decades of
Radio & Television

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1920's

Prior to the 1920's, Americans — and people of the world — amused themselves through reading, storytelling, phonograph albums, attending movies once a week, and, if they were not in a city, awaiting the visiting carnival, vaudeville or legitimate theatrical troupe. Somehow, they managed to laugh or share a community sing. But, the world was an isolated place, and the power of words and music to enrich, communicate, and disseminate information was limited.

And this same world, accustomed to the visual stimulation of books, theater, newspapers and film, was stunned by the impact of radio — an entirely aural medium. Ironically, even the word used to describe radio pioneers — "visionary" — spoke to the ocular thrust of our society. Those at the forefront of radio's development wondered if audiences would tolerate being deprived of the visual sense to absorb the sensual stimulation. Could they accept a mechanically artificial means of communication called "broadcast," one in which they would never see the performer's face?

They would and they did. In the end, while there were trials and tribulations in the founding of radio as with any industry, it was simply a matter of honing the equipment, creating a financial base and offering the programming. The audience was there.

Many names are attached to radio's growth in the 1920's. There was Dr. Frank Conrad, responsible for KDKA in Pittsburgh, and, of course, General David Sarnoff of RCA and NBC and William S. Paley, who bought a fledging radio company and turned it into CBS. Early announcers such as Thomas H. Cowan, Harold W. Arlin, and an engineer with the improbable name of Joe Watts; the earliest broadcasts were news, information and pre-recorded music, but performers soon followed: Ed Wynn, Vincent Lopez and Paul Whiteman and their bands, Vaughn de Leath.

Companies were also part of the pioneers list. Marconi Wireless, RCA, General Electric, Westinghouse, A T & T, Columbia Broadcasting System — just a few of the firms that risked their capital for an untried medium.

There were sporadic broadcasts in the early 1920's, and then some semblance of scheduling which led to the first network — the NBC Red in 1926.

By the end of the decade, with radio stations available most everywhere in the country, the die was cast. The Depression would increase the need for radio as an entertainment and news outlet. The rise of talking pictures would stake the final blow to vaudeville companies that had entertained from railroad stop to railroad stop, and send those popular entertainers to radio. Even legitimate theatre would find itself shrinking to a world consisting mostly of larger cities. Radio took over and, without ever a thought of malice, flexed its muscles.

The Radio Act of 1927 was formulated, regulating the industry, and proclaiming the now-famous credo of the Federal Communications Commission, that the airwaves were to be served by the "public interest, convenience, and necessity". So it was written, so it was done.

1920's: RADIO NETWORKS

As early as 1923, the radio listener might have been able to hear what was being called a "network". The first of these, owned by A T & T, began that year, using its telephone wires connected to 23 stations. But, by 1926, A T & T decided to withdraw from the network business, selling its flagship station, WEAF in New York, to RCA. With the urging of its visionary, David Sarnoff, RCA founded the National Broadcasting Company, and, within a year, two networks. The Red Network, with flagship station WEAF in New York, has evolved into the modern-day NBC. The Blue Network, with flagship station WJZ in New York, would, two decades later, evolve into the American Broadcasting Company.

What we now know as the Columbia Broadcasting System or CBS, has its antecedents in 1927, with the founding of the United Independent Broadcasters, Inc., which contracted time for a network of 16 stations, as well as selling time to advertisers and furnishing programs. Its sales agency was the Columbia Phonograph Broadcasting System. Two years later, William S. Paley purchased the entity, and CBS became a network similar to NBC. It would be a few years — and a few talent raids — before CBS was an equal competitor.

Another network, Mutual, was created several years later, in 1934, when four stations, including WOR New York, joined together to obtain advertising business for themselves. Mutual would have a rocky road, including a bankruptcy proceeding, but it did offer competing programming to NBC Red, NBC Blue, and the CBS network — and Mutual is still viable today.

IN BRIEF

- David Sarnoff earned wide notice in 1912 when, as an employee of the Marconi Wireless Company, he stayed at his post for 72 hours receiving distress signals from the sinking Titanic. First as a vice president and then as president of RCA beginning in 1930, he was responsible for three ideas that lost millions of dollars at first, but to which he stubbornly clung : (1) the NBC programming arm of RCA (2) the development of television, and (3) color television.

- Early crystal sets cost about $1, but often the buyer had access to perhaps two stations. The cost of radio sets increased, of course, and by 1929 there were 800 manufacturers, 30,000 retailers, and gross receipts that year of about $550 million.

1920's: RADIO PROGRAMS

Possibly the first stage show on radio was Ed Wynn in "The Perfect Fool". Wynn was unsure of the medium's effect and he required all available WJZ personnel to stand in the studio as his "audience," needing their in-house laughter to stimulate his timing and performance.

In 1923, Ethel Barrymore, one of the queens of the stage, agreed, along with her castmates, to perform "The Laughing Lady," her current Broadway show for WJZ. "The Eveready Hour," which premiered the same year, offered not just music and the comedy of Moran and Mack, but dramatizations of plays as well.

Chicago 1926 heard the premiere of "Sam 'n Henry," written and performed by Freeman Gosden and Charles Correll, a creative comedy focusing on black characters (although both performers were white). Two years later, as "Amos 'n Andy," the series became the first major radio series success — first as a kind of comic serial, and then as self-enclosed episodes.

Soon after, "The Goldbergs," a comedy about a Jewish immigrant family, hit the NBC airwaves and the comedy series became entrenched in radio...and radio became entrenched in virtually every household in America

IN BRIEF

- In 1922, WEAF earned a total of $5,000 in advertising revenues for the entire year. In 1930, the same station (by then owned by RCA) was selling advertising time at a rate of $750 per sponsored hour.

- Although radio executives were anxious about their industry following the Crash of 1929, their audiences actually increased. Studies show that many families gave up their cars, vacuum cleaners, even pieces of furniture, but held on to their radio sets even as creditors banged at the door. Advertisers flocked to the medium as never before.

Ed Wynn, 25 years after his radio debut

FAST FACTS NETWORKS

- Early radio studios were often in tents. KDKA in Pittsburgh used a roof tent before it could afford to build an actual studio. RCA's first broadcasting studio was in a tent in Roselle Park, New Jersey. Tents were employed because they reduced echo.

FAST FACTS PROGRAMS

- While advertising commercials, as separate entities, were developing during the early days of radio, other means of selling were often preferred. For example, a discussion of the history of beards might end with a few words about the advantages of shaving with Gillette razors. Orchestras became known by such names as "The A & P Gypsies", and programs carried company names, such as "The Voice of Firestone".

FAST FACTS

RADIO NEWS

- Graham McNamee and Major John Andrew White were the first newscasters to report on a presidential convention — when the Republicans gathered in Cleveland to nominate Calvin Coolidge in June 1924.

FAST FACTS

RADIO MUSIC

- Al Jolson made his radio debut in 1928, not long after he rose to fame as the first singer in "talkie" pictures.

- NBC's ``Voice of Firestone'' premiered in 1928, and had one of the longest runs of any music program in the history of radio. Howard Barlow's orchestra performed and Edwin L. Dunham was writer-director.

- Rudy Vallee's famous opening line was "Heigh-ho, Everybody," and he closed with "Your Time is My Time..." His show was called "The Fleischmann Hour" when it first appeared in 1929, and he is credited by many with creating the radio variety series.

1920's: RADIO NEWS

THE DISSEMINATION OF INFORMATION WAS the earliest use of radio, and it was an obvious segue from there to the actual broadcast of news headlines, stories and events. In fact, the first regularly-scheduled broadcast of pioneer station KDKA in Pittsburgh — owned by Westinghouse — were the results of the Harding-Cox presidential election returns on November 2, 1920. There are no ratings reports to verify the number of listeners.

Soon there were many "firsts" associated with news events. Calvin Coolidge's 1923 opening remarks to Congress after he had been sworn in as President were heard by radio listeners. Hearing important events and addresses by prominent figures such as former President Woodrow Wilson and perennial candidate William Jennings Bryant during those early radio years had a major impact on the nation and on how the citizenry perceived not just events, but the newsmakers as well.

"Events" dominated news coverage. Graham McNamee was on hand to describe Charles A. Lindbergh's arrival in Paris on The Spirit of St. Louis, and radio broadcasts later told the Lindbergh tragedy, covering the disappearance on his young son and the trial of Bruno Hauptmann for the crime.

Similarly, a pioneer news commentator named H. V. Kaltenborn, with his clipped style, became one of the first news persons easily recognizable to the public.

In many communities, local newspaper barons also scooped up licenses for radio stations and built early broadcasting mini-empires. But just as common were the rivalries between newspapers and radio. Some newspapers refused to run radio programming logs and even instructed their reporters not to use the word "radio" in any news story. But, newspapers soon discovered that radio was an ally, not a competitor, for news dissemination.

IN BRIEF

- Perhaps more than any other public official of the 1920's, Herbert Hoover is associated with radio. As a cabinet member in the administrations of both Warren G. Harding and Calvin Coolidge, he became the first public official to address radio listeners (1921). Later, his cabinet duties put him in charge of regulating the new medium (he was against advertiser sponsorship), and in 1928, listeners heard Hoover accept victory in the presidential contest.

- The one-hour broadcast of aviator Floyd Bennett's funeral in 1928 — the first such event of its kind — caught the attention of the nation as no prior radio broadcast had.

- Under the heading of "public affairs," a regular NBC series in 1928 featured Brooklyn cleric and columnist Dr. S. Parkes Cadman and his weekly broadcasts from his pulpit.

- An early use of radio news was made by farmers, who used their home sets to listen to weather reports and the ups and downs of crop prices.

1920's: RADIO MUSIC

AS SOON AS THERE WAS "broadcasting," there was music on radio.

Vincent Lopez and his band broadcast on New York's WJZ from the Pennsylvania Grill beginning in 1921. T. J. Vastine conducted the first concert on Pittsburgh's pioneering KDKA in 1921, and Paul Whiteman, the so- called "King of Jazz," and his band commenced regular broadcasts on WJZ in 1922.

Radio soon began creating its own stars. Guy Lombardo and his Canadians were the first band to achieve fame via the medium, while Jessica Dragonette and Vaughn de Leath were popular singers. By the end of the decade, Rudy Vallee and Kate Smith had made their initial appearances, and radio music was really on its way. The bee's knees. The cat's pajamas!

IN BRIEF

- The word "broadcast" was conceived by Dr. Frank Conrad, who ran an experimental station in Pittsburgh, Pa., from his garage. And one might suggest that Conrad booked the first-ever radio commercials when a nearby store offered him a continuous supply of records (music to accompany his "broadcasts") if he would announce where they came from.

- Jessica Dragonette was so popular on radio that when she ``retired'' from the medium after a contractual disagreement with her sponsor, many of her fans announced they were boycotting radio until she returned. When 150,000 people came out to hear her live in Chicago and another 15,000 braved a blizzard to attend her performance in Minneapolis, the powers at advertising agencies and networks listened.

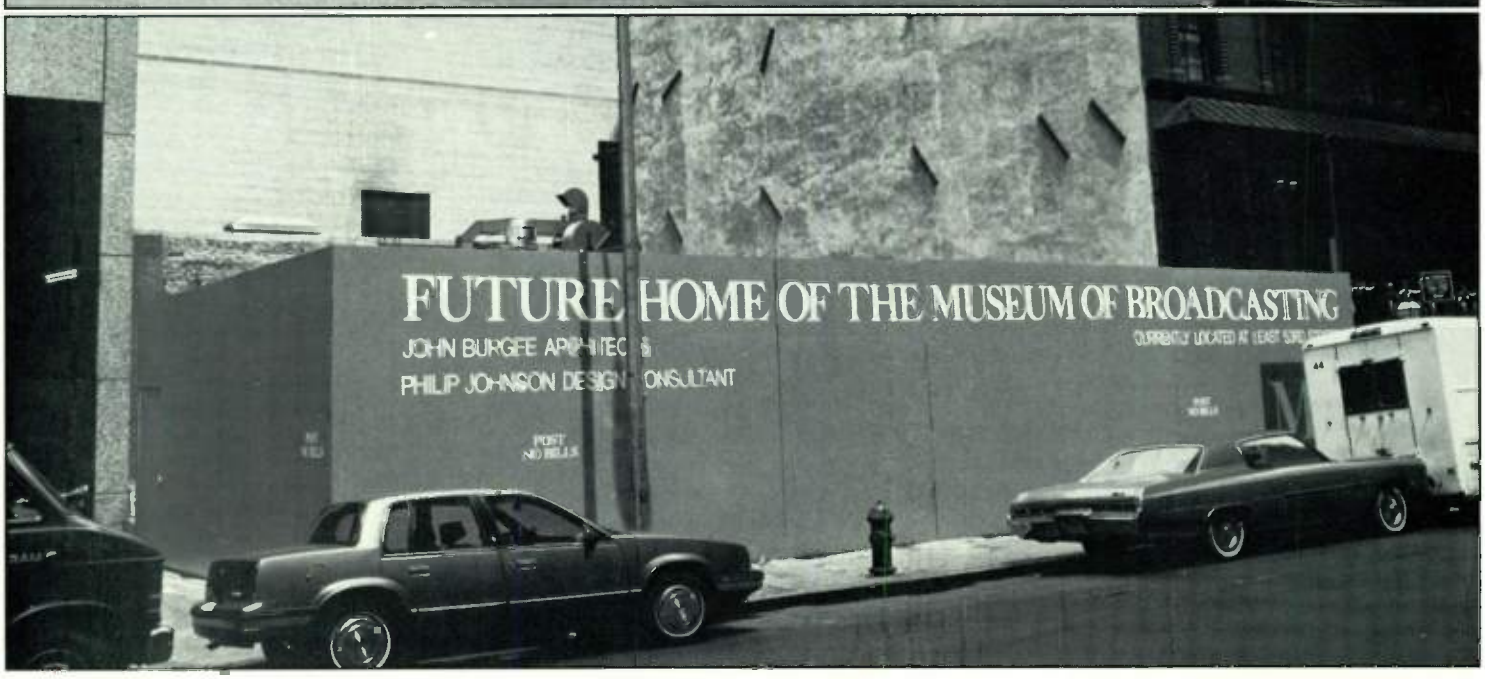
- S. L. Rothafel, whose show was known as "Roxy and His Gang," had one of the first music programs on the airwaves — in 1923 — and by 1927 was a success on the NBC Blue Network. His show was the first to be broadcast from a theatre (The Capitol), and the first to broadcast a complete symphony. Roxy himself could not read music.

- Milton Cross joined the staff of WJZ in 1922 as a tenor, but was soon an assistant to Thomas H. Cowan, the station's first announcer. Cross went on to become one of the most widely known music commentators on radio, particularly through his association with the Metropolitan Opera broadcasts.

- The identity of the "Silver Masked Tenor," WEAF's soloist with the Goodrich Silvertown Orchestra, was so guarded that Joseph M. White, the performer himself, actually wore a silver mask during public appearances. He was a major radio success from 1923-27.


THE MUSEUM OF BROADCASTING
MB


673
THE MUSEUM OF BROADCASTING 1 EAST 53


FUTURE HOME OF THE MUSEUM OF BROADCASTING
JOHN BURGEE ARCHITECTS
PHILIP JOHNSON DESIGN CONSULTANT

CREATIVE ARTISTS AGENCY, INC.

Paramount

A Paramount Communications Company

In the early years of the decade, radio and film were rivals. Studios shunned the offers its contract stars received to make guest appearances on radio, or even star in series of their own. Finally, with no studio telling her what to do, Broadway and occasional film star Ethel Barrymore gave radio a whirl, and the studio wall came tumbling down. If the upstart medium was good enough for a Barrymore ...

Soon, radio stars were appearing in motion pictures, with Bing Crosby and Bob Hope probably the most successful crossovers. Movies had killed vaudeville and live touring shows, so the comedians of vaudeville and burlesque and Ziegfeld migrated to radio. Jack Benny, Burns & Allen, Joe Penner, Lou Holtz, Fanny Brice ...the list goes on.

Radio was news. Not just daily reports, but a connection to the growing climate of war in Europe, with Edward R. Murrow or William Shirer reporting. Radio news offered a first-hand account from the scene, be it Floyd Gibbons in Manchuria or Herbert Morrison with an emotionally-charged report on the Hindenberg disaster.

Bing Crosby and Bob Hope were pioneer radio entertainers

Radio was sports. Baseball games and World Series. The Olympics and Notre Dame games. Louis versus Schmelling. Bob Considine, Red Barber, Grantland Rice, Halsey Hall, Bill Corum and many more sportscasters there to describe it all for us.

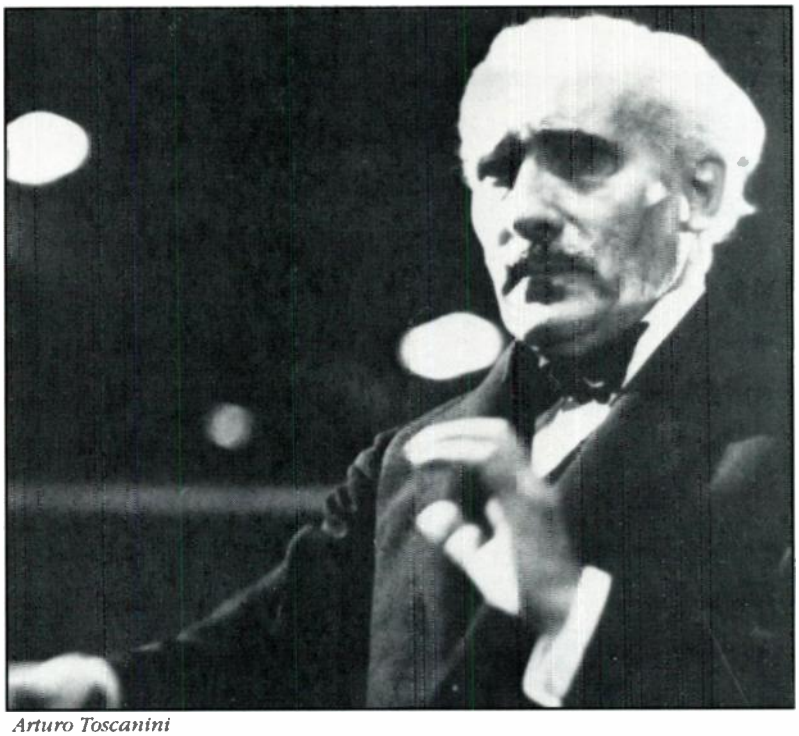
Of course, little did the audience know that a competitor was on the horizon that would change the direction of radio forever. RCA/NBC, CBS, General Electric, A T & T and other firms were busy developing television, which would broadcast with pictures. And by 1939, RCA was demonstrating television at the New York World's Fair....but that still couldn't keep The Shadow from knowing, or Orson Welles and his Mercury Theatre from frightening the nation with threats of a Martian Invasion...

1930's: RADIO MUSIC

THE PIONEERS OF RADIO realized that music was a natural programming tool and perhaps the biggest star was Rudy Vallee, with his Connecticut Yankees. He took the nation by storm in the early 1930's, but within a few years he was eclipsed in popularity by Bing Crosby who went on to become the most popular singer of the first half of the 20th Century.

Ruth Etting and the Boswell Sisters appeared on the variety show "Music That Satisfies." It was obligatory for even comedy programs to offer a resident singing sensation, such as Dinah Shore with Eddie Cantor, Dennis Day with Jack Benny, etc. A young Judy Garland was even a Bob Hope regular for a season.

Such bandleaders as Paul Whiteman introduced top tunes, and the country danced to Fred Waring's Pennsylvanians. For a less polished sound, the audience might tune into Major Bowes' "Amateur Hour," while "Kay Kyser's Kollege of Musical Knowledge " combined elements of quiz and variety shows. Radio had American humming many a tune.



Arturo Toscanini

IN BRIEF

● Kate Smith was known as the "Songbird of the South" and sang "When the Moon Comes Over the Mountain" both in prime time and daytime on CBS during the 1930's, beginning 1936. So popular was her show that the likes of Greta Garbo and Edward G. Robinson guested. Her opening line, "Hello, Everybody!" was as famous as the lady.

● The Ink Spots competed with The Mills Brothers as most the most popular black singing group on radio. One of The Ink Spots' trademarks happened by accident; during a rendition of "If I Didn't Care," member Orville (Hoppy) Jones forgot the tune and began reciting the lyrics.

● Baby Rose Marie in considered radio's first "kid star," and she had her own network series singing the popular "adult" tunes of the day. Younger Americans know her from the 1960's "Dick Van Dyke Show" on television, as well as her 1970 appearances on "The Hollywood Squares

1930's: RADIO NEWS

RADIO NEWSCASTERS BECAME TRUSTED members of the household. Floyd Gibbons was perhaps the most widely-heard newscaster at the outset of the decade. One night, a young man named Lowell Thomas substituted for him, and Thomas, with his cool voice and trustworthy style, soon joined the ranks of legendary newscasters.

However, Gibbons was not totally usurped by anyone. His reporting from Manchuria in 1932 riveted the nation to a war zone in an area about which they were barely aware. Later in the decade came Haile Selassie of Ethiopia's pleas for American help against the Italians. As war became a greater possibility in Europe, renowned broadcasters like Edward R. Murrow and William Shirer told the American public about it.

And at no time was radio newscasting so immediate and so poignant as the most famous broadcast of the decade — Herbert Morrison in Lakehurst, New Jersey, describing the explosion of the Hindenberg. "Oh ... the humanity ... " he intoned. This was more than just newsprint on a page....

IN BRIEF

● Many politicians used radio to address their constituents, but none are remembered as lovingly for doing so as New York Mayor Fiorello La Guardia, who in 1937, during a newspaper strike, broadcast the ``funny pages'' to the kids.

● With hundreds of newscasters covering the Lindbergh kidnapping case, a carnival atmosphere developed which was ripe for yellow journalism and speculation masquerading as truth. Yet audiences were drawn to the mellow voice and accurate coverage of the mayhem by CBS's Brooke Carter who became one of that network's most valued newscasters in the 1930's.

● During the 1938 Munich crisis, the immensely popular H.V. Kaltenborn did not leave the CBS studio for the duration, broadcasting a total of 85 reports during the crisis.

FAST FACTS

RADIO MUSIC

● In 1936, David Sarnoff coaxed maestro Arturo Toscanini out of retirement and gave him leeway to form the NBC Symphony Orchestra. Sarnoff even constructed the famous Studio 8H for his orchestra, and raided some of the best musical organizations in the country for musicians.

● "The Grand Ole Opry" (which had gone on the air in 1925 as "WSM Barn Dance") was broadcast for five consecutive hours in Nashville on Saturday nights. NBC began airing a shorter network version in 1939.

FAST FACTS

RADIO NEWS

● Although it did not relate to them directly, millions of Americans listened to Edward VIII, King of England, abdicate for "the woman I love" in 1936.

"And Now A Word From Our Sponsor..."

Bristol-Myers Squibb

Congratulates The Museum of Broadcasting

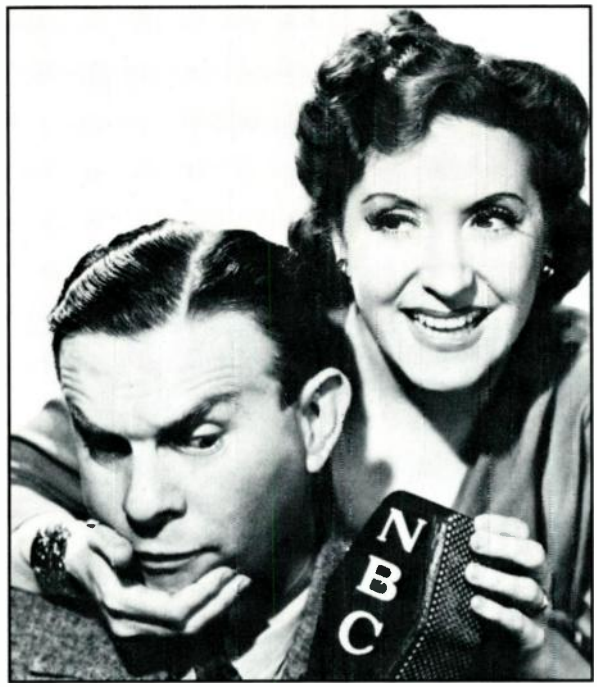
On Its New Home

Bristol-Myers Squibb Company

1930's: RADIO COMEDY

MANY OF THEM CAME OUT OF VAUDEVILLE, others from the legitimate stage. Yet, together, the comedians and the comedy programs of radio set the standard for American comedy in the 20th Century. The top draws of the era became beloved legends — Jack Benny, Burns & Allen, Fanny Brice, Fred Allen, Lou Holtz, Eddie Cantor, Bob Hope, and a host more. And the comedy they developed for radio was, out of necessity, different than any other the audience had experienced. It often relied on sounds, rather than the visual, to trigger laughter — Jack Benny's Maxwell, Fibber's closet. Even the ventriloquism of Edgar Bergen (which is based on a visual illusion) was able to work on radio.

More than any other genre of the 1930's, comedies are recalled today. Their catch phrases have become part of the lexicon of America. Their purveyors are held in awe even by those born long after the decline of radio comedy. Perhaps no group of performers — and, of course, the writers who toiled often uncredited to the audience — ever made America laugh as much, or provided laughter when it was so needed.



George Burns and Gracie Allen

IN BRIEF

- **Molly Berg, who created, wrote and produced the warm and funny ``The Goldbergs'' touched so many chords in Americans of all backgrounds that famous stars often asked to guest, and Metropolitan Opera star Jan Peerce would appear at Passover and Yom Kippur times to sing parts of those services.**

- **Jess Oppenheimer, one of the writers for Fanny Brice and her "Baby Snooks" character, went on to create "I Love Lucy" for television. In fact, many of the writers for the 1930's radio comedy shows went on to create early television hits; Nat Perrin ("The Phil Silvers Show"), Bob Mosher and Joe Connelly ("The Munsters" and "Leave It To Beaver"), and Aaron Ruben and Paul Henning ("The Andy Griffith Show" and "The Beverly Hillbillies.")**

- **Groucho Marx made radio appearances, but was not a success in the medium until one day when Bob Hope dropped his script while the duo were performing together. Marx put his foot on Hope's script so Hope could not pick it up, forcing the duo to adlib — an art in which Marx was supreme. Marx' forte was then discovered.**

1930's: NIGHT DRAMA

NIGHTTIME DRAMAS WERE just as integral to network programming as were comedies. Some were serials, others were mystery-dramas, others had an action bent. Many were hard-hitting. The crusading editor/detective fighting the evil forces of crime. Other shows might bring us the good country doctor. Still others were based on comic strips.

Additionally, there were dramatic programs which featured original dramas, or adaptations of classics or even current motion pictures. The voices heard on these shows often belonged to the biggest and brightest names in filmdom. Clark Gable, Humphrey Bogart, Constance Bennett, Barbara Stanwyck, Bette Davis.

Drama on radio was an art form all its own — for the actors, writers, directors, sound effect technicians. To create a setting, to tickle the archetypes of the audience — and to do it all through audio senses. The success of radio dramas creatively was such that audiences still recall them today.

Q. **"During the 1930's and 1940's, how was radio able to lure the top feature film stars to its programs? Was it the money, the publicity, the art?**

A. **Olivia de Havilland:** *"During that time, there were several radio programs such as the Lux Radio Theater which were so well conceived, so carefully prepared, and so effectively produced that a film star could participate in them with perfect confidence. He knew that in so doing he would not only please his public but even embellish his reputation in the film industry and, by taking on unusual roles, might even expand his capacities.*

Because of the high caliber of these presentations, everyone involved with a successful broadcast gained a great deal — the network, the sponsor, the studios which controlled the contracts of the stars, the stars themselves and, most of all, the public."

IN BRIEF

- **Among the comic strips which made the transition to radio were "Mandrake the Magician," "L'il Abner," "Buck Rogers in the 25th Century," "Gasoline Alley," "Dick Tracy," "Blondie," "Popeye the Sailor," "Superman" and "Little Orphan Annie."**

FAST FACTS
RADIO COMEDY

- **Jack Benny made his radio debut in 1932 on Ed Sullivan's show. His opening line —now famous —established a persona so beloved by the audience that, although the radio Benny was vain, sour and miserly, audiences adored him anyway. His death in 1974 was cause for national mourning. The line: ``Hello, Folks, this is Jack Benny. There will be a slight pause for everyone to say, 'Who cares?'".**

- **When George Burns and Gracie Allen formed their legendary comedy team, Gracie was the "straight man" and George delivered the jokes. Even then, the lady got most of the laughs and Burns soon reversed roles...and married her for good measure.**

FAST FACTS
NIGHT DRAMA

- **During the summer of 1937, both CBS and NBC brought Shakespearian plays to radio. Among the most celebrated was Burgess Meredith as "Hamlet."**

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BUSINESS AND PROFESSIONAL GROUP

1930's: ADVERTISING

BY THE 1930'S, RADIO WAS A sponsored medium. Advertisers often packaged the shows they sponsored, and those programs often bore their names; "Kraft Music Hall," "Chase and Sanborn Hour," "Chesterfield Supper Club," etc. Or, the sponsor would have its name announced prior to that of the program itself, so that it was "Oxydol's own Ma Perkins," or "Jell-O again, this is Jack Benny". Stars became so identified with their sponsor that Bob Hope began the now-famous habit of using his sponsor's moniker as a middle name, as in "Bob 'Pepsodent' Hope".

Sometimes, the "living trademark" was used by the sponsor. The most famous of these — and possibly one of the most famous symbols of radio — was Johnny, the Philip Morris bellhop, who, in a high-pitched voice, intoned "Call for Philip Mor-riiis!". The character was described as "stepping out of thousands of store windows across the country," and, indeed, life-size blow-ups of Johnny appeared in cigarette-selling stories everywhere.

And while the "singing commercial" is considered synonymous with radio, they were used only sporadically until 1939, when a group called The Tune Twisters recorded the Pepsi-Cola Jingle ("Pepsi Cola Hits the Spot ..."). There was a rush to follow this lead.

Commercials were integrated into the program itself, either through title, announcements or amusing spots. But, the point got across — radio commercials sold products. By mid-decade, more money was being poured into radio commercials than on print ads. Broadcasting was a selling medium extraordinaire!

IN BRIEF

● Tallulah Bankhead was not amused, dahling, when Prell shampoo broadcast a commercial that indicated, "I'm Tallulah, the tube of Prell". The real Tallulah insisted that there could be just one Tallulah, and she was it. The courts agreed with her.

● Give-aways and souvenir offers to listeners date back to 1926, but during the 1930's, they took on enormous proportions. Pepsodent offered free trial bottles of a new antiseptic, only to find itself sending 2.5 million bottles to listeners. And during 1932, Ovaltine gave away 174,000 mugs to young fans of "Little Orphan Annie."

1930's: TV DEVELOPMENT

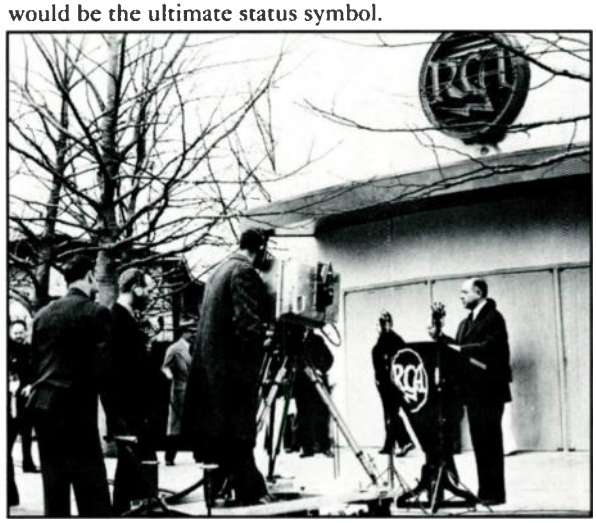
AS EARLY AS 1901, WHEN MARCONI COMPLETED the first transatlantic wireless transmission of radio, engineers knew that pictures could be similarly transmitted. The question was technology — how to do it. David Sarnoff of RCA-NBC was so determined to see television become a reality that he sent a memo to each member of his board of directors in 1923, insisting that the company develop television — and this with radio only in its infancy.

Many individuals and groups contributed in their inventive ways to the actual development of television. In Russia, there was Boris Rossing, who theorized uses for the cathode-ray tube. In the U.S., there were, among many others, Philo T. Farnsworth and Allen DuMont, each with his developments, and each with his supporters for the title "father of television".

The more direct "inventor" of television — there is no "one" — is considered to be Vladimir Zworykin, a student of Rossing's. In 1929, Zworykin invented the kinescope, which introduced the electronic principle to reception — it was essentially a mirror image of his earlier-developed iconoscope. By 1931, NBC had developed a scanning camera, able to broadcast 120 lines on the primitive TV screens (as opposed to the 525 of today.) The same year, New York's Empire State Building was designated as the transmitter for a 125-mile radius. By that time, both NBC and CBS had experimental "stations" in New York, and General Electric was "broadcasting" from its base in Schenectady to the homes of several engineers who had been given TV sets.

While there were experimental telecasts of all types during the 1930's, TV broadcasting began in earnest in 1939, when NBC demonstrated the new medium at the New York World's Fair. President Franklin Delano Roosevelt was seen giving the opening address and announcer Bill Farren described the event.

Few Americans, glued to their radios, or forking over pocket change for motion pictures were aware of the burgeoning medium, and probably few cared. Yet, in less than a decade, owning the first TV in a neighborhood would be the ultimate status symbol.



David Sarnoff in front of TV cameras at 1939 World's Fair in New York

IN BRIEF

● Felix the Cat made his first TV appearance in 1930. A model of the comic strip and cartoon character was placed on a rotating turntable in front of elaborate TV equipment. The image, albeit a fuzzy one, was not only broadcast on the experimental NBC station, it was put on film for posterity.

FAST FACTS

ADVERTISING

● Young & Rubicam Agency's first big radio series success was with Jack Benny but it almost didn't happen. Searching for a show for Jello-O, Y & R could not find any "known" comedian, and enlisted Benny, telling him upfront that he was "not even our third choice". The power of Benny and radio was such that when Jell-O linked with the comedian in January 1935, it was a weak competitor to Royal Gelatin. Within a few years, Jell-O was synonymous with gelatin, and Royal was fighting for shelf space at grocery stores.

FAST FACTS

DEVELOPMENT

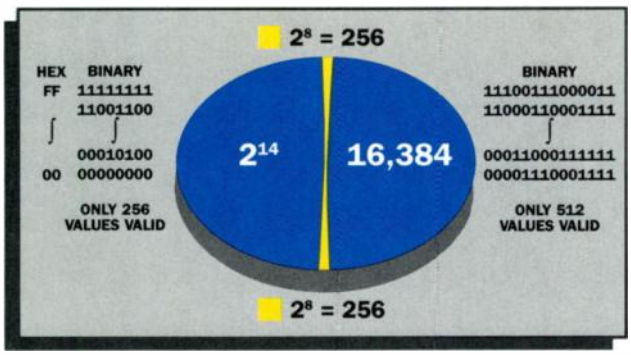
● One of the first "performers" on television was David Sarnoff's own son, Tom. As a birthday surprise for the head of RCA in the 1920's, his subordinates rigged a TV camera in one room of his home, and placed a receiver in another. Dressed in a sailor suit, four-year old Tom sang "Happy Birthday" to his father.

● Television news coverage began by accident in 1938, when an NBC camera crew was experimenting in a Queens, New York, park. A fire broke out across the East River, and the camera operator turned his equipment to broadcast the event.

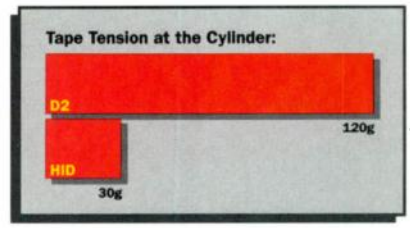
Bob Hope, surrounded by Lucille Ball and Brooke Shields, at the Museum of Broadcasting dinner in conjunction with the exhibition "Bob Hope: A Half Century on Radio and Television"

Booth 4513

DIGITAL TH



ROBUST 8-14 CHANNEL CODING



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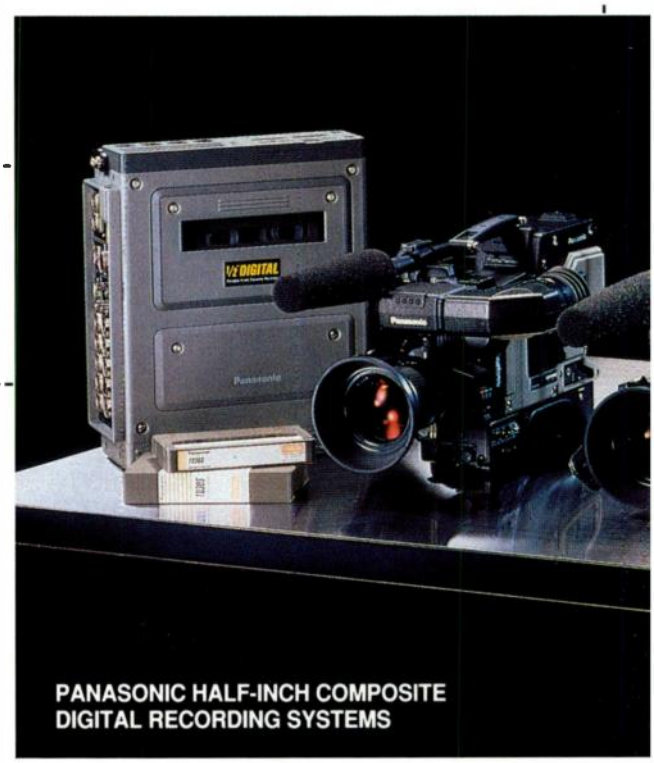

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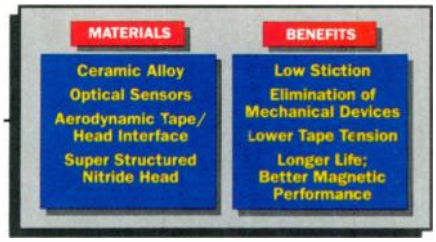
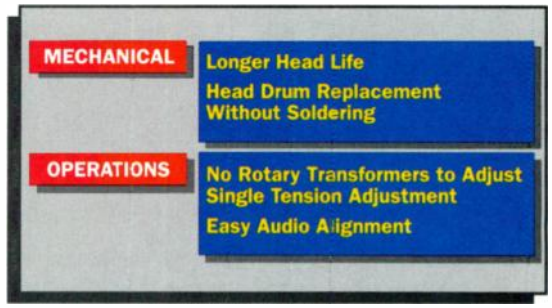
AT WORKS.



NEW PRECISION MATERIALS



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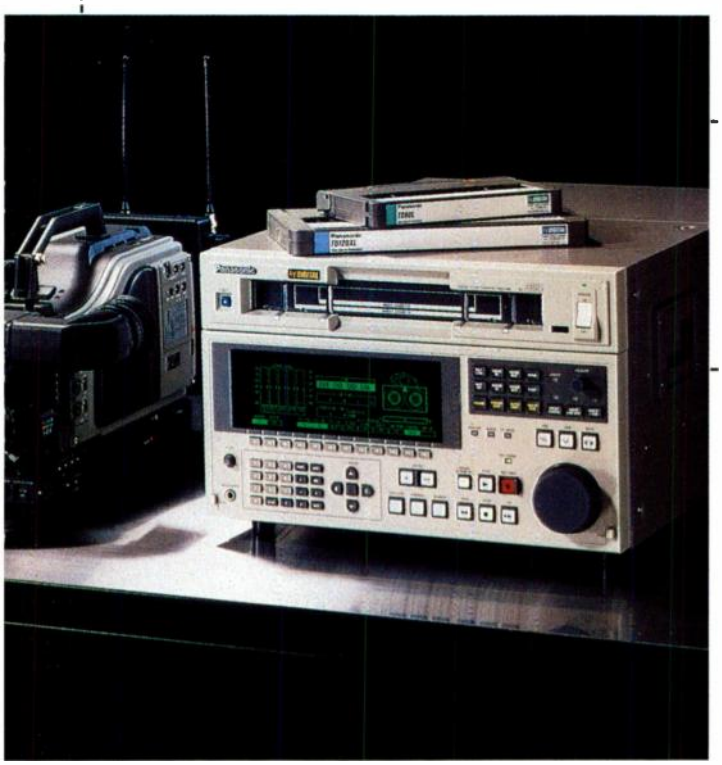

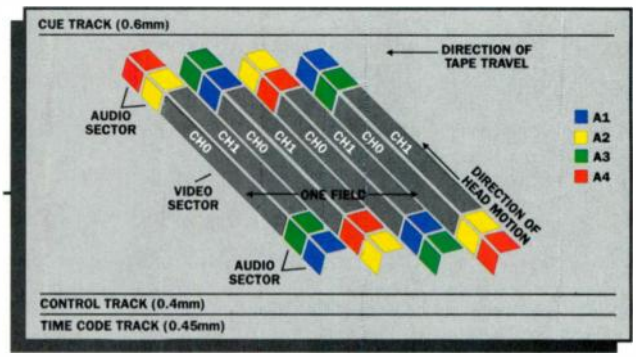

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Selected this past Spring by the Comité Organizador Olimpico Barcelona '92 (COOB) to be the official broadcast equipment system for use at the 1992 Olympic Games in Barcelona, Pansonic Half-Inch Composite Digital is already the choice of broadcasters here and abroad.

The right way to make a digital video system that works from start to finish is to build it brand new, top to bottom.

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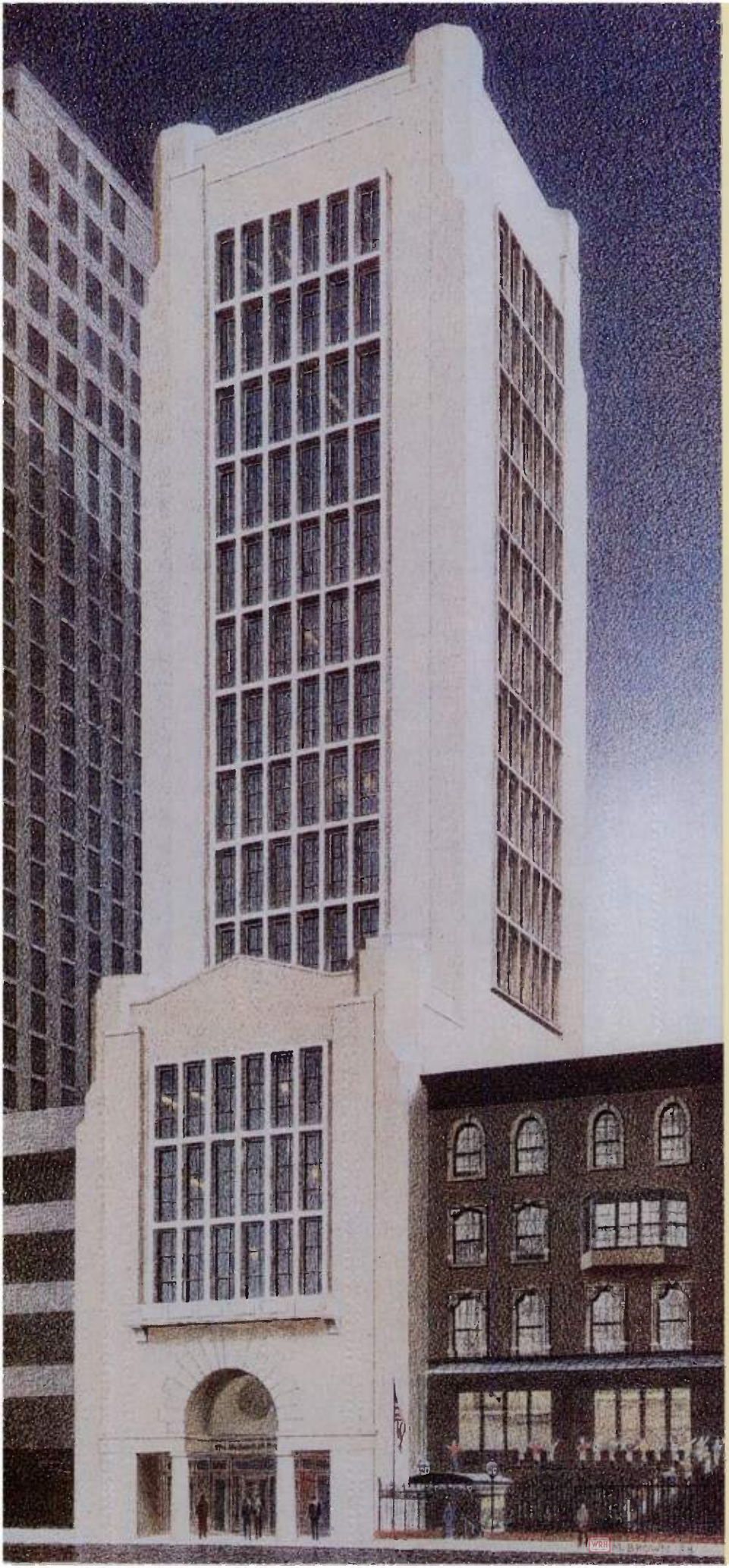


Among the ennobling achievements of the 20th Century, few rank higher than the contribution to communications made by television and radio.

The repository of this historic achievement, The Museum of Broadcasting, is indeed a national treasure and a brilliant addition to our cultural heritage.

The Hearst Corporation

World War II delayed the development of television networks, and even interrupted entire months of prime time radio programming. It also proved beyond doubt that broadcast was the more immediate way to let the nation know what was happening in its world. Listeners would recall for the rest of their days the sounds of Edward R. Murrow's news broadcasts which began with "This ... Is ... London ... " as bombs burst in close proximity to the microphones around him.

Of course, entertainment continued as well. A new crop of comedies and situation comedies — "My Friend Irma," "My Favorite Husband," "Our Miss Brooks" — focused on female leads, while bandleader Ozzie Nelson took his family, put them on radio, and created a broadcast fixture which would last 20 years. During the daytime hours, women in particular listened to their "soap operas" and cried along with Mary Noble, Helen Trent, and Ma Perkins.

And slowly, the new visual medium called television started to emerge. By 1946 there were primitive "networks," and by 1948, four networks — NBC (owned by RCA), CBS, ABC, and DuMont — were broadcasting day and night, although not necessarily full schedules each day and full schedules each night.

Jack Benny

Frank Sinatra

Milton Berle

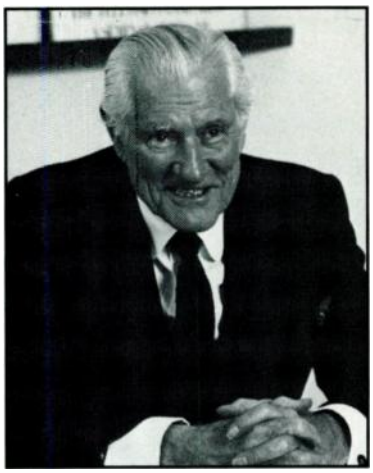
Television went from being the curiosity of the rich to an egalitarian medium thanks to a former vaudevillian and child silent film actor named Milton Berle. His "Texaco Star Theatre," on which he first appeared in 1948, become a phenomenon for the nation. Whether he was doing schtick, or cross-dressing, "Uncle Miltie" earned the moniker "Mr. Television," and the desire to see his show prompted hundreds of thousands of Americans to go out and buy TV sets.

Still, some thought TV a fad. Movie studios refused to produce programming for it. Radio actors shuddered at the cameras and the lights. But, the executives at the top knew that television was going to be a massive success. A new love affair between the audience and broadcast was beginning.

1940's: RADIO NEWS

"THE JAPANESE HAVE ATTACKED PEARL Harbor by air ..." And so America learned via radio that a distant military base in the territory called Hawaii had been assaulted. Radio, more than newsreels and even more than newspapers, became the continuous source of information for the nation about the second world war of the century.

Even before the United States became so directly involved in the war, its radio news correspondents had been broadcasting the events of the war in Europe. Edward R. Murrow filled our hearts with the plight of the British. Howard K. Smith had been bounced from Germany because the Nazis found his broadcasts inflammatory, but he moved to Switzerland and continued disseminating the truth.



Eric Sevareid

As the war progressed, news correspondents — many of who would go on to lifelong celebrity for their efforts — were there. Eric Sevareid in Burma, Farnsworth Fowle in Italy, Winston M. Burdett, Charles Collingwood in North Africa, and many more. John Daly's "Spirit of '41" program was a constant source of war news.

Of course, other events were heard through radio news. The 1940 political conventions were the first covered coast-to-coast by the networks, and the subsequent Roosevelt-Wilkie contest was big news. If America had not known it before, they knew it in the 1940's — only broadcast news could be immediate.

IN BRIEF

- In 1946, Lawrence Spivak and Martha Roundtree devised an unrehearsed program entitled "Meet the Press" for NBC. The format offered a newsmaker fielding questions from top journalists. The format evolved to television, and is still a staple of the network today.

FAST FACTS

RADIO NEWS

- Many performers participated in public service drives to sell war bonds on radio, but perhaps none with the dedication of Kate Smith. During one period, Smith pitched the sale of the bonds each day for four days, broadcasting every 15 minutes from 8 a.m. until past midnight.

1940's: AF RADIO

BROADCASTING CREATED BY American government entities abroad during World War II have lasted to present day, and include Armed Forces Radio as well as Voice of America — the former intended to entertain and inform American troops, the latter a fledgling service designed to send some words of truth to those living in lands under German, Italian or Japanese control.

Armed Forces Radio, which in 1943 became the Armed Forces Network, actually started on American soil — its genesis was as unlicensed and unauthorized radio broadcasts to troops stationed in remote Alaska. The government may have put an end to these short-wave broadcasts, but the generals in charge recognized their affect as morale-boosters and soon, there were permanent transmitters at bases, and low-powered temporary units which could follow the troops into the field. By late 1943, AFN was broadcasting 20 hours per day of domestic radio programs, music recordings and news. After the D-Day invasion of June 1944, regular Armed Forces Radio Service programming as well as orientation programming and public service announcements were broadcast.

Bob Hope with the troops

Voice of America began in January 1942, a government service broadcasting in several languages, with news, information, music and entertainment programming for those living behind enemy lines. By the end of the war, there were major production centers in San Francisco and New York. New York's VOA service was producing 1,000 hours a week by itself, including programs specifically designed for VOA using well-known radio characters.

IN BRIEF

- Radio was used, both domestically and through the Armed Forces Network, to underscore the contributions of America's black soldiers to the war effort. Norman Corwin wrote several radio plays featuring heroic black soldiers and William N. Robson produced the series "Man Behind the Gun," based on the true story of the all-black personnel of a Coast Guard cutter which sank six enemy submarines.

FAST FACTS

AF RADIO

- Of course, the Axis powers broadcast their propaganda services as well, and designed it to lower morale among the Allied troops (although there is no record of this ever working). The best known "stars" of Axis radio were both, ironically, American citizens. Millard Gillars, from Ohio, was "Axis Sally," who played big band music and spoke of impending doom. Iva Ikuko Toguri, an American of Japanese descent who found herself stuck in Japan when the war broke out, was the well-known "Tokyo Rose."

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1940's: RADIO DAYTIME

THEY HAD TAKEN THE DAY-time airwaves by storm during the 1930's, and by the 1940's, serials or "soap operas", with their organ music to punctuate the themes and their live broadcasts usually 15-minutes in duration, were a staple of radio. Perhaps it was the need of mothers to have a diversion while their menfolk were away on the battlefield; perhaps it was just a genre that was meant for American broadcast. Soap operas emanated from New York, Chicago and Los Angeles, and the list was extensive.

Irna Phillips wrote show after show from her Chicago base and her stamina was matched by the team of Frank and Anne Hummert. "Stella Dallas," a novel which had become a film several times, became a soap opera in the late 1930's, but found its steam in the 1940's. Also going strong were "Perry Mason," "Young Doctor Malone," "Ma Perkins," and "The Guiding Light," a Phillips show that would prove to have more longevity than any of its genre. For each radio network daytime serials were a must.

Actors would appear on many shows during the same day or week, rushing from studio to studio reading their scripts only moments in advance. And their audience was not just homemakers. Indeed, kids would become accustomed to hearing the shows after school and without doubt, men listened, too. In truth, all America listened!

And what they listened to became as much a part of Americana as anything else in radio. So much so that even those who did not listen to the broadcasts were aware of the genre.

IN BRIEF

● Frank and Anne ~Hummert, whose work includes such efforts as "The Romance of Helen Trent," "Mary Noble Backstage Wife" and "Ma Perkins", created and produced most of their efforts through the advertising agency Blackett-Sample-Hummert. That agency later evolved into Dancer-Fitzgerald-Sample, which, in turn, was absorbed by Saatchi & Saatchi in the 1980s. Unlike their chief competitor, Irna Phillips, whose empire blossomed with television, the Hummerts elected not to adapt to the new medium

FAST FACTS

DAYTIME

● The American Federation of Radio Artists was established in 1937, and by the 1940's, there was an ongoing contract protecting the salaries and work of the actors doing serials. The minimum salary started at $10 per 15-minute broadcast, and the actors' names had to be announced at least once per week.

1940's: NIGHT DRAMA

Ernest Cossart and Ginger Rogers in "Kitty Foyle"

ALTHOUGH THEY DID NOT OFFER A WAR-TORN America the escapism of comedy and variety programs, nighttime dramas continued to be an important part of the networks' schedules.

"Mr. District Attorney," a crime-fighting series, premiered in 1939, and by the early 40's was among the top programs overall. Listeners heard announcer Ed Herlihy tell them that their hero was "champion of all people ... defender of truth ... guardian of our fundamental rights to life, liberty and the pursuit of happiness."

There were other shows, of course. Edward G. Robinson continued his highly popular CBS series "Big Town," while Brace Beemer took over the title role in "The Lone Ranger," and what had originally been a local Detroit program became a national success.

As always, Hollywood stars were series leads, or, more often, frequent guests on dramatic anthology series. For example, "Suspense" premiered on CBS in 1942, and boasted the likes of Robert Montgomery, Cary Grant, Ida Lupino, Agnes Moorehead, Lucille Ball, and Orson Welles among its guests. DuPont's "Cavalcade of America" featured radio plays which were American in texture and received much critical applause.

More dramatic events may have been taking place in Europe and the Pacific front, but heroes were heard every night.

IN BRIEF

● "The Lux Radio Theatre" premiered in 1936 and ran until 1955, but in 1948, it was the top drama on radio and second to Walter Winchell in programs overall. During the course of its run, Don Ameche topped all other guests, performing in 18 radio plays — most often re-creations of feature films. Barbara Stanwyck guest-starred on the show 15 times, and Claudette Colbert and Loretta Young 14 times each. Cecil B. DeMille was host of the series from its premiere until 1945, when he left after a union dispute.

● One of the more popular mystery series of the 1940's was "The Inner Sanctum," which premiered in 1941. The series was originally entitled "The Squeaking Door," for its signature — the last sound heard every week — was just such an affect.

FAST FACTS

NIGHT DRAMA

● The most popular offering of "Suspense" during its run was "Sorry, Wrong Number," which starred Agnes Moorehead as a nagging and spoiled bedridden wife who fears she is in danger. It was so popular a radio play that it was repeated numerous times, and eventually turned into a feature film starring Barbara Stanwyck, and, much later, a Broadway show starring Arlene Francis.

FAST FACTS

RADIO COMEDY

- Jess Oppenheimer, Madelyn Pugh, and Bob Carroll, Jr. wrote Lucille Ball's radio series, "My Favorite Husband" and continued with the comedienne on the television series "I Love Lucy." Gale Gordon, one of her co-stars on radio, later joined her on television in the 1960's.

- During World War II, many of Bob Hope's broadcasts were from various bases overseas. He would customarily reveal his location by beginning his program, for example, "This is Bob 'Camp Pendleton' Hope..."

FAST FACTS

ADVERTISING

- Gulf Oil became the first sponsor of a TV-radio simulcast in 1948, with "We the People" on CBS.

1940's: RADIO COMEDY

JACK BENNY, BURNS & ALLEN, FRED ALLEN — these names are not just synonymous with radio comedy, they seem to permeate the entire history of broadcasting. True, they began in earlier decades, but they were still going strong in the 1940's.

It was a decade in which "Fibber McGee & Molly" with Jim and Marian Jordan pulled to the near top of the comedy heap. Jack Benny, after a lull, returned to the top of the Hooper ratings in 1946. "Duffy's Tavern," with Ed Gardner, became the place — as the announcer told us — "where the elite meet to eat" in 1941, and was one of the most popular comedies of the decade as well. Later in the decade, "My Favorite Husband" starring Lucille Ball premiered, and the writers of that show would later adapt the concept for television as "I Love Lucy."

In fact, many of the new shows were successfully adapted for television. "My Friend Irma," with Marie Wilson, and "Our Miss Brooks," with Eve Arden, are two such programs. Other shows, such as Molly Berg's long-running "The Goldbergs," were among the first to be on radio *and* television.

IN BRIEF

- Among the writers of the CBS radio comedy "Adventures of Ozzie and Harriet" were Hal Kanter, Selma Diamond, Sherwood Schwartz, Dick Bensfield and Perry Grant; these and others would go on to greater success in television.

- "Henry! Henry Aldrich!" and the response, "Coming, Mother ... " was instantly recognized by millions of listeners as the opening of "The Aldrich Family," one of radio's most famous situation comedies.

- Edgar Bergen and Charlie McCarthy were one of the most famous teams on radio, despite the fact that Bergen was a ventriloquist — how would the audience know if he was moving his lips or not? (He was!). During the 1940's, Bergen brought his young daughter, Candice, on the show, creating a comic sibling rivalry between her and McCarthy.

Ozzie and Harriet Nelson

1940's: ADVERTISING

NEVER LET IT BE SAID THAT radio advertisers were immune to the war effort. After the D-Day invasion of 1944, Colgate-Palmolive-Peet instructed that all its commercial spots were to be suspended for 24 hours in lieu of news of the invasion of continental Europe. Other sponsors followed suit. Commercials were also suspended during coverage of events surrounding the death of President Franklin Roosevelt in 1945. Radio and its sponsors had come to understand the responsibility inherent with the medium.

Surely, advertising continued during the war years. Without sponsors most entertainment shows would have ceased to exist, and they were certainly needed during the war as much as they were during the Depression. Added to the mix now was the advent of the FM dial; the Socony-Vacuum Oil Company became the first FM advertiser when it signed on to sponsor newscasts on the American Network, serving New England.

Following World War II, with television still embryonic, radio bounced back to normal, at least at first. General Mills allocated $5 million — fully half its advertising budget — to radio during the 1946 season, and most other sponsors had similar goals.

For awhile, at least, they thought it would never end. And with the buying and baby boom after the War, radio advertising helped sell products to a peacetime nation rushing to the suburbs..even though a first purchase for that new suburban home was often a television set....

IN BRIEF

- It is estimated that radio time contributed to the government for war information during 1942 would have cost $64 million, had it been paid for at the going commercial rate. World War II also brought with it the first "public service" spots with slogans such as "A Slip of A Lip Sinks Many a Ship," and "You Give To Someone You Know When You Give to the USO". Spots were also created and aired free to sell war bonds.

- Advertisers no doubt realized early on that television might be a good medium for them, but in the early 1940's, there were very few television sets. There is some historical dispute as to when advertising and the medium were joined, but as early as 1941, the Bulova Watch Co. paid $9 (nine dollars!) to have one of its clocks shown on the Dodgers-Pirates baseball game (also the first Major League telecast).

1940's: TV TECHNOLOGY

EVEN THOUGH THE FEDeral Communications Commission set the standard transmission of television at 525 lines, 30 frames and FM sound in July of 1941, the growth of the medium would be delayed for four years because of World War II.

Networking itself also had to develop and those feisty coaxial cables would soon be designed and developed. Early "networks" included Schenectady-New York and Philadelphia-Washington, the latter established by Philco, the former by General Electric. Through American Telephone and Telegraph, networking extended to Boston in 1947.

Color television was also developing in the 1940's. CBS demonstrated the first system, designed by engineer Peter Goldmark, in 1940, and in 1944, urged the industry to broadcast with "high-definition, full-color pictures." In 1946, the network demonstrated a color broadcast and insisted that the industry, if all parties cooperate, could be broadcasting color to homes within a year. Later that year, CBS transmitted a color program from New York to Washington and back, and RCA also demonstrated a color system. But, in early 1947, the FCC denied CBS a petition for color commercial TV operation because, they determined, a satisfactory system had not yet been developed. CBS's indignation over this and its attempt to develop television on its terms, delayed the start of its network broadcasting a year, giving NBC and DuMont a jump.

IN BRIEF

- Allen B. DuMont was elected the first president of the Television Broadcasters Association, the first industry real trade organization, in February of 1944. That same year, the FCC determined that single networks could own a limit of five TV stations, up from three.

- Commercial television began in Los Angeles in 1947, with the debut of KTLA. Bob Hope was master of ceremonies for the first broadcast and he performed the first commercials alongside William Bendix.

- The 1947 World Series, the first broadcast on television, was carried by NBC stations in New York, Philadelphia, Schenectady, and Washington, D.C., and was seen by 3.9 million people — 3.5 million of who watched in bars. A large percentage of early TV sets were owned by drinking establishments.

FAST FACTS
TECHNOLOGY

- ABC did not have a flagship station in New York, or anywhere else, at first, and rented time on DuMont stations to broadcast its programs. The network considers "On the Corner," starring radio personality Henry Morgan and broadcast in 1948, as its first "network" program.

- In 1949, the East Coast and the Midwest were linked for network purposes. The link with the West Coast was not complete until 1951.

1940's: TV PROGRAMMING

NO PRIME TIME PROGRAM OF THE 1940'S HAD the impact of the "Texaco Star Theatre" starring Milton Berle, which premiered in 1948. The success of this show proved that television could compete as an entertainment medium, and Berle's antics induced tens of thousands of Americans to purchase television sets. Berle was one of several revolving hosts when Texaco started the program on NBC, but by autumn, he was the only host and soon earned the title "Mr. Television".

"I Remember Mama" debuted in 1948

By 1948, there were four networks broadcasting, but as early as 1946, there had been, albeit limited, network schedules on NBC and DuMont. These "schedules" were seen in only a handful of cities, and particularly in New York — the only city with more than one working station. An early hit was "Hour Glass," which cost sponsor Chase & Sanborn $200,000 to broadcast during its 10-month run. By 1948, there were programs of 15-minutes in duration to several hours. Prime time shows included "Meet the Press" on Sunday nights, the "Original Amateur Hour," "Arthur Godfrey's Talent Scouts," and radio interviewer "Mary Margaret McBride".

By 1949, such radio programs as "The Goldbergs," "The Aldrich Family" and "One Man's Family" had moved to television. Basketball, boxing, wrestling and roller derby contests filled hours of prime time slots as well. Film stars such as Boris Karloff were crossing the bridge to television, and Ed Sullivan's series began to rival Berle's in the variety category. Television was growing by leaps and bounds and definitely here to stay.

IN BRIEF

- Election coverage on all four networks was first broadcast in November, 1948. By that time, Lowell Thomas had been broadcasting the news on television for seven years, and Douglas Edwards had been CBS' "anchor" for a year. But, John Cameron Swayze and his "Camel News Caravan" was the leading news program.

- The Academy of Television Arts and Sciences offered its first Emmy Award for programs airing during 1948, but for the first few years, the award had a distinct Los Angeles local flavor. First year winners were Shirley Dinsdale and her puppet Judy Splinters, "Pantomime Quiz" from Mike Stokey, and "The Necklace," from Marshall Grant-Realm Productions.

- Black performers often had a difficult time being included in mainstream programs during television's early years — integration was carefully monitored. Early examples of "breakthrough" offering were the appearances of Pearl Bailey and Bill "Bojangles" Robinson on Milton Berle's first "Texaco Star Theatre" in June 1948, and Duke Ellington and his Band and Mahalia Jackson appearing on separate episodes of "Toast of the Town" that same year.

FAST FACTS
PROGRAMMING

TOP FIVE PROGRAMS, October 1949
1. Texaco Star Theatre
2. Toast of the Town (Ed Sullivan)
3. Arthur Godfrey's Talent Scouts
4. Fireball Fun For All
5. Philco Television Playhouse

- "Mary Kay and Johnny," starring Mary Kay and Johnny Stearns, joined the DuMont network in 1947 as a sitcom about newlyweds — TV's first sitcom, in fact. Mary Kay became pregnant, and in December 1948 — with the show now on NBC — Christopher Stearns, television's first baby, was born.

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1950's

Television entered the 1950's as a fledgling child and departed the decade as the dominant medium in the world.

Yet, the 1950's was more than just a period in which the new medium found its bearings. It was the decade of Lucy & Ricky & Fred & Ethel, of Ralph Kramden and Ed Norton, of the Anderson Family, of Marshall Dillon. Jack Benny and Burns & Allen made the smooth transition from radio to television. Paddy Chayefsky, Rod Serling and Reginald Rose were among numerous writers who dominated dramas, and Jack Webb's Sgt. Friday insisted "Just the facts, ma'am" on "Dragnet" weekly. America's kids sang "M-I-C-K-E-Y M-O-U-S-E," and their parents were lured to buy products by Speedy Alka- Seltzer and Bert and Harry Piel.

It was a decade in which the country was electrified by the Kefauver Hearings on organized crime, by Joseph Welch shaming Senator Joe McCarthy, and by Huntley & Brinkley teaming to bring viewers the 1956 Democratic and Republican National Conventions.

More specifically, television in the 1950's was people. In variety programming, Milton Berle still reigned, but he had competition from "Your Show of Shows," in which Sid Caesar, Imogene Coca and company set the standards for sketch comedy for years to come. Ed Sullivan's "Toast of the Town" not only became a weekly staple, but Sullivan attempted to ease the transition of racial integration for America by offering the best black performers alongside the white. Red Skelton became America's favorite clown, and Ernie Kovacs was television's prime innovator.

In situation comedy, aficionados still argue whether "I Love Lucy" was a better show than "The Honeymooners," yet both were destined for immortality, along with Danny Thomas' "Make Room For Daddy", Eve Arden's "Our Miss Brooks" and Wally Cox's "Mr. Peepers."

As for dramas, some say it was the richest period for this television genre — "The Golden Age," in fact. Shows such as "Philco Playhouse," "Studio One," and "Goodyear TV Playhouse" brought both original social dramas and adaptations of the classics to America's TV homes.

Howdy Doody and Mr. Wizard (Don Herbert) entertained and taught our kids, along with the "Mickey Mouse Club," and Kukla, Fran & Ollie. Miss Frances of "Ding Dong School" rang her bell each morning and Captain Kangaroo eased preschoolers into their day.

Mark Goodson and Bill Todman produced the direction of the game show genre with "The Price Is Right," "What's My Line?" "To Tell the Truth" and many more.

In the network arena, ABC, which had been formed in 1941 when RCA sold its Blue Network, reached the television age in April, 1948 when Henry Morgan signed to host "On the Corner." At the time, ABC was owned by Edward J. Noble, but in 1952, the Federal Communications Commission approved the merger of United Paramount Theaters with the fledgling network and Leonard Goldenson, head of UPT, took over the American Broadcasting Company.

America fell in love with television in the 1950's, creating a union that would through the years offer many spats, and daily criticism, but one which would never be dissolved.

FAST FACTS

TV NEWS

- In the first instance of news "rebuttal," the networks gave Adlai Stevenson a chance to respond to Eisenhower's televised remarks on the Middle East crisis, 1956.
- KTLA Los Angeles offered the first "telecopter," an airborne TV unit for news coverage, 1958.
- Soviet Premier Nikita Khrushchev appeared on CBS' "Face the Nation," 1957.

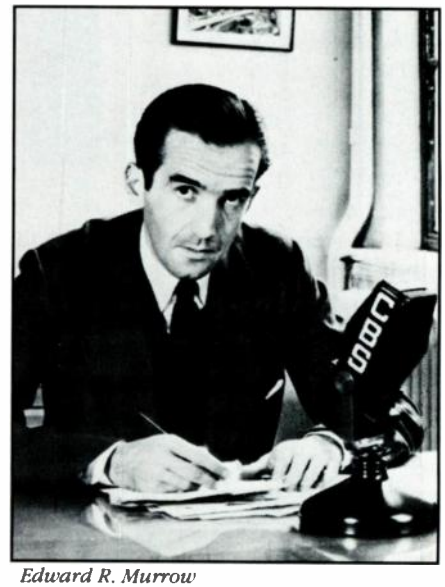
1950's: TV NEWS

BY THE 1950'S, TELEVISION SETS WERE BEGinning to appear in hundreds of new homes, and the nation's appetite increased for news they could actually see. Public affairs shows such as "Meet the Press" and "Face the Nation" adapted easily from radio to television, and the staging of a political convention took on new importance as the television cameras and such trusted commentators as CBS' Walter Cronkite and the famed NBC team of Chet Huntley and David Brinkley moved in to cover them. When it came to positioning the newscaster as trustworthy, no one did more for the medium than Edward R. Murrow and his producer, Fred Friendly. Murrow's interviews with the most important names of the day and his commentary on the events of the day made him an icon as large as his subjects.

Yet, the medium itself often needed no newscasters, as events enfolded for the nation to see. Richard Nixon turned to television for his famous "Checkers" speech, claiming "I am not a crook". Senator Joseph McCarthy's Communist witch-hunt was brought down, in large measure, because he was so ill-at-ease in front of the probing TV cameras and could be seen for what he was. Estes Kefauver's investigation of organized crime brought similar large audiences. It is no wonder that by 1956, television had surpassed newspapers as the primary source of information by the American public.

IN BRIEF

- President Dwight D. Eisenhower is responsible for a number of television firsts. He held a presidential news conference for the first time in November 1955, and he was the first president to allow his cabinet to be televised in session.
- Chet Huntley and David Brinkley — among the most famous news teams of all time — were first brought together to cover the 1956 political conventions. Their nightly newscast followed.
- Robert Trout's anchoring to the CBS Saturday Night News in 1959 made history when the show was expanded to half an hour from the then customary 15 minutes.



Edward R. Murrow

1950's: RADIO NEWS

WHILE TELEVISION RAPidly became the news source for the nation in the 1950's, eclipsing even newspapers, radio did not back away from being an informational medium. On the contrary, while local stations had always found news and public affairs a desirable programming genre, national networks now found it was a way radio could compete. After all, there were three times as many radio receivers as television sets in the 1950's, and the newscasters under contract to the networks not only had radio backgrounds, they welcomed the chance to do double duty. Radio news did not diminish, it expanded into documentaries and interviews.

NBC offered a 40-hour weekend show called "Monitor," which combined news, remote pick-ups, and interviews with music and comedy. Lowell Thomas continued to broadcast his news programs, and Walter Winchell his celebrity broadcasts. Gayelord Hauser added health and diet advice to the mix.

Events, ranging from political conventions to Queen Elizabeth II's coronation, to interviews with celebrants in Times Square on New Year's Eve, kept radio in the thick of it. J. Edgar Hoover frequently appeared on radio, using his office as head of the Federal Bureau of Investigation to broadcast information about the war on organized crime. Radio technology could still reach places and offer live remote broadcasts that television, encumbered by its own technology, could not. Radio had mobility on its side. And the audience knew it.

RADIO MUSIC

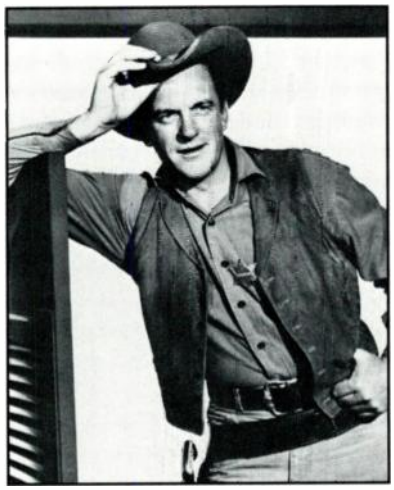
- Although the origin of the word and concept is in debate, Chuck Blore claims to have introduced "the oldie" at KFWB Los Angeles in 1959; past hits were included in music shows to augment current hits. The first all-oldies format did not appear until 1965 at KWIZ in Orange County, California.
- Todd Storz is credited with developing the Top 40 format — playing current pop or rock hits — in 1955 at KOWH in Omaha, Nebraska. Previously, in 1953, Bob Howard, a WDSU New Orleans disc jockey had offered a "Top 20" banner.
- "Beautiful Music" had developed as a phrase used in the 1940's to denote old standards, sweet arrangements of songs, and popular hits. It was not until 1959, that Gordon McLendon designated KABL San Francisco as a "wall-to-wall" Beautiful Music station. Decades later, it was still one of the top stations in the Bay Area.
- Music grew as a radio station format during the 1950's. Chief among the new stars was the "disc jockey", essentially an announcer who played phonograph albums. Such d.j.'s as Alan Freed, Art Ford, Martin Block and Jerry Marshall were famous during the decade.

1950's: TV DRAMA

WHEN SOCIAL CRITICS write of the 1950's being the "Golden Age of Television," they usually refer to the rich tapestry of dramas, more often than not live, which were offered. From "A Catered Affair" to "Bang the Drum Slowly," the television dramas of the 1950's were not telefeatures, but small, socially-relevant stories of the common folk.

Live dramas were often packaged around a sponsor — "Philco Playhouse," "Goodyear Playhouse," "Kraft Television Theatre." Sometimes, as in the case of "A Man Ten Feet Tall," and "The Parole Officer," both starring Sidney Poitier, racial barriers were broken. Writers such as Paddy Chayefsky, Rod Serling, Reginald Rose (and more), and directors such as George Roy Hill, John Frankenheimer, Arthur Penn (and more) came to prominence through their work on these shows.

Of course, dramas in the 1950's



James Arness as Matt Dillon in "Gunsmoke"

were also westerns ("Gunsmoke" made its debut), police stories, action-adventure. We learned that there were "eight million stories in the 'Naked City.' " We learned of Elliot Ness and Bat Masterson; we found that Loretta Young could sweep through a room better than any other star; we saw other feature film stars such as Jane Wyman, Robert Montgomery, Barbara Stanwyck appear on a much smaller screen.

Yet with all that, the true heart of the 1950's dramas will always belong to "Marty," a portly butcher and his friend pondering what they should do on a Saturday night.....

THE ARTS

● "Hallmark Hall of Fame" was a weekly series from 1952-55, then evolved into five or six special presentations each season. Sarah Churchill hosted the weekly series, with Mildred Freed Alberg producing. Alberg was later succeeded by producer-director George Schaefer, who has been responsible for more "Hallmark" presentations than any other person.

● Max Liebman is best remembered as the producer of "Your Show of Shows," but he also produced many arts programs, including versions of "The Chocolate Soldier" with Rise Stevens, "The Merry Widow" with Anne Jeffreys, and "Satin and Spurs" with Betty Hutton.

1950's: TV COMEDY

SAY THE WORDS "COMEDY IN THE 1950'S" AND the reaction might well be "classic". Indeed, the half-hour comedies of the decade were standard bearers for the genre and many of them — "I Love Lucy,"The Honeymooners," "The Jack Benny Show," "Burns & Allen" — are still playing on stations today. Most of the comedies revolved around a family, be it an actual family such as in "Father Knows Best," starring Robert Young, or "Make Room For Daddy," with Danny Thomas, or an ensemble family such as Eve Arden and company in "Our Miss Brooks," or the army gang in "The Phil Silvers Show" ("You'll Never Get Rich"), a multi-award winning effort created by Nat Hiken.

Some comedies brought belly laughs. Lucille Ball and Vivian Vance did that weekly on "I Love Lucy." Jackie Gleason and Art Carney turned the same trick as a duo on "The Honeymooners". Some comedies brought smiles of recognition — "Ozzie & Harriet," "Leave It to Beaver". Some brought a "make 'em laugh, make 'em cry" attitude to the half hour — "Make Room For Daddy."

What it all brought was a reflection of the everyday, universal foibles of the audience. There had to have been something funny about these comedies...or why would we have spent 179 episodes laughing about Lucy Ricardo's red hair when the shows were filmed in black and white?

IN BRIEF

Lucille Ball and Desi Arnaz in "I Love Lucy"

● "Mr. Peepers" was canceled after eight episodes in 1952, but viewer protest made NBC relent — the first example of viewer demand bringing a series back from the dead.

● When Jean Hagen departed "Make Room For Daddy" as Danny Williams' (Danny Thomas) wife in 1956, the network held its breath. They wanted the series to continue, but how could they explain Hagen's departure? Throwing caution to the wind, they allowed Thomas to say his wife had died. The audience accepted the explanation...and Hagen's replacement, Marjorie Lord.

FAST FACTS

TV DRAMA

1957-58 TOP FIVE DRAMA SERIES

1. Gunsmoke (CBS)
2. Tales of Wells Fargo (NBC)
3. Have Gun Will Travel (CBS)
4. Life & Legend of Wyatt Earp (ABC)
5. GE Theatre (CBS)

● Gene Autry gave his horse his own series, and "Adventures With Champion" became television's first spinoff.

FAST FACTS

ADVERTISING

● Director George Roy Hill helmed "A Night to Remember," a 1956 drama about the sinking of the Titanic which required seven cameras, 31 sets, and 107 actors — and was broadcast live!

● When Hattie McDaniel took the lead role of "Beulah" for four episodes in 1950, she became the first Academy-Award winning performer to star in a regular TV series. Ray Milland followed with his own series in 1953.

● Pert Kelton, not Audrey Meadows, was the first Alice Kramden on Jackie Gleason's "The Honeymooners."

● The comedy writers of "The Phil Silvers Show" won three Emmy Awards; the writers of "I Love Lucy" and "The Honeymooners" none at all.

We're broadcasting our appreciation.

Congratulations! The Museum of Broadcasting has a brand new home in which to house the myriad sights and sounds from broadcasting's 70-year history. At AT&T, we're not only part of that history, but part of the museum's past as well. "Carnegie Hall: The Radio & Television Concerts," "A Tribute to the MacNeil/Lehrer NewsHour" and "The Telephone Hour: A Retrospective" were events in whose creation we proudly shared, reflecting as they did important milestones in AT&T's association with the arts. And since our history of opening new channels between the public and the performing arts dates all the way back to the creation of WEAF Radio in 1922, we are especially happy to applaud the museum's ongoing commitment to keeping the past alive. Stay tuned for a bright new future.

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1950's: TV VARIETY

IF VAUDEVILLE DIED AS RADIO AND MOTION pictures swept the nation, the format, via variety programming, was reborn with the coming of television. Variety shows were a mainstay of the 1950's, with Milton Berle and his "Texaco Star Theatre" — from the late 1940's — still going strong and Ed Sullivan's Sunday night program a potpourri of acts. Berle and Sullivan saw their supremacy challenged by the likes of "Your Show of Shows" (featuring the performance genius of Sid Caesar and Imogene Coca) which was created at the request of Sylvester "Pat" Weaver of NBC.

Popular "big-name" artists, with roots in vaudeville, motion pictures and radio, took to headlining weekly series as well including Perry Como, Jimmy Durante, Bob Hope, Dinah Shore, Red Skelton and Lawrence Welk with his champagne bubbles. Liberace broke through in syndication, and Arthur Godfrey, Garry Moore, and Ted Mack and his "Amateur Hour" introduced scores of new talent.

IN BRIEF

• One of the most famous moments in television variety history — the appearance of Elvis Presley on "The Ed Sullivan Show" — is said to have inspired the Broadway musical (later feature film) "Bye Bye Birdie". Presley's first TV appearance had actually occurred months earlier on "Stage Show," starring Tommy and Jimmy Dorsey and bands.

Sid Caesar and Imogene Coca in "Your Show of Shows"

• "The Colgate Comedy Hour" was the first commercial national series to originate in Hollywood, and also offered the first FCC-approved color telecast of a network program (1953).

• Garry Moore's talk-variety series was one of the most durable of the decade, featuring announcer Durward Kirby and frequent guests such as Carol Burnett, Don Adams and Kaye Ballard. On one occasion, an Ohio family "won" Durward Kirby for a weekend.

1950's: TV GAME SHOWS

AS POPULAR AS THEY WERE in radio, game shows exploded on television, filling many a half hour in both prime time and daytime. Such producers as Mark Goodson & Bill Todman and Ralph Edwards seemed to become households words themselves, as their efforts such as "Beat the Clock," and "Truth or Consequences" — both which required contestants to perform stunts to win prizes — caught the attention of America. Game shows were popular, as well as easily adaptable to the demands and limits of the early TV studios. They fit live television to a tee. And such hosts as Bill Cullen, Bud Collier, Jack Bailey, Red Benson, Hal March and others found themselves as announcer turned star.

Louis G. Cowan had succeeded in adapting his "Quiz Kids" from radio to television in 1949, and in 1955, brought "The $64,000 Question" to the small screen. On this show, which Cowan sold soon after its premiere, contestants were asked questions in their area of expertise and doubled their money each time they answered correctly. Shows such as this one, prompted by allegations that a competitor, "Twenty One," was rigged, triggered a scandal that brought a Congressional investigation. Most of the big-payoff shows evaporated from television. In their stead, the Goodson-Todman shows such as "What's My Line," and "I've Got a Secret," with their celebrity panels, good humor and good fun — but low payoffs — carried the genre into the next decade with class and dignity.

Mark Goodson

Q: • Why is it that game shows have been such a persistent phenomenon since the very beginning of television?

A: • Mark Goodson: *"Game playing is as natural to man as singing and dancing. (And) television games, regardless of the forms, partake of 'reality.' There are no written lines, no actors per se, and most especially — no plotted endings. It's the undetermined ending which gives the game show its essence.*

Viewers participate intellectually and emotionally. Hence, the rubric 'audience participation.' The game show involves viewers in different ways: as an audience observing a spectacle; as rooters cheering for one person or side; as potential players who believe they too could step in the spotlight and play; and finally as voyeurs watching others reacting to challenge and stress. It's a given that people are fascinated by people. It's even more the case that people are intrigued by watching people in conflict."

FAST FACTS

TV VARIETY

• NBC gave Nat King Cole his own show in 1956, but station defections led to its premature demise. It would be more than a decade before the color line was broken.

• During one period of the 1950's, Arthur Godfrey had three variety programs running on CBS. He is credited with "discovering" such talent as The McGuire Sisters and Patsy Cline, but is also remembered for his on-the-air firing of singer Julius LaRosa.

FAST FACTS

TECHNOLOGY

• One of the earliest beauty pageants to be televised was DuMont's "Miss Television USA Contest" in 1950. The winner was Edie Adams.

• Bob Hope hosted the first coast-to-coast telecast of the Academy Awards ceremonieson NBC in March 1953

• Women were occasionally game show hosts during the genre's early years. Arlene Francis hosted "Blind Date" as early as 1949, as well as"That Reminds Me" and "Who's There," while Vera Vague hosted two early 50's efforts — "Follow the Leader" and "Greatest Man on Earth." Yet, after the mid-Fifties, they disappeared from that role until the 1980's.

WARNER BROS.

1950's: EARLY MORNING

Jack Lescoulie, Dave Garroway and Florence Henderson on "Today"

AS TELEVISION DEVELOPED, it began to envelope all dayparts, and become part of the daily lives of most Americans. In the early morning hours — 7 a.m. to 9 a.m. — American family members were getting ready for work, for school, or running a household. While some stations were running kiddie shows or straight news shows, Sylvester "Pat" Weaver, NBC executive, saw the opportunity to do more. He developed NBC's "Today" show, a two-hour live program with a news summary and several short segments in each half hour offering interviews with world leaders, newsmakers and celebrities, or just consumer information. (Ernie Kovacs had helmed a local version of this type.) While "Today" has gone on, following a shaky start after its 1952 premiere, to broadcast more hours than any other show in TV history, Weaver never saw it as a program that each viewer would watch for the entire two hours, nor devote all their attentions to.

Dave Garroway was the first host of "Today," with Jack Lescoulie handling sports and light features and Jim Fleming reading the news (replaced by Frank Blair after a year). It was not until 1953 that "Today" began to attract a sizable audience, in large measure due to the introduction of J. Fred Muggs to the "cast". J. Fred was a chimpanzee, whose antics captivated America. The same year, "Today" introduced the "Today Girl" and, by the end of the 1950's, "Today" was part of America.

Q: What were the elements that went into the development of the "Today" show?

A: PAT WEAVER: *"Our plans for early morning tv started in 1949, when NBC agreed to allow me to build a TV network completely different from NBC Radio, a facilities company. By 1951, our project included building a world communications center (in time, perhaps all news would emanate from it) and we were sure we could woo most of the 75% of all homes then using radio with 'Today.' (We wanted to have) audiences meet and see the great achievers of our time, and we would of course build a show heavy on humor to lighten the morning and give viewers things to talk about all day. Despite terrible press early on, 'Today' outgrossed all show business entities by 1954."*

FAST FACTS

MORNING TV

- The first "Today Girl," whose responsibilities included reading one-word descriptions of the weather in major American cities, was Estelle Parsons. She later won an Academy Award for her performance in "Bonnie & Clyde".

- For awhile after its 1955 premiere, CBS' landmark children's series, "Captain Kangaroo," topped "Today" in the ratings from 8 a.m. to 9 a.m. The competition was so fierce that "Today" even tried introducing segments which might appeal to kids.

1950's: LATE NIGHT

AS DO SO MANY OTHER DAYPARTS, LATE-NIGHT television owes its homage to Sylvester "Pat" Weaver. He conceived "Broadway Open House," the first late night talk-variety series which premiered in 1950 and starred Jerry Lester on three of its five nights, and Morey Amsterdam the other two, as well as a blonde named Dagmar. It was a mixture of vaudeville routines, song and dance numbers, and sight gags, and while it did not capture the longterm loyalty of the audience, it proved they would watch television during the late-night hours.

"Broadway Open House" died after 15 months, and in 1954, Weaver decided to try again, this time with a more relaxed, conversational yet entertaining concept. The result was "The Tonight Show" and a format which steered a middle ground. Not burlesque, not talk tedious, it offered comedy, witty repartee and songs. A simple set, with a desk and couch, and minimum fees for the guests — many of them big stars — were the rule.

Steve Allen was the first host of "The Tonight Show," setting the pattern, which Jack Paar made his own when he took over in 1957, adding a little controversy to the humor.

Other networks offered movies or other canned programming against "Tonight," but in the 1950's, as later, they were never able to top its ratings. The show has endured to be copied, but never beaten.

Talk, Talk, Talk — Jerry Lester, Steve Allen, Jack Paar

FAST FACTS

LATE NIGHT

- Yes, Virginia, there really was a "The Late Show." The lexicon was used for a show which had its greatest popularity in the early 1950's in between the cancellation of NBC's "Broadway Open House" and the premiere of "Tonight!". Elsa Maxwell, Betty Johnson, Genevieve, Cliff Arquette, Pat Harrington, Jr., Hans Conried, Peggy Cass, Alexander King, Joey Bishop, Hermione Gingold, Florence Henderson, Buddy Hackett, Renee Taylor and Betty White were among the hosts and the guests.

FAST FACTS

SPORTS

- The Tournament of Roses Parade, part of the Rose Bowl celebration, was seen coast-to-coast for the first time in 1954. It was also broadcast in color.

- DuMont offered the first network coverage of a National Football League championship game on December 23, 1951. The Los Angeles Rams defeated the Cleveland Browns, 17-14.

FAST FACTS

PROGRAMS

- The first cartoon series actually produced for television was "Crusader Rabbit," from Jay Ward. It was syndicated in 1949.

- "One Hour in Wonderland," which featured Edgar Bergen and Charlie McCarthy, was Walt Disney's first television production. It aired on NBC at Christmas 1950 and included clips from "Alice in Wonderland," Disney's current feature release.

1950's: SPORTS

TELEVISION OWNERS WATCHED IN 1951 AS Bobby Thompson's "shot heard 'round the world" won the National League baseball championship for the New York Giants, and they stayed glued to their sets when, a few days later and for the first time, a World Series was televised nationwide. A nation of TV viewers watched as the Yankees topped the Giants — and the entire event took place in stadiums within a walking distance of each other.

There was another by-product of such coverage — attendance at major league ballparks diminished, as fans became enamored with watching games in their living rooms. Also, attendance at minor league ballparks plummeted, as fans far from large cities declined to support the local minor league teams and, instead, watched the big leagues on the tube.

Similarly, football, and eventually other sports became television attractions. Camera vans and equipment were now part of the landscapes at sports parks and arenas.

Perhaps the sport most readily available was boxing. Early in the 1950's, the Gillette Cavalcade of Sports presented a match each Friday night on NBC, and, for a period, ABC offered a "Saturday Night Fight of the Week." Also in prime time, Red Barber hosted a sports news show early in the decade, and Jack Drees and Bill Hickey hosted a similar show mid-decade. Sports and television were an early match.

IN BRIEF

- In 1948, the Boston Braves set a team attendance record and won the National League pennant. Following the season, the team management sold TV rights for $40,000 for two seasons. By 1952, due partly to TV coverage of the games, attendance had dipped 81% and the Braves moved to Milwaukee. One of the first thing the owners did was blackout TV coverage.

- Notre Dame was such a popular college football team that in 1953, ABC broadcast a 75-minute show featuring filmed highlight's of the previous day's game, with play-by-play commentary.

- ABC's "Fight of the Week" held prime time slots on Saturday and Wednesday nights during its 11-year run beginning in 1953. Tragedy hit the show in 1962 when Benny "Kid" Paret died from injuries received in the ring.

Win Eliot and Don Dunphy hosted "The Gillette Cavalcade of Sports"

1950's: CHILD PROGRAMS

"IT'S HOWDY DOODY TIME!" was first heard on the airwaves in 1947, with Buffalo Bob Smith and the carrot-topped marionette Howdy (from puppeteer Rufus Rose). However, the series, with its live Peanut Gallery full of adoring kids, continued to dominate children's programming in the 1950's — it lasted until 1960, in fact.

The 1950's were a Golden Age of live-action kids programming. It was the era of Miss Frances of "Ding Dong School" and the competing "Romper Room" as well as "Bozo the Clown;" of CBS' introduction of Bob Keeshan (a "Howdy Doody" Clarabelle Clown alumnus) as "Captain Kangaroo". Equally as famous for kids was the puppetry of Burr Tillstrom and his players, Kukla, Fran and Ollie.

A daily event come mid-decade was "The Mickey Mouse Club" with its Mouseketeers and "special" days. Surely, some prepubescent boys liked to watch Mouseketeer Annette, shall we say, "grow up," but the more "sophisticated" teen-agers found their afternoons better drawn to such efforts as "American Bandstand." Animation for kids in the 1950's was not a primary programming source since most were retread cartoons from studio vaults. Late in the decade, Hanna-Barbera, having developed a method to produce animation profitably and quickly for television, introduced "Huckleberry Hound" and "Quick Draw McGraw," and they were quickly embraced. But, for kids, the 1950's were mostly live and filmed live-action series and specials — as alive and vibrant as the youthful medium itself.

"Buffalo Bob" Smith and Howdy Doody

IN BRIEF

- "A Date With Judy" premiered on Saturday morning for ABC in 1951, as a sitcom starring Patricia Crowley as a boy-crazy teen- ager. It proved so popular that ABC moved the show into prime time a year later, with a different actress in the leading role.

- ABC actually offered the first Saturday morning schedule in August 1950, with such series as "Animal Clinic," a zoo show, and "Acrobat Ranch," a circus production. NBC and CBS did not premiere their Saturday morning schedules until later in the year. However, for a period later in the 1950's, ABC abandoned Saturday morning entirely.

- While kid actors on live-action series were earning $500 per week or less, stars such as Rin Tin Tin earned $2,300, Champion pulled in $2,500 and Lassie was among the higher paid stars with a salary of $4,000 per week.

By 1961, virtually all of entertainment television, including most of its creative talent, had settled in Hollywood. While some independent companies were still viable and strong, the studios began to take an increasingly large share of the programming pie. Television was commonplace in homes and, by the middle of the decade, more and more of those homes began to sport color television sets, as the NBC Peacock bloomed.

The anthological drama series that were so applauded during the 1950's petered out as, more and more, the networks decided that audiences wanted regular, weekly characters to identify with. Westerns, the ruler of episodic dramatic series — "Bonanza" and "Gunsmoke" chief among them — also began to have more competition from dramas featuring cops, detectives, lawyers and doctors with names like Kildare and Casey.

When Americans of the era look back on the events of the 1960's, they can not just recall them, they can visualize them — see them in their minds — thanks to the penetration of television news in our daily lives. Although critics said the evening newscasts just offered headlines, newspapers couldn't capture the funeral procession of John F. Kennedy, the instant tear-jerk of little John-John Kennedy saluting his father's casket. Nor could newspapers be right there when Jack Ruby shot Lee Harvey Oswald. And reading a speech by Martin Luther King, Jr., while inspiring, pales in comparison to hearing the Nobel Peace Prize winner speak. Newspapers couldn't fully capture the shock of the Vietnam War or the euphoria of the Moon Landing either.

From Left: "The Dick van Dyke Show," "Bonanza," "Star Trek"

Sports became a television mainstay as well. Boxing, so prevalent in the 1950's, gave way to weekly network baseball and football. Tennis, golf, basketball — every sport seemed to find its place.

Late-night became the province of Johnny Carson. Even though ABC tried to beat NBC with the likes of Joey Bishop and Dick Cavett, Carson was there to stay and, as time would prove, for decades more. In the early morning, Barbara Walters joined "Today" and television had its first newswoman as superstar.

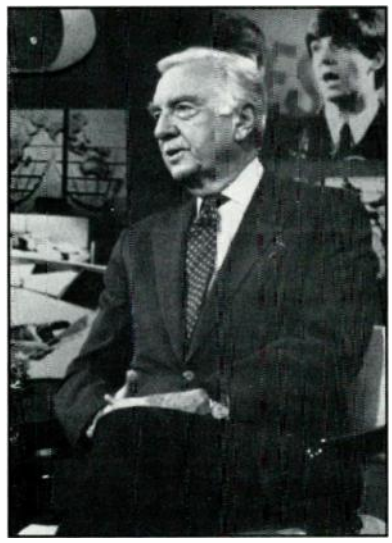
Television and the networks had wooed the viewers in the 1950's and firmed the relationship tightly in the 1960's. The challenge would not be to keep them, but rather, to satisfy the relentless hunger of the medium and its audience.

1960's: TV NEWS

IF ANYONE HAD ANY DOUBTS about the power of television news, they were certainly convinced in 1960, when handsome, clear-talking John F. Kennedy bested Richard Nixon in the presidential race in large measure as a result of his performance on the televised debates. Television followed Kennedy through his Camelot days, to Berlin and finally to his end. Not only was television on hand when he was assassinated, but the murder by Jack Ruby of Lee Harvey Oswald, alleged killer, was played out in full view of an already-grieving public.

The 1960's were a time of turmoil. The Civil Rights movement and Martin Luther King and Malcolm X challenged the nation's racial policies, a road that eventually led to city blocks burning to the ground. The Vietnam War was played out in the living rooms of the nation, as the news cameras brought the fighting to our homes. Anti-war protesters burnt draft cards in view of the cameras, and feminists burnt their bras. News events seemed to wait for TV cameras in order to happen. And happen they did. The 1968 Democratic Convention in Chicago. The Beatles arriving in America. The Miracle Mets' ticket-tape parade after winning the 1969 World Series.

Most of all, there was the landing on the moon by two U.S. astronauts.



Walter Cronkite

All around the world, people were transfixed, glued to their TV screen.

Throughout all the turbulence and all the glories, the nation trusted the news anchor, who had emerged as the spokesperson for network news. The personification of the news. Giving us a calming, fatherly image. Walter Cronkite. Chet Huntley and David Brinkley. Howard K. Smith. Despite the times, they made us feel secure.

IN BRIEF

- Fred Friendly, head of CBS News and former producer for Edward R. Murrow, resigned his post in 1966 after the network refused to pre-empt daytime rebroadcasts of "I Love Lucy" to air Senate hearings on the Vietnam War.

- An example of network coverage of the assassination of President John F. Kennedy: NBC devoted 71 hours and 36 minutes to coverage of the events that followed the Dallas shooting during a four-day period. More than 400 newspersons and technicians were employed for the coverage, as well as 33 mobile units. In all, 600 million viewers in 23 counties saw all or part of the four-day broadcast.

- "And that's the way it is ..." Walter Cronkite replaced Douglas Edwards as anchor of the CBS Evening News in 1963 when the show expanded to half an hour, as did NBC's "Huntley-Brinkley Report."

1960's: TV SPORTS

WHILE MANY MAJOR SPORTS EVENTS WERE televised during the 1950's, the marriage of sports and television took on new meaning during the 1960's. NBC introduced its "Game of the Week" and made baseball Saturday event for the entire nation. The National Football League/American Football League battle at the annual "SuperBowl" became a televised event and a ratings sensation.

Wrestling and boxing became less important television programming while basketball, golf and tennis became more integral to sports coverage. ABC's "Wide World of Sports" premiered in 1961 as an "athletic anthology" which captivated the nation, as did the Summer Olympics of 1964 and 1968.

Technology played a big part as well. Cameras were more pliable, were better placed, and color was used for added realism. Watching a game on television in some ways meant catching more of the action than being there.

Names such as Joe Garagiola, Curt Gowdy, Chris Schenkel, Frank Gifford, Howard Cosell, Tony Kubek, and many more made their mark as announcers, and, in many ways, carried a celebrity as large as the athletes on the field. Watching sporting events on television became an American way of life.

IN BRIEF

- On November 25, 1968, NBC cut its broadcast of the Raiders-Jets game to begin its telecast of "Heidi" at the pre-announced time. The Raiders subsequently scored two touchdowns in nine seconds to defeat the Jets. The fans were so furious that NBC had to show a tape of the game's end on its affiliates' late-night newscasts and again on "Today" the next morning...and the game has become known as "The Heidi Bowl."

FAST FACTS
TV NEWS

- February 19, 1962: 135 million viewers watch John Glenn's space flight. Cost to the three networks: $3 million.

- In 1965, Pope Paul VI's visit to the U.S. was seen in 90 million homes.

FAST FACTS
TV SPORTS

- By 1966, CBS was pricing commercial minutes in its football telecasts at $70,000 per. In contrast, its most popular series among advertisers in 1969 — "Mission Impossible" and "Mayberry RFD" — earned $65,000 per commercial minute.

- In November, 1961, ABC announced that its engineers, along with producer Tony Verna, had developed a process by which the video tape of a live event could be immediately repeated in slow motion. While the kinks had to be worked out, the "instant replay" would revolutionize sports coverage.

1960's: TV DRAMA

By the beginning of the 1960's, the anthological series had run its course and the pure action western had given way to the family- oriented or more adult western of "Bonanza" and "Gunsmoke." Yet the dramas of the decade proved early on that they would offer muscle, bite and spark. Reginald Rose created and guided "The Defenders," a story of a father-son legal team who often took on causes as well as difficult cases. No Perry Masons were they, but Perry himself survived for several more years, and star Raymond Burr followed that series with the police drama "Ironside". There were other hard-edged efforts, such as "East Side, West Side," and medical shows became a staple with "Dr. Kildare" from the movies and "Ben Casey" from creator James Moser.

The James Bond craze — and the Cold War in general — fostered a host of private eye type shows which relied on gadgetry more than blood to make their point. "The Man From U.N.C.L.E." was Robert Vaughn fighting the evil THRUSH organization. "Mission Impossible" had Mr. Phelps (Peter Graves) taking a covert assignment each week. "I Spy," produced by Sheldon Leonard, not only broke the color barrier by teaming black and white partners in espionage (Bill Cosby, Robert Culp), but it added international locales and humor to the genre.

Americans also delighted in such British imports as "The Avengers" and "Secret Agent Man," and gave their home-grown "Star Trek" cult status. No matter what the series, the audience usually demanded visual action, strong heroes, good entertainment and, at least for the time being, as little grittiness as possible. There was enough of the latter on the news.

Bill Cosby and Robert Culp in "I Spy"

IN BRIEF

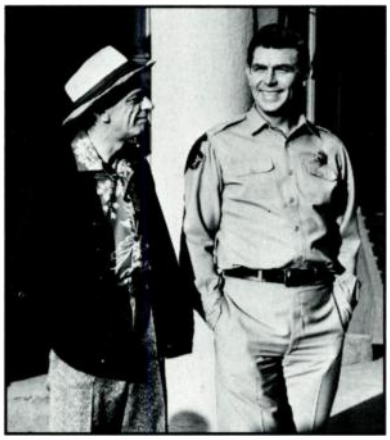
- **There has been no greater cult series than "Star Trek," which was developed by Lucille Ball's Desilu Studios, and then sold to Paramount along with the rest of Desilu's assets. Yet, in its initial three seasons on the air (NBC), "Star Trek" never ranked higher than #52 of all series for the seasonal Nielsens and was beaten by such forgettable efforts as "Mr. Terrific" and "Iron Horse".**

- **"The Fugitive," which starred David Janssen as a man on the run for a murder he did not commit, was such a TV craze that the final two episodes of the series — in which Richard Kimble found the one-armed man who had actually killed his wife — were the highest-rated episodes to-date at the time. It also was among a long string of hits from producer Quinn Martin.**

1960's: TV COMEDY

By the 1960's, most comedies were produced in Hollywood employing film cameras, sometimes with a studio audience, sometimes not. Gone was the intimacy of live television, but in its place were the more polished, more structurally-driven series such as "The Dick Van Dyke Show," as created by Carl Reiner.

While Van Dyke's series seemed relatable to the audience, and "The Andy Griffith Show" offered a slower, Southern version of life, there were many more series that were based on quirks of reality. Paul Henning created and guided the countrified "The Beverly Hillbillies," "Petticoat Junction" and "Green Acres," while many of the clean-cut suburban style comedies survived — "My Three Sons," "The Donna Reed Show," "Leave It to Beaver". Sure, the suburbs sometimes took a somewhat bizarre turn with "The Addams Family" and "The Munsters," but Lucy



Don Knotts and Andy Griffith of "The Andy Griffith Show"

(Lucille Ball) was back, first with "The Lucy Show," and then "Here's Lucy," so all seemed stable.

Or was it? The nation at large was going through massive changes in its views towards race, war and gender. Television tried to reflect this with "Room 222," created by James Brooks, in which "rapping" meant the dialogue between teacher and student; "Julia," guided by Hal Kanter, in which Diahann Carroll portrayed a black nurse crushing stereotypes; "The Monkees," an effort from Bert Schneider and Robert Rafelson to reach the rock babies; and even Marlo Thomas and "That Girl," the tale of a young actress whose career hopes took precedence over marriage and family.

Yet, by and large, the 1960's comedies offered escape and often outright fantasy: "Bewitched," "I Dream of Jeannie," "My Favorite Martian". Comedies were meant to entertain, and that they did.

IN BRIEF

- **When the producers of "The Dick Van Dyke Show" — a group including Carl Reiner, Sheldon Leonard and Danny Thomas — launched the series, they made a pact with the cast that they would all quit after five seasons, no matter what. They kept their word, and the now-classic series left the airwaves a top 20 show.**

FAST FACTS

TV DRAMA

- **"Peyton Place," with 514 episodes, was one of the most prolific of the 1960's dramas, and the decade's only successful prime time serial. Produced by Paul Monash, it counted among its cast Ryan O'Neal and Mia Farrow.**

- **Number of western series on the fall schedule in 1960: 22**

- **Number of western series on the fall schedule in 1969: 5**

FAST FACTS

TV COMEDY

- **Lucille Ball returned to series television with two successful offerings during the 1960's: "The Lucy Show" and "Here's Lucy," both without Desi Arnaz, since they had divorced. She bought his share of Desilu, their highly-successful production company, and while she was not the first woman to produce a TV series, she was the first female boss of a major independent company.**

- **At the end of the decade "Rowan & Martin's Laugh-In," produced by George Schlatter, had the entire nation saying "Sock it to Me"**

THANKS FOR MAKING OUR CURRENT AFFAIRS HISTORY.

The producers of *Another World*, *As The World Turns* and *The Guiding Light* congratulate our friends at the Museum of Broadcasting on their momentous move.

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So from Procter & Gamble Productions, our continued support and thanks. We all look forward to looking back.

The people who invented daytime drama.

PGP

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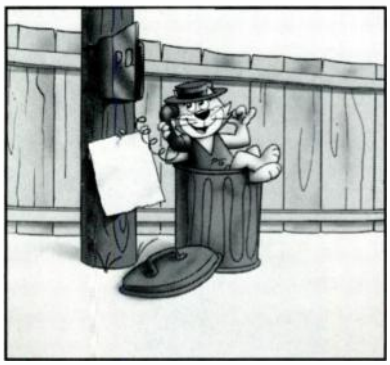
1960's: TV ANIMATION

IN THE 1950'S, ANIMATION was relegated to kid's fare, but John Mitchell, head of Screen Gems, and Bill Hanna and Joe Barbera, famed animators, knew that adults were not immune to the genre ... if the dialogue and stories appealed to them. After all, hadn't Jay Ward's Rocky the Flying Squirrel and Bullwinkle the Moose, premiering in late 1959, gotten more attention from adults than kids? So heads were put together and from this came "The Flintstones," unabashedly a kind of animated "The Honeymooners". It was introduced on ABC in September 1960 and was a multi-season success.

Other animated, prime time fare included "Top Cat," a play on "The Phil Silvers Show" featuring Arnold Stang as the voice of the title character, and "The Jetsons," a "Father Knows Best" kind of family living in the 21st Century.

While adults may have been treated to animated fare, the kids were hardly neglected, whether in prime time or daytime. Charles Schulz' "Peanuts" characters," came to prime time in a series of specials from Lee Mendelson and Bill Melendez that would grow in number and audience every year. There was also "Mr. Magoo," and, at the end of the decade, "Scooby-Do". "The Pink Panther," and "Johnny Quest".



From Top: Hanna-Barbera's "Top Cat," "The Jetsons meet the Flintstones"

Hanna-Barbera had found a way to make animation economically feasible for television, and the floodgates opened. There were many live-action show for kids, but animation was the staple. Even "Star Trek" and "The Beatles" found their way to an animated series!

IN BRIEF

● The 260 "Felix the Cat" episodes which appeared in the 1960's were new, yet Felix himself was the very first television star. A Felix doll is said to be the first television image ever broadcast — in 1928. (The mostly black doll was able to withstand the intense lighting.)

1960's: CHILD PROGRAMS

Leonard Bernstein

PIONEERED BY HANNA-BARBERA'S TV CARtooning efforts, animation became the name of the decade for kids in the 1960's, with everything from "Yogi Bear," "Augie Dawgy," "Quick Draw McGraw," "The Pink Panther" and "Astro Boy," as well as prime time's "Charlie Brown" specials feature the gang from the "Peanuts" comic strip.

Don't misunderstand, it wasn't just a case of animation. Younger kids were still starting their days with "Captain Kangaroo" and "Romper Room," and older kids were thrilling to "Wild Kingdom," the most famous of wildlife shows, and "Flipper," the latter featuring the adventures of a dolphin and his human friends. And the afternoon live-action series mixing comedy, stunts, instruction, games and cartoons was still very much alive, both locally and nationally.

There was the occasional "Young People's Concert," hosted by Leonard Bernstein on CBS, but towards the end of the decade, as criticism about the lack of substantive content in children's programs reached national proportions — and Congressional inquiry — PBS and Joan Ganz Cooney's Children's Television Workshop introduced "Sesame Street," which taught and entertained at the same time. It would harken a new direction for children's programming...but kids still found a way to sneak a peek at "Magilla Gorilla."

IN BRIEF

● Charles Schulz' Peanuts gang made the transition to animated television in December 1964, with the debut on CBS of "A Charlie Brown Christmas". The show continues to be a holiday favorite, and the Peanuts gang have starred in numerous other specials as well as a Saturday morning series and a miniseries.

● "Lassie" was supposed to be a female dog, but was portrayed by males. "Flipper" was supposed to be a male dolphin, but was portrayed by females.

FAST FACTS

TV ANIMATION

● When "The Wonderful World of Disney" moved to NBC in 1961, Walt Disney & Co. took the opportunity to introduce Professor Ludwig von Drake, its first new animated character in many years and one of the few which the studio created specifically for television.

● The narrator of "The Bullwinkle Show" was none other than William Conrad — also narrator of "The Fugitive" and radio's voice for Matt Dillon of "Gunsmoke."

FAST FACTS

PROGRAMS

● Soupy Sales hosted several different programs during the 1960's, including a Friday evening effort on ABC in 1962, and subsequent local New York and syndicated versions. Kids loved it when he threw the obligatory pie in his guests' faces, although they did not necessarily know who such guests as Burt Lancaster and Frank Sinatra were.


KTLA
LOS ANGELES

FAST FACTS

SYNDICATION

- Syndication was a way for British and Canadian-produced product to break the U.S. market in the 1960's. The most successful of these efforts was "The Saint," the ITC (British) program which starred Roger Moore and had its initial syndicated run from 1963-66, with many revivals.

- While it was rare for a game show to be successful in syndication without a prior network run, Four Star's "P.D.Q.," hosted by Dennis James, ran from 1965-70.

1960's: SYNDICATION

A SLIGHT CHANGING OF THE GUARD TOOK place (behind the scenes) in syndication in the 1960's, as station groups — the powerful, non-network owners of several TV stations — became the prime movers and shakers in the non-network distribution field. Such names as "Group W" for Westinghouse, Metromedia, and Taft became known in television circles, as Mike Douglas, Merv Griffin and Virginia Graham became household words through their syndicated talk shows.

Syndication wasn't just talk no matter which way you looked at it. Lord Lew Grade and his British ITC made its mark with dramas such as "The Saint" and director Arthur Lubin had such success with his "Mr. Ed" series in syndication that CBS presented the talking horse in prime time. Game show producers such as Goodson-Todman, Ralph Edwards, Ralph Andrews and others realized there could still be life after network cancellation, and "Beat the Clock," " Truth or Consequences," "The Liar's Club," "P.D.Q." and even the esteemed "What's My Line" found new life through domestic distribution.

Mike Douglas

Music brought Lloyd Thaxton and Murray the K to the syndication field, and informational television saw a classic born when David Wolper took his "Biography" series and syndicated it through Official Films. Mike Wallace narrated the latter series, which offered rare footage in telling the histories of famous people.

David Wolper

David Susskind looked to syndication when he took his "Open End" discussion series national in 1960. It was to run until 1984 and began with a bang — an exclusive interview with Soviet Premier Nikita Khrushchev. Syndicated television proved that it too could be exciting.

IN BRIEF

- Graham Kerr's "Galloping Gourmet" had a three-year syndicated run during the 1960's, thanks largely to his spirited antics, and substantial backing from the Young and Rubicam advertising agency.

- During the 1960's, country-western music controlled 25% of the broadcast airtime for music. Throughout the decade, many syndicated variety shows featuring the genre were popular, including efforts starring Buck Owens, Flatt & Scruggs, Bobby Lord and the Stoneman Family. These and other shows helped make Nashville, Tennessee a leading broadcast production center.

1960's: PUBLIC TV

PRIOR TO 1967, THERE WAS NET, National Educational Television — really just a distribution service for programming to ETV outlets throughout the country (51 in 1960, 113 in 1965, and 200 by the end of the decade). In 1967, Congress allowed for the formation of the Corporation for Public Broadcasting, a non- profit organization, which, in turn, created the Public Broadcasting Service to manage the distribution of programming. PBS was born as a loose network, of sorts.

NET or PBS had been the umbrella for an increasing number of popular series and special events for years, and the 1960's were no different. In 1962, Julia Child, out of Boston, began a program called "The French Chef," and even those viewers who could not cook were tuning in to watch her slap a chicken, pick the correct wine with ease, and implore us all, "Bon Appetit," as she signed off. It made

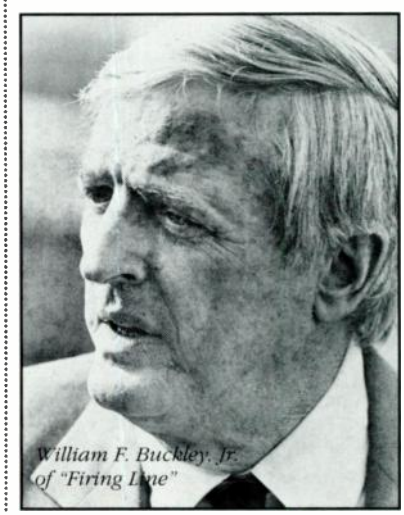
Fred Rogers of "Mister Rogers' Neighborhood"

watching "educational" television fashionable.

Other programs also enticed. "PBL," for "Public Broadcasting Laboratory," was a Sunday evening magazine series hosted by Edward F. Morgan. The Ford Foundation foot the bill, and foundations and corporate sponsors were the backbone of PBS costs, a fashionable place for the business community to donate its money.

IN BRIEF

- Dustin Hoffman's first starring role on television was in 1966, as PBS producer Jac Venza brought "The Journey of the Fifth House" to television. Hoffman recreated his Obie-winning role of Zodich, a minor player at a publishing house. Charlotte Rae and Susan Anspach were also in the cast.



William F. Buckley, Jr. of "Firing Line"

1960's: DAYTIME

CBS HIT THE JACKPOT WITH its daytime dramas — or "soap operas" as they were commonly called — during the 1950's and by the 1960's, NBC and ABC wanted their share of the audience and the revenues. But how to crack CBS' hold on the genre? On the same day in 1963, NBC premiered "The Doctors" and ABC premiered "General Hospital," both with hospital settings. Also with infidelities and marital mayhem to be sure, but in a more realistic setting. Medical woes were added to the daily routine.

Agnes Nixon and her mentor, Irna Phillips, combined to offer "Another World" on that network, which emphasized the evolution of the characters themselves. A few years later, Phillips' favorite director, Ted Corday and his wife Betty (along with Alan Chase) created "Days of Our Lives," the first soap to premiere in color and one which combined doctors with the home and hearth of small-city life. William Bell, another Phillips alumnus, was its head writer in the early years.

Meanwhile, Agnes Nixon moved to ABC and on her own to create "One Life to Live," one of the few shows in all of television to meet the voices of change that were loud and strong in the 1960's. Here were stories about venereal disease, child abuse and prejudice, and characters whose ethnic ancestry was black, Jewish, Irish and Polish. The modern soap opera was born.

IN BRIEF

- MacDonald Carey, with a lengthy list of starring roles in feature films, agreed to head the cast of NBC's "Days of Our Lives" in 1965. Carey received title billing and spoke the show's famous credo: "Like sands through the hourglass, so are the days of our lives."

- The original "Dark Shadows" (a resurrected version currently airs on NBC primetime) remains a cult favorite today running on cable networks. The soap opera was a "Gothic tale" complete with vampires, and counted among its cast members Joan Bennett, Jonathan Frid, Kate Jackson, and, briefly, Marsha Mason. Creator and executive producer Dan Curtis had the foresight to keep all the tapes of the episodes, something that was not always done until the 1970's.

- NBC's success with "The Doctors" prompted a distaff serial "The Nurses." the latter show failed, but among its stars was Mary fickett, who would earn the first Emmy ever awarded to a daytime actor for her work on "All My Children" in the 1970's

- Tony Dow was among the cast of "Never Too Young," a short-lived soap opera designed to appeal to a teen audience.

Jonathan Frid in "Dark Shadows"

1960's: ADVERTISING

WHEN TELEVISION FIRST BEGAN, COMMercials were live, often including such attractions as dancing cigarette packs. By the 1960's, "live" commercials were reduced mostly to show hosts holding up a product and "pitching it." The era of creative live efforts was gone. Instead, the era of filmed commercials was "in."

The need to lure the attention of the audience was keen. Movie stars were now used to catch the viewer's eye as Edward G. Robinson pitched coffee and Bette Davis orange juice. America watched as Hertz slid a man from mid-air "into the driver's seat" and a sexy blonde told us to "take it all off" with Noxema shave cream.

Advertisements were mini-films, a short story told in 60 seconds. Speedy Alka-Seltzer was retired, replaced by a famous filmed effort suggesting "no matter what shape your stomach's in," while two dozen abdomens appeared in rapid succession on the screen. The commercial's tune itself sold one million copies at record stores.

Advertising agencies sold clients on their "creative teams," and this decade is often referred to as "The Golden Age of TV Commercials." Doyle Dane Bernbach, through commercials for such products as Volkswagen, American Tourister, Polaroid and others, led the way in showing how to best use the medium of television to sell products.

At Young & Rubicam, the creative teams told the viewer "bet you can't eat just one" Lay's Potato Chip, and suggested to travelers that Eastern Airlines was "number one to the sun." Two decades later, these slogans are recalled by viewers who can't remember anything they learned about algebra.

For awhile, at least, people loved commercials. Ad agencies tried to outdo each other for originality, "artiness," even humor. But then, with the average 60-second spot on prime time network television costing $30,000, no client wanted mistakes.

IN BRIEF

- With the government accepting scientific research that tobacco use causes cancer, heart disease and other ailments, commercials for tobacco products were phased off television in the late 1960's.

FAST FACTS
DAYTIME

- While advertisers were relinquishing ownership of prime time programs in the 1960's, they continued to own soap operas. Most CBS shows during the decade were owned by Procter & Gamble, and NBC's "The Doctors" was owned by Colgate-Palmolive. Only ABC, from the outset, decided to own its own soap operas.

FAST FACTS
ADVERTISING

- During the 1968 political campaigns, candidates spent $59 million for TV and radio commercials, a whopping 70% increase over the amount spent in 1964.

- A 1960's study reported that TV commercials filmed in color had 3.5 times the impact of those offered in black and white.

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1970's

It could be said that the 1970's were a time when television renewed its vibrancy, and, in a sense, caught up with the nation. The social and political changes in the country of the 1960's had been somewhat overlooked on television during that decade, as the medium tried to offer a refuge from the turmoil in the streets. Perhaps in the 1970's, it was safe to change...and change there was.

Nowhere was this more evident than in sitcoms when Norman Lear and Bud Yorkin brought "All in the Family" to CBS. Succinctly put, the comedy was about a bigot, his liberal son-in-law and their wives. But, it was more. Archie Bunker had to face a changing world. He had to come to terms with black neighbors. As he slowly grew, so did those like him in the nation.

Similarly, Grant Tinker and Mary Tyler Moore created a half-hour about a 30 year old All-American woman who was not married and, although it was rarely made an issue, was not a virgin either. "Barney Miller" and other shows followed the ensemble form, while "Happy Days" and "Laverne & Shirley" offered a more raucous type of comedy.

The hardest-hitting dramas were from telefeatures and miniseries. There was froth, there was melodrama, but there was also "Roots" and "Holocaust," as well as projects which looked seriously and with compassion at racism, prostitution and many other "issues of the week." Watergate-inspired miniseries may have renewed the nation's pain about the event, but the catharsis was applauded.

Variety was Carol Burnett and Company, as well as the likes of Sonny & Cher (transformed from hippies with bell bottoms to legitimate TV stars), Julie Andrews, Beverly Sills, Barbra Streisand, Liza Minnelli, Shirley MacLaine, Bette Midler and many other stars.

Daytime dramas expanded to an hour, were no longer live, and had evolved to a slicker, more contemporary look. "All My Children" and The Young and the Restless" premiered and made quite a stir.

"60 Minutes" became the most talked about news show and Barbara Walters became the first female network news anchor while Max Robinson was the first black in that slot. SuperBowls became the sports event of the year and, twice during the 1970's, The Olympics proved that audiences were eager for sports programming.

A man named Fred Silverman guided the programming directions of all three networks, first CBS, then ABC and then as the 1980's dawned, NBC. While he did not work alone, he made his mark on the medium more than anyone else during the 70's, and earned a place in broadcasting history. Television will never be the same because of him, and because of many, many others, all bursting with energy and ideas. Network television evolved, and the audience was the better for it.

Syndication grew by leaps and bounds, thanks in no small measure to the Federal Communication Commission's new Prime Time Access Rule, which turned over the 7:30 pm half-hour to local stations; there were additional financial interest rules that said the networks could not distribute programming. Game shows prospered in syndication, but along with them a young broadcaster from Dayton named Phil Donahue took the talk show to new levels.

PBS was now more organized, and the nation feasted on "Sesame Street" and "Masterpiece Theatre", while another alternative to the commercial networks, pay-cable, was in its infancy but already letting it be known it intended to be a force.

1970's: TV NEWS

WATERGATE. VIETNAM. AMERICANS HELD hostage. All these and more played out on the TV screens for the viewers during the 1970's. Richard Nixon's presidency crumbled as Senate hearings played for 300 hours — chaired by Sam Ervin, who became a cult figure. The President who had in 1952 saved his career through television, then lost an election through television debates in 1960, then was criticized for perspiring too much on television, bid adieu to politics and elected office in front of the cameras. At the same time, the American protest against the involvement in Vietnam played out on the TV screens until the fateful last helicopter took off from the roof of the U.S. Embassy in Saigon — with a TV camera and operator still on the ground making sure we got the picture. Nearer the end of the decade, Americans were held hostage in their own embassy in Teheran. ABC enlisted Ted Koppel to broadcast an update every weeknight at 11:30 p.m. The ratings sometimes beat "The Tonight Show Starring Johnny Carson" and "Nightline," the heralded favorite of news junkies, evolved out of the broadcasts and the crisis. CBS' Walter Cronkite soothed a nation, and was king of the anchor chair. On NBC, Huntley retired, and Brinkley went it alone, then gave way to John Chancellor. Howard K. Smith and Harry Reasoner shared the ABC News anchor chair. Then, Barbara Walters and Reasoner. Then, the quartet of Walters, Max Robinson, Peter Jennings and a returning Frank Reynolds. On a daily basis, the position of the anchor of the nightly newscasts proved to be pivotal.

Above left: Mike Wallace; Above right: Morley Safer

IN BRIEF

- "60 Minutes," CBS' news magazine, had premiered in 1968 as an alternate Tuesday night offering. In January, 1972, it was given a regular slot on Sundays at 6 p.m., and permanently elevated to prime time in 1975. Executive producer Don Hewitt and correspondent Mike Wallace have been with the show since its inception. During the 1979-80 season it was the highest rated series on television, a first for a news show.

- When the first round of Watergate hearings closed in August, 1973, the three commercial networks had offered 300 hours of coverage at a cost (including lost revenues) estimated as high as $10 million. PBS, on the other hand, received $1 million in donations from viewers grateful for its coverage.

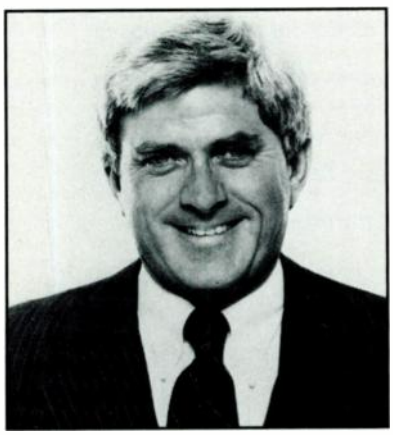
FAST FACTS

TV NEWS

- An estimated 77.5 million Americans watched Richard Nixon ask the nation to put "Watergate behind us" in a televised address on April 30, 1973. A year later, 110 million people watched Nixon resign on the air – although it was still working hours – and that evening, August 8, 1974, 130 million watched all or part of the networks' coverage of the day's events

1970's: TALK SHOWS

LATE-NIGHT WAS JOHNNY Carson's domain, and the top talkers during the day were Mike Douglas, Merv Griffin and Dinah Shore. All had one thing in common — they offered, chat, light interviews, some song, and some comedy. They were not meant to expand the mind. In Dayton, Ohio, in the 1960's, there rose a young man who thought a talk show could be more. In 1967, Phil Donahue inherited a time slot that had been filled with an audience-participation show, and he devised a format in which a talk-show audience would ask questions of the guests — but those guests would be some of the most controversial people of the day with opinions on topics ranging from atheism to sexual issues. By 1974, Donahue's show had moved to Chicago. By 1979, it was the highest-rated syndicated program. Phil Donahue proved that women were interested in a lot more than chatter and diet tips. Mike Douglas and other daytime talk shows had no choice but to add a little more spice to their chairs. In fact, only Johnny Carson, who had always offered the occasional guest from the political world, was able to keep his show essentially wholly comic in design.



Left: Phil Donahue; Above: Johnny Carson

IN BRIEF

- Merv Griffin's attempt at a late-night talk show on CBS failed in 1972, but he licked his wounds, pacted with Metromedia and returned to his evening syndicated talkfest for more than a decade longer. Similarly, Dinah Shore was canceled by NBC, by producing new shows distributed by 20th Century Fox, ran for another six years, beginning in 1974.

- Beverly Sills was at the peak of her popularity in the 1970's, and hosted a half-hour talk show which featured one guest and often included some relaxed musical interplay. On one show, Neil Sedaka induced the famous opera diva to serve as a backup singer, and she dutifully intoned doo-wop.

FAST FACTS

TALK SHOWS

- Barbara Walters moonlighted from "Today" in 1971 with "Not For Women Only," a daily talk show which began as a local offering in New York, then picked up some additional stations. Later, Hugh Downs joined her as co-host. Later still, Polly Bergen and Frank Field, a New York newscaster, hosted the show.

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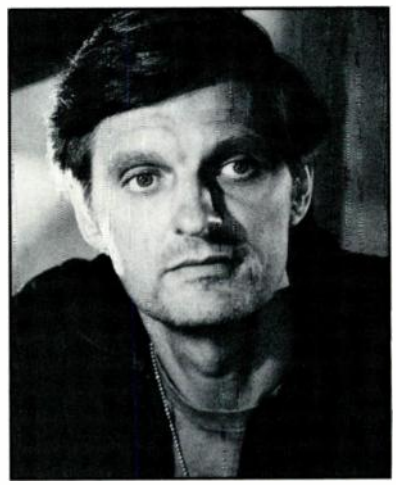
1970's: TV COMEDY

THE 1970'S BROUGHT AN UPheaval in the direction of situation comedies, a changing of the genre. Gone from CBS were the so-called "rural comedies," and instead, the network offered the more socially relevant "Mary Tyler Moore Show" and "Bob Newhart Show," as well as the socio-political efforts of Tandem Productions — the partnership of Norman Lear and Bud Yorkin — chiefly "All in the Family" and later, "Maude". Lear and Yorkin burst on the comedy scene after years of working for others in television and doing such films as "The Night They Raided Minsky's." "All in the Family," with its Archie Bunker bigot — portrayed by Carroll O'Connor — dealt with every issue from white-black relations to homosexuality to insurance fraud. Lear and Yorkin also offered Redd Foxx in "Sanford & Son" and, later, Lear took the company along to offer "Good Times," "Diff'rent Strokes," and many spinoffs. The MTM/Grant Tinker school was also joined by other "ensemble" shows like "Barney Miller" and "Alice." A competing school, but just as successful came from The Bronx-inspired work of Garry Marshall,



Alan Alda

who, with Tom Miller and Ed Milkis and Paramount, offered such fare as "Happy Days," with its "Fonzie" character, as well as "Laverne & Shirley" and "Mork & Mindy," starring Robin Williams as an alien. At the same time, "Three's Company" gave comedy a slightly bawdier edge, while "The Brady Bunch" was all sweetness and suburban light. Sitcoms offered diversity. Feature films offered inspiration for some of the classic comedies of the era. "The Odd Couple" ran for five seasons.

Meanwhile, "M* A*S*H," gave CBS 11 seasons, made a star of Alan Alda, and while a comedy rather than a sitcom, proved to be not only one of the most popular comedy shows of all time, but also one of the best written, best directed, and most substantive. That the series lasted far longer than the Korean Conflict the characters were living through only delighted the audience. Make laughs, not war!

IN BRIEF

- **"Soap," the sex-laden comic serial created by Susan Harris, was so controversial that ABC received 32,000 letters of protest of the series before it even aired. It went on during its four seasons to offer homosexual characters, murder, cults, extraterrestrial abductions, mob hits, infidelity, prisoners on the lam, and exorcism.**

- **"The Odd Couple," considered one of the classic sitcoms of the 1970's, and guided by Garry Marshall and Jerry Belson, was based on Neil Simon's play of the same name, which had also been made into a movie. The TV version of the concept starred Jack Klugman and Tony Randall.**

FAST FACTS

TV COMEDY

- Many 1970's sitcoms were based on imported concepts. "Three's Company" was based on the British "Man About the House," and its spinoffs, "The Ropers" and "Three's A Crowd," were based on spinoffs of the British series as well.

- The pilot for "Happy Days" was actually a segment of "Love American Style." In that segment, the father of Ron Howard was played by Harold J. Gould. Tom Bosley played Howard Cunningham in the series.

1970's: TV DRAMA

DIVERSITY WAS THE OVERRIDING WORD TO describe the dramatic series of the 1970's — from medical shows to actions dramas to "jiggle" to police escapades to heart-twanging family shows. At the outset of the decade, "Marcus Welby, M.D." starring Robert Young as a general practioner, was ABC's top show — the highest rated show in the network's history — and its success triggered other doctor shows like "Medical Center." Meanwhile, the Universal TV factory was churning out such diverse fare as "Kojak," the bald-headed detective, "Rockford Files," with James Garner as a detective with phobias and fears, and "The $6 Million Man" and "Bionic Woman" about cyborgs. Quinn Martin was still highly active, with folksy "Barnaby Jones" and dedicated Mike Stone on "The Streets of San Francisco," and Richard Levinson and William Link were establishing themselves among the immortals of TV drama by creating "Mannix" and "Columbo". "Police Story" was serious drama, while Aaron Spelling's "Charlie's Angels" offered the sexiest undercover unit ever. Dramas were not just action. "The Waltons" proved softness and family could work, and "Family" and "Little House on the Prairie" followed suit. "Quincy, M.E." offered a coroner as hero, while the desire for a prime time serial brought first the failed "Beacon Hill ," and then the to-be classic "Dallas" later in the decade.

IN BRIEF

- **"Dallas," created by David Jacobs for Lorimar, was not a serial when it premiered for a five-episode trial run in the spring of 1978. By the fall season, it was. The change in style worked and the show took off with the audience. So much so that by December 1979 , it had given birth to a spinoff,**

- **"The Waltons," one of the most successful "family" series of all time, was the semi-autobiographical writings of creator Earl Hamner, Jr. In fact, the lead character of "John-Boy," played by Richard Thomas, was based on Hamner himself.**

- **"Hawaii Five-O," which aired from 1968-80 on CBS, was television's longest-running crime show ("Dragnet" also offered 12 seasons, but in two incarnations). It starred Jack Lord and was filmed entirely in Hawaii, also a TV first.**

- **"Police Story," an anthology produced by David Gerber, was created by former police officer turned novelist-screenwriter Joseph Wambaugh.**

FAST FACTS

TV DRAMA

COMPLETE LIST OF CHARLIE'S ANGELS:

1. Kate Jackson (three seasons)
2. Farrah Fawcett-Majors (one season)
3. Jaclyn Smith (all five seasons)
4. Cheryl Ladd (four seasons)
5. Shelley Hack (one season)
6. Tanya Roberts (one season)

- "Kojak" was introduced to audiences as the detective character in "The Marcus-Nelson Murders," based on a true case of injustice, written by Abby Mann.

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1970's: TELEFEATURES

THE TELEFEATURES GENRE TOOK ON NEW DIMENSIONS during the 1970's, and began offering some of television's best fare. Surely, many of the "ABC Movie of the Week" 90-minute offering were frothy — albeit fun — but many of the best writers in television saw the new form as a chance to make thoughtful, substantive statements. Richard Levinson and William Link, in particular, came into prominence, writing, and usually producing, such films as "My Sweet Charlie," which dealt with the relationship between a scorned southern white girl and an educated black man on the run; "That Certain Summer," dealing with homosexuality; and "The Execution of Private Slovik," about an army deserter. Similarly, young directors such as Steven Spielberg, who has four telefeatures among his early credits, were given the chance to hone their craft. Actors ranged from familiar television faces to such heralded actors as Edward G. Robinson, Bette Davis, Lee Remick, Maureen Stapleton, Joanne Woodward and Sylvia Sidney. Through telefeatures, other actors found fame including Cicely Tyson ("The Autobiography of Miss Jane Pittman") and James Caan and Billy Dee Williams ("Brian's Song").

Left: Cicely Tyson in "The Autobiography of Miss Jane Pittman" Above: William Link, Richard Levinson and Robert Batscha at a Museum reception

Not all network longform dramas were designated as "movies of the week." Under the "ABC Theatre" heading as well as the continuing " Hallmark Hall of Fame" and other umbrellas, there were telefeatures such as "Love Among the Ruins" starring Laurence Olivier and Katharine Hepburn; "Eleanor and Franklin" with Jane Alexander and Edward Hermann, and the "Mr. Lincoln Series" starring Hal Holbrook and Sada Thomson. Diversity was apparent.

IN BRIEF

● Carol Burnett had proven she could do drama, but if there were any doubts, they were erased after her Emmy-nominated performance in "Friendly Fire," a 1979 telefecture written by Fay Kanin and executive produced by Martin Starger. She played the mother of a soldier killed in Vietnam by misdirected US artillery.

FAST FACTS

TELEFEATURES

● One of the more celebrated docudramas of the decade was "Missiles of October, which ran on ABC in 1974 and dealt with the Cuban mi ssile crisis of the early 1960's. William Devane portrayed President John F. Kennedy.

● Richard Chamberlain, whose television image was that of clean-cut Dr. Kildare of the 1960's, went to Britain, did "Hamlet," and then returned to the U.S. to win respect as an actor and praise as F. Scott Fitzgerald in "The Last of the Belles". He went on to star in numerous miniseries.

1970's: MINISERIES

IT WAS NOT THE FIRST MINIseries, but "Roots," the story of the slave ancestors of author Alex Haley, touched America as few programs had before when it aired in eight parts during January, 1977. With a 51.1 rating, Part Eight was the highest rated program in TV history at the time. "Roots: The Next Generations," which followed the family to present day, aired in 1979, with similar results. "Roots," from Warner Bros. TV, proved that an extended miniseries played during one week could become an event for the nation — in fact, ABC executives Fred Pierce, Fred Silverman and Brandon Stoddard credit the ratings from the miniseries as playing a key part in the network's ascendancy to first place for the season. "Roots" was followed by such efforts as "Holocaust," about a Jewish family trying to survive — and most not succeeding — the wrath of the Nazis, and "Centennial," an epic story of the founders of a Colorado town and their descendants. Watergate provided the fodder for several miniseries, including the fictional "Washington: Behind Closed Doors" and "Blind Ambition. " based on the book by James Dean. "Moses the Lawgiver" and "Jesus of Nazareth" joined such offerings as "Studs Lonigan" and a remake of "From Here to Eternity". The networks had discovered the hottest new genre of the decade.

Above: Levar Burton in "Roots" Below: Fritz Weaver and George Rose in "Holocaust"

IN BRIEF

● Unlike other miniseries of the era, "Holocaust" was not based on an existing book, but rather was written for the small screen by Gerald Green, who won a Emmy for his efforts. Herbert Brodkin was executive producer and Robert "Buzz" Berger produced, with Marvin J. Chomsky directing all 9.5 hours. Blanche Baker, who won an Emmy for her acting, is the daughter of Jack Garfein, a stage director and survivor of the Holocaust.

FAST FACTS

MINISERIES

● "Rich Man, Poor Man," which starred Peter Strauss and Nick Nolte as the Jordache brothers, was based on the book by Irwin Shaw and earned 23 Emmy nominations for the 1975-76 season. "Rich Man, Poor Man, Book II" began in the fall of 1976, but Shaw was not involved in the story.

● John Wilder was executive producer of "Centennial," and also adapted the 1,100 page novel by James Michener to the small screen. The miniseries ran 26.5 hours and cost $25 million.

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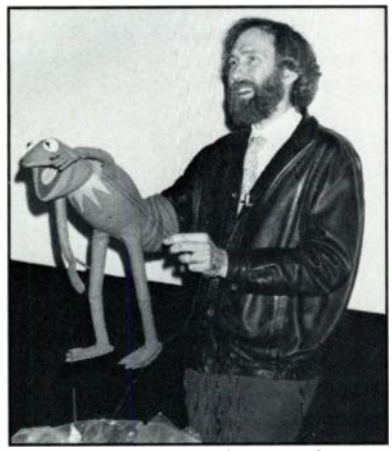
1970's: SYNDICATION

POSSIBLY NO AREA OF TELEvision opened up and changed as much as syndication did in the 1970's. In 1971, the Federal Communications Commission ruled that the networks could no longer distribute programming this way, and the 7:30 p.m. timeslot had to be returned to their affiliates to program as they saw fit (this half hour became known as prime time access). The FCC further said that the top 50 market affiliates could not schedule rebroadcasts of canceled shows during that prime time access slot.

New syndication companies sprang up, among them Viacom (formed from CBS' distribution arm) and Worldvision (formed from ABC's). While the FCC had hoped to stimulate local programming or new concepts, the programmers at the stations borrowed from past successes...and within a few years 60% of the prime time access programs were based on concepts that had previously had a network run.

Still, throughout the day, syndication proved a viable alternative for stations. Independent stations grew in stature in their markets, and more of them went on the air. Some efforts, such as the $300,000 per episode "Space:1999" proved so popular for a spell that some stations even pre-empted the network shows to air them in prime time. "The Muppets" became a syndicated phenomenon, and Miss Piggy a covergirl for the nation, while Norman Lear's "Mary Hartman, Mary Hartman" showed that the audience could be lured to non-network, first-run programming even in late-night.



Above: Jim Henson and Kermit The Frog
Below: Norman Lear and Bob Batscha at Museum seminar

Stations began to flex their muscles apart from the network, so much so that many stations joined together to create "Operation Prime Time," an ad hoc network with aspirations of offering first-run programming to compete against network prime time fare. Television was becoming more competitive than ever.

IN BRIEF

- "The Mobil Showcase Theatre" was the first ad hoc network to spring up in the 1970's. Its first offering was "Ten Who Dared," a 10-part series about explorers. More successful was "Edward the King," which gave the 12 CBS affiliates who picked it up their best Wednesday night ratings of the season.

- Don Cornelius had started "Soul Train" as a local Chicago teen-dance series featuring black music in 1970. A year later, he moved the show to Los Angeles, it was picked up for syndication, and has become a staple of late Saturday morning across the country.

- Two series canceled by the networks in the early 1970's —"The Lawrence Welk Show" and "Hee-Haw" — were major syndicated hits of the decade. They had been canceled because their "demographic" audience was not up to network snuff.

1970's: CABLE

IN THE LATE 1940'S SUBURBAN DWELLERS IN Oregon and Pennsylvania found it difficult to receive broadcast signals because of geographic conditions. Neighbors pitched in financially, and a coaxial cable was strung from a receiving station to each of their homes, thus enabling them to watch television. Cable television was born. Soon, there were predictions of not just cable television, but pay television — programming that the public would have to pay for.

By the early 1970's, the concept of offering programming on cable took full force. In late 1971, the Sloan Commission recommended that cable television be deregulated to promote growth. In 1972, Home Box Office offered a National Hockey League game and the film "Sometimes a Great Notion" to 365 cable subscribers in Wilkes- Barre, Pa. In 1973, Teleprompter broke ground for its service. By 1976, pay-cable had penetrated Florida and Mississippi, and HBO set up a storefront office on 23rd Street in Manhattan, with most passersby not quite knowing what this "pay television" was.

They would soon know. As 1980 dawned, cable and pay television were ready to explode onto the nation. Ted Turner had announced plans to begin a 24-hours news channel, HBO had announced plans to begin a second pay-TV channel, Cinemax. Cities were franchising cable systems. A new era was about to begin.

IN BRIEF

- In 1978, HBO executive vp Steve Scheffer negotiated the first film "pre-buy," with HBO putting up part of the money for the films "The Bell Jar," "The Wild Geese," and "Watership Down". The purchases guaranteed the first post- theatrical windows for the films would be on pay television.

FAST FACTS

SYNDICATION

- "Celebrity Bowling" and "Celebrity Tennis" were two successful sports concepts that were marketed through syndication during the 1970's.

- "Testimony of Two Men," starring David Birney, was the first Operation Prime Time offering. It aired on 91 stations in May of 1977, earning 20% of the audience for its six hours.

FAST FACTS

ADVERTISING

- Marty Glickman earns the title of first pay-TV sportscaster, for his work on the hockey game shown through HBO in 1972.

- The "must carry rules," which require cable services to carry all local broadcast stations as part of their offerings, came into affect in 1972.

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1970's: P B S

IT MAY HAVE TAKEN AMERICAN TELEVISION two decades to organize an effective non-commercial network/consortium, but the 1970's showed that PBS was determined — with a vengeance — to be a factor in homes around the country. In fact, such programs as "Sesame Street," from the Children's Television Workshop, headed by Joan Ganz Cooney (which premiered in late 1969), and "Upstairs, Downstairs," a British import on "Masterpiece Theatre," were among the most talked-about programs anywhere on television during the decade. PBS did not just offer more diversity than any other television service, it was the only service offering creativity from places other than New York and Hollywood.

There did not seem to be a genre in which PBS did not take part, be it news, sports, drama, public affairs, children's...Such series as "The Vanishing Wilderness" and "Civilization" were documentary series on a scope rarely seen on American television, while William Buckley's "Firing Line" and "Wall $treet Week," provided controversy and information. Network veterans Robert MacNeil, Sander Vanocur and Bill Moyers joined the PBS news and public affairs team, adding "name" value.

PBS seemed determined to find the heartbeat of America with such efforts as "An American Family," which started out as a cinema verite documentary about the life of the Loud family in Santa Barbara, California and, instead, turned into an effort still dissected by sociologists today.

PBS also brought American fame to "Monty Python," importing the series from Britain, and the service's "Great American Dream Machine" was termed "an intellectual laugh-in." PBS became the home for opera on television as "Live From The Met" joined the programming tapestry.

There was, indeed, something for everyone. And, as each year passed, more and more Americans stopped considering PBS "highbrow" and, instead, found the network spoke to them.

Above left: "Monty Python" seminar with Eric Idle, Terry Jones, Terry Gilliam
Above right: Alistaire Cooke, host of "Mobil Masterpiece Theatre"

IN BRIEF

- PBS celebrated the Bicentennial in 1976 with "The Adams Chronicles," a 13-part effort executive produced by Jac Venza. The drama followed the Adams family of Massachusetts from 1750 to 1900 and the cast included George Grizzard, John Houseman and David Birney.

FAST FACTS

PBS

- WGBH Boston offered "Nova," a science show with breakthrough information beginning in 1974.
- WQED Pittsburgh received applause for its "The Turned-On Crisis," eight hour-long shows on drugs and drug use.
- Luciano Pavarotti in "La Boheme" inaugurated "Live From The Met" on PBS in 1977.

FAST FACTS

ARTS

- CBS tried something a bit different in 1973 – "The Last King in America," with Eric Sevareid "interviewing" King George III, portrayed by Peter Ustinov.
- Great actors were often lured to television to portray great individuals from history. In the 1970's, this included "IBM Presents Henry Darrow" on NBC, starring Henry Fonda, PBS' offering of James Earl Jones as Paul Robeson and PBS' airing Julie Harris as Emily Dickinson in a recreation of her Broadway role in "The Belle of Amherst."

1970's: A R T S

THE FATE — AND THAT'S not necessarily a negative word — of The Arts on television during the 1970's might best be illustrated by the TV career of ballet genius George Balanchine. During the 1950's, he choreographed network specials, including a 1958 version of "The Nutcracker," and his work even appeared on Kate Smith's program. In the 1960's, most of his TV work was in the specially-sponsored "Bell Telephone Hours." By the 1970's, Balanchine on television was almost entirely seen on PBS — including a celebrated "Baryshnikov at The White House."

The more "cultural" was now the domain of PBS, but not entirely. Beverly Sills and Carol Burnett did a special from the Metropolitan Opera, and Earl Hamner wrote while Bill Cosby starred in a version of "Aesop's Fables." Duke Ellington and Richard Rodgers each received all-star salutes, and Steve Lawrence and Eydie Gorme saluted Irving Berlin. Rex Harrison made a rare television appearance in "The Adventures of Don Quixote."

Broadway plays and musicals still became occasional network specials. Lauren Bacall reprised her Broadway triumph in "Applause," Katharine Hepburn offered her rendition of "The Glass Menagerie," Carol Burnett and Alan Alda did "6 Rooms Riv Vu," and Carroll O'Connor and Cloris Leachman starred in "Of Thee I Sing."

Rather than expected fare, "The Arts" were now "events" for the networks, but they were events that many in their audience craved.

IN BRIEF

- In 1975, Texaco, long the sponsor of MET broadcasts, offered CBS's "Danny Kaye's Look-In at the Metropolitan Opera" as part of the CBS Festival of the Lively Arts for Young People.

"Dance in America" with George Balanchine and Alexandra Danilova

Our Cast (so far)

In order of appearance

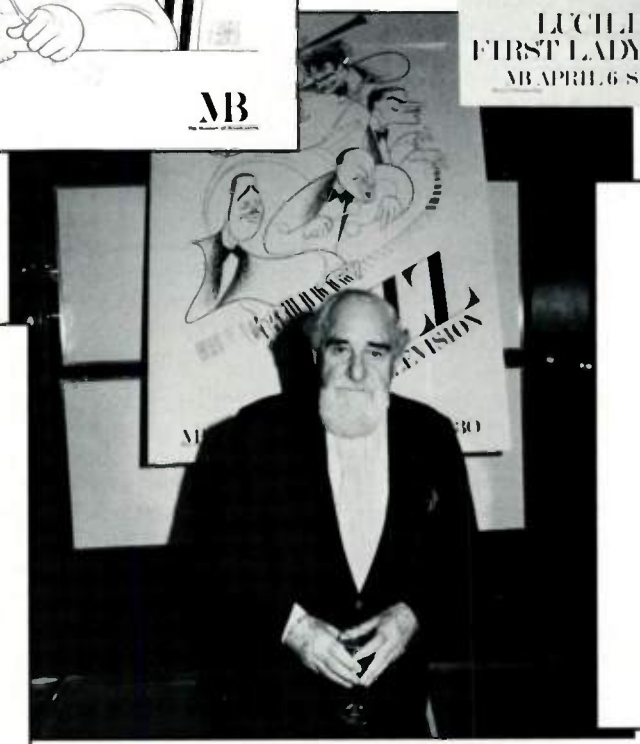
Maurice Evans • Judith Anderson • Elsa Lanchester • Ralph Bellamy • Teresa Wright • Margaret Hamilton
Julie Harris • Walter Slezak • Cyril Richard • Roddy McDowell • Helen Hayes • Charles Bickford
Mary Martin • Greer Garson • Franchot Tone • E.G. Marshall • Boris Karloff • Eli Wallach • Basil Rathbone
Denholm Elliott • Charles Boyer • Katherine Cornell • Celeste Holm • Ed Wynn • Rosemary Harris
Tab Hunter • Christopher Plummer • George Peppard • Rip Torn • Jack Klugman • Carol Channing
Tom Poston • William Shatner • Jessica Tandy • Richard Thomas • Lloyd Nolan • Burgess Meredith
Don Murray • Piper Laurie • George C. Scott • Martin Balsam • Hume Cronyn • Jason Robards, Jr.
Richard Burton • Lee Remick • Robert Redford • Richard Basehart • James Daly • Thomas Mitchell
Dean Stockwell • Keenan Wynn • Tony Randall • Mildred Natwick • John Forsythe • Hope Lange
Trevor Howard • Kate Reid • Charlton Heston • Maureen O'Hara • James Broderick • Dirk Bogarde
Richardo Montalban • Bert Lahr • John Davidson • Paul Scofield • Alfred Lunt • Lynn Fontanne
Melvyn Douglas • Peter Ustinov • Geraldine Page • Anthony Quayle • Ruth Gordon • Jean Simmons
Claire Bloom • Frances Sternhagen • Genevieve Bujold • Raymond Massey • Hugh O'Brien • Burl Ives
David McCallum • Ossie Davis • George Grizzard • Elizabeth Ashley • Fred Gynne • Cab Calloway
James Coco • Van Heflin • Richard Chamberlain • Michael Redgrave • John Gielgud • Barry Sullivan
Colleen Dewhurst • Jose Ferrer • Richard Harris • Jenny Agutter • Joanne Woodward • Richard Kiley
James Woods • Robert Wagner • James Stewart • Richard Mulligan • Madeline Kahn • Cyril Cusack
Orson Welles • Joan Collins • Don Knotts • Vittorio DeSica • Anne Baxter • Eddie Albert • Tammy Grimes
Beatrice Straight • Bernard Hughes • Shirley Knight • John Lithgow • Sophia Loren • Anthony Hopkins
Patricia Neal • Arthur Hill • Charles Durning • Alec Guiness • John Houseman • Faye Dunaway • Bette Davis
Trish Van Devere • Danny Kaye • Mia Farrow • Tom Hulce • James Farentino • Carroll O'Connor
Mariette Hartley • Burgess Meredith • Blythe Danner • Brian Keith • Milton Berle • Harold Gould
Eva Marie Saint • Martin Sheen • Elizabeth Taylor • Joseph Bottoms • Richard Benjamin • Beau Bridges
Ernest Borgnine • Ian Holm • Donald Pleasence • Jean Stapleton • Henry Fonda • Fay Wray • Dean Jagger
Billie Whitelaw • Jane Alexander • Edward Herrmann • Cicely Tyson • Morgan Freeman • Derek Jacob
Lesley-Anne Down • Ralph Richardson • Wendy Hiller • Diana Rigg • Gena Rowlands • Rob Lowe
Donald Sutherland • Teri Garr • Tuesday Weld • Michael York • Greta Scacchi • Ben Kingsley • Jean Marsh
Mare Winningham • Phyllis Frelich • Ed Waterstreet • Sid Caesar • Cloris Leachman • C.C.H. Pounder
James Garner • Stockard Channing • Sam Waterston • Linda Hunt • Ellen Burstyn • Alan Bates • John Denver
Glenn Close • Keith Carradine • Tommy Lee Jones • Robert Urich • Chad Lowe • Susan Blakely
Sada Thompson • Robert Prosky • Neil Patrick Harris • JoBeth Williams • Angela Lansbury • Irene Worth
Sam Wanamaker • Elizabeth Montgomery • Robert Foxworth • Stephanie Zimbalist • Pamela Reed
Dorothy McGuire • Judith Ivey • Bill Cobbs • Ruby Dee • Margaret Sophie Stein • Mark Harmon • Diane Ladd
...and many, many more!

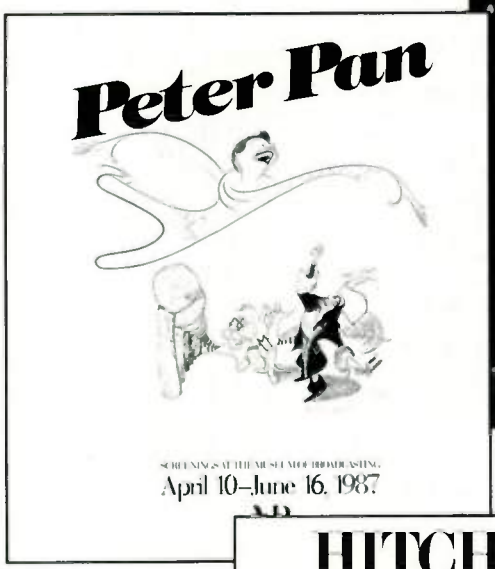
Our thanks to all the talented professionals – in front of the camera and behind it – who have contributed so much to the Hallmark Hall of Fame's 40 years on television.

Hallmark Hall of Fame

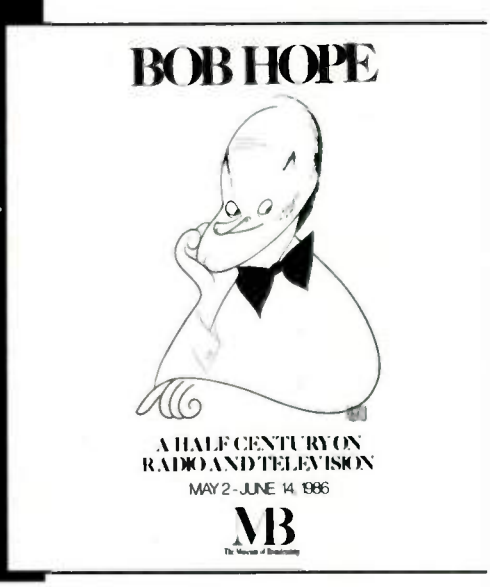
40th Aniversary
1951 - 1991

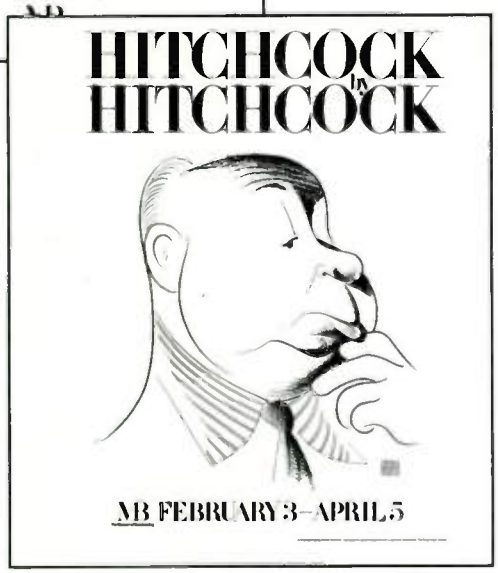
A LOOK AT THE MUSEUM OF BROADCASTING

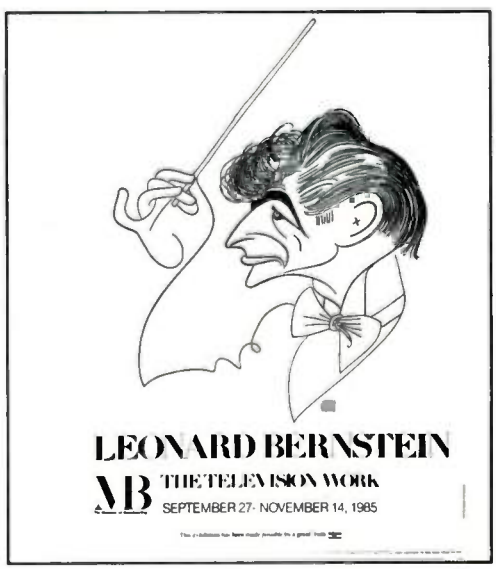




Artist extraordinaire Al Hirschfeld has created many of the Museum of Broadcasting's memorable posters.







A LOOK AT THE MUSEUM OF BROADCASTING

From left: Maggie Smith, Joan Plowright, Laurence Olivier, Lauren Bacall

Carol Burnett

Alan King

From left: Robert Batscha, Gene Kelly, Dina Merrill

Walter Cronkite and William Paley

From left: Robert Batscha, William S. Paley, Philip Johnson, John Burgee announcing new Museum building

A LOOK AT THE MUSEUM OF BROADCASTING

From left: Steven Bochco, Grant Tinker, Brandon Tartikoff, Doug Duitsman

From left: Lee Rich, Michael Ovitz

Gene Autry

Howard Cosell

Aaron Spelling

A LOOK AT THE MUSEUM OF BROADCASTING

From left: Frederick Pierce, Polly Bergen, Lucille Ball, Gary Morton, Mary Tyler Moore

Larry Gelbart

Mark Goodson

Marlo Thomas

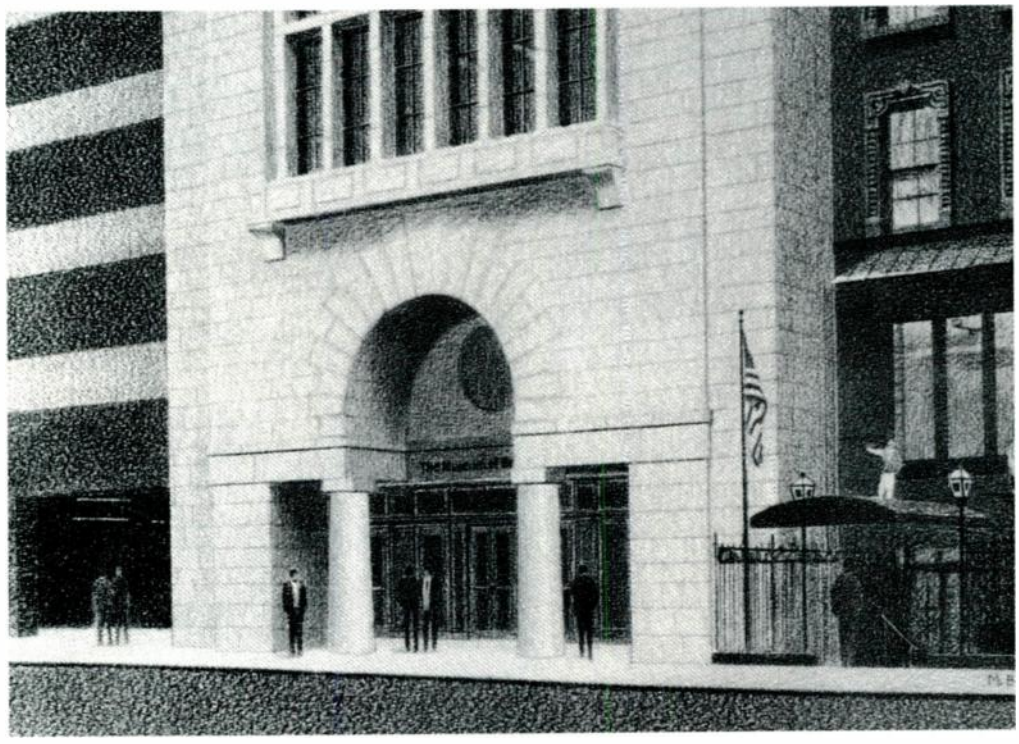
Frank Stanton

L-R: Michael Eisner and Sylwester "Pat" Weaver

Museum console room

All we were.
All we are.
All we will be.

Is all here.



GROUP W

WESTINGHOUSE BROADCASTING COMPANY, INC.

1980's

Television exploded during the 1980's, and in ways that might not have seemed possible as late as 1979. The Big Three Networks found themselves competing with stronger independent stations, higher quality first-run syndicated efforts, and an ever-growing number of pay-cable services.

NBC, led by Grant Tinker and Brandon Tartikoff, moved to the top slot by creating an image of being "the quality network," the network willing to take chances, to try new concepts. Its list of hits that will become classics speaks for itself: "The Cosby Show," "Cheers," "Hills Street Blues," "L.A. Law," "Miami Vice," "The Golden Girls, and onward. Of course, ABC created its share of excitement with the likes of "Dynasty," "The Wonder Years," "thirtysomething," "Twin Peaks," and CBS, now in third place, still offered "Dallas," "Kate & Allie," "Murder, She Wrote," "Cagney & Lacey," "Murphy Brown" and other hits as well.

New names ranked high in series television. Marcy Carsey & Tom Werner, Glen & Les Charles, James Burrows, Neal Marlens & Carol Black, Diane English, Gary David Goldberg, Steven Bochco, Terry Louise Fisher, Ron Leavitt & Michael Moye, Linda-Bloodworth-Thomason and Harry Thomason.

In syndication, the stakes were higher. Led by Viacom Inc., "The Cosby Show" went off-network in a deal worth upwards of $600 million. "Wheel of Fortune" set ratings records as King World became one of the leaders of the field. Oprah Winfrey became a household word with her talk show. D.L. Taffner did not agree with the cancellation of "Too Close For Comfort" by the networks and took the show into first-run syndication, opening a new venue for sitcoms. "Entertainment Tonight" and "Star Trek: The Next Generation" were particular successes from Paramount.

In news, anchor chairs on all three networks changed hands. (In alphabetical order), Tom Brokaw took over at NBC, Peter Jennings at ABC, Dan Rather at CBS. More attention was focused on the Cable News Network, a 24-hour news service from Ted Turner which started with a whimper and ended the decade as the world's preeminent news service.

The networks also reluctantly had to watch a new kid move onto their block. The Fox Network, led by Fox Inc.'s Barry Diller, faltered a bit at first, but caught the attention of the audience, the Nielsen boxes, and the advertising community with such offerings as "21 Jump Street," "The Simpsons," "Married With Children," and the Emmy Award-winning "In Living Color." Fox would not be going away.

Neither would cable. Home Box Office and Showtime offered not just blockbuster movies, but music and comedy specials as well as weekly series. The list of cable services continued to grow. ESPN for sports, Lifetime for health, USA Network for all-around programming, Nickelodeon for kids, Disney and The Family Channel for families, BET for blacks, Discovery Channel for nature enthusiasts, the combined HA! and The Comedy Channel for laughs, E! for Entertainment news, American Movie Classics, The Nostalgia Network, The Weather Channel...the supply seemed endless.

Many players also changed hands. Capital Cities Inc. bought ABC, and Laurence Tisch took the biggest piece of CBS. Rupert Murdoch took control of Fox. General Electric bought NBC, while Ted Turner created a dynasty including CNN, CNN Headline News, WTBS Superstation and TNT. ABC, Paramount, MCA, CBS, Viacom, NBC, Time-Warner owned all or part of cable services, TV stations, cable multiple system operations.

Broadcasting as an industry was becoming global. International producers forged co-productions with Americans, as Canada and parts of Europe became frequent places for production. Networks outside the U.S. became stronger.

No place on earth seemed as far away as before. And, the world was watching.

1980's: CABLE

FAST FACTS

CABLE

- **The International Channel, with programming in Arabic, Farsi, Hebrew, French, Chinese, Hindi and a host of other languages was started in 1990.**

- **Showtime and Fox Television pacted in 1983 to produce additional episodes of "Paper Chase," the critically-acclaimed series which had previously aired on CBS.**

- **By the late 1980's, CBN (The Christian Broadcasting Network) changed its name to The Family Channel and began offering original programs such as a revival of "Rin Tin Tin."**

- **Services through which the viewer could order products from home also proliferated on cable during the 1980's. Among them was QVC, JC Penney Television, and HSN (Home Shopping Network.)**

SOMETHING FOR EVERYONE. Choices. That could be a way to describe cable television. The services which have succeeded (and there have been numerous failures) are those which have created an image for themselves, have been able to offer a distinct flavor, or have been able to fill a previously unfilled need of the audience.

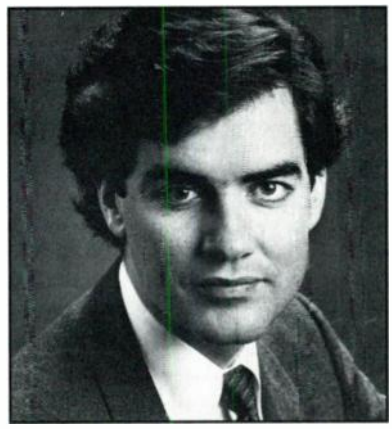
Sometimes the services offer broad selections, as in the case of pay-cable giants Home Box Office/Cinemax and Showtime/The Movie Channel, or even USA Network, which is programmed like a national version of an independent tv station. Sometimes the key is music, as with MTV and VH1. Often the focus is what some call "narrowcasting." Financial News

Showtime and Shelly Duvall's award-winning series, "Faerie Tale Theatre" offered "Cinderella"

Network, CNBC, the Spanish language Univision, The Nashville Network, the sports channel ESPN, The Playboy Channel, the Jewish Television Network...

And whether they warmed to all the cable services available to them, or just some, Americans had allowed cable to penetrate 60% of their homes by the end of the decade. On some nights as much as 20% of the TV audience might be watching pay-cable offerings.

Atlanta-based Ted Turner created a cable dynasty. His 24-hour Cable News Network begat CNN Headline News, and his SuperStation WTBS was the largest and best known of such services. He added Turner Network Television (TNT) to his list, offering off-network series such as "The Courtship of Eddie's Father" as well as classic movies and premiere movies. Among the latter was a version of "Treasure Island" starring Charlton Heston, as well as the award-winning "Heatwave" which looked at the Watts Riots from the viewpoint of a black reporter.



From top: HBO's "Comic Relief"; Showtime's "It's Garry Shandling's Show," MTV innovator Robert Pittman; the cast of Showtime's "Brothers"

Sports were offered by Prime Ticket, The SportsChannel, ESPN, and often USA Network and HBO; vintage movies from American Movie Classics, Nostalgia, sometimes Bravo. Superstations WTBS, WWOR and WGN offered not just their local sports teams, but repeats and sometimes original shows as well. "E!" served up entertainment news all day. The Discovery Channel offered nature shows. The Weather Channel told you what to wear if you were traveling to Boise. Black Entertainment Television brought the "Bobby Jones Gospel Hour" to Sunday nights.

The Family Channel's "Rin Tin Tin K-9 Cop"

Even more cable services were planned, for America's consumption of visual stimuli — read "entertainment" — seemed more voracious than that of natural resources. Conserve oil, water and electricity — that we can do. But, I WANT MY MTV!

IN BRIEF

- **Many of the top names in commercial television began working on cable projects during the mid-1980's. Among the early crossover writers were Richard Levinson & William Link, who wrote the script of the film "The Guardian" for Home Box Office, and Jonathan Estrin & Shelley List, who wrote and produced "Between Friends," also for HBO.**

AMERICA'S FAVORITE CABLE NETWORK AMERICA'S FAVORITE CABLE NETWORK AMERICA'S FAVORITE CABLE NETWORK

AMERICA'S FAVORITE CABLE NETWORK AMERICA'S FAVORITE CABLE NETWORK AMERICA'S FAVORITE CABLE NETWORK

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AMERICA'S FAVORITE CABLE NETWORK AMERICA'S FAVORITE CABLE NETWORK AMERICA'S FAVORITE CABLE NETWORK

1980's: N E W S

From left: CNN's Bernard Shaw, ABC's Peter Jennings, NBC's Tom Brokaw and CBS's Dan Rather salute Walter Cronkite at a Museum dinner

THE IRAN HOSTAGE CRISIS HAD CREATED ABC's "Nightline" anchored by Ted Koppel, in 1980. At the same time, the birth of Ted Turner's Cable News Network combined with network coverage to create the era of the "news junkie." Many people found they couldn't get enough of the news, be it Turner's new and exciting network, or "60 Minutes," which was the top-rated series in 1982-83, or the expanded local news offerings.

Each of the networks changed anchors during the decade. Walter Cronkite stepped down at CBS in favor of Dan Rather, while Peter Jennings took over the ABC anchor chair following the death of Frank Reynolds. At NBC, former CBS newsman Roger Mudd joined Tom Brokaw as anchors of NBC's nightly news, then Brokaw went it alone. Yet, on occasion more interest was focused on PBS' "McNeil-Lehrer Report," the first comprehensive news program on a daily basis from that service.

The news junkie era and the 24-hour competition from CNN caused the network news divisions to beef up their share of their networks' schedules. The talked-about 60-minute evening news show did not materialize, but the 2 a.m. to 7 a.m. hours were filled with continuous news reports — and people were watching. In fact, by the beginning of the 1990's, the crisis and war in the Persian Gulf had underscored the absolute necessity of complete, thorough television news coverage.

IN BRIEF

- Bernard Shaw became chief anchor of Cable News Network soon after the service began. His status, and that of CNN, was solidified when Ronald Reagan invited Shaw along with the Big Three anchors to the Oval Office for a fireside interview. In 1990's he became even better known for his on-the-spot coverage of both the Beijing uprising and the Persian Gulf War.

FAST FACTS

NEWS

- The opening of Congress and other government halls previously closed to TV cameras helped launch C-Span, a cable service which specialized in offering uninterrupted coverage of key speeches and governmental sessions.

- "This Week With David Brinkley" became ABC's Sunday issue discussion gem during the decade. At NBC, "Meet the Press" continued, as did CBS's "Face the Nation."

1980's: T A L K S H O W S

AMERICAN TELEVISION viewers may never tire of television talk/interview programs and, judging from the 1980's when cable television joined the networks and syndication as a purveyor of the genre, an increase in chatter shows is always welcomed by the public.

During the daytime hours, Phil Donahue was joined by Oprah Winfrey (whose ratings topped the master's) as well as Sally Jessy Raphael and Geraldo Rivera. No topic seemed off-limits with staples such as marriage and divorce sharing time with a parade of prostitutes, cross- dressers, skinheads and people who had married their step-parents.

Other daytime shows were less daring, perhaps, but the emphasis remained on providing information. Group W's "Hour Magazine" had a long run, and additional efforts included "The Home Show," Lifetime's "Attitudes," Joan Lunden's syndicated daily "Breakaway," "Sonya (Friedman) Live," and many more. Even Dinah Shore returned to talk, hosting a show for The Nashville Network.

In the evening, Merv Griffin laid his long-running effort to bed, but CNN's "Larry King Live" combined both solid interviews and phone-in appeal, and louder efforts such as "Morton Downey" and "Wally George" continued the confrontational appeal of past mongers Joe Pyne and Alan Burke.

Talk show hosting was hard to get out of your system. Joan Rivers went from permanent co-host of "The Tonight Show" to her own late-night effort to an afternoon series while old-favorite Dick Cavett secured a spot on CNBC. Talk shows even became the nucleus of cable public access stations. Woe if we ever run out of things to say...

IN BRIEF

- Oprah Winfrey had come up through the ranks of news and talk programs at network affiliated stations when she was hired to host "A.M. Chicago," the ABC local talk show in the Windy City. ABC handed the show to King World to syndicate, bearing Winfrey's name. She became so popular that although her show was on during the afternoon, her boyfriends, weight loss and other life events became fodder for celebrity headlines.

Oprah Winfrey

- Regis Philbin was a local talk show host in Los Angeles as the decade began, then NBC took him national with a daytime show. It flopped badly, and Philbin found himself hosting minor cable efforts until he re-emerged as host of "A.M. New York" for WABC. That series, with co-host Kathie Lee Gifford, underwent a name change, was taken national via syndication, and has enjoyed great success.

- Sex psychologist Ruth Westheimer proved so popular with her radio call-in show, that she turned to television, with both "Good Sex" on Lifetime and a syndicated effort.

FAST FACTS

TALK SHOWS

- The two leading black magazine groups — Ebony and Essence — each launched talk shows via syndication during the decade. The black community also continued to be served by "Tony Brown's Journal" on PBS, as well as "Our Voices," hosted by Bev Smith on cable's BET.

Our hat's off to The Museum of Broadcasting.

BBC
LIONHEART
TELEVISION

1980's: COMEDY

COMEDY, AS A POPULAR genre, was in an almost desperate lull at the onset of the 1980's, but had bounced back as the pre-eminent genre by the end of the decade. Laugh-filled programs proliferated not just on ABC, CBS and NBC, but helped launch the Fox Network as a serious challenger. The format was also lucrative in first-run syndication, and proved that pay-cable could offer original programs.

The early part of the decade offered "Diff'rent Strokes," "Facts of Life" and "One Day at a Time" from T.A.T. Communications (later Embassy), but such comedy monarchs as Norman Lear, Garry Marshall, Jim Brooks and Alan Burns, and others bowed out of the genre and headed for other pursuits, often feature films. In fact, during the early part of the decade while some successful comedies were launched — "Gimme A Break," "Newhart" — there was nary a Top 10 Show among them.

While some media pundits where crying "comedy is dead," the fall of 1984 saw the situation turn around with a vengeance. The premiere of NBC's "The Cosby Show," more a

Bill Cosby and Phylicia Rashad in NBC's "The Cosby Show"

"slice of life" effort than plot-driven, skyrocketed in the ratings, pulling along with it critically-applauded but (then) marginally-rated efforts like "Family Ties," "Cheers," and "Night Court." ABC's "Who's the Boss?" and later "Growing Pains," "The Wonder Years," and "Roseanne" also found an audience, and soon comedies were everywhere on ABC and NBC.

In syndication, stations were buying up first-run efforts, often rebirths of former network shows. Showtime joined in also, offering "Brothers" and "It's Garry Shandling's Show." A few years later, Fox's "Married With Children" and the skit comedies "The Tracey Ullman Show" and "In Living Color" were causing a sensation.

New names now ruled comedy... and the genre was king like never before.

IN BRIEF

● For a period in the 1980's, half-hour comedies with dramatic elements — called "dramedies" by critics — were tried, including the two-year Steven Bochco/John Ritter series, "Hooperman". In 1988, the Emmy for writing went to "Frank's Place," which was created by Hugh Wilson and starred Tim Reid as the proprietor of restaurant in New Orleans. With many of its episodes focusing on the ways of New Orleans black community, it was considered one of the most culturally authentic series ever aired. It lasted a mere season.

● While most successful series show a bell curve in their ratings history, "Cheers" actually seemed to get a larger audience each season. In 1990, it was still a top-10 series after eight seasons on the air, and showed no signs of diminishing.

FAST FACTS
COMEDY

● The final episode of "M*A*S*H" ran two and a half hours and became the highest-rated program in TV history. The series ran for more than 250 episodes and 11 seasons — far longer than the Korean War in which it was set. It also set syndication records for off-network series.

● Candice Bergen had always said she could do comedy, and despite an Academy Award nomination for the comic "Starting Over," few in Hollywood would give her a chance. Producers Diane English, Joel Shokovsky, Warner Bros. and CBS did, and she won an Emmy Award after her first season as "Murphy Brown."

1980's: DRAMA

ONE OF THE MOST SUCCESSFUL SHOWS IN television history was Lorimar's "Dallas," which not only topped the Nielsens for several seasons, but its November 1980 season premiere — the answer to "Who Shot J.R.?" — became, at the time, the highest-rated program in TV history. Series creator David Jacobs joined with Michael Filerman to helm the "Dallas" spinoff "Knots Landing" as well — but the latter's success was eclipsed by "Dynasty," from Aaron Spelling Productions and Esther and Richard Shapiro which offered Joan Collins as Alexis Carrington, and more glamour and intrigue than previously thought possible for television.

Of course, it wasn't all soaps. Action heroes from such talents as Glen Larson, Stephen J. Cannell, Don Bellisario, Anthony Yerkovich, and Michael Mann included "Magnum, P.I.," "Simon & Simon," "Hunter" and "The Fall Guy." Two shows in this genre set a new pace. "Cagney & Lacey" offered the first successful female buddy cops with the emphasis on their emotions about their work, while "Miami Vice" had male buddy cops in trend-setting clothes, pastel colors, and a music score to match any ever heard on television.

For substantive drama, the decade's master of it all was Steven Bochco, who co-created (with Michael Kozoll) and guided the gritty, realistic law enforcers of MTM's "Hill Street Blues" through much of its run. He later co-created (with Terry Louise Fisher) "L.A. Law" at Fox, and did for lawyers what "Hill Street" had done for cops. Similarly, "St. Elsewhere," also from MTM, offered hard-hitting stories based in a hospital.

One of the highest-rated and most successful dramas of the decade was neither a gritty drama nor a trendy action show, but rather "Murder, She Wrote," starring Angela Lansbury as a down- to-earth mystery writer solving murders and operating out of her small sea coast village in Maine.

IN BRIEF

● "Cagney & Lacey," created by Barbara Avedon and Barbara Corday with Barney Rosenzweig as executive producer, was canceled by CBS in 1983, but viewer uproar brought the series back in 1984. Chris Cagney was played by Loretta Swit, Meg Foster and, for most of its run, Sharon Gless. Tyne Daly was the only Mary Beth Lacey.

● Among the most critically acclaimed drama programs during the early 1990's has been ABC's "Twin Peaks" from David Lynch and Mark Frost. It offered an entirely new twist on the genre and had TV audiences arguing about who killed Laura Palmer.

FAST FACTS
DRAMA

● The problems of white-collar yuppies in their early 30's were chronicled by "thirtysomething," created by Marshall Herskovitz and Ed Zwick. Although not a ratings leader, it has become one of the most talked-about series on television.

● The Video Generation Award for Drama in the 1980's: "Max Headroom."

FAST FACTS

INTERNATIONAL

- In Austria, New Year's Day concerts by the Vienna Philharmonic have become a tradition. The 1989 broadcast drew an audience of 1.7 million, more than any other program that year, and was seen by 200 million additional viewers worldwide.

FAST FACTS

PBS

- Bill Moyers tried his hand at network television again during the early 1980's, but returned to PBS, offering a journal of programs including an acclaimed hour with Maya Angelou, an exploration of creativity, a commemoration of the 200th anniversary of the Constitution and many more.

- In 1983, "The MacNeil-Lehrer Report" became the first hour-long news show in television history.

1980's: INTERNATIONAL

AMERICAN TELEVISION AUDIENCES WERE accustomed to choices even before the explosion of pay-cable in the 1980's. For viewers in some countries (where one state-owned and perhaps one commercial channel was the norm), the change was more acute. Almost overnight, TV watchers throughout the world had a plethora of programming to pick from as additional broadcast, cable-delivered, and direct broadcast satellite services made their bow.

The "choice" equation carried over into programming as well, as countries began producing far greater amounts of their own series and specials, often in co-production with entities from other countries as well as the United States. While U.S. programming was still "king," U.S. distributors now found themselves competing with product from the home turf. Some countries, such as France, even put limits on the amount of programming that could be imported and, throughout the world, the emphasis was on "nationalism" in television content.

There were many success stories. Brazil's Globo Network became a huge exporter of product, particularly its star-studded novellas (soap operas), sending them not only to other parts of Latin America, but to Europe as well. Australia's miniseries such as "Anzacs," played well overseas and helped bring prestige to the nation's TV industry. Of course, Britain's various services, including the BBC, Thames, Granada and Channel Four continued to produce series as well as limited dramas which were the talk of the world.

Television cut across political and socio-economic barriers as never before. In the People's Republic of China, Mickey Mouse became as big a star as he was elsewhere in the world; that same country, triggered by viewing her old TV movies, considered Deborah Raffin to be America's biggest human star. "Dynasty," an American serial about the trials, tribulations and excesses of the rich, was a hit in Poland. Obscure programs such as the short-lived American series "Shirley's World" would become hits in places like Indonesia. The world was television's oyster.

IN BRIEF

- Televisa, Mexico's privately-owned television giant, has become one of the most successful exporters in the nation. Televisa provides more than one-half of all programming seen on the expanding American Spanish-language services, and, in all, sold more than 50,000 hours of programming worldwide by the end of the 1980's.

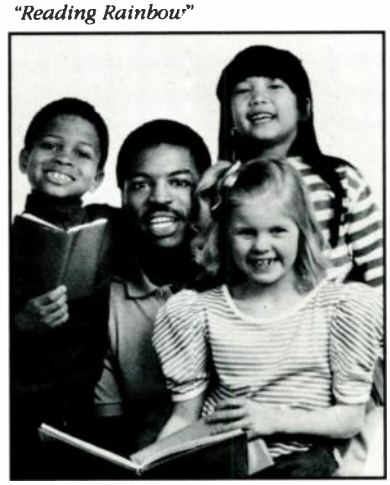
1980's: PBS

THINGS NEVER LOOKED brighter for Public Broadcasting as it entered its second decade. The popularity of such 1970's shows as "Sesame Street" and the Masterpiece Theater series (especially "Upstairs, Downstairs") had attracted an audience now accustomed to calling their local PBS station "public TV" instead of the foreboding "educational TV." Plus, the rise of cable in homes had made many stations more accessible.

Throughout the decade, the word "ambitious" would describe the PBS way. "Cosmos," hosted by Carl Sagan who explored current theories of space, kicked off the 1980's and, in 1982, a consortium of stations joined together to fund "American Playhouse," which offered original dramas as well as new versions of old classics. "Brideshead Revisited" and "After the War" were two British imports which received great notice.

Documentaries abounded. "Eyes on the Prize" in 1987, and its followup two years later, chronicled the Civil Rights movement. "Heritage: Civilization and the Jews" was hosted by Abba Eban and focused on the contributions of that world group. "The Story of English," hosted by Robert MacNeil, looked at the evolution of the language spoken by billions worldwide.

Above: Derek Jacobi and Claire Bloom in the TV production of "Hamlet"
Below: LeVar Burton and friends on "Reading Rainbow"

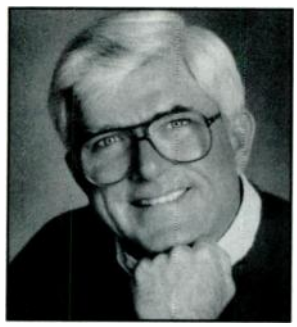


Children's programming was another jewel for PBS. Besides "Sesame Street," which celebrated its 20th anniversary in 1989, and, of course, "Mr. Rogers," there was "Reading Rainbow," meant to motivate youngsters to read, and "WonderWorks," dramas written especially for the young. Even with competition from such cable networks as Arts & Entertainment, Discovery Channel and Bravo, PBS on the free airwaves proved again that it offered programming for the entire family.

IN BRIEF

- American Playhouse, based at New York's WNET but funded by five stations, chose diverse paths to finance its productions. Often, although the scripts were developed under the watchful eye of executives Lindsay Law and Miranda Barry, the first "window" for the production would be somewhere other than PBS. "Testament" and "Native Son" found there way to movie theaters first, "Working" and "Cat On a Hot Tin Roof" to pay TV. But, other efforts, such as a recreation of Lorraine Hansberry's "Raisin in the Sun" went right to PBS.

THE BEST THING TO HAPPEN TO TELEVISION SINCE COLOR.



PHIL DONAHUE

SALLY JESSY RAPHAEL

BIG BREAK HOST NATALIE COLE

MULTIMEDIA ENTERTAINMENT

1980's: GAME SHOWS

ONE OF THE OLDEST genres on television, game shows demonstrated a new, and some might say exciting, life during the 1980's. "Wheel of Fortune," which had been an NBC daytime staple since 1975, not only picked up new viewers during its morning airing, but its syndicated version — distributed by King World and airing in most markets during prime access — skyrocketed to unprecedented

Bob Barker of "The Price Is Right"

Pat Sajak and Vanna White of "Wheel of Fortune"

ratings success for a first-run, non-network show. It not only made a household names out of its host, Pat Sajak, but catapulted its "hostess," Vanna White to cult status — all for turning letters over on the game board.

"Wheel" also helped attract viewers to other game shows. "The New Jeopardy," which was its sister show in syndication and also produced by Merv Griffin Enterprises, was the second-highest rated program in the Nielsen Cassandras at the end of the 1980's.

Of course, there were other shows. "The Price Is Right," a Mark Goodson long-runner, remained a top-10 daytime show with host Bob Barker. Even ABC, which all but abandoned game shows during the 1980's, returned to the genre in 1990, reviving "The Match Game," also a Mark Goodson effort.

Cable also got into the act. Nickelodeon offered "Double Dare," which, if not the first game show for kids, was certainly the most widely seen. USA Network offered "Jackpot" and "Bumper Stumpers," as well as repeats of "Tic Tac Dough," "Let's Make a Deal," and other older series. Game shows remained across the board.

IN BRIEF

• "Win, Lose Or Draw" was produced by Burt & Bert Co. and Kline & Friends, the former entity being a partnership between Burt Reynolds and Bert Convy; the show was seen on both the NBC network and in syndication. Convy hosted for NBC and Vicki Lawrence handled the syndicated version, making her the first woman to host a nationally televised game show since the 1950's.

FAST FACTS

GAME SHOWS

• John Davidson was tagged as host of a revived syndicated "The Hollywood Squares," which began in 1986. For part of its run, Joan Rivers occupied the center square that had been so identified with Paul Lynde during the show's original run.

• "The Price Is Right" had been expanded to a full hour in 1975 and remained at that length through the 1980's and into the 1990's, giving it not only the longest continuous network run in game show history, but also the status of being the only hour-long of its genre.

1980's: TV ADVERTISING

THERE PROBABLY WAS NOT A SINGLE PROGRAM on broadcast television or on commercial cable networks that could not find commercial sponsorship during the 1980's. If one advertiser pulled out for whatever reason, another would be available to take his place. And, more to the point, advertising on television became a multi-billion dollar business as first one network, then another, then a third topped the magic $1 billion figure in up-front (pre-season) buys — and there still seemed to be plenty of dollars left to spend on syndication, cable and even new networks such as Fox. In fact, by the beginning of the 1990's, Fox saw the billion-dollar mark in its view as well.

Without much fanfare — and naturally little publicity — the number of ads permissible in each half hour slowly began to increase. Networks and stations individually made their determinations of commercial allotments, a national code no longer seeming to exist. The exception was children's television, where advertising had been regulated in the early 1970's; there was renewed interest in further regulation for number of ads and content of ads for children in the late 1980's.

In cable, "narrowcasting" or appealing to a more narrowly defined audience, was of definite interest to advertisers. Art galleries might buy time on a show, or Bristol-Myers, Procter & Gamble or one of the other giants would choose a program for homemakers or young mothers. The younger audience tuning into MTV was perfect for a proliferation of feature film ads.

The key buzz-word for advertising became "demographics," that statistical process in which viewers are broken down into groups by age, education, income, spending power and the like. While some complained this was limiting programming choices made by the networks, selling commercial time based on demographics also kept alive such border-line rated, yet critically-acclaimed efforts as "St. Elsewhere" and "Hill Street Blues" before these shows could attract a larger audience.

Advertisers are, naturally, attracted to those who can buy their products. The challenge became to show that more people buy than they might expect.

IN BRIEF

• On a few occasions, television commercials inspired telefeatures. One example from the 1983-84 season was "The Great Commercial Caper Chase" from Don Ohlmeyer Productions which featured ex-jocks from the Miller Lite Beer commercials searching for an inventor who had been kidnapped. Another example grew from a Coca-Cola commercial in which football star Mean Joe Greene is given a bottle of the beverage by a young fan. In the drama based on this, the kid (Henry Thomas) believes the towel Greene threw him has magical powers.

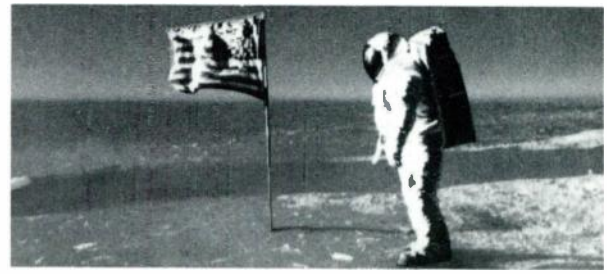
FAST FACTS

ADVERTISING

• Many feature film directors with no prior work in commercials took a turn at advertising. Some of the more celebrated commercials were directed by and featured Spike Lee for Nike athletic shoes.

• The proliferation of video cassette recorders caused concern among advertisers who feared that viewers of taped programs were "zapping" through the commercials by speeding the tape up. The buyers and sellers debated the issue through the 1980's.

WALL TO WALL FOOTAGE



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1980's: MINISERIES

FODDER FOR MINISERIES OFTEN CAME FROM best-selling novels. David Wolper and producer Stan Margulies, who had brought ABC "Roots," gave the network "The Thorn Birds," the story of an Australian family carving out a dynasty. "Celebrity" by Thomas Thompson did well for NBC; "Chiefs" brought Charlton Heston to television and CBS, and the novels of Judith Krantz, Sidney Sheldon, and Jackie Collins seemed perennials and obligatory for a network miniseries slate.

The most sweeping of all novel-based miniseries was "Winds of War," and its sequel, "War and Remembrance" — both based on books by Herman Wouk. The Kennedy family also remained a miniseries must. Each network had at least one effort, including "RFK and His Times" and "The Kennedys of Massachusetts." John and Robert Kennedy were featured in other efforts, including "Blood Feud," a story of the Kennedys versus the Teamsters.

History played a part in miniseries, with the Civil War as backdrop for "The Blue & The Gray," and well as "North & South," Books I and II. "George Washington" was given a miniseries treatment through the efforts of producer David Gerber.

And, real-life stories inspired miniseries, including "The Billionaire Boys' Club," "The Executioner's Song," "Family of Spies" (the Walker spy ring), and "The Final Days," based on the Woodward-Bernstein account of the end of the Nixon era.

There were some ratings failure, including "Space" and "The First Olympics" — and when a miniseries flops in the ratings, the network hears a thump. Yet miniseries had established themselves by the end of the decade as a staple genre. And the audience wanted it to remain that way.

IN BRIEF

● Operation Prime Time offered a miniseries account of the life of Anwar Sadat, with Louis Gossett, Jr., in the title role. Objecting to the star casting of Gossett as well as content and the fact it was filmed in Mexico, the Egyptian government tried in absentia producers Dan Blatt and Robert Singer, director Richard Michaels, and writer Lionel Chetwynd (who had suggested Gossett for the lead role). The quartet were sentenced to two years in jail and a $10,000 fine — both of which were later abrogated.

FAST FACTS

MINISERIES

● Dan Curtis produced and directed both "The Winds of War" and "War and Remembrance". The latter was financed by Paramount for ABC and cost $35 million, running 18 hours. When ABC asked to do the sequel, Paramount balked, so ABC picked up the more than $100 million tab for a miniseries which ran 32 hours. It was probably the most expensive program effort in network history, detailing, among other things, concentration camp horrors as never before.

● Westerns might be dead as series, but "Lonesome Dove," from the novel by Larry McMurtry, was one of the hits of the 1988-89 season, winning an Emmy and putting Motown Productions and Suzanne dePasse on the map as serious players in television.

1980's: RADIO

CERTAINLY RADIO MUSIC programming felt the competition from TV's music video programming during the 1980's...but radio remained the first source for the latest "popular" music, as well as the only continuous source for jazz, classical, avant garde and other forms of musical expressions. Countdown shows, including those narrated by Dick Clark and Casey Kasem, filled several hours each weekend, and "Golden Oldie" stations found increased listening from baby boomers who were now parents and old enough for their own nostalgia.

Criticism of music lyrics, which created controversy with the demand for disclaimers on record labels from public interest groups, touched radio stations as well. Should the lyrics from the latest "rap" tune be played? If not, is that censorship? And rappers were not alone — there were also charges that the lyrics of such heavy-metal groups as Motley Crue were fronts for satanic worship.

Disc jockeys often became known as faces as well as voices, something that had not happened with such fame since the 1950's. Some disc jockeys like Washington D.C.'s Donnie Simpson became the on-air hosts for music video programs, in Simpson's case "Video Soul" on BET. Other D.J.s, such as Rick Dees and Jay Thomas added acting to their repertoires or hosted late-night or syndicated programs.

Talk radio took the form of phone-in shows, or discussion programs, and programs on such services as National Public Radio were much talked about. Arlene Francis continued her talk efforts in New York, a kind of record for longevity, while Larry King, heightened by his exposure on TV's Cable News Network, saw more popularity for his radio efforts as well. Howard Stern set a standard in "shock" radio, while fervent right-wing or left-wing political supporters had their over-the-air soapboxes.

Americans continued to tune in...

Garrison Keillor of "Prairie Home Companion"

IN BRIEF

● Simulcasting — the same-time broadcasting on both television and radio — increased radio popularity and station appreciation during the 1980's. Concerts on pay TV and the networks, as well as cultural events such as opera and symphonic broadcasts on PBS were simulcast. This helped to create a stereophonic sound for the listener.

● Deregulation in the 1980's led to a decrease in news programming, particularly on music-driven FM stations. Instead, news became the backbone of AM stations, along with talk and sports programming. "Solid Gold" or "Golden Oldie" programming was the fastest-rising format in radio between 1985 and 1989, rising 166% during that period and an additional 20% in 1990. In New York, WCBS went "solid gold" and in 1990 became the market's top station. "Cousin Brucie" Morrow, who had been one of the top DJs in New York during the 1960s and 1970s on Top 40 stations, was the top D.J. in "solid gold" at WCBS, serving the audience who had grown up listening to him.

KCET

April 1, 1991

Mr. Robert Batscha, President
The Board, Staff and Distinguished Members
The Museum of Broadcasting
25 West 52nd Street
New York, New York, 10019

Dear Bob and Friends,

Sincere congratulations on your exciting and long-awaited new home, a fitting showcase for the exceptional people and programs honored by the Museum of Broadcasting.

KCET, the public television station for Southern and Central California, is proud to have dozens of our award-winning local and national productions included in the Museum archives.

During KCET's 25th anniversary in 1989, we were extremely pleased when the Museum chose to hold a special retrospective in Los Angeles--co-sponsored by the Academy of Television Arts & Sciences and the Directors Guild of America--on the stations's rich history of broadcasting and producing unique television programs of excellence for our community and nation. Thank you, sincerely, for this tribute.

As the power and influence of television increases daily, you have a tremendous responsibility in continuing to nurture and preserve programming that represents the highest achievements of our industry.

The respect and admiration you generate for the television community through your efforts inspire both the creators and the viewers of television throughout the world.

Sincerely,

Bill Kobin

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1980's: SYNDICATION

INDEPENDENT STATIONS began to flex their muscles during the 1980's, aided by the addition of 300 UHF stations between 1980 and 1985, as well as the growth of cable. So impressive was the station growth that within a few years of the outset of the decade, they were controlling as much as 16% of the audience on a given night. Add to this the increased independence of affiliated stations from their parent network, and we have a fertile ground for a huge growth in syndication.

And grow it did. Adding to the major distributors such as Paramount, MCA, MGM and Viacom, were minor distributors who hit pay dirt with one or more shows and exploded to become major powers. Chief among these was King World, which went from distributing old one-reel comedies to distributing "Wheel of Fortune," "The New Jeopardy," and "The Oprah Winfrey Show," three of the hottest first-run efforts of the decade.

Distributors began to offer comedies and dramas developed specifically for syndication, such as "Small Wonder," and the hyper-successful "Star Trek: The Next Generation," as well as reviving shows which had faltered on the networks, such as "It's A Living," "Mama's Family," and "Charles in Charge." When a network canceled a series after a few seasons, it might reappear the next fall via syndication, as MGM, with help from Metromedia, did with "Fame" and D. L. Taffner did with "Too Close For Comfort," also with help from Metromedia. So successful was this process that producers began producing an extra season or more or shows canceled by the networks, and in this way "Silver Spoons," "Punky Brewster" and "Webster" earned additional life.

The networks found that non-affiliated stations were beginning to garner a remarkable amount of viewer loyalty.

Above: "Siskel and Ebert at the Movies"
Right: Arsenio Hall, star of Paramount's syndicated late-night program

IN BRIEF

- One of the most successful syndicated efforts of the decade was Paramount's "Entertainment Tonight" which offered Monday-Friday half hours on show business news, plus a wrap-up hour on weekends. After a slow start, it rose to become an American staple.

- Disproving the common assumption that "comedy doesn't travel" (or what tickles the funny bones of one country may not be amusing in another), D.L. Taffner Ltd., headed by syndication pioneer Don Taffner, imported "Benny Hill" from Britain's Thames Television and the program made syndication history in the U.S.

FAST FACTS
SYNDICATION

- Gene Siskel and Roger Ebert were competing Chicago film critics when the PBS station there put them on television in a half hour weekly series. Their reviews and banter became so popular that they moved to first-run syndication, first with Tribune and later with Buena Vista.

- "Tabloid Television" became big in syndication in the late 1980's with such efforts as Fox's "A Current Affair" leading the pack.

1980's: LOCAL PROGRAMS

THE RISE OF TOP-NOTCH SYNDICATION DID not stifle local programming in the 1980's. In fact, many local shows were actually picked up for national distribution including such talk fests as "The Oprah Winfrey Show" and "Regis & Kathie Lee," as well as the informational "PM Magazine," which was distributed by Group W and included local segments as well as national segments plus segments picked up from other stations.

The 1980's saw local stations increasing their news coverage as well. Some newscasts at 6 p.m expanded to two hours, filling the 5 p.m.- 7 p.m. slot, to be followed by the national news from the network. There were also many "public affairs" series on a local level.

Local efforts also were, on occasion, rather ambitious. KING-TV Seattle offered a two-part rendition of "Puss 'N Boots," featuring members of the Seattle Children's Theatre; WHOI Peoria offered a series of occasional "Town Meeting" specials, including several on a particularly important strike by a local union, and WBNG Binghampton produced nine 50-second short subjects under the "Susquehanna County Journals."

Often unnoticed by "the big boys," local programming continued to serve its viewers and was the place where ideas adapted for national use began.

IN BRIEF

- KKWL in Waterloo, Iowa, took the offensive against "radical right" groups trying to recruit economically troubled farmers into their ranks with "Iowa Illustrated: Harvesting Fear." The award-winning show, produced by Lorri Jewett, examined a host of right-wing organizations operating in the state.

- WNPB Morgantown, West Virginia, was applauded for its half-hour documentary profiling an unmarried deaf woman who adopted three severely handicapped young boys. Entitled "Do You Hear The Rain?" the documentary followed the family through a typical month.

- WTVF Nashville offered a three-part series on "Aging" during the 1986, produced by Mike Cohen, May Dean Eberling and Ann Rice. President Ronald Reagan introduced the program.

FAST FACTS
PROGRAMS

- * WCVB Boston offered "Our Town Revisited," a look at the New Hampshire community on which Thornton Wilder's classic American play was based.

- WSAV Savannah created a local children's magazine series called "Upbeat" which included a "cast" of 12 youngsters reporting on activities and giving consumer tips for kids, reviewing movies, and investigating new activities.

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