

A HISTORY OF BROADCASTING

**A COLLECTION OF LECTURE NOTES,
READINGS, and RELATED TOPICS**

by

Robert W. Gustafson

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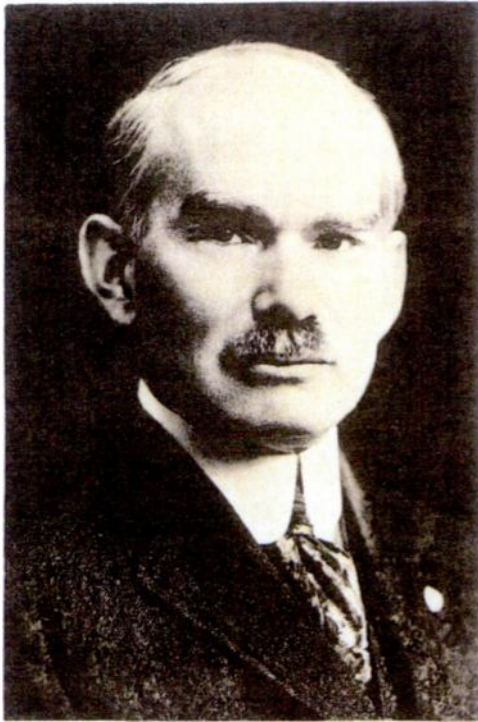
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Empire of the Air: The Men Who Made Broadcasting in America



Lee deForest, 1938
"Thief"



Edwin Howard Armstrong, 1938



David Sarnoff, 1938
"Genius"
RCA → NBC



William Paley, c. 1960

NOTES FOR "EMPIRE OF THE AIR"

Guglielmo Marconi was the father of point-to-point radio; in 1896 he broadcast the first radio message, but three Americans were responsible for radio's success in the U.S., and only one on his own terms:

1. Lee deForest. As a poor young man, he idolized Thomas Edison, studied patent reports, but had a pronounced tendency towards fraud. Stole "spade detector" invention from Canadian, Fessenden and "valve" invention from Fleming of Britain.

Unlike Marconi, Lee deForest saw "wireless" as a mass communications device, not a point-to-point, telephone-like invention.

Radio was popularized by deForest who promoted & sold stock in radio stations; was often sued for fraud, often lost the suits.

DeForest was genuinely responsible for bringing radio broadcasting to the American public. Called self "the father of radio."

2. Edwin Howard Armstrong. Rich, pampered, obsessive, a true genius. Invented many radio improvements, especially amplification in 1912, allowing radio to be heard through speakers rather than only by headphones.

3. David Sarnoff. Poor, Jewish Russian immigrant, type A behavior, sold newspapers on NYC street corners. At 14, his father and brothers worked for him.

Sarnoff understood the meaning and impact of science. Not an inventor. While employed by American Marconi Co., heard "wireless" signals of Titanic sinking in 1912.

In 1913, oversaw American Marconi's purchase of Armstrong's patents. Like deForest, Armstrong, and a few others, Sarnoff saw radio as a mass medium.

Sarnoff wrote his "radio music box" memo to his boss in 1916, and described his vision of "wireless" as a "household utility . . . to bring music into the home." The memo was filed away and apparently never read by his employer.

The three men met over law suits in 1915 when deForest sued Armstrong over the patents he sold to American Marconi.

In 1919, when General Electric (the original Edison Co.) created RCA to sell radios, Sarnoff became general manager.

RCA under Sarnoff bought out American Marconi Co. and with it Armstrong's inventions that made RCA the preeminent company in radio and made Armstrong the largest RCA stockholder.

In 1926, RCA created NBC Radio Network using phone lines to provide programming to create public demand for radios.

The word "broadcasting" was taken from farming term for widely scattering seeds.

In the 1920s, radio was enormously popular, but radio had a critical problem, interference. From 1922 - 1926, National Radio Conferences were held in Wash, D C. These conferences established the principle of "let's do lunch."

The people attending these conferences were to resolve the problem of radio frequency interference. They could not do it. The problem seemed impossible without government intervention.

Commerce Secretary Herbert Hoover proposed Radio Act of 1927, based on the Dept. of Motor Vehicles model. The government could regulate the public airwaves like it regulated public street and roads, e.g. through an agency the Federal Radio Commission (FRC) that would engage in the licensing of broadcasters, assigning of frequencies and power ratings, and assessing fines for causing interference.

The 1927 Act was successful in solving the interference problem since the law was easily understood by broadcasters and the public. Hoover became President of the U.S. in 1928.

In 1934, President Roosevelt and Congress re-wrote the 1927 Act to include the "public interest, convenience & necessity" clause, granting to the Federal Communications Commission (FCC) the authority to determine a broadcaster's legitimate use of the public's airwaves.

The 1927 Radio Act was also rewritten in 1934 with the more narrow and already antiquated term "radio" being replaced with the more modern term "communications."

The 1934 Act still in effect today.

In 1928, William Paley bought Columbia Broadcasting System, and took a six month leave of absence from Congress Cigar Co. Paley remained at CBS for about 60 years.

In 1929, RCA bought the #1 music company, Victor; and in 1930, Sarnoff became head of RCA 'til his retirement in 1969.

In 1938, Sarnoff asked Armstrong to develop radio without static. The result was frequency modulation (FM),

incompatible with AM. FM was not what Sarnoff wanted; it did not solve AM radio's static problems; it posed a threat to the established AM radio industry; and it was a serious threat to Sarnoff's plans for the introduction of television at the 1939 World's Fair in New York.

Sarnoff offered Armstrong \$1 million not to proceed with FM, but Armstrong went on with FM alone.

Armstrong built the first FM radio network, the Yankee Network and hoped to use his invention for the audio portion for television.

Sarnoff successfully lobbied the FCC to change the frequencies assigned for FM and thereby made Armstrong's FM technology worthless.

Armstrong sued RCA over FM, and sold all his RCA stock to raise the funds necessary to pay his lawyers in very long law suit.

RCA was successful in putting Armstrong out of business. When nearly broke in 1954, Armstrong assaulted wife, next day killed self. Sarnoff to press, "I did not kill Armstrong."

Widow won the suit against RCA in the late 1960s.

DeForest broke, moved to Hollywood, promoted book he ghost wrote for his wife, "I Married a Genius;" he died in 1961.

Sarnoff was responsible for RCA as #1 in recorded music, radio and television. He personally ushered in largest radio networks, FM radio, television, and color TV.

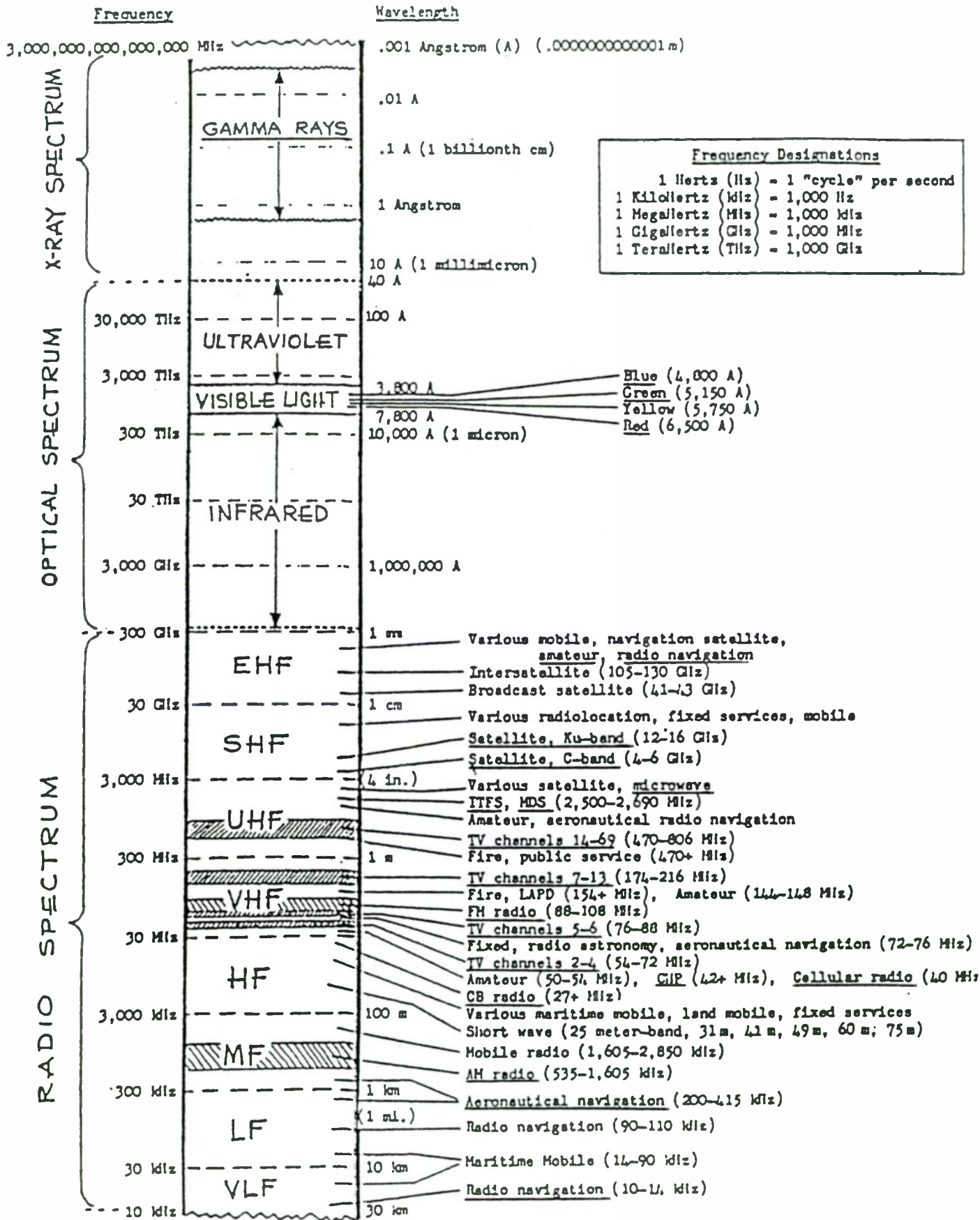
Sarnoff embodied the power of self-promotion. He tried to install his son Robert as head of RCA two years prior to his death, but Robert Sarnoff was soon out; RCA was absorbed into GE in 1986.

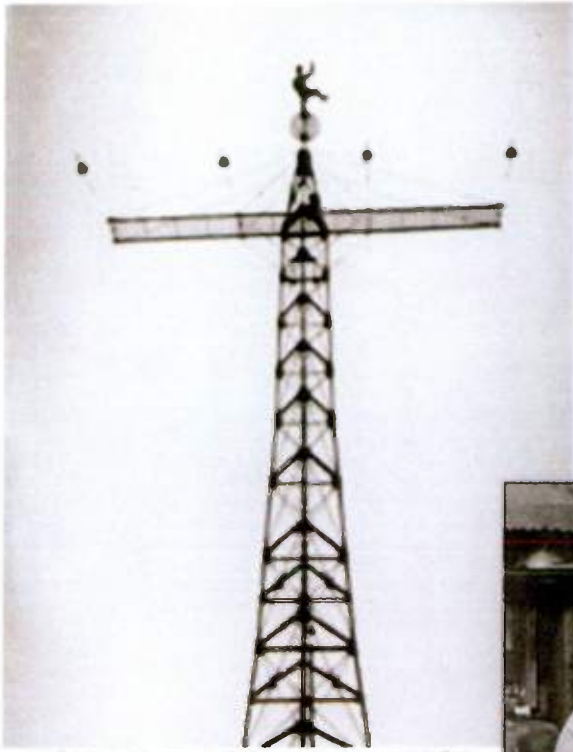
These three men lived in a world that no longer exists. Today teams of employed scientists have replaced lonely inventors, but the power of myth-making and self-promotion continues.

The two attributes of myth-making and self-promotion were extremely pronounced in these three men because they were creating a new industry, often without any financial backing or resources.

So they substituted determination and pride for financial power in their competition with equally determined inventors/entrepreneurs like themselves.

ELECTROMAGNETIC SPECTRUM





Edwin Howard Armstrong, 1921



Philco Radio Advertisement, c. 1925



Mary Loomis, Radio Telegraph Operator, 1921



Fada Radio



Sparton Radio



Air King Radio

SPECIAL ZENITH SHOWING
 SEE THE WORLD'S FINEST RADIO

25 TUBE *Stratosphere*
 \$750

A specialty in new trend. Designed in Copenhagen with built-in loudspeaker and automatic volume control. A radio repeated in the center of the globe. Sliding doors that cover the Big Block Dial are of polished American gold metal, combined with decorative Plexiglas finish. Working time has never been produced by other makes to exceed.

COME IN AND SEE THE WORLD'S SUPREME ACHIEVEMENT IN RADIO ART . . .

The most impressive Zenith radio for only \$225.95 gives as much for as little money simply because the Zenith Stratosphere at \$750.00 is the ideal radio used for a model for all Zeniths—at any price you want to pay.

We want you to see, to hear, to operate this best of all Zenith Radios—the Zenith Stratosphere. The Zenith Stratosphere transcends every modern conception of radio entertainment. Its 25 tubes, two complete channels and three dynamic concert speakers, like a custom-built automobile, affords a performance reserve that is seldom called upon and will keep it silent all the time for years to come.

You will be amazed and thrilled to hear broadcasts without a suggestion of electro-mechanical interference.

NEW ZENITH MODELS ON DISPLAY

The new 1927 Zeniths—all at moderate prices—reflect the performance, the workmanship, and craftsmanship of the beautiful Stratosphere, now an exhibition of our stores. Come in and look over these new models. See, hear, operate these exclusive features, such as Target Tuning, Lightning Station Finder, Split Second Re-tuner, Accurate Adapter, Tell-Tale Controls. Every feature adds a new thrill to your radio enjoyment.

42 MODELS . . . PRICES FROM \$29.95 TO \$750

RADIO SELLS MUSIC

A Merging of Technologies:

Telegraph, Telephone, Dictation Machine & Radio.

Background:

1840, Samuel F.B. Morse patented telegraph. 1856, formed Western Union Co.

1876: Alexander Graham Bell demonstrated telephone: the invention of the microphone & speaker, through use of telegraph lines. Telegraph companies panicked. 1879, Bell agreed with Western Union to stay out of each other's interests, but Bell became #1 telegraph company anyway. 1885, Bell Company changed name to American Telephone & Telegraph (AT&T). With antitrust action by U.S. government in 1914, AT&T sold off all telegraph interests. By 1915, AT&T had installed telephone lines across U.S.

1877, Thomas Edison patented dictation machine; cylindrical mechanical recorder for office use. By late Teens, the Edison Company, the Victor Company (maker of Victorola), & the Columbia Talking Machine Company (maker of Gramophone), were using the dictating machine technology for recorded music. The mass production of recorded music did not really begin until 1913 when flat disc records replaced cylinder recording technology.

1916, Frank Conrad, operator of Westinghouse radio station KDKA - Pittsburgh, played recorded music over the radio & over the telephone. Played over radio = broadcasting; played over phone lines = network.

Edison Company specialized in classical music, hymns, patriotic songs. Had far superior technology & much higher prices.

Victor & Columbia specialized in pop music = modern, youthful. Compared to Edison, Victor & Columbia much poorer technology, but pop music sounded good on cheaper machines. By late Teens, Edison Company nearly dead in recorded music; Two biggest companies = Victor & Columbia.

1922, 110 million records sold in U.S., 1 in 400 homes had a radio. Question: If more homes had radios, would record sales drop?

1926, song "All Alone" played on radio in 8 eastern cities on same day. Sold 10 million copies in 1 week. Answer to Question: Radio is not enemy, radio sold music.

1929, 1 in 3 homes had a radio. RCA bought Victor Co., created RCA-Victor with radio & phonograph in same cabinet. Record companies needed radio airplay to promote music, because the public rarely purchased music it had never heard. Radio companies needed recorded music for cheap (free) programming. A perfect match.

In 1920s & 30s, most programming on radio = music. With radio's reliance on music, the music rights holders organization ASCAP (American Society of Composers, Authors & Publishers) demanded higher royalty payments from broadcasters who played any ASCAP-licensed music. Major members of ASCAP = Hollywood studios & Broadway producers of musicals. ASCAP music = traditional & popular tunes by established artists.

With higher & higher payments due, radio broadcasters created their own music rights organization in 1939, BMI (Broadcast Music Inc.) BMI music = non-ASCAP music = hillbilly, jazz, blues, gospel, and music having no copyright.

1940, ASCAP demanded 100% increase in royalty payments from radio. ASCAP assumed radio would complain, but pay, since radio needed pop music. Unexpected result = no deal.

No ASCAP music played on radio 1940-41. Radio relied on BMI-licensed music & entertainment, esp. vaudeville routines.

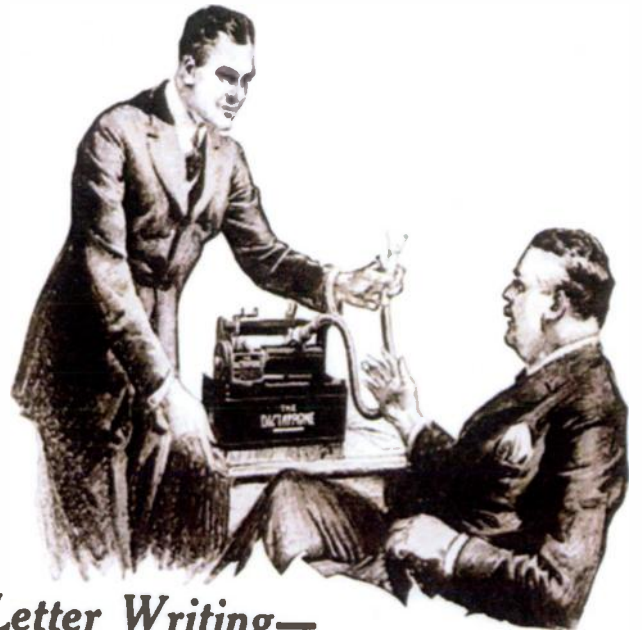
1938: 53% of radio programming = music.
18% " " " = entertainment.

1940: 20% of radio programming = music.
75% " " " = entertainment.

In 1942, AFM (American Federation of Musicians) went on strike. 1942-44, no bands recorded in U.S. Result = radio relied even more on vaudeville & on singers who weren't part of AFM.

Radio Sells Music





For Letter Writing—
The Scientifically Simple DICTAPHONE

So scientifically simple that it gives you 50% to 100% more letters per day at one-third less cost

So scientifically simple that you just talk naturally into the mouthpiece.

So scientifically simple that the operator can control your fastest dictation.

The Dictaphone is simple and dependable. Always ready for all kinds of dictation—letters, memos, "ticklers," inter-office communications or appointment reminders.

15-minute Demonstration

It takes no longer than that for The Dictaphone man to call with a machine and prove in your office, on your work, that The Dictaphone is scientifically simple, and gives more letters at less cost. Phone or write the nearest branch office for the 15-minute demonstration.

THE DICTAPHONE



Dept. 116-B, Woolworth Building, New York City
 Branches Everywhere. Write for booklet, "The Man at the Desk"

There is but one Dictaphone, trade-marked "The Dictaphone," made and merchandised by the Columbia Graphophone Company

"The Shortest Route to the Mail-Clute"

WE SELL THE GENUINE

EDISON PHONOGRAPHS

RECORDS AND SUPPLIES

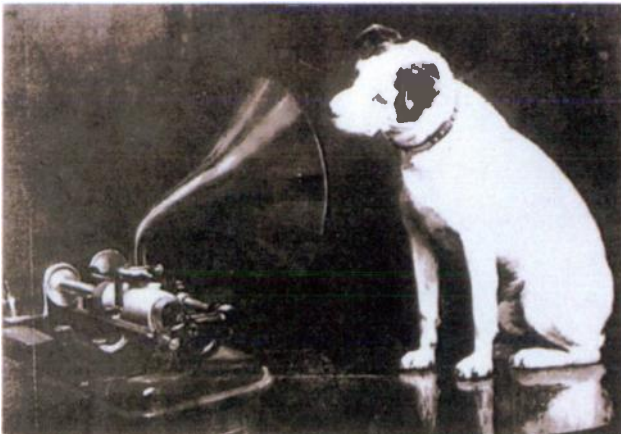
NONE GENUINE WITHOUT THIS

TRADE MARK

Thomas A Edison



Band recording at Victor Talking Machine Co., Camden, NJ, 1916



"His Master's Voice" on cylinder record



"His Master's Voice" on disc record



Grammy Award



Victrola c. 1907



Victrola, c. 1921

POP TUNES: 1935-1940

"Sugar (that sugar baby o' mine)" - Bing Crosby &
Louis Armstrong.

"I Get a Kick Out of You" - Ethel Merman.

"Panamania" - Dorothy Lamour.

"Boogie Woogie Cocktail" - Andy Kirk & His Clouds of Joy,
with Mary Lou Williams on piano.

Topics:

1. The song jewelers: professional songwriters, able to write "vaguely familiar" tunes. Seem effortless, yet are super-rehearsed, polished & engineered musical numbers.
2. The star from Hollywood or Broadway.
3. The cynical, urban pop audience. "Ennui."
4. The role of drugs. Because of "public interest," clause in the Communications Act, "I Get a Kick" not played on radio with complete lyrics. But with public's desire for the full, authentic version with lyrics, needed to buy the record. To be truly sophisticated, needed to buy the record.
5. The role of sex. Women as buyers of recorded music.
6. The role of politics.
7. Result of the ASCAP-BMI War = a new radio audience, and beginnings of rock & roll.

PANAMANIA - LYRIC SHEET

Music & Lyrics by A. Siegel and S. Coslow
1937 ASCAP

Sung by Dorothy Lamour

Panamania! It's the tempo that's so sensational,
every civilized town and nation'll do it.

Panamania! Nowadays every dance academy exercises your whole
anatomy to it.

It came from the Canal Zone, hot fiery gal zone. While fever
that rages, watch out! It's contagious!

I've got Panamania. White pumps. Panamania. Gals from
Pennsylvania and Peru know how to do this new dance.

It's amazing. New dance. And a blazing romance start to get
the best of you. What can you do?

One mad session and all repression will vanish in you.

Senses reeling you'll be revealing the Spanish in you.

You won't need your position. Your own intuition tells you
your condition. Panamania!

Panamania! Panamania!

Panamania! Panamania!

I've got Panamania. White pumps. Panamania. Gals from
Pennsylvania and Peru know how to do this new dance.

It's amazing. New dance. And a blazing romance start to get
the best of you. What can you do?

One mad session and all repression will vanish in you.

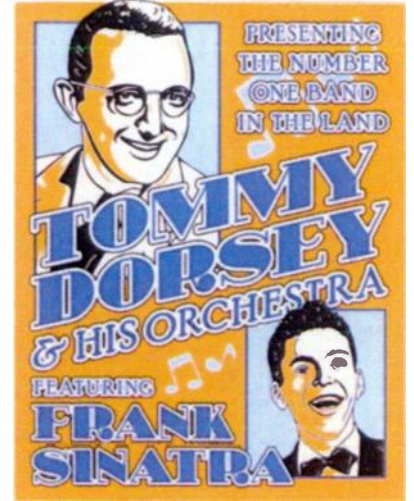
Senses reeling you'll be revealing the Spanish in you,
Spanish in you.

You won't need your position. Your own intuition tells you
your condition. Panamania! Panamania! Panamania!
Panamania! Panamania! Panamania! Ooooh!



Glenn Miller Orchestra, c. 1936

PREMIERE OPENING ★ OCTOBER 20TH
at the HOLLYWOOD PALLADIUM



Hollywood, CA, 1940



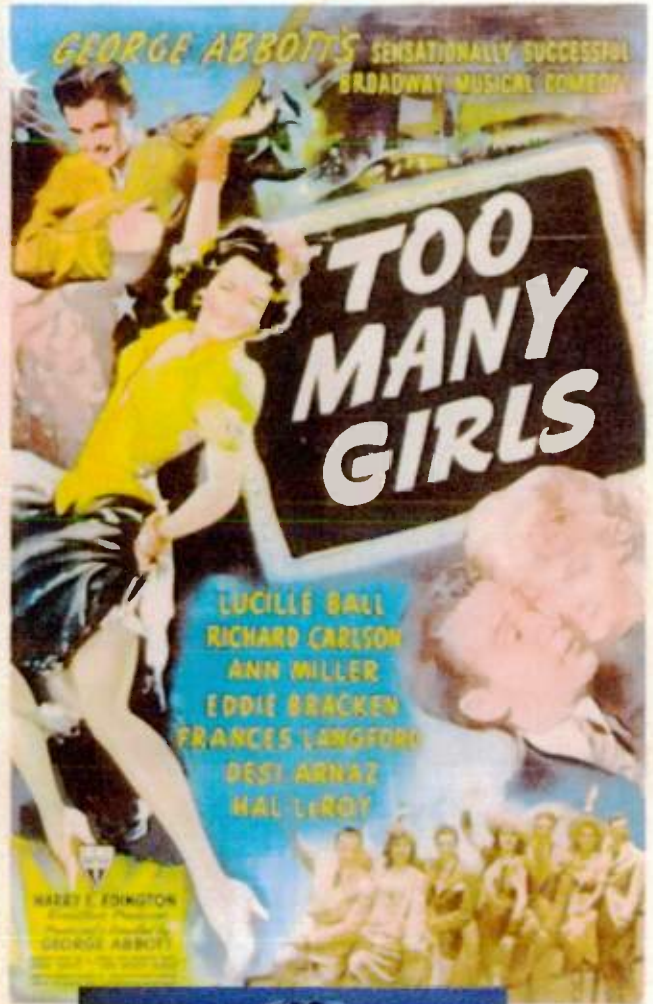
The Hollywood Palladium, c. 1955



Benny Goodman Orchestra, 1940



Glenn Miller Orchestra, 1941



Dorothy Lamour

The Birth of the Radio Networks



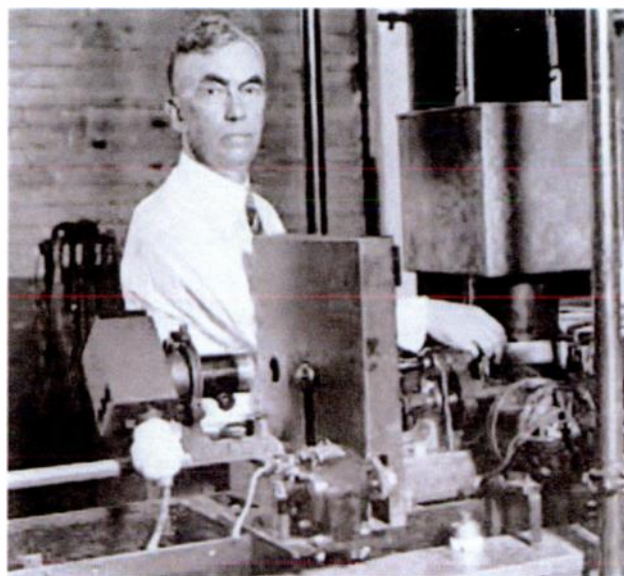
CBS



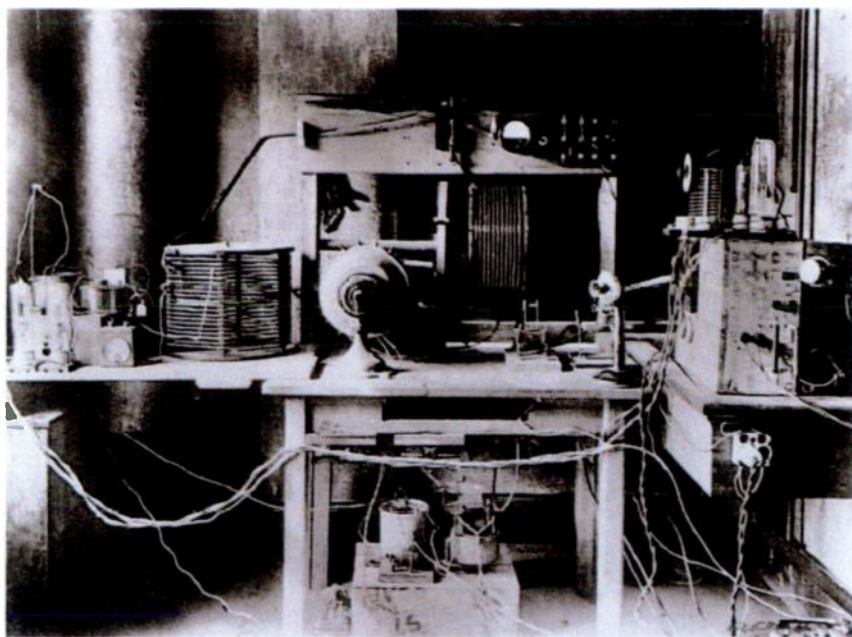
The Columbia Broadcasting System



Westinghouse Electric & Manufacturing Company



Frank Conrad



KDKA Pittsburgh, PA, 1916

THE BIRTH OF THE RADIO NETWORKS

Radio network = use of telephone lines to connect broadcasters. Problem = AT&T = competitor of RCA & other broadcasters. Solution, in 1920, the "Patents Pool." RCA, GE & AT&T agreed to cross-license each other's technology to avoid patent fights.

Westinghouse, as the major rival of RCA, was left out of the original deal. In 1921, Sarnoff let Westinghouse into the "Pool." Reasons why have never been fully explained. Role of U.S. government may have been crucial.

AT&T, W, & RCA all built radio stations in early 1920s. AT&T under the Patent Pool Agreements had the right to sell time to Westinghouse, RCA & others for "toll broadcasting," e.g. for RCA to connect its NBC stations together for 8 hours/day = RCA would receive a long-distance telephone bill from AT&T for 8 hours/day.

There was virtually no advertising on radio at first. Sarnoff adamantly against allowing ads on radio, feared "ad clutter" from his experience with newspapers.

Sarnoff proposed a 2% tax on retail sales of radios to cover the costs of programming. Other radio executives hoped for a public donation system to pay for program expenses.

In 1922, AT&T's N.Y. station WEAJ sold time by the minute to whoever wished to purchase it. These purchased minutes were used for direct advertising & were called "commercials," so named from AT&T's accounting practices. Each "commercial" lasted about 10-15 minutes.

Entire system based on telephone billing. AT&T upgraded telephone lines to carry radio networks. These superior audio quality lines not used for telephone calls.

(Note: in the 1940s, AT&T upgraded its telephone lines again to carry video signals.)

Corporate strength of AT&T so large in network radio business that Federal Trade Commission investigated. In 1926, AT&T sold its stations to RCA, and agreed to stay out of broadcasting entirely and instead concentrate on point-to-point communications only.

"Amos 'n' Andy" NBC (1929-1948)

Sponsored by Rinso.

Episode Title: "Kingfish Sells Andy a Foreign Car."

Air Date: Tuesday, November 3, 1938. 7:00 p.m.

Cast:

Freeman Gosden	Amos Jones
Charles Correll	Andy (Andrew H. Brown)
Freeman Gosden.	George "Kingfish" Stevens
Ernestine Wade.	Sapphire Stevens
Lou Lubin	Shorty the barber
Eddie Green	Stonewall the lawyer

with

Jeff Alexander and His Orchestra
and
the Jubilaires and Chorus

Announcer - Harlow Wilcox

Created by Freeman Gosden and Charles Correll

Written by Joe Connolly and Bob Moser

Executive Producers - Joe Connolly and Bob Moser

Topics:

1. The Grandfather of Sitcoms and the Ritualized Plot:
The most popular radio program in history. Movie theatres piped in the programs for their patrons.
WMAQ - Chicago, 1926-1929; NBC Radio, 1929-1948;
CBS Radio 1948-1951.

(Note: In 1948, CBS Radio acquired many NBC Radio shows including "Amos 'n' Andy," and "Jack Benny." CBS had become a true competitor of NBC.)
2. Transition Music: from vaudeville, to add humor to scene changes, e.g. "I've been working on the railroad," "We're in the money."
3. Live Studio Audience: heightened humor, but caused some confusion since it could see what the home audience could not see.
4. Musical Interlude: "Swing down, sweet chariot. . . Rock me, Lord." Audiences went wild.
5. Ad for Rinso: cynical, sarcastic, serious, and very dry; a complete change in tone from the musical interlude.
6. The wise and moral Amos v. the crooked Kingfish. Over time, the character of Amos practically disappeared, while Kingfish became the central character with Andy.
7. Bribery and the role of the lawyer: traditional object of mass appeal humor and ridicule.
8. The future for Connolly & Moser v. the future for Gosden & Correll: Connolly & Moser: "Leave It to Beaver" and "The Munsters;" while Gosden & Correll became outcasts.
9. "Amos 'n' Andy" on television, CBS 1951 - 1953.
10. After 1953, "Amos 'n' Andy" became an embarrassment to broadcasting and a derogatory label.

THE GOLDEN AGE OF RADIO

With the creation of the NBC radio networks (Red, Blue & Pacific), in 1926-27, RCA needed a reason for stations to sign up as NBC "affiliates." Sarnoff devised two strategies for gaining affiliates: (1) network compensation, and (2) sustaining programs.

Under the network compensation plan, affiliates were given programs containing ads sold by NBC network. In exchange for airing these programs and thus increasing the number of people who heard these programs with the ads, the affills would be paid a fee in cash based on station's size and audience ratings.

The affiliate would be paid to air this high quality NBC network programming and did not need to pay for or create programs itself. NBC networks even furnished all promo materials.

The affiliated station could not insert its own ads nor edit NBC programs in any way. The basic idea for the stations: "ride the net" (do nothing) and get paid by an NBC radio network.

The affiliate could, however, insert local ads between NBC network programs and during affiliate-produced programs such as local news.

In addition to the network compensation plan, NBC offered affiliates "sustaining programs." These programs contained no ads and were designed to attract audiences for the benefit of RCA, NBC & the affiliated stations. An example of a sustaining radio program is "Hall of Fantasy."

In 1927, Arthur Judson, business manager of the Philadelphia Orchestra, saw the creation of the NBC networks as monopolistic since NBC refused to air the Philadelphia Orchestra. Judson created own radio network, the United Independent Broadcasters, Inc.

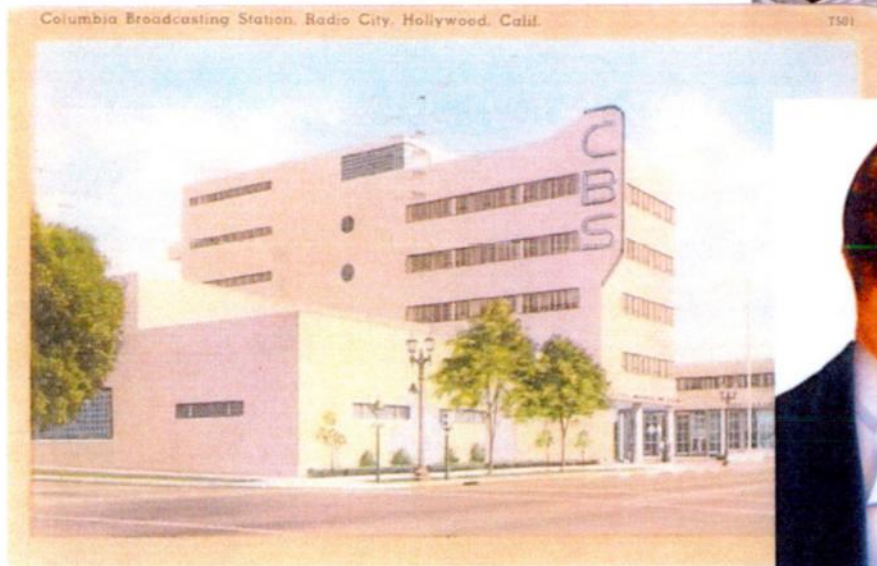
When RCA began talking about merging with Victor Records, Judson merged his company with Columbia Records; the new company was called the Columbia Phonograph Broadcasting System.

After losing \$100,000 after only one month in business, Columbia Records pulled out of the deal. Judson renamed the remaining company the Columbia Broadcasting System (CBS).

But since the NBC radio networks were so very successful, Judson was approaching bankruptcy and put CBS up for sale.



Agnes Moorehead on "Suspense"



Edgar Bergen and Charlie McCarthy



Barbara "Babe" Paley



William Paley



CBS/KNX Lobby, Hollywood, California

William Paley, son of owner of Congress Cigar Company, advertiser on CBS, bought CBS with his family's money for \$300,000 in 1928.

Paley was not able to offer CBS affiliates network compensation, but was able to compete with NBC for affiliates by:

- (1) attracting stage/ vaudeville/movie stars to radio;
- (2) giving affiliates free of charge CBS network programs that contained network-sold ads, while allowing the affiliates to edit CBS programs and insert their own local ads, so the affiliate had a source of income.

By 1933, both NBC & CBS had established roughly full-time schedules, (see example.)

These radio schedules included news programs that the newspaper industry considered as serious competition. The ability of radio to deliver up-to-the-minute news was a threat to the newspaper industry.

(As early as 1920, KDKA Pittsburgh, Westinghouse station, broadcast Presidential election results, and placed the local newspapers at a serious disadvantage.)

In the early 1930s, the largest newspapers pressured the news wire services not to provide news to radio.

In 1933, an agreement was reached to stop the "Press-Radio War." This agreement called the "Biltmore Agreement" because it was signed in the Biltmore Hotel in New York:

- (1) required CBS and NBC to eliminate their news services and limit the amount of news they broadcast.
- (2) established the Press Radio Bureau (PRB) to provide radio stations with news.
- (3) allowed radio broadcasters to air PRB news only as 5 minutes news briefs, and only after 9 p.m. and before 9:30 a.m.
- (4) encouraged newspapers to publish radio schedules and reviews to promote music and entertainment on the radio.

The radio news departments changed into "commentary" programs that discussed the meaning of news, rather than report it as it happened. These programs assumed their listeners had read the newspapers.

Some of the best known radio commentators were Lowell Thomas, H. V. Kaltenborn, Walter Winchell and Edward R. Murrow.

In 1938, the Biltmore Agreement and the PRB fell apart due to the war in Europe. The radio commentators' staffs became news departments and many of the commentators went abroad to cover the war news.

Also in 1938, CBS bought the Columbia Record Company and became the second most powerful U.S. music organization, with RCA-Victor holding first place.

Eventually, by the late 1940s, the network-affiliate relationship was based on network compensation with the affiliates being able to insert local ads into network-designated spots during network programs, with NBC and CBS as the preeminent radio networks, radio news operations and recorded music companies.

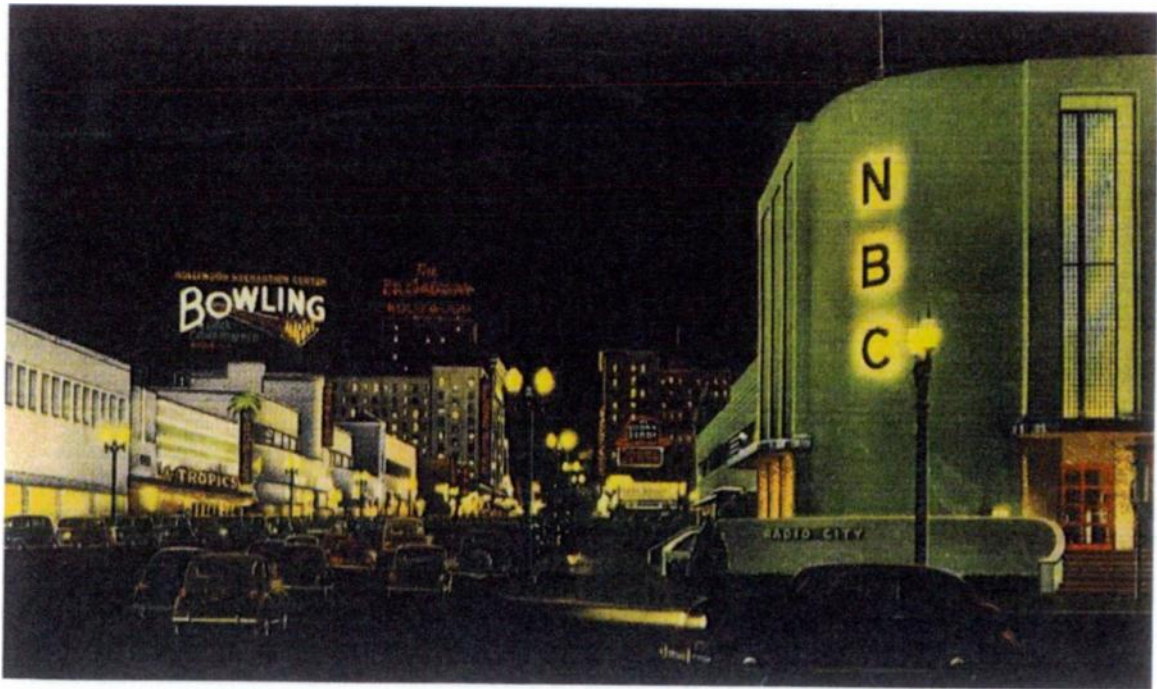


The Fred Allen Radio Show, c. 1942

827 NBC Radio City, Sunset and Vine, Hollywood, California



BA-H3107



NBC-RED RADIO SCHEDULE
 MONDAY, NOVEMBER 8, 1937

A.M.

8:00	Winter Wonderland *	10:00	Household Hints *
8:15	Your Home Town *	10:15	Backstage Wife
8:30	Party Line *	10:30	How to Be Charming
8:45	Bandmaster *	10:45	Hello Peggy
9:00	What's New *	11:00	Helen Gahagan
9:30	Morning Melodies *	11:15	Blue Room
9:45	Today's Children *	11:30	Behind the Mike
		11:45	Heinie

P.M.

12:30	Rhythm Rascals *	3:45	Road of Life
12:45	Sidewalk Reporter *	4:00	Friendship Circle
1:00	Livestock Reports, News *	4:30	Kitty Keene
1:15	Remote Control *	4:45	News
2:00	Pepper Young's Family	5:00	Jack Armstrong [children's action-adventure]
2:15	Ma Perkins	5:15	Heinie
2:30	Vic & Sade	5:45	Sports Flash *
2:45	The O'Neills	6:00	Dairy Council *
3:00	Around the Town	6:15	Uncle Ezra [country music]
3:15	Guiding Light	6:30	Easy Aces [comedy]
3:30	Paul Skinner	6:45	Kilowatt Hour

7:00 Burns & Allen [comedy]
 7:30 Firestone Program [music]
 8:00 Fibber McGee & Molly [comedy]
 8:30 Hour of Charm [female orchestra]
 9:00 Contented Hour [music]
 9:30 Glen Gray and his Casa Loma Orchestra

*
 locally-produced program.

"The Hall of Fantasy" NBC.

Sustaining Program.

Episode Title: "The Shadow People."

Air Date: Monday, March 11, 1940. 11:00 p.m.

Cast:

Richard Thorne	David
Eloise Commer	Elaine
Carl Grayson	Brian
Maurice D. Copeland	Dr. Heselius

Directed by Glenn Ransom

Written and Produced by Richard Thorne

Transcribed. From Chicago.

Topics:

1. The function of a sustaining radio program:
 - a. Publicity - word of mouth - re. this program, the station, NBC, RCA, or radio in general benefited RCA.
 - b. Sale of radios may have benefited RCA radio sales.
 - c. Sale of any kind of radio did benefit NBC.
 - d. Stations paid NBC for sustaining programs which increased listenership for the station.
 - e. That kind of entertainment not available elsewhere.
 - f. Ads would interrupt the mood & damage the plot.
 - g. Mid-program announcement re. program title was given so those persons tuning in late would know what the program was called.
 - h. NBC encouraged independent producers of unusual programs to submit them to NBC in New York.
2. Start of program - family murder. Screams, "Where's the light?"
3. The plot, darkness & the time of the broadcast. "They enter your dreams. Try to stay awake."
4. Evil overcomes good?
5. Science as ineffectual.
6. The role of the hero.

"Duffy's Tavern" NBC (1940-1951)

Sponsored by Anacin, RCA-Victor and Chesterfield Cigarettes.

Episode Title: "The Hypnotist."

Air Date: Friday, September 8, 1946. 10:30 p.m.

Cast:

Ed Gardner	Archie the manager
Hazel Shermet	Miss Duffy
Eddie Green	Eddie the waiter
Bert Gordon	The Mad Russian
Martha Sleeper	Rene'

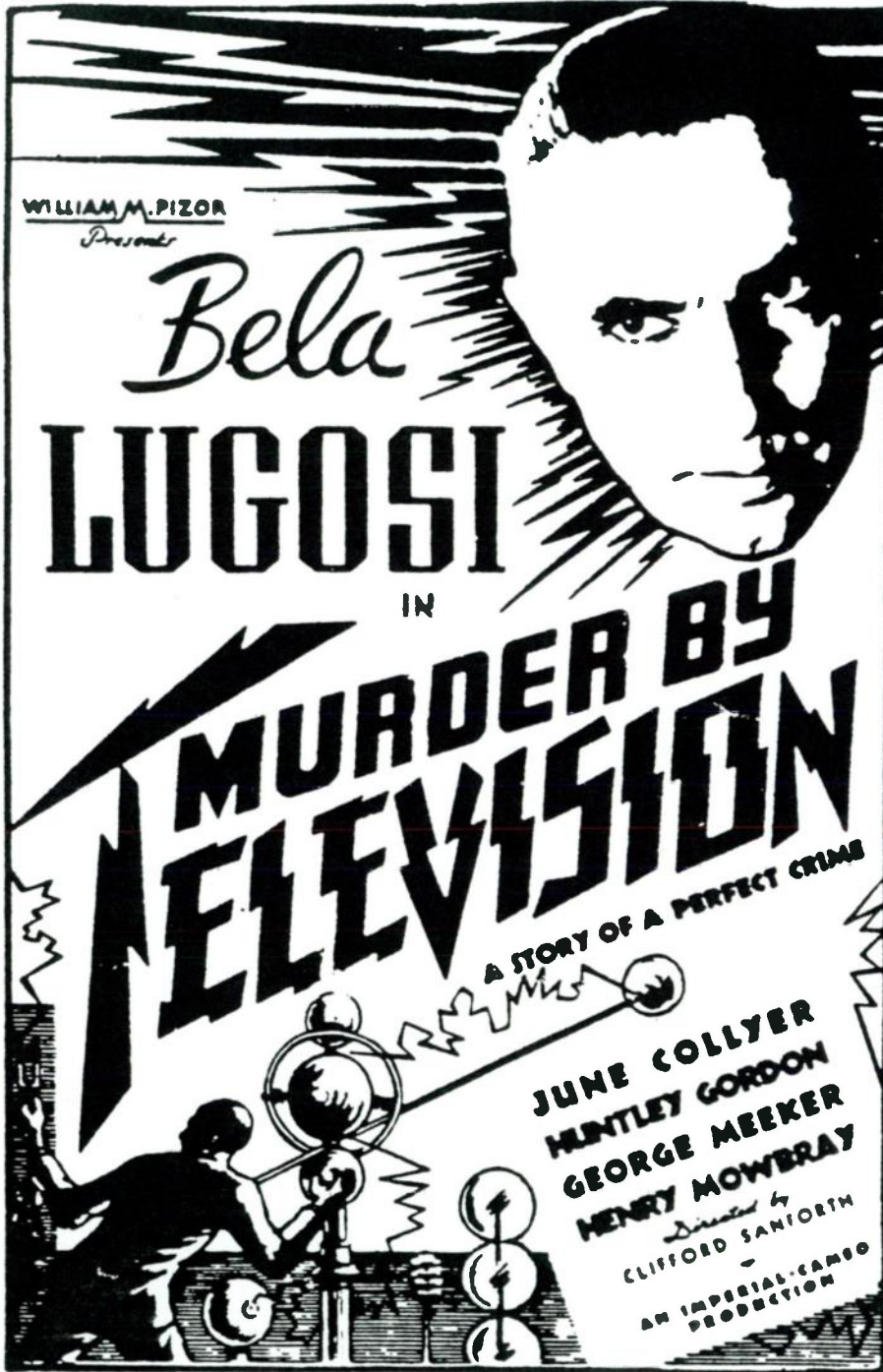
and

Arthur Treacher as himself

Written by Ed Gardner and Abe Burrows

Topics:

1. Ed Gardner - Hollywood Producer; Abe Burrows - Broadway Producer.
2. Adult Comedy - late in evening:
 - a. Corpse: poisoned, crude, convulsions.
 - b. Burlesque show - stripper with pigeons.
 - c. Miss Duffy in balcony.
 - d. "Make violent love to a dame" - hypnotist.
 - e. Criticizes cost of smoking, "Simple, I'll give up smoking." Yet, Chesterfield is a sponsor.
 - f. Electric chair joke.
 - g. A backless dress worn backwards.
 - h. Rene', "I'll do anything you say."
 - i. Belching.
 - j. Rarely broadcast today, little nostalgia since "Duffy" was broadcast late in the evening.
3. Multiple Sponsorship. (Network Compensation, no local advertisements.)
 - a. Anacin: mass merchandise, patent medicine.
 - b. RCA-Victor Television: (an ad from NBC's parent company) "a spring wardrobe of new styles, the Fairfield."
 - c. Chesterfield Cigarettes: Hope & Crosby "transcribed."



WILLIAM M. PIZOR
Presents

Bela
LUGOSI

IN

**MURDER BY
TELEVISION**

A STORY OF A PERFECT CRIME

**JUNE COLLYER
MINTLEY GORDON
GEORGE MEEKER
HENRY MOWBRAY**

Directed by
CLIFFORD SANFORTH
-
AN IMPERIAL-CAMCO
PRODUCTION

"Murder by Television"

(1935)

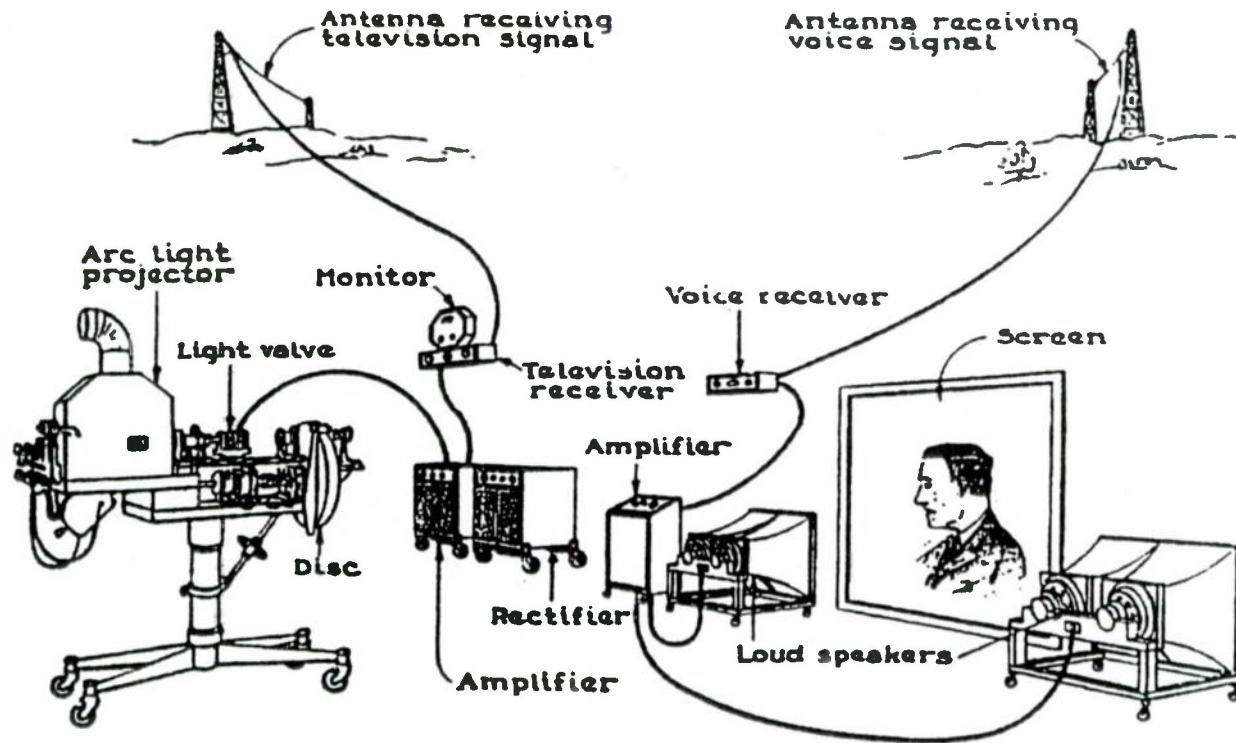
Produced by William M. Pizor
Directed by Clifford Sanforth
An Imperial-Cameo Production

Cast:

Bela Lugosi	Arthur Perry
June Collyer	June Houghland
Huntley Gordon	Dr. Scofield, M.D., A.S.B.S.
George Meeker	Richard Grayson
Henry Mowbray	Chief of Police Nelson
Charles Hill Mailes	Dr. Houghland
Allan Jung	Ah Ling
Hattie McDaniel	Isabella

Topics:

1. The poster mimicks monster pictures like Frankenstein and Dracula.
2. The story from "out of the headlines."
3. Patent wars, corporate spying, and bribery.
4. "Television is the greatest invention of the human race. It will make possible the paradise we have always hoped for."
5. The demonstration of mechanical television:
 - a. The "camera."
 - b. The television "set."
 - c. Special effects.
 - d. Local broadcasting.
 - e. International broadcasting.



A Diagram of the Entire Television Receiving Apparatus

Popular Mechanics Magazine

REGISTERED IN U. S. PATENT OFFICE

WRITTEN SO YOU CAN UNDERSTAND IT

Vol. 54

AUGUST, 1930

No. 2



R. D. Kell, Operating Television Theater Projector. Showing How the Picture Is Projected from Back-stage; beside the Screen Are Loud Speakers for Reproducing Accompanying Radio Voice



Fada Television



Bell and Howell Television



RADIO'S LIVEST MAGAZINE

Special
Television
Number

Radio-Craft

HUGO GERNSBACK Editor

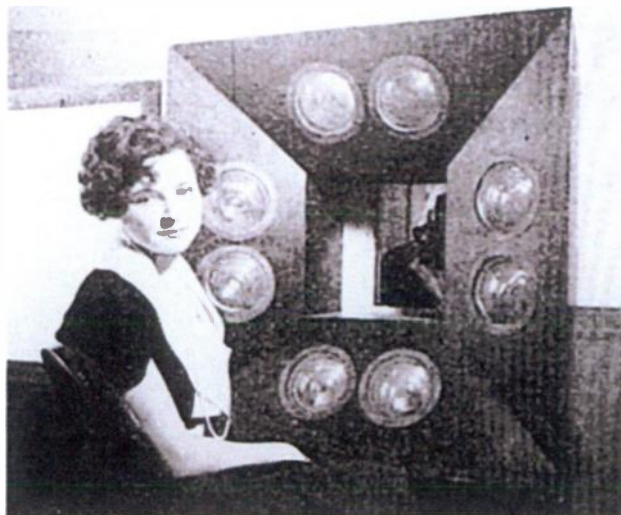
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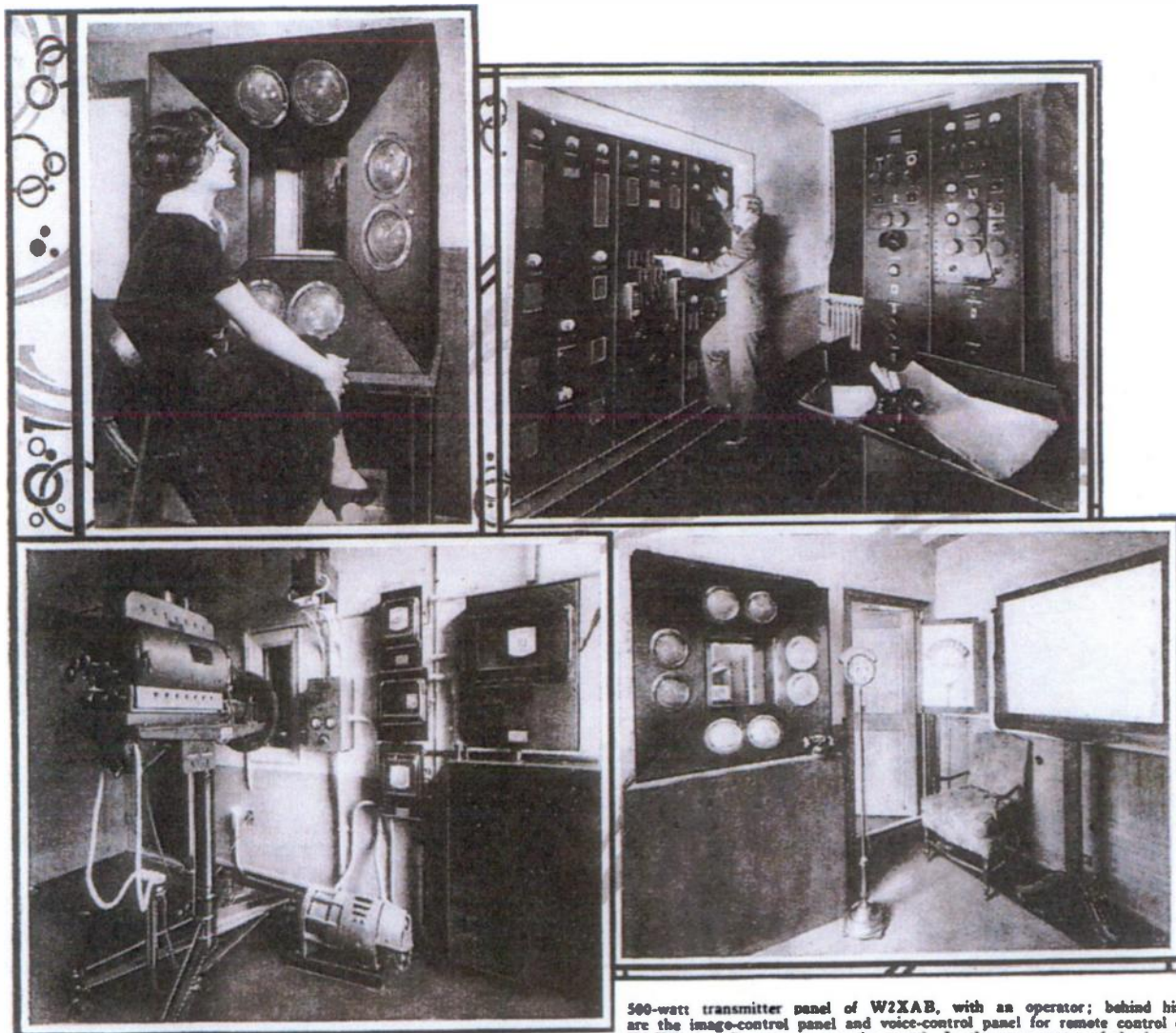
See
Page
74

New Television Developments — "Pee-Wee" Multi-Range Meter — Beginner's "2"
Lee DeForest — Sanabria — Priess — Goldsmith — Don Lee — Peck — Farnsworth

OVER 200 ILLUSTRATIONS

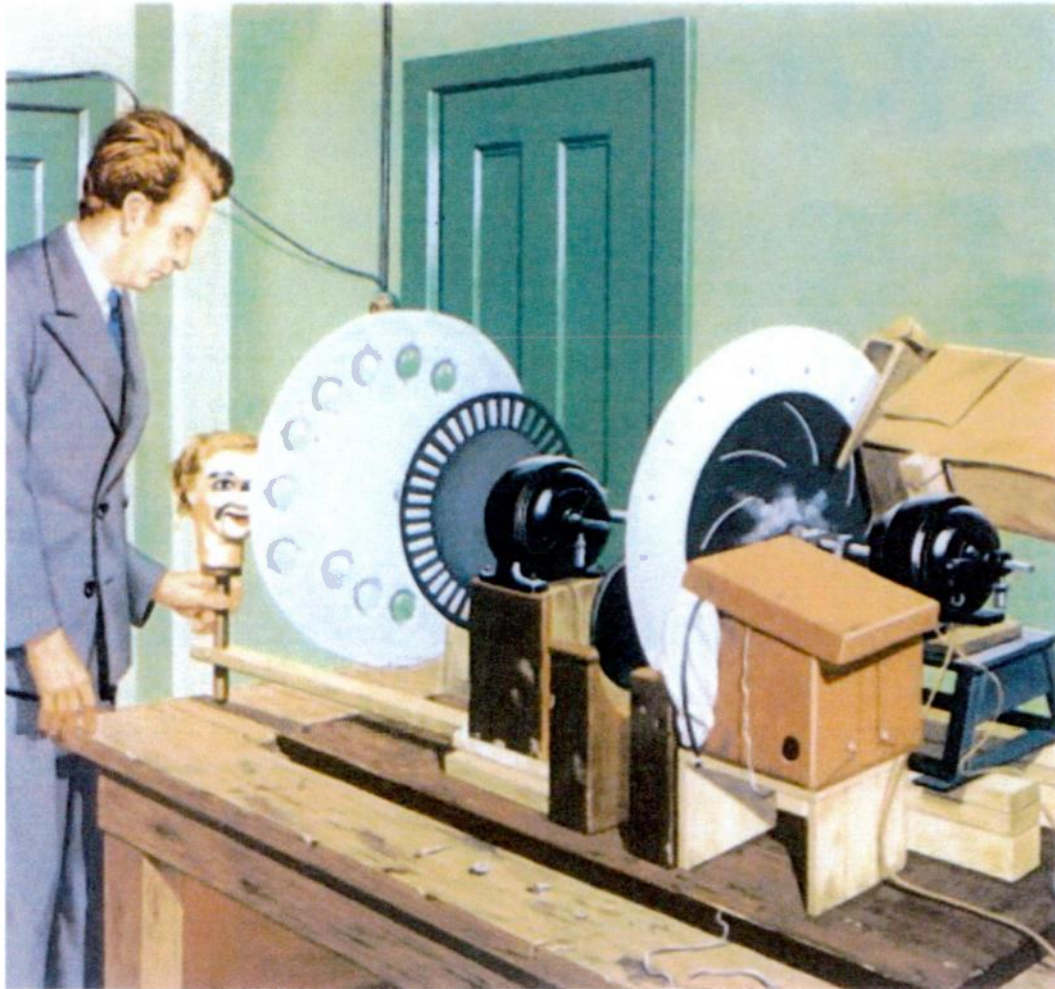
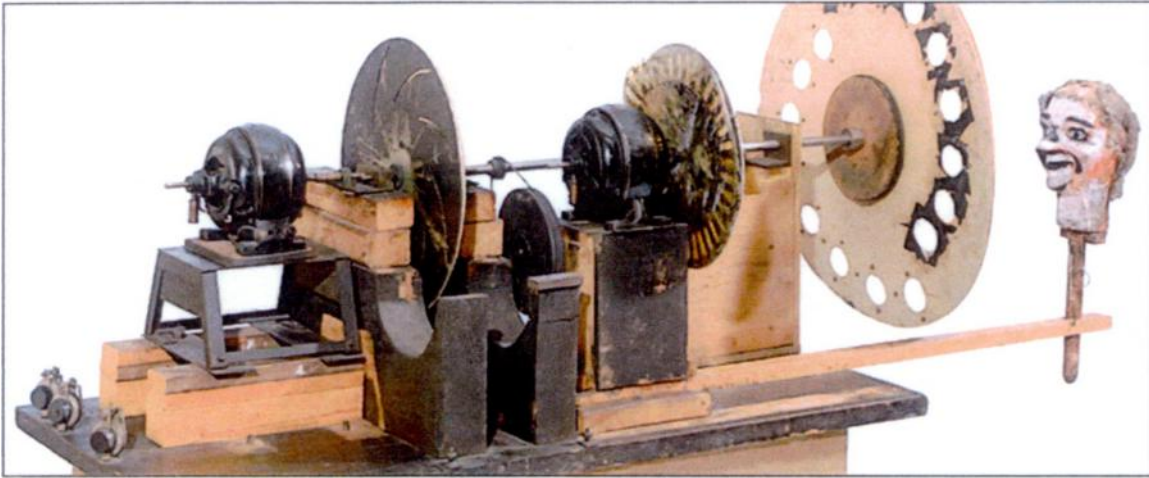


Natalie Towers with the Columbia telecasting "camera."



At the left, above, "Miss Television" (Miss Natalie Towers of the C. B. S.) before the scanner of W2XAB; the scanning beam from the arc lamp is projected through the square opening in the frame of photoelectric cells. Beneath, the second picture shows the lamp room, with the arc lamp and the scanning disc just in front of the window. At the upper right, the

500-watt transmitter panel of W2XAB, with an operator; behind him are the image-control panel and voice-control panel for remote control of W2XE (see diagram on opposite page). In the very center of the image-control panel is a window for observation of the image formed on a monitoring scanning disc. At the lower right, another view of the studio, showing accessories; the microphone (later included in the photo-cell frame), the station's call letters, to be held before the televisor for an announcement; and the board on which visual announcements are posted. A clock with a large second hand is often used before the scanner.



John L. Baird Experiments with Mechanical Television, London, England, 1924

THE OUTLOOK FOR TELEVISION

BY

ORRIN E. DUNLAP, JR., B.S.

*Radio Editor, "The New York Times";
Author, "Dunlap's Radio Manual,"
"The Story of Radio," "Advertising
by Radio," "Radio in Advertising";
Member Institute of Radio
Engineers*

INTRODUCTION BY

JOHN HAYS HAMMOND, JR.

President, Radio Engineering Company of New York, Inc.

FOREWORD BY

WILLIAM S. PALEY

President, Columbia Broadcasting System



HARPER & BROTHERS PUBLISHERS

NEW YORK AND LONDON

1932

working on a wireless device by which a person can look through a solid wall. It is said to resemble a camera, which, when placed against a wall or floor, makes the wood, stone, bricks, concrete or metal transparent—in this respect resembling the X-ray. He says the instrument is not perfected, nevertheless, persons can be seen in the next room if they are close enough to the wall, but the image is blurred if they are a little distance away.

“And the visible-telephone—where persons talking can see each other—is coming successfully,” said Marconi, “although I am not working on it.”

The public is wondering what the wizardry of wireless will do next.

UP FROM THE GRAVEYARD OF IDEAS—JUNE 8, 1925

In the evolution of sending pictures by wire and radio, a step that leads to television, there has been built quite a graveyard of ideas. Eighty years passed from the inception of transmitting pictures and facsimile dispatches by wire before commercial application was practical. This long-pull development was due to the fact that it is inherently more difficult to send a photograph than to transmit a telegraph message or the voice.

Captain Ranger, in a lecture before the Institute of Radio Engineers, called attention to the fact that Samuel F. B. Morse's contribution to communication was not alone, as most seem to think, the development of a telegraphic instrument, but largely the development of the telegraph code. Any number of telegraph devices had been constructed before Morse, but they did not have the economic practicability of an all-round system which would get words across to a distant point in a short period of time.

“How successful Morse was may be realized, when, today, it is an established fact that the Morse code, representing letters by dots and dashes, is still the most economical way

of sending a given number of words from one point to another, in the shortest time, with the least power, over the greatest distance, and through maximum interference," said Ranger. "Of course, other means of sending words have been produced, typically, the telephone; but it requires a higher quality of wire service and perfection in apparatus to accomplish the high speeds attained when words are transmitted by voice.

"As soon as we understood the economic angle of the problem of sending photographs, we began to look for a picture shorthand. The whole problem was largely one of realizing what confronted us and what our real aim was. Then the answers began to come easily.

THE PICTURE IS CUT UP.—"Practically every system to date has been, and still is, on the basis of dividing the picture into small unit areas and to transmit their values one after the other. When we stop to think that the usual newspaper half-tone has at least sixty-five dots in a row for an inch, or more than 4,000 dots to a square inch, the magnitude of the job becomes apparent. The usual method of picture transmission has found its serious drawback in the number of pulses that have to be put through; and the precision with which they must be sent; and the time that it takes to send them."

Search for a shorthand method was started. The first effort in this direction consisted of variable dot-spacing. Obviously, if dots are placed on a piece of white paper and spaced widely, they give an impression of white. If they are placed close, black is approached. That is what was done in the first shorthand attempt, making each dot of generally the same size; although it worked out that the individual dots widely spaced were a little lighter than those grouped together. These dots by their grouping constituted the shades of the picture.

forts to conquer distance by television. The improvement of light control which makes it possible for us to show a picture of theater size is due to the light-valve invention by Dr. Karolus, whom I visited in Leipzig some years ago and whose inventions we have been endeavoring to perfect. In our past exhibits the improvements of light control have been due to Dr. D. McFarland Moore and his neon lamps.

FLYING NEWS REPORTERS.—"The possibilities for new inventions in television are inspiring," continued Alexanderson. "Just think of what can be done when you can put an electric eye wherever you wish and see through this eye just as if you were there. An airplane with a news reporter will fly to see whatever is of interest and the whole theater audience will be with him, seeing what he does, and yet the audience will be perfectly safe and comfortable.

"What will this mean in the wars of the future when a staff officer can see the enemy through the television eyes of his scouting planes or when a bombing plane is sent up without a man on board to see the target, drop the bomb and be steered by radio? What will it mean for peaceful aviation when the ships of the air approach a harbor in fog, take on a local pilot, not from a little craft that comes to meet the ship, but by television, whereby the trained eyes of the pilot functioning by television will guide the ship to the airport in safety?"

Alexanderson does not expect that seeing by radio will give as much detail as a talking picture. Television gives immediate action and is not what he terms a "canned" show. He believes, however, that television will eventually picture football games and news events when a radio camera is on the scene.

"Television will be a great asset to politicians," he said. "However, they will have to prearrange their speeches to conform with broadcasting schedules. The day is likely to come when candidates for President of the United States

126 THE OUTLOOK FOR TELEVISION

will campaign by television. The winner may be elected because of a winning smile that enters the homes of millions. I do not want to predict when we will have television in the home. All I can say is that we are continually making good progress."

international reputation won by his radio controlled boats, vehicles and torpedoes.

In his castle by the sea John Hays Hammond, Jr., dreams dreams that come true. Looking out over the ocean through the narrow, slit-like windows of his laboratory, this radio inventor meditates and plans for new scientific wonders to benefit mankind. He has discovered that the most fruitful ideas from which big strides in progress evolve are simple. They flash upon the mind in odd and unsuspecting moments.

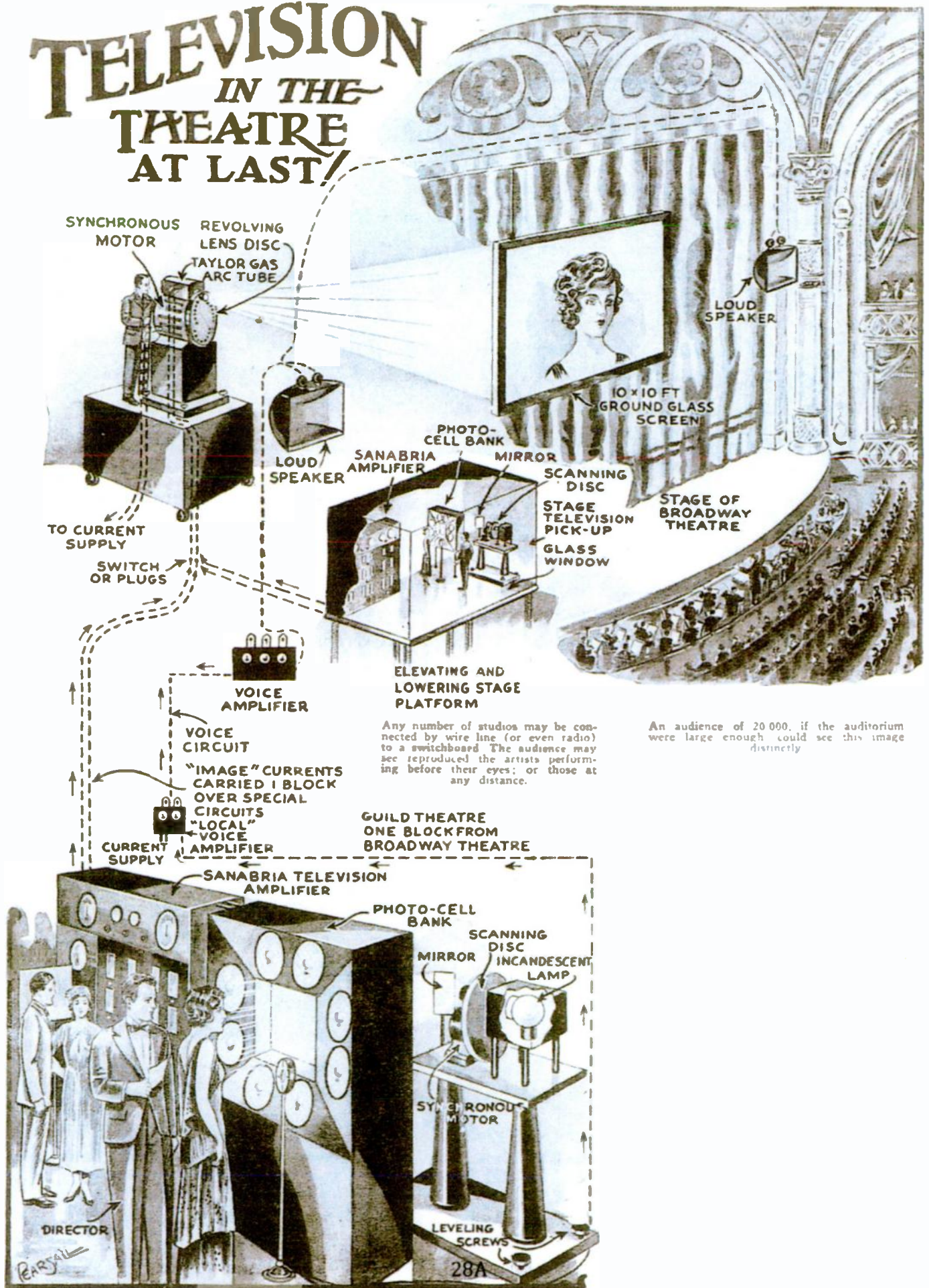
The visitor who calls at this unique workshop of science first must cross the wooden bridge that spans the moat before he can rap on the big iron door, an embattled gateway that guards the inner secrets. The main room of the castle is of large proportions. It is like a great Gothic church with all the pews removed. There in a little chapel at one side of the spacious room the inventor greets his guests.

One might expect to meet a bearded scientist garbed as an alchemist of yore. But Hammond looks more like the leader of the Yale Band, in his coat of New Haven blue, a dark blue tie, a white shirt and white trousers. 'Tis true the laboratory has an ancient setting, but the inventor is modern. His numerous problems and ideas are ultra-modern. He is always looking ahead.

NEW WONDERS FORESEEN.—"We ought to have a thousand research workers here instead of a few as we have," said Hammond, "because we have so many ideas to be developed. The span of life is short and affords us opportunity to get only a start for what the next generation will achieve. Radio is just beginning. And so is television—although I applied for a patent on color television fifteen years ago, only to find later that some one had beaten me to it by more than ten years. (1917)
11-1-37"

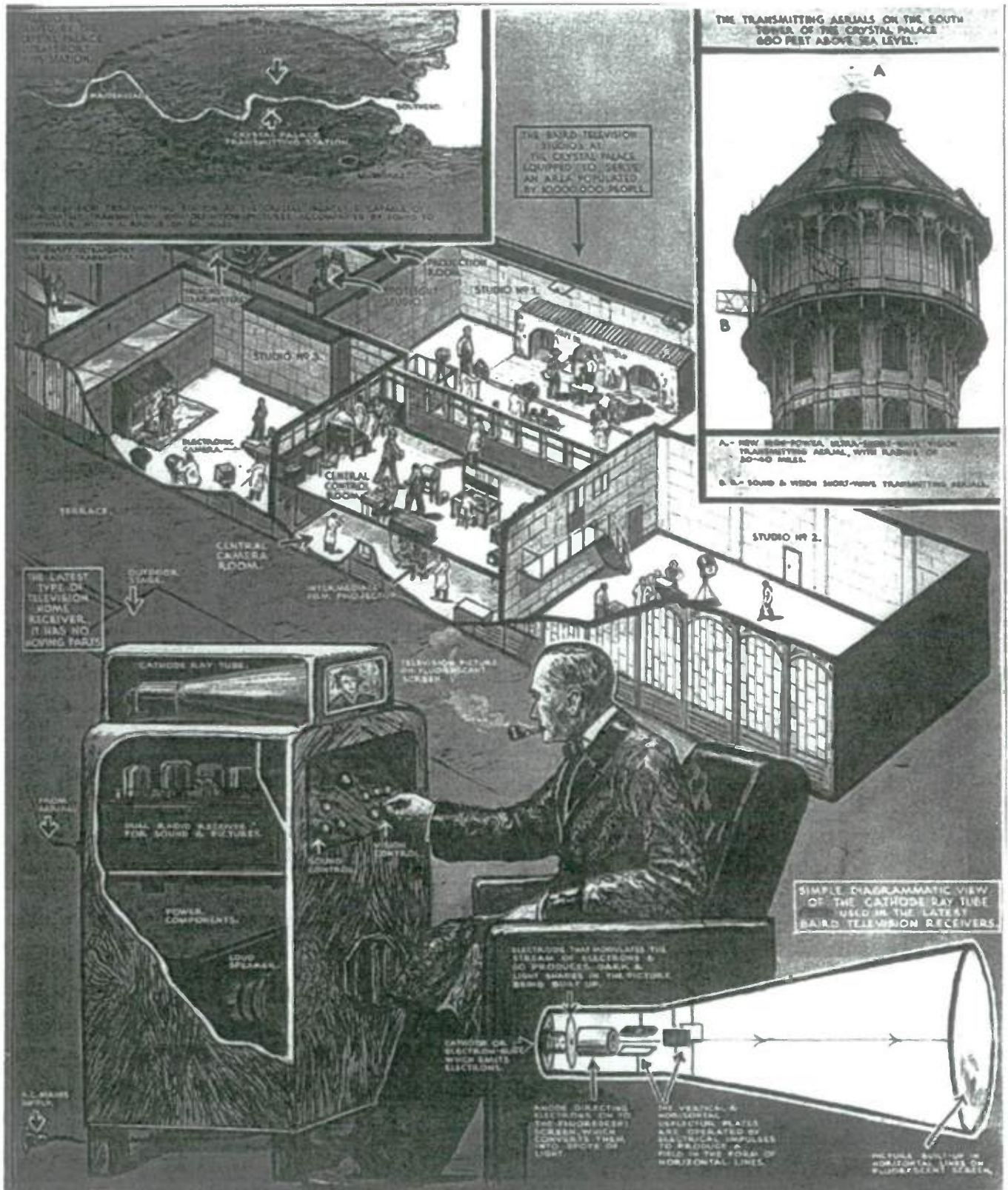
"Radio vision is here today, if we do not attempt to span too long a distance. I believe that before television goes into the homes it will be seen in theaters and auditoriums in the

TELEVISION IN THE THEATRE AT LAST!



Any number of studios may be connected by wire line (or even radio) to a switchboard. The audience may see reproduced the artists performing before their eyes; or those at any distance.

An audience of 20,000, if the auditorium were large enough, could see this image distinctly.



John L. Baird Television Studios, Crystal Palace, London, England, 1935

large centers of population. For example, there is one popular theatrical performance in New York at which many have been unable to get a seat. In connection with such a popular stage production, why not rent three or four other theaters along Broadway and in them produce the original play on a television screen? It would be almost as good as the original. The box office could charge a little more to see the original than the duplicate. But, in the end, more money would be made because more people would have an opportunity to see the performance.

"The Yale Bowl, Harvard Stadium, Yankee Stadium, Polo Grounds and Palmer Stadium at Princeton can hold just so many. Thousands are turned away from the big games. And thousands of enthusiasts in cities miles away cannot attend in person. So, I foresee television bringing the major sports events in the East to capacity audiences watching the contests on television screens in Detroit, Chicago, San Francisco, Boston and other large cities. Then, the next step will probably be into the home. However, to be practical and economical the television impresarios ought to have a pay-as-you-enter plan before they go on the air."

It will be recalled that soon after the broadcasting "craze" swept the country Hammond suggested a method to make programs available only to those who had the right tuning "key," and he told the infant radio industry how it could become a big business on an economical and self-sustaining basis. The leaders of the radio industry, however, objected to broadcasting being operated on a toll principle. It was not long before the broadcasters realized that Hammond was right, for all of them were losing money. Some dropped by the wayside, then the advertisers came to the rescue and bought time on the air.

GIVING AIRCRAFT EYES.—"Today I am devoting much of my time to a television application that safeguards aircraft

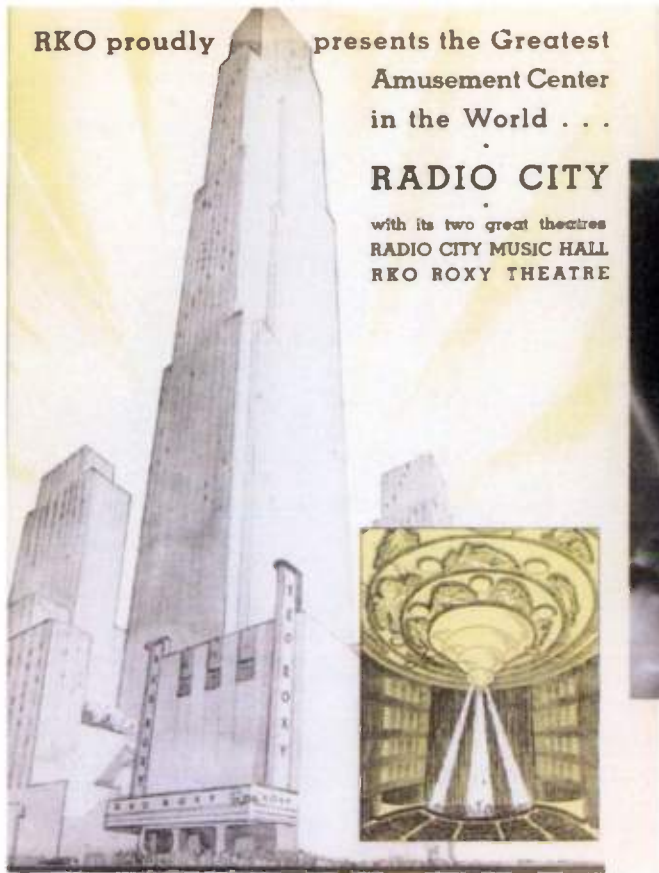
building erected on the roof of a factory building. It was called an experimental transmitter, and used 500 watts of power, which in those days was considered high. Today the big stations use 50,000 watts, and WGY at Schenectady, which has tried 200,000 watts, has plans to experiment with 500,000 watts.

Radio's star of destiny shines bright. The clouds of the early days have been dissipated by the research laboratories. Radio is marching on. Television is ahead. Those who have faith in it foresee undreamed-of possibilities. They have faith because even the research engineers and scientists see no end to what may be accomplished. That is why a Radio City was founded. This electrical acropolis, in fact, the entire structure of broadcasting, has for its basis invisible waves, which according to the courts belong to no one because no one owns their medium. The broadcast license as issued by the Federal Radio Commission is granted for only six months. Yet there seems to be a feeling among the broadcasters that priority counts for something, and that is one reason why the pioneers are confident of the future; that is why they continue to expand and to invest further in the science and the art of ethereal entertainment.

While this radio center is to house four large theaters, one seating 7,000; a motion picture auditorium seating 5,000, another for musical comedy and one for legitimate drama productions, and possibly a great symphony hall, the builders are counting on, by means of the microphone and televisor, a greater audience numbering many millions. The entertainment in this radio city will find its way quickly to distant places, through broadcasts and television. The melodies will travel through space and will entertain also on the disk of the phonograph through electrical recordings in studios of this musical center.

NEW OPPORTUNITY FOR TALENT.—Culture, education and entertainment comprise the aim of the enterprise. It is

RKO proudly presents the Greatest
 Amusement Center
 in the World . . .
RADIO CITY
 with its two great theatres
 RADIO CITY MUSIC HALL
 RKO ROXY THEATRE




THE *Hollywood* REPORTER

Vol. III, No. 47, Price 10c.

TODAYS FILM NEWS TODAY

Thursday, March 26, 1931

TELEVISION FOR RKO



KEEP YOUR EYES and ears on Rowland Brown.

Unless some one or some thing succeeds in stifling the ideas and originality of this young fellow, he will leap all the hurdles to the top of the ladder so far as the making of screen entertainment is concerned.

If he never does another picture, his "Quick Millions" will have sufficient influence to give him a rating with the real creators of the business.

AND BROWN should be permitted to do as many pictures as his brain and actual working time will permit, for the man has something new to tell and a startling manner of telling it in pictures. He has ideas and an utter disregard of picture conventions. The old formula of doing things is given the go-by. He has thought a de-hokumized method of story, treatment and direction that will cause almost every writer and director in the business to throw away the old and rally to the new.

Another remarkable incident in the production of "Quick Millions" is that in this day of penny-wise and pound-foolish picture-making, Brown was able to sell a studio on an okay for the thing he wanted to do in the manner he accomplished it. For, with the stereotyped material reaching our screens for the past few months, it would seem a hopeless task for any individual to sell a production executive on "something new." But somebody on the Fox let listened, was impressed, and diverted a few dollars for Brown to shoot out.

YOU ARE GOING to hear plenty of arguments by people who have been privileged to see the picture regarding the box-office possibilities of "Quick Millions." Both sides will have sufficient basis for their views. The final answer will rest with the box-office itself. And you will not have long to wait for some indication as the Fox Theatre in San Diego will uncover it next Thursday for its world premiere.

Para. Pays Plenty To Protect Title

With "The Vice Squad" practically completed, Paramount has bought the Van Raaite novel of that name and thrown the story away simply to protect the title of the picture. Van Raaite asked \$25,000 for the rights and it is understood Paramount paid it.

Fox Theatre Heads Not To Be Changed

New York.—There will be no change in the handling of the Fox Theatres, according to Harry Arthur, in charge of the Eastern division. This applies, he says, to both Eastern and Western divisions. Oscar Oldknow is still in charge and will continue so. Mr. Arthur also stated that the report that the Fox theatres will take over the Hughes-Franklin chain is baseless. The only theatres in which Fox would be interested, he says, are those in California.

RKO Spurns Negri Price For Theatre Tour

New York.—Radio-Keith-Orpheum has turned down Pola Negri for a personal appearance tour of its houses, due to the figure she put on her services. This it said to be \$5,000 a week. Pola arrives next week and will go direct to Hollywood to take up her contract with RKO-Pathé.

L. A. BUSINESS AVERAGE. "MOROCCO" BEST DRAW

Business in the Los Angeles theatres has kept along about average for the past week. There were no high spots, the best being the Paramount Theatre which got \$22,000 with "Morocco." Other grosses: CATHAY CIRCLE—"Strangers May Kiss," second week, \$17,500. CHINESE—"Trader Horn," ninth week, \$12,800. CRITERION—"Dance Fools, Dance," second week, \$11,700.

(Continued on Page Three)

Development So Far Advanced That Theatre Chain May Use Broadcasts Within Six Months

Chicago.—Despite the secrecy surrounding experimental work with television now being carried on by the National Broadcasting Company, it is reported from inside sources that experiments have reached a level of practical perfection and will be ready within the next six months to be shown simultaneously in all RKO theatres through a coast to coast hook-up with NBC. It is believed that the new form of entertainment will be in-

troduced to the public by way of short novelty subjects, which will be broadcast from the NBC studios from film furnished by Radio Pictures. The initial showings will be an added feature. (Continued on Page Two)

Double Features In De Luxe Publix

New York.—Several of the de luxe Publix houses are so far in the red and so rapidly getting in deeper that the experiment of double features is being tried in the hope of increasing business. Among the cities where the new scheme is being tried out are Atlanta, Birmingham and Toledo.

Felix Feist To N. Y.

His three weeks' conference with studio executives completed, Felix Feist, MGM general sales manager, is on his way to the home office.

Radio To Hold Salesmen For Unpaid Contracts

New York.—The members of the sales force of Radio Pictures have been informed that they will be held responsible for unpaid exhibition contracts and they are advised to clean up all their accounts before the annual convention next month.

D. A. R. Objects to a British Washington

The D. A. R. and other patriotic organizations looked a storm of protests upon the executives of Warner and First National studios when they learned of the company engaging Alan Mowbray, an English actor, to play Washington in "Alexander Hamilton." They were informed that George Arliss, a British citizen, wrote the play and played in it on the stage and that George Washington was an English subject before becoming president. Mr. Mowbray will play the part.

"Safe In Hell" Will Be A Warner Special

Warner Brothers have decided to make "Safe In Hell" one of the specials of the year with Roy Del Ruth directing. The play is localized on a penal island and affords abundance of opportunity for production value.

Para. Will Make Thirty At Astoria Studio

New York.—It is understood that Paramount will make 30 of its 70 features this year at the Astoria studio. The results from the product made at the Eastern plant this year have been most satisfactory.

Darmour To New York

Larry Darmour leaves for New York March 30 to arrange for further distribution of a new series of short subjects that he is about to produce.

"MY PAST"

Screen Play and Dialogue by

CHARLES KENYON

expected to do much to promote all the arts in the range of electrical entertainment. David Sarnoff, president of the Radio Corporation of America, foresees that artists will step upon the new variety stage and, with the developments promised eventually in television, entertain face to face a world-wide audience. He sees the dramatic and musical performances on the stage of these theaters flashing out to the countryside. He predicts that this Radio City will encourage creative talent, because of the vast facilities of expression. He expects a great advance in the service which entertainment and musical education can render the public, both in and out of the theater. In this city of music, technical and artistic development will go hand in hand toward new goals of progress in the art of communication and recreation.

The stage, the silver screen, the television screen, the phonograph, the microphone and all the avenues which radio entertainment travels will be brought together.

There will be twenty-seven broadcasting studios. All will be equipped for television. It was not so long ago that a radio studio twenty feet square was looked upon as large. It would easily accommodate a good-sized jazz band! But suitable dimensions of a studio are no longer judged by the number in an orchestra. Some of the new studios in the radio city will be two or three stories in height. They will be concert halls in effect, carefully planned for their acoustics. Each of the four big theatres will be designed for broadcasting. Actors will perform not only for the immediate audience but ultimately, perhaps, for the whole country. Ten of the twenty-seven studios will be equipped for photography and electrical recording. The public will be provided space so that they can see the radio entertainers at work. An Opera House is also planned.

The plans for the new studios are taking into account the fact that broadcasting, established upon a democratic basis

in the United States, is not only a medium of mass entertainment, but that it has added to the cultural and educational values of modern life. With the great theatrical and musical enterprises to be created in this development, the broadcasting center of the country is being joined with the dramatic stage, with opera, with vaudeville, with talking pictures, with the symphony hall. Broadcasting facilities will be at the side of every artist whose performance can command a wide audience.

Nor will the talking pictures be neglected because of television. In fact, they, too, may travel on radio's wings at the same time they flash on the screen before the visible audience.

"Broadcasting at first seemed to be everybody's business," said M. H. Aylesworth, president of the National Broadcasting Company. "It was as though civilization had been waiting for a return to first principles, not only as to keeping in touch with leaders of the nation by spoken word, but also for entertainment. Here, at last, is a means of combining hundreds of thousands, even millions of listeners into a great forum. The proverbial four walls of the home, heretofore serving to isolate the family from the outside world, are now dissolved as the family takes its place daily in the forum of the air. Invited speakers—invited by a twist of a dial—musicians, educators and others come into the home from far and wide. Radio is the realization of a dream worthy of Jules Verne."

BRAND-NEW STAGECRAFT.—The traditional arts could not alone have brought about radio's growth, Aylesworth points out. It has been necessary to develop a special brand of showmanship or stagecraft, especially applicable to the microphone. In much the same way that the silent drama of the motion picture screen produced new problems in the histrionic art, so has broadcasting introduced new standards in musical art. The radio playwright has had to be devel-



RCA Building



RKO Pantages Theatre, Hollywood, California



oped with a special technique able to place the players in a mental setting, continually identifying them, and otherwise to make up for absent scenic effects of the presentation. The microphone's musical director has had to learn how to concentrate complete operas or musical comedies into the shortest possible time without impairing their worth.

WILL TICKETS BE SOLD?—It is doubtful if sound broadcasting alone could ever form the foundation for Radio City. Naturally, there are plenty of economic as well as technical problems to be solved before this huge entertainment center is functioning on a paying basis, unless, of course, some philanthropist takes it over. So it is no wonder that the listeners, who are apparently destined to become "lookers," are wondering what a key or ticket to this magic acropolis will cost or will the television performance be as free as the music in the air?

When broadcasting began in 1920 no one seemed to know exactly how far, or where, it was going. There had never been anything like it in history. But today broadcasting has enabled man to look further into the future. A great destiny is seen for radio and a new era of electrical entertainment. Those who are planning the television center foresee a radical change coming, in which every home in the land will be a theater in itself, linked by radio with this nucleus of entertainment from which music and television entertainment will flow into space. Radio vision will give the American public a powerful field glass through which those in Iowa, California, Texas, and other distant points can look through space, across the horizon and into the new temple of radio which will probably be completed in 1935.

PICTURES MIGHT BE SCRAMBLED.—Some are wondering how this big investment in Radio City will pay. How can a theater survive if the audience is not called upon to buy tickets? One theater in this capitol of radio will seat 7,000 and the talking-picture auditorium will seat 5,000. Tickets

will be sold for these seats. But outside, on the other side of the televisor, is a countless audience numbering many millions. Will they get the same entertainment gratis? Of course, they must buy a television receiver. But will the television waves be scrambled so that no one can see them unless they buy a certain receiver designed to unscramble the waves which carry the entertainment? Not for a long time to come; it is difficult enough to scramble the voice and have it recognized without attempting to scramble smiles, tears and dramatic action.

Leaders in the radio industry, those who were building and selling sets as fast as the factories could turn them out in the early days to meet the urgent demand, objected to broadcasting operating on a toll principle. They opposed on the ground that "we must keep a free general system of broadcasting. The whole industry is founded on that idea in America. Broadcasts must be accessible to all."

If broadcasting had not captivated the public fancy so quickly it might have grown slower. A toll system might have been adopted. But by 1923 it was considered too late to introduce a secret system chiefly because millions of receiving sets, loudspeakers, batteries and vacuum tubes had been sold to the public. If a secret method of transmission had been applied, all the listeners would have had to scrap their receivers and buy new machines designed to operate as a key to unlock a mysterious combination of wave lengths. All of the transmitters would have had to be rebuilt. The radio industry would have been paralyzed and its growth retarded.

Hammond's "narrowcasting" invention, might have made feasible the collection of fees from listeners. This would have enabled the broadcasters to pay top-notch entertainers without being obligated to advertisers. It may have been too late to adopt the secret system in 1924, but today the time is opportune for the broadcasters to look ahead and adopt a

method, if they care to do it, whereby everybody cannot pick up a television show free.

The broadcasters contend that they are not worried, however. They know that radio performances as a free commodity attract the largest audience. If the program were broadcast on an almost unlimited combination of wave lengths, only those who pay for the "key" would be able to eavesdrop. What the broadcasters, who sell time, most desire is circulation. If they can convince a program sponsor that they reach an audience of 20,000,000, the advertiser is more likely to buy time than if the audience is restricted to 500,000, limited by a secret system. The broadcasters are looking ahead to television as a great boon to national advertising. Whether they would adopt a toll idea is extremely doubtful. They are not anxious to limit the size of the audience by means of a mechanical contraption. The outlook is that advertising will support television just as it does broadcasting.

THE THEATERS WONDER.—It is possible, but not altogether probable, that some day an inventor will discover how to stretch a "high wall" around some parts of the television show. Already theatrical producers are wondering how they could afford to let a show be televised.

How many would travel to Palmer Stadium to watch Princeton play Yale if they could sit comfortably at home and see the football game at a television screen? Would 75,000 gather from all sections of the country to see the World's Series if a television eye gave the nation a grandstand seat free? Would Madison Square Garden be packed to capacity for a championship bout if a television eye hovered above the ringside to send the scene across the countryside? And the television eye would be so located that no seat in the house would afford a finer view. The lookers-in on the radio would probably see more than the majority in the arena. Television receivers might be rented in much the

same way that the telephone system is handled, but that is doubtful because radio broadcasting has established a precedent not easily changed.

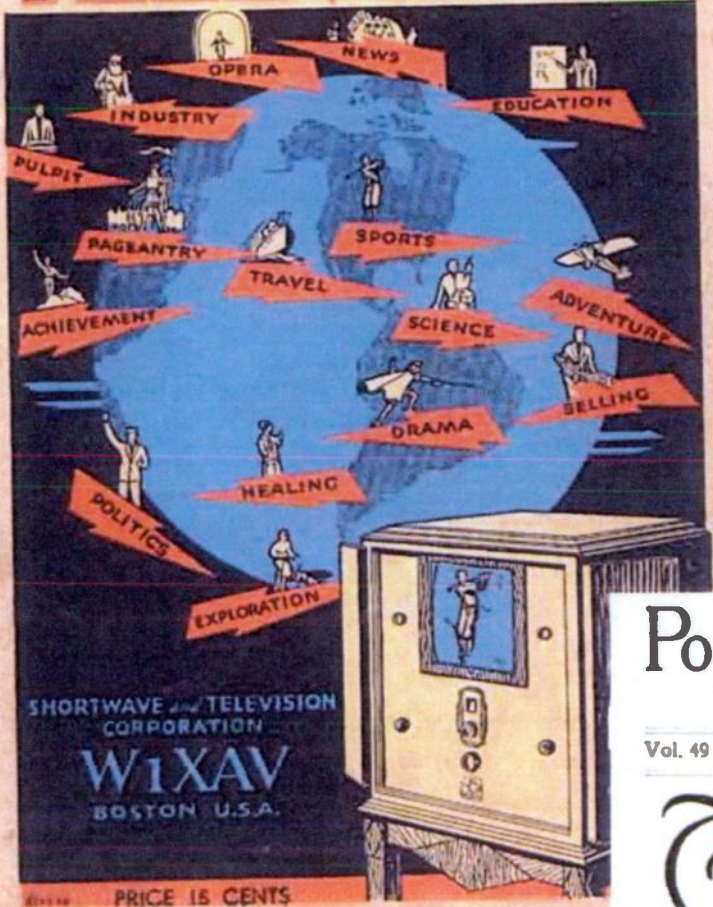
ONWARD TO THE PARLOR.—David Sarnoff is sure that progress in the electrical arts inevitably points to millions of little theaters added to the constellation of entertainment already made possible by radio, talking pictures and the modern phonograph.

“A separate theater for every home—although the stage may be only a cabinet and the curtain a screen—is, I believe, the distinct promise of a new era of electrical entertainment,” said Sarnoff. “The stage, the concert hall and the opera first entered the average home with the phonograph. It is true that musical instruments in some form have existed since the dawn of civilization, but with the exception of the first crude piano rolls, it required the creative artist or the amateur to make them vibrant with music. The phonograph reproduced music and speech wherever it entered. It gave to the home the recorded art of the concert performer, the operatic star, the stage favorite.

“Now comes the promise of television as applied to the theater of the home. Important as has been our progress in the development of sight transmission, great technical problems still remain to be solved before such a service can be established upon a practical basis.

“Television will be harnessed to the motion picture screen so that a great event might be simultaneously recorded in a number of key cities throughout the nation and the talking motion picture film distributed again by television to millions of homes some hours after the actual occurrence. Television, when it does come upon a practical service basis, promises to supply a vast invisible channel of distribution for motion pictures in the home.”

The ROMANCE and REALITY of TELEVISION



Popular Mechanics Magazine

REGISTERED IN U. S. PATENT OFFICE
WRITTEN SO YOU CAN UNDERSTAND IT

Vol. 49

APRIL, 1928

No. 4

Television for the Home



Behind a Little Three-Inch-Square Aperture, the Moving Picture from the Radio Studio Appears. While the Watcher, with a Push Button in His Hand, Keeps the Picture Synchronized



Pathe'-Marconi Television, 1938



Pathe'-Marconi Television from 1938, Operational in 2013

lished engineering and artistic precedents of basic importance which have enabled the building up of mass communication by radio telephony into a great industry. During the last few years the technique of broadcasting has been refined and the scope widened until, today, in 1930, it stands as a highly developed and universally accepted form of major entertainment supplied to the people of the world.

"It is but natural to ask whether the amazing rate of progress during the last ten years can be maintained, and whether 1940 will see radio as far improved compared to the present-day conditions as is the broadcasting of today when compared to that of 1921," said Goldsmith. "To the public, which is already well satisfied in the main with the excellent performance of the better modern receivers and transmitting stations, it would offhand appear as if progress from now on would be slower than in the past. Yet this theory is extremely doubtful, and the scientists and engineers have every reason to believe that not only electrical entertainment in general, but also radio broadcasting in particular, will improve in performance, convenience and scope, and at a marked pace, as the years go on. New principles and methods, as yet only in the minds of the inventors, or at best in the laboratory, appear to beckon the radio art forward to new accomplishments and triumphs.

IT IS 1940!—"And so, vaulting over ten years, imagine we are in 1940. Looking about at the field of electrical entertainment, what do we find?

"We enter the radio broadcasting studio of 1940. The microphones are nowhere in evidence for the methods used so successfully in 1930 for sound motion picture production, with remote and concealed microphone, will have found their place in broadcasting. Devices oddly like cameras will point at the actors, picking up their images for television transmission, perhaps in color. Motion picture cameras are in evidence. The studio, with its special backgrounds and

furnishings, will look much more like the stage of a theater or a motion picture studio than like the orderly room which it resembled in 1930. Television pick-up men and camera men, sound recordists and control room experts are busily at work. Actors troop out of their dressing rooms in the costume suited to their performance. Their words and their appearance are carried instantaneously by wire line or radio connection to a multitude of outlet stations.

"In the control room, provision is made in the case of the more important broadcasts to record both the picture and the sound of the performance, either on photographic film or on some equivalent material. The cameras are taking pictures of the television performance which is being broadcast. Thus, the public can purchase sound motion picture records of any particularly attractive or historically important broadcast which has been presented. School children and their parents will have the advantage of seeing and hearing historical events which have been recorded for them at the same time as they were broadcast.

MAN'S NEW SERVANT.—"Entering the living room of 1940 one might judge from the preceding description that all the electrical entertaining devices to which reference has been made would prevent the owner of the home from entering the living room because of the congestion of the pieces of furniture. Yet such is not the case. Instead of several cabinets each containing a single instrument, the electrical entertaining equipment is assembled in relatively few cabinets and in some cases even in a single cabinet known as the electrical entertainer. Essentially the electrical entertainer requires only two outlet portions, namely, a screen for showing a picture and a loudspeaker for producing a sound. Back of the screen is arranged either the television projector or the sound motion picture projector, or both. The educational and entertainment possibilities of such a device are limitless.

Several experimenters are trying the scanning disk with the holes arranged in a circle instead of spirally, as a method of utilizing the standard sound-sight films in television projection. When this type of disk is used the film moves steadily with no intermittent motion, whereas with the spiral hole arrangement the film does not run smoothly but with an intermittent motion.

IS A NEW NAME NEEDED?—There has been some discussion relative to a name for television set owners. Listeners is a logical cognomen for those who tune in on sound broadcasts.

Alexanderson has suggested the name "radio spectator" to apply to the owner of a television set. The receiver, he believes, might be called a "telcopticon," but he hopes that no such linguistic abomination as "televisor" will be used. Aylesworth thinks "radio audience" is superior to any newly coined word. "Spectrauditor" is suggested by George B. Cuten, President of Colgate University.

Frank P. Day, president of Union College does not see how a new word can be coined for a television receiver any more than for an ice box or kitchen stove. The obvious word for the user of a television set, however, might be "televist." DeForest offers "teviewer" and "telescree." John Grier Hibben, president of Princeton believes "observer" might be satisfactory because observation is the function of both eye and ear. Harold LaFount, Federal Radio Commissioner, agrees with Hibben, because "observer" is all-embracing and in no sense misleading. Dr. Michael I. Pupin presents "televisioner."

"I generally prefer straightforward, blunt, Anglo-Saxon terms," said Dr. Alfred N. Goldsmith. "Tortured Græco-Roman terms, evolved by ingenious lexicographers in cloistered studios rarely appeal to the public. When we want a man to watch what is happening at a railroad crossing do we

say: 'Decelerate, Observe Visually; and Auscultate'? What we say is 'Stop, Look and Listen!'

"The public, with good sense, has decided that we 'listen-in' to radio programs, and has called itself a group of 'listeners.' Likewise the public will 'look-on' television pictures and will probably be willing to be called a group of 'lookers.' But when it comes to those who both look and listen, the problem is more complicated. Therefore, I suggest the coined word 'lookstener' which is a sort of abbreviation of look-and-listener."

Many other words have been proposed such as viseur and looker-in, but "observer" seems to have the best chance for being generally adopted.

THE EXISTING PROBLEMS.—"The next stage in television—and I should anticipate its realization by the end of 1932—should find it comparable to the earphone days of broadcasting," said Sarnoff. "At this point the public may well be invited to share its further unfolding. By that time, television should attain the same degree of development as did sound broadcasting in the early period of the crystal set. In the practical sense of the term, television must develop to the stage where stations can broadcast regularly visual objects in the studio, or scenes occurring at other places through remote control; where reception devices shall be developed that will make these objects and scenes clearly discernible in millions of homes; where such devices can be built upon a principle that will eliminate rotary scanning disks, delicate hand controls and other movable parts; and where research has made possible the utilization of wave lengths for sight transmission that will not interfere with the use of the already overcrowded channels in space.

"Important forward strides are being made. In our development laboratory at Camden we are seeking to perfect television to a point where it is capable of rendering real service. While the public was willing, and even eager, to experiment with radio in the early stages of broadcast development, it seems to us that it will desire a comparatively more advanced television receiver than the early crystal radios. There was no precedent for the taking of sound and music out of space, but the public has been educated by the motion picture industry to expect picture transmission of a high quality, and it is doubtful whether interest can long be sustained by inferior television images.

"The progress we have made so far has given us the belief that ultimately a great service of television can and will be made available. I do not believe that television will supersede sound broadcasting. It will be a correlated industry. Television promises another great industrial development, but to

assure this, we cannot disappoint the public and defeat the possibilities of a future great service by hasty and premature action at the present time.

"Last year I said that perfected television would come within five years. The results of our work in the past six months has brought the goal some years nearer."

Further inquiry among leaders in the radio field reveals a diversity of opinion regarding television's possibilities.

"I believe television will be in operation on a commercial basis by the end of 1932," said William S. Paley, president of the Columbia Broadcasting System. "However, people should not expect too much. There is a great deal of pioneering and experimenting to be done. One of the big jobs identified with the coming of television, in addition to the technical and production development, will be the reorganization of broadcasting to conform with the new requirements of sound and sight."

DARKNESS NOT DESIRED.—"Television is in the home right now!" exclaims Clem F. Wade, president of the Western Television Corporation. He points to the fact that 3,500 visual receivers are in the Chicago area.

"Pictures received in homes have been small," said Wade. "A darkened room has been necessary on account of the feeble illumination. This has limited the sale and use of the set. We believe that television will receive the same impetus that the loudspeaker gave to radio when a larger picture is shown in the home without darkening the room. It will not be long before a picture six inches square will have sufficient illumination to be seen in daylight. In darkness, the size may be increased to several feet square."

AGITATION IS PREMATURE.—Harold A. Lafount, Federal Radio Commissioner, finds it difficult to predict how long it will take to perfect and commercialize television. He foresees many perplexing obstacles, which must first be overcome be-

fore one can state that television is in the home. Lafount believes that three years is an optimistic estimate.

"In my opinion," said the Commissioner, "the present agitation and interest in television are premature and may give the public a false impression. It would be a severe blow to the radio 'infant' to call upon it at this time to do a man's job."

ON WINGS OF PROSPERITY.—Dr. Lee de Forest asserts that we are perhaps nearer to television in the theater and further from television in the home than the majority of people realize.

"With the return of general prosperity there is no question that radio manufacturers will intensify their efforts to revive, by way of wholesale television manufacture, their 'old-time' prosperity," said de Forest. "The industry seems a unit in the conviction that nothing but television can really restore this; and under the spur of the lash, improvement in home television technique may surprise many who are today pessimistically inclined."

RESULTS CALLED CRUDE.—Powel Crosley, president of Crosley Radio, reports that he and his engineers have watched and studied everything they can find in television, but so far "we have seen nothing that belongs any place except in the laboratory."

"In the last twenty years only comparatively slight improvement has been made—slightly better photoelectric cells, slightly better illumination for the picture," said Crosley. "We feel that it is not time yet to get the public worked up over the present crude results. The scanning disk seems to limit television to an interesting laboratory experiment. The lack of broadcasting channels and the necessity for wide frequency bands required to make reasonably good pictures seems at this time to bump it into an almost impossible situation."

Out of the depression that fell upon the world in the autumn of 1929 the cry of television is heard as never before. The youthful radio industry inexperienced in business cycles, the curves of which turn downward, is hard hit by adversity. Television is heralded as the savior. Some call it mere bullyhoo. They look at television as merely a rose that will fade in the lapel over the aching heart of the radio industry, suffering the pangs of its first great business illness.

RADICAL DISCOVERY NEEDED.—It was in July, 1926, that Dr. Lee de Forest was asked what he foresaw for the future of television.

The inventor shook his head as he remarked, "I am very skeptical as to the future of television—not from a theoretical standpoint but from a commercial. I think that with our present knowledge of physics and natural phenomena, an operative system of television can exist only at an expenditure of an enormous amount of money and after long research. The equipment involved would be exceedingly expensive, delicate and require most expert manipulation. It can, therefore, obviously not become a popular instrument to be placed promiscuously in thousands of homes.

"It might be possible, granted there was the necessary expenditure of money, to project a prize fight from New York to Chicago or San Francisco so that it could be seen on the screen in large auditoriums in distant cities, but the equipment making this possible would cost so much to build and maintain that I do not believe the large corporations, which alone have resources adequate for this problem, will feel justified in making the necessary investment over the term of years required.

"At the same time it is conceivable," said de Forest, "that some one at any moment may come across a radically novel discovery in physics which will make this problem simple. Such is entirely in the speculative realm, however. I am not particularly interested in going into speculative trances,

time he will merely turn the dial to that wave length and the face of the clock will be right there visually to announce its own story.

England may have a television time camera trained on the face of Big Ben atop the House of Parliament, and so the famous timepieces will be given a new long distance range. Millions will see their hands brush away the minutes, instead of a few who pass in the street.

ADVERTISING BY TELEVISION.—There seems to be no end to what television may do. Mariners in mid-ocean will watch prize fights on shore as the ringside scene travels to them from New York or Chicago. The roped arena will probably be one of the first successful sports events on the television screen because it is not spread out like a baseball diamond or football gridiron. The ring is twenty-four feet square and there are only two contestants for the radio camera to keep its lens trained on.

Advertisers will demonstrate their products, in fact, they will help finance the television performances in much the same way as they do broadcasting. Advertising characters that have long been stationary on cereal boxes, coffee cans and wrappers will have life instilled into them by television, because some of them will be enrolled as performers.

An insight to what television will be like when the commercial sponsors grasp it as an advertising medium is found in this announcement made in connection with a 1931 program:

The first million-dollar television broadcast will be staged at W2XAB, New York, on Tuesday night September 8, at 10 o'clock, when rare and historical gems from Cartier's vaults worth more than that amount will be on display before the photoelectric eyes.

Natalie Towers, original television girl, will wear the gems. Ranging from pearl necklaces to emerald rings the whole gamut of jewels and precious stones will be covered.

Special emphasis will be placed on engagement rings, their evolution and fashions today.

The display will start with a short pictorial history of the engagement ring. The history of stones used to plight troths will be told in words, while Miss Towers displays the romantic circles. The program will include a showing of other jewels—pearls, diamonds, rubies, emeralds—historical and modern, and many pieces of rare art from the private collection.

If that can be done with precious gems, think what an announcer can accomplish in a coast-to-coast television demonstration of a new automobile as he points out the salient features while the shining chassis revolves on a turntable in front of the television eye.

Think of the possibilities and great response an advertiser might have should he conduct a "guess who" contest by television. Only parts of faces of prominent actors will be shown and the invisible audience will be asked to identify them, and those who guess correctly will win the prizes.]

Beautiful girls will be in demand for the Follies of the Air. They will be called upon to play leading rôles in the television broadcasts that advertise everything from coffee, that their winning smile reveals is "good to the last drop," to the latest hats, shoes, dresses, pajamas, bathing suits, cigarettes, candy and soup. There may be an Arrow Collar Quartet and a General Electric tap dancer, while General Motors contributes the world's greatest troupe of acrobats and Ford sends in a famous ballet corps. It will be easy for the announcer or a pretty girl to point out the date on the can of fresh coffee.

Television will save many a descriptive word on the air because the pictures will tell the advertising message quickly and effectively. Television will revolutionize the system of sound broadcasting that has taken more than ten years to evolve. Actors, singers, musicians, dancers, acrobats, magicians and entertainers of all sorts will flock to the glow of

the photoelectric cells as thick as insects around an arc light on a country street. Television will give the arts a new medium of expression; talent a new opportunity.

Airplanes will carry television monocles which will enable the pilots to see through fog and darkness so that they may land safely. And ships at sea like the serpents in the story books will see far across the waves, far across the horizon and the curvature of the globe.

A NEW MEDIUM OF FRIENDSHIP.—Images of statesmen and their friendly gestures will mingle among the nations. Television will usher in a new era of friendly intercourse between the nations of the earth. Current conceptions of foreign countries will be changed. Television will perform in this respect in much the way that Lindbergh saw aviation creating new friendships when he said to the Japanese in Tokyo:

“We have come to Japan for an opportunity of meeting your people and learning a little more of the country which in our schooldays was known to us in America as being on the other side of the world. When we were children, we thought of Japan as a land filled with people who were different from us as though they lived on another planet. We marveled at their ability to walk upside down and that they kept from falling off the earth altogether.”

And so television will enable the inhabitants of the earth, who do not have the opportunities of travel, to see how their fellow men live on the other side of the globe. They will learn to enjoy their music, drama and national scenes. Suspicions will be obliterated. New friendships will result. No one will see the other nation always “walking upside down.”

When the Japanese Premier, the late Hamaguchi, broadcast the first message of goodwill to listeners in the United States his voice was remarkably clear despite its long flight by short wave across the broad Pacific to the California shore. He opened a new era in international relations be-

The broadcasters agree that they can do justice only to certain arias and acts. That is why they are not anxious to broadcast complete opera performances from the stage. The audience must see as well as hear opera to enjoy it thoroughly. That is why television is expected to stir a renewed interest in appreciation of this class of music.

"One must see and hear the opera to get the fullest appreciation," said Rosa Ponselle, soprano of the Metropolitan Opera Company. "I believe we are rapidly approaching the day when radio and the opera will be entirely reconciled by the addition of television to sound programs. When that comes it will be a great day for operatic appreciation, but I am uncertain as to whether such broadcasting will keep people away from the seats before the footlights or cause them to gather in greater numbers. We shall see. It seems that radio is awaiting television to give the theatrical part of opera the wings now enjoyed by sound."

TELEVISION IN POLITICS.—Traveling presidential candidates may be rare by 1940. The day is likely to come when they will make personal appearances before the voters by television. But there may be a danger lurking in those screen appearances if the radio waves carry them beyond the Mississippi.

Hughes toured the West in 1916. More than half the states west of the Mississippi voted against him. The sages say that he would have been President had he remained in the East. In 1884, Grover Cleveland chose to be a mystery man, so far as the great open spaces were concerned. He stayed in the East. He won. In 1910, William Howard Taft delivered what was called a poor tariff speech in Minnesota. That state and others surrounding it went strongly Democratic. In 1919, Woodrow Wilson went into the West to champion the League of Nations. He collapsed in Colorado and returned to the national capital broken in health. Presi-

SEEN ON THE TELEVISOR SCREEN



THE GENERAL ELECTION, 1929.

First Flapper—"Father's voting Conservative."

Second Flapper (pointing)—"I'm voting for HIM. By the way: What party does the darling belong to?"





RCA 5" Television, 1939



Andrea Home Entertainment Center, 1940

dent Harding made a western tour and died in San Francisco.

Some of the wise men say that Alfred E. Smith should have remained in the East. But he went west in person, as candidates may do by television in years to come. Smith lost. The brown derby did not charm the West.

The Democrats said it was absolutely necessary for Smith to travel. He had been a home-staying Governor, scarcely known by sight outside the Empire State. He had to show himself to his countrymen. Hoover, on the other hand, was a national figure. California did not see Al Smith but radio lifted his words of political wisdom over the Rocky Mountains and spread them up and down the Pacific coast while the bands played "The Sidewalks of New York." He made personal appearances and speeches in Omaha, Oklahoma City, Helena, Minneapolis, Milwaukee and Rochester. Ten years ago only the people in those cities attending the political mass meetings would have heard him. But in 1928 the nation tuned in.

Hoover spoke in New Jersey and they heard him in California. He fired the opening gun of his campaign at Palo Alto and was heard in Maine. Radio in 1928 made the presidential race a national affair within the home circle and took it away from the front porch.

Possibly when television enters the campaign, red fire and bunting will come back. Gestures will be in order. The campaign will be more realistic than a mere radio battle of words. But the election bulletin boards in front of the newspaper offices are likely to disappear as the returns are flashed on television screens.

When the 1928 campaign began it was predicted that the contest would be won or lost on the radio. The man with the radio voice would win. Hoover, a shy speaker, found the microphone a friend indeed. Al Smith, at home with any audience, was hindered by the prepared speech.

Nevertheless, it will be an advertising medium more effective than sound broadcasting because a picture is likely to leave a more indelible impression on the mind than do words uttered by an invisible person. Printed advertisements will probably be handled by television. Bold face type can be seen by electric eyes that send it through the air. An advertiser, especially during the daytime, may devote several minutes of his program to an attractively printed and interesting announcement. Housewives could read and digest it more carefully on the screen than they can the words of an announcer. And television offers opportunities for actual demonstrations.

ACROBATS INSTEAD OF NEWS.—Television, because it advertises by sound and sight, looms as a greater competitor to the press than does sound broadcasting. The fact that it handles sight, which broadcasting lacks, gives it an added weapon in its fight for supremacy in the world of business. If a television screen can carry a printed advertisement and attract millions to read it by presenting it as part of an entertainment, it becomes a competitor of print. It may divert revenue from the press and from magazines. The newspaper offers news to attract readers to the advertisements. Television will offer musical entertainment, comedy, drama, news events, dancers and acrobats, boxers and magicians to attract observers to its advertisements. A newspaper knows how much circulation it can offer. If there are 10,000,000 television receivers in the United States by 1942, as predicted, a coast-to-coast television system could offer quite a circulation—but one difficult to guarantee.

However, looking at it from all angles, there seems to be little doubt that broadcasting of sight-sound programs eventually—probably after 1940—will enter the advertising field as a greater competitor of print than radio broadcasting ever threatened to be. Facsimile transmission may some day send printed matter right into the home.



Western Empire Television, c 1935



RCA Television, Lucite Case, 1939 World's Fair



Baird Lyric Television, 1946



Tele-Tone Television, 1949

AN ERA OF GREAT CHANGE

Background: Electronic Television.

Philo T. Farnsworth, as a farm boy in Idaho, conceived of electronic scanning as an alternative method for producing television pictures.

In 1927, at age 21, he broadcast an electronically scanned image of "\$." Three years later, he demonstrated electronic scanning to Philco Co. which backed him financially.

In 1935, Farnsworth went to Britain to show John Baird electronic television; Baird stunned, stopped work on mechanical television.

Vladimir Zworykin, employee of Russian Telegraph & Telephone Co. worked on electronic television in Russia without any knowledge of Farnsworth.

Zworykin came to U.S. in 1919; worked for Westinghouse which patented Zworykin's electronic TV camera in 1928.

In 1930, RCA took over all research and development in television from GE and Westinghouse. Zworykin then became an employee of RCA.

Hearing of the work being done at RCA, Farnsworth sued RCA regarding his television patents and won in 1938. In court, Zworykin admitted having met Farnsworth a few years earlier, and when seeing Farnsworth's inventions, saying, "I wish I'd thought of that." For the first time, RCA had to make royalty payments to an outsider.

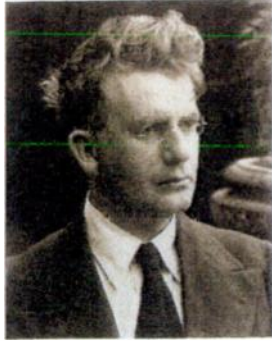
After this settlement in 1938, RCA began using Farnsworth's patents and tried to establish TV standards so all TV sets, cameras, and equipment would be compatible.

At the 1939 World's Fair, RCA demonstrated its television cameras and TV sets and acted as if the standards were established, when in reality they were not.

The FCC resisted RCA's push and asked Pres. Roosevelt to make a public speech against the tactics of RCA and its chairman David Sarnoff.

In April 1940, FDR, "This Administration will exert every effort to prevent television from coming under monopolistic control."

January 1941, the television industry engineering group, the National Television System Committee (NTSC) proposed TV



JOHN LOGIE BAIRD
The Scotsman who sent an image across the Atlantic in 1928 and later televised the English Derby.



DR. HERBERT E. IVES
Electro-optical Research expert, the first man to fly the Stars and Stripes in color on a television screen.



**VLADIMIR
ZWORYKIN**

The cathode-ray tube with the flat end covered with a fluorescent screen upon which images appear at the receiver, after being electrically scanned.



C. FRANCIS JENKINS
Washington inventor who began to study television in the '90s. He radioed a picture of President Harding from the national capital to Philadelphia in 1928.



PHILO T. FARNSWORTH
The Californian who used the cathode-ray tube to serve as the heart of his novel television receiver. He is an advocate of electrical scanning.



Philo T. Farnsworth with electronic television picture tube and set, 1930

standards for the U.S. = 525 lines, 30 frames/sec. These NTSC standards were far superior to those proposed by RCA.

May 1941, FCC approved the NTSC's recommendations. RCA's competitors, Zenith, Philco, Magnavox, celebrated. FCC also abolished Channel 1 to allow more space for radio; and FCC tabled a suggestion from William Paley of CBS regarding color television.

The 1941 NTSC standards are still the U.S. analog TV standards.

No. 1 *Television Program* (Preserve For Posterity)

STATION WNBT
NATIONAL BROADCASTING COMPANY

WEEK OF JUNE 30th — JULY 5th, 1941

Audio frequency 55.75 mc. NEW YORK CITY
 Video frequency 51.25 mc.

	P.M.	
MONDAY June 30th	9:00-11:00	(1) Amateur Boxing at Jamaica Arena.
TUESDAY July 1st	2:00-5:00	(2) Baseball—Brooklyn Dodgers vs. Philadelphia at Ebbets Field.
	6:45-7:00	(3) Lowell Thomas.
	9:00-10:00	(4) Culmination of U. S. O. Drive with: Mr. Thomas E. Dewey Mrs. Winthrop W. Aldrich Mr. Walter Hoving Lt. General Hugh Drum Admiral Adolphus Andrews Mrs. Ogden L. Mills
		(5) Excerpts from the "Bottlenecks of 1941"—Fort Monmouth Signal Corps Replacement Training Center Show.
		(6) Truth or Consequences with Ralph Edwards.
WEDNESDAY July 2nd	2:30-5:00	(7) Eastern Clay Court Tennis Championships at Jackson Heights.
	9:00-10:00	(8) Feature Film "Death From A Distance" with Russell Hopton and Lola Lane.
THURSDAY July 3rd	2:30-5:00	(9) Eastern Clay Court Tennis Championships at Jackson Heights.
	9:00-10:00	(10) Variety. (11) Julien Bryan, Photographer-Lecturer.
FRIDAY July 4th	2:30-5:00	(12) Eastern Clay Court Tennis Championships at Jackson Heights.
	9:00-10:00	(13) Film "Where the Golden Grapefruit Grows" (14) "Words On The Wing", a Streamlined Spelling Bee.
SATURDAY July 5th	2:30-5:00	(15) Eastern Clay Court Tennis Championships at Jackson Heights.

● ALL PROGRAMS SUBJECT TO CHANGE WITHOUT NOTICE

NBC Television, First Week Schedule, 1941

The Birth of the Television Networks





Electronic televisions: 1939 (top) and 1940 (bottom)

"Texaco Star Theater" starring Milton Berle. NBC (1948-1956)
Sponsored by Texaco.

Episode Title: "MGM: Milton's Good Money."

Air Date: Tuesday, October 21, 1948. 8:00 p.m.

Cast:

Milton Berle as himself
Ruth Gilbert Max
Bobby Sherwood Bobby

with guest stars .

Ronald Reagan

and

Dolores Gray

with

The Singing Texaco Service Men

and

Ventriloquist Jimmy Nelson
with his dummies

Danny O'Day, Humphrey and Farfel

Written by

Goodman Ace

Aaron Ruben, Arnold Auerbach, Selma Diamond
Jerry Seehan, Jay Burton and Phil Chario

Directed by Greg Garrison

"This program was reproduced by the Kinephoto Process."



Milton Berle, 1948



Milton Berle, Desi Arnaz, Lucille Ball, 1959



20-25 DIAL
 5-SPED
 PROGRESSIVE
 MAGIC MIRROR
 TELEVISION

Complete
 HOME ENTERTAINMENT
 ALL IN *One*
 LUXURIOUS CONSOLE
 \$549.50



This Admiral... offers the right blend of complete home
 entertainment... with a big 17" television screen... the finest picture of
 them all... features...
 Complete...
 Admiral...
 Admiral...
 Admiral...
 Admiral...

Admiral...
 000000 0000 111 *Admiral*



54B

Topics:

1. "Mr. Television:"
 - a. Before Berle, many radio broadcasters hesitant re TV. Sarnoff ordered NBC Radio affiliates to become NBC Television Network affiliates; if they wouldn't join the television network, the NBC Radio Network would cancel their affiliation.
 - b. Television sets mainly in bars, hotel lounges due to high cost.
 - c. Crowds formed in front of appliance store windows to watch "Uncle Miltie."
 - d. Success of the variety show with writers from radio.
 - e. Berle signed 30 year contract with NBC in 1951 at \$100,000/year: Berle sold television to the public when television desperately needed a boost in circulation to survive. In that sense, Berle's importance cannot be overestimated.
 - f. In these early years, Berle was a big fish in small pond, but when more stations joined NBC Television Network, Berle's ratings dropped.
 - g. Texaco ended sponsorship in 1953; NBC cancelled the program in 1956 and bought out Berle's contract.
2. Single sponsorship:
 - a. Program production cost.
 - b. The six minute ad.
 - c. Ad agency scheduled the program, not the network.
3. Live television:
 - a. Greg Garrison's background was live TV; had four series on at once. Directed & produced 35-40 shows/week.
 - b. "Don't say that word in a movie studio!"
 - c. Kinescope.

"Martin Kane, Private Eye"

NBC (1949-1954)

Sponsored by United States Tobacco Company:
Old Briar Pipe Mixture, Dill's Best Tobacco, Model Smoking
Tobacco and Tweed Tobacco Made for Pipes
and Sano Cigarettes

Episode Title: "Altered Will."

Air Date: Thursday, September 1951. 10:00-10:30 p.m.

Cast:

William Gargan	Martin Kane
Walter Kinsella	Happy McMan
Fred Hillebrand	Lieutenant Bender
Loring Smith	Captain Evans
Nicholas Sanders	Sergeant Ross
Lawrence Fletcher	Henry Hackett
Sylvia Stone	Shirley West
Mary LaRoche	Rhonda Noble
Jim Nolan	Steve Jensen
Stewart Bradley	Kharl Bixby
Farrell Pelley	Scientist
Thomas M. Heaphy	John Bixby
Jack Waldron	Bartender

Clothes, Accessories and Furs from Russeks

Music by Charles Paul

Written by Henry Kane

Technical Direction by O. Tamburri

Produced & Directed by Frank Burns

Presented by the United States Tobacco Company

THE DUMONT TELEVISION NETWORK

→ Allen DuMont - chief engineer for deForest. DuMont wanted to junk mechanical television, deForest very cautious about electronic television.

DuMont quit & formed own co. Allen B. DuMont Laboratories in 1935; invented long-life cathode ray tube; and was selling electronic television sets to public in 1938, before RCA.

In 1939, to compete with RCA, DuMont formed partnership with Paramount Pictures. With Paramount's funding, DuMont able to go into the manufacturing, marketing of TV sets and into broadcasting by building television stations.

DuMont's chief engineer Tom Goldsmith was immediately suspicious of Paramount's motives. Said Paramount created DuMont Company in order to prove that television would be a disaster and thereby protect its own box office.

When DuMont wanted bank loans, banks would call Paramount, DuMont's established partner, and Paramount would talk the banks out of loaning the money. DuMont himself ignored this.

In 1946, DuMont created the DuMont Television Network. The DuMont TV network was the ESPN of its day, heavy on sports. With many sets in bars, programs appealed to male viewers.

DuMont was copying RCA not only in the manufacturing/programming combination, but also in program content by featuring sports.

Sports had already been extremely popular on radio:

1920: WWJ Detroit aired the World Series.

1920: WTAW, College Station, Texas broadcast Texas A & M v. U. of Texas football game, Thanksgiving Day.

1921: KDKA Pittsburgh aired first play-by-play pro football game, Pirates v. Phillies, and with commercials.

1921: KDKA Pittsburgh broadcast Davis Cup tennis.

1924: WGN Chicago broadcast Indianapolis 500.

Sports programming was spontaneous, thrilling climaxes, and was often more dramatic than movies or TV shows; plus it was relatively easy to produce. No rehearsals needed with sports. And sports supplied dedicated fans.

But sports on TV caused potential problems for team/sport owners: the question of game/event attendance. Team owners were caught between the lure of substantial income from the sale of the broadcast rights to a TV station or TV network versus the sight of empty seats, reduced parking and concession income as the fans stay away to watch in bars, restaurants or at home.

Many owners used the "blackout" technique to stop the broadcast of local teams for home games. (This issue of "blackouts" was not resolved until 1973, when Congress passed a law regarding professional football.)

When team/sport owners sponsored research to discover whether the broadcasting of events would lower attendance, the results gave no clear answer.

The first network program of any kind in the U.S. was NBC's "Gillette Cavalcade of Sports," a boxing match between Joe Louis v. Billy Conn, June 1946. With boxing, low cost production, easy to produce, arena sold out anyway so no problem with empty seats, parking or concessions.

From 1946-1949, the first two TV networks NBC and DuMont featured boxing, wrestling, and bowling to deliver large audiences. Sports programming attracted more viewers than any other type of television program.

The first NFL contract ever signed was with the DuMont Network.

Paramount co-owned KTLA, Channel 5 Los Angeles with DuMont. Went on air Jan., 1947. No DuMont network service to Los Angeles so KTLA Channel 5 had to create its own programs, and, suspiciously to some, did not broadcast any Paramount films.

The TV Freeze: from 1948-1952, the FCC would not process new television station broadcast license applications.

FCC's chief concern was potential frequency interference problems. The FCC would allow TV stations to go on air if they had previously submitted applications and construction permits.

Those who had submitted already were mainly CBS; Paley had patiently waited for NBC to take the big risks first.

To reduce even further any possible frequency interference problems, FCC allowed a maximum of only four television stations in the top seven cities; smaller cities got only two to three stations.



Norman
Rockwell



Enchanted lands...right in your home

No dreamed-of magic carpet ever journeyed through more wonderful realms . . .
or traveled so far so fast. There's a world of inspiration in television.

And the set you honor with a place in your family circle should be fine indeed . . . an instrument
built with pride to be owned with pride. The new Du Mont television receivers,
in hand-crafted cabinets, incorporate the latest Du Mont electronic advances
from the laboratories that introduced television to America. They offer you the ultimate
in television enjoyment. A complete line of consoles, combinations, table models.

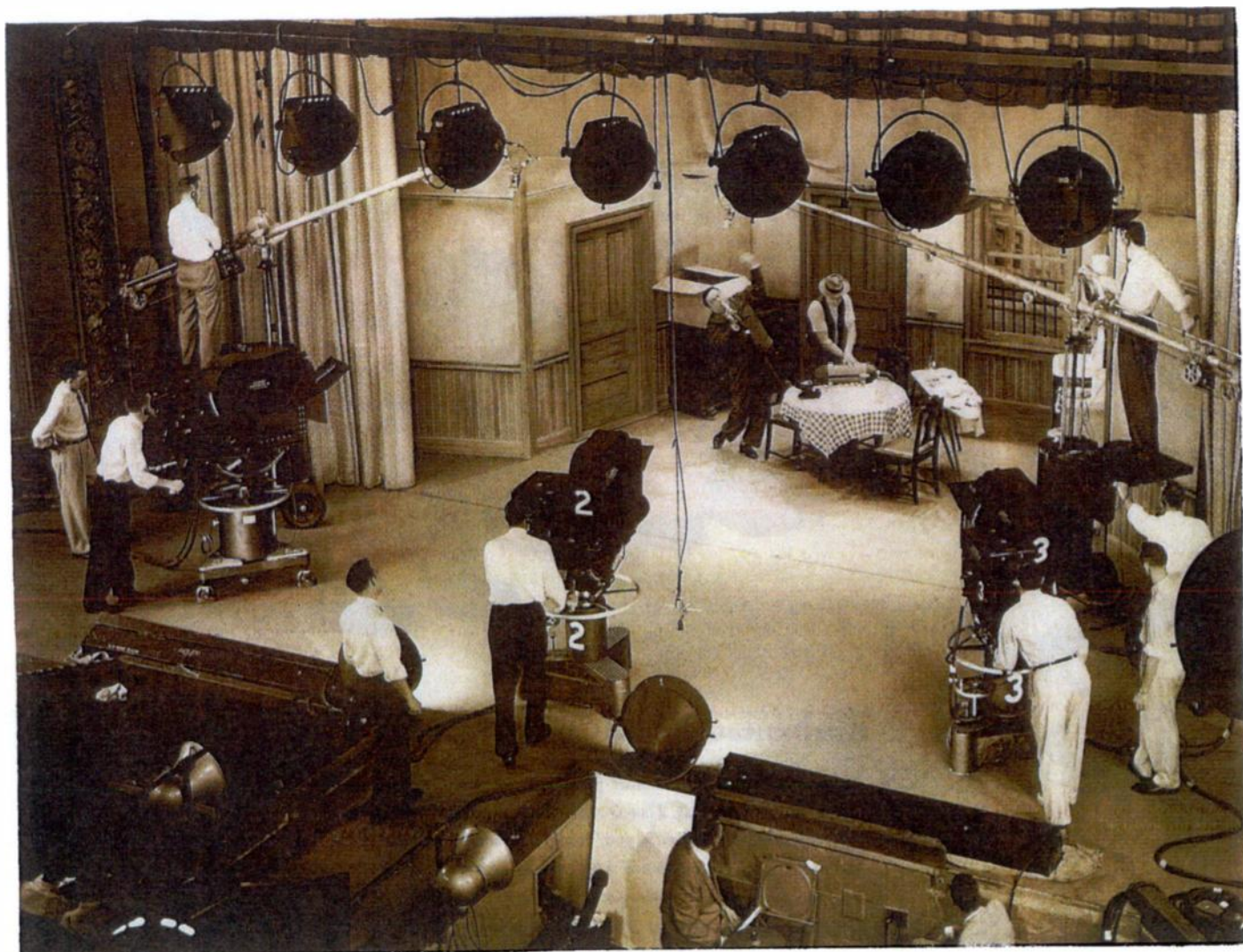
DU MONT

First with the finest in Television

THE WESTMINSTER SERIES II BY DU MONT
19-inch Libtane® picture. Built-in AM-FM radio.
Automatic time clock control.
Automatic 3-speed phonograph. Tape recorder.
Cabinet designed by Herbert Rossengren.



* Trade Mark Copyright 1950, Allen B. DuMont Laboratories, Inc., Television Receiver Division, East Paterson, N. J., and the DuMont Television Network, 515 Madison Ave., New York 22, N. Y.



"The Honeymooners," 1955

Belmont Television

For methods of projection that assure enlarged images on a large-sized screen

For notable improvements that combine "better listening" with better pictures

For familiar push-button tuning

For a wide choice of strikingly beautiful cabinets

There's a great day coming when you can turn on Belmont Television and bring a new world of enjoyment to your home. It's a pleasure you can count on for some near tomorrow. And Belmont is planning for that tomorrow... planning television receiving sets that will be set front with the features you want, the cabinet styles you like, and prices that put a strong accent on value.

This promise that Belmont makes for the future is backed by a 17-year record of manufacturing fine radios. Belmont's precision built receiving sets are faithfully serving owners by the million. And today, Belmont is one of the large-volume producers of high precision electronic equipment for Uncle Sam... by all odds, the world's most critical customer.

Through wide experience, unexcelled facilities, careful research and practical engineering, Belmont has fitted itself for a leading part in the electronic world of tomorrow. Keep your eyes on Belmont Belmont Radio Corporation, 3925 W. Dickens Ave., Chicago 20, Ill.

Wage War with Your Wages... Buy War Bonds!

AM * TELEVISION * FM * ELECTRONICS





KTLA Channel 5, Los Angeles, CA 1947 on the Paramount Pictures Lot



Logo Evolution from Experimental TV Station W6XYZ to KTLA



Most stations affiliated themselves with NBC or CBS, whom they knew from radio. DuMont never had any radio business.

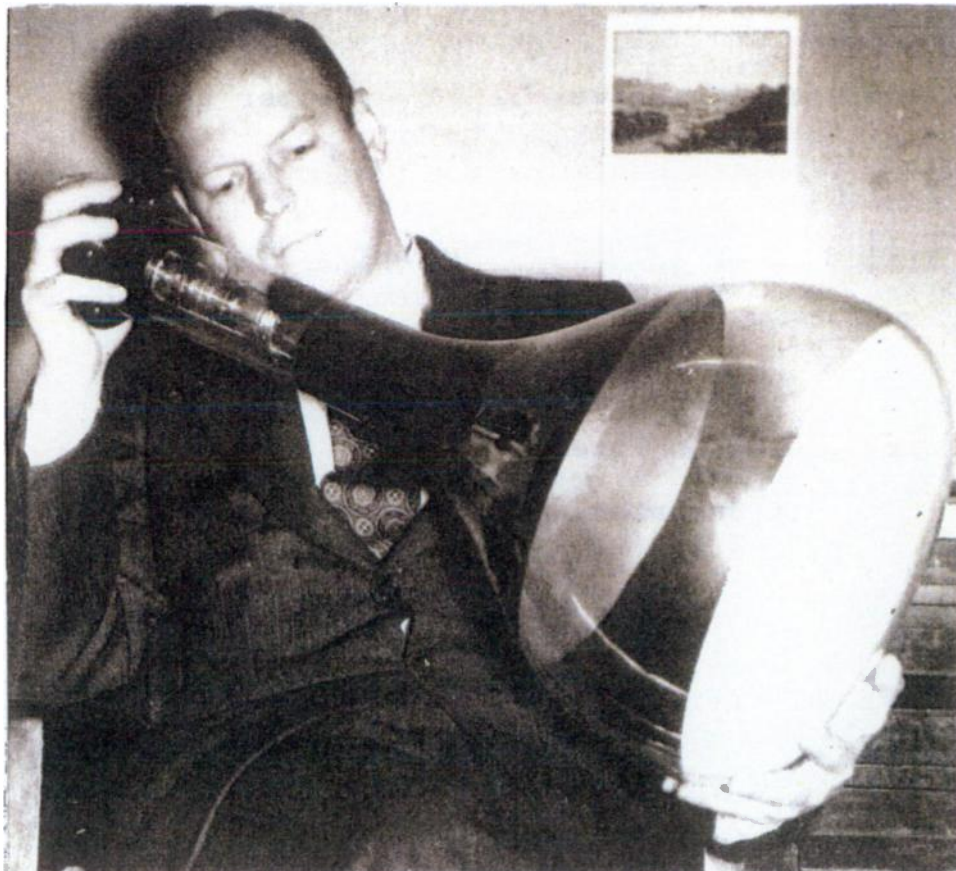
DuMont was blocked out of most cities due to the Freeze and the lack of radio connections.

→ In 1948, Supreme Court in U.S. v. Paramount Pictures, et al., forced the major Hollywood studio/distributors to sell off their theatres. Paramount Pictures & United Paramount Theatres (UPT) became entirely separate companies.

When FCC approved merger of ABC & UPT in 1953, DuMont's fate was sealed. Paramount Pictures shut off their finances to DuMont.

When the head of ABC/UPT, Leonard Goldenson offered to merge ABC with DuMont, DuMont okayed it, but Paramount Pictures refused and killed the idea.

→ In 1955, DuMont himself resigned and the entire DuMont Co. ceased operating. The television stations were sold off and changed their name to Metromedia. The word "DuMont" had become synonymous with poor quality and doom. Years later, Metromedia Television became Fox Television.



Allen DuMont with cathode ray tube, c. 1939

"The Honeymooners" CBS (1955-1956)

Episode Title: "TV or Not TV"

Air Date: Saturday, October 1, 1955. 8:30 p.m.

Cast:

Jackie Gleason	Ralph Kramden
Art Carney	Ed Norton
Audrey Meadows	Alice Kramden
Joyce Randolph	Trixie Norton

Executive Producer - Jack Philbin

Producer - Jack Hurdle

Director - Frank Satenstein

Written by Marvin Marx and Walter Stone

Filmed on the DuMont Electronicam T-V System

Jackie Gleason Enterprises Inc. Productions

Park Sheraton Hotel, New York City

Topics:

1. The title of the series & the battle of the sexes.
2. The production of this series:
 - a. Use of the hotel ballroom.
 - b. The set.
 - c. The DuMont Electronicam System.
 - d. The audience.
3. Gleason & DuMont: the portrayal of television.

(Note: "The Honeymooners" was originally a 15 minute series within the DuMont network program "Cavalcade of Stars" starting in 1951. These DuMont programs are the "lost" Honeymooners episodes.)

 - a. The role of money in the purchase of a television.
 - b. The characterization of television in general and television programs in particular.
 - c. The use of the DuMont series "Captain Video."
4. The ironic meaning of the last line:

ALICE

"I've got to admit it, Ralph. Once in your life you were right. We never should have gotten a television set."
5. The ratings of "The Honeymooners" on CBS versus the ratings of "The Perry Como Show" on NBC.

"The George Burns & Gracie Allen Show" CBS (1950-1958)
Sponsored by Carnation Evaporated Milk and B. F. Goodrich.

Episode Title: "Harry Morton Buys an Iron Deer."

Air Date: Monday, October 5, 1953. 8:00 p.m.

Cast:

George Burns	as himself
Gracie Allen	as herself
Harry VonZell	as himself
Bea Benaderet	Blanche Morton
Larry Keating	Harry Morton
Ralph Seadan	Mr. Beasley

Produced & Directed by Frederick deCordova

Written by

Sid Dorfman, Harvey Helm, Keith Fowler, William Burns

Associate Producer - Al Simon

Director of Photography - Philip Tannura, A.S.C.

A McCadden Production

Topics:

1. The structure of the show is Burns & Allen's history:
 - a. Vaudeville from 1920s.
 - b. Radio sitcom from 1930s & 1940s.
2. "The Burns & Allen Show" presented itself as both reality and as fictional:
 - a. Gracie & VonZell "play" themselves as the famous comedienne and as the program's announcer.
 - b. Freeze frame effects; Burns explains cast changes; Burns, Benederet & Keating go in & out of character.
 - c. Radio writers replaced by television writers.
3. The one camera film style set up:
 - a. Continuity problems.
 - b. No live audience during filming; studio audience would see finished version of the program and have their reactions recorded for laugh track purposes.
4. Advertisements:
 - a. Carnation Evaporated Milk - cooking demonstration.
 - b. B.F. Goodrich - tire demonstration.
 - c. Inclusion of sponsorship in opening credits, within program, & in closing credits assumed this series had no life after its run on the CBS network.
5. The show's ratings compared to "I Love Lucy" which was broadcast one hour later.
6. Burns and Allen owned McCadden Productions.

Background: Syndication & the Three Film Camera Set-Up.

Syndication - the licensing of programs on a station by station basis, giving the station the right to schedule, edit, and insert local ads.

Because the TV stations had large schedules to fill, syndicators who had either old film libraries or produced "first-run," i.e. original programs, did well from the start.

Jerry Fairbanks, syndicator starting in 1947, shot his programs using three film cameras simultaneously to speed up production.

In Hollywood feature films, multi-camera set-ups were used for only difficult action sequences, but Fairbanks used multi-cameras for everything.

Another major syndicator in 1950s, Frederic Ziv. Had been a syndicator in radio. In 1947, Ziv edited old "Hopalong Cassidy" feature films down to 1 hour, sold them as TV shows.

Ziv also produced first-run syndic programs: "Cisco Kid," "Sea Hunt" and "Highway Patrol." All were major hits; all were shot on film for distribution as 16mm prints to TV stations; some were even shot in color. None used studio audiences.

Network programs were generally shot live with TV cameras. In 1952, 82% of network television was live. Most had live studio audiences just like radio programs.

With live television, programs were preserved by kinescope; too poor of a medium for syndication. According to the networks, to shoot programs on film was a waste. Television's great benefit was that it was the only live visual medium.

Also, from networks' POV, the content of programs was "Spam." Why spend lots of money for film production to create a low grade product?

Networks were not interested in owning programs; they earned revenue from selling time for advertising.

Lucille Ball, Desi Arnaz & Desilu Productions.

Ball, dramatic film actress from late 1930s; Arnaz, Cuban band leader; married in 1940. Formed Desilu in 1950 to coordinate their business and performance schedules.

Ball had starred in CBS radio program "My Favorite Husband" with Richard Denning; directed by Jess Oppenheimer; written by Madelyn Pugh & Bob Carroll, Jr. CBS wanted to make similar program for television.

Paley of CBS not want Arnaz to be in program as Ball's husband, "not believable." Ball toured U.S. with Arnaz to prove to Paley that audiences would accept Arnaz. Paley okayed concept in summer 1951.

The negotiations:

Ball & Arnaz lived in L.A., and did not want to go to N.Y. to produce a TV show. This was a problem for CBS.

Further, Arnaz wanted the show to be shot on film. That additional production cost would be \$5,000/episode. CBS said, no. Arnaz counter-offered that Desilu would absorb the costs, if Desilu could own the series. CBS not care who owned the shows.

CBS wanted a live audience for the series, but this was impossible with traditional film-style production. CBS said, you can't use film with studio audience because with movies, they do the CUs, stop, change lighting, change camera angles, do over-the-shoulders of one character, stop, change lighting, change camera angles, do reverse over-the-shoulder, stop, change lighting, change camera angles, etc. The audiences would be bored for hours and hours, and would certainly not provide the positive atmosphere actors need in performing comedy; plus the audiences would not produce a usable laugh track.

A meeting was held at the Desilu Ranch with the writers, Ball, Arnaz and the technical people. They worked out a formula for filming a comedy before a live audience with multiple film cameras.

Executives from Philip Morris agreed; CBS executive Al Simon, later president of Filmways TV Productions, also liked it. Their approval was crucial to this multi-film camera production concept becoming the industry standard.

Pilot for "I Love Lucy" was produced in fall of 1951. Filmed as if it were a 3 act play, performed before a live studio audience sitting on bleachers in Hollywood, rather than N.Y.

"I Love Lucy" CBS (1951-1957)

Sponsored by Philip Morris

Episode Title: "Hollywood at Last!"

Air Date: Monday, February 7, 1955. 9:00 p.m.

Cast:

Lucille Ball	Lucy Ricardo
Desi Arnaz	Ricky Ricardo
Vivian Vance	Ethel Mertz
William Frawley	Fred Mertz

with special guest stars

Eve Arden

and

William Holden

Produced by Jess Oppenheimer

Directed by William Asher

Written for Television by
Jess Oppenheimer, Madelyn Pugh, Bob Carroll, Jr.

Director of Photography - Karl Freund, A.S.C.

Music Director - Wilbur Hatch conducting the
Desi Arnaz Orchestra

Executive Producer - Desi Arnaz

A Desilu Production

Filmed in Hollywood by Desilu



Lucille Ball and Richard Denning Perform "My Favorite Husband," CBS Radio, 1948



Lucille Ball Greets the Studio Audience while Desi Arnaz is the Warm Up Guy, "I Love Lucy," 1951



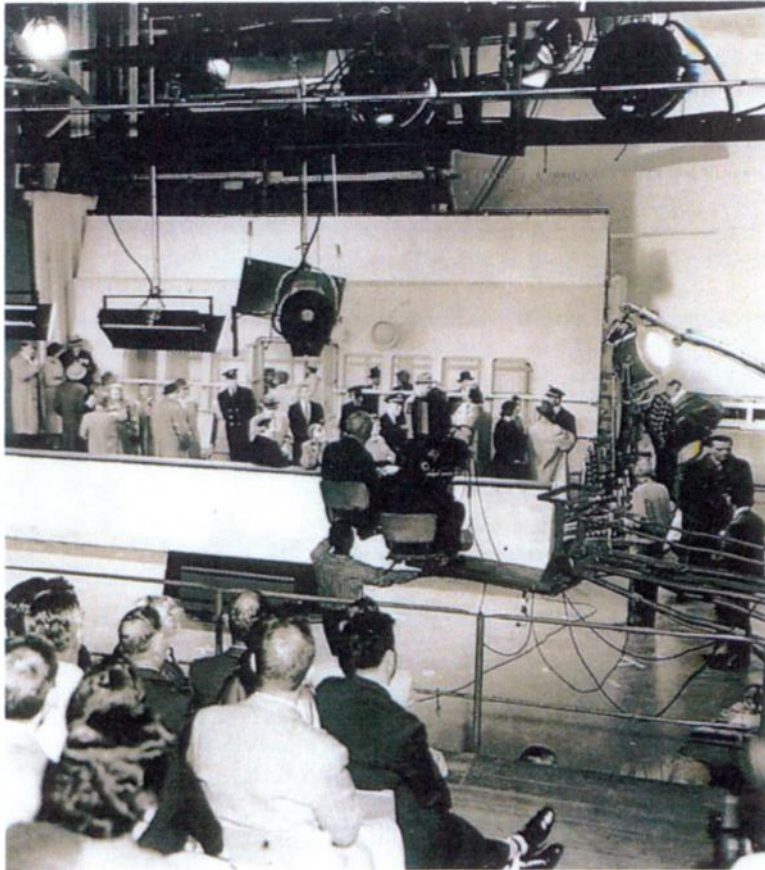
Rehearsal, "Hollywood at Last" Episode of "I Love Lucy," February 1955



Actors' Point of View, "I Love Lucy"



"Hollywood at Last" Episode, February 1955



"Lucy and the Loving Cup" Episode, December 1956



"Lucy and the Loving Cup" Episode, December 1956

By combining film production with a live studio audience, "I Love Lucy" revolutionized television by creating a new and powerful link between network programs and syndication.

Desilu bought the RKO Studios in 1957. Desilu was the first major all television-on-film production studio.

By 1961, only 27% of network television was live.

Desilu ceased to exist in 1968 when Paramount bought it; Desilu's last major production was "Star Trek."

The Comedians (youtube) - Playhouse 90

SITCOM WEEKLY SCHEDULE

THURSDAY/FRIDAY SHOW

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
31	1 TABLE READ PRODUCTION MEETING REHEARSE	2 REHEARSE PRODUCERS RUN-THRU	3 REHEARSE NETWORK RUN-THRU	4 BLOCK	5 BLOCK SHOOT W/ AUDIENCE	6

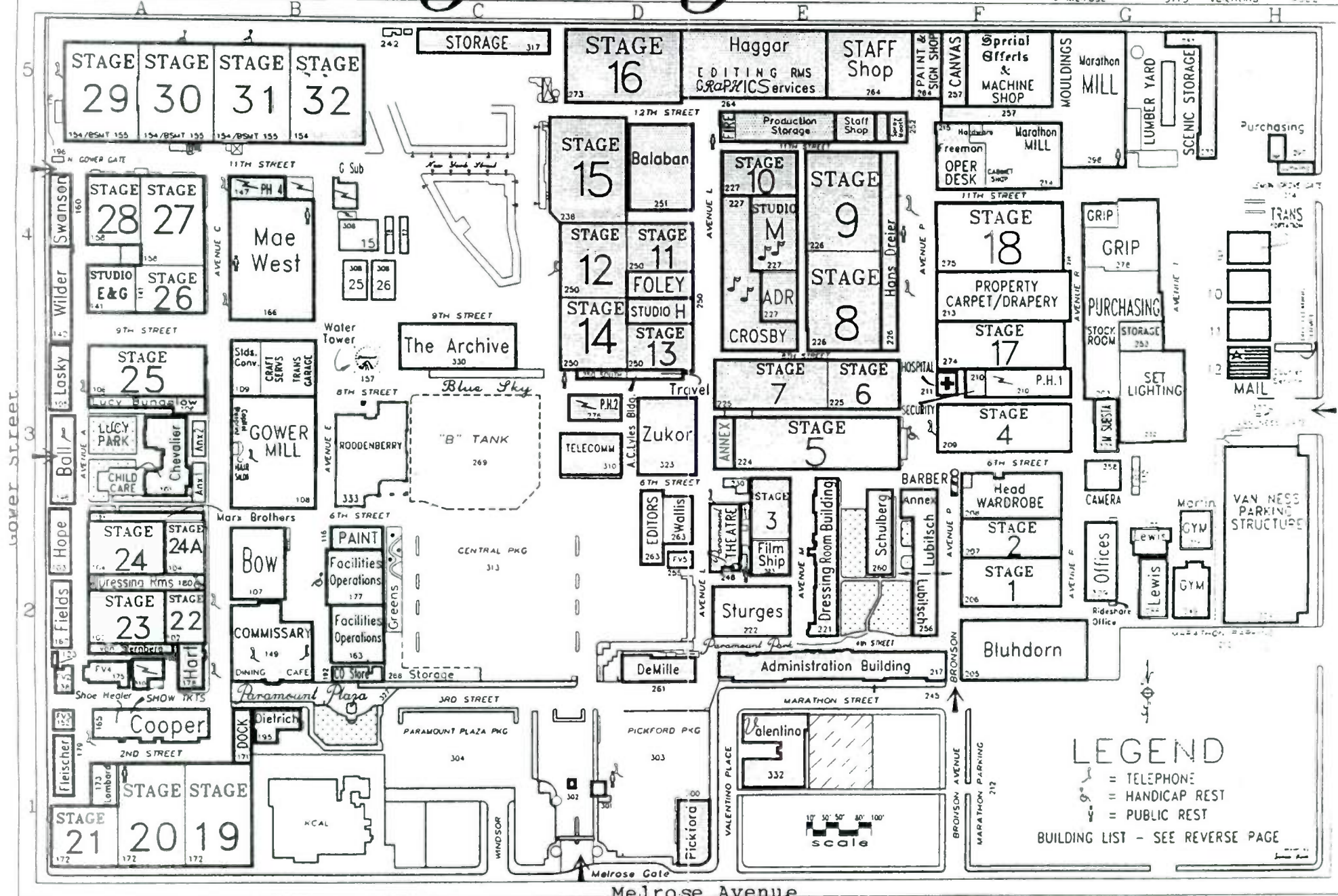
MONDAY/TUESDAY SHOW

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
31	1	2	3 TABLE READ PRODUCTION MEETING REHEARSE	4 REHEARSE PRODUCERS RUN-THRU	5 REHEARSE NETWORK RUN-THRU	6
7	8 BLOCK	9 BLOCK SHOOT W/ AUDIENCE	10	11	12	13

EMERGENCY NUMBERS
 Fire 3333 Safety Hot Line 5354
 First Aid 3333 Security 5155

Paramount Pictures

G Administration 5099
 T Bronson 5118 North Gower 5119
 R Gower Reception 5116 Van Ness 5117
 S Melrose 5115 Valentina 4062



Sitcom Production Terms

4th wall

sets:

standing sets - sets that remain.

swing sets - built to order. Torn down when done.

camera aisle - lateral aisle for cameras on dollies to move. Sometimes audio booms.

green beds - walk way for technicians above sets

quad split: ABCX cams - monitor split in fours. All directly fed from the cameras.

5th cam - records the audience.

director:

house director - directs every episode of a show.

entertainment television live audience directing style

director of photography - responsible for lighting of all cameras. Also known as digital editing technician

1st AD - runs set

2nd AD - runs background

2nd 2nd AD - does what the 1st & 2nd don't want to do.

audience - essential for production to know if something is funny.

professional laughers - paid to laugh.

warm up guy - hired to keep the audience energized.

HD tape - standard storage device for capturing footage. Digital

executive producers/showrunner - person in charge of the show.

writers/producers

writers' huddle - if audience does not laugh. Writers work together to put new line.

television actors - usually come from standup comedy or improv.

script supervisor - maintains continuity, amount of takes, time takes.

audio/video booths - behind audience. Control audio, cues, etc.

network reps - there for every show. Can cancel the show. Executives from the network.

creator - comes from showrunner's team.

above the line - creatives. Refers to budget.

below the line - crew

line producer - on the line. Deals with heads of different crafts. Rows it below the line.

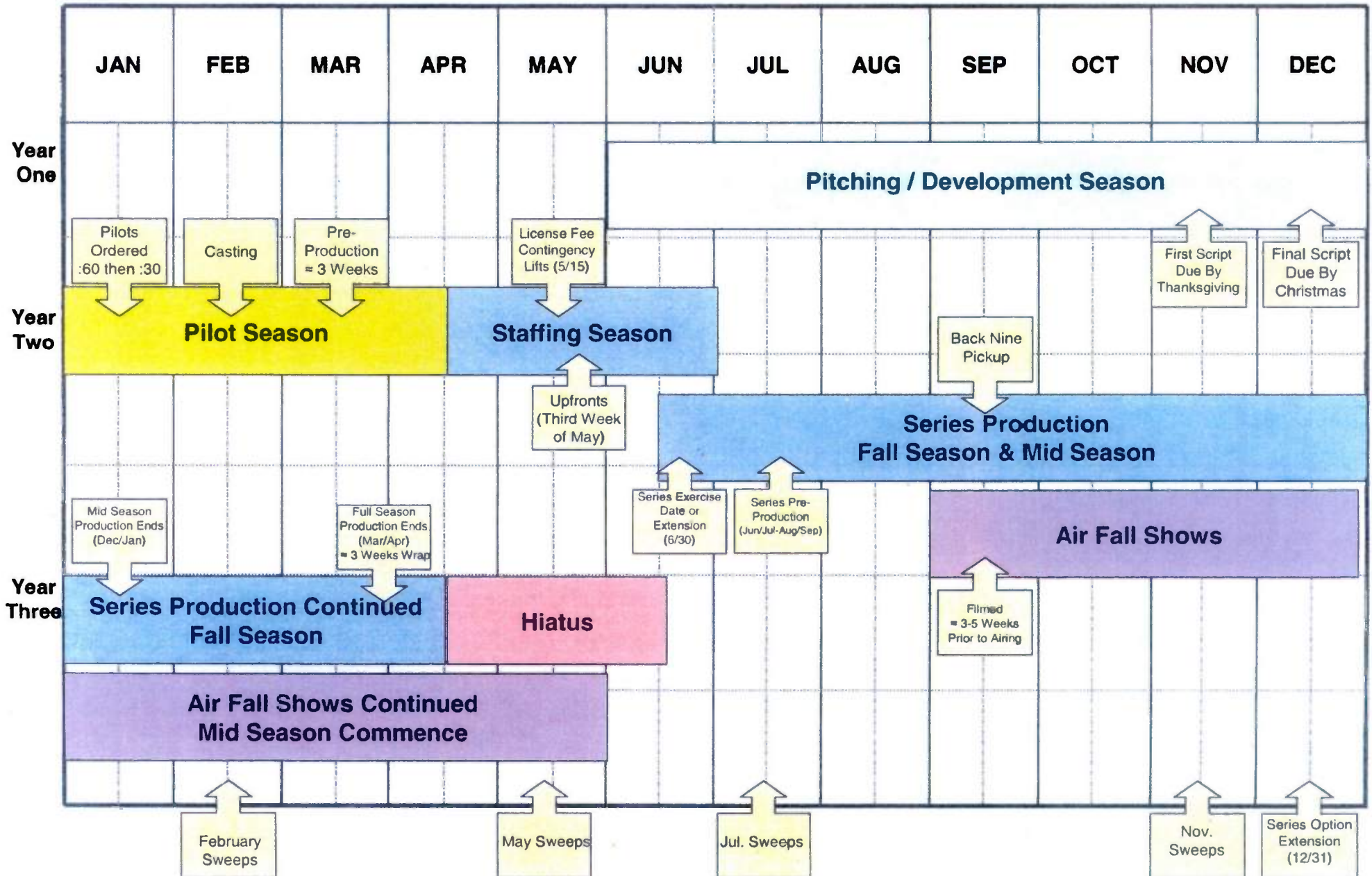
crafts - crew.

cast/crew hierarchy - military like.

IATSE - ~~International Alliance~~ culmination of unions.

- Preproduction/production/postproduction - 3 episodes simultaneously.
- Pipe & chain = most profitable part of studio
- Warehouse stages: few amenities, parking, power.
- Large studios with tall curved roofs - for hot air, + amenities, parking, power
- The larger the stage, the higher the price
- Extras = background, often the lower the position, the higher the ego/attitude and vice versa
- 2nd 2nd AD - does what 2nd AD doesn't want to do, e.g. call the actors about an early call change.
- Celebs go to tapings but sit on floor hidden in front of first row of raised audience seats.
- No single style of directing.
- Line producer - start by filing in the Prod Office, increase efficiency of the below the line people/activities.
- Throw out swing sets: high cost of moving them, inventory, storage, etc vs. building them again.

Annual Network Television Development & Production Cycle



Television Program Development Basics

The networks are the buyers, everybody else is a seller.

New program ideas attract network buyers if the ideas are similar to successful shows.

The role of the writer/producer and director are reversed between TV and film. In TV, the writer/producer holds the most creative power. In film, the director holds the most creative power.

The major studios have a distinct advantage when it comes to resources available for program development/production.

A star does not necessarily heighten the prospects of a show's success.

The most difficult question for a new series concept to answer is: Can the show sustain the concept over many episodes? One of the major causes of TV series failure is the inability to sustain the premise over the 3-5 years necessary for financial success.

Too often a network will commission a pilot that seems innovative only to discover later that it lacked the elements necessary to sustain it over time.

Pilot versus Series Success

Network TV Program Development Calendar

Ideas vs. Execution

Release Forms

Team Creation

Personal Production Companies

Star / Showrunner Production Company

Production Facility

Broadcast Networks' Role in Program Development

Promo Budgets

Vanity Billboards

Multiple Owners of TV Entertainment Shows

Agents

Managers

Publicists

Step Deals

Network Licensing Fee

Deficit Financing by Production Facility/Studio

International Syndication of TV Series

Studio Policies on Stage Use

The Creation of the American Broadcasting Company





Leonard Goldenson, c. 1968



Original Logo, 1948



Academy of Television Arts and Sciences,
Leonard H. Goldenson Theatre is on left



Leonard H. Goldenson Theatre

PROGRAMMING CHALLENGES:
THE CREATION OF ABC

The Birth of the American Broadcasting Company.

"NBC v. U.S." (1943) Supreme Court case regarding "chain broadcasting" regulations. Supreme Court upheld "public interest" clause in Communication Act of 1934, holding that the FCC has the power and authority to require NBC to sell one of its radio networks "in the public interest."

ABC was born in 1943 when RCA was ordered to divest itself of one of its two radio networks, the Red and the Blue. Since the Blue had a weaker schedule, it was sold for \$8 million. The NBC Blue network & several NBC owned radio stations sold to:

Edward J. Noble, manufacturer of Lifesavers Candies.

In 1945, Noble changed the company's name from NBC Blue to the American Broadcasting Co. (ABC). Noble sold stock in ABC to raise funds necessary to create the ABC Television Network.

In 1951, Noble received financing from United Paramount Theatres (UPT) and the two companies merged.

UPT had been created as result of "U.S. v. Paramount Pictures et al." (1948+), the antitrust suit against monopolistic vertical integration in the major film companies. The production (the making of feature films), distribution (the release of films) and exhibition (the theatres) within a single company was to be ended. This case a.k.a. "Divorcement decrees." Major film companies were required to sell off their theatres.

The crucial issue of the Paramount case was the effect of monopoly, said the Supreme Court, and not the intent to form a monopoly. The Hollywood studio bosses had claimed they had never intended to create a monopoly, and felt they were being punished for being successful. The Supreme Court rejected their argument entirely.

The long-time president of UPT was Leonard Goldenson. After the merger of ABC & UPT, Goldenson became the ABC President, and Noble became the Chairman of Board.

ABC was a very weak network, originally even weaker than DuMont. DuMont had more affiliates than ABC.

In 1953, Noble sold his interest in ABC to UPT for \$30 million.

Show Business Deals: Disney & Warner Bros.

Unlike Sarnoff, Paley or DuMont, Goldenson was very experienced in show business which enabled him to deal with film companies for ABC network programs.

From his experience in movie theatres, Goldenson was particularly experienced in the areas of advertising and promotion.

The ABC network programming deal with Disney:

The deal gave ABC the "Disneyland" television show in 1954, and "Mickey Mouse Club" in 1955. ABC gave Disney \$500,000 to be used to finish Disneyland. In exchange, Goldenson got many hours of badly needed programs.

Disney signed a seven year contract with ABC. ABC used these programs to boost ratings successfully (see ratings charts), while Disney used the programs to promote Disneyland and Disney feature films.

The Disney TV programs contained free ad spots for Disney's own promos.

Disney also produced the popular "Davy Crockett" and "Zorro" series for ABC

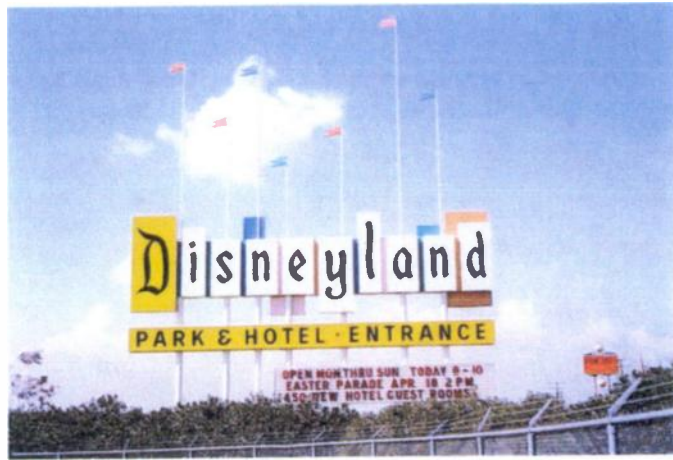
The ABC network deal with Warner Bros.:

Also in 1954, Goldenson approached Jack "J.L." Warner, head of Warner Bros. Studios. Goldenson very much on defensive. J.L.'s hatred towards television was well known. No TVs within WB movie sets, TV was not mentioned in dialogue of WB films, etc.

But perhaps more than any other major studio, WB was severely affected by the slump in the movie business due to TV. (In 1951, J.L. had seriously considered shutting down the studio.)

Benjamin Kalmanson, Warner Bros. exec. v.p. from NY brought Goldenson to see J.L. regarding having WB produce TV programs for ABC. WB offered high quality production to ABC.

Deal with ABC was agreed upon by J.L., television's sworn enemy. But J.L. Warner's initial concept of the relationship with ABC was that ABC would air WB-produced programs that promoted WB films. J.L. saw the ABC television arrangement as a means to boost the WB film business, and not as a way for WB to enter the television program production business.



Disneyland and Orange Groves, 1955

THE *Hollywood* REPORTER

Vol. CXXVII, No. 38

Hollywood, Calif., Monday, January 11, 1954

Price 10 Cents

WALT DISNEY PLANS TV SHOW



• THE TALK around some of the major studios is that, with the currently improved business, the production bosses are again planning more pictures than they can successfully accomplish—thereby leading themselves back into the dangerous situation caused by this type operation before.

Certainly our studios should turn out as many GOOD PICTURES as they are capable of. But how many GOOD PICTURES can any one studio accomplish? How many can all of Hollywood deliver over a 12-month period? Bad pictures do more than lose money on those bad pictures—such exhibitions check picturegoing by too many of our customers and they will stay at home with their TV or reach for some other form of entertainment.

Before TV came into being, when people could not turn on a set to see and hear something that might entertain them, the doldrums of a night at home resulted in motion picture ticket sales, demanding lots more pictures, good and bad, than there is a demand for today. However, with TV now in more than 27,000,000 homes, these families simply will not leave their living rooms to go out and see pictures that are no better than they can get on their TV sets, without an admission charge plus the other expenses attendant on going to the movies.

The recent upsurge in the quality of our pictures, because of an effort to eliminate anything that didn't look like a hit on the planning boards, with the money being given plenty of time and others in their creations, brought a lot of people back to our theatres that had been staying at home or indulging in other forms of recreation. Theatre business edged forward, the public gained a renewed confidence in our activities and more good product resulted in more customers flocking to our ticket windows. BUT if mass production sets in again principally because of more money in company checkers, too many bad and indifferent pictures will then be back where they were, two years ago, on the brink of business disaster.

There's a great market for great pictures, good business for good pictures, but NOTHING for anything short of that, and that nothing will cut into our better efforts through customers again losing confidence in our efforts.

Sponsored Program Will Plug Films; Company's 1953 Profits Increase to \$510,000

Although Walt Disney still has no intention of selling any of his film product outright to TV, a Disney video show "designed not only to produce revenue but also to publicize all of the company's product" is expected to be on the air "before too long," it is stated by Roy O. Disney, president of Walt Disney Productions, in the annual statement to stockholders covering 1953. The year's operations showed a net profit of \$510,426, after

(Continued on Page 4)

Red Skelton Signs \$1,500,000 Ziv Deal

Red Skelton has signed a three-year contract to star in a daily half-hour transcribed open-end radio series, called The Red Skelton Show, which will bring the comedian an estimated \$1,500,000 as his share, it is announced by John L. Sinn, executive v.-p. of Ziv.

The series is being produced here, with Herb Gordon as producer and Henry Hayward directing. Ziv will invest over \$3,000,000 in the project, according to Sinn, and it is expected to have at least 26 shows in the can by March 1 when the program starts its national release. Ziv expects to have the program sold in 450 cities when it tees off.

Under the Ziv deal, Skelton remains free to continue his film and TV work.

Howard Pine Joins U-I As Producer

Howard Pine, son of Bill Pine and for the past two years production manager for Pine-Thomas films, has been signed to a long-term U-I producer contract by Edward Muhl, v.-p. in charge of production. He checks in next Monday.

This gives U-I a roster of nine producers. Others are William Alland, Robert Arthur, Howard Christie, Albert J. Cohen, Ross Hunter, Ted Richmond, Aaron Rosenberg and Stanley Rubin.

McAvity, Carl Stanton Elected V.-P.'s by NBC

New York.—Election of Thomas McAvity as v.-p. in charge of NBC Television Network Programs and Carl M. Stanton as v.-p. in charge of the Film Division, and promotion of George H. Frey to v.-p. in charge of Television Network Sales were announced over the weekend by Sylvester L. Weaver, Jr., NBC president.

Harry C. Haggerty, financial v.-p. of Metropolitan Life Insurance and an RCA board member, was elected to the NBC board, succeeding John K. Herbert, resigned.

SDG Dinner Sellout

Third annual awards dinner-dinner-dance of the Screen Directors' Guild of America, to be held Jan. 24 at the Biltmore Bowl, already is sold out, president George Sidney stated yesterday. More than 900 tickets have been sold. Freddy Martin and his orchestra and Bernie Richards' rhumba band have been signed to provide music, with other entertainment now being lined up.

Hartman to Address Interstate Meeting

At the invitation of Interstate Circuit general manager R. J. O'Donnell, Paramount executive producer Don Hartman leaves today for Dallas to address key employees of the circuit at a special screening of "Red Garters" tomorrow at the Palace.

Executives, house managers and advertising-publicity men from all interstate towns will attend the session, with Paramount ad-publicity v.-p. Jerry Pickman also arriving in Dallas from New York to set up a campaign for the picture, which opens immediately thereafter in 200 Texas first-runs.

Sam Goldwyn, Jr., In TV Production

Samuel Goldwyn, Jr. has resigned as a TV producer with CBS in New York and is forming a new company to produce TV films at the Goldwyn Studios here. Activity is expected to start about April 1.

Goldwyn, Jr. now is preparing material for the first of his telefilms. Sales headquarters have been established at 1270 Sixth Ave., New York.

Chaplin Studios Optioned by BOR

David Robbins and Albert A. Burrs, president and secretary-treasurer, respectively, of the BOR Corp., announce that the corporation has obtained a two-year option to purchase the Charles Chaplin Studios, now named the Kling Studios, from the realty firm of Webb & Knapp at a price of approximately \$500,000.

Kling, a lessee of BOR, would continue to actively manage the property, with Robbins and Burrs forming production-distribution companies for both theatrical and TV films.

\$3,342,950 Raised by Martin-Lewis Telethon

Dean Martin and Jerry Lewis' Thanksgiving Day telethon raised \$3,342,950.32, according to final audited figures announced by Paul Cohen, president of Muscular Dystrophy Assn.

Cohen said this was more than double the amount ever raised on a telethon although it was held to two hours.

Johnston Warns Unions About Drop in Foreign Film Income

Eric Johnston, MPA president, has inferentially warned Hollywood guilds and unions seeking to stop "runaway" production about actions which would add to the restrictions against American films in foreign markets and "result in far more unemployment here."

The warning, given at last week's Motion Picture Industry Council meeting, pointed out that Hollywood is greatly dependent upon the foreign markets for revenue. Despite all handicaps, Johnston asserted, the industry last year was able to bring back \$165,000,000 from abroad and American films still occupy between 65 and 70 percent of foreign film markets. (Continued on Page 4)

Welsh Starting Second Simmons Film in 2 Weeks

Producer Howard Welsh plans to roll at Motion Picture Center in about two weeks on the first of the two remaining films for which he has Jean Simmons under contract. The story in preparation is not yet titled. Miss Simmons just finished "A Bullet Is Waiting" for Welsh.

Pacific Title
AND ART STUDIO
5155 SANTA MONICA AVE. HOLLYWOOD

TOP PRODUCERS SELECT PACIFIC TITLE AS A COMPLIMENT TO THEIR ARTISTRY!
MAIN TITLES, TRAILERS, OPTICALS & EFFECTS, INSERTS, STAGE & LABORATORY

TELEPHONE
LARRY GLICKMAN
HO 3-5871

These initial TV programs produced for ABC were, in fact, very much like theatrical trailers, i.e. promotions for up-coming feature films.

The ratings for these "programs" were very poor, with the exception of "Cheyenne."

Soon after this failed experiment, WB changed the style of its television programs for ABC by following the Disney model, having a 5-10 minute promotion for a WB feature film at the end of a Warner-produced TV show.

These ratings for these programs were also poor.

Again, soon after this type of TV program failed, Warner Bros. began to produce programs that had television as their sole purpose. WB "B" film directors and crews became directors and crews for TV shows, with heavy use of the otherwise vacant backlot.

"B" feature films were easy to do, no difficult big-name actors, and no big salaries, so the actors were eager and young. The same process for television programs at WB.

By 1958, WB was producing 10 hours/week of ABC's prime-time schedule. Both ABC and WB were enjoying the results of their efforts.

The WB television shows were "Wyatt Earp," "Cheyenne," "Maverick," "77 Sunset Strip," "Sugarfoot," "Hawaiian Eye." (See ratings charts.)

J.L. Warner and Warner Bros. in general completely reversed their idea that television was their enemy.

The impact of Warner Bros. on television was that the studio brought big-time film production to television. WB & ABC had saved each other. Furthermore, production at WB and at Disney helped move prime-time television production from NY to LA, but not for CBS and NBC, yet.

ABC's recipe for success was family programs from Disney; sex & violence from Warner Bros. Violent westerns and action/adventure series became the staples of ABC's schedule and were a spectacular ratings success for the youngest and struggling network. But Goldenson wanted ABC to be a true competitor with NBC and CBS. ABC needed publicity, and one powerful promotional tool was "The Untouchables."

"The Untouchables."

Desilu produced 2-part TV movie "The Untouchables" for ABC program, "Desilu Playhouse" in April, 1959. Program was based on book by Eliot Ness about his real-life and ultimately successful fight v. Al Capone and organized crime in Chicago during the late 1920s and early 1930s.

After the TV movie was broadcast, the widows of the two main villains in the program sued ABC for \$1 million, "Capone & Nitto v. ABC" (1959).

The widows sued over the characterization of Al Capone & Frank "The Enforcer" Nitti (sic) as an invasion of privacy, "publicity which places the plaintiff (injured party) in a false light in the public's eye."

Capone widow said her late husband was a wheeler/dealer, not a killer. The real Al Capone had only been found guilty of tax evasion and nothing else.

Nitto widow said ABC also falsified her late husband's life; their last name was even misspelled; his personality in reality was a loser who committed suicide, not a vicious hit man.

Widows lost case since plaintiffs were dead. The dead have no right of privacy, said the court. The court's ruling allows wide latitude in portrayal of deceased famous figures, especially TV movies based on "true stories," "actual events," etc.

The Right of Publicity.

Since "Capone & Nitto v. ABC" decision was important and potentially disastrous to other families/heirs of deceased celebrities, courts have defined "The Right of Publicity:" individuals, particularly celebrities, have the right to control how others use the value of their notariety.

Courts have come to recognize that a widely known name or likeness is a form of property, not just personality, and has a value that the possessor alone should be permitted to exploit. As a form of property, this right can be bought and sold.

The possessor of the right of publicity controls this right through the process of consent.

Regarding deceased celebrities, the right of publicity can be at least as valuable to a celebrity's heirs as it was to the celebrity when alive.

California law permits heirs of a celebrity to protect and profit from his/her right of publicity for 50 years after the celebrity's death.

The legally enforceable concept of the right of publicity comes after "Capone & Nitto v. ABC," so the widows could not profit.

U.S. Senate Hearings on Television Violence 1959-61.

Senator Thomas Dodd, chairman of Senate Juvenile Delinquency Subcommittee held hearings regarding "The Untouchables" and other violent television programs' effect on children. Executives of all the television networks testified. Executives of "The Untouchables" testified. Media circus. Senators got press coverage. The executives got headaches and went home.



Jack L. Warner with aerial photo of Warner Bros. Studios, c. 1955

"The Untouchables" ABC (1959-1963)

Episode: "Man Killer"

Air Date: Thursday, December 26, 1959. 9:30 p.m.

Cast:

Robert Stack	Eliot Ness
Bruce Gordon	Frank Nitti
Anne Helm	Marian Keyes
Jay Adler	Maxie
Grant Richards	Nick Dolov

with special guest star

Ruth Roman as Georgie Drake

Narrated by Walter Winchell

Written by Sy Salkowitz

Produced and Directed by Stuart Rosenberg

Executive Producer - Alan Armer

Associate Producer - Vincent McEveety

"The Untouchables" Musical Themes Created by Nelson Riddle

Story Editor - Del Reisman

Director of Photography - Charles Straumer

Executive in Charge of Production - Jerry Thorpe

A Langford Production in association with

Desilu Productions, Inc.

"This series of programs is based upon the book
'The Untouchables' by Eliot Ness and Oscar Fraley
although certain portions of this episode were fictionalized."

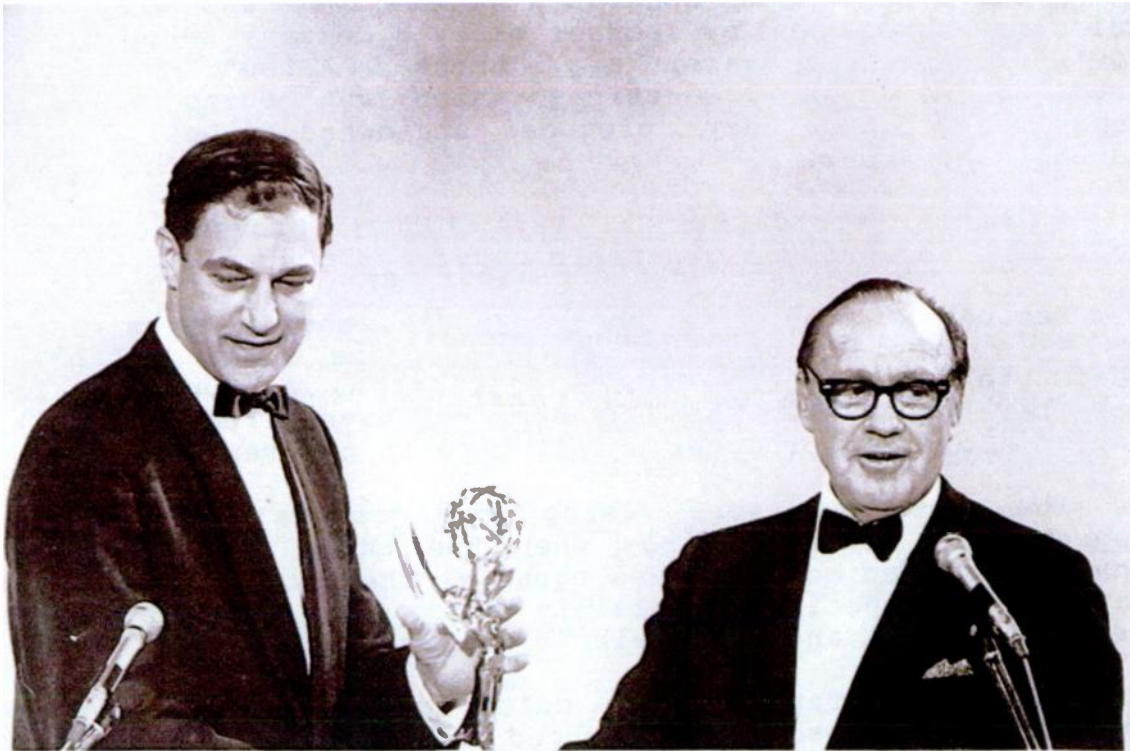
Filmed by Desilu

Topics:

1. The role of violence & ratings.

In the 1959-1960 season, show was #43; for 1960-61 season, it was #8 ranked program. But "The Untouchables" dropped back to #41 in 1961-62 season and was cancelled in 1963.

2. An unexpected role for women?
3. Television program as a replacement for "B" movies.
4. Voice of Walter Winchell provided a connection to radio, reality and Hollywood films.
5. Guest star from Hollywood films.



HOLLYWOOD

Alan Armer receives Emmy Award for Outstanding Dramatic Series "The Fugitive," presented by Jack Benny, 1966.

AN ERA OF ADJUSTMENTS:
CHANGES IN PRODUCTION & OWNERSHIP

From about 1955 to 1960, the production and ownership of prime-time television programs moved from N.Y. to L.A., and from independent production companies to the three major networks.

Networks in the past did not own many of the prime-time programs, but over time, especially 1955-60, the networks were increasingly producing, controlling and owning the shows they distributed.

The old way of producing television programs was based on radio. Production of radio programs was easy since audio only; was in N.Y. mainly, with some Chicago, some L.A. Early TV was the same as radio, mainly N.Y. with Chicago and L.A. somewhat.

Production and/or ownership before 1960 was also like radio, may have been by sponsor or by a company owned by the show's producers or stars, e.g. "Burns & Allen" produced & owned by McCadden Productions which was Burns & Allen themselves; "I Love Lucy" produced and owned by Desilu which was Ball and Arnaz.

Multiple trends in the late 1950s, brought program production and program ownership under net control:

Because of the quiz show scandals, the networks wanted to be in complete control of all programs since FCC holds broadcasters (i.e. the O&Os & affiliates) accountable for what they broadcast. The FCC does not have direct authority over sponsors' or producer's influence in programs.

The networks were using more "specials," one-shot programs, to boost ratings when the three major networks finally competed more or less equally. The networks wanted to control these specials completely since this type of program was so important and uncertain in ratings.

With the transition to color production, NBC wanted total control of programs produced in color to help sell RCA color TV sets. CBS and ABC moved to color also and at great cost. With high cost, networks demanded control of programs.

Empty film studios and job hungry film production people in L.A. drew production from N.Y. to California since Hollywood could do the job well and cheaper than N.Y.

The popularity of TV Westerns, based on radio shows, e.g. "The Lone Ranger," "Gunsmoke," etc. drew production to California where Los Angeles area locations were used for filming realistic Western settings and at low cost.

Westerns on prime-time TV: 1955-56 = 18, 1959-60 = 30. Extremely popular program type. In 1956, 1 show in top 10 was a Western; by 1958, 7 of top 10 prime-time TV shows were Westerns. "Gunsmoke" was on CBS television prime-time for 20 years.

Production went to Hollywood, but network headquarters remained in N.Y. with easy access to advertisers, banks, Wall St.

This bi-coastal split led to same money v. creativity conflicts familiar in the film business.

Production of news, sports, soaps, games remained in N.Y. with some moving to California. Production facilities in N.Y. were often used to produce national TV commercials.

"Have Gun Will Travel" CBS (1957-1963)

Episode Title: "The Outlaw."

Air Date: Saturday, September 21, 1957. 9:30 p.m.

Cast:

Richard Boone Paladin
Kam Tong Hey Boy

with

Charles Bronson Manfred Holt
Grant Withers Sheriff Ludlow
Peggy Stewart Sarah Holt
Warren Parker Ned Alcorn

Directed by Andrew McLaglen

Written by Sam Rolfe

Produced by Julian Claman

A CBS Television Production

Topics:

1. The role reversals and conflicts between:
 - a. Culture and violence.
 - b. Murder and justice.
 - c. Honor and self-preservation.
 - d. Choice and destiny.
2. The popularity of the Western.
3. The ratings of the program.
4. About 250 radio shows became television programs. One TV show became a radio program. This one.

THE QUIZ SHOW SCANDALS AND
THE DEFINITION OF ENTERTAINMENT

"Twenty-One" NBC (1956-1958)
Sponsored by Geritol, Zarumin and Sominex

Air Date: Wednesday, December 5, 1956. 10:30 p.m.

Emcee: Jack Berry.

Contestants:
Charles Van Doren and Herbert Stempel.

Broadcast Live from NBC Television Network Studios
New York City

Background:

Quiz shows as opposed to game shows had been popular on radio, e.g. "Quiz Kids," "Dr. I.Q."

On television, quiz shows very popular in mid-1950s with "The \$64,000 Question," #1 prime-time TV program; was on CBS. On one "\$64,000" program, an eleven year-old won \$224,000.

NBC created "Twenty-One" in 1956 and "Dotto" in 1958 as their prime-time quiz shows. "Dotto" was connect the dots of picture of famous person, but "21" had much harder questions than "\$64,000." Prize money so large it made news. Winners on "21" and "Dotto" often get \$100,000, sometimes over \$200,000.

Stempel v. Van Doren match-up was very popular; Van Doren later got job on NBC's "Today" show after he's off "Twenty-One."

In August 1958, unhappy contestant on "Dotto," Ed Hilgemeier, went to N.Y. State Atty. Gen.'s office when he's paid less than other contestants to shut up re. rigged questions.

Based on complaints, FCC investigated simultaneously with N.Y. Atty. Gen. Twenty quiz shows, both day-time & prime-time versions, went off air within days.

Network execs claimed ignorance re. rigging. Producers of the shows claimed public did not understand commercial TV's purpose was to entertain. Advertisers said nothing.

In 1959, N.Y. State grand jury investigated, with popular contestant Van Doren denying cheating.

Later in 1959, U.S. Congress investigated. Van Doren testified before Congress that he lied to N.Y. grand jury, (See below.) Many others followed in testifying, incl. bitter Stempel who gave very detailed accounts of rigging.

[Twenty-One Producer Albert Freedman] told me that Herbert Stempel, the current champion, was an unbeatable contestant because he knew too much. He said that Stempel was unpopular, and was defeating opponents right and left to the detriment of the program. He asked me if, as a favor to him, I would agree to make an arrangement whereby I would tie Stempel and thus increase the entertainment value of the program. I asked him to let me go on the program honestly, without receiving help. He said that was impossible. He told me that I would not have a chance to defeat Stempel because he was too knowledgeable. He also told me that the show was merely entertainment and that giving help to quiz contestants was a common practice and merely a part of show business. . . . Freedman guaranteed me \$1,000 if I would appear for one night. . . .

I met him next at his office, where he explained how the program would be controlled. He told me the questions I was to be asked, and then asked if I could answer them. Many of them I could. But he was dissatisfied with my answers. They were not "entertaining" enough. He instructed me how to answer the questions: to pause before certain of the answers, to skip certain parts and return to them, to hesitate and build up suspense, and so forth. On this first occasion and on several subsequent ones he gave me a script to memo-

rize, and before the program he took back the script and rehearsed me in my part. This is the general method which he used throughout my fourteen weeks on "Twenty-One." He would ask me the questions beforehand. If I could not answer them he would either tell me the answers, or if there was sufficient time before the program, which was usual, he would allow me to look them up myself. . . . When I could answer the questions right off he would tell me that my answers were not given in an entertaining and interesting way, and he would then rehearse me in the manner in which I was to act and speak.

After the first program, on which I tied Stempel three times, Freedman told me that I would win the next evening and be the new champion. My guarantee was increased to \$8,000. I again agreed to play, and I did defeat Stempel. . . . I asked [Freedman] several times to release me from the program. . . . He told me I had to be defeated in a dramatic manner. A series of ties had to be planned which would give the program the required excitement and suspense.

Source: House Committee on Interstate and Foreign Commerce, Special Subcommittee on Legislative Oversight. *Investigation of Television Quiz Shows*. Hearings, 86th Cong., 1st Sess., 1960. Volume II, pages 625-626.

Bcasters and nets feared FCC re. license renewal, so they killed quiz shows & create game shows instead (exception = "Jeopardy".) Also, to gain favor of FCC, nets increased news depts., increased net news programs from 15 min. to 30 min. & produced hard-hitting documentaries on sensitive social issues.

Topics:

1. The Quiz Show as Entertainment v. Audience Expectations.
2. Van Doren given job on NBC's "Today" show after his success on "Twenty-One."

THE CREATION OF THE PROGRAMMING DEPARTMENT:
PAT WEAVER AT NBC

Early in 1953, Sarnoff was worried about NBC. Entire NBC organization was fragmented since Sarnoff had become more interested in larger issues once television was firmly established with the public.

RCA had become a major defense contractor with satellite development, electronic military surveillance devices, missile guidance systems, etc. "General" Sarnoff took his military role very seriously.

In 1953, Sarnoff hired Sylvester "Pat" Weaver to be president of NBC. Weaver had earlier been v.p. at Young & Rubicam ad agency & had been at NBC since 1949 as v.p. of television.

Weaver was from California, which was very unusual for a network television executive. Sarnoff was impressed with Weaver because in 1951, Weaver had created "The Today Show" as combination of news and entertainment; hosted by "totally relaxed" Dave Garroway w/ baby chimpanzee, J. Fred Muggs. By 1954, "Today" was NBC's most profitable show.

As president of NBC, Weaver wanted programming (the selection & scheduling of the programs) to be controlled by the network and not by the ad agencies. Weaver turned the tables on his old employers.

Weaver demanded that ads shown on NBC be sold in a "magazine format," i.e. the way a magazine controls its own content & ad placement. Network could then control the "audience flow" across its schedule.

With advertisers owning and selecting the programs and the ad placement, audience flow & flexible scheduling had been impossible.

When Weaver created the NBC Programming Dept., first prime-time program created was "Jerry Lewis & Dean Martin Show." Weaver had to clear this with Gen. Sarnoff. Sarnoff said to Weaver, "Sign talent ourselves?" Weaver, "We're in the entertainment business." Sarnoff replied, "We're just a delivery system." But Sarnoff respected Weaver enough to let him create the program.

Weaver also wanted NBC to own its programs to reduce advertiser/ad agency influence even further. He created and institutionalized the "spectacular" or TV special that would preempt regular programming. Wanted to "challenge the robotry of habit viewing."



Pat Weaver with J. Fred Muggs, 1951



Dave Garroway on "The Today Show," 1951



“The Today Show” weather reporter with graphics, c. 1951



General Sarnoff, Pat Weaver and Robert Sarnoff, 1956

Weaver was determined to fight the ad agencies for control. At first, many at NBC did not like the responsibility of programming, preferred the old way.

His enthusiasm for a fight was eventually contagious at NBC and with other network executives, especially at ABC, who followed his ideas.

Weaver often in the news, "the showman of NBC," riveting press attention on NBC.

But the battle with the advertising agencies was relatively short. The agencies often liked the idea of not being responsible for a program's failure.

Also, with production cost rapidly going up, (from 1949 to 1955, program production cost went up 500%), advertisers didn't want to pay for the program's production cost.

With advertisers being able to purchase individual 30 and 60 second spots instead of being responsible for entire program production cost, smaller advertisers could now advertise on network television, something that hadn't even been possible on network radio.

In December 1955, Weaver became chairman of board of NBC. At Weaver's first board meeting as chairman, Sarnoff sat in chairman's seat. Weaver to Sarnoff, "Why General, that's my seat!" Sarnoff got out of the chair.

New Yorker magazine did profile on Weaver, never had done one on Gen. Sarnoff; soon, Life magazine also did a major article on Weaver.

Early 1956, Robert Sarnoff, son of the General and president of NBC, became chairman of NBC and asked Weaver to stay on as his advisor. Weaver had been NBC chairman for only a few months.

Weaver took a vacation to think it over; while gone, his entire programming staff was replaced. Weaver phoned Gen. Sarnoff, "I have a contract with you. You can't fire me." Sarnoff, "I'll have my lawyer call your lawyer." Weaver out.

"Car 54 Where Are You?" NBC (1961-1963)

Episode: "Home Sweet Sing Sing."

Air Date: Sunday, October 1, 1961, 8:30 p.m.

Cast:

Joe E. Ross Officer Gunther Toody
Fred Gwynne Officer Francis Muldoon
Paul Reed Captain Block
Bea Pons Lucille Toody

with special guest

Gene Baylos as Back Door Benny

Created, Directed & Produced by Nat Hiken

Written by Terry Ryan and Nat Hiken

Filmed on location in the Bronx and
at Biograph Studios, New York City

An Eupolis Production

Topics:

1. Nat Hiken: writer/director/producer of "burlesque."
 - a. Writer, "The Fred Allen Show," radio, 1942-1949.
 - b. Writer/Director/Producer, "The Phil Silvers Show," (aka "Sgt. Bilko" and "You'll Never Get Rich"), CBS TV, 1955-59.
2. The New York tradition & the end of an era.
 - a. Low cost production.
 - b. Location shooting.
 - c. The problems of authenticity and police cooperation.
 - d. The credits.
3. The show's ratings v. "The Ed Sullivan Show" on CBS.

CBS REPORTS
MURROW VERSUS McCARTHY

"See It Now" CBS. Documentary Program.
Host: Edward R. Murrow.
Airdates: Sundays 6:30 - 7:00 p.m., 1951-53;
 Tuesdays 10:30 - 11:00 p.m., 1953-55.

"Person to Person" CBS. Interview Program.
Host: Edward R. Murrow (1953-59).
 Charles Collingwood (1959-61).
Airdates: Fridays 10:30 - 11:00 p.m.

Both Murrow & McCarthy shaped by WW II experiences:
Murrow - correspondent for CBS Radio in London; McCarthy -
"Tail Gunner Joe," became Senator.

The press as McCarthy's accomplice in his bluff and
search for publicity.

Murrow had no desire to do television, resented
emphasis on pictures, but in 1951 did "See It Now" on CBS
television with the old CBS Radio team.

"See It Now" did not make Murrow a star, it's "Person
to Person," the in-home of celebrity program.

"Person to Person" was a great success for CBS, while
Murrow was ashamed of it.

"See It Now" was not a success, but CBS Chairman Paley
saw Murrow as his hero, and allowed Murrow to do what he
wanted with "See It Now."

In 1953, when Senator McCarthy was at the peak of
power, "See It Now" did a story on discharged veteran
Radulovich and won his reinstatement.

With this success, "See It Now" did story on McCarthy.
"The terror is right here in this room," said Murrow about
the fear at CBS.

"This particular program against McCarthy is an
exception to the rule, to editorialize so boldly and against
such a dangerous trend every day would bring down the whole
house of cards," says Walter Cronkite.

McCarthy exposed self as bully on national TV in Army
- McCarthy hearings. Murrow was #1 broadcast journalist in
U.S.

"The press that created McCarthy destroyed him." McCarthy did not understand what happened to him.

McCarthy died in 1957 at 48 years of age.

"See It Now" couldn't compete with entertainment for ratings, moves to a one-hour, occasional program.

No cooperation from the CBS affiliates: they aired their own shows or syndicated material instead of "See It Now."

Murrow continued with "Person to Person." Chairman Paley became wary of Murrow and delivered "knot in the stomach" speech to Murrow. Paley and CBS President Frank Stanton then cancelled "See It Now."

Murrow very discouraged about television and "its mission." Gave speech very critical of television as "insulating us against the realities of the world."

Unable to do his radio commentary show at last minute, Murrow "sobbed like a child."

In 1961, Murrow produced a few "CBS Reports" documentaries, e.g. "Harvest of Shame." Then he quit CBS, and joined the USIA as head for JFK. Murrow became "the country's top propagandist," says Dan Rather.

In 1964, Murrow retired under doctor's orders and died in 1965 at age 57.

Murrow "led the way," says Cronkite. An "idealist, the conscience of broadcast journalism," says Dan Rather.

"The Twilight Zone" CBS (1959-1964)

Sponsored by Pall Mall Cigarettes.

Episode Title: "The Encounter."

Air Date: Friday, May 1, 1964. 9:30 p.m.

Host: Rod Serling

Cast:

Neville Brand Fenton

George Takei Taro

Filmed at Metro-Goldwyn-Mayer Studios

Executive Producer - Rod Serling

Produced by William Froug

Directed by Robert Butler

Written by Martin M. Goldsmith

Produced by Cayuga Productions
in association with the CBS Television Network



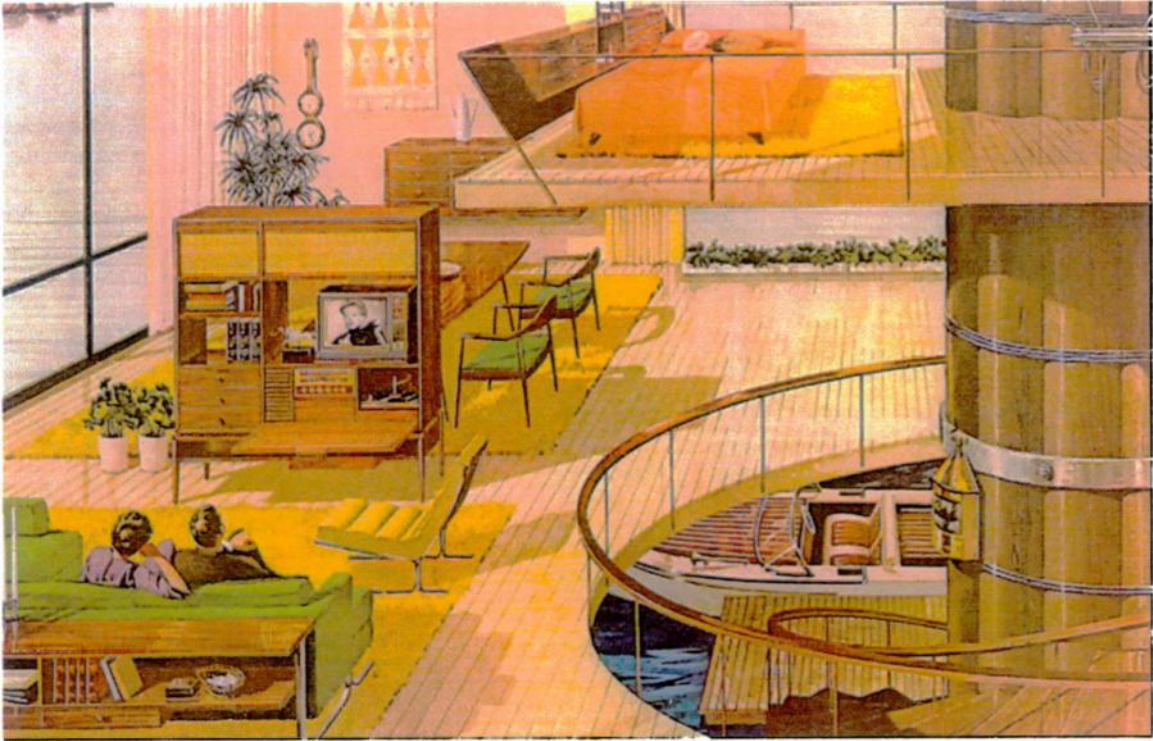
Admiral Tele-Bar, 1957



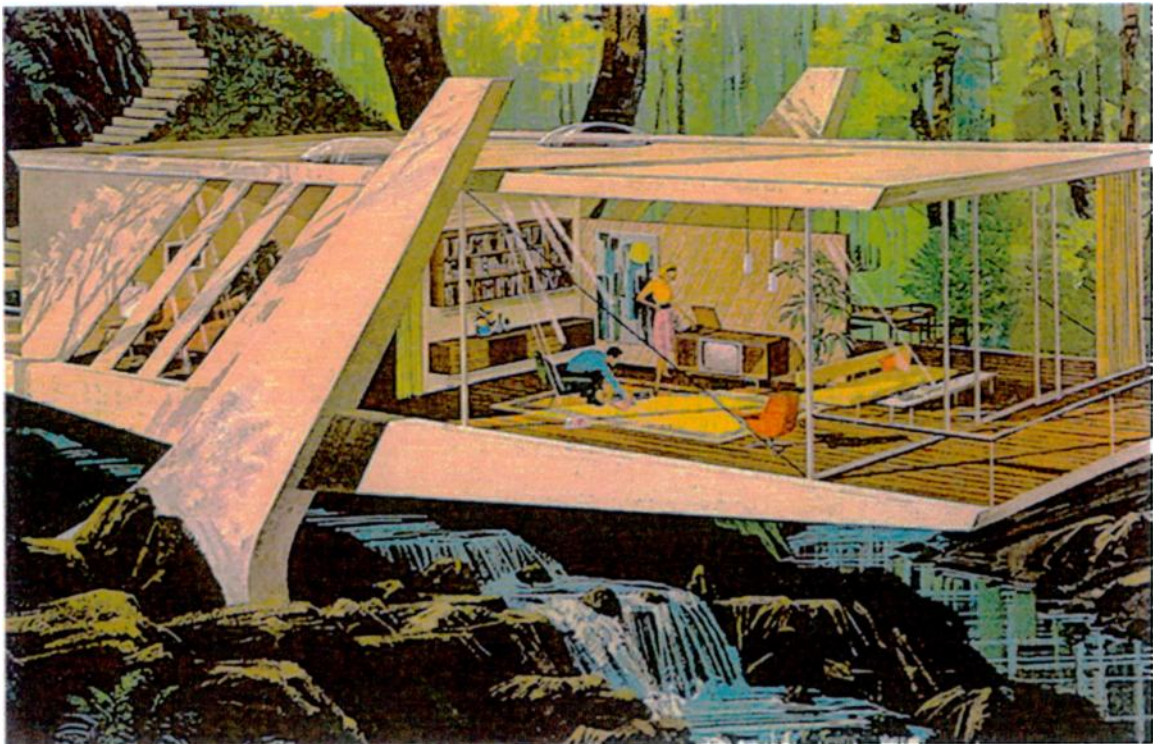
Ku Portable TV, 1955



Ku Entertainment Center, 1959



The modern home with Motorola television, 1961



The modern home with Motorola entertainment center, 1962

Topics: The Golden Age of Television. ^{not episodic}

1. The rise and fall of the anthology television program:

a. Fred Coe at NBC - wanted short dramas based on film scripts to be aired live, but got no cooperation from Hwood. Instead, Coe got new writers: Paddy Chayefsky, Tad Mosel, Rod Serling; & aspiring actors like Paul Newman, Rod Steiger, Jack Lemmon, Joanne Woodward who hoped for Bway, but would do a little TV until something better came along. These writers & actors looked down on TV ads as "crass interruptions."

b. Produced live on stages of CBS & NBC; the stages had originally been built for live TV: "Hallmark Hall of Fame," "Lux Video Theatre," "Kraft Television Theatre," "Suspense," "Studio One," "Playhouse 90," "U.S. Steel Hour," "Desilu Playhouse," 1951-61, mainly CBS, NBC, a little on ABC.

c. Rod Serling called "TV's angry young man." Had won 3 Emmys for "Patterns" about a cold, heartless world, a society that places success at the top; "Requiem for a Heavyweight," and "The Comedian." Serling thought TV was to "illuminate social conditions," & loved controversy & socially conscious material. Paley great admirer of Serling. Serling complained to FCC about advertisers, "No one tells me what to write."

d. Anthologies end live & in NY. Coe blamed ABC, "They don't care about anything but ratings. ABC has no pride - they're the cheapest level of competition."

e. The role of the film studio & backlot. Serling created, wrote & exec produced "The Twilight Zone," 1959-1964, CBS. "Hwood's a nice place to live - for a grapefruit." He both loved & hated being a celeb. Never wrote a play, but wanted to be a playwright. While doing "Twilight Zone," "I'm woozy, I want out." Later, "The Loner," 1965-66, CBS; "Night Gallery," host only, 1970-73, NBC. Wrote feature films in 1960s 7 Days in May, Planet of the Apes. Appeared in ads for floor wax & socks. Died in 1975.

f. Alfred Hitchcock - producer/director. "Alfred Hitchcock Presents" and "The Alfred Hitchcock Hour," 1955-65, NBC and CBS. Hitchcock used his TV show crew to make "Psycho" (1960). Boris Karloff, "Thriller," 1960-62, NBC.

2. "The Encounter" - produced toward end of series.

a. "Their common bond and their common enemy - guilt."

b. "Something to make everyone uncomfortable."

c. Neville Brand actual war hero.

d. Aired only once, not repeated & no syndication.

"The Dick Van Dyke Show" CBS (1961-1966)

Episode: "The Bottom of Mel Cooley's Heart."

Air Date: Wednesday, February 9, 1966. 9:30 p.m.

Cast:

Dick Van Dyke	Rob Petrie
Mary Tyler Moore	Laura Petrie
Morey Amsterdam	Buddy Sorrell
Rose Marie	Sally Rogers
Richard Deacon	Mel Cooley
Carl Reiner	Alan Brady

Produced and Created by Carl Reiner

Directed by Jerry Paris

Written by John Whedon

Story Consultants - Bill Persky and Sam Denoff

Director of Photography - Robert DeGrasse, A.S.C.

Executive Producer - Sheldon Leonard

in association with Danny Thomas

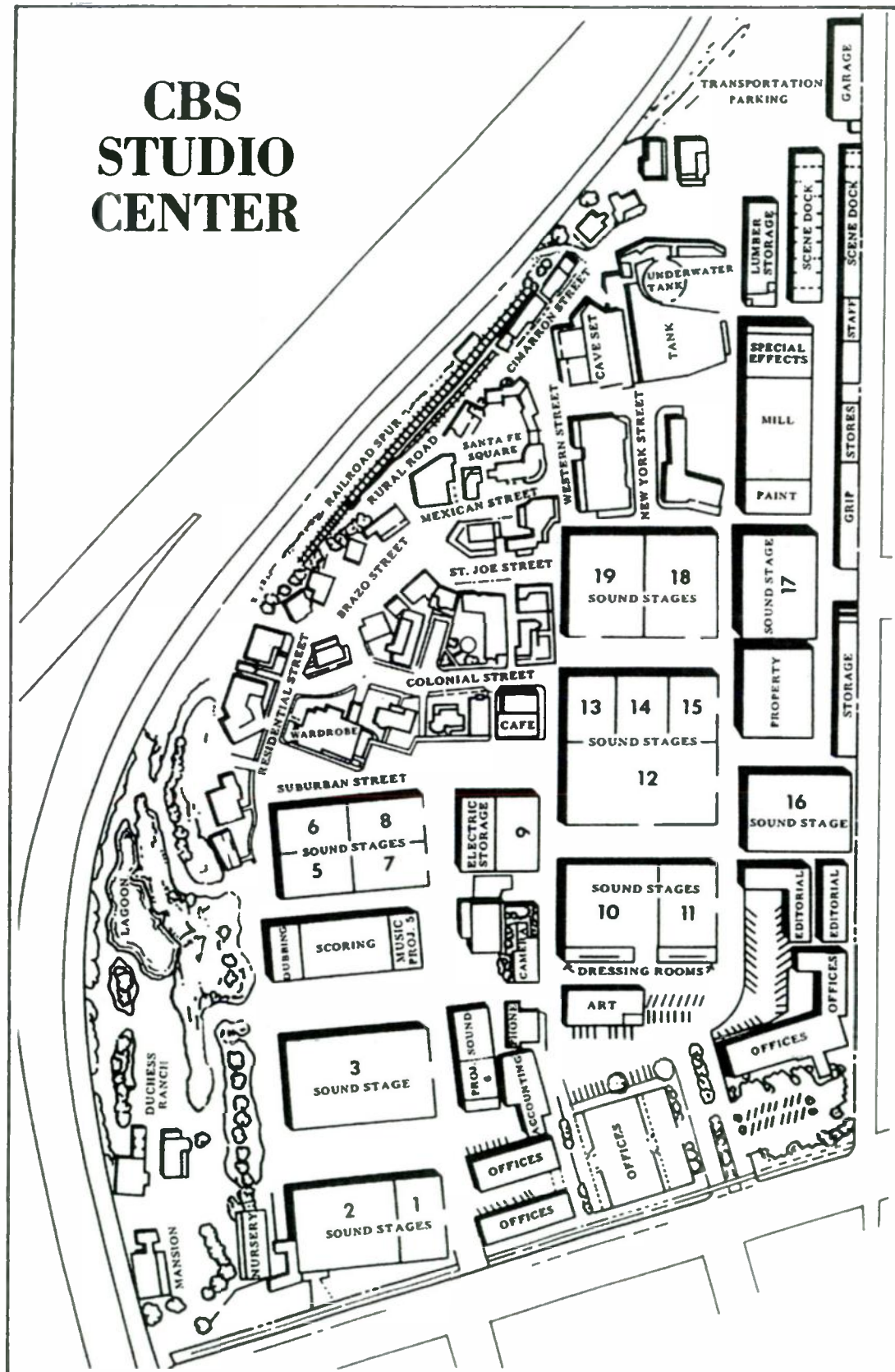
A Calvada Production

Filmed at Desilu Studios

Topics:

1. Carl Reiner: writer/actor/producer of TV sketch comedy:
 - a. Writer/actor on "Your Show of Shows," 1950-54. "Your Show" starred Sid Caesar & Imogene Coca, premiered in 1949 w/ single sponsor Admiral but ended sponsorship when the program created more demand for TV sets than Admiral could manufacture. "Your Show" taken over by NBC as the first test of Weaver's "magazine format." Besides Reiner, other writers on "Your Show" were Neil Simon, Larry Gelbart, Mel Tolkin, Lucille Kallen, Woody Allen, Mel Brooks.
Other similar variety programs in 1950-60s were Berle and Gleason.
 - b. With Danny Thomas and Sheldon Leonard, Reiner wanted to create a series that was based on his experiences in television. Knew of the public's great appetite for behind-the-scenes stories about show biz. Wanted to mix fact & fiction like Burns & Allen, yet stay within character like "Lucy." Series produced with syndication in mind, e.g. no topical humor or current music, have cast wear neutral costumes. Wanted to show characters with mixed feelings about their jobs, boss, problems.
 - c. Played TV writer Rob Petrie on "The Comedy Spot," 1960-62.
 - d. In 1961, evolved "Comedy Spot" in "Dick Van Dyke Show." In addition to being creator/producer/head writer of the series, Reiner played the star of the fictional "Alan Brady" TV comedy/musical variety show, while Dick Van Dyke the real star of the actual sitcom played the writer.
2. An inside look at a TV comedy/musical variety program:
 - a. Role of the writers: Rob, Buddy, Sally.
 - b. Role of the producer, Mel.
 - c. Role of the star, Alan Brady. "A monster," "vicious when he spots a weakness." Arrogant, vain, dictatorial, unfunny in real life.
 - d. "Make allowances for the artist's temperment;" humiliation and vanity, resorts to physical violence.
 - e. The show's ratings: "The Alan Brady Show" and "The Dick Van Dyke Show."

CBS STUDIO CENTER



CBS Studio Center, Studio City, CA, 1960



Peter Goldmark of CBS demonstrates CBS color television to rivals Allen DuMont, president of the DuMont Corp. and E. W. Engstrom of RCA, 1947

When you're first
in Color TV,
there's got to be a reason.



See "Star Trek" on RCA Victor Color TV. Shown above, The Hathaway

- Like Automatic Fine Tuning that gives you a perfectly fine-tuned picture every time.
- A new RCA tube with 38% brighter highlights.
- Advanced circuitry that won't go haywire.
- And over 25 years of color experience.
- You get all this and more from RCA VICTOR.



The Most Trusted Name in Electronics

"Star Trek" for RCA Color Television, 1966

THE FIGHT FOR COLOR TELEVISION

Towards end of World War II, 1944, RCA was in a very strong position in the manufacturing of NTSC black and white television sets. CBS wanted to promote color TV and steal the lead in television from RCA.

CBS was very anti-NTSC, called it "primitive;" wanted color before public invested lots of money in black and white TV sets.

CBS chairman Paley had seen U.S. Army's research & development on uses of UHF band and he believed color broadcasts should be aired on UHF. CBS bought UHF transmitting equipment from GE and had Zenith manufacture color sets using the CBS-patented color system on UHF channels only.

Opponents of CBS mounted "Television Now" in nation-wide PR campaign. Opponents of CBS were the VHF broadcasters, most television manufacturers, DuMont and RCA. To them CBS's proposals looked like a delay in getting TV to the public rather than a quick transition to the much anticipated Television Age. CBS's color sets were not compatible with NTSC black and white sets and used UHF rather than VHF channels.

With the public impatient for television, CBS had a very difficult task in convincing the public to wait for TV because color would be worth the wait. Many people wanted TV as soon as possible regardless of its shortcomings.

In 1944, FCC Chairman James Fly favored the CBS position, but RCA and "Television Now" won anyway at FCC with their PR campaign based on "There's no good reason why the public shouldn't enjoy our present television while color research is going on."

FCC conditionally approved RCA's proposals for color compatibility with NTSC black and white. RCA worked on color TV, but CBS vowed not to give up the fight.

The problem with CBS color TV was that it was mechanical television; noisy, hard to synchronize and maintain the color wheel used to filter, transmit and reconstitute the various colors. During a CBS color television demonstration for the FCC, someone moved the set while it was running and the color wheel worked itself loose, blew out of the top of the CBS color set and went up into the ceiling.

RCA confidently promoted its "all electronic, compatible color television system."

In March 1947, new FCC Chairman Charles Denny publicly praised and preferred the RCA system, but postponed the FCC's final decision on color TV, then reaffirmed the NTSC standard for black and white television.

Six months later, Denny left FCC to become vice president and general counsel of NBC. Enormous outcry in the press and at CBS. Had the FCC's favorable position towards RCA color been bought?

In 1950, CBS went back to the FCC and won approval of CBS color television. Reasons why FCC chose the CBS system were probably from RCA's blunder with Denny as well as William Paley's nice guy image.

RCA sued all the way to U.S. Supreme Court, but lost 8-0, in 1951. Supreme Court supported FCC's authority to chose a color technology as U.S. standard, and the FCC had legitimately chosen the CBS system.

CBS bought some manufacturing plants to produce CBS color sets. Few sets sold since public was confused, and retailers were very wary.

The FCC learned it was unable to exercise practical control over the manufacturing side of the television industry and could not force an innovation that the industry did not want.

In 1953, FCC made its final decision and approved the RCA compatible color system as the U.S. standard. But very few manufacturers would produce color sets and few TV programs were produced in color. Retail cost of a color TV set was about \$1,000.

Black and white TV sets sold easily and quickly. Since many broadcasters, manufacturers, retailers and the general public were so cautious about "colored TV," RCA had great difficulty in getting people interested in it.

To create demand, NBC started producing programs in color in 1954. Most color shows were "spectaculars," with some regular programs also produced in color, e.g. "Your Show of Shows" comedy/variety hour starring Sid Caesar.

RCA gave color TV sets to NBC executives and paid them to have "color TV parties" in their homes with important people and opinion makers as their guests to watch NBC color TV shows on RCA color TV sets.

CBS and ABC were reluctant to support RCA's "manufacturing adventures." Throughout the 1950s, 90% color TV sets were RCA.

1959, 1% of U.S. households had color TV, but as prices slowly dropped with more sets manufactured, sales slowly went up.

In 1965, 95% of NBC prime-time was in color, 50% for CBS, and 40% for ABC.

During the Christmas season in 1966, more color sets sold than black and white for the first time.

By the end of 1967, 17% U.S. households had color TV; by 1976, 75% of U.S. households had color television.

Explanations for the success of color television include the networks' use of "The following program is brought to you in living color" promotional announcements preceding color programs.

Programs produced in color often presented particularly colorful images of sunsets or wild flowers and even included direct references to particular colors in their plots, an annoying event for those members of the public watching black and white sets.

Since the transition to color television in the home was gradual, the television programs produced in color had to look acceptable on black and white sets.

In the period between approximately 1965-1970, programs shot in color featured muted pastel colors. Only after the majority of the U.S. households had color television, were the programs produced in bright, vivid color.

Although RCA could directly benefit from the NBC color programming, CBS and ABC could not since neither were involved in the manufacture or sales of color televisions.

However, all three networks as well as their owned and operated stations and affiliates benefited once a color TV purchase was made because the owners of the new color set would watch television more frequently.

The heightened viewership caused by color television raised ratings and ad rates for the entire television industry.

"Mission: Impossible" CBS (1966 - 1973)

Pilot Episode.

Air Date: Saturday, September 17, 1966. 9:00 p.m.

Cast:

Steven Hill Daniel Briggs
Barbara Bain Cinnamon Carter
Martin Landau Rollin Hand
Greg Morris Barney Collier
Peter Lupus Willie Armitage

with Special Guest Star

Wally Cox as Terry Targo

Written, Produced and Created by Bruce Geller

Associate Producer - Robert Justman

Directed by Bernard L. Kowalski

Music by Lalo Schifrin

Director of Photography - John Alton

Art Director - Matt Jefferies

Special Effects - John Erickson

Post Production Executive - Bill Heath

Photographic Effects - Howard Anderson Co.

Executive in Charge of Production - Herbert F. Solow

A Paramount Pictures Corp. Production

Topics:

1. The role of fact.
2. Guest star from television.
3. The music.
4. The influence of pop culture.
5. The role of violence.
6. The role of women.
7. The influence of color television.
8. TV show as a replacement for "A" movies.
9. The role of technology in the plot.
10. The ownership of the series.

"The Avengers" ABC (1966-1969)

Episode Title: "The Bird Who Knew Too Much."

Air Date: Thursday, February 11, 1967. 10:00 p.m.

Cast:

Patrick Macnee	Jonathan Steed
Diana Rigg	Mrs. Emma Peel
Ron Moody	Jordan
Ilona Rodgers	Samantha Slade
Kenneth Cope	Tom Savage
Michael Coles	Verret
John Wood	Twitter
Anthony Valentine	Cunliffe

Produced by Albert Fennell & Brian Clemens

Executive Producer - Julian Wintle

Directed by Roy Rossotti

Teleplay by Brian Clemens

Based upon a story by Alan Pattillo

Music by Laurie Johnson

Production Designer - Wilfred Shingleton

Fashions and accessories by Pierre Cardin

Miss Rigg's fashions by Alun Hughes

Produced by Associated British Corporation

Topics:

1. The British Pop Culture Invasion:
 - a. Music, e.g. the Beatles, Rolling Stones, Lulu.
 - b. Fashion, e.g. Carnaby St., Savile Row.
 - c. Spies, "Dr. No" first 007 feature film, 1963.
 - d. The English language v. the American dialect.
2. The British Invasion - Television:
 - a. "Secret Agent," CBS, 1965-66; "The Saint," NBC, 1967-69, "The Prisoner," CBS, 1968-69.
 - b. 1961-69 "The Avengers" on British television.
 - c. 1966-69 "The Avengers" on U.S. television (ABC).
3. The role of women: background.

British actress Honor Blackman was first "Avengers" female lead, quit series to play featured role in "Goldfinger."

Creating an American version of "The Avengers," Aaron Spelling cast Anne Frances who looked like Blackman as U.S. TV's first female private eye in "Honey West" series on ABC, 1965-66. Her male sidekick Sam was less aggressive & less prone to be involved in violence than she.
4. The role of violence: background.

With an increase in news coverage of the war in VietNam, in particular, FCC was becoming very sensitive to public complaints about violence on television.

The next year, 1968, with the assassinations of M. L. King and R. F. Kennedy, ABC edited "The Avengers" to reduce the level of violence.

ABC was especially conscious of violence because during assassination of RFK, William Weisel, covering RFK presidential campaign for ABC News, was also shot.
5. The battle for audiences at 10:00 p.m. Thursday: "trendy" ABC v. "solid" CBS v. "fun" NBC; e.g. "The Avengers" on ABC v. "The CBS Thursday Night Movie" and "The Dean Martin Show" on NBC.

POLITICAL AND CULTURAL INFLUENCES

Background:

Political Reaction to Network Control of Broadcast Television.

Justice Dept. during Nixon Admin. initiated anti-trust suits against CBS, NBC and ABC; claimed the three major networks operated as a monopoly. Democratic-controlled Congress and the FCC agreed with Republican White House v. the three networks. Little political support for the networks.

In 1970, Nixon, Congress and FCC proposed, passed and enforced the "Financial Interest & Syndication Rules." To be in effect for 25 years, when it was believed that competition in broadcast television would be firmly established.

Definition & intent of the "Fin-Syn" Rules: applied only to the three major networks who were prohibited from having in any way, a financial interest in syndicated programs, that is, programs licensed for broadcast to television stations on a station-by-station basis, with each station having the responsibility for scheduling, the use of promos, and the setting of the ad rates for the programs. These programs are often incorrectly referred to as "reruns."

Precedent for "Fin-Syn" was U.S. v. Paramount Pictures et al. (1948+) in that the way to end a monopoly was to break up vertical integration. For the networks, vertical integration was production (the making of the TV shows), distribution (the delivery of the programs to the stations) & exhibition (the networks common ownership of the TV stations in the major markets & their power to control the programming of most non-owned stations through their affiliate agreements.)

Instead of breaking a monopoly by separating exhibition as was done in U.S. v. Paramount, the "Fin-Syn" Rules pulled the most profitable part of distribution away from networks.

In the 1960s, before "Fin-Syn," most programs were owned by the networks, but even those programs not originally owned by the networks were usually sold to the networks by the programs owners so the networks could handle the syndication of the program, e.g. Desilu sold the rights to "I Love Lucy" to CBS.

This is the same pattern used today in the film business where the producers of a film sell the rights to the film to the major studio/distributors so the film will be promoted and released to the theatres.

With station-by-station distribution (i.e. syndication) separated, the networks had to sell off their TV program libraries, e.g. CBS sold off its library which became Viacom.

The "Fin-Syn" Rules were designed to force the three networks out of ownership or even production of any type of program that had syndication value in order to help the dying film studios and the weak independent TV production companies survive.

Without access to network television production or to the syndication marketplace, most production facilities could not exist on feature films only.

Before "Fin-Syn," film/TV production space, studio lots were merely used as rental space by nets for network-produced and network-owned programs.

However, with "Fin-Syn," the ownership in the TV programs switched from the networks to the program producers and the production companies/film studios that had guaranteed access to the most lucrative part of television, syndication. (See ownership credits on "Rockford.")

After 1970, the major syndicators and the major Hollywood film studios have usually been part of the same company.

After "Fin-Syn" went into effect, the three networks produced programs that had no syndication value: news, sports, soaps.

"The Rockford Files" NBC (1974-1980)

Episode Title: "The Mayor's Committee from Deer Lick Falls."

Air Date: NBC would not broadcast; produced for fall 1977.

Series Air Dates:

Sept 1974 - May 1977: Fri. 9:00 p.m.
June 1977: Fri. 8:30 p.m.
July 1977 - Jan. 1978: Fri. 9:00 p.m.
Feb. 1978 - Mar. 1979: Sat. 10:00 p.m.
Apr. 1979 - Dec. 1979: Fri. 9:00 p.m.
Mar. 1980 - Apr. 1980: Thu. 10:00 p.m.
June 1980 - July 1980: Fri. 9:00 p.m.

Cast:

James Garner Jim Rockford
Noah Beery, Jr. Joseph "Rocky" Rockford
Joe Santos Dennis Becker

with guest stars

Edward Binns as Uncle Ev Benson
Richard O'Brien as Noah Deitweiller
Charles Aidman as Arthur Kelso
Priscilla Barnes as Lauren Ingeborg
Jerry Hardin as Newt Jacobs
James Luisi as Lieutenant Chapman
and
Stuart Margolin as Angel

Executive Producer - Meta Rosenberg

Supervising Producer - Stephen J. Cannell

Produced by Chas. Floyd Johnson and David Chase

Created by Roy Huggins and Stephen J. Cannell

Written by William R. Stratton

Directed by Ivan Dixon

Executive Story Consultant - Juanita Bartlett

Music by Mike Post and Pete Carpenter

Director of Photography - Andrew Jackson, A.S.C.

A Roy Huggins/ Public Arts Production
in association with
Cherokee Productions
and
Universal
an MCA Company

Topics:

1. NBC v. "The Rockford Files." The network at war with the programs it aired.

With "Fin-Syn," networks only received income from selling time to advertisers. With the syndication market closed to them, the three networks had no reason to air programs with mediocre ratings.

Under "Fin-Syn," the networks cancelled programs very quickly. From 1970-1995, the 3 nets cancelled on average about 70% of their prime-time programs / season.

Before "Fin-Syn," the nets would reluctantly cancel a program since as the series' syndicator they wanted as many episodes as possible in order to sell the series more easily.

Since NBC had no ownership in "Rockford," the potential controversy caused by references in this episode to members of the Masonic Lodge, the University of Michigan endowment committee, the Farm Co-op Organization, & the Boy Scouts as killers was a problem not easily resolved.

From the NBC point of view, these characterizations would certainly insult members of the NBC audience and if left uncorrected could only get worse. .

NBC could cancel series only if ratings fell. The solution was "schedule churn," i.e. move the program often to lose its audience and then with low ratings resulting, cancel it.

2. "The Rockford Files" & Reality.

In 1970s, cultural influences often required TV programs to reflect reality: minority actors hired; growth of "docudramas;" realistic family problems portrayed; current political issues described in programs. Networks didn't mind this change in content since topical programs had little syndication value; would appear out-dated quickly.

The use of real places, real traffic, real IRS "informant" program, real shopping mall, and real names of real organizations made the program more appealing yet this same trend caused the problems that led to this episode of "Rockford" not being aired by NBC and the resultant schedule churn.

DOING THE IMPOSSIBLE: FOX TELEVISION

In 1984, Australian Rupert Murdoch owner of News Corp., primarily a publisher of Australian and British newspapers, bought half interest in 20th Century Fox. The next year, he purchased the rest of the film studio, bought the six Metromedia independent TV stations group, and announced his plans to launch a fourth TV network - Fox. Murdoch became a U.S. citizen in order to buy the TV stations, including Channel 11, KTTV-LA.

When Fox TV premiered in October 1986, the Big 3 networks refused to carry announcements of its debut. The first Fox program was "The Late Show starring Joan Rivers" which lasted 7 months. Although 20th Century Fox owned both a syndicator and a broadcast network, Fox TV was initially too small to fall under the Fin-Syn Rules. Nevertheless Fox was never called the Fox network.

The primary architect for Fox was Barry Diller, former head of Paramount Pictures. After faltering by simply imitating programs on the Big 3, Diller concentrated on programs that appealed to younger audiences, e.g. "Married with Children," and "The Tracey Ullman Show." Diller followed the pattern set much earlier by ABC by paying more attention to audience demographics than did NBC or CBS. Like ABC, Fox tailored prime-time programming to urban, young adults.

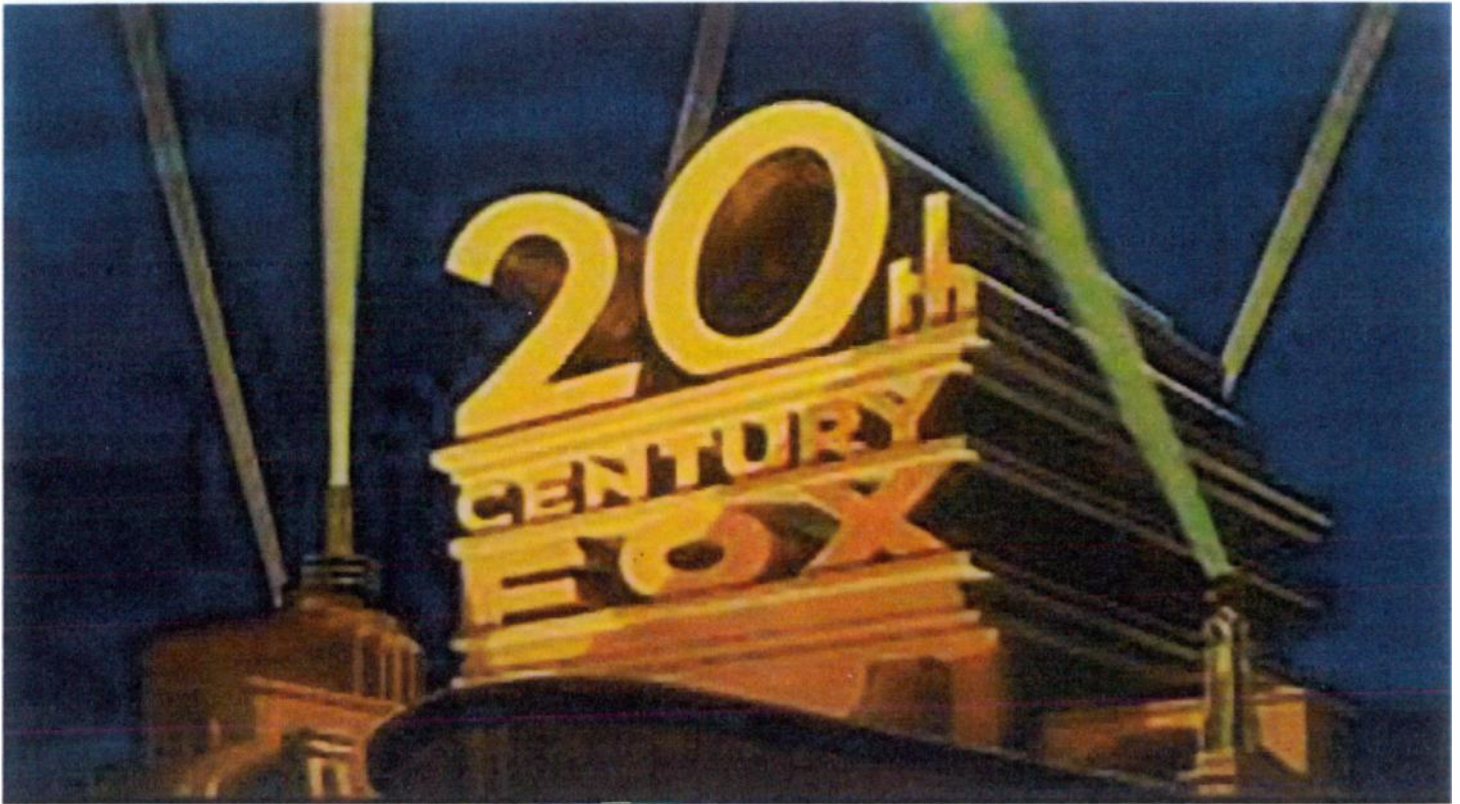
A lucky break happened in 1988 with the Writers Guild strike against ABC, CBS, and NBC that encouraged viewers to watch Fox rather than repeated episodes on the Big 3. Also in 1988, Murdoch bought TV Guide.

To prove Fox was fearless, in the fall 1990 season, Diller scheduled "The Simpsons" at the same time NBC broadcast its top-rated hit, "The Cosby Show." Advertisers flocked to the youthful Fox demo audiences. By 1991, Fox was fully competitive with its 3 senior rivals. Fox affils covered 93% of U.S. households.

The following summer, July 1992, Fox beat NBC in prime-time ratings, the first time Fox beat one of the Big 3; also in July, 1992 Fox was #1 in 18-49 demos. Fox pioneered premiering new series in the summer & got high ratings. Murdoch replaced Diller that same year.

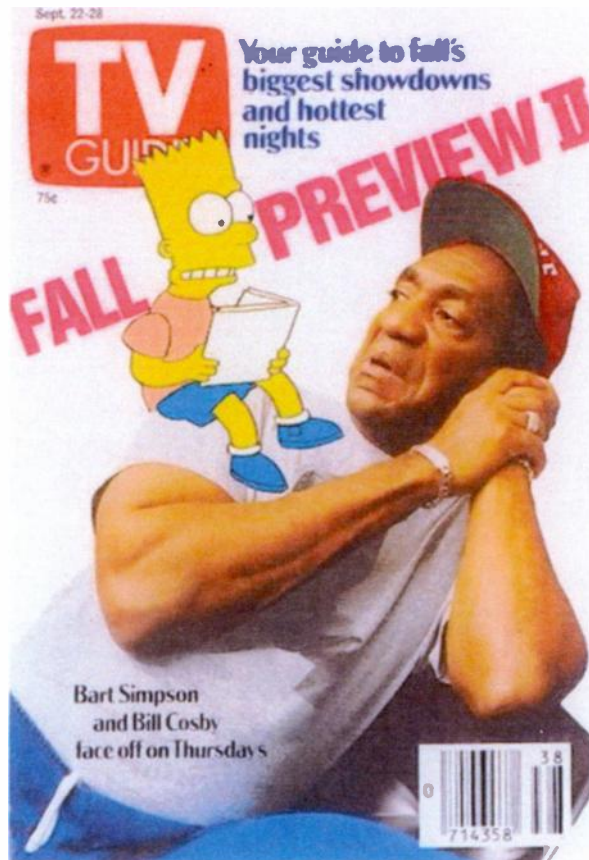
January 1994, Fox won the NFL rights package over CBS, proving it was no longer a niche network.

The Creation of FOX Television





"Married with Children," 1987-1997



"TV Guide," September 22-28, 1991

"Married . . . with Children" Fox (1987-1997)

Episode: "It's a Bundyful Life"

Air Date: Sunday, December 17, 1989, 9:00 p.m.

Cast:

Ed O'Neill	Al Bundy
Katey Segal	Peggy Bundy
David Garrison	Steve Rhoades
Amanda Bearse	Marcy Rhoades
Christina Applegate	Kelly Bundy
David Faustino	Bud Bundy

with
Sam Kinison as Angel
and
Ted McGinley as Norman

Executive Producers - Ron Leavitt and Michael G. Moye

Produced by Ellen L. Fogle, Sandy Sprung & Marcy Vosburgh

Supervising Producers - Katherine Green, Arthur Silver

Co-Producer - Barbara Blachut Cramer

Created by Michael G. Moye and Ron Leavitt

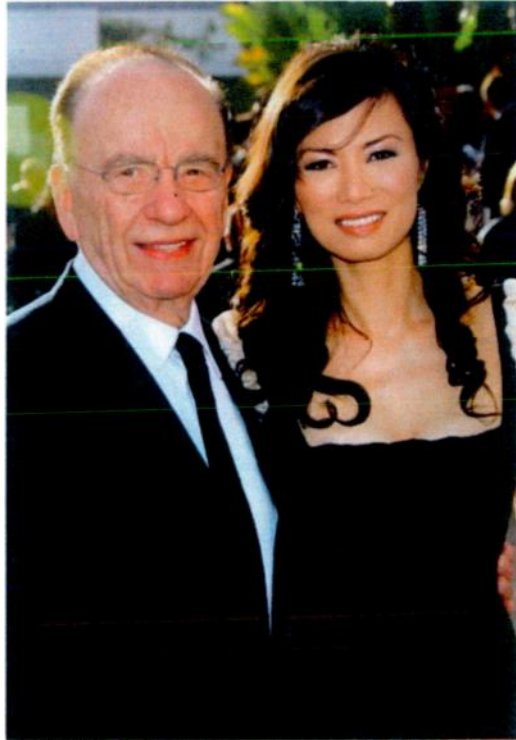
Written by Michael G. Moye and Ron Leavitt

Directed by Gerry Cohen

Columbia Pictures Television

Topics:

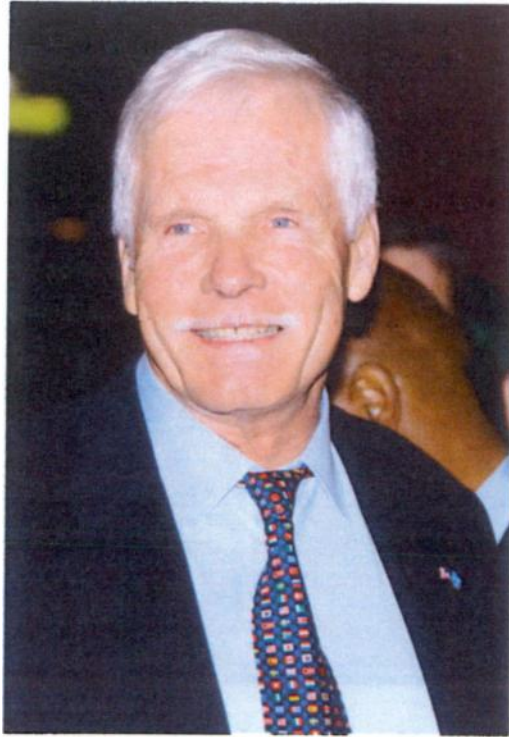
1. Fox the brash, upstart network nuked the nuclear family.
 - a. When "Married with" was created in 1987, "The Cosby Show" was number one in household prime-time ratings.
 - b. Michael Moye and Ron Leavitt, the creators of the show, originally gave the series the working title "Not the Cosbys."
 - c. Leavitt and Moye said their inspiration for the series sprang from their "hatred of sitcoms like *Family Ties*, which all too often devolved into laughless, weepy kitchen therapy sessions in which Dad and Alex finally mustered up the courage to trade I love yous because the family pet or grandmother had died."
 - d. Moye, "The show was sold on the premise that no one is ever going to learn anything watching it. We're not trying to raise anybody's consciousness. It's basically for the man and woman that comes home beat every day and wants to turn on the TV and laugh. Personally, I like to watch a show and forget that AIDS exists. It's like, hey, leave me alone for half an hour."
2. "Married with" is the longest running prime-time television sitcom in history.
 - a. Many believed the series was successful because it made its viewers feel better about their own lives.
 - b. More "screwed-up white trash working class" programs followed "Married with": "Roseanne," "The Simpsons," "Jerry Springer."
3. "It's a Bundyful Life."
 - a. A parody of the classic feature film "It's a Wonderful Life."
 - b. In a reversal of the Jimmy Stewart scenario, Al Bundy sees how happy his family would have been if he had never been born. He can't allow it, bellowing "I want to live!" so they can be reunited in misery once again.
 - c. This scene is the exact opposite of what's cynically known among sitcom writers as the MOS, or "Moment of Sh*t," the emotional denouement when a character experiences a life-changing realization that inevitably results in him/her hugging someone.



Rupert Murdoch and Wendi Deng , 2007



Barry Diller, 2010

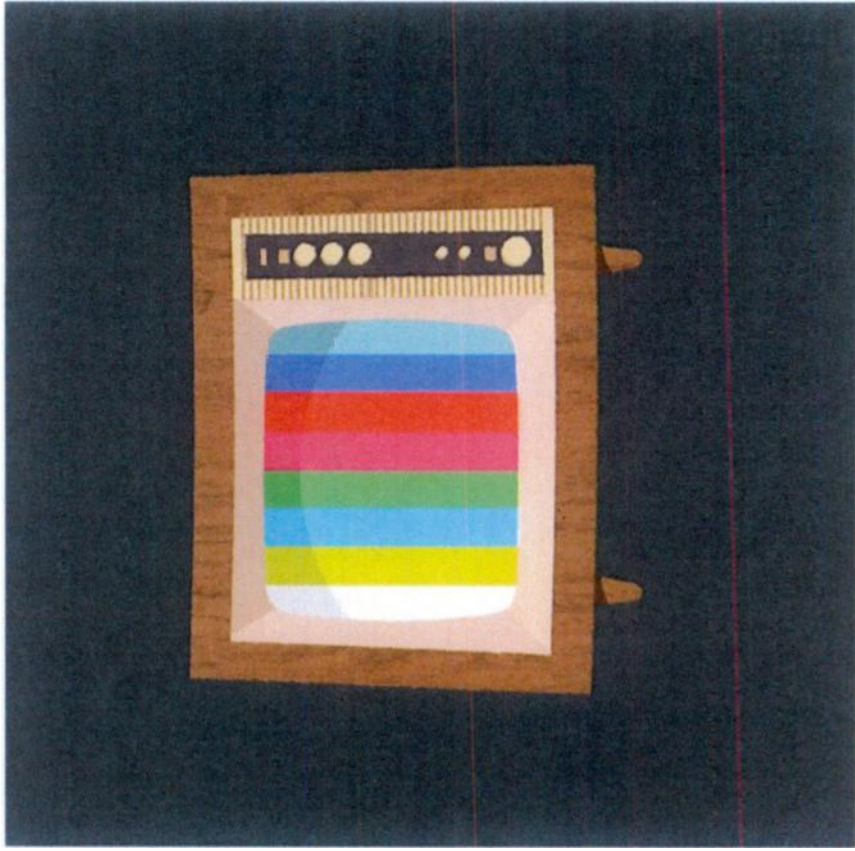


Ted Turner, 1997



Laurence Tisch and William Paley, 1986

The End of the Beginning



Basic Cable Television Networks



THE END OF THE BEGINNING

The end of the generation of radio and television broadcasting pioneers: Sarnoff, Paley, Goldenson.

In mid-1980s, U.S. bcast nets underwent more changes than they had since their establishment in the 1920s. The parent companies of the big three networks all experienced a change in ownership in the same year, 1986. They received a great deal of competition from new technology: VCRs, cable TV; and the definition of "network" changed from complex interconnection of broadcasters via phone lines to a system of easy to install satellite connections.

David Sarnoff: retired from RCA in 1969, died in 1971. Son Robert was abruptly fired as president of RCA in 1975. NBC's parent RCA was so weak in manufacturing and sales that it was put up for sale.

Late in 1986, RCA was sold to GE. RCA closed its research lab & ceased all manufacturing; became merely a licensed logo; Thomson SA (France) purchased the rights to the RCA name & logo for its consumer electronics products; Bertelsmann Music Group (Germany) bought the RCA music division and its music library.

NBC Radio Network was sold to Westwood One; individual NBC radio stations were sold off separately. The pioneering radio network was no longer in the radio business.

In March 1986, ABC was bought by Capital Cities Communications, a broadcast/publishing group owned by fiscal conservative Tom Murphy; purchase was characterized as "minnow swallows a whale." Leonard Goldenson retired when CapCities finalized the purchase.

When William Paley retired in 1983, CBS appeared to be without strong leadership. In May 1985 Ted Turner announced his plan to buy CBS and began buying CBS stock to gain control.

Turner was able to make this move because since late 1960s, Turner, the Atlanta-based owner of a small UHF independent TV station WTBS, sent his station's signal across U.S. via satellite as a "superstation" and charged advertisers national ad rates.

By end of 1985 Turner gave up his plans regarding CBS, and sold his stock back to CBS at a big profit. CBS went so far in debt to buy Turner's stock that CBS became very weak financially.

In 1986, Loew's Inc., hotels & movie theatres, bought control of CBS. Loew's chairman was Laurence Tisch. Paley came out of retirement to be CBS Chairman and give CBS a sense of stability within a very unstable time.

Tisch sold CBS Records to Sony in 1988, and also sold off all non-broadcasting interests about the same time.

In the 1987-88 season, CBS was #3 in the ratings, the first time in its history. Paley died in 1990.

All the new owners of the major radio and television networks promised "a more business-like attitude with less frills, less staff, greater cost control and a strict attention to the bottom line."

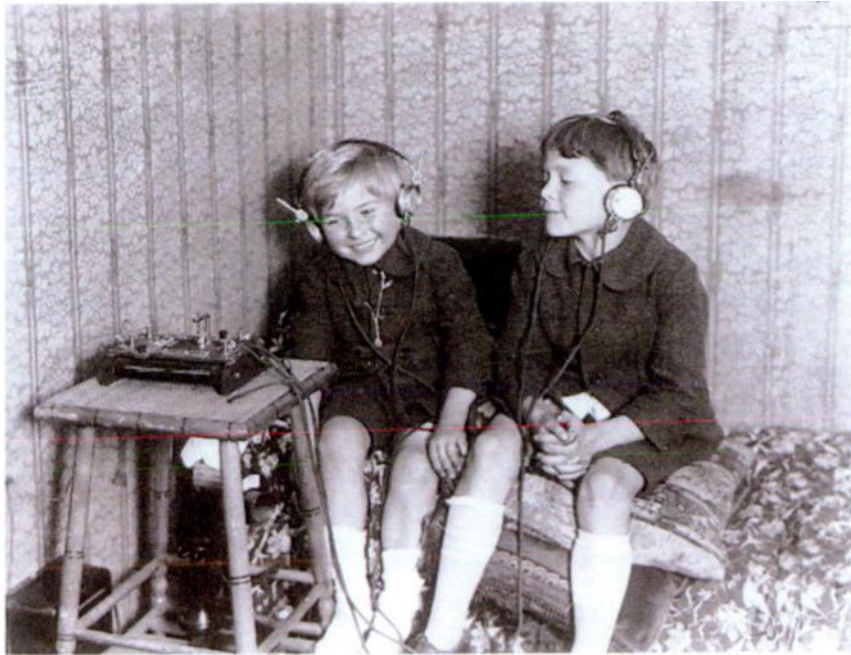
Within months of the ownership changes at NBC, ABC & CBS, the new owners revealed the extent of the networks loss of their former easy dominance of ratings. The new owners quickly worked to change their corporate identities and end their traditions.

When the "Fin-Syn" Rules expired in 1995, the ownership of ABC and CBS changed again. ABC was bought by its original ally from the early TV days - Disney; CBS was bought by one of the oldest broadcasting companies in the U.S. - Westinghouse.

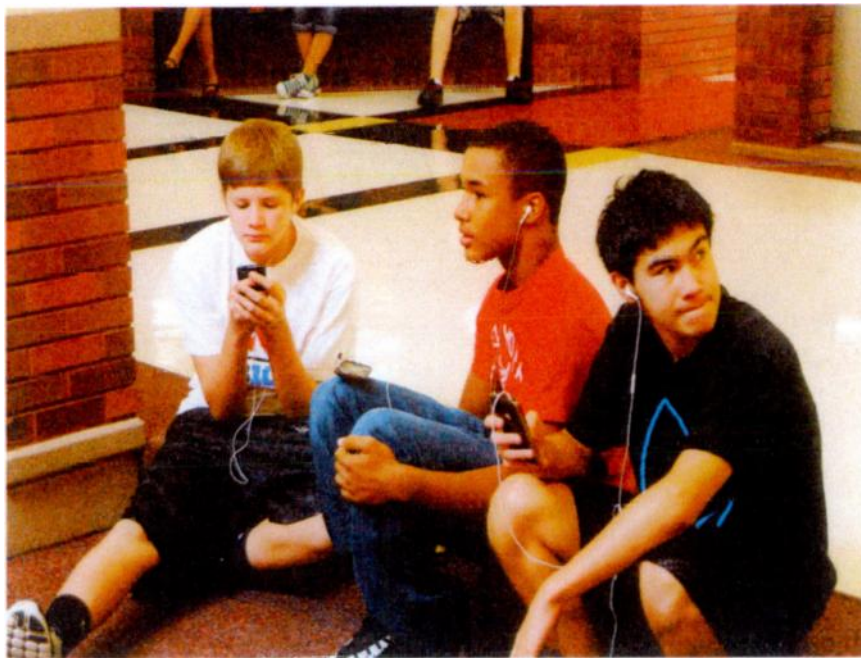
Since "Fin-Syn" was gone, NBC seriously considered buying a neighboring major production studio/syndication operation, Warner Bros. NBC had become so successful that it had no debt in 1995. But Warner Bros. created the WB Television Network and Paramount created the United Paramount Network (UPN).

In 1996, Westinghouse, the owner of CBS, bought Westwood One, which included the NBC Radio Network. By becoming part of the same broadcasting company family, the two original radio networks, NBC and CBS, brought 70 years of rivalry to a complete halt and truly marked the end of the beginning of broadcasting history.

Conclusion: Return to the Beginning



1923



2013

February 1, 2013

"I share with you my great enthusiasm about the evolution we are all experiencing in the television industry. I refer of course to the digital revolution, which has made streaming on-demand programming as much a part of our daily viewing options as the offerings of broadcast and cable.

It is appropriate to acknowledge Netflix and its first originally produced series, "House of Cards." The entire first season - all 13 episodes - was made available online February 1, 2013.

Netflix and its fellow netcasters - Hulu, Amazon and YouTube, among them - are definitely changing the dynamics of our industry.

These services are making our content more valuable. We all want the widest possible audience for our programs, and there's clear evidence that a multitude of platforms is boosting our efforts.

Late last year, one of the most-streamed episodes on Netflix was the first season premiere of "Mad Men" - more than 5 ½ years after the show debuted on AMC.

I have long argued that the essence of television is its content, not its delivery system.

And these various streaming services are simply making content more accessible to our global audiences.

These are just some of the issues I'm thinking about as we start a new year."

Bruce Rosenblum
President
Warner Bros. Television Group

Chairman and CEO
Academy of Television Arts and Sciences

PRIME-TIME SCHEDULES 1946-1988

PRIME TIME SCHEDULE: 1946

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	
SUNDAY	A									
	C									
	D				Western Movie					
	N			Face to Face	Geographically Speaking	Television Screen Magazine				
MONDAY	A									
	C									
	D									
	N			Esso Newsreel	†			Gillette Cavalcade of Sports		
TUESDAY	A									
	C									
	D				Play the Game			Serving Through Science		
	N									
WEDNESDAY	A									
	C									
	D					Faraway Hill				
	N									
THURSDAY	A									
	C									
	D					Cash and Carry				
	N			Esso Newsreel	Hour Glass		Fight Film Filler			
FRIDAY	A									
	C									
	D									
	N				•	I Love to Eat	‡			Gillette Cavalcade of Sports
SATURDAY	A									
	C									
	D									
	N									

*You Are an Artist / Let's Rhumba †Voice of Firestone Televues ‡The World in Your Home

PRIME TIME SCHEDULE: 1947

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	
SUNDAY	A									
	C									
	D									
	N				Various Special Presentations					
MONDAY	A									
	C									
	D	Small Fry Club	Doorway to Fame							
	N				Americana		Esso Reporter	Gillette Cavalcade of Sports		
TUESDAY	A									
	C									
	D	Small Fry Club		Western Movie			Mary Kay and Johnny			
	N									
WEDNESDAY	A									
	C									
	D	Small Fry Club								
	N		Kraft Television Theatre	*						
THURSDAY	A									
	C									
	D	Small Fry Club	Birthday Party		Charade Quiz					
	N		†	Musical Merry-Go-Round	Eye Witness	You Are an Artist				
FRIDAY	A									
	C									
	D	Small Fry Club								
	N				Campus Hoopla		‡	Gillette Cavalcade of Sports		
SATURDAY	A									
	C									
	D									
	N									

*In the Kelvinator Kitchen

†NBC TV Newsreel

‡The World in Your Home

PRIME TIME SCHEDULE: 1948

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A	Pauline Fredrick	South-amares Quartet	Hollywood Screen Test	Actors Studio	Movie			
	C	Newsweek in Review	Studio One / Various		Riddle Me This	Toast of the Town		America Speaks	News
	D	Original Amateur Hour							
	N	Mary Kay and Johnny	News	Welcome Aboard	Author Meets the Critics	Meet the Press	Philco TV Playhouse		
MONDAY	A	News	Kiernan's Corner		Quizzing the News	Film Shorts			
	C	Places Please	News	Face the Music	Arthur Godfrey's Talent Scouts	Basketball			
	D	Doorway to Fame	††	Champagne and Orchids	Court of Current Issues				
	N		America Song	News	Chevrolet Tele-Theater	Americana	Newsreel	Boxing from St. Nicholas Arena	
TUESDAY	A	News	Movieland Quiz		Film Shorts	America's Town Meeting of the Air			
	C	Roar of the Rails	News	Face the Music		We, the People	People's Platform		
	D		††	INS Telenews			Boxing		
	N		Musical Miniatures	News	Texaco Star Theater		Mary Margaret McBride	News / Films	Wrestling from St. Nicholas Arena
WEDNESDAY	A	News	Critic at Large		Gay Nineties Revue	Film Shorts	Three About Town	Wrestling from Washington, D.C.	
	C	Places Please	News	Face the Music	Kobbs Korner	Winner Take All	Boxing from Westchester		News
	D	Birthday Party	††	Film Shorts	Photographic Horizons	The Growing Paynes	Boxing from Jamaica Arena		
	N		You Are an Artist	News	Girl About Town	Picture This	Ted Steele	Story of the Week	Kraft Television Theatre
THURSDAY	A	News	Film Shorts		Fashion Story	Club Seven	Movie		
	C		News	Face the Music	To the Queen's Taste	Movies / Sports			
	D	Adventures of Okey Doky	††		Film Shorts	Charade Quiz	Wrestling / Football		
	N	†	Musical Miniatures	News	NBC Presents	††	Swift Show	Gulf Road Show with Bob Smith	Bigelow Show
FRIDAY	A	News	Tales of Red Caboose	Film Shorts	Teenage Book Club	Various	Break the Bank		
	C	Your Sports Special	Places Please	News	Face the Music	†	What's It Worth	Cap'n Billy's Mississippi Music Hall	
	D	Key to the Missing	††	Film Shorts	Fashions on Parade	Film Shorts	Wrestling from Jamaica Arena		
	N		Musical Merry-Go-Round	News	Musical Miniatures	Stop Me If You've Heard This One	I'd Like to See	News	Gillette Cavalcade of Sports
SATURDAY	A	News	Film Shorts	Sports with Joe Hesel	Play the Game	Film Shorts	Basketball		
	C				Basketball				
	D								
	N		Television Screen Magazine	Saturday Night Jamboree	Basketball				

*Sportswoman of the Week
†Sportsman's Quiz

††Camera Headlines (News)
††Paris Cavalcade of Fashion

††The Nature of Things

PRIME TIME SCHEDULE: 1949

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A	Paul Whiteman's Goodbye Revue	ABC Penthouse Players	Think Fast	The Little Revue	Let There Be Stars	Celebrity Time	Youth on the March	
	C	Tonight on Broadway	This is Show Business	Toast of the Town		Fred Waring Show	News		
	D	Front Row Center		Chicagoland Mystery Players	Cinema Varieties	Cross Question			
	N	Leave It to the Girls	Aldrich Family	Chesterfield Supper Club	Colgate Theatre	Philco TV Playhouse	Garroway at Large		
MONDAY	A	News							
	C	Roar of the Rails	News	Sonny Kendis *	Silver Theater	Arthur Godfrey's Talent Scouts	Candid Camera	The Goldbergs	Studio One
	D	Captain Video	‡	Vincent Lopez	Newsweek Views the News	Al Morgan	And Everything Nice	Wrestling	
	N	Kukla, Fran & Ollie	†	News	Chevrolet Tele-Theater	Voice of Firestone	Lights Out	Cities Service Band of America	Quiz Kids
TUESDAY	A	News						Tomorrow's Boxing Champions	
	C	Strictly for Laughs	News	Sonny Kendis *	Movies / Specials		Actors Studio	Suspense	This Week in Sports
	D	Captain Video	‡	Vincent Lopez	Court of Current Issues	The O'Neills	Feature Theatre		
	N	Kukla, Fran & Ollie	†	News	Texaco Star Theater	Fireside Theater	Life of Riley	Original Amateur Hour	
WEDNESDAY	A	News			Photoplay Time	Look Photocrime	Author Meets the Critics	Wrestling from Chicago	
	C	Strictly for Laughs	News	At Home	Arthur Godfrey & His Friends	Bigelow Show	Boxing from St. Nicholas Arena		
	D	Captain Video	‡	Vincent Lopez	Movies		††	Famous Jury Trials	
	N	Kukla, Fran & Ollie	†	News	Crisis	The Clock	Kraft Television Show	Break the Bank	
THURSDAY	A	News		Lone Ranger	Stop the Music		Crusade in Europe	Starring Boris Karloff	Roller Derby
	C	Dione Lucas	News	Sonny Kendis *	Front Page	Inside U.S.A. / Romance	Boxing from Sunnyside Gardens		
	D	Captain Video	‡	Vincent Lopez	Mystery Theater		Morey Amsterdam Show		
	N	Kukla, Fran & Ollie	†	News	Hollywood Premiere	Mary Kay and Johnny	Fireball Fun-For-All	Martin Kane Private Eye	
FRIDAY	A	News			Majority Rules	Blind Date	Auction-Aire	Fun for the Money	Roller Derby
	C	Strictly for Laughs	News	Sonny Kendis *	Mama	Man Against Crime	Ford Theatre / 54th Street Revue		People's Platform Capitol Cloakroom
	D	Captain Video	‡	Vincent Lopez	Hands of Mystery	Headline Clues	Fishing and Hunting Club	Film	Amateur Boxing from Chicago
	N	Kukla, Fran & Ollie	†	News	One Man's Family	We, the People	Bonny Maid Versatile Varieties	Big Story / Various	Gillette Cavalcade of Sports
SATURDAY	A			Hollywood Screen Test	Paul Whiteman's TV Teen Club		Roller Derby		
	C			Quincy Home-News	Blues by Bargy *		Premiere Playhouse		
	D				Spin the Picture		Cavalcade of Stars	Wrestling from Chicago	
	N		‡‡	News	Twenty Questions	Sessions	Stud's Place	Who Said That?	Meet the Press Black Robe

*Herb Shriner Show
†Mohawk Showroom

‡Manhattan Spotlight
††The Plainclothesman

‡‡The Nature of Things

PRIME TIME SCHEDULE: 1950

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00		
SUNDAY	A	Paul Whiteman's Revue	Showtime, U.S.A.	Hollywood Premiere Theatre	Sit or Miss	Soap Box Theatre	Marshall Plan in Action	Old Fashioned Meeting	Youth on the March		
	C	Gene Autry Show	This is Show Business	Toast of the Town		Fred Waring Show		Celebrity Time	What's My Line		
	D	Starlit Time		Rhythm Rodeo		Arthur Murray Party		They Stand Accused			
	N	Leave it to the Girls	Aldrich Family	Colgate Comedy Hour		Philco TV Playhouse		Garraway at Large	Take a Chance		
MONDAY	A	Club Seven	Hollywood Screen Test	Treasury Men in Action	Dick Tracy	College Bowl	On Trial	Feature Film			
	C	Stork Club	News	Perry Como	Lux Video Theatre	Arthur Godfrey's Talent Scouts	Horace Heidt Show	The Goldbergs	Studio One		
	D	Captain Video	Susan Raye	*	Visit with the Armed Forces	Al Morgan	Wrestling from Columbia Park				
	N	Kukla, Fran & Ollie	†	News	Special Show	Voice of Firestone	Lights Out	Robert Montgomery Presents Lucky Strike Time/ Musical Comedy Time		Who Said That?	
TUESDAY	A	Club Seven	Beulah		Game of the Week	Buck Rogers	Billy Rose Show	Can You Top This?	Life Begins at Eighty	Roller Derby	
	C	Stork Club	News	Faye Emerson	Prudential Family Playhouse / Sure as Fate		Vaughn Monroe Musical Variety	Suspense	Danger	We Take Your Word	
	D	Captain Video		Joan Edwards	Court of Current Issues	Johns Hopkins Science Review	Cavalcade of Bands		Star Time		
	N	Kukla, Fran & Ollie	Little Show	News	Texaco Star Theater		Fireside Theatre	Circle Theatre	Original Amateur Hour		
WEDNESDAY	A	Club Seven	Chance of a Lifetime		First Nighter		Don McNeill TV Club		Chicago Wrestling		
	C	Stork Club	News	Perry Como	Arthur Godfrey & His Friends		Teller of Tales		Blue Ribbon Bouts		
	D	Captain Video	Most Important People	*			Famous Jury Trials	The Plain-clothesman	Broadway to Hollywood		
	N	Kukla, Fran & Ollie	†	News	Four Star Revue		Kraft Television Theatre		Break the Bank	Stars Over Hollywood	
THURSDAY	A	Club Seven	Lone Ranger		Stop the Music		Holiday Hotel	Blind Date	I Cover Times Square	Roller Derby	
	C	Stork Club	News	Faye Emerson	Show Goes On		Alan Young Show	Big Town	Truth or Consequences	Nash Airfyte Theater	
	D	Captain Video	*	Joan Edwards			Adventures of Ellery Queen	Boxing from Dexter Arena			
	N	Kukla, Fran & Ollie	Little Show	News	You Bet Your Life	Hawkins Falls	Kay Kyser's College of Musical Knowledge		Martin Kane, Private Eye	Wayne King	
FRIDAY	A	Club Seven	Life with Linkletter		Twenty Questions	Pro Football Highlights	Pulitzer Prize Playhouse		Penthouse Party	Stud's Place	
	C	Stork Club	News	Perry Como	Mama	Man Against Crime	Ford Theatre / Magnavox Theater		Morton Downey Show	Beat the Clock	
	D	Captain Video	Most Important People	*	Film Filler	Hold That Camera	Hands of Mystery	Inside Detective	Cavalcade of Stars		
	N	Kukla, Fran & Ollie	†	News	Quiz Kids	We, the People	Bonny Maid Versatile Varieties	Big Story / The Clock	Gillette Cavalcade of Sports	Greatest Fights	
SATURDAY	A	Sandy Dreams	Stu Erwin Show		Paul Whiteman's TV Teen Club		Roller Derby				
	C	Big Top	Week in Review	Faye Emerson	Ken Murray Show		Frank Sinatra Show		Sing It Again		
	D	Captain Video			Country Style		Madison Square Garden				
	N	Hank McCune	One Man's Family		Jack Carter Show		Your Show of Shows		Your Hit Parade		

*Manhattan Spotlight

†Mohawk Showroom

PRIME TIME SCHEDULE: 1951

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	
SUNDAY	A	Paul Whiteman's Goodyear Revue	Music in Velvet	Admission Free	Film Filler	Marshall Plan in Action	Hour of Decision	Youth on the March		
	C	Gene Autry Show	This is Show Business	Toast of the Town	Fred Waring Show		Goodrich Celebrity Time	What's My Line		
	D				Rocky King, Detective	The Plain-clothesman	They Stand Accused			
	N	Chesterfield Sound Off Time	Young Mr. Bobbin	Colgate Comedy Hour		Philco TV Playhouse / Goodyear TV Playhouse		Red Skelton Show	Leave It to the Girls	
MONDAY	A	News	Hollywood Screen Test	*	Life Begins at Eighty	Curtain Up		Bill Gwinn Show	Stud's Place	
	C		News	Perry Comc	Lux Video Theatre	Arthur Godfrey's Talent Scouts	I Love Lucy	It's News to Me	Studio One	
	D	Captain Video		Stage Entrance	Johns Hopkins Science Review	Wrestling from Columbia Park				
	N	Kukla, Fran & Ollie	†	News	Speidel Show	Voice of Firestone	Lights Out	Robert Montgomery Presents / Somerset Maugham TV Theatre		
TUESDAY	A		Beulah	Charlie Wild, Private Detective	How Did They Get That Way	United or Not	On Trial	Film Filler	Chicago Symphony Chamber Orchestra	
	C		News	Stork Club	Frank Sinatra Show		Crime Syndicated	Suspense	Danger	
	D	Captain Video		What's the Story?	Keep Posted	Cosmopolitan Theatre		Hands of Destiny		
	N	Kukla, Fran & Ollie	Little Show	News	Texaco Star Theater		Fireside Theatre	Armstrong Circle Theatre	Original Amateur Hour	
WEDNESDAY	A	News	Chance of a Lifetime	Paul Dixon Show		Don McNeil's TV Club / Arthur Murray Party	The Clock	Celanese Theatre / King's Crossroads		
	C		News	Perry Comc	Arthur Godfrey & His Friends		Strike It Rich	The Web	Pabst Blue Ribbon Bouts	Sports Spot
	D	Captain Video				Gallery of Mme. Liu-Tsong	Shadow of the Cloak			
	N	Kukla, Fran & Ollie	†	News	Kate Smith Evening Hour		Kraft Television Theatre		Break the Bank	Freddy Martin Show
THURSDAY	A	News	Lone Ranger	Stop the Music		Herb Shriner Show	Gruen Guild Theater	Paul Dixon Show	Masland at Home Show	Carmel Myers Show
	C		News	Stork Club	George Burns & Gracie Allen Show / Garry Moore Show	Amos 'n' Andy	Alan Young Show	Big Town	Racket Squad	Crime Photographer
	D	Captain Video		Georgetown University Forum	Broadway to Hollywood	Adventures of Ellery Queen		Bigelow Theatre		Football This Week
	N	Kukla, Fran & Ollie	Little Show	News	You Bet Your Life	Treasury Men in Action	Ford Festival		Martin Kane, Private Eye	Wayne King
FRIDAY	A	News	Say it with Acting / Life with Linkletter	Mystery Theatre	Stu Erwin Show	Crime with Father	Tales of Tomorrow / Versatile Varieties	Dell O'Dell Show	America in View	
	C		News	Perry Comc	Mama	Man Against Crime	Schlitz Playhouse of Stars		Live Like a Millionaire	Hollywood Opening Night
	D	Captain Video		Twenty Questions	You Asked for It	Down You Go	Front Page Detective	Cavalcade of Stars		
	N	Kukla, Fran & Ollie	†	News	Quiz Kids	We, the People	Big Story	Aldrich Family	Gillette Cavalcade of Sports	Greatest Fights
SATURDAY	A	Hollywood Theatre Time	Jerry Colonna Show	Paul Whiteman's TV Teen Club		Lesson in Safety	America's Health			
	C	Sammy Kaye Variety Show	Beat the Clock	Ken Murray Show		Faye Emerson's Wonderful Town	Show Goes On	Songs for Sale		
	D							Pro Wrestling from Chicago		
N	American Youth Forum	One Man's Family	All Star Revue		Your Show of Shows			Your Hit Parade		

*Mr. District Attorney / Amazing Mr. Malone

†Mohawk Showroom

PRIME TIME SCHEDULE: 1952

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00		
SUNDAY	A	You Asked for It	Hot Seat	All-Star News		Playhouse # 7	This is the Life	Hour of Decision	Film Filler	Anywhere, U.S.A.	
	C	Gene Autry Show	This is Show Business	Toast of the Town		Fred Waring Show	Break the Bank	The Web		What's My Line	
	D	Georgetown University Forum				Rocky King, Detective	The Plain-clothesman	Arthur Murray Show	Youth on the March		
	N	Red Skelton Show	Doc Corkle	Colgate Comedy Hour		Philco TV Playhouse / Goodyear TV Playhouse		The Doctor			
MONDAY	A		Hollywood Screen Test	Inspector Mark Saber	United or Not	All-Star News					
	C		News	Perry Como	Lux Video Theatre	Arthur Godfrey's Talent Scouts	I Love Lucy	Life with Luigi	Studio One		
	D	Captain Video			Pentagon	Johns Hopkins Science Review	Guide Right	Football Sidelines	Famous Fights	Boxing from Eastern Parkway	
	N		Those Two	News	What's My Name	Voice of Firestone	Hollywood Opening Night	Robert Montgomery Presents		Who Said That?	
TUESDAY	A		Beulah								
	C		News	Heaven for Betsy	Leave it to Larry	Red Buttons Show	Crime Syndicated/ City Hospital	Suspense	Danger		
	D	Captain Video			Power of Women	Keep Posted	Where Was I?	Quick on the Draw			
	N		Short Short Dramas	Dinah Shore	News	Texaco Star Theater		Fireside Theatre	Armstrong Circle Theatre	Two for the Money	Club Embassy
WEDNESDAY	A		Name's the Same		All-Star News		Adventures of Ellery Queen	Chicago Wrestling			
	C		News	Perry Como	Arthur Godfrey & His Friends		Strike It Rich	Man Against Crime	Pabst Blue Ribbon Bouts	Sports Spot	
	D	Captain Video	New York Giants Quarterback Huddle			Trash or Treasure	Stage a Number				
	N		Those Two	News	I Married Joan	Scott Music Hall/Cavalcade of America	Kraft Television Theatre		This Is Your Life		
THURSDAY	A		Lone Ranger		All-Star News	Chance of a Lifetime	Politics on Trial	On Guard			
	C		News	Heaven for Betsy	George Burns and Gracie Allen Show	Amos 'n' Andy/ Four Star Playhouse	Pick the Winner	Big Town	Racket Squad	I've Got a Secret	
	D	Captain Video				Broadway to Hollywood	Pick the Winner	What's the Story?	Author Meets the Critics		
	N		Short Short Dramas	Dinah Shore	News	You Bet Your Life	Treasury Men in Action	Dragnet/ Gangbusters	Ford Theatre	Martin Kane, Private Eye	
FRIDAY	A		Stu Erwin Show		Adventures of Ozzie & Harriet	All-Star News		Tales of Tomorrow			
	C		News	Perry Como	Mama	My Friend Irma	Schlitz Playhouse of Stars	Our Miss Brooks	Mr. & Mrs. North		
	D	Captain Video			Steve Randall	Dark of Night	Life Begins at Eighty	Twenty Questions	Down You Go		
	N	Herman Hickman Show		Those Two	News	RCA Victor Show	Gulf Playhouse	Big Story	Aldrich Story	Gillette Cavalcade of Sports	Greatest Fights
SATURDAY	A	Paul Whiteman's TV Teen Club	Live Like a Millionaire		Feature Playhouse						
	C	Stork Club	Beat the Clock		Jackie Gleason Show		Jane Froman's U.S.A. Canteen	Meat Millie	Balance Your Budget/Quiz Kids	Battle of the Ages	
	D		Pet Shop					Pro Wrestling from Chicago			
	N	Mr. Wizard	My Little Margie		All Star Revue		Your Show of Shows			Your Hit Parade	

PRIME TIME SCHEDULE: 1953

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	
SUNDAY	A	You Asked for It	Frank Leahy Show	Notre Dame Football		Walter Winchell Show	Orchid Award	Peter Potter Show		Hour of Decision
	C	Quiz Kids	Jack Benny Show / Private Secretary	Toast of the Town		G.E. Theater / Fred Waring Show	Man Behind the Badge	The Web	What's My Line	
	D	Georgetown University Forum	Washington Exclusive			Rocky King, Detective	The Plain-clothesman	Dollar a Second	Man Against Crime	
	N	Paul Winchell Show	Mr. Peepers	Colgate Comedy Hour		Philco TV Playhouse / Goodyear TV Playhouse		Letter to Loretta	Man Against Crime	
MONDAY	A	Walter Winchell	News	Jamie	Sky King	Of Many Things	Junior Press Conference	Big Picture	This is the Life	
	C		News	Perry Como	George Burns and Gracie Allen Show	Arthur Godfrey's Talent Scouts	I Love Lucy	Red Buttons Show	Studio One	
	D	Captain Video			Twenty Questions	Big Issue	Boxing from Eastern Parkway			
	N		Arthur Murray Party	News	Name That Tune	Voice of Firestone	RCA Victor Show Starring Dennis Day	Robert Montgomery Presents	Who Said That?	
TUESDAY	A		News	Cavalcade of America			Make Room for Daddy	U.S. Steel Hour / Motorola TV Theatre		Name's the Same
	C		News	Jane Froman	Gene Autry Show	Red Skelton Show	This is Show Business	Suspense	Danger	See It Now
	D	Captain Video			Life is Worth Living	Pantomime Quiz				
	N		Dinah Shore	News	Buick Berle Show		Fireside Theatre	Armstrong Circle Theatre	Judge for Yourself	On the Line with Conside
WEDNESDAY	A		News	Inspector Mark Saber	AI Issue	Through the Curtain	America in View	Wrestling from Rainbo		
	C		News	Perry Como	Arthur Godfrey & His Friends		Strike It Rich	I've Got a Secret	Pabst Blue Ribbon Bouts	Sports Spot
	D	Captain Video			Johns Hopkins Science Review	Joseph Schildkraut Presents	Colonel Humphrey Flack	On Your Way	Stars on Parade	Music Show
	N		Coke Time	News	I Married Joan	My Little Margie	Kraft Television Theatre		This Is Your Life	
THURSDAY	A		News	Lone Ranger	Quick as a Flash	Where's Raymond	Back That Fact	Kraft Television Theatre		
	C		News	Jane Froman	Meet Mr. McNutley	Four Star Playhouse	Lux Video Theatre	Big Town	Philip Morris Playhouse	Place the Face
	D	Captain Video			New York Giants Quarterback Huddle	Broadway to Hollywood	What's the Story?			
	N		Dinah Shore	News	You Bet Your Life	Treasury Men in Action	Dragnet	Ford Theatre	Martin Kane, Private Eye	
FRIDAY	A		News	Stu Erwin Show	Adventures of Ozzie & Harriet	Pepsi-Cola Playhouse	Pride of the Family	Comeback Story	Showcase Theater	
	C		News	Perry Como	Mama	Topper	Schlitz Playhouse of Stars	Our Miss Brooks	My Friend Irma	Person to Person
	D	Captain Video			Front Page Detective	Melody Street	Life Begins at Eighty	Nine Thirty Curtain	Chance of a Lifetime	Down You Go
	N		Coke Time	News	Dave Garroway Show	Life of Riley	Big Story	Campbell Soundstage	Gillette Cavalcade of Sports	Greatest Fights
SATURDAY	A	Paul Whiteman's TV Teen Club	Leave it to the Girls	Talent Patrol	Music at the Meadowbrook	Saturday Night Fights	Fight Talk	Madison Square Garden Highlights		
	C	Meet Millie	Beat the Clock	Jackie Gleason Show		Two for the Money	My Favorite Husband	Medallion Theater	Revlon Mirror Theatre	
	D			Pro Football						
	N	Mr. Wizard	Ethel & Albert	Bonino	Original Amateur Hour	Your Show of Shows			Your Hit Parade	

*Happened in Sports

PRIME TIME SCHEDULE: 1954

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	
SUNDAY	A	You Asked for It	Pepsi-Cola Playhouse	Flight #7	Big Picture	Walter Winchell Show	Martha Wright Show	Dr. I.O.	Break the Bank	
	C	Lassie	Jack Benny Show/Private Secretary	Toast of the Town		G.E. Theater	Honestly Celeste	Father Knows Best	What's My Line	
	D	Author Meets the Critic	Opera Cameos			Rocky King Detective	Life Begins at Eighty	Music Show		
	N	People Are Funny	Mr. Peepers	Colgate Comedy Hour		Philco TV Playhouse/ Goodyear TV Playhouse		Loretta Young Show	The Hunter	
MONDAY	A	Kukla, Fran & Ollie	News	Name's the Same	Come Closer	Voice of Firestone	Junior Press Conference	Boxing from Eastern Parkway		
	C		News	Perry Como	George Burns and Gracie Allen Show	Arthur Godfrey's Talent Scouts	I Love Lucy	December Bride	Studio One	
	D	Captain Video	News		Ilona Massey Show		Boxing from St. Nicholas Arena			
	N		Tony Martin	News	Caesar's Hour		Medic	Robert Montgomery Presents		
TUESDAY	A	Kukla, Fran & Ollie	News	Cavalcade of America		Twenty Questions	Make Room for Daddy	U.S. Steel Hour / Elgin TV Hour		Stop the Music
	C		News	Jo Stafford	Red Skelton Show	Halls of Ivy	Meet Millie	Danger	Life with Father	See it Now
	D	Captain Video	News		Life is Worth Living	Studio 57	One Minute Please			
	N		Dinah Shore	News	Buick Berte Show		Fireside Theatre	Armstrong Circle Theatre	Truth or Consequences	It's a Great Life
WEDNESDAY	A	Kukla, Fran & Ollie	News	Disneyland		Stu Erwin Show	Masquerade Party	Enterprise		
	C		News	Perry Como	Arthur Godfrey & His Friends		Strike It Rich	I've Got a Secret	Pabst Blue Ribbon Bouts	Sports Spot
	D	Captain Video	News				Chicago Symphony		Down You Go	
	N		Coke Time	News	I Married Joan	My Little Margie	Kraft Television Theatre		This Is Your Life	Big Town
THURSDAY	A	Kukla, Fran & Ollie	News	Lone Ranger	Mail Story	Treasury Men In Action	So You Want to Lead a Band	Kraft Television Theatre		
	C		News	Jane Froman	Ray Milland Show	Climax		Four Star Playhouse	Public Defender	Name That Tune
	D	Captain Video	News	They Stand Accused			What's the Story			
	N		Dinah Shore	News	You Bet Your Life	Justice	Dragnet	Ford Theatre	Lux Video Theatre	
FRIDAY	A	Kukla, Fran & Ollie	News	Adventures of Rin Tin Tin	Adventures of Ozzie & Harriet	Ray Bolger Show	Dollar a Second	The Vise		
	C		News	Perry Como	Mama	Topper	Schiltz Playhouse of Stars	Our Miss Brooks	The Lineup	Person to Person
	D	Captain Video	News				The Stranger		Chance of a Lifetime	Time Will Tell
	N		Coke Time	News	Red Buttons Show	Life of Riley	Big Story	Dear Phoebe	Gillette Cavalcade of Sports	Great Moments in Sports
SATURDAY	A		Compass		Dotty Mack Show		Saturday Night Fights	Fight Talk	Stork Club	
	C	Gene Autry Show	Beat the Clock	Jackie Gleason Show		Two for the Money	My Favorite Husband	That's My Boy	Willy	
	D	Pro Football								
	N	Mr. Wizard	Ethel & Albert	Mickey Rooney Show	Place the Face	Imogene Coca Show	Texaco Star Theater	George Gobel Show	Your Hit Parade	

PRIME TIME SCHEDULE: 1955

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	
SUNDAY	A	You Asked for It	Famous Film Festival			Chance of a Lifetime	Original Amateur Hour	Life Begins at Eighty		
	C	Lassie	Jack Benny Show / Private Secretary	Ed Sullivan Show		G.E. Theater	Alfred Hitchcock Presents	Appointment with Adventure	What's My Line	
	N	It's a Great Life	Frontier	Colgate Variety Hour		Goodyear TV Playhouse / Alcoa Hour		Loretta Young Show	Justice	
MONDAY	A	Kukla, Fran & Ollie	News	Topper	TV Reader's Digest	Voice of Firestone	Dotty Mack Show	Medical Horizons	Big Picture	
	C		News	Adventures of Robin Hood	George Burns and Gracie Allen Show	Arthur Godfrey's Talent Scouts	I Love Lucy	December Bride	Studio One	
	N			Tony Martin Show	News	Caesar's Hour	Medic	Robert Montgomery Presents		
TUESDAY	A	Kukla, Fran & Ollie	News	Warner Brothers Presents		Life and Legend of Wyatt Earp	Make Room for Daddy	DuPont Cavalcade Theater	Talent Varieties	
	C		News	Name That Tune	Navy Log	You'll Never Get Rich	Meet Millie	Red Skelton Show	\$64,000 Question	My Favorite Husband
	N			Dinah Shore Show	News	Martha Raye Show / Milton Berle Show / Chevy Show	Fireside Theatre	Armstrong Circle Theatre / Pontiac Presents Playwrights '56		Big Town
WEDNESDAY	A	Kukla, Fran & Ollie	News	Disneyland		MGM Parade	Masquerade Party	Break the Bank	Wednesday Night Fights	
	C		News	Brave Eagle	Arthur Godfrey & His Friends		The Millionaire	I've Got a Secret	20th Century-Fox Hour / U.S. Steel Hour	
	N			Coke Time	News	Screen Director's Playhouse	Father Knows Best	Kraft Television Theatre		This Is Your Life
THURSDAY	A	Kukla, Fran & Ollie	News	Lone Ranger	Life Is Worth Living	Stop the Music	Star Tonight	Down You Go	Outside U.S.A.	
	C		News	Sgt. Preston of the Yukon	Bob Cummings Show	Climax		Four Star Playhouse	Johnny Carson Show	Wanted
	N			Dinah Shore Show	News	You Bet Your Life	People's Choice	Dragnet	Ford Theatre	Lux Video Theatre
FRIDAY	A	Kukla, Fran & Ollie	News	Adventures of Rin Tin Tin	Adventures of Ozzie & Harriet	Crossroads	Dollar a Second	The Vise	Ethel & Albert	
	C		News	Adventures of Champion	Mama	Our Miss Brooks	The Crusader	Schlitz Playhouse of Stars	The Lineup	Person to Person
	N			Coke Time	News	Truth or Consequences	Life of Riley	Big Story	Star Stage	Gillette Cavalcade of Sports
SATURDAY	A			Ozark Jubilee			Lawrence Welk Show		Tomorrow's Careers	
	C	Gene Autry Show	Beat the Clock	Stage Show	The Honeyymooners	Two for the Money	It's Always Jan	Gunsmoke	Damon Runyon Theatre	
	N		Big Surprise	Perry Como Show		People Are Funny	Texaco Star Theater Starring Jimmy Durante	George Gobel Show	Your Hit Parade	

PRIME TIME SCHEDULE: 1956

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	
SUNDAY	A	You Asked for It	Original Amateur Hour		Press Conference	Omnibus				
	C	Lassie	Jack Benny Show / Private Secretary	Ed Sullivan Show		G.E. Theater	Alfred Hitchcock Presents	\$64,000 Challenge	What's My Line	
	N	Tales of the 77th Bengal Lancers	Circus Boy	Steven Allen Show		Goodyear TV Playhouse / Alcoa Hour		Loretta Young Show	National Bowling Champions	
MONDAY	A	Kukla, Fran & Olie	News	Bold Journey	Danny Thomas Show	Voice of Firestone	Life is Worth Living	Lawrence Welk Talent Show		
	C		News	Adventures of Robin Hood	George Burns and Gracie Allen Show	Arthur Godfrey's Talent Scouts	I Love Lucy	December Bride	Studio One	
	N		Nat "King" Cole Show	News	Adventures of Sir Lancelot	Stanley	Medic	Robert Montgomery Presents		
TUESDAY	A	Kukla, Fran & Olie	News	Conflict / Cheyenne		Life and Legend of Wyatt Earp	Broken Arrow	DuPont Theater	It's Polka Time	
	C		News	Name That Tune	Phil Silvers Show	The Brothers	Herb Shriner Show	Red Skelton Show	\$64,000 Question	Do You Trust Your Wife?
	N		Jonathan Winters Show	News	Big Surprise	Noah's Ark	Jane Wyman Show	Armstrong Circle Theatre / Kaiser Aluminum Hour		Break the \$250,000 Bank
WEDNESDAY	A	Kukla, Fran & Olie	News	Disneyland		Navy Log	Adventures of Ozzie & Harriet	Ford Theatre	Wednesday Night Fights	
	C		News	Giant Step	Arthur Godfrey Show		The Millionaire	I've Got a Secret	20th Century-Fox Hour / U.S. Steel Hour	
	N		Eddie Fisher Show	News	Adventures of Hiram Holliday	Father Knows Best	Kraft Television Theatre		This Is Your Life	Twenty-One
THURSDAY	A	Kukla, Fran & Olie	News	Lone Ranger	Circus Time		Wire Service	Ozark Jubilee		
	C		News	Sgt. Preston of the Yukon	Bob Cummings Show	Climax		Playhouse 90		
	N		Dinah Shore Show	News	You Bet Your Life	Dragnet	People's Choice	Ford Show Starring Tennessee Ernie Ford	Lux Video Theatre	
FRIDAY	A	Kukla, Fran & Olie	News	Adventures of Rin Tin Tin	Adventures of Jim Bowie	Crossroads	Treasure Hunt	The Vise	Ray Anthony Show	
	C		News	My Friend Flicka	West Point Story	Dick Powell's Zane Grey Theater	The Crusader	Schlitz Playhouse	The Lineup	Person to Person
	N		Eddie Fisher Show	News	Life of Riley	Walter Winchell Show	On Trial	Big Story	Gillette Cavalcade of Sports	Red Barber's Corner
SATURDAY	A		Famous Film Festival			Lawrence Welk Show		Masquerade Party		
	C	Beat the Clock	The Buccaneers	Jackie Gleason Show		Gale Storm Show	Hey Jeanne	Gunsmoke	High Finance	
	N		People Are Funny	Perry Como Show		Caesar's Hour		George Gobel Show	Your Hit Parade	

PRIME TIME SCHEDULE: 1957

		7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A	You Asked for It	Maverick		Bowling Stars	Open Hearing	All-American Football Game of the Week			
	C	Lassie	Jack Benny Show / Bachelor Father	Ed Sullivan Show		G.E. Theater	Alfred Hitchcock Presents	\$64,000 Challenge	What's My Line	
	N	Original Amateur Hour	Sally	Steve Allen Show		Dinah Shore Chevy Show		Loretta Young Show		
MONDAY	A	News	American Bandstand	Guy Mitchell Show	Bold Journey	Voice of Firestone	Lawrence Welk's Top Tunes and New Talent Show			
	C	News	Adventures of Robin Hood	George Burns and Gracie Allen Show	Arthur Godfrey's Talent Scouts	Danny Thomas Show	December Bride	Studio One in Hollywood		
	N		Price is Right	Restless Gun	Tales of Wells Fargo	Twenty-One	Turn of Fate	Suspicion		
TUESDAY	A	News	Cheyenne / Sugarfoot		Life and Legend of Wyatt Earp	Broken Arrow	Telephone Time	West Point Story		
	C	News	Name That Tune	Phil Silvers Show	Eve Arden Show	To Tell the Truth	Red Skelton Show	\$64,000 Question	Assignment Foreign Legion	
	N		Nat "King" Cole Show	Eddie Fisher Show / George Gobel Show		Meet McGraw	Bob Cummings Show	The Californians		
WEDNESDAY	A	News	Disneyland		Tombstone Territory	Adventures of Ozzie & Harriet	Walter Winchell File	Wednesday Night Fights	Famous Fights	
	C	News	I Love Lucy	Big Record		The Millionaire	I've Got a Secret	Armstrong Circle Theatre / U.S. Steel Hour		
	N		Wagon Train		Father Knows Best	Kraft Television Theatre		This Is Your Life		
THURSDAY	A	News	Circus Boy	Zorro	Real McCoys	Pat Boone—Chevy Showroom	O.S.S.	Navy Log		
	C	News	Sgt. Preston of the Yukon	Harbourmaster	Climax		Playhouse 90			
	N		Tic Tac Dough	You Bet Your Life	Dragnet	People's Choice	Ford Show Starring Tennessee Ernie Ford	Lux Show Starring Rosemary Clooney	Jane Wyman Show	
FRIDAY	A	News	Adventures of Rin Tin Tin	Adventures of Jim Bowie	Patrice Munsel Show	Frank Sinatra Show	Date with the Angels	Colt .45		
	C	News	Leave It to Beaver	Trackdown	Dick Powell's Zane Grey Theatre	Mr. Adams & Eve	Schlitz Playhouse	The Lineup	Person to Person	
	N		Saber of London	Court of Last Resort	Life of Riley	M Squad	Thin Man	Gillette Cavalcade of Sports	Red Barber's Corner	
SATURDAY	A		Keep It in the Family	Country Music Jubilee		Lawrence Welk's Dancing Party		Mike Wallace Interviews		
	C		Perry Mason		Dick & the Duchess	Gale Storm Show	Have Gun, Will Travel	Gunsmoke		
	N		People Are Funny	Perry Como Show		Polly Bergen Show / Club Oasis	Gisele MacKenzie Show	What's It For	Your Hit Parade	

PRIME TIME SCHEDULE: 1958

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A	You Asked for It	Maverick		The Lawman	Colt .45	Encounter		
	C	Lassie	Jack Benny Show / Bachelor Father	Ed Sullivan Show		G.E. Theater	Alfred Hitchcock Presents	\$64,000 Question	What's My Line
	N	Saber of London	Northwest Passage	Steve Allen Show		Dinah Shore Chevy Show		Loretta Young Show	
MONDAY	A	News	Jubilee U.S.A.		Bold Journey	Voice of Firestone	Anybody Can Play	This Is Music	
	C	News	Name That Tune	The Texan	Father Knows Best	Danny Thomas Show	Ann Sothern Show	Desilu Playhouse	
	N		Tic Tac Dough	Restless Gun	Tales of Wells Fargo	Peter Gunn	Alcoa / Goodyear TV Playhouse	Arthur Murray Party	
TUESDAY	A	News	Cheyenne / Sugarfoot		Life and Legend of Wyatt Earp	The Rifleman	Naked City	Confession	
	C	News	Stars in Action	Keep Talking	To Tell the Truth	Arthur Godfrey Show	Red Skelton Show	Garry Moore Show	
	N		Dragnet	George Gobel Show / Eddie Fisher Show		George Burns Show	Bob Cummings Show	The Californians	
WEDNESDAY	A	News	Lawrence Welk's Plymouth Show		Adventures of Ozzie & Harriet	Donna Reed Show	Patti Page Olds Show	Wednesday Night Fights	
	C	News	Twilight Theater	Pursuit		The Millionaire	I've Got a Secret	Armstrong Circle Theatre / U.S. Steel Hour	
	N		Wagon Train		Price Is Right	Milton Berle in the Kraft Music Hall	Bat Masterson	This Is Your Life	
THURSDAY	A	News	Leave It to Beaver	Zorro	Real McCoys	Pat Boone—Chevy Showroom	Rough Riders	Traffic Court	
	C	News	I Love Lucy	December Bride	Yancy Derringer	Dick Powell's Zane Grey Theatre	Playhouse 90		
	N		Jefferson Drum	Ed Wynn Show	Twenty-One	Behind Closed Doors	Ford Show Starring Tennessee Ernie Ford	You Bet Your Life	Masquerade Party
FRIDAY	A	News	Adventures of Rin Tin Tin	Walt Disney Presents		Man with a Camera	77 Sunset Strip		
	C	News	Your Hit Parade	Trackdown	Jackie Gleason Show	Phil Silvers Show	Lux Playhouse / Schlitz Playhouse	The Lineup	Person to Person
	N		Buckskin	Adventures of Ellery Queen		M Squad	Thin Man	Gillette Cavalcade of Sports	Fight Beat
SATURDAY	A		Dick Clark Show	Jubilee U.S.A.		Lawrence Welk's Dodge Dancing Party		Sammy Kaye's Music from Manhattan	
	C		Perry Mason		Wanted: Dead or Alive	Gale Storm Show	Have Gun, Will Travel	Gunsmoke	
	N		People Are Funny	Perry Como Show		Steve Canyon	Cimarron City		Brains & Brawn

PRIME TIME SCHEDULE: 1959

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A	Colt 45	Maverick		The Lawman	The Rebel	The Alaskans		Dick Clark's World of Talent
	C	Lassie	Dennis the Menace	Ed Sullivan Show		G.E. Theater	Alfred Hitchcock Presents	Jack Benny Show / George Gobel Show	What's My Line
	N	Riverboat		Sunday Showcase		Dinah Shore Chevy Show		Loretta Young Show	
MONDAY	A		Cheyenne		Bourbon Street Beat		Adventures in Paradise		Man with a Camera
	C	News	Masquerade Party	The Texan	Father Knows Best	Danny Thomas Show	Ann Sothern Show	Hennessey	DuPont Show with June Allyson
	N		Richard Diamond, Private Detective	Love & Marriage	Tales of Wells Fargo	Peter Gunn	Alcoa / Goodyear TV Playhouse	Steve Allen Plymouth Show	
TUESDAY	A		Sugarfoot / Bronco		Life and Legend of Wyatt Earp	The Rifleman	Philip Marlowe	Alcoa Presents	Keep Talking
	C	News		Dennis O'Keefe Show	Many Loves of Dobie Gillis	Tightrope	Red Skelton Show	Garry Moore Show	
	N		Laramie		Fibber McGee & Molly	Arthur Murray Party	Startime		
WEDNESDAY	A		Court of Last Resort	Hobby Lobby Show	Adventures of Ozzie & Harriet	Hawaiian Eye		Wednesday Night Fights	
	C	News	The Lineup		Men into Space	The Millionaire	I've Got a Secret	Armstrong Circle Theatre / U.S. Steel Hour	
	N		Wagon Train		Price is Right	Perry Como's Kraft Music Hall		This Is Your Life	Wichita Town
THURSDAY	A		Gale Storm Show	Donna Reed Show	Real McCoys	Pat Boone—Chevy Showroom	The Untouchables		Take a Good Look
	C	News	To Tell the Truth	Betty Hutton Show	Johnny Ringo	Dick Powell's Zane Grey Theatre	Playhouse 90 / Big Party		
	N		Law of the Plainsman	Bat Masterson	Staccato	Bachelor Father	Ford Show Starring Tennessee Ernie Ford	You Bet Your Life	The Lawless Years
FRIDAY	A		Walt Disney Presents		Man from Blackhawk	77 Sunset Strip		Robert Taylor: The Detectives	Black Saddle
	C	News	Rawhide		Hotel de Paree	Desilu Playhouse		Twilight Zone	Person to Person
	N		People Are Funny	The Troubleshooters	Bell Telephone Hour		M Squad	Gillette Cavalcade of Sports	Philes Jackpot Bowling
SATURDAY	A		Dick Clark Show	High Road	Leave It to Beaver	Lawrence Welk Show		Jubilee U.S.A.	
	C		Perry Mason		Wanted: Dead or Alive	Mr. Lucky	Have Gun, Will Travel	Gunsmoke	Markham
	N		Bonanza		Man & the Challenge	The Deputy	Five Fingers		It Could Be You

PRIME TIME SCHEDULE: 1960

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A	Walt Disney Presents	Maverick		The Lawman	The Rebel	The Islanders		Walter Winchell Show
	C	Lassie	Dennis the Menace	Ed Sullivan Show		G.E. Theater	Jack Benny Show	Candid Camera	What's My Line
	N	Shirley Temple's Storybook		National Velvet	Tab Hunter Show	Dinah Shore Chevy Show		Loretta Young Show	This Is Your Life
MONDAY	A		Cheyenne		Surfside Six		Adventures in Paradise		Peter Gunn
	C	News	To Tell the Truth	Pete & Gladys	Bringing Up Buddy	Danny Thomas Show	Andy Griffith Show	Hennessey	Presidential Countdown
	N		Riverboat		Tales of Wells Fargo	Klondike	Dante	Barbara Stanwyck Show	Jackpot Bowling
TUESDAY	A	Expedition	Bugs Bunny Show	The Rifleman	Life and Legend of Wyatt Earp	Stagecoach West		Alcoa Presents	
	C	News		Father Knows Best	Many Loves of Dobie Gillis	Tom Ewell Show	Red Skelton Show	Garry Moore Show	
	N		Laramie		Alfred Hitchcock Presents	Thriller			
WEDNESDAY	A		Hong Kong		Adventures of Ozzie & Harriet	Hawaiian Eye		Naked City	
	C	News	Aquanuts		Wanted: Dead or Alive	My Sister Eileen	I've Got a Secret	Armstrong Circle Theatre/ U.S. Steel Hour	
	N		Wagon Train		Price is Right	Perry Como's Kraft Music Hall		Peter Loves Mary	
THURSDAY	A		Guestward Ho!	Donna Reed Show	Real McCoys	My Three Sons	The Untouchables		Take a Good Look
	C	News	The Witness		Dick Powell's Zane Grey Theatre	Angel	Peck's Bad Girl	Person to Person	DuPont Show with June Allyson
	N		The Outlaws		Bat Masterson	Bachelor Father	Ford Show Starring Tennessee Ernie Ford	Groucho Show	
FRIDAY	A		Matty's Funday Funnies	Harrigan & Son	The Flintstones	77 Sunset Strip		Robert Taylor: The Detectives	Law & Mr. Jones
	C	News	Rawhide		Route 66		Mr. Gartund	Twilight Zone	Eyewitness to History
	N		Dan Raven		The Westerner	Bell Telephone Hour		Michael Shayne	
SATURDAY	A		Roaring Twenties		Leave It to Beaver	Lawrence Welk Show		Fight of the Week	Make That Spare
	C		Perry Mason		Checkmate		Have Gun, Will Travel	Gunsmoke	
	N		Bonanza		Tall Man	The Deputy	Nation's Future		

PRIME TIME SCHEDULE: 1961

		7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A	Maverick	Follow the Sun		The Lawman	Bus Stop		Adventures in Paradise		
	C	Lassie	Dennis the Menace	Ed Sullivan Show		G.E. Theater	Jack Benny Show	Candid Camera	What's My Line	
	N	Bulwinkle Show	Walt Disney's Wonderful World of Color		Car 54, Where Are You?	Bonanza		DuPont Show of the Week		
MONDAY	A	Expedition	Cheyenne		The Rifleman	Surfside Six		Ben Casey		
	C	News	To Tell the Truth	Pete & Gladys	Window on Main Street	Danny Thomas Show	Andy Griffith Show	Hennessey	I've Got a Secret	
	N			National Velvet	Price Is Right	87th Precinct		Thriller		
TUESDAY	A		Bugs Bunny Show	Bachelor Father	Calvin & the Colonel	New Breed		Alcoa Premiere		
	C	News	Marshal Dillon	Dick Van Dyke Show	Many Loves of Dobie Gillis	Red Skelton Show	Ichabod & Me	Garry Moore Show		
	N		Laramie		Alfred Hitchcock Presents	Dick Powell Show		Cain's Hundred		
WEDNESDAY	A		Steve Allen Show		Top Cat	Hawaiian Eye		Naked City		
	C	News	Alvin Show	Father Knows Best	Checkmate		Mrs. G. Goes to College	U.S. Steel Hour/Armstrong Circle Theatre		
	N		Wagon Train		Joey Bishop Show	Perry Como's Kraft Music Hall		Bob Newhart Show	David Brinkley's Journal	
THURSDAY	A		Adventures of Ozzie & Harriet	Donna Reed Show	Real McCoys	My Three Sons	Margie	The Untouchables		
	C	News	Frontier Circus		Bob Cummings Show	The Investigators		CBS Reports		
	N		The Outlaws		Dr. Kildare		Hazel	Sing Along with Mitch		
FRIDAY	A		Straightaway	The Hathaways	The Flintstones	77 Sunset Strip		Target: The Corruptors		
	C	News	Rawhide		Route 66		Father of the Bride	Twilight Zone	Eyewitness	
	N		International Showtime		Robert Taylor's Detectives		Bell Telephone Hour / Dinah Shore Show		Here & Now	
SATURDAY	A	Matty's Funday Funnies	Roaring Twenties		Leave It to Beaver	Lawrence Welk Show		Fight of the Week	Make That Spare	
	C		Perry Mason		The Defenders		Have Gun, Will Travel	Gunsmoke		
	N		Tales of Wells Fargo		Tall Man	NBC Saturday Night Movie				

PRIME TIME SCHEDULE: 1962

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A	Father Knows Best	Jetsons	ABC Sunday Night Movie			Voice of Firestone	Howard K. Smith	
	C	Lassie	Dennis the Menace	Ed Sullivan	Real McCoys	G.E. True Theater	Candid Camera	What's My Line	
	N	Ensign O'Toole	Walt Disney's Wonderful World of Color		Car 54 Where Are You?	Bonanza	DuPont Show of the Week		
MONDAY	A		Cheyenne		Rifleman	Stoney Burke		Ben Casey	
	C	News	To Tell the Truth	I've Got a Secret	Lucy Show	Danny Thomas Show	Andy Griffith Show	New Loretta Young Show	Stump the Stars
	N		It's a Man's World		Saints & Sinners		Price Is Right	David Brinkley's Journal	
TUESDAY	A		Combat		Hawaiian Eye		The Untouchables		Bell & Howell Closeup
	C	News	Marshal Dillon	Lloyd Bridges Show	Red Skelton Hour		Jack Benny Show	Garry Moore Show	
	N		Laramie		Empire		Dick Powell Show		Chet Huntley Reporting
WEDNESDAY	A		Wagon Train		Going My Way		Our Man Higgins	Naked City	
	C	News	CBS Reports		Many Loves of Dobie Gillis	Beverly Hillbillies	Dick Van Dyke Show	Armstrong Circle Theatre/ U.S. Steel Hour	
	N		The Virginian			Perry Como's Kraft Music Hall		Eleventh Hour	
THURSDAY	A		Adventures of Ozzie & Harriet	Donna Reed Show	Leave It to Beaver	My Three Sons	McHale's Navy	Alcoa Premiere	
	C	News	Mr. Ed	Perry Mason		The Nurses		Alfred Hitchcock Hour	
	N		Wide Country		Dr. Kildare		Hazel	Andy Williams Show	
FRIDAY	A		Gallant Men		The Flintstones	I'm Dickens—He's Fenster	77 Sunset Strip		
	C	News	Rawhide		Route 66		Fair Exchange		Eyewitness
	N		International Showtime		Sing Along with Mitch		Don't Call Me Charlie	Jack Paar Show	
SATURDAY	A	Beany & Cecil	Roy Rogers & Dale Evans Show		Mr. Smith Goes to Washington	Lawrence Welk Show		Fight of the Week	Make That Spare
	C		Jackie Gleason Show		Defenders		Have Gun, Will Travel	Gunsmoke	
	N		Sam Benedict		Joey Bishop Show	NBC Saturday Night Movie			

PRIME TIME SCHEDULE: 1963

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A		Travels of Jaimie McPheeters		Arrest and Trial			100 Grand	ABC News Reports
	C	Lassie	My Favorite Martian	Ed Sullivan Show		Judy Garland Show		Candid Camera	What's My Line
	N	Bill Dana Show	Walt Disney's Wonderful World of Color		Grindl	Bonanza		DuPont Show of the Week	
MONDAY	A		Outer Limits		Wagon Train			Breaking Point	
	C		To Tell the Truth	I've Got a Secret	Lucy Show	Danny Thomas Show	Andy Griffith Show	East Side / West Side	
	N		NBC Monday Night Movie				Hollywood & the Stars	Sing Along with Mitch	
TUESDAY	A		Combat		McHale's Navy	Greatest Show on Earth		The Fugitive	
	C		Marshal Dillon	Red Skelton Hour		Petticoat Junction	Jack Benny Show	Garry Moore Show	
	N		Mr. Novak		Redigo	Richard Boone Show		Bell Telephone Hour	
WEDNESDAY	A		Adventures of Ozzie & Harriet	Patty Duke Show	Price Is Right	Ben Casey		Channing	
	C		Chronicle / CBS Reports		Glynis	Beverly Hillbillies	Dick Van Dyke Show	Danny Kaye Show	
	N		The Virginian			Espionage		Eleventh Hour	
THURSDAY	A		The Flintstones	Donna Reed Show	My Three Sons	Jimmy Dean Show		Eddie Adams Show / Sid Caesar Show	
	C		Password	Rawhide		Perry Mason		The Nurses	
	N		Temple Houston		Dr. Kildare		Hazel	Kraft Suspense Theater	
FRIDAY	A		77 Sunset Strip		Burke's Law		Farmer's Daughter	Fight of the Week	Make That Spare
	C		Great Adventure		Route 66		Twilight Zone	Alfred Hitchcock Hour	
	N		International Showtime		Bob Hope Presents the Chrysler Theatre		Harry's Girls	Jack Paar Show	
SATURDAY	A		Hootenanny		Lawrence Welk Show		Jerry Lewis Show		
	C		Jackie Gleason Show		Phil Silvers Show	The Defenders		Gunsmoke	
	N		The Lieutenant		Joey Bishop Show	NBC Saturday Night Movie			

PRIME TIME SCHEDULE: 1964

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A		Wagon Train		Broadside	ABC Sunday Night Movie			
	C	Lassie	My Favorite Martian	Ed Sullivan Show		My Living Doll	Joey Bishop Show	Candid Camera	What's My Line
	N	Profiles in Courage	Walt Disney's Wonderful World of Color		Bill Dana Show	Bonanza		The Rogues	
MONDAY	A		Voyage to the Bottom of the Sea		No Time for Sergeants	Wendy and Me	Bing Crosby Show	Ben Casey	
	C		To Tell the Truth	I've Got a Secret	Andy Griffith Show	Lucy Show	Many Happy Returns	Slattery's People	
	N		90 Bristol Court: Karen/Harris Against the World/Tom, Dick, and Mary			Andy Williams Show		Alfred Hitchcock Hour	
TUESDAY	A		Combat		McHale's Navy	The Tycoon	Peyton Place	The Fugitive	
	C		Marshal Dillon	World War I	Red Skelton Hour		Petticoat Junction	Doctors and the Nurses	
	N		Mr. Novak		Man from U.N.C.L.E.		That Was the Week That Was	Bell Telephone Hour	
WEDNESDAY	A		Adventures of Ozzie & Harriet	Patty Duke Show	Shindig	Mickey	Burke's Law		ABC Scope
	C		CBS Reports		Beverly Hillbillies	Dick Van Dyke Show	Cara Williams Show	Danny Kaye Show	
	N		The Virginian			NBC Wednesday Night Movie			
THURSDAY	A		The Flintstones	Donna Reed Show	My Three Sons	Bewitched	Peyton Place	Jimmy Dean Show	
	C		The Munsters	Perry Mason		Password	Baileys of Balboa	The Defenders	
	N		Daniel Boone		Dr. Kildare		Hazel	Kraft Suspense Theater	
FRIDAY	A		Jonny Quest	Farmer's Daughter	Addams Family	Valentine's Day	Twelve O'Clock High		
	C		Rawhide		The Entertainers		Gomer Pyle, U.S.M.C.	The Reporter	
	N		International Showtime		Bob Hope Presents the Chrysler Theatre		Jack Benny Program	Jack Paar Show	
SATURDAY	A		Outer Limits		Lawrence Welk Show		Hollywood Palace		
	C		Jackie Gleason Show		Gilligan's Island	Mr. Broadway		Gunsmoke	
	N		Flipper	Famous Adventures of Mr. Magoo	Kentucky Jones	NBC Saturday Night Movie			

PRIME TIME SCHEDULE: 1965

		7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A	Voyage to the Bottom of the Sea		The F.B.I.		ABC Sunday Night Movie				
	C	Lassie	My Favorite Martian	Ed Sullivan Show		Perry Mason		Candid Camera	What's My Line	
	N	Bell Telephone Hour/Actuality Specials	Walt Disney's Wonderful World of Color		Branded	Bonanza		Wackiest Ship in the Army		
MONDAY	A		Twelve O'Clock High		Legend of Jesse James	Man Called Shenandoah	Farmer's Daughter	Ben Casey		
	C		To Tell the Truth	I've Got a Secret	Lucy Show	Andy Griffith Show	Hazel	Steve Lawrence Show		
	N		Hullabaloo	John Forsythe Show	Dr. Kildare	Andy Williams Show		Run for Your Life		
TUESDAY	A		Combat		McHale's Navy	F Troop	Peyton Place	The Fugitive		
	C		Rawhide		Red Skelton Hour		Petticoat Junction	CBS Reports/News Hour		
	N		My Mother the Car	Please Don't Eat the Daisies	Dr. Kildare	NBC Tuesday Night Movie				
WEDNESDAY	A		Adventures of Ozzie & Harriet	Patty Duke Show	Gidget	Big Valley		Amos Burke—Secret Agent		
	C		Lost in Space		Beverly Hillbillies	Green Acres	Dick Van Dyke Show	Danny Kaye Show		
	N		The Virginian			Bob Hope Presents the Chrysler Theatre		I Spy		
THURSDAY	A		Shindig	Donna Reed Show	O.K. Crackerby	Bewitched	Peyton Place	Long, Hot Summer		
	C		The Munsters	Gilligan's Island	My Three Sons	CBS Thursday Night Movie				
	N		Daniel Boone		Laredo		Mona McCluskey	Dean Martin Show		
FRIDAY	A		The Flintstones	Tammy	Addams Family	Honey West	Peyton Place	Jimmy Dean Show		
	C		Wild Wild West		Hogan's Heroes	Gomer Pyle U.S.M.C.	Smothers Brothers Show	Slattery's People		
	N		Camp Runamuck	Hank	Convoy		Mr. Roberts	Man from U.N.C.L.E.		
SATURDAY	A		Shindig	King Family Show	Lawrence Welk Show		Hollywood Palace		ABC Scope	
	C		Jackie Gleason Show		Trials of O'Brien		The Loner	Gunsmoke		
	N		Flipper	I Dream of Jeannie	Get Smart	NBC Saturday Night Movie				

PRIME TIME SCHEDULE: 1966

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A	Voyage to the Bottom of the Sea		The F.B.I.		ABC Sunday Night Movie			
	C	Lassie	It's About Time	Ed Sullivan Show		Garry Moore Show		Candid Camera	What's My Line
	N	Actuality Specials/Bell Telephone Hour	Walt Disney's Wonderful World of Color		Hey Landlord	Bonanza		Andy Williams Show	
MONDAY	A	Iron Horse		Rat Patrol	Felony Squad	Peyton Place	Big Valley		
	C	Gilligan's Island	Run Buddy Run	Lucy Show	Andy Griffith Show	Family Affair	Jean Arthur Show	I've Got a Secret	
	N	The Monkees	I Dream of Jeannie	Roger Miller Show	Road West		Run for Your Life		
TUESDAY	A	Combat		The Rounders	Fruits of Southampton	Love on a Rooftop	The Fugitive		
	C	Daktari		Red Skelton Hour		Petticoat Junction	CBS News Hour		
	N	Girl from U.N.C.L.E.		Occasional Wife	NBC Tuesday Night Movie				
WEDNESDAY	A	Batman	The Monroes		Man Who Never Was	Peyton Place	ABC Stage '67		
	C	Lost in Space		Beverly Hillbillies	Green Acres	Gomer Pyle, U.S.M.C.	Danny Kaye Show		
	N	The Virginian			Bob Hope Presents the Chrysler Theatre		I Spy		
THURSDAY	A	Batman	F Troop	Tammy Grimes Show	Bewitched	That Girl	Hawk		
	C	Jericho		My Three Sons	CBS Thursday Night Movie				
	N	Daniel Boone		Star Trek		The Hero	Dean Martin Show		
FRIDAY	A	Green Hornet	Time Tunnel		Milton Berle Show		Twelve O'Clock High		
	C	Wild Wild West		Hogan's Heroes	CBS Friday Night Movie				
	N	Tarzan		Man from U.N.C.L.E.		T.H.E. Cat	Laredo		
SATURDAY	A	Shane		Lawrence Welk Show		Hollywood Palace		ABC Scope	
	C	Jackie Gleason Show		Pistols 'n' Petticoats	Mission: Impossible		Gunsmoke		
	N	Flipper	Please Don't Eat the Daisies	Get Smart	NBC Saturday Night Movie				

PRIME TIME SCHEDULE: 1967

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A	Voyage to the Bottom of the Sea		The F.B.I.		ABC Sunday Night Movie			
	C	Lassie	Gentle Ben	Ed Sullivan Show		Smothers Brothers Comedy Hour		Mission: Impossible	
	N	Walt Disney's Wonderful World of Color			Mothers-in-Law	Bonanza		High Chaparral	
MONDAY	A	Cowboy in Africa			Rat Patrol	Felony Squad	Peyton Place	Big Valley	
	C	Gunsmoke			Lucy Show	Andy Griffith Show	Family Affair	Carol Burnett Show	
	N	The Monkees	Man from U.N.C.L.E.		Danny Thomas Hour		I Spy		
TUESDAY	A	Garrison's Gorillas			The Invaders		N.Y.P.D.	Hollywood Palace	
	C	Daktari			Red Skelton Hour		Good Morning, World	CBS News Hour	
	N	I Dream of Jeannie	Jerry Lewis Show		NBC Tuesday Night Movie				
WEDNESDAY	A	Legend of Custer			Second 100 Years	ABC Wednesday Night Movie			
	C	Lost in Space			Beverly Hillbillies	Green Acres	He & She	Dundee and the Culhane	
	N	The Virginian			Kraft Music Hall		Run for Your Life		
THURSDAY	A	Batman	Flying Nun	Bewitched	That Girl	Peyton Place	Good Company		
	C	Cimarron Strip			CBS Thursday Night Movie				
	N	Daniel Boone			Ironside		Dragnet	Dean Martin Show	
FRIDAY	A	Off To See the Wizard			Hondo		Guns of Will Sonnett	Judd, for the Defense	
	C	Wild Wild West			Gomer Pyle, U.S.M.C.	CBS Friday Night Movie			
	N	Tarzan			Star Trek		Accidental Family	Actuality Specials/ Bell Telephone Hour	
SATURDAY	A	Dating Game	Newlywed Game	Lawrence Walk Show		Iron Horse		ABC Scope	
	C	Jackie Gleason Show			My Three Sons	Hogan's Heroes	Petticoat Junction	Mannix	
	N	Maya			Get Smart	NBC Saturday Night Movie			

PRIME TIME SCHEDULE: 1968

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A	Land of the Giants		The F.B.I.		ABC Sunday Night Movie			
	C	Lassie	Gentle Ben	Ed Sullivan Show		Smothers Brothers Comedy Hour		Mission: Impossible	
	N	New Adventures of Huck Finn	Walt Disney's Wonderful World of Color		Mothers-in-Law	Bonanza		Beautiful Phyllis Diller Show	
MONDAY	A	The Avengers		Peyton Place	The Outcasts		Big Valley		
	C	Gunsmoke		Here's Lucy	Mayberry R.F.D.	Family Affair	Carol Burnett Show		
	N	I Dream of Jeannie	Rowan & Martin's Laugh-In		NBC Monday Night Movie				
TUESDAY	A	Mod Squad		It Takes a Thief		N.Y.P.D.	That's Life		
	C	Lancer		Red Skelton Hour		Doris Day Show	CBS News Hour / 60 Minutes		
	N	Jerry Lewis Show		Julia	NBC Tuesday Night Movie				
WEDNESDAY	A	Here Comes the Brides		Peyton Place	ABC Wednesday Night Movie				
	C	Daktari		Good Guys	Beverly Hillbillies	Green Acres	Jonathan Winters Show		
	N	The Virginian			Kraft Music Hall		The Outsider		
THURSDAY	A	Ugliest Girl in Town	Flying Nun	Bewitched	That Girl	Journey to the Unknown			
	C	Blondie	Hawaii Five-O		CBS Thursday Night Movie				
	N	Daniel Boone		Ironside		Dragnet	Dean Martin Show		
FRIDAY	A	Operation: Entertainment		Felony Squad	Don Rickles Show	Guns of Will Sonnett	Judd, for the Defense		
	C	Wild Wild West		Gomer Pyle, U.S.M.C.	CBS Friday Night Movie				
	N	High Chaparral		Name of the Game			Star Trek		
SATURDAY	A	Dating Game	Newlywed Game	Lawrence Welk Show		Hollywood Palace			
	C	Jackie Gleason Show		My Three Sons	Hogan's Heroes	Petticoat Junction	Mannix		
	N	Adam 12	Get Smart	Ghost & Mrs. Muir	NBC Saturday Night Movie				

PRIME TIME SCHEDULE: 1969

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A	Land of the Giants		The F B I		ABC Sunday Night Movie			
	C	Lassie	To Rome with Love	Ed Sullivan Show		Leslie Uggams Show		Mission: Impossible	
	N	Wild Kingdom	Walt Disney's Wonderful World of Color		Bill Cosby Show	Bonanza		Bold Ones: The New Doctors/The Lawyers/The Protectors	
MONDAY	A		Music Scene	New People		Harold Robbins' "The Survivors"		Love, American Style	
	C		Gunsmoke		Here's Lucy	Mayberry R.F.D.	Doris Day Show	Carol Burnett Show	
	N		My World and Welcome to It	Rowan & Martin's Laugh-In		NBC Monday Night Movie			
TUESDAY	A		Mod Squad		Movie of the Week		Marcus Welby, M.D.		
	C		Lancer		Red Skelton Hour		Governor & J.J.	CBS News Hour / 60 Minutes	
	N		I Dream of Jeannie	Debbie Reynolds Show	Julia	NBC Tuesday Night Movie			
WEDNESDAY	A		Flying Nun	Courtship of Eddie's Father	Room 222	ABC Wednesday Night Movie			
	C		Glen Campbell Goodtime Hour		Beverly Hillbillies	Medical Center		Hawaii Five-O	
	N		The Virginian			Kraft Music Hall		Then Came Bronson	
THURSDAY	A		.Ghost & Mrs. Muir	That Girl	Bewitched	This Is Tom Jones		It Takes a Thief	
	C		Family Affair	Jim Nabors Hour		CBS Thursday Night Movie			
	N		Daniel Boone		Ironside		Dragnet	Dean Martin Show	
FRIDAY	A		Let's Make a Deal	Brady Bunch	Mr. Deeds Goes to Town	Here Comes the Brides		Jimmy Durante Presents Lennon Sisters	
	C		Get Smart	Good Guys	Hogan's Heroes	CBS Friday Night Movie			
	N		High Chaparral		Name of the Game		Bracken's World		
SATURDAY	A		Dating Game	Newlywed Game	Lawrence Welk Show		Hollywood Palace		
	C		Jackie Gleason Show		My Three Sons	Green Acres	Petticoat Junction	Mannix	
	N		Andy Williams Show		Adam 12	NBC Saturday Night Movie			

PRIME TIME SCHEDULE: 1970

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A	Young Rebels		The F.B.I.		ABC Sunday Night Movie			
	C	Lassie	Hogan's Heroes	Ed Sullivan Show		Glen Campbell Goodtime Hour		Tim Conway Comedy Hour	
	N	Wild Kingdom	Wonderful World of Disney		Bill Cosby Show	Bonanza		Bold Ones: The New Doctors/The Lawyers/The Senator	
MONDAY	A	Young Lawyers		Silent Force	ABC Monday Night Football				
	C	Gunsmoke		Here's Lucy	Mayberry R.F.D.	Doris Day Show	Carol Burnett Show		
	N	Red Skelton Show	Rowan & Martin's Laugh-In		NBC Monday Night Movie				
TUESDAY	A	Mod Squad		Movie of the Week			Marcus Welby, M.D.		
	C	Beverly Hillbillies	Green Acres	Hee Haw		To Rome with Love	CBS News Hour / 60 Minutes		
	N	Don Knotts Show		Julia	NBC Tuesday Night Movie				
WEDNESDAY	A	Courtship of Eddie's Father	Make Room for Granddaddy	Room 222	Johnny Cash Show		Dan August		
	C	Storefront Lawyers		Governor & J.J.	Medical Center		Hawaii Five-O		
	N	Men from Shiloh			Kraft Music Hall		Four in One: McCloud/ San Francisco International Airport/Night Gallery/ The Psychiatrist		
THURSDAY	A	Matt Lincoln		Bewitched	Barefoot in the Park	Odd Couple	The Immortal		
	C	Family Affair	Jim Nabors Hour		CBS Thursday Night Movie				
	N	Flip Wilson Show		Ironside		Nancy	Dean Martin Show		
FRIDAY	A	Brady Bunch	Nanny and the Professor	Partridge Family	That Girl	Love, American Style	This Is Tom Jones		
	C	The Interns		The Headmaster	CBS Friday Night Movie				
	N	High Chaparral		Name of the Game			Bracken's World		
SATURDAY	A	Let's Make a Deal	Newlywed Game	Lawrence Welk Show		Most Deadly Game			
	C	Mission: Impossible		My Three Sons	Arnie	Mary Tyler Moore Show	Mannix		
	N	Andy Williams Show		Adam 12	NBC Saturday Night Movie				

PRIME TIME SCHEDULE: 1971

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A		The F.B.I.		ABC Sunday Night Movie				
	C	CBS Sunday Night Movie				Cade's County			
	N	Wonderful World of Disney		Jimmy Stewart Show	Bonanza		Bold Ones: The New Doctors/The Lawyers		
MONDAY	A	Nanny & Professor		ABC Monday Night Football					
	C	Gunsmoke			Here's Lucy	Doris Day Show	My Three Sons	Arnie	
	N	Rowan & Martin's Laugh-In			NBC Monday Night Movie				
TUESDAY	A	Mod Squad		Movie of the Week			Marcus Welby, M.D.		
	C	Glen Campbell Goodtime Hour		Hawaii Five-O		Cannon			
	N	Ironside		Sarge		The Funny Side			
WEDNESDAY	A	Bewitched		Courtship of Eddie's Father	Smith Family	Shirley's World	Man and the City		
	C	Carol Burnett Show			Medical Center		Mannix		
	N	Adam 12		NBC Mystery Movie: Columbo/McCloud/McMillan and Wife			Night Gallery		
THURSDAY	A	Alias Smith & Jones			Longstreet		Owen Marshall		
	C	Bearcats			CBS Thursday Night Movie				
	N	Flip Wilson Show			Nichols		Dean Martin Show		
FRIDAY	A	Brady Bunch		Partridge Family	Room 222	Odd Couple	Love, American Style		
	C	Chicago Teddy Bears		O'Hara, U.S. Treasury		New CBS Friday Night Movie			
	N	The D.A.		NBC World Premiere Movie					
SATURDAY	A	Getting Together		ABC Movie of the Weekend			The Persuaders		
	C	All in the Family		Funny Face	New Dick Van Dyke Show	Mary Tyler Moore Show	Mission: Impossible		
	N	The Partners		The Good Life	NBC Saturday Night Movie				

PRIME TIME SCHEDULE: 1972

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A		The F.B.I.		ABC Sunday Night Movie				
	C	Anna and the King	M*A*S*H	Sandy Duncan Show	New Dick Van Dyke Show	Mannix			
	N	Wonderful World of Disney		NBC Sunday Mystery Movie Columbo/McCloud/McMillan and Wife/ Hec Ramsey			Night Gallery		
MONDAY	A		The Rookies		ABC Monday Night Football				
	C		Gunsmoke		Here's Lucy	Doris Day Show	New Bill Cosby Show		
	N		Rowan & Martin's Laugh-In		NBC Monday Night Movie				
TUESDAY	A		Temperatures Rising	Tuesday Movie of the Week			Marcus Welby, M.D.		
	C		Maude	Hawaii Five-O		New CBS Tuesday Night Movie			
	N		Bonanza		Bold Ones: The New Doctors		NBC Reports		
WEDNESDAY	A		Paul Lynde Show	Wednesday Movie of the Week			Julie Andrews Hour		
	C		Carol Burnett Show		Medical Center		Cannon		
	N		Adam 12	NBC Wednesday Mystery Movie: Madigan/Cool Million/Banacek			Search		
THURSDAY	A		Mod Squad		The Men: Assignment Vienna/ Delphi Bureau/Jigsaw		Owen Marshall		
	C		The Waltons		CBS Thursday Night Movie				
	N		Flip Wilson Show		Ironside		Dean Martin Show		
FRIDAY	A		Brady Bunch	Partridge Family	Room 222	Odd Couple	Love, American Style		
	C		Sonny & Cher Comedy Hour		CBS Friday Night Movie				
	N		Sanford & Son	Little People	Ghost Story		Banyon		
SATURDAY	A		Alias Smith & Jones		Streets of San Francisco		The Sixth Sense		
	C		All in the Family	Bridget Loves Bernie	Mary Tyler Moore Show	Bob Newhart Show	Mission Impossible		
	N		Emergency		NBC Saturday Night Movie				

PRIME TIME SCHEDULE: 1973

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A		The F.B.I.		ABC Sunday Night Movie				
	C		New Adv. of Perry Mason		Mannix	Barnaby Jones			
	N		Wonderful World of Disney		NBC Sunday Mystery Movie: Columbo/McCloud/McMillan and Wife/Hec Ramsey				
MONDAY	A		The Rookies		ABC Monday Night Football				
	C		Gunsmoke		Here's Lucy	New Dick Van Dyke Show	Medical Center		
	N		Lotsa Luck	Diana	NBC Monday Night Movie				
TUESDAY	A		Temperatures Rising	Tuesday Movie of the Week			Marcus Welby, M.D.		
	C		Maude	Hawaii Five-O		Tuesday Night CBS Movie: Hawkins/Shaft/The New CBS Tuesday Night Movie			
	N		Chase		The Magician		Police Story		
WEDNESDAY	A		Bob & Carol & Ted & Alice	Wednesday Movie of the Week			Owen Marshall		
	C		Sonny & Cher Comedy Hour		Cannon		Kojak		
	N		Adam 12	NBC Wednesday Mystery Movie: Madigan/Tenafly/Faraday & Company/The Snoop Sisters			Love Story		
THURSDAY	A		Toma		Kung Fu		Streets of San Francisco		
	C		The Waltons		CBS Thursday Night Movie				
	N		Flip Wilson Show		Ironside		NBC Follies		
FRIDAY	A		Brady Bunch	Odd Couple	Room 222	Adam's Rib	Love, American Style		
	C		Calucci's Dept.	Roll Out	CBS Friday Night Movie				
	N		Sanford & Son	The Girl with Something Extra	Needles & Pins	Brian Keith Show	Dean Martin Show		
SATURDAY	A		Partridge Family	ABC Suspense Movie			Griff		
	C		All in the Family	M*A*S*H	Mary Tyler Moore Show	Bob Newhart Show	Carol Burnett Show		
	N		Emergency		NBC Saturday Night Movie				

PRIME TIME SCHEDULE: 1974

		7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A			Sonny Comedy Revue		ABC Sunday Night Movie				
	C		Apple's Way		Kojak		Mannix			
	N		Wonderful World of Disney		NBC Sunday Mystery Movie: Columbo/McCloud/McMillian and Wife/Amy Prentiss					
MONDAY	A		Rookies		ABC Monday Night Football					
	C		Gunsmoke		Maude	Rhoda	Medical Center			
	N		Born Free		NBC Monday Night Movie					
TUESDAY	A		Happy Days	Tuesday Movie of the Week			Marcus Welby, M.D.			
	C		Good Times	M*A*S*H	Hawaii Five-O		Barnaby Jones			
	N		Adam 12	NBC World Premiere Movie			Police Story			
WEDNESDAY	A		That's My Mama	Wednesday Movie of the Week			Get Christie Love			
	C		Sons & Daughters		Cannon		Manhunter			
	N		Little House on the Prairie		Lucas Tanner		Petrocelli			
THURSDAY	A		Odd Couple	Paper Moon	Streets of San Francisco		Harry-O			
	C		The Waltons		CBS Thursday Night Movie					
	N		Sierra		Ironside		Movin' On			
FRIDAY	A		Kodiak	Six Million Dollar Man		Texas Wheelers	Kolchak: The Night Stalker			
	C		Planet of the Apes		CBS Friday Night Movie					
	N		Sanford & Son	Chico and the Man	Rockford Files		Police Woman			
SATURDAY	A		The New Land		Kung Fu		Nakia			
	C		All in the Family	Paul Sand in Friends and Lovers	Mary Tyler Moore Show	Bob Newhart Show	Carol Burnett Show			
	N		Emergency		NBC Saturday Night Movie					

PRIME TIME SCHEDULE: 1975

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A	Swiss Family Robinson		Six Million Dollar Man		ABC Sunday Night Movie			
	C	Three for the Road		Cher		Kojak		Bronk	
	N	Wonderful World of Disney		Family Holvak		NBC Sunday Mystery Movie: Columbo/McCloud/McMillan and Wife/McCoy			
MONDAY	A	Barbary Coast			ABC Monday Night Football				
	C	Rhoda		Phyllis	All in the Family	Maude	Medical Center		
	N	Invisible Man			NBC Monday Night Movie				
TUESDAY	A	Happy Days		Welcome Back, Kotter	The Rookies		Marcus Welby, M.D.		
	C	Good Times		Joe and Sons		Switch		Beacon Hill	
	N	Movin' On			Police Story		Joe Forrester		
WEDNESDAY	A	When Things Were Rotten	That's My Mama		Baretta		Starsky & Hutch		
	C	Tony Orlando & Dawn			Cannon		Kate McShane		
	N	Little House on the Prairie			Doctors' Hospital		Petrocelli		
THURSDAY	A	Barney Miller	On the Rocks		Streets of San Francisco		Harry-O		
	C	The Waltons			CBS Thursday Night Movie				
	N	The Montefuscos	Fay		Ellery Queen		Medical Story		
FRIDAY	A	Mobile One			ABC Friday Night Movie				
	C	Big Eddie	M*A*S*H		Hawaii Five-O		Barnaby Jones		
	N	Sanford & Son	Chico and the Man		Rockford Files		Police Woman		
SATURDAY	A	Saturday Night Live with Howard Cosell			S.W.A.T.		Matt Helm		
	C	The Jeffersons	Doc	Mary Tyler Moore Show	Bob Newhart Show	Carol Burnett Show			
	N	Emergency			NBC Saturday Night Movie				

PRIME TIME SCHEDULE: 1976

		7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A	Cos		Six Million Dollar Man		ABC Sunday Night Movie				
	C	60 Minutes		Sonny & Cher Show		Kojak		Delvecchio		
	N	Wonderful World of Disney		NBC Sunday Mystery Movie: Columbo/McCloud/McMillan/Quincy, M.E.			Big Event			
MONDAY	A				Captain and Tennille		ABC Monday Night Football			
	C				Rhoda	Phyllis	Maude	All's Fair	Executive Suite	
	N				Little House on the Prairie		NBC Monday Night Movie			
TUESDAY	A				Happy Days	Laverne & Shirley	Rich Man, Poor Man—Book II		Family	
	C				Tony Orlando & Dawn Rainbow Hour		M*A*S*H	One Day at a Time	Switch	
	N				Baa Baa Black Sheep		Police Woman		Police Story	
WEDNESDAY	A				Bionic Woman		Baretta		Charlie's Angels	
	C				Good Times	Ball Four	All in the Family	Alice	Blue Knight	
	N				The Practice	NBC Movie of the Week			The Quest	
THURSDAY	A				Welcome Back, Kotter	Barney Miller	Tony Randall Show	Nancy Walker Show	Streets of San Francisco	
	C				The Waltons		Hawaii Five-O		Barnaby Jones	
	N				Gemini Man		NBC's Best Sellers		Van Dyke & Company	
FRIDAY	A				Donny & Marie		ABC Friday Night Movie			
	C		Campaign '76	Spencer's Pilots		CBS Friday Night Movie				
	N				Sanford & Son	Chico and the Man	Rockford Files		Serpico	
SATURDAY	A				Holmes & Yo-Yo	Mr. T and Tina	Starsky & Hutch		Most Wanted	
	C				The Jeffersons	Doc	Mary Tyler Moore Show	Bob Newhart Show	Carol Burnett Show	
	N				Emergency		NBC Saturday Night Movie			

PRIME TIME SCHEDULE: 1977

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	
SUNDAY	A	Hardy Boys Mysteries/ Nancy Drew Mysteries		Six Million Dollar Man		ABC Sunday Movie				
	C	60 Minutes		Rhoda	On Our Own	All in the Family	Alice	Kojak		
	N	Wonderful World of Disney				Big Event				
MONDAY	A				San Pedro Beach Burns		Monday Night Football			
	C				Young Dan'l Boone		Betty White Show	Maude	Rafferty	
	N				Little House on the Prairie		NBC Monday Movie			
TUESDAY	A			Happy Days	Laverne & Shirley	Three's Company	Soap	Family		
	C				The Fitzpatricks		M*A*S*H	One Day at a Time	Lou Grant	
	N				Richard Pryor Show		Mulligan's Stew		Police Woman	
WEDNESDAY	A				Eight is Enough		Charlie's Angels		Baretta	
	C			Good Times	Busting Loose	CBS Wednesday Movie				
	N				Life and Times of Grizzly Adams		Oregon Trail		Big Hawaii	
THURSDAY	A			Welcome Back, Kotter	What's Happening	Barney Miller	Carter Country	Redd Foxx Show		
	C				The Waltons		Hawaii Five-O		Barnaby Jones	
	N				CHIPS		Man from Atlantis		Rosetti and Ryan	
FRIDAY	A				Donny and Marie		ABC Friday Movie			
	C				New Adventures of Wonder Woman		Logan's Run		Switch	
	N			Sanford Arms	Chico and the Man	Rockford Files		Quincy, M.E.		
SATURDAY	A			Fish	Operation Petticoat	Starsky and Hutch		Love Boat		
	C			Bob Newhart Show	We've Got Each Other	The Jeffersons	Tony Randall Show	Carol Burnett Show		
	N				Bionic Woman		NBC Saturday Movie			

PRIME TIME SCHEDULE: 1978

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A	Hardy Boys Mysteries		Battlestar Galactica		ABC Sunday Movie			
	C	60 Minutes		Mary		All in the Family	Alice	Kaz	
	N	Wonderful World of Disney		Big Event			Lifeline		
MONDAY	A		Welcome Back, Kotter	Operation Petticoat	Monday Night Football				
	C		WKRP in Cincinnati	People	M*A*S*H	One Day at a Time	Lou Grant		
	N		Little House on the Prairie		NBC Monday Movie				
TUESDAY	A		Happy Days	Laverne & Shirley	Three's Company	Taxi	Starsky and Hutch		
	C		Paper Chase		CBS Tuesday Movie				
	N		Grandpa Goes to Washington		Big Event				
WEDNESDAY	A		Eight is Enough		Charlie's Angels		Vega\$		
	C		The Jeffersons	In the Beginning	CBS Wednesday Movie				
	N		Dick Clark's Live Wednesday		NBC Wednesday Movie				
THURSDAY	A		Mork & Mindy	What's Happening	Barney Miller	Soap	Family		
	C		The Waltons		Hawaii Five-O		Barnaby Jones		
	N		Project U.F.O.		Quincy, M.E.		W.E.B.		
FRIDAY	A		Donny and Marie		ABC Friday Movie				
	C		New Adventures of Wonder Woman		Incredible Hulk		Flying High		
	N		Waverly Wonders	Who's Watching the Kids	Rockford Files		Eddie Capra Mysteries		
SATURDAY	A		Carter Country	Apple Pie	Love Boat		Fantasy Island		
	C		Rhoda	Good Times	American Girls		Dallas		
	N		CHiPS		Specials		Sword of Justice		

PRIME TIME SCHEDULE: 1979

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A	Out of the Blue	A New Kind of Family	Mork & Mindy	The Associates	ABC Sunday Movie			
	C	60 Minutes		Archie Bunker's Place	One Day at a Time	Alce	The Jeffersons	Trapper John, M.D.	
	N	Disney's Wonderful World		The Big Event			Prime Time Sunday		
MONDAY	A	240-Robert			Monday Night Football				
	C	White Shadow			M*A*S*H	WKRP in Cincinnati	Lou Grant		
	N	Little House on the Prairie			NBC Monday Movie				
TUESDAY	A	Happy Days		Angie	Three's Company	Taxi	Lazarus Syndrome		
	C	California Fever			CBS Tuesday Movie				
	N	Misadventures of Sheriff Lobo			NBC Tuesday Movie				
WEDNESDAY	A	Eight is Enough			Charlie's Angels		Vega\$		
	C	Last Resort		Struck By Lightning	CBS Wednesday Movie				
	N	Real People			Diff'rent Strokes	Hello Larry	Best of Saturday Night Live		
THURSDAY	A	Laverne & Shirley		Benson	Barney Miller	Soap	20/20		
	C	The Waltons			Hawaii Five-O		Barnaby Jones		
	N	Buck Rogers in the 25th Century			Quincy, M.E.		Kate Loves a Mystery		
FRIDAY	A	Fantasy Island			ABC Friday Movie				
	C	Incredible Hulk			Dukes of Hazzard		Dallas		
	N	Shirley			Rockford Files		Eischied		
SATURDAY	A	The Ropers		Detective School	Love Boat		Hart to Hart		
	C	Working Stiffs		Bad News Bears	Big Shamus, Little Shamus		Paris		
	N	CHiPS			B.J. and the Bear		A Man Called Sloane		

PRIME TIME SCHEDULE: 1980*

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A	Those Amazing Animals		Charlie's Angels		ABC Sunday Movie			
	C	60 Minutes	Archie Bunker's Place	One Day at a Time	Alice	The Jeffersons	Trapper John M.D.		
	N	Disney's Wonderful World	CHiPS		The Big Event				
MONDAY	A	That's Incredible		Monday Night Football					
	C		Flo	Ladies' Man	M*A*S*H	House Calls	Lou Grant		
	N	Little House on the Prairie		NBC Monday Movie					
TUESDAY	A		Happy Days	Laverne & Shirley	Three's Company	Too Close For Comfort	Hart to Hart		
	C	White Shadow		CBS Tuesday Movie					
	N	Lobo		B.J. and the Bear		Steve Allen Comedy Hour			
WEDNESDAY	A	Eight is Enough		Taxi	Soap	Vegas			
	C	Enos		CBS Wednesday Movie					
	N	Real People		Diff'rent Strokes	Facts of Life	Quincy, M.E.			
THURSDAY	A	Mork & Mindy	Bosom Buddies	Barney Miller	It's a Living	20/20			
	C	The Waltons		Magnum, P.I.		Knots Landing			
	N	Games People Play		NBC Thursday Movie					
FRIDAY	A	Benson	I'm a Big Girl Now	ABC Friday Movie					
	C	Incredible Hulk		Dukes of Hazzard		Dallas			
	N	Marie		Speak Up America		NBC Magazine with David Brinkley			
SATURDAY	A	Breaking Away		Love Boat		Fantasy Island			
	C	WKRP in Cincinnati	Tim Conway Show	Freebie and the Bean		Secrets of Midland Heights			
	N	Barbara Mandrell & the Mandrell Sisters		Walking Tall		Hill Street Blues			

*An actors' strike delayed the start of the 1980-1981 season for many programs. The shows indicated in this schedule represent the first series with new episodes to appear in each time period. Some of them premiered in September but others may not have started until January 1981.

PRIME TIME SCHEDULE: 1981*

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A	Code Red		Today's F.B.I.		ABC Sunday Movie			
	C	60 Minutes		Archie Bunker's Place	One Day at a Time	Alice	The Jeffersons	Trapper John, M.D.	
	N	Specials	Here's Boomer	CHiPS		NBC Sunday Movie			
MONDAY	A			That's Incredible		Monday Night Football			
	C			Pvt. Benjamin	Two of Us	M*A*S*H	House Calls	Lou Grant	
	N			Little House on the Prairie		NBC Monday Movie			
TUESDAY	A			Happy Days	Laverne & Shirley	Three's Company	Too Close for Comfort	Hart to Hart	
	C			Simon & Simon		CBS Tuesday Movie			
	N			Father Murphy		Bret Maverick		Flamingo Road	
WEDNESDAY	A			Greatest American Hero		Fall Guy		Dynasty	
	C			Mr. Merlin	WKRP in Cincinnati	Nurse		Shannon	
	N			Real People		Facts of Life	Love, Sidney	Quincy, M.E.	
THURSDAY	A			Mork & Mindy	Best of the West	Barney Miller	Taxi	20/20	
	C			Magnum, P.I.		Knots Landing		Jessica Novak	
	N			Harper Valley	Lewis & Clark	Diff'rent Strokes	Gimme A Break	Hill Street Blues	
FRIDAY	A			Benson	Bosom Buddies	Darkroom		Strike Force	
	C			Incredible Hulk		Dukes of Hazzard		Dallas	
	N			NBC Magazine		McClain's Law		Specials	
SATURDAY	A			Maggie	Making a Living	Love Boat		Fantasy Island	
	C			Wall Disney		CBS Saturday Movie			
	N			Barbara Mandrell and The Mandrell Sisters		Nashville Palace		Fitz and Bones	

*A writers' strike delayed the start of the 1981-1982 season for many programs. The shows indicated in this schedule represent the first series with new episodes to appear in each time period. Some of them premiered in September but others may not have started until several months later.

PRIME TIME SCHEDULE: 1982

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	
SUNDAY	A	Ripley's Believe It or Not		Matt Houston		ABC Sunday Movie				
	C	60 Minutes	Archie Bunker's Place	Gloria	The Jeffersons	One Day at a Time	Trapper John, M.D.			
	N	Voyagers	CHiPS		NBC Sunday Movie					
MONDAY	A	That's Incredible		Monday Night Football						
	C		Square Pegs	Pvt. Benjamin	M*A*S*H	Newhart	Cagney & Lacey			
	N		Little House: A New Beginning		NBC Monday Movie					
TUESDAY	A		Happy Days	Laverne & Shirley	Three's Company	9 to 5	Hart to Hart			
	C		Bring 'Em Back Alive		CBS Tuesday Movie					
	N		Father Murphy		Gavilan		St. Elsewhere			
WEDNESDAY	A		Tales of the Gold Monkey		Fall Guy		Dynasty			
	C		Seven Brides for Seven Brothers		Alice	Filthy Rich	Tucker's Witch			
	N		Real People		Facts of Life	Family Ties	Quincy, M.E.			
THURSDAY	A		Joanie Loves Chachi	Star of the Family	Too Close for Comfort	It Takes Two	20/20			
	C		Magnum, P.I.		Simon & Simon		Knots Landing			
	N		Fame		Cheers	Taxi	Hill Street Blues			
FRIDAY	A		Benson	New Odd Couple	Greatest American Hero		The Quest			
	C		Dukes of Hazzard		Dallas		Falcon Crest			
	N		Powers of Matthew Star		Knight Rider		Remington Steele			
SATURDAY	A		T. J. Hooker		Love Boat		Fantasy Island			
	C		Walt Disney		CBS Saturday Movie					
	N		Diff'rent Strokes	Silver Spoons	Gimme a Break	Love, Sidney	Devlin Connection			

PRIME TIME SCHEDULE: 1983

		7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A	Ripley's Believe It or Not	Hardcastle & McCormick		ABC Sunday Movie					
	C	60 Minutes	Alice	One Day at a Time	The Jeffersons	Goodnight, Beantown	Trapper John, M.D.			
	N	First Camera	Knight Rider		NBC Sunday Movie					
MONDAY	A	That's Incredible			Monday Night Football					
	C	Scarecrow & Mrs. King			AfterMASH	Newhart	Emerald Point N.A.S.			
	N	Boone			NBC Monday Movie					
TUESDAY	A	Just Our Luck	Happy Days	Three's Company	Oh, Madeline	Hart to Hart				
	C	The Mississippi			CBS Tuesday Movie					
	N	The A-Team			Remington Steele		Bay City Blues			
WEDNESDAY	A	Fall Guy			Dynasty		Hotel			
	C	Whiz Kids			CBS Wednesday Movie					
	N	Real People			Facts of Life	Family Ties	St. Elsewhere			
THURSDAY	A	Trauma Center			9 to 5	It's Not Easy	20/20			
	C	Magnum, P.I.			Simon & Simon		Knots Landing			
	N	Gimme a Break	Mama's Family	We Got it Made	Cheers	Hill Street Blues				
FRIDAY	A	Benson	Webster	Lottery		Matt Houston				
	C	Dukes of Hazzard			Dallas		Falcon Crest			
	N	Mr. Smith	Jennifer Slept Here	Manimal		For Love and Honor				
SATURDAY	A	T.J. Hooker			Love Boat		Fantasy Island			
	C	Cutter to Houston			CBS Saturday Movie					
	N	Diff'rent Strokes	Silver Spoons	The Rousters		Yellow Rose				

PRIME TIME SCHEDULE: 1984

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A	Ripley's Believe It or Not		Hardcastle & McCormick		ABC Sunday Night Movie			
	C	60 Minutes		Murder, She Wrote		The Jeffersons	Alice	Trapper John, M.D.	
	N	Silver Spoons	Punky Brewster	Knight Rider		NBC Sunday Movie			
MONDAY	A			Call to Glory		Monday Night Football			
	C			Scarecrow & Mrs. King		Kate & Allie	Newhart	Cagney & Lacey	
	N			TV's Bloopers & Practical Jokes		NBC Monday Movie			
TUESDAY	A			Foul-Ups, Bleeps & Blunders	Three's a Crowd	Paper Dolls		Jessie	
	C			AfterMASH	E/R	CBS Tuesday Movie			
	N			The A-Team		Riptide		Remington Steele	
WEDNESDAY	A			Fall Guy		Dynasty		Hotel	
	C			Charles in Charge	Dreams	CBS Wednesday Movie			
	N			Highway to Heaven		Facts of Life	It's Your Move	St. Elsewhere	
THURSDAY	A			People Do the Craziest Things	Who's the Boss	Glitter		20/20	
	C			Magnum P.I.		Simon & Simon		Knots Landing	
	N			Cosby Show	Family Ties	Cheers	Night Court	Hill Street Blues	
FRIDAY	A			Benson	Webster	Hawaiian Heat		Matt Houston	
	C			Dukes of Hazzard		Dallas		Falcon Crest	
	N			V		Hunter		Miami Vice	
SATURDAY	A			T.J. Hooker		Love Boat		Finder of Lost Loves	
	C			Airwolf		Mickey Spillane's Mike Hammer		Cover Up	
	N			Diff'rent Strokes	Gimme a Break	Partners in Crime		Hot Pursuit	

PRIME TIME SCHEDULE: FALL 1985

		7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A	Ripley's Believe It or Not		MacGyver		ABC Sunday Movie				
	C	60 Minutes		Murder, She Wrote		Crazy Like a Fox		Trapper John, M.D.		
	N	Punky Brewster	Silver Spoons	Amazing Stories	Alfred Hitchcock Presents	NBC Sunday Movie				
MONDAY	A				Hardcastle & McCormick		Monday Night Football			
	C				Scarecrow & Mrs. King		Kate & Allie	Newhart	Cagney & Lacey	
	N				TV's Bloopers & Practical Jokes		NBC Monday Movie			
TUESDAY	A			Who's the Boss	Growing Pains	Moonlighting		Our Family Honor		
	C				Hometown		CBS Tuesday Movie			
	N				The A-Team		Riptide	Remington Steele		
WEDNESDAY	A				Insiders		Dynasty		Hotel	
	C				Stir Crazy		Charlie & Company	George Burns Comedy Week	The Equalizer	
	N				Highway to Heaven		Helltown		St. Elsewhere	
THURSDAY	A				Fall Guy		Lady Blue		20/20	
	C				Magnum, P.I.		Simon & Simon		Knots Landing	
	N				Cosby Show	Family Ties	Cheers	Night Court	Hill Street Blues	
FRIDAY	A				Webster	Mr. Belvedere	Diff'rent Strokes	Benson	Spenser: For Hire	
	C				Twilight Zone		Dallas		Falcon Crest	
	N				Knight Rider		Misfits of Science		Miami Vice	
SATURDAY	A				Hollywood Beat		Lime Street		Love Boat	
	C				Airwolf		CBS Saturday Movie			
	N				Gimme A Break	Facts of Life	Golden Girls	227	Hunter	

PRIME TIME SCHEDULE: 1986

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A	Disney Sunday Movie			ABC Sunday Movie				
	C	60 Minutes	Murder, She Wrote		CBS Sunday Movie				
	N	Our House	Easy Street	Valerie	NBC Sunday Movie				
MONDAY	A	MacGyver			Monday Night Football				
	C		Kate & Allie	My Sister Sam	Newhart	Designing Women	Cagney & Lacey		
	N		All	Amazing Stories	NBC Monday Movie				
TUESDAY	A		Who's the Boss	Growing Pains	Moonlighting		Jack and Mike		
	C		The Wizard		CBS Tuesday Movie				
	N		Matlock		Crime Story		1986		
WEDNESDAY	A		Perfect Strangers	Head of the Class	Dynasty		Hotel		
	C		Together We Stand	Better Days	Magnum, P.I.		The Equalizer		
	N		Highway to Heaven		Gimme a Break	You Again	St. Elsewhere		
THURSDAY	A		Our World		The Colbys		20/20		
	C		Simon & Simon		Knots Landing		Kay O'Brien		
	N		Cosby Show	Family Ties	Cheers	Night Court	Hill Street Blues		
FRIDAY	A		Webster	Mr. Belvedere	Sidekicks	Sledge Hammer	Starman		
	C		Scarecrow & Mrs. King		Dallas		Falcon Crest		
	N		The A-Team		Miami Vice		L. A. Law		
SATURDAY	A		Life with Lucy	Ellen Burstyn Show	Heart of the City		Spenser: For Hire		
	C		Downtown		New Mike Hammer		Twilight Zone		
	N		Facts of Life	227	Golden Girls	Amen	Hunter		

PRIME TIME SCHEDULE: FALL 1987

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A	Disney Sunday Movie	Spenser: For Hire		Dolly		Buck James		
	C	60 Minutes	Murder, She Wrote		CBS Sunday Movie				
	F	21 Jump Street	Werewolf	Married With Children	Tracey Ullman	Duet			
MONDAY	N	Our House	Family Ties	My Two Dads	NBC Sunday Movie				
	A	MacGyver			Monday Night Football				
	C		Frank's Place	Kate & Allie	Newhart	Designing Women	Cagney & Lacey		
TUESDAY	N		Alf	Valerie's Family	NBC Monday Movie				
	A		Who's the Boss	Growing Pains	Moonlighting		Thirtysomething		
	C		Houston Knights		Jake and the Fatman		Law and Harry McGraw		
WEDNESDAY	N		Matlock		J. J. Starbuck		Crime Story		
	A		Perfect Strangers	Head of the Class	Hooperman	Slap Maxwell Story	Dynasty		
	C		Oldest Rookie		Magnum, P.I.		The Equalizer		
THURSDAY	N		Highway to Heaven		A Year in the Life		St. Elsewhere		
	A		Sledge Hammer	The Charmings	ABC Thursday Movie				
	C		Tour of Duty		Wiseguy		Knots Landing		
FRIDAY	N		Cosby Show	A Different World	Cheers	Night Court	L. A. Law		
	A		Full House	1 Married Dora	Max Headroom		20/20		
	C		Beauty and the Beast		Dallas		Falcon Crest		
SATURDAY	N		Rags to Riches		Miami Vice		Private Eye		
	A		Once a Hero		Ohara		Hotel		
	C		My Sister Sam	Everything's Relative	Leg Work		West 57th		
SATURDAY	F		Mr. President	Women in Prison	New Adventures of Beans Baxter	Second Chance			
	N		Facts of Life	227	Golden Girls	Amen	Hunter		

PRIME TIME SCHEDULE: FALL 1988*

	7:00 PM	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SUNDAY	A	Incredible Sunday	Mission: Impossible		ABC Sunday Movie				
	C	60 Minutes	Murder, She Wrote		CBS Sunday Movie				
	F	21 Jump Street	America's Most Wanted	Married With Children	It's Garry Shandling's Show	Tracey Ullman	Duet		
	N	Magical World of Disney	Family Ties	Day by Day	NBC Sunday Movie				
MONDAY	A	MacGyver			Monday Night Football				
	C		Newhart	Coming of Age	CBS Monday Movie				
	N		Alf	Hogan Family	NBC Monday Movie				
TUESDAY	A		Who's the Boss	Roseanne	Moonlighting		Thirtysomething		
	C	High Risk			CBS Tuesday Movie				
	N		Matlock		In the Heat of the Night		Midnight Caller		
WEDNESDAY	A		Growing Pains	Head of the Class	Wonder Years	Hooperman	China Beach		
	C		Van Dyke Show	Annie McGuire	The Equalizer		Wiseguy		
	N		Unsolved Mysteries		Night Court	Baby Boom	Tattlingers		
THURSDAY	A	Knightwatch			Dynasty		Specials		
	C	48 Hours			Paradise		Knots Landing		
	N		Cosby Show	A Different World	Cheers	Dear John	L. A. Law		
FRIDAY	A		Perfect Strangers	Full House	Mr. Belvedere	Just the Ten of Us	20/20		
	C	Beauty and the Beast			Dallas		Falcon Crest		
	N	Sonny Spoon			Something Is Out There		Miami Vice		
SATURDAY	A	Murphy's Law			Police Story				
	C		Dirty Dancing	Raising Miranda	Simon & Simon		West 57th		
	F	The Reporters			Beyond Tomorrow				
	N		227	Amen	Golden Girls	Empty Nest	Hunter		

*A writer's strike delayed the start of the 1988-1989 season for many programs. Most did not premiere until mid October or later, with some delayed until late November.

TOP-RATED PROGRAMS BY SEASON 1950-1980

TOP-RATED PROGRAMS BY SEASON

The following are listings of the top-rated evening series during each season, ranked by audience size. The Nielsen rating is the percent of all TV-equipped homes tuned to the program on an average night, as measured by the A.C. Nielsen Company. Thus a rating of 61.6 for the *Texaco Star Theater* from 1950–1951 means that on the average, 61.6 percent of all homes that had a TV were tuned to this show.

A.C. Nielsen changed its system of computing ratings in 1960, so ratings prior to and after that date are not precisely comparable. It should also be noted that since the Nielsen system is basically a service for advertisers, only sponsored programs are measured. However, it is unlikely that any unsponsored series (usually public affairs or news) has ever regularly achieved audience levels comparable to those of the commercial programs shown here.

October 1950–April 1951

Program	Network Rating	Program	Network Rating
1. Texaco Star Theater	NBC 61.6	9. Hopalong Cassidy	NBC 39.9
2. Fireside Theatre	NBC 52.6	10. Mama	CBS 39.7
3. Philco TV Playhouse	NBC 45.3	11. Robert Montgomery Presents	NBC 38.8
4. Your Show of Shows	NBC 42.6	12. Martin Kane, Private Eye	NBC 37.8
5. The Colgate Comedy Hour	NBC 42.0	13. Man Against Crime	CBS 37.4
6. Gillette Cavalcade of Sports	NBC 41.3	14. Kraft Television Theatre	NBC 37.0
7. The Lone Ranger	ABC 41.2	15. The Toast of the Town	CBS 36.5
8. Arthur Godfrey's Talent Scouts	CBS 40.6		

October 1951–April 1952

Program	Network Rating	Program	Network Rating
1. Arthur Godfrey's Talent Scouts	CBS 53.8	8. Your Show of Shows	NBC 43.0
2. Texaco Star Theater	NBC 52.0	9. The Jack Benny Show	CBS 42.8
3. I Love Lucy	CBS 50.9	10. You Bet Your Life	NBC 42.1
4. The Red Skelton Show	NBC 50.2	11. Mama	CBS 41.3
5. The Colgate Comedy Hour	NBC 45.3	12. Philco TV Playhouse	NBC 40.4
6. Arthur Godfrey and His Friends	CBS 43.3	13. Amos 'n' Andy	CBS 38.9
7. Fireside Theatre	NBC 43.1	14. Gangbusters	NBC 38.7
		15. Big Town	CBS 38.5

October 1952–April 1953

Program	Network Rating	Program	Network Rating
1. I Love Lucy	CBS 67.3	8. Gangbusters	NBC 42.4
2. Arthur Godfrey's Talent Scouts	CBS 54.7	9. You Bet Your Life	NBC 41.6
3. Arthur Godfrey and His Friends	CBS 47.1	10. Fireside Theatre	NBC 40.6
4. Dragnet	NBC 46.8	11. The Red Buttons Show	CBS 40.2
5. Texaco Star Theater	NBC 46.7	12. The Jack Benny Show	CBS 39.0
6. The Buick Circus Hour	NBC 46.0	13. Life with Luigi	CBS 38.5
7. The Colgate Comedy Hour	NBC 44.3	14. Pabst Blue Ribbon Bouts	CBS 37.9
		15. Goodyear TV Playhouse	NBC 37.8

October 1953–April 1954

Program	Network	Rating	Program	Network	Rating
1. I Love Lucy	CBS	58.8	8. The Jackie Gleason Show	CBS	38.1
2. Dragnet	NBC	53.2	9. Fireside Theatre	NBC	36.4
3. Arthur Godfrey's Talent Scouts	CBS	43.6	10. The Colgate Comedy Hour	NBC	36.2
4. You Bet Your Life	NBC	43.6	11. This Is Your Life	NBC	36.2
5. The Milton Berle Show	NBC	40.2	12. The Red Buttons Show	CBS	35.3
6. Arthur Godfrey and His Friends	CBS	38.9	13. The Life of Riley	NBC	35.0
7. Ford Theatre	NBC	38.8	14. Our Miss Brooks	CBS	34.2
			15. Treasury Men in Action	NBC	33.9

October 1954–April 1955

Program	Network	Rating	Program	Network	Rating
1. I Love Lucy	CBS	49.3	9. The George Gobel Show	NBC	35.2
2. The Jackie Gleason Show	CBS	42.4	10. Ford Theatre	NBC	34.9
3. Dragnet	NBC	42.1	11. December Bride	CBS	34.7
4. You Bet Your Life	NBC	41.0	12. Buick-Berle Show	NBC	34.6
5. The Toast of the Town	CBS	39.6	13. This Is Your Life	NBC	34.5
6. Disneyland	ABC	39.1	14. I've Got a Secret	CBS	34.0
7. The Jack Benny Show	CBS	38.3	15. Two for the Money	CBS	33.9
8. The Martha Raye Show	NBC	35.6			

October 1955–April 1956

Program	Network	Rating	Program	Network	Rating
1. The \$64,000 Question	CBS	47.5	9. The Millionaire	CBS	33.8
2. I Love Lucy	CBS	46.1	10. I've Got a Secret	CBS	33.5
3. The Ed Sullivan Show	CBS	39.5	11. General Electric Theater	CBS	32.9
4. Disneyland	ABC	37.4	12. Private Secretary	CBS	32.4
5. The Jack Benny Show	CBS	37.2	13. Ford Theatre	NBC	32.4
6. December Bride	CBS	37.0	14. The Red Skelton Show	CBS	32.3
7. You Bet Your Life	NBC	35.4	15. The George Gobel Show	NBC	31.9
8. Dragnet	NBC	35.0			

October 1956–April 1957

Program	Network	Rating	Program	Network	Rating
1. I Love Lucy	CBS	43.7	9. The Perry Como Show	NBC	32.6
2. The Ed Sullivan Show	CBS	38.4	10. The Jack Benny Show	CBS	32.3
3. General Electric Theater	CBS	36.9	11. Dragnet	NBC	32.1
4. The \$64,000 Question	CBS	36.4	12. Arthur Godfrey's Talent Scouts	CBS	31.9
5. December Bride	CBS	35.2	13. The Millionaire	CBS	31.8
6. Alfred Hitchcock Presents	CBS	33.9	14. Disneyland	ABC	31.8
7. I've Got a Secret	CBS	32.7	15. The Red Skelton Show	CBS	31.4
8. Gunsmoke	CBS	32.7			

October 1957–April 1958

Program	Network	Rating	Program	Network	Rating
1. Gunsmoke	CBS	43.1	13. Cheyenne	ABC	30.3
2. The Danny Thomas Show	CBS	35.3	14. The Ford Show	NBC	29.7
3. Tales of Wells Fargo	NBC	35.2	15. The Red Skelton Show	CBS	28.9
4. Have Gun Will Travel	CBS	33.7	16. The Gale Storm Show	CBS	28.8
5. I've Got a Secret	CBS	33.4	17. The Millionaire	CBS	28.5
6. The Life and Legend of Wyatt Earp	ABC	32.6	18. The Lineup	CBS	28.4
7. General Electric Theater	CBS	31.5	19. This Is Your Life	NBC	28.1
8. The Restless Gun	NBC	31.4	20. The \$64,000 Question	CBS	28.1
9. December Bride	CBS	30.7	21. Zane Grey Theater	CBS	27.9
10. You Bet Your Life	NBC	30.6	22. Lassie	CBS	27.8
11. The Perry Como Show	NBC	30.5	23. Wagon Train	NBC	27.7
12. Alfred Hitchcock Presents	CBS	30.3	24. Sugarfoot	ABC	27.7
			25. Father Knows Best	NBC	27.7

October 1958–April 1959

Program	Network	Rating	Program	Network	Rating
1. Gunsmoke	CBS	39.6	13. Zane Grey Theater	CBS	28.3
2. Wagon Train	NBC	36.1	14. Father Knows Best	CBS	28.3
3. Have Gun Will Travel	CBS	34.3	15. The Texan	CBS	28.2
4. The Rifleman	ABC	33.1	16. Wanted: Dead or Alive	CBS	28.0
5. The Danny Thomas Show	CBS	32.8	17. Peter Gunn	NBC	28.0
6. Maverick	ABC	30.4	18. Cheyenne	ABC	27.9
7. Tales of Wells Fargo	NBC	30.2	19. Perry Mason	CBS	27.5
8. The Real McCoys	ABC	30.1	20. The Ford Show	NBC	27.2
9. I've Got a Secret	CBS	29.8	21. Sugarfoot	ABC	27.0
10. The Life and Legend of Wyatt Earp	ABC	29.1	22. The Ann Sothern Show	CBS	27.0
11. The Price Is Right	NBC	28.6	23. The Perry Como Show	NBC	27.0
12. The Red Skelton Show	CBS	28.5	24. Alfred Hitchcock Presents	CBS	26.8
			25. Name That Tune	CBS	26.7

October 1959–April 1960

Program	Network	Rating	Program	Network	Rating
1. Gunsmoke	CBS	40.3	14. The Ford Show	NBC	27.4
2. Wagon Train	NBC	38.4	15. The Lawman	ABC	26.2
3. Have Gun Will Travel	CBS	34.7	16. Dennis the Menace	CBS	26.0
4. The Danny Thomas Show	CBS	31.1	17. Cheyenne	ABC	25.9
5. The Red Skelton Show	CBS	30.8	18. Rawhide	CBS	25.8
6. Father Knows Best	CBS	29.7	19. Maverick	ABC	25.2
7. 77 Sunset Strip	ABC	29.7	20. The Life and Legend of Wyatt Earp	ABC	25.0
8. The Price Is Right	NBC	29.2	21. Mr. Lucky	CBS	24.4
9. Wanted: Dead or Alive	CBS	28.7	22. Zane Grey Theater	CBS	24.4
10. Perry Mason	CBS	28.3	23. General Electric Theater	CBS	24.4
11. The Real McCoys	ABC	28.2	24. The Ann Sothern Show	CBS	24.2
12. The Ed Sullivan Show	CBS	28.0	25. Alfred Hitchcock Presents	CBS	24.1
13. The Rifleman	ABC	27.5			

October 1960–April 1961

Program	Network	Rating	Program	Network	Rating
1. Gunsmoke	CBS	37.3	14. 77 Sunset Strip	ABC	25.8
2. Wagon Train	NBC	34.2	15. The Ed Sullivan Show	CBS	25.0
3. Have Gun Will Travel	CBS	30.9	16. Perry Mason	CBS	24.9
4. The Andy Griffith Show	CBS	27.8	17. Bonanza	NBC	24.8
5. The Real McCoys	ABC	27.7	18. The Flintstones	ABC	24.3
6. Rawhide	CBS	27.5	19. The Red Skelton Show	CBS	24.0
7. Candid Camera	CBS	27.3	20. General Electric Theater	CBS	23.4
8. The Untouchables	ABC	27.0	21. Checkmate	CBS	23.2
9. The Price Is Right	NBC	27.0	22. What's My Line	CBS	23.1
10. The Jack Benny Show	CBS	26.2	23. The Many Loves of Dobie Gillis	CBS	23.0
11. Dennis the Menace	CBS	26.1	24. The Ford Show	NBC	22.9
12. The Danny Thomas Show	CBS	25.9	25. The Garry Moore Show	CBS	22.7
13. My Three Sons	ABC	25.8			

October 1961–April 1962

Program	Network	Rating	Program	Network	Rating
1. Wagon Train	NBC	32.1	15. Lassie	CBS	24.0
2. Bonanza	NBC	30.0	16. Sing Along with Mitch	NBC	24.0
3. Gunsmoke	CBS	28.3	17. Dennis the Menace	CBS	23.8
4. Hazel	NBC	27.7	18. Ben Casey	ABC	23.7
5. Perry Mason	CBS	27.3	19. The Ed Sullivan Show	CBS	23.5
6. The Red Skelton Show	CBS	27.1	20. Car 54, Where Are You?	NBC	23.2
7. The Andy Griffith Show	CBS	27.0	21. The Flintstones	ABC	22.9
8. The Danny Thomas Show	CBS	26.1	22. The Many Loves of Dobie Gillis	CBS	22.9
9. Dr. Kildare	NBC	25.6	23. Walt Disney's Wonderful World of Color	NBC	22.7
10. Candid Camera	CBS	25.5	24. The Joey Bishop Show	NBC	22.6
11. My Three Sons	ABC	24.7	25. The Perry Como Show	NBC	22.5
12. The Garry Moore Show	CBS	24.6			
13. Rawhide	CBS	24.5			
14. The Real McCoys	ABC	24.2			

October 1962–April 1963

Program	Network	Rating	Program	Network	Rating
1. The Beverly Hillbillies	CBS	36.0	14. The Ed Sullivan Show	CBS	25.3
2. Candid Camera	CBS	31.1	15. Hazel	NBC	25.1
3. The Red Skelton Show	CBS	31.1	16. I've Got a Secret	CBS	24.9
4. Bonanza	NBC	29.8	17. The Jackie Gleason Show	CBS	24.1
5. The Lucy Show	CBS	29.8	18. The Defenders	CBS	23.9
6. The Andy Griffith Show	CBS	29.7	19. The Garry Moore Show	CBS	23.3
7. Ben Casey	ABC	28.7	20. To Tell the Truth	CBS	23.3
8. The Danny Thomas Show	CBS	28.7	21. Lassie	CBS	23.3
9. The Dick Van Dyke Show	CBS	27.1	22. Rawhide	CBS	22.8
10. Gunsmoke	CBS	27.0	23. Perry Mason	CBS	22.4
11. Dr. Kildare	NBC	26.2	24. Walt Disney's Wonderful World of Color	NBC	22.3
12. The Jack Benny Show	CBS	26.2	25. Wagon Train	ABC	22.0
13. What's My Line	CBS	25.5			

October 1963–April 1964

Program	Network	Rating	Program	Network	Rating
1. The Beverly Hillbillies	CBS	39.1	14. The Jack Benny Show	CBS	25.0
2. Bonanza	NBC	36.9	15. The Jackie Gleason Show	CBS	24.6
3. The Dick Van Dyke Show	CBS	33.3	16. The Donna Reed Show	ABC	24.5
4. Petticoat Junction	CBS	30.3	17. The Virginian	NBC	24.0
5. The Andy Griffith Show	CBS	29.4	18. The Patty Duke Show	ABC	23.9
6. The Lucy Show	CBS	28.1	19. Dr. Kildare	NBC	23.6
7. Candid Camera	CBS	27.7	20. Gunsmoke	CBS	23.5
8. The Ed Sullivan Show	CBS	27.5	21. Walt Disney's Wonderful World of Color	NBC	23.0
9. The Danny Thomas Show	CBS	26.7	22. Hazel	NBC	22.8
10. My Favorite Martian	CBS	26.3	23. McHale's Navy	ABC	22.8
11. The Red Skelton Show	CBS	25.7	24. To Tell the Truth	CBS	22.6
12. I've Got a Secret	CBS	25.0	25. What's My Line	CBS	22.6
13. Lassie	CBS	25.0			

October 1964–April 1965

Program	Network	Rating	Program	Network	Rating
1. Bonanza	NBC	36.3	13. My Three Sons	ABC	25.5
2. Bewitched	ABC	31.0	14. Branded	NBC	25.3
3. Gomer Pyle, U.S.M.C.	CBS	30.7	15. Petticoat Junction	CBS	25.2
4. The Andy Griffith Show	CBS	28.3	16. The Ed Sullivan Show	CBS	25.2
5. The Fugitive	ABC	27.9	17. Lassie	CBS	25.1
6. The Red Skelton Hour	CBS	27.4	18. The Munsters	CBS	24.7
7. The Dick Van Dyke Show	CBS	27.1	19. Gilligan's Island	CBS	24.7
8. The Lucy Show	CBS	26.6	20. Peyton Place I	ABC	24.6
9. Peyton Place II	ABC	26.4	21. The Jackie Gleason Show	CBS	24.4
10. Combat	ABC	26.1	22. The Virginian	NBC	24.0
11. Walt Disney's Wonderful World of Color	NBC	25.7	23. The Addams Family	ABC	23.9
12. The Beverly Hillbillies	CBS	25.6	24. My Favorite Martian	CBS	23.7
			25. Flipper	NBC	23.4

October 1965–April 1966

Program	Network	Rating	Program	Network	Rating
1. Bonanza	NBC	31.8	14. Daktari	CBS	23.9
2. Gomer Pyle, U.S.M.C.	CBS	27.8	15. My Three Sons	CBS	23.8
3. The Lucy Show	CBS	27.7	16. The Dick Van Dyke Show	CBS	23.6
4. The Red Skelton Hour	CBS	27.6	17. Walt Disney's Wonderful World of Color	NBC	23.2
5. Batman (Thurs.)	ABC	27.0	18. The Ed Sullivan Show	CBS	23.2
6. The Andy Griffith Show	CBS	26.9	19. The Lawrence Welk Show	ABC	22.4
7. Bewitched	ABC	25.9	20. I've Got a Secret	CBS	22.4
8. The Beverly Hillbillies	CBS	25.9	21. Petticoat Junction	CBS	22.3
9. Hogan's Heroes	CBS	24.9	22. Gilligan's Island	CBS	22.1
10. Batman (Wed.)	ABC	24.7	23. Wild, Wild West	CBS	22.0
11. Green Acres	CBS	24.6	24. The Jackie Gleason Show	CBS	22.0
12. Get Smart	NBC	24.5	25. The Virginian	NBC	22.0
13. The Man from U.N.C.L.E.	NBC	24.0			

October 1966–April 1967

Program	Network	Rating	Program	Network	Rating
1. Bonanza	NBC	29.1	15. Family Affair	CBS	22.6
2. The Red Skelton Hour	CBS	28.2	16. The Smothers Brothers Comedy Hour	CBS	22.2
3. The Andy Griffith Show	CBS	27.4	17. Friday Night Movies	CBS	21.8
4. The Lucy Show	CBS	26.2	18. Hogan's Heroes	CBS	21.8
5. The Jackie Gleason Show	CBS	25.3	19. Walt Disney's Wonderful World of Color	NBC	21.5
6. Green Acres	CBS	24.6	20. Saturday Night at the Movies	NBC	21.4
7. Daktari	CBS	23.4	21. Dragnet	NBC	21.2
8. Bewitched	ABC	23.4	22. Get Smart	NBC	21.0
9. The Beverly Hillbillies	CBS	23.4	23. Petticoat Junction	CBS	20.9
10. Gomer Pyle, U.S.M.C.	CBS	22.8	24. Rat Patrol	ABC	20.9
11. The Virginian	NBC	22.8	25. Daniel Boone	NBC	20.8
12. The Lawrence Welk Show	ABC	22.8			
13. The Ed Sullivan Show	CBS	22.8			
14. The Dean Martin Show	NBC	22.6			

October 1967–April 1968

Program	Network	Rating	Program	Network	Rating
1. The Andy Griffith Show	CBS	27.6	15. Friday Night Movie	CBS	22.8
2. The Lucy Show	CBS	27.0	16. Green Acres	CBS	22.8
3. Gomer Pyle, U.S.M.C.	CBS	25.6	17. The Lawrence Welk Show	ABC	21.9
4. Gunsmoke	CBS	25.5	18. The Smothers Brothers Comedy Hour	CBS	21.7
5. Family Affair	CBS	25.5	19. Gentle Ben	CBS	21.5
6. Bonanza	NBC	25.5	20. Tuesday Night at the Movies	NBC	21.4
7. The Red Skelton Show	CBS	25.3	21. Rowan & Martin's Laugh-In	NBC	21.3
8. The Dean Martin Show	NBC	24.8	22. The F.B.I.	ABC	21.2
9. The Jackie Gleason Show	CBS	23.9	23. Thursday Night Movie	CBS	21.1
10. Saturday Night at the Movies	NBC	23.6	24. My Three Sons	CBS	20.8
11. Bewitched	ABC	23.5	25. Walt Disney's Wonderful World of Color	NBC	20.7
12. The Beverly Hillbillies	CBS	23.3			
13. The Ed Sullivan Show	CBS	23.2			
14. The Virginian	NBC	22.9			

October 1968–April 1969

Program	Network	Rating	Program	Network	Rating
1. Rowan & Martin's Laugh-In	NBC	31.8	14. My Three Sons	CBS	22.8
2. Gomer Pyle, U.S.M.C.	CBS	27.2	15. The Glen Campbell Goodtime Hour	CBS	22.5
3. Bonanza	NBC	26.6	16. Ironside	NBC	22.3
4. Mayberry R.F.D.	CBS	25.4	17. The Virginian	NBC	21.8
5. Family Affair	CBS	25.2	18. The F.B.I.	ABC	21.7
6. Gunsmoke	CBS	24.9	19. Green Acres	CBS	21.6
7. Julia	NBC	24.6	20. Dragnet	NBC	21.4
8. The Dean Martin Show	NBC	24.1	21. Daniel Boone	NBC	21.3
9. Here's Lucy	CBS	23.8	22. Walt Disney's Wonderful World of Color	NBC	21.3
10. The Beverly Hillbillies	CBS	23.5	23. The Ed Sullivan Show	CBS	21.2
11. Mission: Impossible	CBS	23.3	24. The Carol Burnett Show	CBS	20.8
12. Bewitched	ABC	23.3	25. The Jackie Gleason Show	CBS	20.8
13. The Red Skelton Hour	CBS	23.3			

October 1969–April 1970

Program	Network	Rating	Program	Network	Rating
1. Rowan & Martin's Laugh-In	NBC	26.3	13. The Carol Burnett Show	CBS	22.1
2. Gunsmoke	CBS	25.9	14. The Dean Martin Show	NBC	21.9
3. Bonanza	NBC	24.8	15. My Three Sons	CBS	21.8
4. Mayberry R.F.D.	CBS	24.4	16. Ironside	NBC	21.8
5. Family Affair	CBS	24.2	17. The Johnny Cash Show	ABC	21.8
6. Here's Lucy	CBS	23.9	18. The Beverly Hillbillies	CBS	21.7
7. The Red Skelton Hour	CBS	23.8	19. Hawaii Five-O	CBS	21.1
8. Marcus Welby, M.D.	ABC	23.7	20. The Glen Campbell Goodtime Hour	CBS	21.0
9. Walt Disney's Wonderful World of Color	NBC	23.6	21. Hee Haw	CBS	21.0
10. The Doris Day Show	CBS	22.8	22. Movie of the Week	ABC	20.9
11. The Bill Cosby Show	NBC	22.7	23. Mod Squad	ABC	20.8
12. The Jim Nabors Hour	CBS	22.4	24. Saturday Night Movie	NBC	20.6
			25. Bewitched	ABC	20.6

October 1970–April 1971

Program	Network	Rating	Program	Network	Rating
1. Marcus Welby, M.D.	ABC	29.6	14. The Wonderful World of Disney	NBC	22.4
2. The Flip Wilson Show	NBC	27.9	15. Mayberry R.F.D.	CBS	22.3
3. Here's Lucy	CBS	26.1	16. Hee Haw	CBS	21.4
4. Ironside	NBC	25.7	17. Mannix	CBS	21.3
5. Gunsmoke	CBS	25.5	18. The Men from Shiloh	NBC	21.2
6. ABC Movie of the Week	ABC	25.1	19. My Three Sons	CBS	20.8
7. Hawaii Five-O	CBS	25.0	20. The Doris Day Show	CBS	20.7
8. Medical Center	CBS	24.5	21. The Smith Family	ABC	20.6
9. Bonanza	NBC	23.9	22. The Mary Tyler Moore Show	CBS	20.3
10. The F.B.I.	ABC	23.0	23. NBC Saturday Movie	NBC	20.1
11. Mod Squad	ABC	22.7	24. The Dean Martin Show	NBC	20.0
12. Adam-12	NBC	22.6	25. The Carol Burnett Show	CBS	19.8
13. Rowan & Martin's Laugh-In	NBC	22.4			

October 1971–April 1972

Program	Network	Rating	Program	Network	Rating
1. All in the Family	CBS	34.0	14. The NBC Mystery Movie	NBC	23.2
2. The Flip Wilson Show	NBC	28.2	15. Ironside	NBC	23.0
3. Marcus Welby, M.D.	ABC	27.8	16. The Partridge Family	ABC	22.6
4. Gunsmoke	CBS	26.0	17. The F.B.I.	ABC	22.4
5. ABC Movie of the Week	ABC	25.6	18. The New Dick Van Dyke Show	CBS	22.2
6. Sanford and Son	NBC	25.2	19. The Wonderful World of Disney	NBC	22.0
7. Mannix	CBS	24.8	20. Bonanza	NBC	21.9
8. Funny Face	CBS	23.9	21. Mod Squad	ABC	21.5
9. Adam 12	NBC	23.9	22. Rowan & Martin's Laugh-In	NBC	21.4
10. The Mary Tyler Moore Show	CBS	23.7	23. The Carol Burnett Show	CBS	21.2
11. Here's Lucy	CBS	23.7	24. The Doris Day Show	CBS	21.2
12. Hawaii Five-O	CBS	23.6	25. Monday Night Football	ABC	20.9
13. Medical Center	CBS	23.5			

October 1972–April 1973

Program	Network	Rating	Program	Network	Rating
1. All in the Family	CBS	33.3	13. Marcus Welby, M.D.	ABC	22.9
2. Sanford and Son	NBC	27.6	14. Cannon	CBS	22.4
3. Hawaii Five-O	CBS	25.2	15. Here's Lucy	CBS	21.9
4. Maude	CBS	24.7	16. The Bob Newhart Show	CBS	21.8
5. Bridget Loves Bernie	CBS	24.2	17. Tuesday Movie of the Week	ABC	21.5
6. The NBC Sunday Mystery Movie	NBC	24.2	18. Monday Night Football	ABC	21.0
7. The Mary Tyler Moore Show	CBS	23.6	19. The Partridge Family	ABC	20.6
8. Gunsmoke	CBS	23.6	20. The Waltons	CBS	20.6
9. The Wonderful World of Disney	NBC	23.5	21. Medical Center	CBS	20.4
10. Ironside	NBC	23.4	22. The Carol Burnett Show	CBS	20.3
11. Adam 12	NBC	23.3	23. ABC Sunday Movie	ABC	20.0
12. The Flip Wilson Show	NBC	23.1	24. The Rookies	ABC	20.0
			25. Escape	NBC	19.9

September 1973–April 1974

Program	Network	Rating	Program	Network	Rating
1. All in the Family	CBS	31.2	14. The NBC Sunday Mystery Movie	NBC	22.2
2. The Waltons	CBS	28.1	15. Gunsmoke	CBS	22.1
3. Sanford and Son	NBC	27.5	16. Happy Days	ABC	21.5
4. M*A*S*H	CBS	25.7	17. Good Times	CBS	21.4
5. Hawaii Five-O	CBS	24.0	18. Barnaby Jones	CBS	21.4
6. Maude	CBS	23.5	19. Monday Night Football	ABC	21.2
7. Kojak	CBS	23.3	20. CBS Friday Night Movie	CBS	21.2
8. The Sonny and Cher Comedy Hour	CBS	23.3	21. Tuesday Movie of the Week	ABC	21.0
9. The Mary Tyler Moore Show	CBS	23.1	22. The Streets of San Francisco	ABC	20.8
10. Cannon	CBS	23.1	23. Adam 12	NBC	20.7
11. The Six Million Dollar Man	ABC	22.7	24. ABC Sunday Night Movie	ABC	20.7
12. The Bob Newhart Show	CBS	22.3	25. The Rookies	ABC	20.3
13. The Wonderful World of Disney	NBC	22.3			

September 1974–April 1975

Program	Network	Rating	Program	Network	Rating
1. All in the Family	CBS	30.2	15. Police Woman	NBC	22.8
2. Sanford and Son	NBC	29.6	16. S.W.A.T.	ABC	22.6
3. Chico and The Man	NBC	28.5	17. The Bob Newhart Show	CBS	22.4
4. The Jeffersons	CBS	27.6	18. The Wonderful World of Disney	NBC	22.0
5. M*A*S*H	CBS	27.4	19. The Rookies	ABC	22.0
6. Rhoda	CBS	26.3	20. Mannix	CBS	21.6
7. Good Times	CBS	25.8	21. Cannon	CBS	21.6
8. The Waltons	CBS	25.5	22. Cher	CBS	21.3
9. Maude	CBS	24.9	23. The Streets of San Francisco	ABC	21.3
10. Hawaii Five-O	CBS	24.8	24. The NBC Sunday Mystery Movie	NBC	21.3
11. The Mary Tyler Moore Show	CBS	24.0	25. Paul Sand in Friends and Lovers	CBS	20.7
12. The Rockford Files	NBC	23.7			
13. Little House on the Prairie	NBC	23.5			
14. Kojak	CBS	23.3			

September 1975–April 1976

Program	Network	Rating	Program	Network	Rating
1. All in the Family	CBS	30.1	14. The Waltons	CBS	22.9
2. Rich Man, Poor Man	ABC	28.0	15. M*A*S*H	CBS	22.9
3. Laverne & Shirley	ABC	27.5	16. Starsky and Hutch	ABC	22.5
4. Maude	CBS	25.0	17. Good Heavens	ABC	22.5
5. The Bionic Woman	ABC	24.9	18. Welcome Back, Kotter	ABC	22.1
6. Phyllis	CBS	24.5	19. The Mary Tyler Moore Show	CBS	21.9
7. Sanford and Son	NBC	24.4	20. Kojak	CBS	21.8
8. Rhoda	CBS	24.4	21. The Jeffersons	CBS	21.5
9. The Six Million Dollar Man	ABC	24.3	22. Baretta	ABC	21.3
10. ABC Monday Night Movie	ABC	24.2	23. The Sonny & Cher Show	CBS	21.2
11. Happy Days	ABC	23.9	24. Good Times	CBS	21.0
12. One Day at a Time	CBS	23.1	25. Chico and the Man	NBC	20.8
13. ABC Sunday Night Movie	ABC	23.0			

September 1976–April 1977

Program	Network	Rating	Program	Network	Rating
1. Happy Days	ABC	31.5	14. The Bionic Woman	ABC	22.4
2. Laverne & Shirley	ABC	30.9	15. The Waltons	CBS	22.3
3. ABC Monday Night Movie	ABC	26.0	16. Little House on the Prairie	NBC	22.3
4. M*A*S*H	CBS	25.9	17. Barney Miller	ABC	22.2
5. Charlie's Angels	ABC	25.8	18. 60 Minutes	CBS	21.9
6. The Big Event	NBC	24.4	19. Hawaii Five-O	CBS	21.9
7. The Six Million Dollar Man	ABC	24.2	20. NBC Monday Night Movie	NBC	21.8
8. ABC Sunday Night Movie	ABC	23.4	21. Rich Man, Poor Man, Book II	ABC	21.6
9. Baretta	ABC	23.4	22. Monday Night Football	ABC	21.2
10. One Day at a Time	CBS	23.4	23. Eight Is Enough	ABC	21.1
11. Three's Company	ABC	23.1	24. The Jeffersons	CBS	21.0
12. All in the Family	CBS	22.9	25. What's Happening	ABC	20.9
13. Welcome Back, Kotter	ABC	22.7			

September 1977–April 1978

Program	Network	Rating	Program	Network	Rating
1. Laverne & Shirley	ABC	31.6	14. The Love Boat	ABC	21.9
2. Happy Days	ABC	31.4	15. NBC Monday Night Movie	NBC	21.7
3. Three's Company	ABC	28.3	16. Monday Night Football	ABC	21.5
4. 60 Minutes	CBS	24.4	17. Fantasy Island	ABC	21.4
5. Charlie's Angels	ABC	24.4	18. Barney Miller	ABC	21.4
6. All in the Family	CBS	24.4	19. The Amazing Spider-Man	CBS	21.2
7. Little House on the Prairie	NBC	24.1	20. Project U.F.O.	NBC	21.2
8. Alice	CBS	23.2	21. ABC Sunday Night Movie	ABC	20.8
9. M*A*S*H	CBS	23.2	22. The Waltons	CBS	20.8
10. One Day at a Time	CBS	23.0	23. Barnaby Jones	CBS	20.6
11. How the West Was Won	ABC	22.5	24. Hawaii Five-O	CBS	20.4
12. Eight Is Enough	ABC	22.2	25. ABC Monday Night Movie	ABC	20.3
13. Soap	ABC	22.0			

September 1978–April 1979

Program	Network	Rating	Program	Network	Rating
1. Laverne & Shirley	ABC	30.5	14. Little House on the Prairie	NBC	23.1
2. Three's Company	ABC	30.3	15. ABC Sunday Night Movie	ABC	22.6
3. Mork & Mindy	ABC	28.6	16. Barney Miller	ABC	22.6
4. Happy Days	ABC	28.6	17. The Love Boat	ABC	22.1
5. Angie	ABC	26.7	18. One Day at a Time	CBS	21.6
6. 60 Minutes	CBS	25.5	19. Soap	ABC	21.3
7. M*A*S*H	CBS	25.4	20. The Dukes of Hazzard	CBS	21.0
8. The Ropers	ABC	25.2	21. NBC Monday Night Movie	NBC	20.9
9. All in the Family	CBS	24.9	22. Fantasy Island	ABC	20.8
10. Taxi	ABC	24.9	23. Vega\$	ABC	20.6
11. Eight Is Enough	ABC	24.8	24. Barnaby Jones	CBS	20.5
12. Charlie's Angels	ABC	24.4	25. CHiPS	NBC	20.3
13. Alice	CBS	23.2			

September 1979–April 1980

Program	Network	Rating	Program	Network	Rating
1. 60 Minutes	CBS	28.4	14. House Calls	CBS	22.1
2. Three's Company	ABC	26.3	15. Real People	NBC	22.1
3. That's Incredible	ABC	25.8	16. Little House on the Prairie	NBC	21.8
4. Alice	CBS	25.3	17. Happy Days	ABC	21.7
5. M*A*S*H	CBS	25.3	18. CHiPS	NBC	21.5
6. Dallas	CBS	25.0	19. Trapper John, M.D.	CBS	21.2
7. Flo	CBS	24.4	20. Charlie's Angels	ABC	20.9
8. The Jeffersons	CBS	24.3	21. Barney Miller	ABC	20.9
9. The Dukes of Hazzard	CBS	24.1	22. WKRP in Cincinnati	CBS	20.7
10. One Day at a Time	CBS	23.0	23. Benson	ABC	20.6
11. Archie Burker's Place	CBS	22.9	24. The Love Boat	ABC	20.6
12. Eight Is Enough	ABC	22.8	25. Soap	ABC	20.5
13. Taxi	ABC	22.4			

September 1980–April 1981

Program	Network	Rating	Program	Network	Rating
1. Dallas	CBS	34.5	14. Magnum, P.I.	CBS	21.0
2. The Dukes of Hazzard	CBS	27.3	15. Happy Days	ABC	20.8
3. 60 Minutes	CBS	27.0	16. Too Close For Comfort	ABC	20.8
4. M*A*S*H	CBS	25.7	17. Fantasy Island	ABC	20.7
5. The Love Boat	ABC	24.3	18. Trapper John, M.D.	CBS	20.7
6. The Jeffersons	CBS	23.5	19. Diff'rent Strokes	NBC	20.7
7. Alice	CBS	22.9	20. Monday Night Football	ABC	20.6
8. House Calls	CBS	22.4	21. Laverne & Shirley	ABC	20.6
9. Three's Company	ABC	22.4	22. That's Incredible	ABC	20.5
10. Little House On the Prairie	NBC	22.1	23. Hart to Hart	ABC	19.9
11. One Day At a Time	CBS	22.0	24. ABC Sunday Night Movie	ABC	19.4
12. Real People	NBC	21.5	25. CHiPS	NBC	19.4
13. Archie Bunker's Place	CBS	21.4			

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