

Volume 2, Number 2 \$1.95

Since its beginnings in the 1930's, television has become a vital force in determining our culture, our values, and our fantasies. Despite what people think about commercial television, consider these facts: the TV set is on an average of five hours and forty-five minutes a day; ninety-seven percent of all families in the United States have at least one TV set; and between the ages of two and sixty-five, an average American will spend nine full years watching television—one-quarter of his waking life.

Television has changed our conception of information, and has transformed the way we spend our time. It has altered our eating and sleeping habits. TV is an electronic babysitter for the young and the constant companion of the elderly. Because of television, people go out less at night, accept products more readily, and participate in events which they never would experience. Television has made possible a vast market of TV foods, TV gadgets, TV games, and TV furniture. Television has created TV spine, TV eyes, and the TV habit.

With the continuing growth of television it will become more and more difficult to separate what is inside and what is outside *The TV Environment*.

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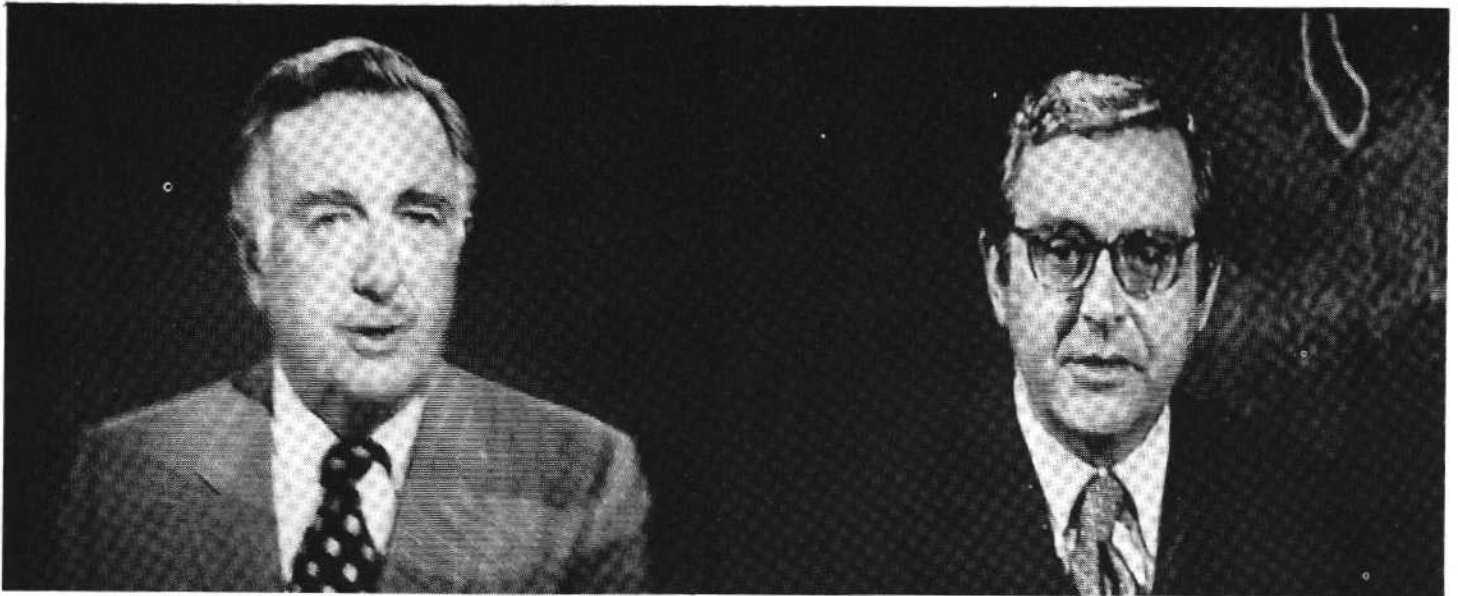
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Editors in Chief: Beryl Korot and Ira Schneider

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NEWS



Walter Cronkite — CBS

John Chancellor — NBC



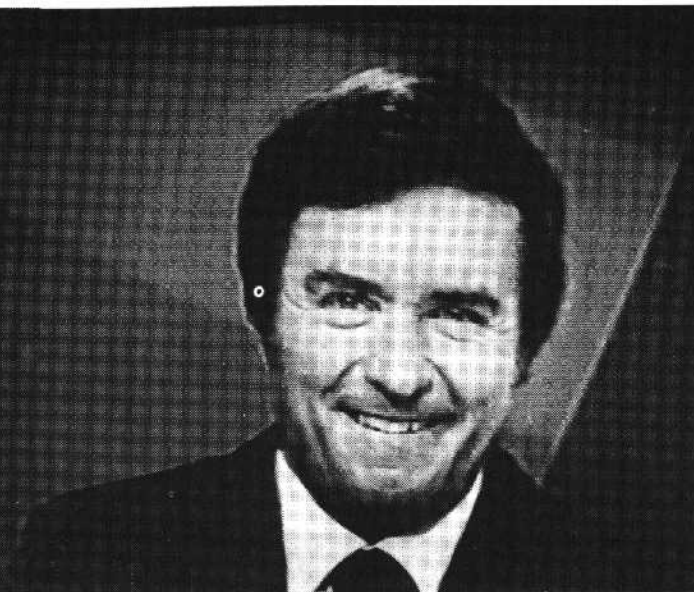
Howard K. Smith — ABC

Harry Reasoner — ABC

TALK SHOWS



The Tonight Show Starring Johnny Carson



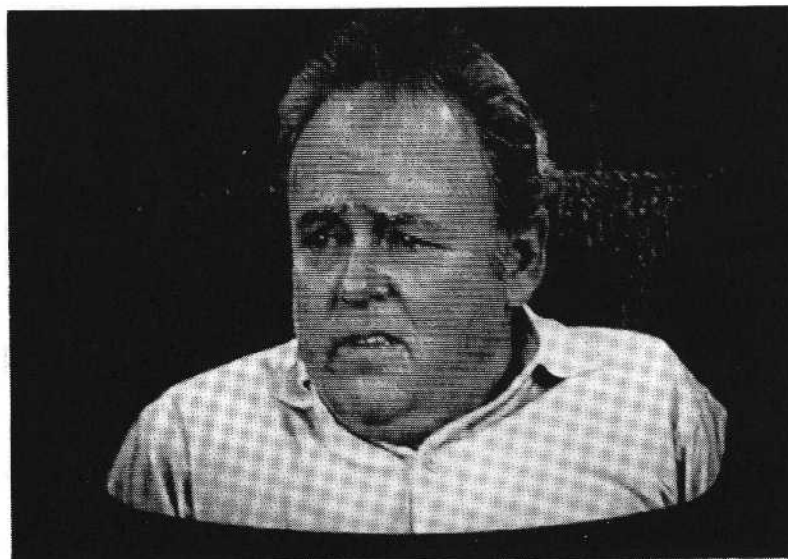
The Mike Douglas Show



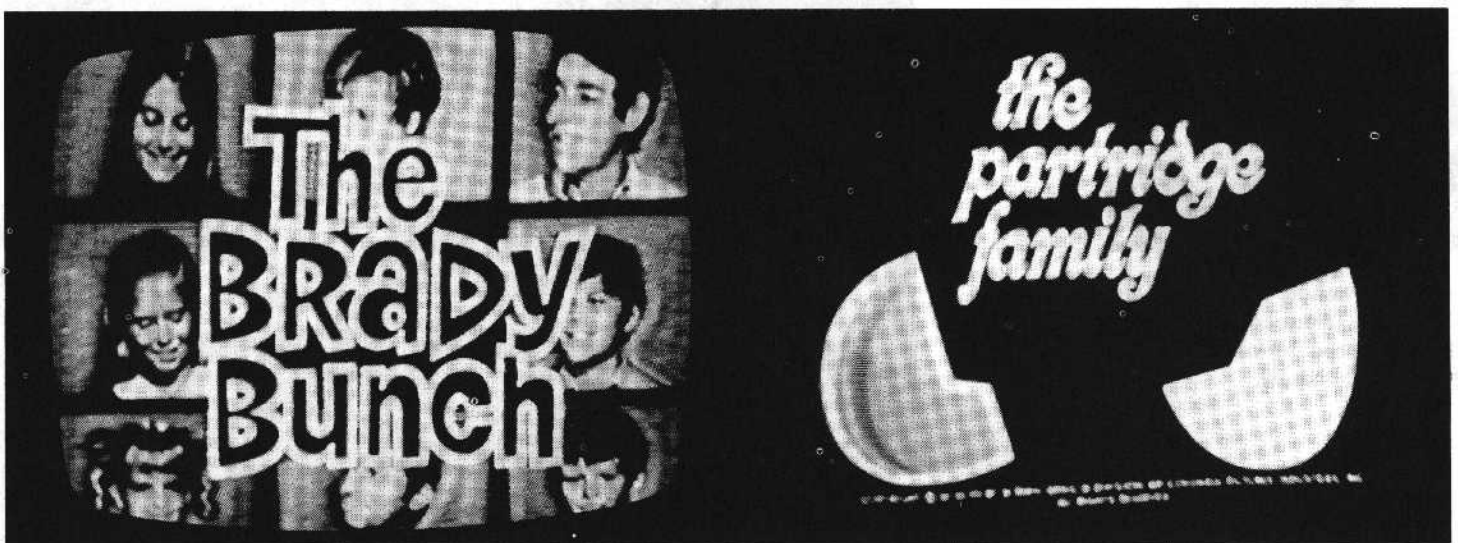
The Dick Cavett Show

The Merv Griffin Show

SITUATION COMEDIES



Archie Bunker



THE ANDERSONS



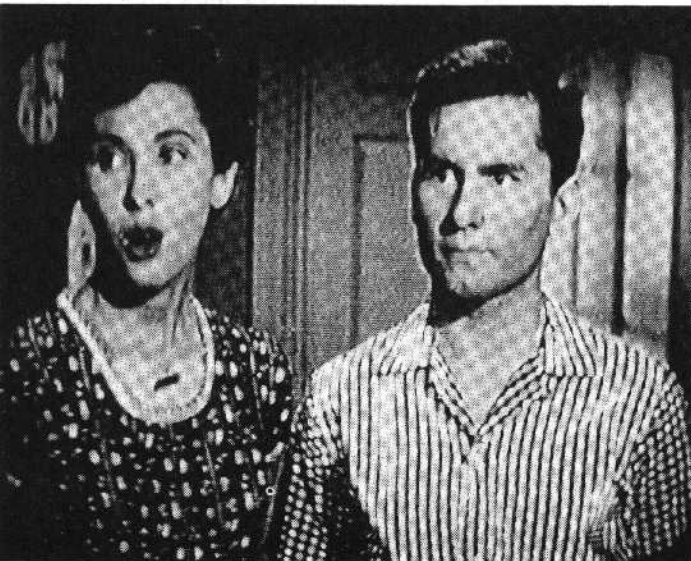
Bud Anderson



Bud and Jim Anderson



Margaret Anderson

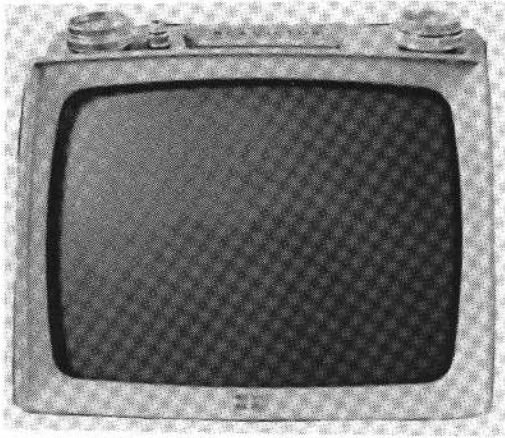


Bud and Betty Anderson

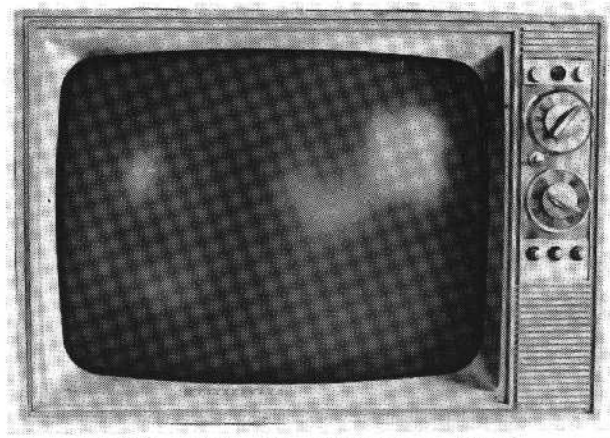


Kathy Anderson

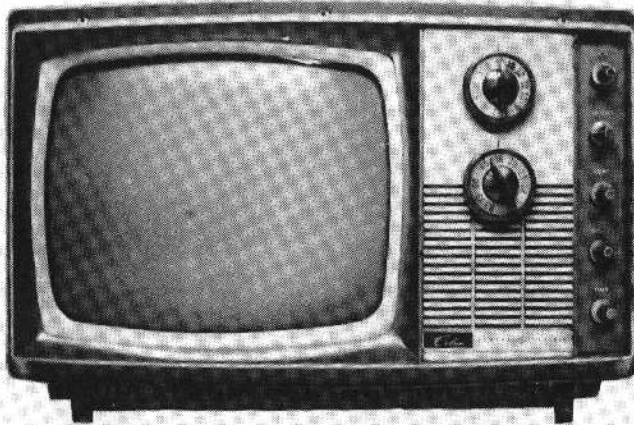
OUR TV SETS



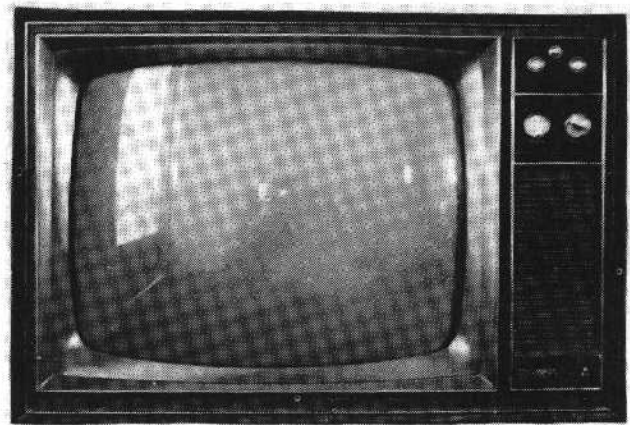
1965 — RCA — 12"-B&W — \$120



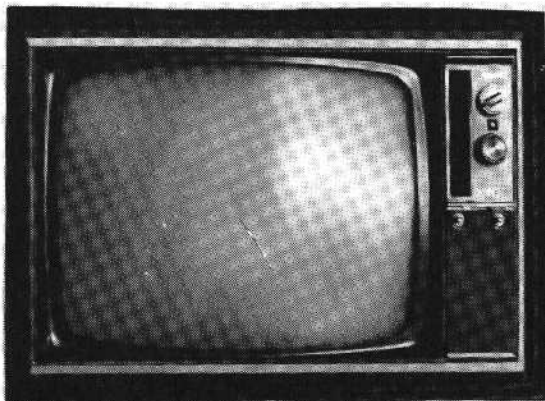
1965 — Motorola — 23"-Color — \$550



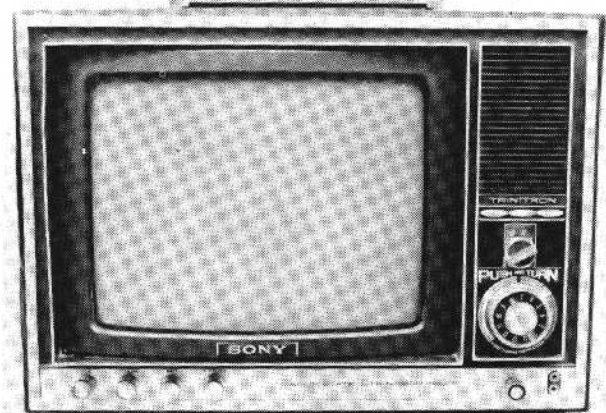
1967 — General Electric — 12"-Color — \$225



1971 — Sylvania — 23"-Color, remote — \$523



1967 — Sony — 7"-B&W — \$150.



1972 — Sony — 12"-Color — \$380

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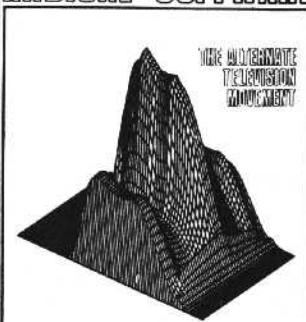
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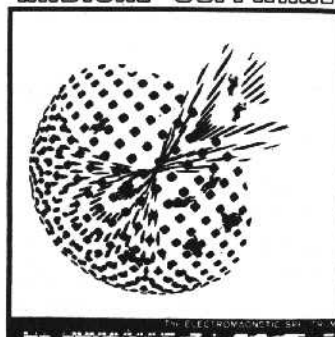
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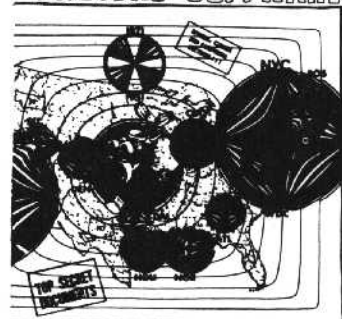
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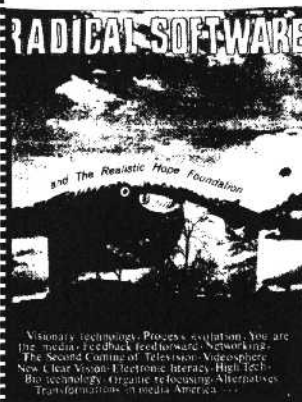
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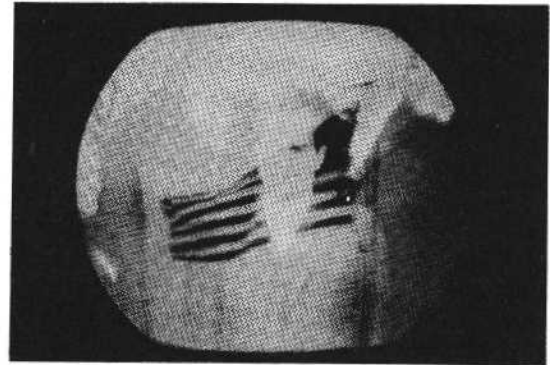
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THE PRESIDENT



Inauguration (1/69)



Inauguration (1/69)



Apollo 11 Moon Talk (7/69)



ABC Sports Interview (12/69)



Billy Graham Rally (5/70)



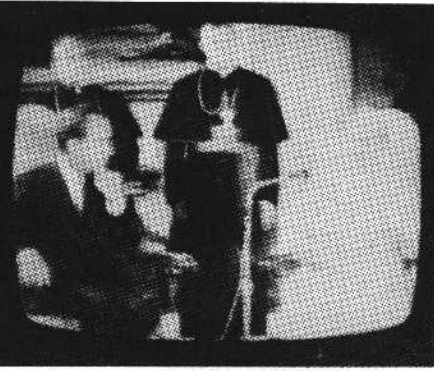
NBC Interview (7/70)



All Star Game (7/70)



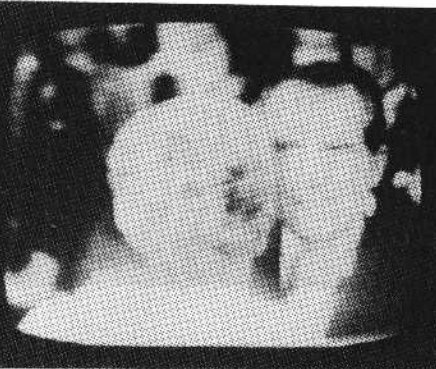
News Conference (7/70)



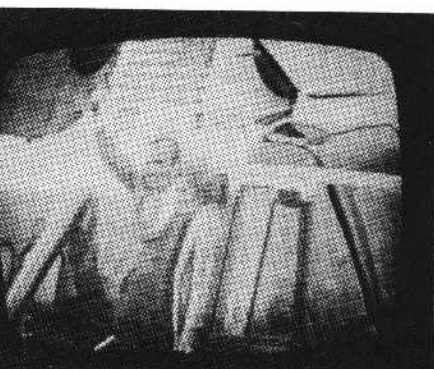
Vatican (9/70)



ABC Interview (3/71)



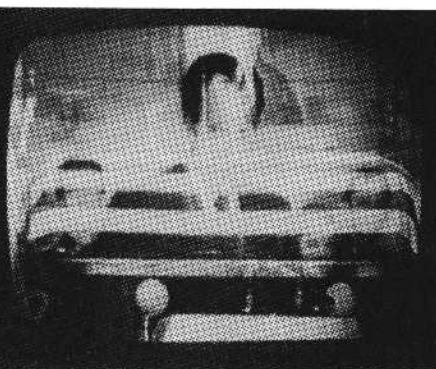
Tricia's Wedding (6/71)



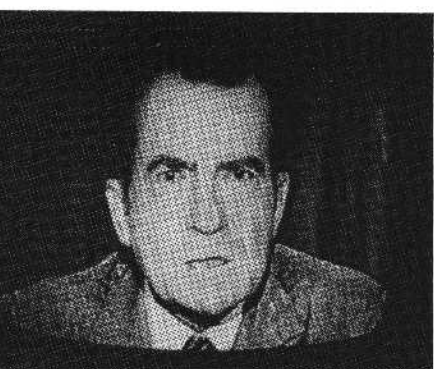
Leaving for China (2/72)



Dinner in Peking (2/72)



J. Edgar Hoover's Funeral (5/72)



Vietnam Address (5/72)

GAME SHOWS



Dick Enberg

Art James

Bob Eubanks



Art Fleming

Jim Lange

Jack Barry



Monty Hall

Peter Marshall

Bob Barker

JOKER'S WILD

Topics: Animals
Femme Fatales
Shakespeare
Movie Monsters
Chess

Q: Shakespeare described this mischievous and merry fellow as "A wanderer of the night." Name this fairy type character who appears in *A Midsummer Night's Dream*.

A: Puck.

Q: This aquatic mammal derives its name from the Greek words meaning "river horse." What is it?

A: Hippopotomas.

Q: James Arness played a monster frozen in ice in what famous motion picture?

A: *The Thing*.

Q: In chess this piece is restricted to diagonal moves only. Name it.

A: The bishop.

Q: The latest craze in movie monsters has to do with everyday creatures around us. In keeping with this, what were Ben and Socrates?

A: Rats.

Q: She is known as the "Beauty whose face launched a thousand ships." Who is she?

A: Helen of Troy.

SALE OF THE CENTURY

Q: Adam and Eve ate the forbidden fruit and were expelled as punishment. Where were they expelled from?

A: The Garden of Eden.

Q: Pigs are kept in a sty. Where are chickens kept?

A: In a coop.

Q: On a bowling lane, is the distance from the foul line to the head pin closer to 20, 60, or 100 feet?

A: 60 feet.

Q: Yamamoto was a Japanese admiral who master-minded a terrible attack. What did he decide to attack?

A: Pearl Harbor.

Q: Guatamala City, the capital of Guatamala is the largest city in Central America. Spell Guatamala.

A: G-U-A-T-A-M-A-L-A.

Q: Is mustard prepared from a grain, a berry, or a seed?

A: A seed.

Q: In what ocean would you find the Tonga, Gilbert and Solomon Islands?

A: The Pacific.

Q: If the nations of the world were listed alphabetically, the last one would be the Central African nation whose chief river is Zambezi. What is it?

A: Zambia.

GAMBIT

Q: True or false. The United Nations is located in Washington, D.C.

A: False.

Q: Peter Graves is the star of what television series?

A: *Mission Impossible*.

Q: Your neighbor has a toy poodle, you have a miniature. Which one is smaller?

A: The toy.

Q: True or false. Candice Bergen is the daughter of Edgar Bergen.

A: True.

Q: This river is immortalized by Johann Strauss in a waltz composition. Is it the Volga or the Danube?

A: The Danube.

Q: A philosopher who collaborated on a book called *Das Capital* is?

A: Karl Marx.

Q: A Walt Disney feature cartoon concerns itself with 101 dogs. What are these dogs? Are they poodles, dalmations, or daschunds?

A: Dalmations.

Q: In the movie *The African Queen*, what was the name of the boat used by Humphrey Bogart and Katherine Hepburn? Was it the "Burma Bell," the "River Fox," or the "African Queen."

A: The "African Queen."

SPORTS CHALLENGE

Q: Jesse Owens set a world record in the broad jump in 1934. It was broken 24 years later by whom?

A: Ralph Boston.

Q: Bill Sharman, the Laker's coach, in 1971 won an ABA Championship with what team?

A: The Utah Stars.

Q: Who holds the record for eight consecutive home-runs in eight consecutive games?

A: Dale Long.

THE PARENT GAME

Q: Dad and his attractive 18-year-old daughter Vanessa, who is also his secretary, are going on a business trip together. The problem is, where does Vanessa sleep? Does Vanessa sleep—

In Dad's room.

In her own private room.

It makes no difference.

At home—don't take her along.

A: There is no reason not to take Vanessa along but it does make a difference where she sleeps. There are reputations to think of. Don't hesitate, get her her own room.

JEOPARDY

- Q: It is impossible to sneeze with them open.
A: What are your eyes?
Q: This disease is most often carried by skunks, bats, and foxes.
A: What is rabies?
Q: Electrical unit or a Los Angeles neighborhood.
A: What is watts?
Q: It is defined as the society who carries their keys outside of their pockets.
A: What is Phi Beta Kappa?
Q: He wrote an article on conjuring for the *Britannica* in 1926.
A: Who is Houdini?
Q: From the Polish "nudney," a word that means stupid person.
A: What is "nudnick"?
Q: Kid game that originally used stones or knuckle bones, and not the metal pieces of today.
A: What is jacks?

HOLLYWOOD SQUARES

- Q: True or false. Benjamin Franklin invented the swivel chair.
A: False. It was Thomas Jefferson.
Q: In the Longfellow poem, what kind of tree was the blacksmith standing under?
A: Chestnut.
Q: According to Emily Post, if you are attending a party, should you be pretending to have a good time even if you are not?
A: Yes.
Q: According to *Playboy*, if a man and a woman are sharing a bicycle built for two, who should get on first?
A: The man.
Q: This beloved character is known as "Popolino" in Italy. What is he known as in the United States?
A: Mickey Mouse.
Q: True or false. Thomas Jefferson invented the rocking chair.
A: False. It was Benjamin Franklin.
Q: What makes humming birds hum?
A: The rapid wing oscillation.
Q: How many naps does the average earthworm take every hour?
A: Four.

RUNAROUND

- Q: How many countries touch the borders of the United States? Are there one, two, or three?
A: Two.
Q: How many Great Lakes are there?
A: Five.
(After viewing an animal named Boomerang...)
Q: What kind of animal do you think Boomerang is? A gorilla, an orangutan, or a baboon?
A: An orangutan.

WHO, WHAT, OR WHERE GAME

Topic: Current Films

- Q: A current film concerning a Mississippi farmhand and a woman who enters his life based on a short story by William Faulkner. One word title. (What)
A: *Tomorrow*.
Q: One current animated film about the adventures of a cat, the distinction being an X-rated cartoon. (Who)
A: *Fritz the Cat*.

Topic: United Kingdom

- Q: When Anthony Armstrong-Jones was elevated to the Peerage, he chose a name of the highest mountain in Wales as part of his royal title. What is the name of this mountain? (What)
A: Mt. Snowdon.
Q: Balmoral Castle is the only one of Queen Elizabeth's residences that is not located in England. Which United Kingdom is it located in? (Where)
A: Scotland.

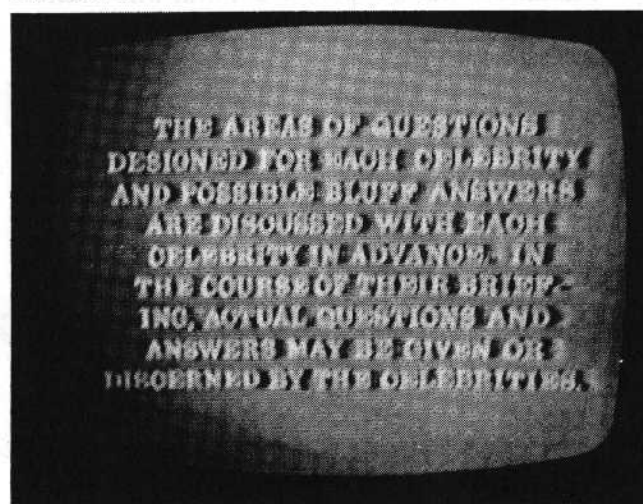
THREE ON A MATCH

Topic: The Family Tree

- Q: If you were a member of the famous Foy family, you would have been a vaudeville star?
A: True.
Q: If you were a member of the Bourbon family, your ancestors would have been famous Italian violinists?
A: False.

Topic: The Other Woman

- Q: In addition to Elizabeth Taylor, the other woman who won an Oscar for *Who's Afraid of Virginia Woolf* was Sandy Dennis.
A: True.
Q: In addition to Ruby Keeler, the female film veteran in the Broadway revival of *No No Nanette* is Patsy Kelly.
A: True.



DENNIS JAMES



Q: Tell us about *The New Price Is Right* and how you got to be the MC.

D: Years ago I did a show for Goodson-Todman called *Name's the Same*, and I was on many, many Goodson-Todman shows but not working for them. When I was working for Kelloggs, we sponsored *What's My Line?* and I was a spokesman for Kelloggs for 11 years. About January of this year I replaced Monty Hall on *Let's Make a Deal*. It so happens that Bill Todman caught that show. Monty got ill and they called me at the country club, and I jumped in and did it. Todman wanted Mark Goodson to see it. So he asked if there was any videotape. Well, I had a videotape of my own. I record almost all of the shows I do. And so I mailed that tape out to them, and that is how the deal came to be. They signed me to do it. I'm very excited about it.

Q: Do you remember where you first heard of television?

D: Yes, I was in radio in New York doing soaps and commercials, and my brother was with Dr. Dumont in New Jersey. They wanted to do experi-

mental TV in 1938. So he said, I have a brother in show business and maybe he'll help us. So I jumped in and said sure. It was fascinating to me, and I did two shows a week. One was called the *Dennis James Sports Parade* and the other was called *Television Roof*. On the *Sports Parade*, I used to interview a sports luminary for five minutes and then participate with him in his sport for 10 minutes. If he was a wrestler, I wrestled with him. If he were a fencer, I fenced with him. If he were a tennis player, I'd play tennis with him. Not one of them well done. But I would do it. The other show was a variety show because I was a disc jockey at WNEW. I could ask stars to come on television and guarantee them that nobody was going to see them anyhow. But I would play their records on radio, and they would come on and do this television with me—like The Pied Pipers and Connie Haynes and Sinatra and people like that. There were 300 sets in operation at that time in New York, and about 200 of them were not working because they were changing over channels.

Q: How many "firsts" do you have on television?

D: Well, they say about 25. I was one of the very

first ever to do a videotape commercial. I'm very bad on dates. But I did the first Easter Parade, and the Easter Parade was very successful in New York. I was the first variety show host and sports announcer. The first one to ever do a commercial on TV; the first to ever do a commercial half-hour show; the first to do wrestling; and the first to do a game show.

Q: What was the first television commercial?

D: It was for Wedgewood China. The whole half hour was a commercial and I starred as a soldier. The soldier was coming home from the war and he had seen Wedgewood China, and he was describing the Wedgewood China. A very interesting thing happened—they were going to run a piece of film on how the china is made from mud, and the film chain broke. They gave me a "stretch" because everything was live and I just kept on talking about mud. How they handle the mud in England and how they took this mud and developed it and how you were going to see it in a moment. I went on about mud for three and one-half minutes and I got an extra \$25 for that.

Q: How did you get to do the first TV wrestling?

D: I came out of the war in 1946 and my first assignment was to become the prosecuting attorney on *Famous Jury Trials* which went on television at that time. And then Dumont came to me again and said we have a wrestling thing. Would you do it for us? Well, I'd never seen a wrestling match in my life. I got hold of a book and got in touch with Sam Lane who had worked with me before and who was an authority on sports. I sat at ringside and would thumb through the pages of the book. When I would see a hammerlock, I would see the pictures and say, oh yes, mother, that is a hammerlock. I started to gear all my commentary to mother, because I figured all the guys in the bar (and bars were very important to TV in those days) knew more about this than I did. So I would say, "Mother, that is a hammerlock"—so that if she wanted to say to her husband, "Is that right, John?" he could say, "Yes, that is right." and so he would be a hero. I used to do the fights too—from Sunnyside Gardens, Jamaica Arena, from Park Arena and then I did the Wednesday Night Pabst Blue Ribbon fights. But the important thing that I was always gearing this to mother. The president of Sterling Drug called me and asked me to do a daytime show for them and we called it *Okay Mother*. It was one of the first audience participation shows ever (around 1947).

Q: How long did you do wrestling?

D: Until about 1951.

Q: Did you work with the big ones?

D: Oh, all the big ones. Gene Stanley—Mr. America, Sandor Koufax, Gino Garibaldi, Georgeous George, Bibber McCoy, Tarzan Hewitt. I used to do whole wrestling matches in spontaneous poetry, and one day I said, "Look at the suet on Hewitt." Now this is a man who wrestled for \$50 a night

and before I got finished playing with him, he became a headliner. So one night in the dressing room before we started, he grabbed me in this hammerlock that I'm talking about and almost broke my arm. He said don't ever talk about the suet on Hewitt—say anything else you want, but don't call me fat. Well, two weeks passed, and Milton Berle, who was hot in television in 1948, asked me to do a guest shot with him and asked me to bring a wrestler to wrestle with him. So I brought Tarzan Hewitt. Now he gets \$1500 for this performance. During the spontaneous commentary with Berle I forgot and said, "Look at the suet on Hewitt." Tarzan Hewitt jumped out of that ring, grabbed me, and I am down on the floor and he wasn't kidding, and this is coast to coast on the Berle show. He never appreciated my making him a star.

Q: How did "Hat Pin Mary" come into existence?

D: Very simple. She was in the Jamaica Arena on the other side of the ring within camera range (these people always know how to get in front of a camera, better than an actor) and she would run up and stick a hat pin in the derriere of a wrestler. There was always a villain and always a hero, and she would stick this hat pin into the villain. So we ran a contest with the viewers and "Hat Pin Mary" was the name we selected. There was another loud guy back there and we ran a contest on him and settled on the name, "Heckleberry Finn."

Q: How did the wrestlers put up with getting jabbed? Did it hurt?

D: Well, sure it hurt. It was all part of it to them. But then the boxing commission, which supervised wrestling, said you cannot use the hat pin. So she took cold Popsicles and ran up to do the same thing, which was a very funny picture.

Q: One of the things we all associate you with is telethons for cerebral palsy. Could you tell us how you got into your first telethon?

D: My first telethon was done in New York about 22 years ago. The first telethon ever was with Bob Hope and Bing Crosby, and it was almost the end of all telethons because it was a complete fiasco. They talked about raising two million and they didn't collect \$200,000. Anyhow, the first telethon I ever did had a different MC every half hour. Jackie Gleason and all the big names of that time. I was scheduled to come on because I was doing a big show at that time, and I came on at 11:30 at night. Luckily the phones started ringing, and the producer said this kid stays on for the rest of the telethon. Other succeeding MC's just came on as guests. That is the way it started where I did the whole thing for 20 hours.

Q: How much money do you think you have raised for cerebral palsy?

D: I used to do New York and maybe one other city. But I did 10 of them last year and will do about 12 of them this year. So now it has come to over \$20 million.

Q: What did you think of the Democratic National Telethon?

D: I will be very honest with you. I can't stand watching a telethon more than 10 minutes. I don't mean to cut them down by saying that. If you do a telethon for 20 years, you get sick and tired of hearing yourself anyhow. Now if I watch somebody else do a telethon, I say to myself, do I sound like that? Is my appeal anything like that? Then I lose something in my appeal. Because I think it has to be a genuine, sincere feeling every time you say something, and a lot of people I hear on there are not very genuine and sincere.

Q: You did the first commercial for Wedgewood. What other companies have you been a spokesman for?

D: Well, that is another interesting thing. People always like to think of me in terms of being a commercial announcer, but I never really was a commercial announcer. I was a commercial spokesman for Lorillard-Old Gold cigarettes and Kelloggs. You will never see me in a film commercial on the air. I never made commercials for anybody else. I starred in a show like *Chance of a Lifetime* and I did the commercials live for Bromo Seltzer as the star but never as an announcer.

Q: What was the most money you made in a year?

D: About \$850,000. I worked for P. Lorillard for a tremendous amount of money—\$350,000. With Kelloggs it was \$250,000 a year.

Q: How many game shows have you done?

D: About 55 or 51. I don't know. I am not very good at statistics.

Q: Which game show do you feel best about?

D: Well, there are a couple of shows I really enjoyed doing. I don't know whether you would call it a game show, but we did a show called *First Impressions*, and I wasn't the MC—I was a panelist. I enjoyed doing that show because I am a frustrated psychologist anyhow, and this involved three panelists trying to guess who the guest star was in a sound proof booth behind us, and I got a kick out of that. I guess my record was pretty high. Another show I enjoyed was called *Club 60* from Chicago. It wasn't a game show. It was in color everyday with a three-piece orchestra on NBC at 1 p.m. I loved it.

Q: How did you start giving away your tie on *Okay Mother*?

D: Someone said, gee I love that tie, and I said, look, if you love it, you can have it. Then I gave it to her. So a little secretary devised a bow tie that said "Okay Mother" on it and I used to keep an extra in my pocket. The first one who thought to ask me for a tie, I gave it to her. I guess I gave away 15,000 ties, which was expensive—especially in the beginning. But then a tie manufacturer came along and said we can make these ties for you, special for Dennis James. I did that for seven years.

Q: How did you come to California?

D: Monty Hall asked me to come out here to do

First Impressions in 1961, and I said okay for 13 weeks. So we came out here and I fell in love with it. I had never been to California before and being a golf nut, this was for me.

Q: You have been a target for television critics because you have been tied up in many areas that those people think are not important. What is your reaction to this?

D: My answer to whether they are important is look at the resurgence of game shows right now. And CBS who never wanted game shows just put three game shows on the air. So they know they had better join the fight or lose out. Because game shows have a tremendous appeal. The critics will always look down their noses, but you can't have the *Bell Telephone Hour* on and still stay in competition. That is going to have to be left to educational TV. That is the answer for the critics. They can sit around and talk about the great wasteland and everything else. If you want to read books, read books. My own housekeeper does not watch *The New Price Is Right*. She is in a meditation class on Monday night.

Q: Do you watch TV?

D: I am a TV nut. I have three sets upstairs that I watch at the same time.

Q: What is your favorite program?

D: I like action stuff.

Q: Are all of your sets color?

D: No, one is a little black and white by the bed.

Q: What time do you watch TV? Do you watch during the day?

D: Very rarely. My parents are nuts for game shows. They will watch all day long.

Q: Does your mother think you are the greatest?

D: I think she thinks Monty Hall is the greatest, and Monty's mother thinks I am the greatest.

Q: How much recognition do you get in public?

D: Years ago I was in 13 shows a week. I guess I was the most recognizable guy in the business because I did not just do a show on Tuesday night. I did a show every day and night.

Q: When were you doing that?

D: In the early Fifties. I was doing five *Okay Mothers* a week. I was doing *Chance of a Lifetime* at night and I was doing *Two for the Money* with Herb Shriner. I was doing three sports events at night—wrestling and two boxing. And I was doing the *Amateur Hour* with Ted Mack. In those days there was no way they could miss me.

Q: Do you get much fan mail these days?

D: No, it will start now. It started already with *The New Price Is Right*. But you have got to be actively on the scene. When you are out of TV for two years, popularity drops completely.

Q: You did *Chance of a Lifetime*, *Amateur Hour*, and *All-American College Show*. What stars did you introduce for the first time?

D: There were a lot of those, like Jonathan Winters, Dianne Carroll, Roger Williams, Dick Van Dyke, Barbara McNair and The Carpenters.

HIGHLIGHTS FROM DENNIS JAMES' CAREER



1939 — *Cash and Carry*, with Dennis as MC, was the first audience participation show on television with Dr. Allan B. Dumont in New York.



1946 — Dennis is the first to announce wrestling on television from the Jamaica Arena in New York on the Dumont Network.



1946 — *Okay Mother*, an audience participation show ran for seven years, on the Dumont Network.



1947 — *Stop the Music* with Bert Parks as MC and Betty Ann Grove, Dennis (as Old Gold spokesman), Estelle Loren and Jimmy Blaine.



1951 — *Can You Top This?* — Dennis as MC with unidentified woman panelist, Conrad Nagel and Peter Donald (story teller).



1952 — Dennis was the TV Commentator for Macy's Thanksgiving Day Parade on ABC, seen here with Bert Lahr.



1953 — Dennis as MC and Old Gold Spokesman on talent show, *Chance of a Lifetime* on ABC (left). With Dennis are the Old Gold dancing cigarette packs, Gloria Vestoff (left) as Old Gold regular and Dixie Dubar as Old Gold king size.



1954 — Dennis as MC on *Name's the Same* on ABC. Front row from left: Arnold Stang, Roger Price, Bess Myerson, Gene Rayburn and Joan Alexander. Back row: Mark Goodson, Dennis, and Bill Todman.



1958 — Dennis as MC of *On Your Account* on NBC, seen here in a kids' segment which was done once a week.



1962 — Dennis as MC on *People Will Talk* on NBC with a panel of 15 contestants.



1965 — Cerebral Palsy Telethon from New York, WOR, with CP child and telethon regulars, Jane Pickens, Steve Lawrence, Dennis and Eydie Gorme.

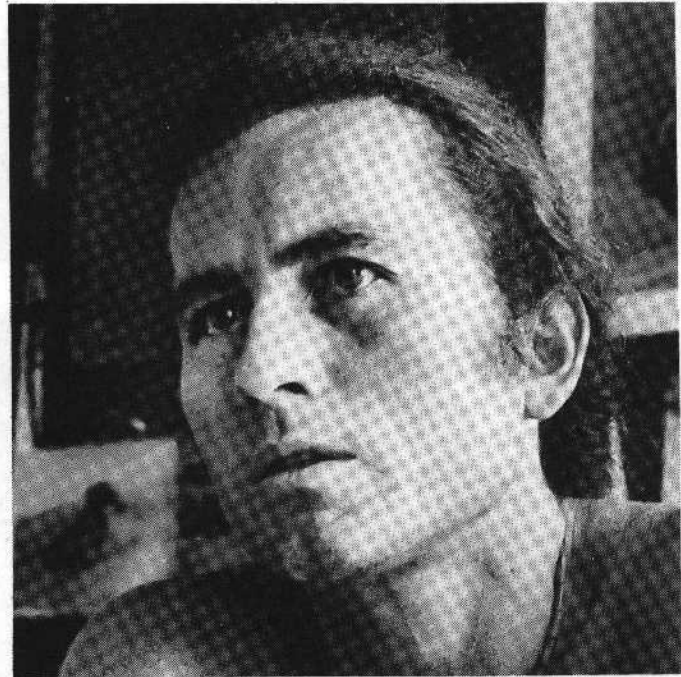
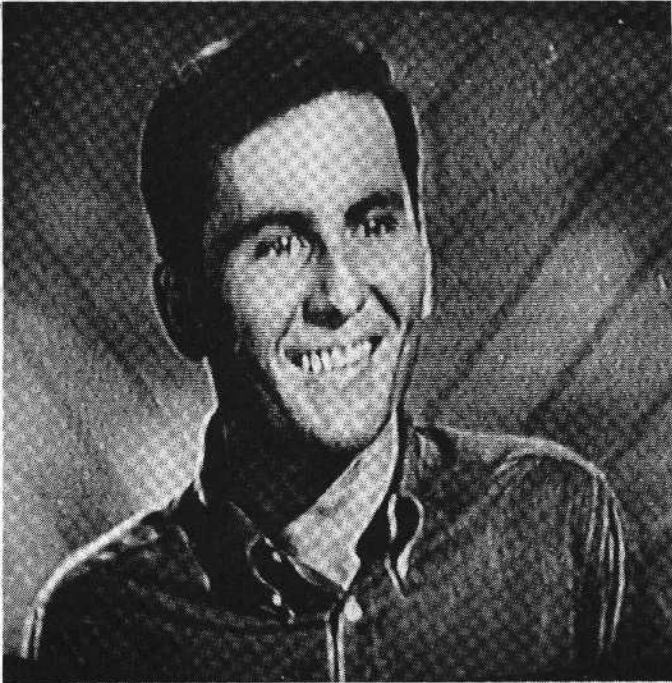


1969 — Dennis as host of the *All-American College Show*, a talent contest. Seen here with Richard Carpenter of The Carpenters, introduced on this show.



1969 — Dennis as MC of *PDQ* (right) on NBC, with Ruta Lee and Dick Patterson competing for the championship.

BILL GRAY



Q: Let's get right down to an area you're identified with—situation comedies. You were Bud Anderson on *Father Knows Best* when we were growing up. You were our stereotype, a conditioned response. You're our alter-ego in a way. Our parents had values like Jim and Margaret Andersons'. Then you were not only a part of it as an actor, but as a person too. How do you feel about *Father Knows Best*?

B: An actor has a responsibility for the role he plays. That's why I'm not too happy about *Father Knows Best*. It perpetuated the status quo, and the things I was portraying were not healthy responses. There's no way to avoid the process of imitation and emulation. By portraying situations that the producers wished, you reinforce reactions in the viewers—well that was the way it ought to be 'cause that's the way it was on *Father Knows Best*. Any show is just bristling with examples of it. The last one I saw was one about Betty wanting to become a road surveyor—it was male chauvinism just straight on down. Every show has some bullshit, phoney values.

Q: What did you think about those conditions then?

B: I didn't like them at all. I argued against them tooth and nail, but couldn't change a word. It was an acting job.

Q: How did you get to be Bud Anderson?

B: An interview. A couple of interviews and then I did a test. It was just a regular job.

Q: Are you getting any residuals from that program now?

B: No. I haven't for years. No foreign reruns. I haven't received any money for close to 10 years.

Q: When and where was *Father Knows Best* shot, and how many episodes were there?

B: There were about 200 episodes shot from about 1955-1961 at Columbia Studios in Hollywood.

Q: What were you getting paid at the beginning and end?

B: I'd been an actor since I was six, and I'd gotten my salary up to \$500 a week. The contract was originally written out for \$500 a week. But the morning the contracts were approved, Eugene B.

Rodney, producer of the series, added a rider to the contract. Instead of \$500 a week, he'd pay me \$250 a show, and shoot two shows each week with a week off in between. Evidently it looked somehow like \$500 a week to my agent, and I don't know if my agent was in cahoots with Rodney or not. So everybody signed it. And after a few weeks the schedule went to one show a week. So in effect my salary was cut to \$250 a week. I ended up at \$700 a week, it jumped \$50 every contract option pickup. So, I think I was bilked out of about \$80,000 all together.

Q: What have you done on network television since that time?

B: I did lots of things. I forget. Things like *Wagon Train*, one of the mystery things like *The Defenders*. I don't know. I don't like working on television and don't do much stuff like that any more. It's a total abortion of any kind of endeavor that has meaning. At least the way it's structured right now. All people are concerned with, although they give lip service to artistic matters, is getting finished on time and not going over budget. And everybody's getting drunk on the set and wanting to go home early. It's a low energy trip.

Q: What was Jane Wyatt like?

B: A very nice person except she was Catholic. I was raised Catholic and it's hard to deal with Catholics if they've gone for it. Because they have to close their mind to go for it. So you're dealing with somebody who has already shut off their intelligence.

Q: When you're out on the street, do people continually recognize you?

B: Not continually, but an awful lot of people do.

Q: How does it feel to still be Bud Anderson?

B: I don't consider myself to be Bud. I don't have any particular reaction to it. I don't intend to make the point that Bud wasn't real. And the things he's gone through are things that people experience from time to time. I'd been an actor since I was six, and was expected to deal with grownups as a grownup, and do a grownup job. I was way in advance of my years. My childhood in Hollywood was like sneaking into three or four movies a day when I wasn't in school. Even when I was in school. That was fun to do and killed the time. So I wasn't ever in Bud's adolescent childhood situation. I kind of enjoy that because I can be in it now. I was drawing upon my own experience and my own knowledge and understanding of human nature in portraying the part. I actually had few of the hang-ups that Bud experienced. I could portray Bud because I was a good actor.

Q: How old are you now?

B: Thirty-three.

Q: Was there a feeling of family on the set of *Father Knows Best*?

B: No, no feeling at all of family. And if anybody

felt it, they were deluding themselves. It was a professional situation. All the people involved had worked for years and years and years, except for Lauren Chapin. But she had worked. She wasn't a total beginner.

Q: What became of Lauren Chapin?

B: I don't know, but I feel sad about her because Lauren's mother was an alcoholic and drank up all of the money. She even got into Lauren's contract money—10 per cent is supposed to be put away for minors—by going to court. So Lauren got pretty well screwed over.

Q: What projects are you doing now?

B: A friend of mine and I were just chopping up the effectiveness of commercials and how they offend you so much. But yet they do actually work. The more times something is said into your brain, the more times it is implanted, the more immediate or more automatic your response is. Like when you see an item again and again, like on a shelf in a supermarket. You know—Ajax, Ajax, Ajax, Ajax, Ajax, Ajax. And then the lady goes in and reaches for Ajax without even thinking about it.

So we were talking about that and got into politics a little bit. If you could only program a person's image—a picture of him—enough times you could vote by image or picture instead of having a man's name written down and you check after that name. That if you check after a picture instead, the choice would be more automatic.

So it occurred to us that I perhaps have more positive implantation in the brains of more people than you could imagine and in a realistic setting. It's not like Hoppalong Cassidy or some actor that plays various roles. This is "Bud," a real-life, idealized situation—everybody thinks it's good. And we thought of a movie idea, *Billy Gray for President*.

We got a story line together, linked into a new picture ballot voting system and a research outfit called Visual Data, Inc., VD, stumbling on Billy Gray. It's a fantasy satire, Gulliver's Travels sort of thing. In it are some very radical political ideas like the abdication of the office of the presidency. The main thrust of the movie is, you know best, father doesn't know best, you know best. When you give the authority to make decisions away, you're dehumanizing and depowering yourself. And our country has really been guilty of taking the power away from the people in insidious ways. For example, the whole school structure is designed to produce automatons. A lot of people have been afraid of getting involved with the movie, but Jack Nicholson is interested in being executive producer. The project is still in the process of falling apart and falling together. I've got a director, Dean Stockwell, and we're probably going to write it together. We're trying to get it off in a couple of years in time for the off-year '74 elections.

BASEBALL



Al Michaels and Curt Gowdy



Tony Kubek

WORLD SERIES

Curt: The American League Champs, the Oakland A's versus the National League Champs, the Cincinnati Reds. Today's game is brought to you by your Dodge dealer who has the big Dodge on display now, and by Gillette, makers of the "Dry Look." "The Wet Head Is Dead; Long Live the Dry Look."

Hi, everybody. Curt Gowdy of NBC Sports. Welcome to the 1972 World Series. So many fans have thought the playoffs were so tense, so thrilling. Will the World Series be an anticlimax? If you were here the last two days, talked to both teams, felt

the mood of the city, you would know that the World Series can never be an anticlimax.

We're going to have an interesting World Series. The only thing I can see in common between Oakland and Cincinnati is they each have enough talented players to win their league championship. Otherwise, they have contrasting styles. The A's look different. They have colorful uniforms, white shoes, shaggy hair, flowing mustaches, beards—they're the mod gang. Cincinnati demands their players clean shaven, short hair, the business-like approach and look on the field.

The way the clubs are run is different. The Oakland A's have a maverick owner in Charlie Finley. A self-made man who's won an American League Championship. As he says, he's his own front office and he is his own general manager. While Cincinnati has astute Bob Hauser as their General Manager, a large front office staff.

We have 35 players in this World Series game playing their first series. It's always a dream, of course, for a ball player. Cincinnati is favored, but the A's have a very strong pitching staff, and I think you're really going to enjoy it.

Speaking of that first world series, working with me here is the voice of the Cincinnati Reds, Al Michaels, who in just two years has captured an intense loyal following with his brilliant work broadcasting the Cincinnati games. And Al Michaels, welcome to this first World Series. A real pleasure to be working with Al.

Al: Thank you, Curt. A great thrill to be working with you here today. Right now let's take a look at the home of the Cincinnati Reds, Riverfront Stadium. The park was finished on June 30th, 1970—the Reds against the Atlanta Braves. It's the second time the World Series has been held here. The dimensions down the line, standard as far as the new parks go, it's 330 down the left field line. The yellow stripe runs across the top of the wall all the way around, and there's no difficulty telling when a home run is hit because there's some room between the wall and where the stands start.

Out in the left center field alley, it's 375; 400 at straight away center here in Cincinnati. This is a circular park, fully enclosed so the wind is not that much of a factor—but out in right center the balls seem to travel more than they do at any other point in this park. This is where Bench hit his playoff home run. It's where Tony Perez hits a lot of his home runs. Down the right field line, same

dimensions as to left, 330 feet. This is an all-artificial turf surface. It's the first one of its kind in the majors. Philadelphia and San Francisco just since copied it. You won't see any bad bounces on the Astro-Turf here. The only bad bounces on balls perhaps hit through the sliding boxes at first, second, and third. Seating capacity, 51,000. Standing room only today. We should see about 54,000, probably the largest crowd in Cincinnati baseball history.

Curt: Alright, Al, and the third member of our team, a regular on our Game of the Week telecast on Saturdays and Monday nights. He'll be here roving and also helping us to analyze the World Series—Mr. Tony Kubeck.

Tony: Thank you, Curt. We'll be down on the field.

Curt: The honor of throwing out the first pitch to open the World Series goes to the Commissioner of Baseball, Mr. Bowie Kuhn. And his toss is going to Johnny Bench. That's Mrs. Kuhn on the Commissioner's right. Now they'll repeat again. So the ceremonious first pitch is over. The Reds' players are going to be introduced, as is the regular season's custom, as one by one they come out and take their positions. Led by the catcher, Bench; quickly, the first baseman, Perez; Borbon going to second; Concepcion going to short; Menke to third; out to left field goes Pete Rose; Bobby Tolan to center field; Cesar Geronimo to right field. And here's the starting pitcher, Gary Nolan for Cincinnati. Gary Nolan, a young veteran. The 19-year-old rookie, 1967. He was one of the outstanding pitchers in baseball. He had a sore arm in '68-'69. He's changed his style somewhat now. Instead of going with all hard stuff, he now has developed an outstanding slow curve, a change up, fast ball. He won 15 games this year, lost 5. He was the first 10 game winner this year in the National League; the first 11 game winner; and the first ball game winner. He had more troubles in the second half of the season than he did in the first. Tony, how about analyzing Mr. Nolan here for us?

Tony: You said it a moment ago, Curt. He has now become a finished pitcher. At one time he was pretty much of a hard thrower. Now he has gotten exceptional control of his breaking pitches, and he changes speed down there very well.

Curt: Nolan started the third game of the playoffs here on Monday against the Pirates, pitching six innings, allowing one run, four hits. He complained of a sore arm at the end of the season. He had an abscessed wisdom tooth that was removed, and they think that when that poison went out of his system, his arm starting feeling much better. But he is still doubtful, still to be a question mark in his manager's mind, Sparky Anderson.

Burt Campanaris has been allowed to play in the World Series after his bat-throwing incident in Oakland, but he has been suspended the first week of

the next baseball season, '73 season, without pay—which means he'll lose around \$3000. Campanaris hit .240 for the year; three out of seven in the playoffs until he was suspended. And the first pitch of the Series is a strike.

National League fans know, if you beat the Cardinals, keep Lou Brock off the bases. The same here with this club. And he hits the ball foul, strike two. Nothing and two to Campanaris. He stole 52 bases—most clubs throw strikes to him—they don't want to walk him. They play him straight away. The infield in a step or two. No balls, two strikes to Burt Campanaris. A ball, one and two. There's the defensive setup. It's dark here now; the lights are on. Weatherman said we would not have rain.

There's a drive into left field, and there goes your no-hitter in the first inning of the first World Series game. Now we'll have a confrontation between the top base stealer in the American League and the man that most consider the best throwing arm in baseball behind the plate, Johnny Bench. Joe Rudi, the most solid hitter on this A's team. He splatters the ball to all fields with power. He can hit behind the runner, get him over to third. He hit .305 for the regular year, 19 homers, 75 runs batted in; he hit .250 in the playoffs in the five games against the Tigers.

Throw to first to keep him close. They play Rudi two or three steps to right, and he hits a fly ball into center field. Tolan drifting back for it, has the grab; Campanaris scoots back to first. One down. Matty Alou, a valuable pickup for the A's. They obtained him from the Cardinals on August 27th, which made him eligible for the playoffs and the World Series. You have to join a club before September 1st. And he had some real game-winning hits that last month of the season. And Alou hit safely in every game in the five-game playoffs with the Tigers. Runner on first, Campanaris. One out and the first pitch is ball one.

Al: Curt, Alou's back on the kind of field he likes to play on, the artificial surface. He has that chop and run style of hitting and tries to play the third baseman—gets him in, then tries to lash it by them.

Curt: Fouled away. A ball and a strike. So far, Campanaris has shown no signs of going. But he has a batter up there that can protect him. Alou is one of the hardest batters in baseball to strike out. And the ballplayers say he gets a piece of the ball. He'll hit it somewhere. One ball, one strike. Campanaris at first, one down. Here he goes. There's a fly ball out into short right. Backing up is Morgan. They have a double play! They get it, a double play! Campanaris is doubled up. No runs, one hit. Nobody left. . . .

FOOTBALL



Frank Gifford



Don Meredith



Howard Cosell

MONDAY NIGHT

Gifford: Earl Mann has just hit from 45 yards out for Detroit. You're looking at the speedsters awaiting Mann's kickoff. Hudson on the left. Staggers on the right. Mann again, one yard deep. This is to Hudson coming out up to the 15, getting back to the 20, and he is swarmed under. Hit there initially by Irv Ordez and Dave Thompson; so Green Bay now has a battle on their hands to get back into this game. Trailing by 13. A little over 10 minutes remaining in the third quarter from Detroit. Ball at the 20 yard line.

Out to the left are the two wide receivers, Glass and Dale. Tight end Garrett, number 88, at the bottom of your screen. Scott Hunter, the quarterback; Brockington; MacArthur Lane. This is Lane breaking loose again. Getting to the 29 yard line; dropped by Mike Weger.

Cosell: This has to be a key series of downs for the Green Bay Packers. They trail by 13 points. They've got all the time in the world left: nine minutes, 39 seconds at this precise second in the third quarter, and then of course all of the fourth quarter. But if they can make this drive stick, they can pick up a touchdown and continue to show that they can run against that Detroit defensive line. Then we've got a ball game that will go down to the final moment.

Gifford: Second down a yard. The ball at the 29. You saw John Staggers bring the play in. This was the call. MacArthur Lane gets the first down or very close to it. At the 31 yard line. NCAA College Football continues again this Saturday with four regional telecasts during the day and a special nighttime telecast. Most of the country will see number two ranked Oklahoma against Colorado during the afternoon with other portions of the country seeing Rice-SMU, Idaho-Idaho State, North Carolina-Wake Forrest. Check your local listing for the time of the game. And then it will be nine o'clock Saturday night—all of you are going to see the game between Arkansas and Texas. On ABC coming up next Saturday.

First and 10 Green Bay from their own 31. Fired over the middle. John Staggers and Scott Hunter really drilled that ball into . . .

Meredith: (cuts in) I know that probably Scott Hunter will get tired of people saying that this is the way Bart Starr used to do it. But this is a pattern that Bart Starr threw very well for a number of years. It's almost impossible to cover, especially when you get that guy to run the route. He's workin' to get the break just right, goes down three or four yards, makes his break. The timing is all due to that pattern.

Gifford: Devine on the left. Bart Starr on the right. First and 10 Green Bay—moving now at their own 43. They trail by 13.

Meredith: Big hole.

Gifford: MacArthur Lane! He's inside the 45 to the 42. Wayne Rasmussen again makes the stop on MacArthur Lane.

Cosell: I tell you, Giff, they're holding together. I was delighted, Giff, that you did that promo for NCAA College Football. These kids sure get in an awful lot of playing, don't they Chris?

Gifford: Right, Bud. (Don laughs) All right, at the 41, watch Lucci on this.

Meredith: Mike Lucci. He, I believe, misread it, Frank. Because he goes up into the middle of the line. He's actually blocked very well by Malcolm Snyder, but his major responsibility is those off-tackle plays.

Gifford: It's first and 10. This is John Brockington and again a big hole. Ken Bowman at center working with Bill Lueck, the left guard, 62. Gain of four. Mike Weger up to make the stop.

Cosell: The youthful pack. Thirty-two of the squad of 40 have had three years or less in the National Football League. This is going to be a team to see in the years to come. We talked about that old defensive secondary, Gifford knows about that. He had to work against it. Willie Wood, Bobby Jeeter, Herb Adderly, Tommy Brown—never a better one.

Gifford: Best thing to do is stay away from it. Second down now. Call it five. The ball at the 36 yard line—just over the 35 of Detroit. Packers on the move. Here comes Brockington off the right side and he is met there by the left side of the Detroit line. Number 28, Weger coming up from the safety spot, and Larry Woods, number 70, on the bottom of the pile. That front four of Detroit of Woods and Bell, tackles. Bell, number 73. Mitchell, 83, at left and 74, Larry Hand.

Cosell: Big play Gifford. They don't want a field goal.

Gifford: And Bart Starr just sent John Staggars in with that play.

Cosell: Number 15.

Gifford: Third down, call it a long three. Definitely a passing down. Number 47, Dave Davis is the wide receiver, top of your screen. Stiegers is in the slot. Len Garrett, 88, the bottom of your screen, the tight end. Wide open is Brockington and look at him battle. Inside the 20 yard line goes Brockington. Wayne Walker making the stop. Gregg along with 46, Redmond.

Meredith: Frank, that last time he actually got him isolated on Charlie Weaver. The linebacker came in there. Brockington faked to the inside, went out to the outside, in the flat. Some people call it a shoot route. I know we used to at Dallas. Quickly let's take a look at it. Watching Brockington—one-on-one with Weaver out to the outside. You know what? That was Wayne Walker.

Gifford: And it's first and 10, Green Bay. They're moving now at the 20 and the big man goes nowhere, this time. MacArthur Lane met by the middle of the line.

Cosell: Frank told you folks earlier that Dick LeBeau was not in, that Wayne Rasmussen was in.

Dick is not hurt. He is one of the elder statesmen of the game, and they've just been resting him, periodically, giving him more bench time than in past years.

Gifford: He's moved from the corner this year to the safety position and I've mentioned that he's the leading active interceptor with 62. The record is held by Em Tunnel who had 79, and that record may never be broken.

Gifford: Second down and eight.

Cosell: Giff is loyal to his old teammates.

Meredith: Giff just knows what's happening.

Gifford: He just happens to be Hall of Fame material.

Meredith: Look at there! Safety blitz. Weger running.

Gifford: You hit it, Don. Mike Weger coming from, of all place, the tight safety and ordinarily you don't see that blitz. Usually you have the free safety.

Meredith: Alright, Frank. Watch Weger, number 28, come in. Maybe he has—well I know what he is doing. He has to key on the formation, and when he is the tight safety, as you mentioned, his main responsibility is to the tight end. The strong safety blitzes like that puts a lot of pressure on that line-backer that plays his brother tight in 'cause he's got him all the way. That one worked very well. Nobody touched Weger. Threw him for a big loss.

Gifford: Mike Weger, six years out of Bowling Green. Third down now and 17. Carroll Dale comes out to the right up against Lem Barney out to the left of us, number 46. Leland Glass faces Rudy Redmond. Time to throw. Oh, a collision down field as 84 ran into Carroll Dale, but we'll wait for the call. Just a good defensive play.

Meredith: That was Barney down there.

Cosell: I don't know why they're booing. You know in this town I think they practice booing. Let's have another look at it.

Gifford: Just good defensive position by Barney. Watch the collision on the right.

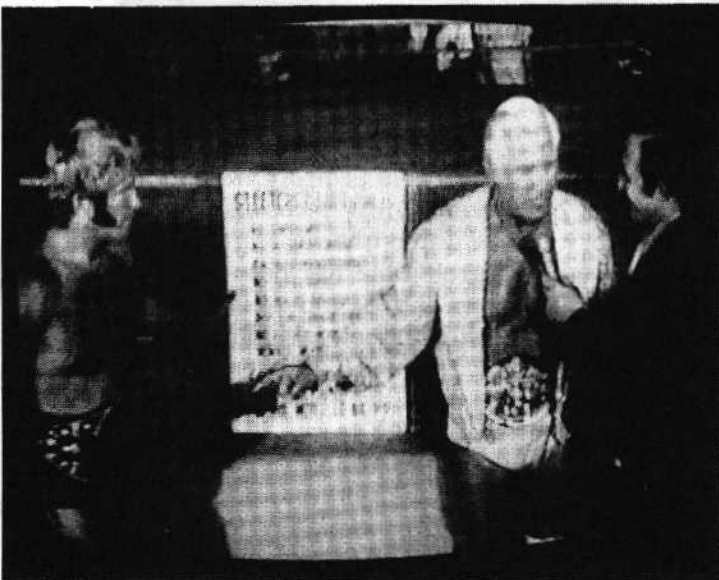
Meredith: That's what they call it.

Gifford: Carroll Dale is really not himself either. He is one of the great receivers in pro football history. As we watch Chester Marcol get set for the field goal. Carroll Dale has been suffering from a bad back. Down it goes and up it goes from the 34 yard line. Chester Marcol. It's good. 20 to 10. Talking about the action a moment ago, and Lem Barney as the defensive back can position himself where the receiver has to run into him. That's just what he did, and the official right on the spot did a good job making the call. And ordinarily they do a very fine job. We occasionally are critical, but as Don would say, nobody's perfect.

WRESTLING



Kenji Shibuya



Erich Froelich, Freddy Blassie, and announcer, Gene Lebel

STRETCHER BOUT RULES

NO TIME LIMIT
NO DISQUALIFICATION
PIN FALLS DO NOT COUNT
NO SURRENDER
NO HOLDS BARRED
DOCTOR CANNOT STOP

Stretcher Match Rules

INTERVIEW PERIOD

Shibuya: That Freddy Blassie. I'm going to kill that Freddy Blassie, come this Friday at the Olympic.

Announcer: Why didn't you kill him? I saw you run out of the ring here, out of the room with your tail between your legs. And Freddy was chasing you.

Shibuya: I'll tell you why I didn't kill Freddy Blassie. I'm saving him for Friday night when I disgrace him in front of 11,000 people. When I get him, I'll kill, I'll pull every blond hair out of the roots. And I know that the promoters are trying to get rid of us because a week ago they tried to put us in a cage. They put us in a cage, but we were victorious. Now they're trying to get rid of us, put all kinds of obstacles. Now it's a Sicilian stretcher match. Well that doesn't matter, whatever it is, we don't care because we're going to be around here a long, long time because we're going to make a lot of American dollars for a long time to come. It doesn't matter because everybody knows that Freddy Blassie wants to get at me, but you know, it could be the other way around. I did it once before, I broke his leg. Just think, everything goes in this match. The doctor cannot stop this match. You know you can't surrender and everybody knows that Japanese never surrender. And you know that Japanese have a high pain resistance, and we're going to show you Friday night at the Olympic. We're not going to give up. We're going to go on forever and the guys that are going to be on that stretcher are Erich Froelich and Fred Blassie. You won't see no Buddha head on that stretcher. You're going to see your American wrestlers. They're going to be out completely, but we're going to crush them and it's going to be banzai for Saito and Shibuya.

Saito: Mumbles.

Announcer: Okay, okay, that's Shibuya and Saito.

Shibuya: That's right I want those people to come out there and spend their American dollars to see us crush your American wrestlers.

Announcer: Kenji Shibuya and Mr. Saito. Let's talk to Freddy Blassie, the king of wrestling and Erich Froelich, the champion of Sicilian stretcher matches. I'm sure we're going to get a different view. Erich, Freddy . . .

Blassie: Thank you. You know the first thing I'd like to do is take this time because next week, Saturday, is going to be the biggest convention in the history of wrestling. All the fan clubs throughout the world are going to hold the convention in my home town, Santa Monica, and any of you fans out there that care to go, just contact Jeff Walton at the Olympic. But now, the thing I'm primarily interested, just like Froelich here. We heard those pencil neck geeks over there. They shot off their mouths. They said they're going to do this, they're going to do that. He didn't want to beat me today because he wants to save me for next Friday. Well, if you can defeat a man today, you're going to defeat him right now. You're not going to wait for next week because something might happen between now and next week, Friday. But now I'd like to get along here with these rules. May I see these rules?

Announcer: Oh sure, let's go over the rules here.

Blassie: There's this thing here, no time limit.

Announcer: First of all, let's see if we can get on the side here, get a little light on this. No, time limit, that's the first rule.

Blassie: That's right you can go from now until doomsday. Just keep wrestling, no disqualifications.

Unison: Pin falls do not count.

Blassie: That's right. So in other words, Erich and I, we're not planning on holding the man down trying to pin him. When we get him down we're going to stomp his teeth out. And I guarantee these two pencil neck geeks after we're through with them next Friday, they're going to be eating soup.

Announcer: Well, how about no surrender?

Blassie: No surrender. Well that's something that Erich and I don't plan on doing because we don't know what the word quit means. And I guarantee we're going to prove that next Friday night.

Unison: No holds barred.

Blassie: Now that's what I like. No holds barred. Because, as I've said many times, I'm the fellow that wrote the book on how to break every hold in wrestling. And I guarantee you that there's a few of them that I haven't even shown yet. I'm going to do my darnest Friday night to show these pencil neck geeks. And a doctor cannot stop the bout. Now that's what I like too, because you can be bleeding profusely, blood can be flowing out of there just like water, and he can't get in the ring and stop the match.

Announcer: Not for broken bones or anything?

Blassie: That's right. Now, no referee inside the ring. Where's this referee going to be?

Announcer: He's going to be outside, so he won't get in your way.

Blassie: Well, that's fine because all I want is those two pencil neck geeks in the ring. Shibuya and Saito against Froelich and I. And I guarantee we're going to come out on top. The winner must walk out. Well I guarantee you we're not going to walk out, we're just going to run out after the match because we're primed for this match. We're in the best shape of our career. The loser's got to be carried out on a stretcher, and I guarantee you, I don't plan on being carried out on a stretcher and my good friend here, Froelich, he sure doesn't count on it.

Announcer: Right, Erich?

Erich: That's right.

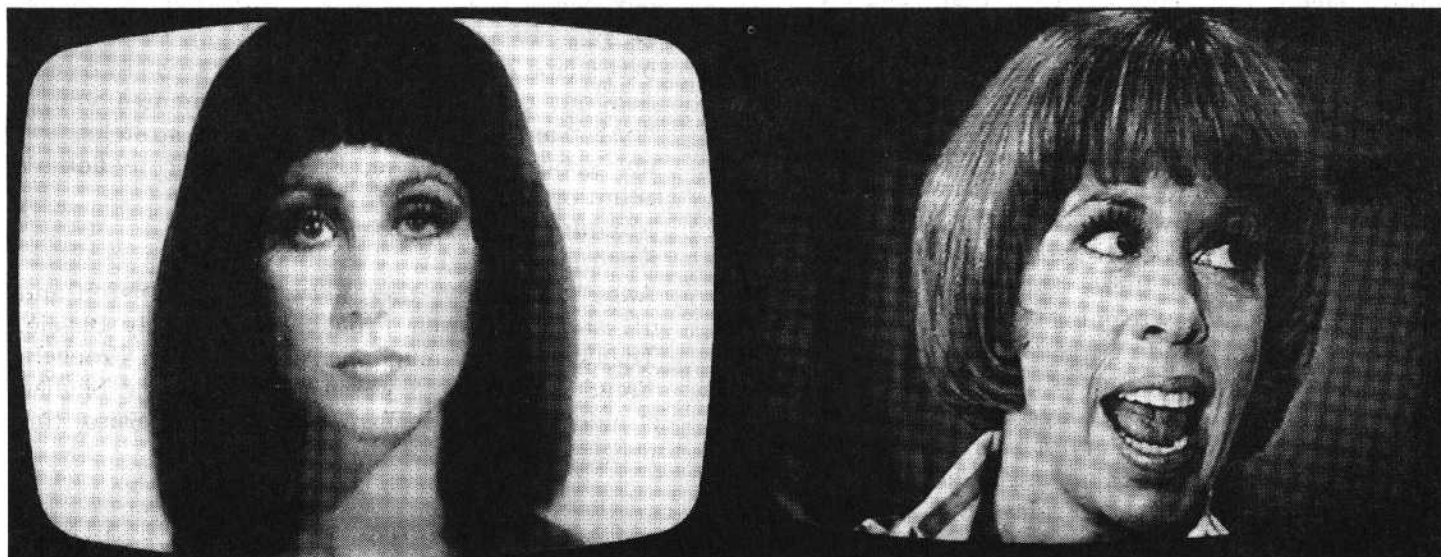
Announcer: Boy, there's two champions on and off the mat, Erich Froelich and Freddy Blassie. Thank you very much, gentlemen. Erich Froelich, Freddy Blassie they'll be going in a Sicilian stretcher match against Shibuya and Saito this Friday night.

WOMEN



Rona Barrett
Ten O'Clock News
Hollywood Columnist

Amanda Blake
Gunsmoke
Saloon Owner



Cher Bono
Sonny and Cher Comedy Hour
Singer

Carol Burnett
Carol Burnett Show
Comedienne



Julia Child
Julia Child — The French Chef
 French Chef



Arlene Francis
What's My Line?
 Panelist



Germaine Greer
Dick Cavett Show
 Guest

FESTIVAL OF
 ENTERTAINMENT
 Century City
 Next 10 Days
 SUNNY • 80



Kelly Lange
Eleven O'Clock News
 Weather Girl



Peggy Lipton
Mod Squad
 Policewoman



Terry Ann Meusen
Miss America Beauty Pageant
 Miss America 1972



Moona-Lisa
Fright Night
Hostess



Mary Tyler Moore
Mary Tyler Moore Show
Situation Comedienne



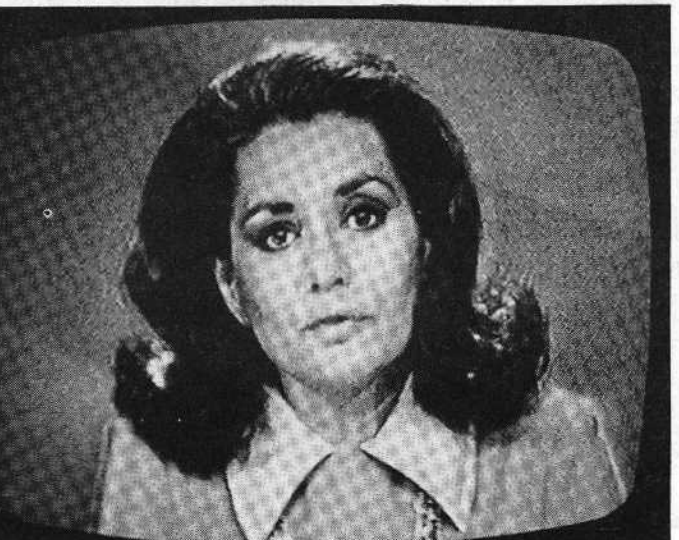
Bess Myerson
The Bess Myerson Show
Hostess



Jean Stapleton
All in the Family
Housewife



Gloria Steinem
The Democratic Convention
Interviewee



Barbara Walters
Today Show
Newswoman

SOAP OPERAS



RHODA BURACK

Q: What is the name of the daytime soap opera you watch?

R: *As the World Turns*.

Q: When is it on?

R: Twelve-thirty Monday through Friday on Channel 2.

Q: How long have you been watching?

R: Two years.

Q: And how did you start watching it?

R: My mother came to visit me from New York and she watched it, so I would sit down with her everyday at 12:30 and we would both have lunch and watch it.

Q: Have you watched any other shows?

R: No, I have never become hooked on any other shows. No, I don't want to become hooked again.

Q: What happens when you miss a show? Do you have somebody watch for you?

R: Not really, except that sometimes there is more going on than other times. Then I will question some of my friends who watch it too.

Q: You are not fanatical about it then.

R: Only during crucial times when there is something very interesting happening. Then I will call a friend and ask what happened.

Q: What do you mean by crucial times?

R: Something drastic happening—somebody dying or somebody having a love affair about to be discovered.

Q: Could you tell me anything that is going on in *As the World Turns*?

R: What holds my interest the most is the intrigue. There is a couple who were in love, and he was married and he was going to get a divorce, but he was having an affair with someone else, and she became pregnant and he didn't know about it. The night he was going to ask his wife for a divorce, he got drunk and she became pregnant, so he couldn't ask for a divorce at that time. He never knew that the girl he really loved was pregnant, and she ended up marrying his stepbrother. So now there is an unhappy child, and she had a nervous breakdown. Now the question is will they ever get together, will anybody find out, things sort of leak out; we don't know what will happen next.

Q: Do you get very involved?

R: Yes, in this particular one I do get involved.

Q: Why is that?

R: Maybe it's sympathy for the woman having been pregnant and marrying a man she didn't love, and as a result having a nervous breakdown. She went through a lot. Even though I haven't had such things in my life. When I was younger my mother used to tell me don't do this with a guy, don't do that with a guy—as far as sex goes she never said anything specific, but she said you will get pregnant. That's all I ever heard. This one got pregnant. And she would cut out newspaper articles for me, and I was always in fear of getting pregnant throughout my young life. I guess maybe I think that is the reason I watch soap operas. Also because the men are so handsome.



BARBARA EDER

Q: What soap operas did you once watch?
B: *General Hospital* and *Secret Storm*. They were both on at 3:30, so I stopped watching *Secret Storm*.

Q: How did you start watching them?
B: My sister used to watch. She was home with the baby and she got me started. And when the plot started getting boring in *Secret Storm*, I would turn the channel to *General Hospital*.

Q: Was there anything in particular that you did while you watched?

B: I would read the paper sometimes.

Q: Did you watch consistently?

B: Yes. If I was not at home I would turn on a set wherever I was. One time I was back East and I watched everywhere I went. And then once my mother watched for me. Something very crucial was going to happen that day and I was studying for a final and there was no way I could watch. But it is really very funny. You think something crucial

is going to happen that day, but it takes about two weeks to happen.

Q: What did you like about the show?

B: I got involved with the characters?

Q: Do you think they are realistic?

B: I guess not. They have extra traumas. They do not react like normal people.

Q: Why did you get hooked?

B: I guess it is an escape.

Q: I used to watch *House of Dark Shadows*.

B: That was really weird because it was not like the others. It was supposed to be supernatural so you could not really relate to the characters. Did you ever watch *General Hospital*? Jessie is in it and she is like an unreal person and she has been married dozens of times and every man is crazy about her and no one knows what they see in her and why does everyone go to her with their problems? It seems like she has had everything possible happen to her! She has lost babies, been involved in murders, etc.

Q: Did you ever watch *Peyton Place*?

B: Yes, I was going to bring that up. Would you consider it a soap opera? I used to watch it often.

Q: Did you think it was different because it was on at night?

B: Yes, and also because it was filmed, not taped. I loved the people on that show. They were not very real but they were romantic characters. And I loved to see what was going to happen to them. I never saw the movies nor read the book, but I got involved in the show one day. It was the day Barbara Parkins was getting married in the show and I wanted to see how she would look.

Q: What do you watch now?

B: I watch some of the movies that are made for TV and *Monday Night Football*.

Q: There are 14 soap operas on now.

B: Really?

Q: What do you feel about the changing of regulars with new talent?

B: It really turns me off. I remember one character who was a nurse and she left for some reason. So this other woman came in and did it and I just could not stand her. I think the days she was on I watched something else.

Q: Why was the show you watched called *Secret Storm*?

B: Maybe because of the stormy lives the people led. I remember my niece at the time was four or five and her name was Amy and on *Secret Storm* there was a character named Amy. And one day I was watching it in my parent's home and in the story that day they found out that Amy was pregnant. My sister and mother were out shopping and they came in through the door and I ran out screaming "Amy is pregnant," and all they could think of was my sister's daughter. They could not imagine I could be so involved.



MARLENE WEST

Q: What soap operas do you watch?

M: I watch *Days of Our Lives*.

Q: When is that on?

M: It is on Monday through Friday 12:30 p.m., Channel 4. I have been watching it for five years.

Q: Do you watch any other soap operas?

M: No I don't. I don't have the time.

Q: So you make the time for that one?

M: I started watching *Days of Our Lives* when my children were small and that is why.

Q: What happens if you miss it?

M: I do miss it, but rarely.

Q: Do you have somebody else watch it for you?

M: No.

Q: What has been happening on *Days of Our Lives*? Can you give me a general story line.

M: It is too involved. After you have been watching the show that many years. One life is intertwined with a lot of the other characters so it is not as simple as it sounds.

Q: Have the same characters been carried out through all five years?

M: Yes, they are regulars.

Q: Where does it take place? What is the setting?

M: It is a small town.

Q: So it is not a hospital type of story.

M: A lot of the regulars are doctors and psychologists. So much action does take place in hospitals.

Q: Can you tell me what has been happening lately. Is it a marriage and divorce type of thing. Love affair type?

M: They all seem to be very consistent. There is marriage and divorce, court room scenes, which I find is the reason why women watch it day after day. They are always creating new scenes.

Q: When you sit down to watch it, do you do anything while you watch it?

M: Never.

Q: Do you eat lunch while you watch it?

M: Yes, I do.

Q: Do you watch the commercials?

M: Yes.

Q: Do you buy the products they are selling?

M: No.

Q: Do you find that what you see seems to be a pretty realistic portrayal of life, or do you think it is exaggerated?

M: Well, I think it is exaggerated and dramatized, but if it were not, I don't think the interest would be there. There is one girl on the show who has had the rottenest luck in the world. She always has problems and situations to deal with. But I know a lot of people and these things happen to them, but not so often. I think ordinary people get a break somewhere along the line, but the poor people on TV never do.

Q: There are 14 soap operas on now and you are only watching one of them.

M: That is all I can afford to watch. I am sorry I got hooked on this one because I have found that invariably wherever I am at 12:30 p.m. I have to find a TV set. Which is very unlike me.

Q: You don't usually get that involved?

M: I get involved, but not like that. My friend and I watch the same show. If anything happens to a character she just sobs and sobs. She says it is a release for her whereas I don't know what it is for me. It is just a story I got involved in.

Q: Like reading a long book?

M: These things never end.

Q: Do you think you will continue watching?

M: Yes, I do.

Q: Do you ever get disturbed?

M: Well I get a little perturbed when I get a phone call between 12:30 and 1:00. You can leave for a couple of days and follow it pretty well, though.

Q: Anything you would like to add?

M: Yes. I just bought a new gadget that allows me to tune into the audio of television. It is portable and now I can listen to my soap without having to go home. It's great!

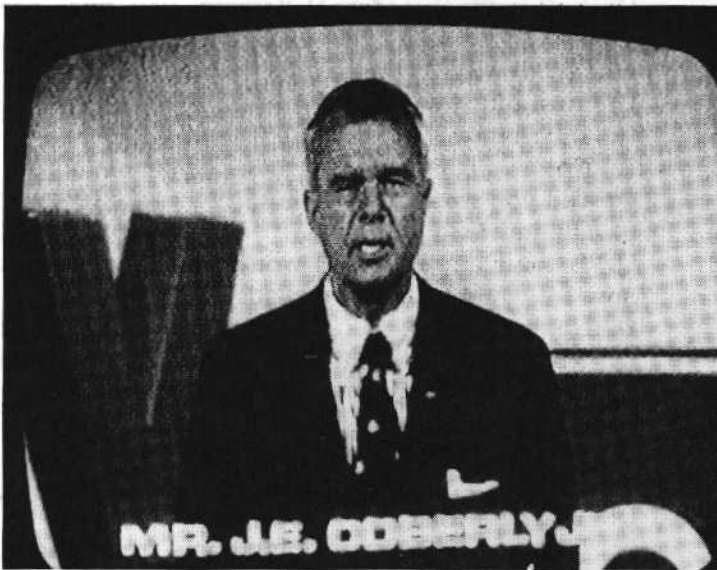
LOUIS PRIVEN



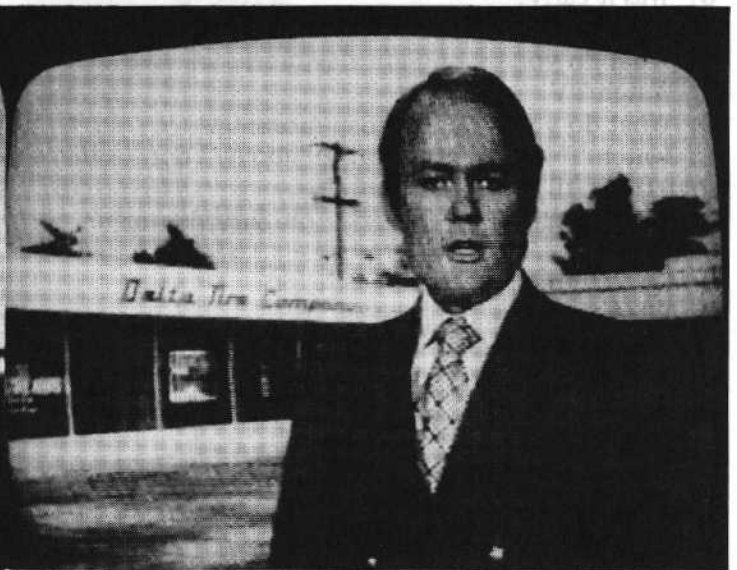
Q: What are you watching, Louis?
 L: *Wonderama*.
 Q: What is *Wonderama*?
 A: Hmmm. They have all kinds of games and all kinds of teams and they have magic and they have lots of games and they have things.
 Q: Why do you like the games?
 L: You know why?
 Q: No.
 L: 'Cause, ah, 'cause they want the darkest color or the last color to win.
 Q: Hmmm.
 L: That is why I watch it. So I could see who wins.
 Q: What time did you turn the TV on this morning?
 L: Ah, at, a.
 Q: Was it early?
 L: Yes.
 Q: What do you do on Saturday morning?
 L: Watch TV.
 Q: What do you do on Sunday morning?
 L: Watch TV and I don't eat 'til about, I don't eat something 'til about, oh brother.
 Q: Do you think TV is better on Saturday or on Sunday?
 L: On Saturday.
 Q: What do you watch first?
 L: The *Jetsons* and then the *Pink Panther*.
 Q: And then what?
 L: Panther, Panther, I watch *Superstar Movie* and the *Houndcats*.
 Q: Do you like morning or nighttime TV?
 L: Yes.
 Q: Do you like commercials?
 L: No. But I like the one about the Alka Seltzer.
 Q: Do you ever watch *Sonny and Cher*?
 L: Oh maybe, what time are they on?
 Q: At about 8.
 L: No. I go to bed at 7:30.
 Q: Is there any special show your mother lets you stay up for?
 L: Snoopy shows.
 Q: What is on tonight?
 L: A Snoopy Special.
 Q: Do you ever want to buy anything in the ads?
 L: I already have one of them, a Hoppity-Hop. I wish, I wish there's such a thing as a Snoopy and I had him for my dog.
 Q: Is there any show that you cannot stand?
 L: Hmmm. Wow that's a toughiee. *Sanford and Son*.
 Q: Is there any person on TV that you think is really great?
 L: Just Snoopy, the only one in the whole world.
 Q: Do you like *Sesame Street*?
 L: That makes me think yeech. Ask me about *Zoom*.

Q: What do you like about *Zoom*?
 L: I like the pretend movies that are for kids and *Zoom Wrap*.
 Q: What is a pretend movie?
 L: It is a movie for children. They do not get real movies.
 Q: Would you like it if they gave children real movies?
 L: I don't know. Yeah. Children are grownups and they and they . . .
 Q: Why don't they give grownups cartoons?
 L: That is a hard question. I know my father would say yeech.
 Q: You used to like the *Banana Splits*.
 L: I still do. When he gets the mail and the guy knocks him on the head and then he tells you what's next.
 Q: You said that for Halloween you were the Lone Ranger and that your friend was Tonto. Where did you get that idea?
 L: I just did.
 Q: Did you read about him?
 L: No.
 Q: Did you see him on TV?
 L: Oh, huh? Oh yeah.
 Q: Is there anything you would like to say about how TV could be better for kids?
 L: Uh, no.
 Q: No? You said that you would like to have Snoopy on everyday. How about football?
 L: No, but I like baseball and basketball.
 Q: Do you like the news?
 L: Say, no . . . I really hate it.
 Q: You hate what?
 L: The bus, when I was going home from school. There was this big kid and I wish they were all in the seat so I wouldn't sit with him. They make me mad.
 Q: Do you ever watch the *Sandy Duncan Show*?
 L: Sometimes.
 Q: How about *All in the Family*?
 L: It is on late but at least I watch it sometimes. I like the *Mouse Factory*. I like the song when they go. (Louis hums.) I love *Hee Haw*. I love Buck Owens and Roy Clark.
 Q: Go on, Louis. What did you want to whisper. Just say it. Go on.
 L: Yeech!
 Q: Why did you want to say yeech?
 L: Cause, cause you are doing all this taperecording.
 Q: OK. Now you can press the off button.

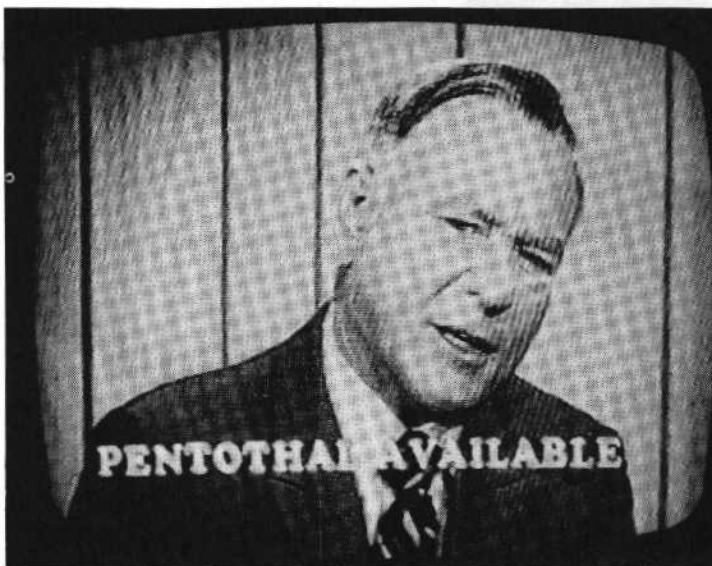
COMMERCIALS



J. E. Coberly — Coberly Ford



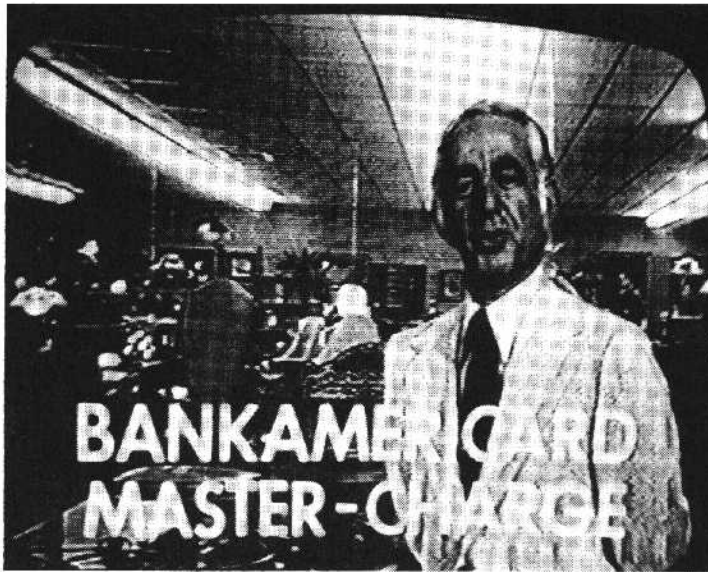
Sam Winston — Delta Tires



Dr. Beauchamp — Credit Dentist



Gary Firestone — Mr. Romano



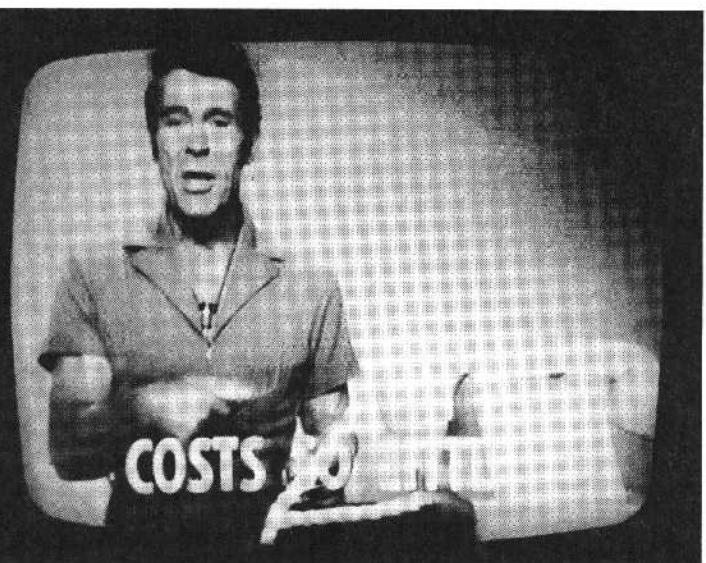
Lee — *Lee's Barstools and Dinettes*



Cal Worthington — *Worthington Dodge*



The Wilson Brothers — *Wilson's House of Suede*



Jack LaLanne — *Jack LaLanne Health Spas*



Gloria Marshall — *Gloria Marshall Salon*



Eddie — *Zachary All*

EDDIE



Q: How long have you been doing TV commercials?

E: About 14 years.

Q: Only in Los Angeles and only for Zachary All?

E: Strictly in L.A. and only for Zachary All.

Q: Are you Zachary All?

E: It is a fictitious name. I am a partner. My name is Eddie Nalbandian.

Q: How long has Zachary All been in business?

E: Sixteen and one-half years.

Q: What made you decide to go on TV? And how did it affect your business?

E: That is a long story. We went on TV 14 years

ago. My partner had had experience with TV. He said, I think it would be a good idea if we went on TV. There are no clothing stores doing TV advertising. Everybody is in the newspaper. He said maybe we could find a new angle to promote a business. He said you are going on TV. I said you are crazy. I was never on TV in my life. I am a tailor. He said to me, look you will be going on TV. I laughed. He brought a man in who was a friend of his who is today the president of ABC, Elton Rule. He was the local sales manager of ABC. We looked to see what we could do that would not kill us in price and do us good. Elton came up with what you would call a beer-type show today. It

was on 11 to 12:30 p.m. with Hank Weaver and at that time a guy named Lennie Bruce used to come on TV because he had nothing else to do, and Lennie would do his little things. Everything was live. They did not hold you to a minute. There was no such thing as videotape. You ran up there every night. You put on a suit and a tie and put on makeup. After two months, we decided I would not use makeup, and besides I was not an actor. So that was what I did. Every night I went there and every day I came to the store to run the business.

Q: Did it help?

E: It did a little.

Q: What do you think of yourself as a TV personality?

E: I don't think of myself as a TV personality. I really don't. It is a way of advertising for me. A way to get people into the store. Same as using a newspaper. I don't go in the newspaper because there is every schlock ad in the paper. When you open up the Saturday paper you read \$100 suits for \$49 and \$50. Two for \$100. We don't run competitive type advertising. All we say is, come in, look at the merchandise, we give good honest values, if you like what you see, if the price is right, buy it. If you feel that you are not getting what we say you should be getting, don't buy it. TV is a good way of saying that.

Q: How much fan mail do you get?

E: Once in a while you get a few letters. I laugh them off.

Q: Not everyone can have Frank Zappa write a song for them.

E: It is cute that he did. Frank Zappa did not write the song for me. He wrote it because he thought it would be a clever idea. Zappa did not sit down and say, here is a nice guy and I am going to write a song for him, I am going to promote him. He didn't do it for me.

Q: Maybe he did it because he is interested in you because you are on TV. And you are an identifiable person to all of us.

E: Yes, they made me a personality. We agree on that. Great, I am Zachary All to these people. But the big difference—Johnny Carson gets paid a lot of money to be on TV. I pay a lot of money to be on TV. Now there is a hell of a difference. Nobody pays me for certain talent because I don't have talent. My talent is making and selling clothing. Now I go out and peddle wares. It could be anybody on TV. Cal Worthington does it. He sits on a lion and an elephant. He sells automobiles. He pays for every spot he is on. Nobody says to Cal, come over here. We want to give you \$500. There is a tremendous difference. I only became a personality because I am on TV, not because I have talent. I have had guys call me up and say we have a part in a movie for you. They call me up, and I say forget it. They say read the script. I say I cannot afford it. Why? Because I have told people all of my life I am in the clothing business. I like it. It has been good

to me. And if I go ahead with this little part I may prove to all of the people who have always said he is a pitch man that I am a pitch man. Everybody else is a pitch man.

Q: Do you write your ads?

E: I don't write anything. It is all ad-lib.

Q: Can you tell us briefly where you were born and how you got here?

E: I was born in Massachusetts. Belmont near Boston. I'm 44 years old, born December 29, 1927. Went to high school. Quit high school and went into the Navy. In 1945 came out and in 1946 did not want to go back to high school. My father had a tailor's shop. I went to work for my father. Decided I didn't want to be a custom tailor; it was too hard to make a living that way. I went to designing school during the day, worked at night and became assistant designer in a manufacturing firm. Got married, decided California was a great place to live. Came to California, met my partner, who was then retired. I met him along the way. I said to him I am going into business for myself. He said I am tired of being retired. Let's go into business together. Tremendous. We had a store on Pico Boulevard with 1600 feet. You never saw anybody work the way I worked. You grind at it, and you say I can't go home because maybe a customer will come and I will sell that suit. In those days that \$60 suit was like a lot of money. You needed it because of the bills every week, and you needed new merchandise. After two years we decided we needed a bigger store. We went to Miracle Mile and looked. We took one with the rent at \$200 a month more than we were paying. We had to do it. We moved in. We wheeled and dealed. People started coming in. And then we spread to one more store and one more store. If you look at the store you will see split stores. We just kept banging down the walls until we had half the block. We took it on a long-term lease, and you know you get a little lucky and TV was good for us and this is the way it happened.

Q: How many suits are in your wardrobe?

E: Not that many. I am an average guy. During the year I will get three sport coats that I like; maybe two suits. Then I will turn around and give the suit to the guys that work for me. If something comes in that I like I will take it, but I am not what you would call a "clothes-horse" with 30 suits and 50 pairs of shoes.

Q: Do you watch TV?

E: I find myself bored with TV. Unless it is a tremendous movie, something that turns me on. I find it easy to leave the TV on and my wife and kids watch it. I will sit there and read the evening paper and try to find something to occupy my mind. I used to watch Archie Bunker but I cannot watch it anymore because I know what he is going to do. After a while I know what he is going to say. So why should I sit there for half an hour? I am not enthused by TV anymore.

RELIGION



Church in the Home — Rev. Fred Jordan
 "Greetings and welcome to all my friends in the church in the home."



I Believe in Miracles — Katherine Kuhlman
 "I believe in miracles because I believe in God."



Oral Roberts Presents — Oral Roberts
 "Hi friends. Something good is going to happen to you."



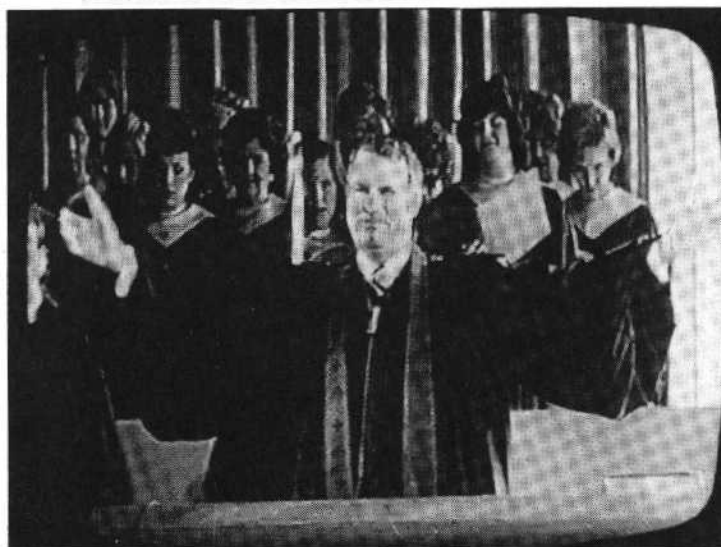
Brother Al — Brother Al
 "If God can't do it, it just can't be done."



Amazing Prophecies — Rev. Doug Clark
 "Call a friend and share these amazing prophecies together."



Hour of Power — Dr. Robert Schuller
 "This is the day that God has made. Let us rejoice and be glad in it."



Worship of the West — David A. Ray
 "This is the day which the Lord hath made. Let us rejoice and be glad in it."



Old Time Gospel Hour — Rev. Jerry Falwell
 "Welcome. Boy, we have a great thing going with the Lord blessing our Sunday School this morning."

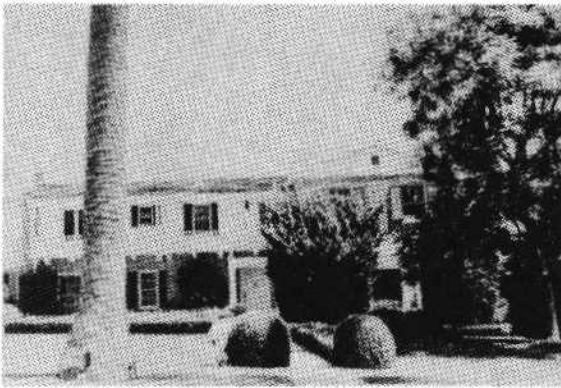


It Is Written — George Vandeman
 "Yes friends, time is running out. Let us understand the stress of life."



World Outreach Ministry — Rex Humbard
 "Wherever you may be, God bless you this day."

TV STARS' HOMES



Ralph Edwards



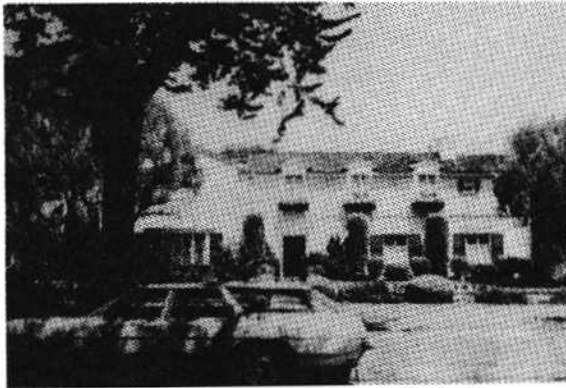
George Burns



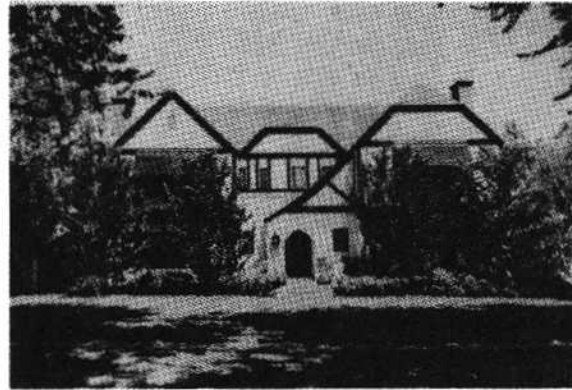
Robert Young



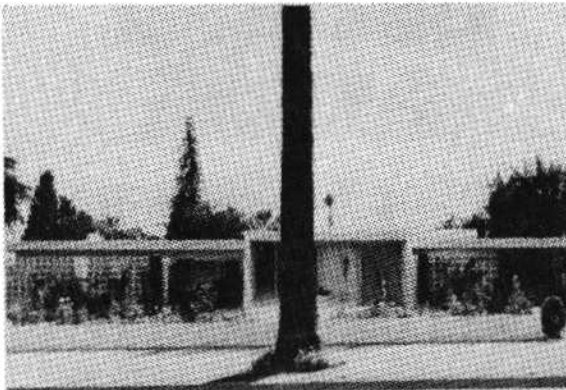
Raymond Massey



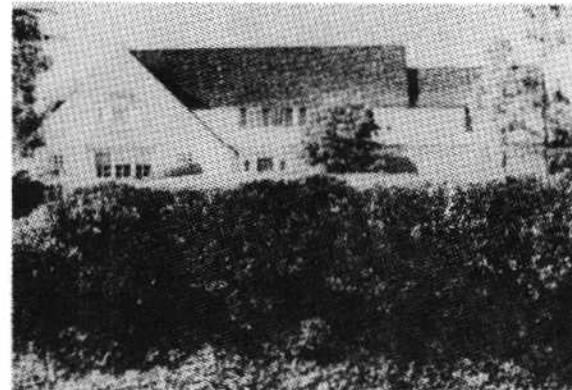
Lucille Ball



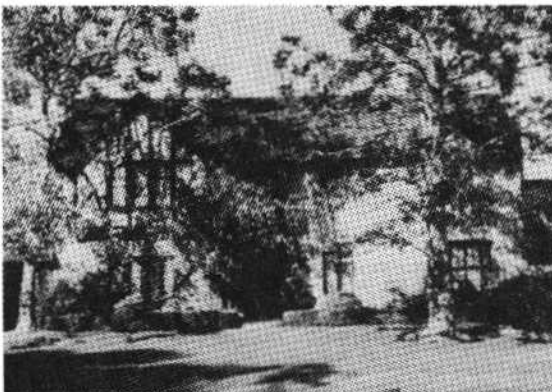
James Stewart



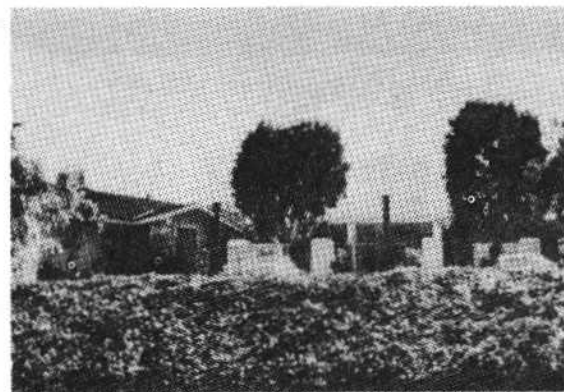
Jimmy Durante



Dean Martin



Bill Cosby



Don Rickles

TV STUFF



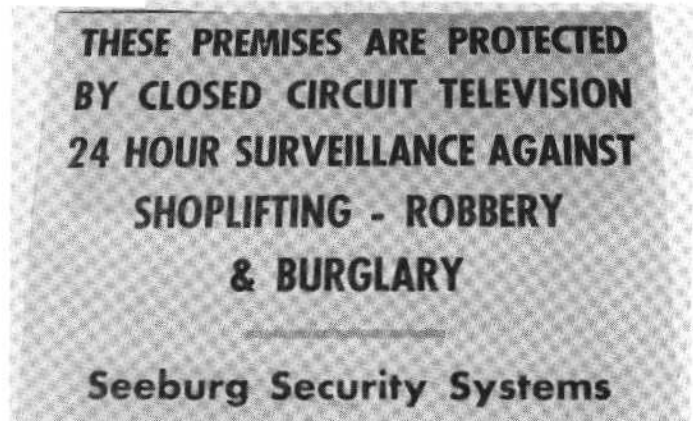
TV Stand



TV Chair



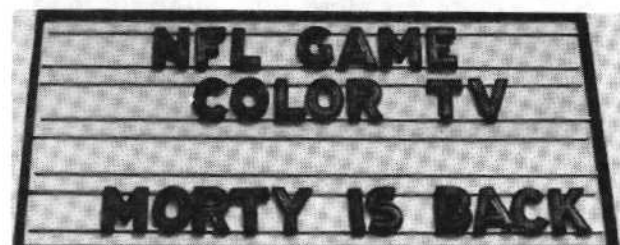
Sign



Sign



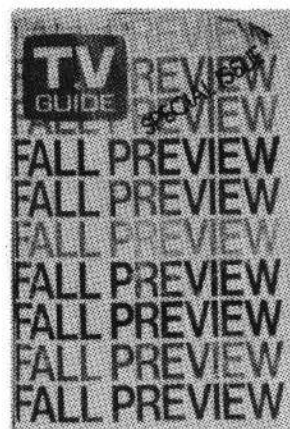
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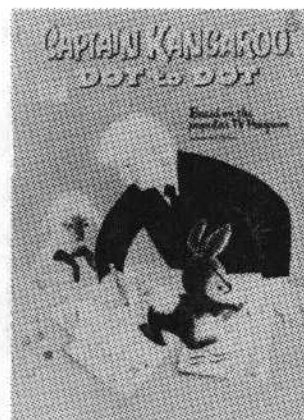
Book



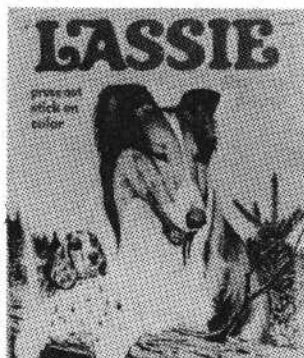
TV Guide



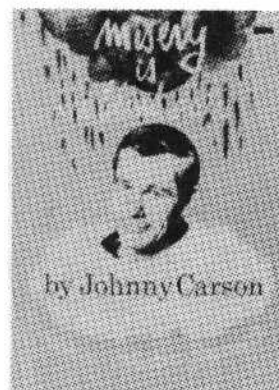
TV Times



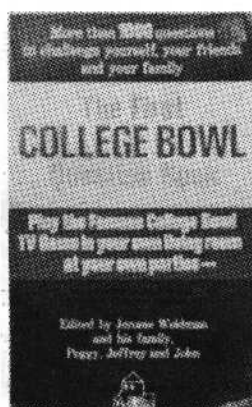
Book



Book



Book



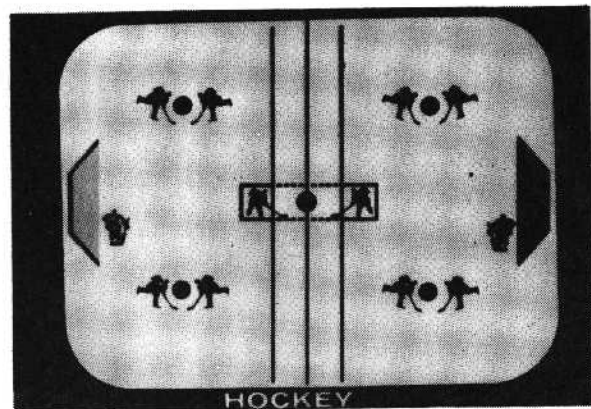
Book



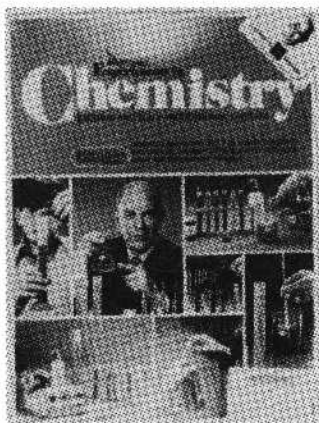
Book



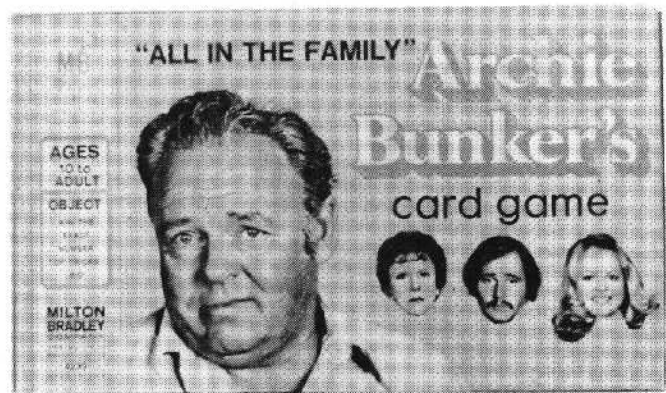
Magazines



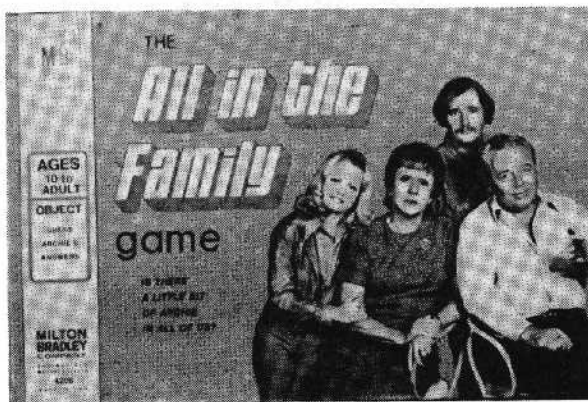
Odyssey Game



Science Set



Game



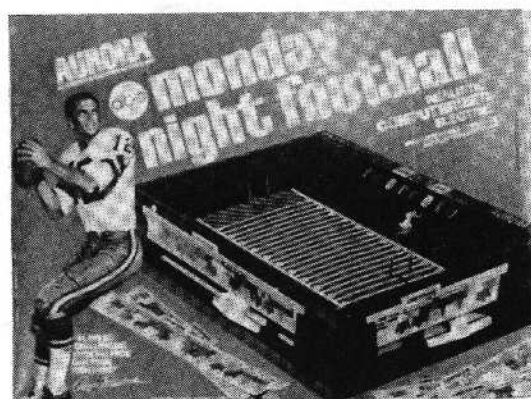
Game



Game



Game



Game



Game



Lunch Box



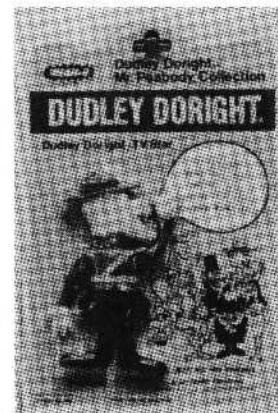
Doll



Pen-Radio Set



Toy TV



Doll

HARD of HEARING
A SUMMER SPECIAL
 DON'T DISTURB YOUR RELATIVES & NEIGHBORS — USE:
Television Listening Device
 easy to install — really works — enjoy your programs

\$1.00 SPECIAL PRICE
 LIMITED SUPPLY
CALL, VISIT OR SEND COUPON NOW!

Please rush my television listening device. I will pay \$1.00 on arrival.

NAME
 ADDRESS
 CITY ZIP

The Hearing Aid Center
 43 S. Hotel (At Bethel)
 536-3579
 Over 5000 "Years" of experience

Hearing Device

AS SEEN ON T.V.

HISTORICAL DOCUMENTS
 set of 4 — bill of rights,
 constitution, declaration of
 independence,
 gettysburg address

formerly 3.88 **2⁸⁸**

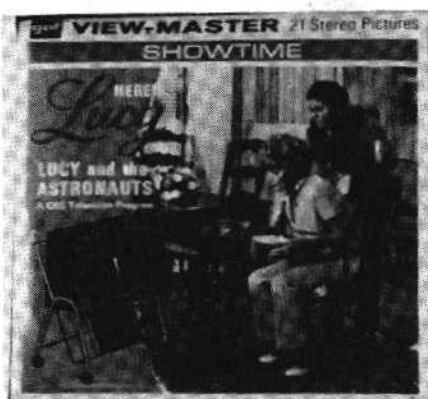
Documents



Playing Cards



Button



Viewmaster



Record



Food



Food

TV WATCHERS

WHAT DO YOU LIKE BEST ON TV?

WHAT IS YOUR FAVORITE TV PROGRAM?



Peggy Baker — Age 22
Law Student
Detective Shows
Mannix



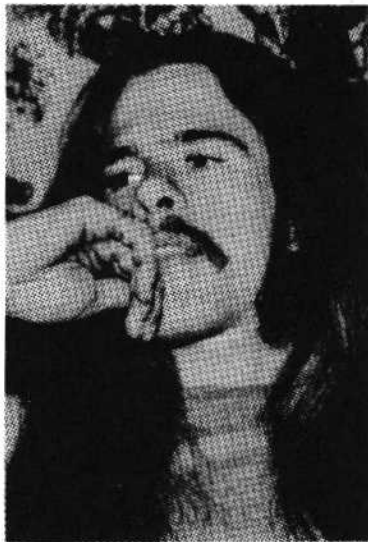
John Prizer — Age 33
Film Producer
News
World Series



Sharon Johansen — Age 24
Actress-Model
Talk Shows
Johnny Carson

WHAT DO YOU LIKE BEST ON TV?

WHAT IS YOUR FAVORITE TV PROGRAM?



Austin Addison — Age 24
Musician
Good Movies
Get Smart



Linda Pease — Age 23
Teacher
Saturday Morning Shows
Dragnet



Ethel Booth — Age 48
Educational Media Consultant
Old Movies
I watch them all.



Harvey Burack — Age 38
Salesman
Sports
Mash



Milton Segalove — Age 56
Retired
None
None



Sebastiana De Lobos — Age 48
Housekeeper
Soap Operas
Un Verano Para Recordar



Joel Bernstein — Age 20
Photographer
Old Movies
George Putnam News



April — Age 25
Artist
Old Movies
I Believe in Miracles



Alan Baker — Age 31
TV Producer
Documentaries
Elizabeth R



Gene Youngblood — Age 30
Evolutionary Worker
Commercials
Sherlock Holmes Movies



Nancy Shiro — Age 26
Former Child Actress
Old Movies That I'm In
The Late Show



Charlotte Stewart — Age 31
Actress
Commercials
Hallmark Hall of Fame

WHAT DO YOU LIKE BEST ON TV?

WHAT IS YOUR FAVORITE TV PROGRAM?



Art Seidenbaum — Age 42
Columnist—TV Host
Dirty Movies
Let's Make A Deal



Shirley Fiske — Age 26
Graduate Student
Horror Movies
The Late Show



Julie Frederickson — Age 26
Housewife
Situation Comedies
The Odd Couple



Kelly Nutter — Age 6
Student
Cartoons
Mouse Factory



Amy Burden — Age 6
Student
Cartoons
Wonderama



Annette Burden — Age 26
Antique Dealer
Prime Time Dramas
McMillan and Wife



Jonathan Adler — Age 31
Attorney
Major Sporting Events
Walter Cronkite News



William Rozzen — Age 60
Retired
Talk Shows
Marcus Welby M.D.



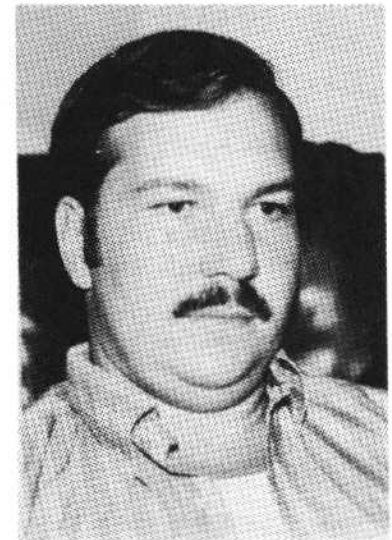
David Ronne — Age 29
Sound Engineer
Commercials
Shows I've Worked On.



Tony Haig — Age 26
Carpenter/Actor
Specials and News Events
The Waltons

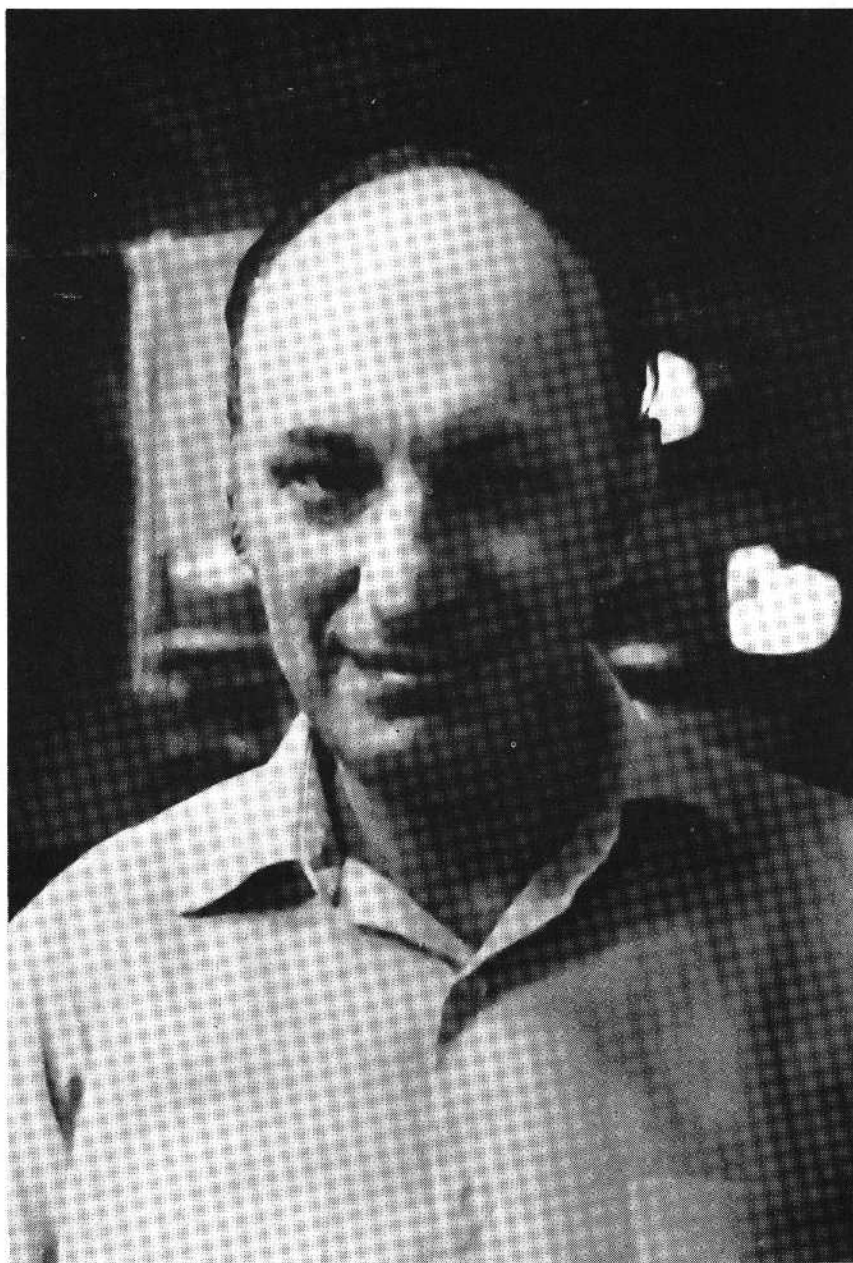


Jim Tsurutani — Age 56
Engineer
Sports
All In The Family



Tom Madera — Age 32
U.S. Treasury Rep.
Sports
Monday Night Football

TV SALESMAN



BERNIE ECKSTEIN

Q: How did you get into selling televisions?
 B: When I got out of the service, I'd had an electronic background in the Navy, and so I went out into servicing, and then into sales.
 Q: Did you have an interest in TV before you went into the Navy?
 B: No.
 Q: None whatsoever?
 B: That's right.
 Q: Do you remember the first time you ever saw a television set?
 B: Yes, it was in the service in New York.
 Q: When was that?
 B: In 1945.
 Q: Do you remember what was on?
 B: No.
 Q: Do you watch a lot of TV?
 B: No I don't.
 Q: Do you have them on all day here at the store?
 B: Yes I do.
 Q: Is there anything here that you put on in particular?
 B: I enjoy any kind of sporting event.
 Q: During the week that is pretty hard to do.
 B: Yes it is, yes it is.
 Q: Is there anything that you put on during the week?
 B: In the store, no. At home we do watch certain programs, *Adam 12*, and I enjoy some.
 Q: Do you have kids?
 B: Yes I do.
 Q: What do they watch?
 B: They are 12 and 15 and they watch variety shows and educational TV. The 12-year-old watches educational TV all of the time.
 Q: How long have you been selling sets?
 B: Fourteen years.
 Q: Is there any difference in the people that buy them now as compared to then?
 B: Yes, definitely.
 Q: What?
 B: The people that bought them when I first went into it, they bought them just to have a television set—because their neighbors did and it was a novelty. Now I feel it is actually a necessity in their lives. If their television set goes out, they just don't know what to do without it.
 Q: What percentage of your people are buying black and white and color?
 B: Color is about 95% in this area. Now we have a store in Burbank which is not nearly as high—maybe 70%.
 Q: Do you know the per-capita income in this area?
 B: Yes. It was much higher than I guessed it to be. At the beginning of 1971 it was over \$10,000. Of course this took in Woodland Hills, Canoga Park, and part of Tarzana.
 Q: Which is the richest of these, Tarzana?

B: I don't know. I'd guess it would be Tarzana.
 Q: Is there a major thing that people ask when they come in to buy televisions?
 B: Yeah. They want a television set that will match their contemporary furniture, Spanish furniture, early American furniture—something like this. Also they want a good set.
 Q: That is secondary?
 B: Furniture styling is more important.
 Q: Do you think that you are selling more furniture-type television sets than other kinds?
 B: I am in this area.
 Q: Even though they are more expensive?
 B: Even though. Now this is not true in Burbank. It is true in this area.
 Q: Are there many complaints about the sets purchased?
 B: Yeah, here's two of the biggest complaints. A lot of people I feel are expecting a sort of technicolor movie, and television is not going to be a technicolor movie. The second thing is ignorance of the—I shouldn't say—maybe it was our fault for not explaining it right, but knowing how to adjust a set. Half of our calls with sets are because they are not adjusted right. It is not the fault of the set, maybe partly our fault. But we are trying to do something about explaining how to operate the set more.
 Q: Does that one-touch color button help at all?
 B: No, because it doesn't work right.
 Q: Do you sell Sylvania's only?
 B: We sell Sylvania's, Zenith, and others.
 Q: Which do you think is best?
 B: Sylvania.
 Q: Why?
 B: Because we have fewer service problems with it.
 Q: Do you think their color is any better?
 B: I do. I think that they show better detail on their set.



TV SERVICEMAN



GEORGE DUNN

Q: When were you born?
G: September 22, 1929.
Q: What is your occupation?
G: TV Service.
Q: What does TV Service mean?
G: It entails the service of TVs, adjustments and doing all it takes to keep a TV set going—installations, hook-up, whatever.
Q: Do you have a shop?
G: Yes I do. I am self-employed.
Q: When did you decide to become a TV man?
G: Oh, about 1946, the first day TV started. I was interested in radio before television. Then when TV came out I stepped in. I knew it was going to be a great business.
Q: It has been stated that people spend between \$50 and \$150 a year to have their sets fixed.
G: I would say that is right.
Q: And that between 1946 and 1969 three billion dollars was spent on maintenance of sets. What is the most common problem with TV sets?
G: It seems that most people do not know how to adjust the set. Normally people will not maintain a set as they would, for instance, a car. If it fails they

have it serviced. Generally you will find the set in poor operating condition even after you have fixed a failure. If there are kids in the house the life expectancy is much less than it would be if there were just adults.

Q: What kind of hours do you work?

G: Of course, working for myself, I don't start at any particular hour or end at any.

Q: Do you take calls?

G: Yes.

Q: Are there more calls at night?

G: I don't work at night. There was a period when I did work at night. But I felt that if customers insisted on having sets repaired at night they were not the type of customers I wanted. If they couldn't wait until the next day, they weren't going to give you anything but trouble.

Q: It is like being a doctor.

G: Yes.

Q: Do you get any kind of pressures from people about their sets?

G: Yes. Sometimes they are more concerned about their televisions than they are about their relatives. Especially for older people, it is a lifeline for them, their window on the world so to speak. They are lost without it.

Q: Have you had any really crazy experiences with people?

G: Yes. I have known of cases where servicemen had guns drawn on them. I've never had that happen, but pretty close.

Q: When did you see your first TV?

G: It was in 1946.

Q: Do you watch TV a lot?

G: No.

Q: You don't like to watch television?

G: I'm interested in watching specific programs—documentaries and such. I find situation comedies very boring.

Q: So when you are fixing sets you don't think of it as a bit of entertainment?

G: No. I do watch quiz shows in the afternoon though. I love quiz programs.

Q: Do you have a favorite?

G: *Jeopardy* is my favorite.

Q: There were a number of myths I learned about TV when I was a kid. You should not watch TV with all of the lights out. You should not sit too close because of radiation. Are these true? Do you know any more?

G: As far as watching with the lights out, I really tried to find out if it is really bad for you. It is easier to watch with the lights on because it is too bright otherwise. Sitting too close in fear that you would pick up radiation, well, ah. I have been hanging around TV more than most people. I have worked on high-energy type TVs and projection screens when they first came out, and they were not shielded as they are now. They were running around 30,000 volts. I know they say that the areas pertaining to the ability to have children are affected by radiation. My wife had a child when I was 37, so I feel it did not affect me.

Q: Do you know any other myths?

G: There was a myth about people who used to unplug their sets. Their TV's seemed to start burning when on. It was built with a feature in which the sets burned on a lower level allowing it to come on very quickly. It was not exactly a myth.

Q: Do you know very many people who are really TV addicts?

G: Yes. Most older people. I have quite a few senior citizens who are really fanatics.

Q: Do you find that in most homes there is more than one TV?

G: Yes, most homes do have more than one TV. I have found that the importance of TV is not as great as it used to be. I think that the orientation has gotten away from being a spectator in the world to doing more things. All things are based on cycles, and the cycle of TV is not at the most popular point that it has been.

Q: Also, don't you think it is because of the content?

G: Yes, and the attention span, and people just get bored with it. It is not new anymore. From my observations, I think that with the advent of cable television, with the choice of information, people will develop new special interests apart from the limited spectrum of commercial television.

Q: Do you participate in the new TV services this development dictates?

G: Yes. I felt that with the handwriting on the wall, service is not going to be as lucrative as it used to be. What I have tried to do is go into cable type of work in systems and apartment houses. The service is also changing because of the advent of solid state TV, and the diversity of brands of sets which one man could not possibly service.

Q: Did you go to school?

G: I served an apprenticeship in radio before I went into my own business. I did not go to a formal TV school.

Q: What are most servicemen doing?

G: They are going into big corporations.

Q: What do you think about that?

G: It has to be. The cost of overhead is so tremendous it does not pay for a small man to be in business. It is almost impossible to start up a business now.

Q: It must be great going into so many people's

homes. Did you ever service a TV set someone kicked in?

G: Oh yes. With a baseball bat and broke the screen. They got mad at it. From my experience, in the past people would turn on the TV when they got up and turn it off when they went to bed. Now people are more selective in their programming. They do not watch TV just to watch TV. They watch certain shows that interest them.

Q: Do you like *All in the Family*?

G: I don't particularly care for it. It is overdrawn. I am not saying that families could not be involved in that type of setting. It is just exaggerated.

Q: Do you know people who take incredible care of their sets?

G: Well it used to be that people had giant consoles. Big pieces of furniture and the TV was a piece of furniture. You don't have that impact now. You have portable sets.

Q: Did you have a TV set right away?

G: Yes. As soon as I could. I used to watch it all the time. I would come home and watch it. But again, I got bored with it.

Q: Do you enjoy this business?

G: Yes. Over and above fixing the set, I love getting out and meeting the people. It sure is better than hanging around the office all day.

Q: So if you had to do it again?

G: I would. I have had a lot of fun with it. I think that I was instrumental in making people happy.

Q: You fixed their sets.

G: Yes. It was a great charge fixing someone's set and bringing it back to them.

Q: Do people ever call you and thank you.

G: Oh yeah, and they send cards. I have made many friends.

Q: Do you have any last words to say about how people treat their sets?

G: They are going to do exactly what they are going to do. They treat their cars much better. They take them in for lubrication. Televisions require periodic tuning up, especially readjustments for color sets. Sets should be maintained on a regular basis like a medical check-up. The trouble is that the quality degrades so slowly that most people do not realize that the picture is going bad.

Q: What are the most common sets?

G: RCA and Zenith. Magnavox has gone down the tubes. Sony is a fine TV.

Q: Have you always worked in Los Angeles?

G: Yes. Eventually I want to go into cable. I want to go out into the smaller communities into the mountains where the bigger companies don't want to bother to go.

Q: I wonder how many TVs you have serviced?

G: Thousands and thousands, all over the place.

TV RENTAL MAN



NEIL SOWERS

Q: What do you do?

N: I am a TV rental man.

Q: Do you watch TV?

N: Not much, I don't care for it. I do like a few specials like *Jacques Cousteau*.

Q: What kind of services do you provide?

N: Basically we provide a rental service for people typically without a set. Or a new person comes to the area who wants a set like students and professional people who move to L.A. I guess we really run the gambit—from welfare people who can only afford to make a small monthly payment rather than laying out big money, to richer people.

Q: Do they call or come in?

N: I would say that 70% of our initial contact is done on the phone. Somebody sees our ad, or a friend tells them about the possibility of TV rental. About 50% of our business is people who come in who want to see what they are getting.

Q: How many TV's do you rent monthly?

N: About 150 sets a month. There are fluctuations. The average does go up and down. If people are running specials in the retail field, it dictates some of the market. Our average customer rents for about five to six months—a person who is here temporarily or a person who rents until they get the money to buy a set or to have their set fixed.

Q: What kind of sets do you buy?

N: Black and white range in size from 14 to 21 inches. Smaller sets, the portables, are the newer sets. The larger ones, the older sets. They are so expensive to buy that in some cases you would price yourself out of the market. So you stick to the average size set. If you want a 14-inch, it is \$10 a month. If you want a 16- or 17-inch it is \$12.50. But we generally charge one price for all black and whites, it is easier. Color sets are 17 and 19 inches. We use new Japanese brands. A lot of times we pick up sets from RCA or Philco that have a lease program with hotels. After they are on three-year lease, they want to get rid of them or are converting to color. We buy the sets without too many hours on them.

Q: Do you have any remote control sets?

N: No, they are very costly. To buy a set like that and rent it, you limit business. Once you buy something like a Sony you have to get your money's worth out of it, you have to charge more. Remote controls were used, but they were lost or damaged in moving.

Q: Are there certain times when you rent?

N: Yes. Saturdays we rent a lot. Of the people who came into the office last Saturday, some came in especially to watch *Love Story*. They missed it at the movies.

Q: They have been reading their *TV Guides*.

N: Right, exactly. Or they have just been watching someone else's set.

Q: Are old people more frequent?

N: No, not so much. They tend to go out and buy things. They like to hold on to them.

Q: What other big events do people tend to rent for?

N: Generally sporting events, World Series, basketball playoffs. In fact people tend to rent a set for a season and watch it for only two or three months.

Q: What about the beginning of the season?

N: There is always a pick-up then. Anything out of the ordinary causes people to rent, specifically ecology specials, and *King Henry the Eighth*.

Q: Do you have daily rentals too?

N: Yes, for those who are having their set fixed.

Q: Do you meet any people who are frantic to get a set?

N: Yes, especially on the phone. I get some interesting people in. Like the guy who wants to watch football and has to get a little set to watch in the garage.

Q: Do you have a set?

N: Yes, at home.

Q: How did you get into doing this?

N: A girl friend of mine was renting a TV. I went away and when I came back I took the TV back so that I could study. I needed a job at the time. I said do you need anybody part-time, and they did. So I was delivering TVs for them for about a year. Then I quit school and opened up this store for them. Now I am going back to school.

Q: Do you enjoy this?

N: Yes, but it is unsettling when there is no business. The business goes up and down. You may do something one day and the next day you just sit here.

Q: What do you think about the idea of rentals in a broader perspective?

N: I was reading *Future Shock* and I can really see the rental business expanding due to the transience of people, moving around here and there.

Q: Do you take credit cards?

N: No. It gets into a big hassle.

Q: How many stores are there?

N: Four.

Q: Do you have any sales pitches or gimmicks?

N: No. If they want a TV they want a TV.

Q: How did you get the logo of a smiling king with bug eyes wearing a crown, named King Kal?

N: I would imagine the originator of the business drew that up.

Q: How long ago was that?

N: About 16 years ago, in the valley.

Q: Do people sometimes not return their sets?

N: Oh yes, sure.

Q: Do you provide TV stands?

N: For the color sets only. Most people have a place to put the sets. Anyway the stands get too banged up.

Q: Do people need credit cards if they want to rent a color set?

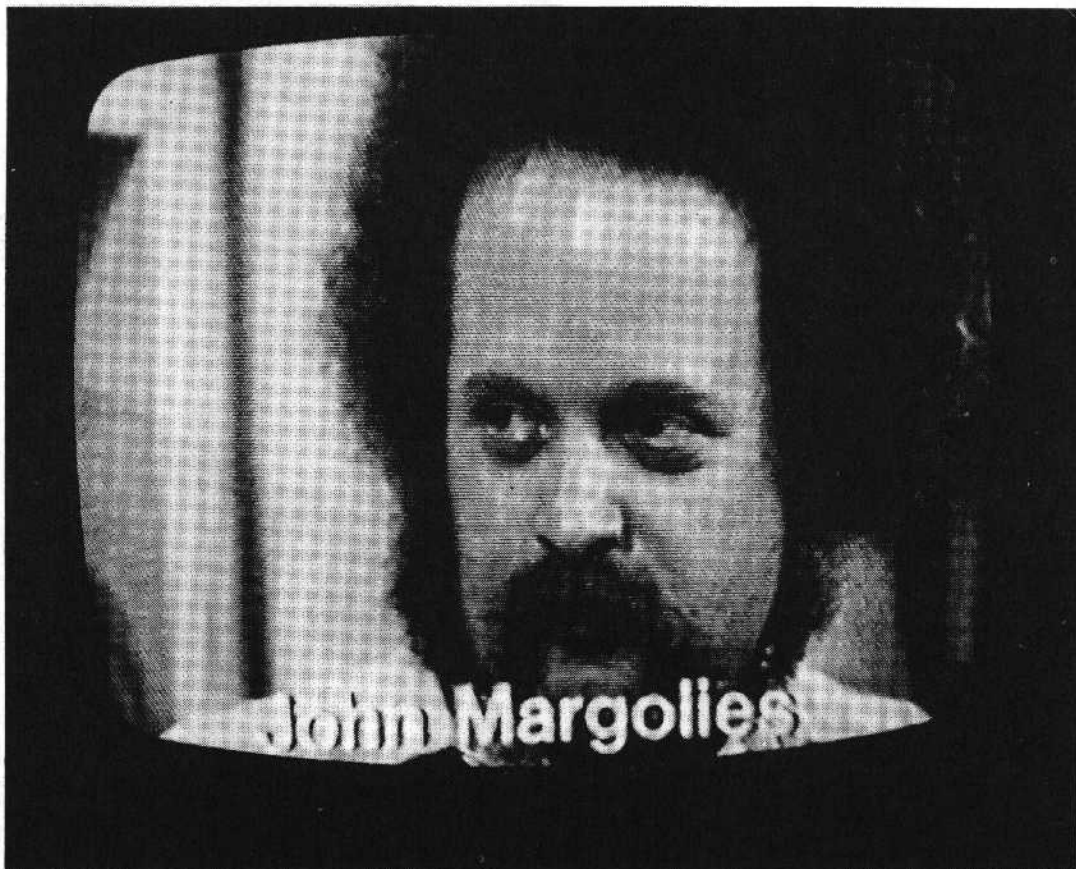
N: Yes. Because the sets cost \$250 to \$275 and you just can't give a set to someone without visible credit. Sometimes I rent a TV on judgment, and I have a fairly good grasp on the people who come in. If there is a doubt, I check them out. Like I just checked a fellow out this morning. Something just didn't ring about the guy and I found that he had just come through a bankruptcy. That is not to say the guy cannot pay on time. You might have trouble and you may not. It is a gamble.

US



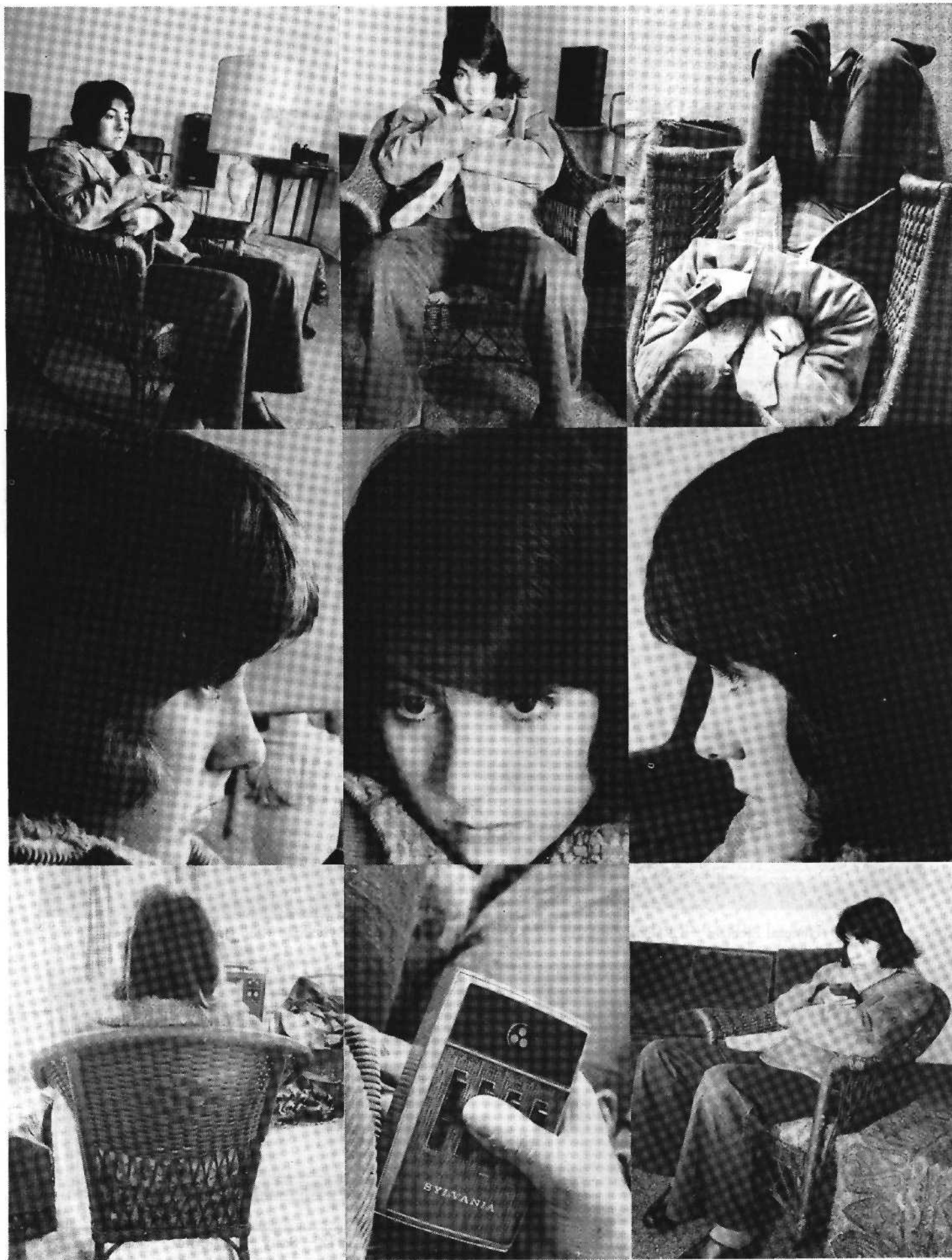
BILLY ADLER

Rowan and Martin can be found at the Movieland Wax Museum in Buena Park, California.





VAN SCHLEY



ILENE SEGALOVE

TELETHON

COLOR SLIDES

1. **The Television Environment:** Off the air shots from commercial television of the last five years. Subject matter includes: President Nixon, Events, News, Sports, Commercials, Beauty Pageants, Game Shows, and Graphics. Set of 1000 slides: \$500. Set of 500 slides: \$300. Set of 100 slides: \$100.
2. **President Nixon (From The Television Environment):** A TV history of the Presidency. Set of 100 slides: \$100.
3. **The Architecture of Morris Lapidus:** Slides documenting the builder of Miami Beach resort hotels—Fountainebleau, Eden Roc, Americana, and others in New York City and the Caribbean. Set of 75 slides: \$100.
4. **The Madonna Inn, San Luis Obispo, California:** A spectacular roadside mecca featuring 109 fantasy environment motel rooms and lavish public facilities. Set of 75 slides: \$100.
5. **Los Angeles Coffee Shops:** Documentation of the food and architecture of nine Los Angeles franchise coffee shops, including Bob's Big Boy, Denny's and Sambo's. Set of 81 slides: \$100.
6. **Los Angeles Ice Cream Parlors:** Documentation of the architecture, ice cream cones and ice cream specialties of 45 Southern California establishments. Set of 75 slides: \$100.

VIDEO TAPES

1. Video Tape Highlights of Commercial TV, 1972. Available in ¾" Sony color video cassettes or ½" black and white.
 - Democratic Convention, one hour. Color cassette: \$225. Black and white: \$200.
 - Republican Convention, one hour. Color cassette: \$225. Black and white: \$200.
 - 1972 Presidential Campaign and Election, from the primaries through election day, three hours. Color cassettes: \$500. Black and white: \$450.
 - Television Game Shows, highlights of 25 different game shows, one hour. Color cassette: \$200. Black and white: \$175.
 - Television Beauty Pageants, highlights of 10 different contests, one hour. Color cassette: \$200. Black and white: \$175.
 - Television Events, including moon shots, telethons, sports, funerals, etc., one hour. Color cassette: \$225. Black and white: \$200.
 - Television Commercials, a wide variety, one hour. Color cassettes: \$200. Black and white: \$175.
 - The Game Show Show, produced and hosted by TELETHON, this one-hour tape traces the history and production of TV game shows. Color cassette: \$225. Black and white: \$200.
 - Music, highlights of one week of TV music, 30 minutes. Color cassette only: \$100.
2. Black and white, ½" video tapes.
 - Interview with Dennis James (see page 9), 15 minutes. \$50.
 - Interview with Eddie Nalbandian (see page 34), 15 minutes. \$50.
 - Interview with Bill Gray (see page 15) 15 minutes. \$50.

EXHIBITION The TV Environment: Documents and explores the reality of commercial television through slides, video tapes and kinescopes. *Time Magazine* (November 1, 1971) says it "does for TV what Andy Warhol did for Campbell's Soup." Price varies according to each configuration.

LECTURES OFFERED

1. THE TELEVISION ENVIRONMENT

Slides, kinescopes, video cassettes and video tapes. Explores the 25-year history of commercial television as it has shaped and altered the perception and values of an entire generation. Kinescopes, video tapes and photographs trace the beginnings—game shows, situation comedies, dancing Old Gold Cigarette packs, etc. Off-the-air color slides and color video cassettes zero in on the reality of television precisely as it has come into our living rooms over the past five years. Single lecture or series.

2. UNIVERSAL BIOGRAPHICAL IMAGES

A documentary slide project tracing the major events and architecture of our lives—including homes, schools, jobs and us. Lecture emphasizes those aspects of our environment that are often overlooked. How we live. Where we go. What we do as we interact with the world around us. Junior high school cafeterias, college dormitories, etc.

3. VERNACULAR ARCHITECTURE

Slides of the urban, man-made environment—New York and Los Angeles. The city experience as a day-to-day reality—commercial establishments, transportation, neighborhoods, coffee shops, ice cream, etc. Instead of dealing with contemporary architecture as the lasting work of great masters, the lecture documents the ephemeral environment as it appears, disappears and reappears.

4. MORRIS LAPIDUS AND THE RESORT HOTEL PHENOMENON

Slides documenting the master builder of Miami Beach pleasure palaces—Fountainebleau, Eden Roc, and others in the Caribbean and New York City. Slides and video tapes of the fantastic Madonna Inn, San Luis Obispo, California, parallel the Lapidus phenomenon.

BIOGRAPHY

TELETHON is a company concerned with the documentation, analysis and presentation of environmental phenomena.

Since 1968 TELETHON has dedicated its work towards the recording and preservation of the television reality—photographing, organizing and exhibiting still frames taken from commercial television. This continuing exhibition, "The Television Environment," has been displayed in the following institutions: The Art Galleries, University of California, Santa Barbara; Baltimore Museum of Art; Colorado State University; Florida State University; Pasadena Art Museum; University Art Museum, Berkeley; and The Vancouver Art Gallery.

In 1970 TELETHON conceived and organized the exhibition, "Morris Lapidus: Architecture of Joy," for The Architectural League of New York and The American Federation of Arts.

TELETHON has taught and lectured in the fields of communications and architecture. Lectures 1970-1972 (partial list): Federal Communications Commission, Washington, D.C.; United States Student Press Association; UCLA; Institute for Architectural and Urban Studies, New York; California Institute of the Arts, Sacramento State College; and Loyola University, Baltimore.

TELETHON, in conjunction with KCET-TV (the educational channel in Los Angeles), co-produced and hosted a 60-minute program, "The Game Show Show." The program featured clips from 1950's television and interviews with game show stars.

Under the direction of TELETHON, a commercial television archive has been established at The Art Galleries, University of California, Santa Barbara.

Principal members of TELETHON are Billy Adler, John Margolies and Ilene Segalove.

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