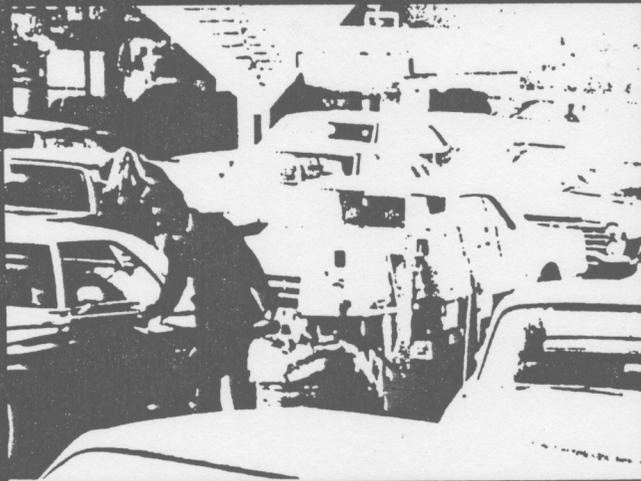


AMERICAN DECADES

1970-1979



EDITED BY
VICTOR BONDI

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MEDIA



by DARREN HARRIS-FAIN

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OVERVIEW

The Worst of Times, the Best of Times. After the social and cultural upheavals of the 1960s, the 1970s in general seemed a less exciting decade. In the media, however, things were definitely exciting, particularly as the concerns of the preceding decade affected everyday practice in newspapers, magazines, radio, and television. The media helped to uncover military abuses during the Vietnam War and exposed a corrupt presidential administration; magazines promoted social reforms with a vigor they had lacked for several years; and even television adopted a more socially responsible standpoint. The United States as a whole may have seemed to linger in a cultural and political malaise during the 1970s, but the media were more active than ever.

Relevance. Because of the political malaise of the decade, many social problems were addressed in the media and entertainment rather than in more practical arenas. Much of the entertainment media was simply commercial, but even popular situation comedies and television dramas addressed social issues. Norman Lear's situation comedies, particularly *All in the Family*, dealt with controversial issues television usually avoided, such as race relations, feminism, sexuality, and abortion. Likewise, *M*A*S*H* mixed the humor of the sitcom with the horror of a war drama. A new wave of minority comedies, such as *Sanford and Son*, *Good Times*, *Chico and the Man*, and *The Jeffersons*, employed stereotypes occasionally — in fact, actor John Amos left *Good Times* in 1976 over a dispute with producer Lear about how the character of J. J. revived traditional caricatures of blacks — but such shows changed the nature of American television. On Saturday mornings kids could learn about the dangers of drugs and of strangers from a wide range of characters. Television was not alone in such matters: comic books violated their own content codes to promote antidrug messages, while new magazines such as *Ms.* and *Mother Jones* devoted themselves to progressive causes.

Escape from Hard Times. While the media entertained viewers, listeners, and readers, the serious issues kept piling up. The 1970s were depressing in many respects: Americans witnessed the fall of a president, defeat in Vietnam, recessions and energy crises, and fellow Americans held hostage. Given such a context, many

Americans sought escapism instead of relevance. Programs with nostalgic themes, suggesting more innocent and less troubled times, were popular. Shows such as *Laverne and Shirley* and the show from which it was a spin-off, the tellingly titled *Happy Days*, painted a glowing portrait of a 1950s devoid of red-baiting or Cold War fears; *Little House on the Prairie* took Americans back to seemingly heroic pioneer days; and *The Waltons* even made the Depression look appealing. In an era of economic downturn, these shows emphasized family instead of prosperity — even if one's "family" was to be found at the workplace, as in *The Mary Tyler Moore Show* or *Barney Miller*.

Television Reigns. During the 1970s television, popular since its introduction in the late 1940s, dominated the media. Several television genres, such as the sitcom and the detective show, were especially popular, and many of them were critically acclaimed. Television also continued to threaten the viability of motion pictures, which were forced to go where television could not go and increasingly depended upon large doses of sex, violence, and expensive special effects. Not that television respected its established limitations: as the decade progressed the medium included more sex, violence, and high-tech wizardry than ever before. Television was also aided by improvements in technology that reached even more people. Advances in satellite technology and cable allowed the television news media direct coverage of international events, while the increased availability of color television sets made the medium even more popular than before.

The Splintering of the Market. Another technique that assisted television in its domination of the media during the 1970s was an increased emphasis on targeting more-specific markets. Children could be watching a program directed at their age group in one room while parents watched an adult program in another room. The popularity of cable television, which began to blossom in the late 1970s and burgeoned during the 1980s, carried this trend even further. This target-audience approach was not limited to television, however. Radio stations and magazines continued to cater to more narrowly defined audiences, while newspapers added features and whole sections designed to appeal to specific interests. Older,

general-interest magazines such as *Look* and *Life* fell by the wayside, overshadowed by special-interest periodicals such as the restructured *Cosmopolitan*.

The Restructuring of Radio. In the 1970s radio changed less than television or print media, but it changed nonetheless. Most radios in 1970 carried only one band, AM or FM. AM was more popular and more commercial: in 1970, 95 percent of American households owned an AM radio, in contrast to the 74 percent of homes owning an FM radio. That year there were more than four thousand commercial AM stations and only about two thousand commercial FM stations. AM signals carried farther than FM, but FM signals were clearer and could be broadcast in stereo. FM accordingly catered originally to those who sought high-fidelity broadcasts. Classical-music stations dominated the band, but beginning in the 1970s more and more FM stations adopted a format known as album-oriented rock (AOR), which originally meant that they played entire albums uninterrupted by commercials or talk and later came to mean any format playing songs from albums rather than individually released singles. In addition, FM in general tended to be more alternative — influenced in large part by college radio stations of the late 1960s and early 1970s — and led the way in the assimilation of alternative culture into the

mainstream during the decade. By the end of the 1970s the disparity between the popularity of AM and FM was nearly reversed, with FM stations, which adopted popular music as their mainstay, practically dominating the radio market.

Going Conservative. The so-called counterculture was not the only cultural movement to take advantage of new media technology and approaches; the growing conservative movement also made use of it. Christian broadcasting made use of cable and satellite television, extending influence beyond the South. Christian broadcasters also seized hold of less profitable, older technologies. Many conservatives bought AM radio stations or ultrahigh frequency (UHF) television channels. As the newspaper and magazine businesses restructured, conservatives gained news organs for their political and social perspectives. For instance, the *Washington Times* was bought by conservative Rev. Sun Myung Moon. Whereas the counterculture was assimilated by mainstream media and made to serve preestablished commercial purposes, conservatives took a less commercial, more ideological approach to the media business. After 1978 conservatives would become increasingly influential in American politics, contributing significantly to the 1980 conservative electoral victory.

TOPICS IN THE NEWS

THE MEDIA AND VIETNAM

The Living-Room War. By the 1970s popular support for the Vietnam War had diminished in the United States. As the war became increasingly unpopular with many Americans, the media presented it in a negative light. Prior to the 1968 Tet offensive the media had generally supported the government's position on Vietnam; the majority of the public approved of the war, and the media reported on it favorably. The Tet offensive, however, belied in dramatic fashion government optimism over the war and suggested that the conflict was unwinnable. Even CBS newscaster Walter Cronkite, "the most trusted man in America," spoke out against the claims of politicians and the military, saying the war would result in either a stalemate or defeat. An apocryphal story has President Lyndon B. Johnson telling an aide, "Well, if I've lost Cronkite, I've lost middle America." An increasingly critical approach to the war by tele-

vision helped Americans take more seriously the critiques appearing in other media. Michael Herr had been writing critical, incisive articles on the war for *Esquire* since 1967. *Harper's* magazine had published Norman Mailer's "The Steps of the Pentagon" in its March 1968 issue; the magazine later published Seymour M. Hersh's long article "My Lai: The First Detailed Account of the Vietnam Massacre" in its May 1970 issue. Protests were increasingly frequent, and those in which students were killed at Kent State University in Ohio and Jackson State University in Mississippi in 1970 heightened already-strained tensions between the government and much of the public. Television news brought protests and the war itself into people's living rooms. Still, many people, including those in the media, had confidence that the government was trying to do the right thing in Vietnam, and reporters sometimes continued to paint a rosy picture of U.S. military intervention there.



Americans' television exposure to the war was a powerful stimulus to antiwar sentiment.

Storm and Stress. The Nixon administration, following a strategy begun during the Johnson years, suggested that journalists who challenged the government's presentation of the war were in essence aiding the enemy. In November 1969 President Nixon made a widely viewed prime-time television speech suggesting that the "great silent majority" of Americans supported the war and that the media were undermining the war effort. "North Vietnam cannot defeat or humiliate the United States," Nixon concluded. "Only Americans can do that." Vice-president Spiro Agnew went even further, accusing the media of fomenting negative feelings about the war and waging a personal war against the president and his administration. At a regional Republican gathering broadcast by all three networks, Agnew claimed, "Perhaps the place to start looking for a credibility gap is not in the offices of government in Washington but in the studios of the networks in New York." Agnew lambasted news commentators as "nattering nabobs of negativism." He often reminded his audiences that television was licensed by the government through the Federal Communications Commission (FCC), implicitly threatening the autonomy of the medium if it went too far. It did not take long for the implications of such veiled threats to be realized, and networks backed off from negative commentary or posted disclaimers distancing themselves from the views

of their commentators. Also, CBS dropped its "instant analysis" of addresses by the president. (The network restored the practice during the last days of the Nixon presidency.) In addition, in June 1970 the Office of Telecommunications Policy (OTP), a White House advisory agency, was founded, with Clay Whitehead as its director. The OTP sought to promote positive media coverage for the Nixon administration and to question indirectly the media's accuracy. After Nixon's resignation the OTP was eliminated.

Losing Middle America. Official censure, if not censorship, could do little to deter the media as more information about atrocities and cover-ups became available. In addition to critical stories in the press, about which the government could do little, CBS attracted government criticism with its 23 February 1971 documentary "The Selling of the Pentagon," which alleged that the military was wasting large amounts of tax money promoting its role in the war. On 17 April the House Special Subcommittee on Investigations asked CBS to provide "all notes, film, sound tape recordings, scripts, names and addresses of all persons appearing in the telecast, and a statement of all disbursements of money made in connection with the program." CBS refused, citing the First Amendment.

The Pentagon Papers. Positive portraits of U.S. involvement in Vietnam were also undermined by the publication of excerpts from a secret 3,000-page Pentagon study, "History of the U.S. Decision-making Process on Vietnam Policy" — better known as the Pentagon Papers. *The New York Times* managed to get a stolen copy of the papers in March 1971 from former Department of Defense official Daniel Ellsberg. They began printing a series of excerpts from the papers on 13 June. Nixon asked Attorney General John Mitchell to halt publication on the grounds that it threatened national security. When the newspaper refused, the government asked the federal district court in New York to step in. Judge Murray Gurfein issued a temporary restraining order on 15 June, but four days later he said that he would not make it permanent. The temporary restraining order was overturned on 23 June by the federal court of appeals in New York. By this time the *Washington Post* had begun excerpting the Pentagon Papers as well. Government attempts to stop publication failed in the courts. On 25 June the U.S. Supreme Court issued a temporary restraining order while it heard arguments. The newspapers claimed that the government could not prove that publication of the Pentagon Papers threatened national security. The Court agreed.

Americans Go Home. In the 1970s the bias of the media shifted: the government was treated critically, while antiwar protests were covered with a degree of sympathy, especially when students were killed in protests. Following Nixon's 1969 policy of Vietnamization, turning more of the war effort over to the South Vietnamese, it became increasingly obvious that South Vietnam was fighting a losing battle. Despite the efforts of the South Vietnamese government and U.S. officials to restrict media access to the battlefield, the media continued to capture news of the war as it happened, including both the 1973 withdrawal of the last U.S. troops from Vietnam and the fall of South Vietnam to the Communist North two years later. Before long, however, Vietnam seemed to vanish from the American consciousness as the nation turned its attention to a domestic concern — Watergate.

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THE MEDIA AND WATERGATE

A Third-Rate Burglary. The 17 June 1972 break-in at the Democratic National Committee headquarters at the



Senator Sam Ervin and chief counsel Sam Dash during a televised portion of the 1973 Watergate hearings. Networks rotated coverage to minimize disruption of their daily programming and to protect advertising earnings.

Watergate office and apartment complex in Washington, D.C., made few headlines at first. Over the next few years the implications of the failed burglary came to dominate the newspapers, as it did the media in general. The *Washington Post* in particular revealed information about the case that led to the resignation of President Nixon and prison terms for several members of his staff. Nixon had used the media effectively for most of his political career: for instance, his 1972 visits to China, the Soviet Union, and Poland were all televised, bolstering his image as a skillful statesman capable of easing Cold War tensions. With Watergate such skills failed, and the media helped lead to his downfall.

All the President's Men. The five men who were caught bugging the Watergate complex had ties with the Committee to Reelect the President (CREEP). The Nixon administration nonetheless denied any connection with the burglary on the Democratic headquarters, and Nixon easily won reelection in 1972. Media scrutiny became more intense due to investigative newspaper stories by Bob Woodward and Carl Bernstein of the *Washington Post*, who eventually revealed a cover-up to hide White House involvement. Woodward and Bernstein's reports earned their newspaper a 1973 Pulitzer Prize. The story was difficult to piece together. For one thing, Nixon's advisers viewed the press as an enemy out to get the president and were on the defensive against anything that might impugn him. In addition, Vice-president Spiro Agnew waged his own private war against the media in the late 1960s, setting up an adversarial relationship between the administration and journalists who were growing increasingly skeptical about the role of the United States in the Vietnam War. Sources were scared and reluctant to talk, and *Washington Post* editor Ben Bradlee insisted that information be verified, leading Woodward

and Bernstein to use questionable ethical methods, the most memorable of which was a disputed anonymous source called "Deep Throat." They kept at the story, however, establishing bit by bit the connections between the burglary and the White House. They were later rewarded for their diligence, both professionally and commercially, with their best-selling book on their search, *All the President's Men* (1974). In April 1973 Nixon's aides testified before a congressional committee on the Watergate affair, quickly leading to the resignations of top White House staff members. The following month *The New York Times* joined the fray, reporting on Republican "dirty tricks" during the 1972 presidential campaign. Even as several of his aides were implicated in a series of finger-pointing testimonies, however, Nixon denied any wrongdoing.

Live from Congress. The Senate was not convinced, and it held hearings beginning in 1973. These hearings were carried on live television and helped to increase the amount of television news coverage of the Watergate investigations. On 25 June former White House counsel John Dean testified before the Senate, claiming that Nixon participated in the attempted cover-up and that he had warned the chief executive of "a cancer growing on the Presidency." The following month Alexander P. Butterfield, a Nixon aide, revealed the existence of a taping system at the White House, prompting the Senate committee to requisition tapes of White House meetings. Nixon resisted, instead turning over 1,308 pages of edited transcripts in April 1974. He was forced in a July decision by the U.S. Supreme Court to relinquish all the tapes. All of these deliberations were related in detail by the media, as were Nixon's televised statements in which he proclaimed his innocence. Broadcast excerpts of White House transcripts and tape recordings, along with a best-selling transcript of the tapes in book form, nevertheless painted an increasingly dark picture of goings-on in the Oval Office and swayed public opinion against the president. Following the televised July 1974 impeachment hearings in the House of Representatives, in August Nixon released the "smoking gun" tape revealing his knowledge of the burglary and cover-up. Three days later, on 8 August, he announced his resignation. Gerald Ford, his vice-president following the resignation of Spiro Agnew for tax fraud, was sworn in as president the following day and pardoned Nixon for his crimes one month later.

Television Resignation. Just as television had brought the death and funeral of President John F. Kennedy into the homes of Americans in 1963, so with Watergate Americans experienced President Nixon's fall with immediacy. Stations canceled regularly scheduled programming in order to broadcast important hearings. And when Nixon resigned, he did so live on national television. Even though news stories subsided after the resignation, Watergate remained a popular and profitable subject as a flood of memoirs and analyses appeared for

the remainder of the decade. Nixon's death and the twentieth anniversary of his resignation brought a renewal of interest in Watergate in 1994.

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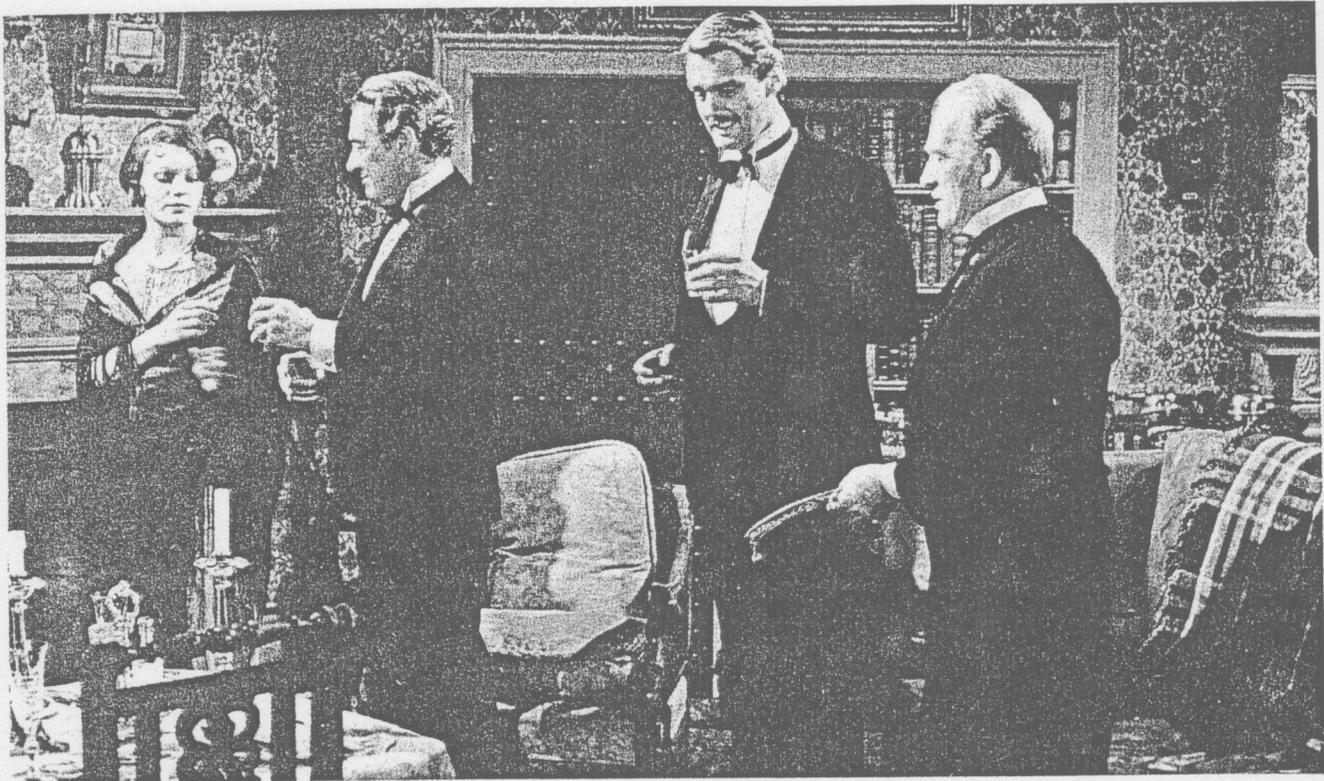
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Woodward and Bernstein, *The Final Days* (New York: Simon & Schuster, 1976).

PUBLIC TELEVISION AND RADIO

A Slow Start. Public television and public radio first received extensive federal support in the late 1960s. This funding served to unify poorly funded local programming under the respective banners of the Public Broadcasting System (PBS) and National Public Radio (NPR). In 1967 the Carnegie Commission released *Public Television: A Program for Action*, upon which President Lyndon B. Johnson drew to encourage a national public broadcasting system. The resulting Public Broadcasting Act in November 1967 provided the foundation for the Corporation for Public Broadcasting (CPB), which would serve to provide financial support for educational television. Support for public radio was also included, though some critics worried that its inclusion would weaken the program's chance of success since public radio stations would need a great deal of money. In addition, some critics feared that public radio and television would be used for government propaganda. Supporters outweighed detractors, however, and the programs began. Both public television and radio got off to a slow start due to limitations in funding during the late 1960s because of the Vietnam War. In the 1970s each proved itself viable with programming that was both critically acclaimed and popular with the public. Its success meant that the networks needed rely less on outside support, though organizations such as the Ford Foundation had been essential to its early survival.

Success. A key element in PBS's gradual success was the phenomenal appeal of *Sesame Street*, which was first broadcast in November 1969, eight months after the CPB was established. The colorful, fast-paced show was a radical departure from most shows on earlier public television. Though aimed to help urban preschool-age children be better prepared when they entered school, even school-age children fell in love with the program, and adults took notice of the noncommercial network. While PBS seldom presented a challenge to commercial television in terms of ratings, programs such as *Masterpiece Theater*, which presented the highly acclaimed series-within-a-series *Upstairs, Downstairs*, won Emmy awards and found loyal viewers throughout the decade.



Scene from the popular PBS series *Upstairs, Downstairs*, a British television saga imported for American audiences

Threat. Despite such early successes and a dramatic increase in the number of public television and radio stations, the existence of public television was challenged in 1972 by President Nixon's veto of an important appropriations measure, which forced the system to reconsider its means of support and to lay off many employees. Public television, according to the Nixon administration, should concentrate on local programming and should be more decentralized, from PBS's perspective, a step backwards. As files made public in 1979 revealed, the Nixon administration also tried to control who served on the CPB board in order to bias it toward the administration. Ironically, interest in public television was renewed by its extensive coverage of the Watergate hearings. However, the inconsistency of government support forced PBS to rely increasingly on semiannual fund-raising appeals and corporate sponsorship. Such pitches were difficult but successful: by 1974 funding had risen to such levels that the Ford Foundation could announce a significant reduction in its support of educational television.

Quality News and No Commercials. The rationale behind NPR, founded in 1970, was the same as with public television: to bring local noncommercial stations together with common programming. Programs funded by the CPB were started in April 1971. The following month NPR's popular *All Things Considered* made its debut. The late-afternoon show was soon praised for its in-depth coverage of news and cultural affairs. Its companion, *Morning Edition*, made its debut in 1979. The fact that NPR broadcasts, like those of public television,

were not interrupted by commercials helped, although viewers and listeners have had to suffer through seasonal fund-raising drives to supplement governmental and foundational support. Never a real threat to commercial broadcasting, public radio and television nonetheless found their respective audience niches during the 1970s.

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RADICALS AND REACTIONARIES: THE MEDIA ASSIMILATION OF THE COUNTERCULTURE

From Fringe to Mainstream. American media, like most aspects of American culture in the 1970s, was dramatically affected by the social changes of the 1960s. While American culture proved fundamentally resistant to many aspects of 1960s radicalism — rejecting, for example, Black Power, Maoism, and revolutionary violence, or only partially accepting aspects of feminism and civil rights — the media almost wholly assimilated the countercultural preoccupations of the 1960s. Self-expression, sexual liberation, recreational drug use, and

THE HOWARD HUGHES HOAX

In 1970 Howard Hughes was one of the richest men in America. A recluse for many years, he was as noteworthy for his reputed eccentricity as for his wealth. Little wonder, then, that the announcement of a Hughes autobiography by *Life* magazine and the publishing firm of McGraw-Hill on 7 December 1971 drew a great deal of publicity. The autobiography, as told to author Clifford Irving, was to be published on 7 March 1972, with portions to appear beforehand in *Life*.

Irving was not well known at the end of 1971, but early in the following year he became famous. Claiming to have based the book on many hours of secret meetings conducted "throughout the Western Hemisphere," Irving was at first treated with caution, since previous efforts by others to get to Hughes had been frustrated by legal threats and his own obdurately kept privacy. Hughes did not immediately say anything about the book, but his attorneys attempted to halt publication. By this time, however, the public was anxious for its arrival, taking Hughes's silence as confirmation of its validity. Hughes did respond a month later, speaking to seven Los Angeles journalists from a hotel in the Bahamas after their initial questions confirmed to them that they were speaking to him and not an impostor. He said, "I don't know Irving. I never saw him." The televised event was Hughes's first interview since 1958.

This did not settle the matter. Experts on Hughes who examined the manuscript Irving had given to McGraw-Hill asserted it to be genuine, both in appearance and content. Other evidence seemed to support the book's authenticity. McGraw-Hill had written more than \$500,000 in checks for Irving to deliver to Hughes; these were signed and deposited in a Swiss bank account by "H. R. Hughes." Also, lie-detector tests conducted on Irving failed to prove any wrongdoing. The fact that Hughes had come forward to deny any involvement with his

supposed autobiography led to intense scrutiny of the case by government investigators in the United States and Switzerland, by American journalists, and by Hughes's hired detectives.

Investigators soon learned that "H. R. Hughes," who withdrew the money from the Swiss bank account not long after it was deposited, was actually "Helga R. Hughes," who was actually Edith Irving, wife of Clifford Irving. Moreover, detectives found the details of Irving's supposed meetings with Hughes to be contradictory or impossible when checked. Still, the manuscript and its faithfulness to what was known about Hughes gave skeptics pause. Frank McCullough of *Time*, for instance, had last interviewed Hughes in person; when he examined Irving's manuscript, he found previously unpublished details that only he and Hughes could know and thus took the manuscript as genuine.

It was not, as soon became evident. A reporter named James Phelan had worked with a former Hughes aide, Noah Dietrich, on an abandoned book about the billionaire. Hughes had told Dietrich about the McCullough interview, among other things, and this information found its way into their abandoned manuscript — which, unknown to Phelan, had been given to a friend of Dietrich's, who passed it along to Irving. That accounted for the seeming truthfulness of Irving's account. Irving had forged Hughes's handwriting based on a copy of a letter published in the 21 December 1970 issue of *Newsweek*. McGraw-Hill finally admitted that they had been taken by Irving, his wife, and their assistant Richard Suskind — all of whom were convicted of fraud as a result. Irving himself served a year and a half in jail.

Source: Morris P. Colden and David A. Plott, "Literary Cons: Hoaxes, Frauds, and Plagiarism in American Literature," in *American Literary Almanac: From 1608 to the Present — An Original Compendium of Facts and Anecdotes about Literary Life in the United States of America*, edited by Karen L. Rood (New York & Oxford: Facts on File, 1988), pp. 192–194.

rock music — major characteristics of the so-called counterculture — all found a place in 1970s media. Magazines, radio, and television had, to some extent, been instrumental in creating the counterculture by publicizing the preoccupations of countercultural centers such as San Francisco, or that of countercultural events such as Woodstock, to the rest of the country. The radical implications of the counterculture (*sexual revolution*, for example, originally referred to the political upheaval that

would follow the establishment of expressive, guilt-free sexual practices) were quickly obscured by the media, which focused on the sensational gloss of the counterculture. The counterculture's insurrectionary "sex, drugs, and rock 'n' roll" went mainstream. Sexual liberation was co-opted by magazines searching for a more thoroughly eroticized image; drugs lost their rebellious character and became part of pop music's emphasis on partying; rock music became a multibillion-dollar business and specta-

cle, outgassing film and television. The media organs of a rebellious, subversive counterculture in the 1960s, moreover, pioneered new expressive techniques that transformed the established media in the 1970s. Underground comics somewhat liberalized commercial comic books; libertine and youthful, art-house films demanded a new explicitness from Hollywood; *Rolling Stone* pioneered a new, impressionistic pop-culture journalism; and FM radio shattered the narrow formats of AM radio stations. Some powerhouse media institutions, unable to grapple with such challenges, died. Both *Life* and *Look* magazines ceased publishing during the decade, and veteran newscaster Chet Huntley retired. As the old guard receded, a younger generation stepped in to take its place, bringing to the media an infusion of fresh ideas and approaches.

FM Radio. Perhaps the best example of media's assimilation of the counterculture was the growth of FM radio. In the 1960s FM (frequency modulation, for the type of radio signal) had constituted the backwaters of the radio dial. Although capable of high-fidelity broadcasts, FM was limited in range, and thus commercial advertisers favored AM (amplitude modulation) radio. By the end of the 1960s AM stations were winning the competition for advertising dollars by formatting their broadcasts to feature restrictive Top 40 playlists with songs less than three minutes long (and with their playing speed often slightly increased), and by promoting hyperkinetic drive-time disc jockeys to grab the listener's attention. FM, by contrast, was an oasis of countercultural bliss. Many stations featured classical music and jazz broadcasts aimed at a limited audience. FM rock stations usually featured more laid-back disc jockeys, who, especially at night, provided countercultural observations between record cuts. Increasingly geared to the college audience, FM rock radio adapted to the students' taste for long-playing, progressive, experimental rock. As recording technologies improved, FM turned to such high-fidelity rock records as Pink Floyd's *The Dark Side of the Moon* (1973) or Led Zeppelin's untitled album, commonly called "*ZoSo*" (1972) and made stars of these bands. Advertisers, recognizing the potential of the new FM market niche, began to patronize FM stations. And FM stations, recognizing their new commercial potential, began to format their playlists after Top 40 radio (albeit with a slightly more expansive notion of the Top 40) and hire "air personalities" to introduce records. The music became blander and less rebellious. Metromedia radio abandoned the cooler-than-cool FM disc jockey altogether and tied their nationwide chain of FM radio stations together via an entirely automated, Top 40 playlist. By the end of the decade countercultural FM radio was dead, aside from a few college-owned FM stations with limited broadcasting range. Ironically, as FM radio became more profitable and more homogeneous, AM radio diversified its format, becoming the site of radio innovation in the 1980s.



Front cover for the first issue of *Ms.*, distributed as an insert to *New York* magazine

New Journalism. In the 1970s print journalism also assimilated the counterculture in a fashion similar to that of FM radio. Disgusted with the conservatism of mainstream media, young radicals in the 1960s began their own underground newspapers and magazines, which featured a mix of highly impressionistic reporting on political issues and discussions of drugs, sex, and rock music. Even mainstream journalists such as Tom Wolfe and Joan Didion adopted the new style of reporting, extended in the process into a form called New Journalism, in magazines such as *Esquire*, *Playboy*, and *The New Yorker*. San Francisco-based *Rolling Stone* was by far the most influential of the underground magazines of the late 1960s and featured a crop of writers — including Hunter S. Thompson and Lester Bangs — who set even the New Journalism on its ear as they pursued a style of drug-induced exposition sometimes called gonzo journalism. In format and style *Rolling Stone* was the most successful magazine of the decade and profoundly influenced the rest of American publishing, especially after it became a multimillion-dollar enterprise and relocated to New York. Both print journalism and television focused increasing attention on popular culture, entertainment, and social trends. By the end of the decade *Rolling Stone* was

the establishment, capable of soliciting interviews from prominent public figures and promoting nationwide fads. Its antagonistic response to punk rock, lukewarm acceptance of disco, and promotion of the fitness craze and the Carter presidency all marked it as a bastion of the baby-boom counterculture grown respectable and assimilated.

Television. As America's electronic mirror, television quickly seized upon the counterculture. Afraid of losing younger viewers, staid networks and Hollywood production companies cautiously embraced aspects of the counterculture. Since the radical implications of the counterculture, however, were anathema to television advertisers, media corporations, and most television viewers, television used the counterculture as a whetstone against which to sharpen traditional values. Typical of this process was *The Partridge Family*, a television program that featured a family whose members, dressed in hip clothes, were a rock band with everyday problems. Similarly, *The Brady Bunch* featured with-it parents who taught their children — also dressed in hip clothes — traditional family values. *The Mod Squad* starred three apparently countercultural figures — a white male activist, a female hippie, and a tough male black militant — who on weekly episodes went to work for the establishment as undercover cops. Sonny and Cher, the pop singing duo from the 1960s who appeared to be advocates of the counterculture, hosted a popular variety show whose blandness (they named their infant daughter, an occasional star on the show, Chastity) was offset only by Cher's Las Vegas-showgirl outfits. Antonio Fargas, a black character actor who was featured as a pimp and a junkie in many early 1970s blaxploitation films, ended the 1970s essentially reprising his character on television's police drama *Starsky and Hutch*. On television, however, his junkie/pimp character was toned down. Still preening and street-smart, "Huggy Bear" was no longer a marginally rebellious, outlaw figure but a cool restaurateur who cooperated with white cops.

A Newsroom of One's Own. Feminism was one of the most important movements of the 1960s to impact media in the 1970s. Feminism in the media began in 1970 when author Susan Brownmiller led a protest demanding both a female editor in chief and a day-care center at the offices of *Ladies' Home Journal*. Gloria Steinem's magazine *Ms.*, founded in 1972, and *New Woman*, established the previous year, offered feminist perspectives on American politics and culture. Helen Gurley Brown's *Cosmopolitan* adopted a feminist perspective, and even general-interest magazines, such as *Time* and *Newsweek*, offered stories on the women's movement. In 1975 *Time* named ten women as its Man of the Year. Newscaster Barbara Walters became the first reporter to earn \$1 million per year for her telecasts, and *Washington Post* publisher Katherine Graham became one of the most respected members of the fourth estate. Even *Playboy*, setting itself apart from more explicit competitors, purported to champion the feminist cause. Other magazines, such as *Play-*

THE TOP TEN TELEVISION SHOWS, 1973-1974*

<i>All in the Family</i> (CBS)	31.2 percent of homes with television
<i>The Waltons</i> (CBS)	27.9
<i>Sanford and Son</i> (NBC)	27.6
<i>M*A*S*H</i> (CBS)	25.8
<i>Hawaii Five-O</i> (CBS)	23.7
<i>Sonny & Cher</i> (CBS)	23.4
<i>Maude</i> (CBS)	23.3
<i>Kojak</i> (CBS)	23.3
<i>The Mary Tyler Moore Show</i> (CBS)	23.2
<i>Cannon</i> (CBS)	23.0

* Nielsen averages through 8 May 1974 as reported in *Variety*

Source: Erik Barnouw, *Tube of Plenty: The Evolution of American Television*, revised edition (New York & Oxford: Oxford University Press, 1990).

girl, founded in 1973, catered to a new feminine market for erotic media, as did novels such as Erica Jong's *Fear of Flying* (1973).

Advertisements. As erotica discovered a new female market, so did advertisers. Feminism was reflected in advertisements of products such as Virginia Slims cigarettes ("You've Come a Long Way, Baby," read the captions) and Enjoli cologne, whose television ads proclaimed, "I can bring home the bacon / fry it up in a pan / and never, never, never let you forget you're a man! 'Cause I'm a woman. . . ." Irish Spring soap had a woman acknowledging that the soap was intended for men: "Manly, yes, but I like it too," she intoned. The independent woman of the Charlie cologne ads not only signs her own checks but also asks men to dance. Tiparillo cigars suggested that the liberated woman smokes Tiparillos, and the liberated man offers them to her. Liquid Paper proposed itself as a tool of the liberated secretary.

Superwomen. Television programmers suggested to girls that having muscles and superpowers was perfectly valid for women. Saturday-morning television introduced a superheroine named Isis on *The Shazam Isis Hour* in 1975, and she received her own program, *The Secrets of*

AND NOW FOR SOMETHING COMPLETELY DIFFERENT

American television during the 1970s was more diverse than at any previous point in its history. In their efforts to reach as many markets as possible, network executives promoted shows aimed at target audiences, resulting in a wide viewing spectrum ranging from children's shows to youth-oriented fare to adult situation comedies and dramas that tackled previously taboo subjects. Nothing, however, could prepare Americans for the latest British invasion when *Monty Python's Flying Circus* came to public television beginning in 1974.

Monty Python, a group of six talented and inventive comedians, offered — as a common lead-in on their 1969–1974 British television show promised — “something completely different.” Even the antics of the later *Saturday Night Live* comedians seemed sane by comparison. *Monty Python's Flying Circus* featured skits by Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, and Michael Palin on dead parrots, the Department of Funny Walks, boxes of chocolates with nasty surprise centers, and other inspired silliness. While the comedy of Monty Python was often distinctly British, capable of being simultaneously intellectual and ribald, it scored a hit with many in the United States.

Their success in England and the United States led the troupe to expand into movies, beginning with *And Now for Something Completely Different* (1972), with skits based on the television show, and continuing with *Monty Python and the Holy Grail* (1974) and *The Life of Brian* (1979). The group disbanded in the early 1980s, though its members have often appeared in other members' independent projects.

Source: *The Complete Monty Python's Flying Circus: All the Words*, 2 volumes (New York: Pantheon, 1989).

Isis, two years later. One segment of *The Krofft Supershow* featured Electro Woman and Dyna Girl. On prime-time television Lynda Carter revealed amazing powers (and a fair amount of skin) as Wonder Woman (who, in original comic book form, appeared on the cover of the July 1972 issue of *Ms.*). As the Bionic Woman, Lindsay Wagner could run faster and hit harder than any man — except for the Six-Million-Dollar Man, of course. In the comics themselves, a new character named Ms. Marvel was introduced in 1977 by Marvel Comics; “This female fights back!” readers were promised.

Stereotypes or Role Models? Wonder Woman and the Bionic Woman were not the only feminist characters

on television. *The Mary Tyler Moore Show*, *Maude*, *Rhoda*, *Alice*, and *Phyllis* all featured strong, independent women characters. The popular blaxploitation films — which often featured quasi-feminist leads, as in *Coffy* (1973) and *Foxy Brown* (1974) — spurred ABC to launch a weekly series in 1974, *Get Christie Love!*, starring Teresa Graves as a black woman who karate-chopped the bad guys while purring, “You're under arrest, sugar.” The dual message — both feminist and sexist — of shows such as *Get Christie Love!* was more fully expressed in the phenomenally successful *Charlie's Angels*, which debuted in 1976. In *Charlie's Angels* three women detectives mastered evildoers on weekly episodes — clad usually in bikinis, tight-fitting sweaters, or other revealing clothing. While the *Charlie's Angels* characters were resourceful and independent, they were also fashion-conscious and glamorous. The program, along with *Three's Company* and *The Dukes of Hazzard*, provided the basis for the phrase *jiggle TV*. Feminists of the day worried that programs such as *Charlie's Angels* and advertisements such as those of Virginia Slims represented a step backward for the women's movement. As author Pagan Kennedy puts it, “We who grew up in the . . . late seventies learned that women could be powerful, but only if they dressed the part.”

New Faces. Ambiguous messages were also characteristic of the growing multicultural character of American television and other media. The racial and ethnic pride of the late 1960s and early 1970s was reflected in many shows, from prime-time sitcoms to children's shows, offering multiracial, ethnic, and all-black casts. Variety shows and sitcoms such as *The Flip Wilson Show*, *That's My Mamma*, *What's Happening!!*, *Good Times*, *The Jeffersons*, and *Sanford and Son* featured black casts, often in realistic urban settings; *The Tony Orlando and Dawn Show*, *Chico and the Man*, and *Welcome Back, Kotter* featured ethnic characters of all descriptions, usually played for laughs. White ethnics were featured in dramas, especially detective shows, including *Kojak*, *Baretta*, *Columbo*, and *Starsky and Hutch*. And of course Archie Bunker, of *All in the Family*, made the white, working-class everyman a television star. The problem with such ethnic visibility was that it often portrayed stereotypes that bordered on the bigoted. By 1978 *Time* protested against the absence of strong black fathers on television, and in 1980 *Ebony* dismissed almost all black characterizations on television as implicitly racist. While the miniseries *Roots* (1977), a story of a African-American family, was told with intelligence and sympathy, it was the exception. In the 1970s television expanded its repertory of ethnic characters, but only enough to include the clichés.

Coming Out. Homosexuals were even less successful in being portrayed positively in the media. Like feminism and multiculturalism, gay liberation was an extension of the 1960s counterculture. *The Advocate*, a magazine established in 1967 for gay and lesbian readers, continued to survive and even prosper through the 1970s, but, apart from its objective discussions about gays and lesbians,

most images of homosexuality in the media were closeted and capable of passing for straight. The most notorious example was *Three's Company*, a sitcom about two women sharing an apartment with a man who pretends to be the homophobic landlord that he is gay; why such a landlord would tolerate a homosexual tenant, but not heterosexual tenants living together, is left unaddressed. A more respectful approach (but still played for laughs) could be found on ABC's *Soap*, which featured Billy Crystal as one of the first openly gay characters on network television. The Village People, titans of the disco boom (enormously indebted to the gay subculture) sang campy gay songs ("Macho Man," "Y.M.C.A.," "In the Navy") whose coded messages went right over the heads of middle America. The antidisco backlash on radio during 1978–1979 was in part due to the fact that straight, white suburbanites finally got the joke. The most common image of the homosexual in the media during the late 1970s was the stereotype of the sexually obsessed pedophile promoted by antigay activists such as orange-juice spokeswoman Anita Bryant. Denouncing homosexual "recruitment" in the public schools and the "unnaturalness" of homosexuality, Bryant and her political pressure group, Save Our Children, succeeded in rescinding civil rights ordinances protecting gays in Miami and other communities. Ironically, homosexuals were pioneering both the consumerist sexuality (one reason disco was such a hit) and alternative family structures. By the time Bryant denounced them, homosexuals had begun to enter the mainstream.

Nostalgia. Gays were not the only American group experimenting with alternative family structures. The counterculture had championed communal relationships, and, as the divorce rate climbed in the 1970s, more and more Americans considered alternative family structures. Popular television sitcoms featured single mothers (*The Partridge Family*, *What's Happening!!*, *One Day at a Time*), divorcées (*Alice*), and implausible families (*The Brady Bunch*, a marriage between a widower with three boys and a widow with three girls; *Mork and Mindy*, an earth girl and alien man). Archie Bunker, of *All in the Family*, began the 1970s in a traditional household, but by the end of the decade (with the rest of the characters either dead or moved to California) was forced to find his family at *Archie's Place*, a bar he ran. The ensemble comedy, such as *Taxi* and *WKRP in Cincinnati*, constructed de facto families in the absence of real ones. Television, ever the agent of fantasy, also responded to the breakdown in the postwar family by returning to imagined ages of stability and tradition, and nostalgia television was born. *Happy Days*, itself an indirect spin-off of the hugely successful nostalgia film *American Graffiti* (1973), created a timeless world of the 1950s, where even the delinquents, such as Fonzie, had a heart of gold. *Laverne and Shirley*, and *The Sha Na Na Show* existed in some strange cross-breed 1950s–1970s world where doo-wop and blow-dried hair coexisted. *Little House on the Prairie* returned

Americans to the rugged family values of the pioneer days; *The Waltons* managed to make the Great Depression seem cozy. Nostalgia television, part of a national mania for a roseate past also expressed in movies and novels, was symptomatic of a deep loss of cultural center and a desire to avoid confronting the present. These trends would coalesce in the development of a conservative culture at the end of the decade.

Conservative Culture. Conservative culture affirmed what the counterculture denied: absolutes, tradition, sexual denial, hierarchy, and mainline religion. Ironically, conservative culture developed because of the success the counterculture had in transforming the cultural landscape. As women and ethnic groups, for example, gained a more certain definition of self, and as advertisers refined ever-narrower demographic groups, conservatives, especially southerners associated with evangelical and fundamentalist denominations, also sharpened their communal identity. Organized by political leaders such as Phyllis Schlafly, Anita Bryant, and Jerry Falwell, such conservatives moved into media institutions abandoned by the counterculture. AM radio stations, for example, were purchased inexpensively during the 1970s by evangelical groups who reformatted the stations for religious programming and right-wing talk shows. UHF television stations, and later cable television, both less profitable than mainstream channels, became the basis of a broad-based Christian broadcasting empire during the 1970s. Specialized magazines, such as *Commentary* and the *National Review*, appealing to the sense of disenfranchisement felt by many conservatives, lambasted the "liberal" bent of mainstream media. Most important, conservatives developed innovative communication techniques, such as direct-mail solicitation, which swelled their numbers, and found ready advertisers, such as Coors beer and Wal-Mart department stores, to support their programming. By the end of the 1970s the insurrectionary culture in America was no longer that of the 1960s radical but that of the 1980s conservative. The success liberal media had in assimilating the counterculture had created its own counter with the rise of conservatism.

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ROOTS AND THE BIRTH OF THE MINISERIES

Roots. One of the biggest media successes of the 1970s was the television miniseries. Such shows, essentially made-for-television movies influenced by the British "limited series," extended over more than two nights and attracted millions of viewers. One of the first popular miniseries, ABC's *Rich Man, Poor Man* (1976), showed that such programming could work. No miniseries was more successful, however, than *Roots*.

Breaking Records. Broadcast in January 1977 over eight successive nights, the twelve-hour *Roots* was based on the nonfiction book by Alex Haley in which he traces his family history from its African origins through years of slavery and emancipation. Featuring an impressive cast (including John Amos, Ed Asner, Maya Angelou, Chuck Connors, Louis Gossett, Jr., Lorne Greene, O. J. Simpson, Cicely Tyson, Leslie Uggams, Ben Vereen, and newcomer LeVar Burton) and a vast historical sweep, *Roots* captivated an estimated 130 million viewers, with some episodes breaking viewer records. Ordinary people and even members of Congress changed their schedules for a week in order not to miss the next installment. In all the excitement *Roots* quietly broke new ground in American television by briefly showing bare-breasted women, the first time a prime-time network other than PBS offered frontal nudity. A fourteen-hour sequel, *Roots: The Next Generations*, which aired in February 1979 and starred James Earl Jones as Haley, was also successful.

The Sincerest Form of Flattery. Other networks soon followed suit with a host of imitations of varying quality. NBC showed its acclaimed four-part miniseries *Holocaust* in April the following year. The network claimed that 120 million people watched the show in whole or in part. Both *Holocaust* and *Roots* achieved further successes with syndication around the world. *Roots* also had a significant cultural impact in driving Haley's book to the best-seller lists and spurring an unprecedented interest in genealogy.

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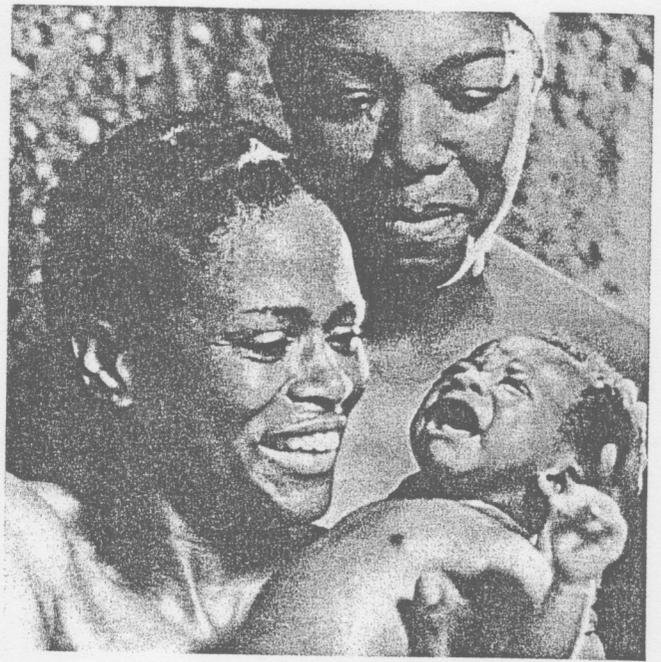
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SATURDAY-MORNING TELEVISION

Animation Rules. Saturday-morning television had been devoted to children's programming almost since the introduction of the medium, but the nature of the programming changed gradually over the decades. By the 1970s Saturday-morning television was virtually dominated by animated shows, many of them revivals of older features such as the Warner Bros. cartoons featuring

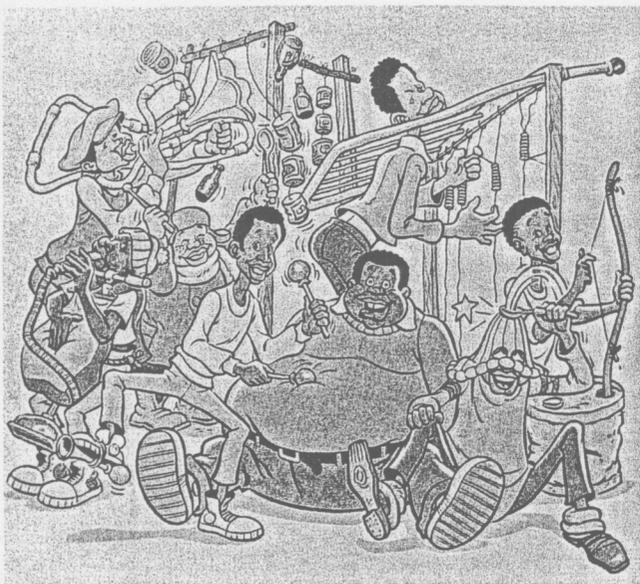


Cicely Tyson and Maya Angelou in the scene depicting the birth of Kunta Kinte, the main character of *Roots*, a twelve-hour miniseries broadcast on eight consecutive nights by ABC in January 1977

Bugs Bunny, Daffy Duck, and other characters. One of the most popular new characters, the Pink Panther (premiered 1969), was created by Blake Edwards and featured music by Henry Mancini.

Cartoon Relevance. PBS's *Sesame Street* proved that education and entertainment were compatible in children's television. On the commercial networks some producers attempted to follow suit with socially conscious cartoons. In 1973, for instance, ABC introduced *Schoolhouse Rock*, a series of animated shorts on grammar, mathematics, and history. One of the most successful efforts was CBS's *Fat Albert and the Cosby Kids*, introduced in 1972 and featuring Bill Cosby as a host who reinforced the moral at the end of each story. It set an industry trend in seeking input from educators and psychologists on each show's content. In general, children's programming during the 1970s became more sensitive to the social concerns of the decade. One area that resisted this trend was television violence, which increased in children's television during the decade just as it did in adult television, causing children's advocates to worry about the medium's potential for harm.

Live-Action's Last Stand. Live-action series, which constituted the bulk of Saturday-morning programming in earlier decades, held only a small percentage of the programs available. Superheroes appeared in the flesh, for instance, in shows such as *Shazam!*, *The Secrets of Isis*, and *Electro Woman and Dyna Girl*. One of the most popular of the live-action shows was Sid and Marty Krofft's *Land of the Lost*, about a family that finds itself in a strange prehistoric land after a rafting mishap.



Characters from the CBS Saturday-morning cartoon series *Fat Albert and the Cosby Kids*, created by Bill Cosby to provide palatable moral lessons for children

The Limits of Marketing. Saturday-morning television for children was also noteworthy during the 1970s for the reforms that were made in how products were pitched to young audiences. Advertisers had capitalized on children's programming since the early days of television, but they became especially aggressive in the 1960s. Responding to pressure from advertisers, the National Association of Broadcasters (NAB) set aside sixteen minutes of every hour for advertising on Saturdays, as opposed to the nine and a half minutes per hour found in prime time. Consumer groups such as Action for Children's Television (ACT) forced the NAB to drop this figure to twelve minutes in 1973 and to nine and a half minutes in 1976. Reformers also succeeded in banning television hosts or characters from selling products to kids. Furthermore, a 1974 statement issued by the FCC declared that television stations must include children's programming, part of which must be educational. Television deregulation under the Reagan administration lessened the impact of these reforms during the next decade, but the Children's Television Act of 1990 once again limited commercial time on children's shows and mandated that shows contain some amount of educational and informational material.

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SEX AND THE MEDIA

Men's Magazines. Hugh Hefner's *Playboy*, founded in 1953, had dominated men's magazines featuring female nudity since the first years of its existence. By the 1970s the rise of hard-core porn, both in movies and in maga-

zines, and the growth of new magazines such as *Gallery*, *Oui*, and *Hustler* posed a brief threat to its market position. The biggest challenge came from Bob Guccione's *Penthouse*, which began publishing in the United States in 1969.

The Porn Wars. *Penthouse* was less sophisticated than *Playboy* but more sophisticated than *Hustler*. And while *Penthouse* did not take its photography of genitalia to the extremes that *Hustler* did, it was more daring than *Playboy*, both in explicitness and in pictorials, and therefore posed a commercial threat to Hefner's magazine. Thus the porn wars began. *Playboy* did little to change its image, but it did begin offering fuller views of its famous Playmates.

Obscene or Just Offensive? Less acceptable to the public was the proliferation of pornographic movies during the decade. Local communities protested: in February 1973 a court in Tennessee indicted the producers of the movie *Deep Throat* on obscenity charges. In addition, a New York judge a month later declared the movie to be "irredeemably obscene." These court cases hinged on the question of whether erotic material or pornography was by definition essentially obscene or whether obscenity was relative and dependent upon community standards. Most observers argued that obscenity was a matter of community opinion, but throughout the decade verdicts were delivered based on the argument that such material was fundamentally obscene, as in the 1977 judgment against *Hustler* publisher Larry Flynt.

Sex, American Style. Despite such judgments erotic material extended into every medium of American culture. Indeed, during the 1970s the erotic/pornographic novel entered the publishing mainstream with books such as Erica Jong's *Fear of Flying* (1973), Jacqueline Susann's *Once Is Not Enough* (1973), and a new breed of romance novels sometimes described as "bodice rippers." Even pornographic movies such as *Behind the Green Door* and *Deep Throat* were shown in many theaters, and Bernardo Bertolucci's *Last Tango in Paris* (1973), starring Marlon Brando, combined explicit erotic content with art-film aesthetics. Television was naturally far tamer in its use of sex, but it did use sex in a manner far more suggestive than it had before, prompting concerned citizens and lawmakers to criticize the amount of sex (along with violence) on the small screen. Their protests were usually in vain.

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THE RISE AND FALL OF FAMILY TIME

In April 1974 the National Association of Broadcasters (NAB), responding to public criticism of sex and violence on television and the threat of government intervention, established a two-hour slot in prime time set aside for family-oriented programs. At the urging of FCC chairman Richard Wiley and CBS representative Arthur Taylor, the NAB adopted a "family viewing policy" that set aside two hours in the prime-time schedule during which "entertainment programming inappropriate for viewing by a general family audience should not be broadcast."

While well-intentioned, the measure did not reduce the amount of sex and violence on the screen — it merely prompted networks to rearrange scheduling so that certain shows appeared at times other than "family time" or the "family hour," as the slot came to be known. Nonetheless, the creators of television programs were outraged by what they saw as a limitation of their freedom. One lawsuit challenging the policy was filed by the Writers Guild of America; another was filed by writer-producer Norman Lear, whose *All in the Family* clearly did not fit the family-time template and was moved from eight to nine o'clock. Another writer-producer, Larry Gelbart, was especially vocal in testifying on behalf of the Writers Guild, relating how CBS tried to pressure him to cut or revise the type of script material that had made *M*A*S*H* a favorite with audiences and critics alike. In court in 1976 family time was declared to be a violation of the First Amendment and was scrapped.

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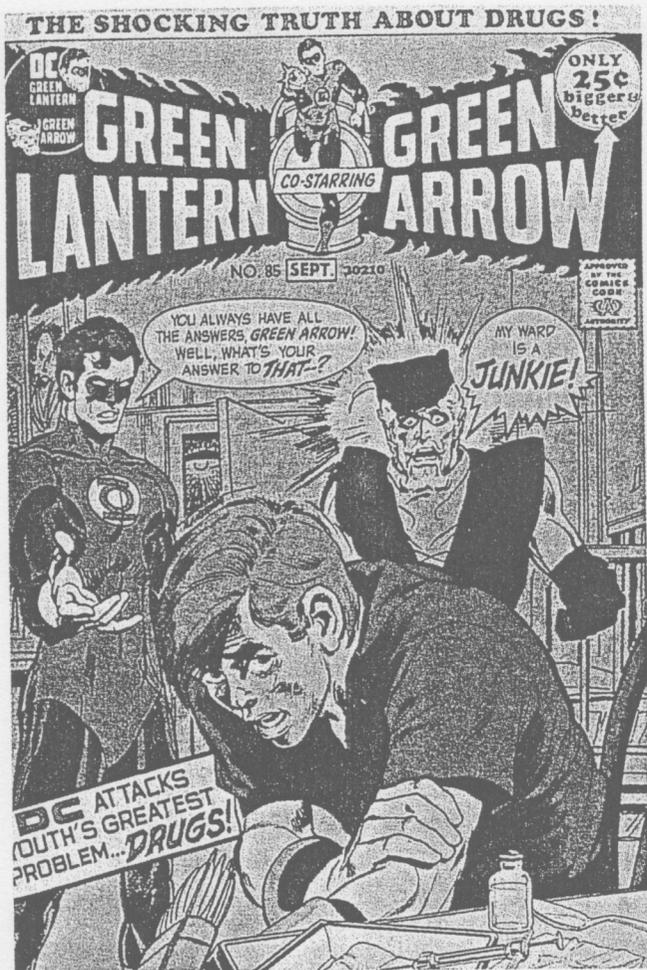
TO MARKET, TO MARKET: COMIC BOOKS IN THE BEST OF TIMES, THE WORST OF TIMES

The End of the Silver Age. The 1960s was a flourishing decade for comic books in the United States, its so-called silver age. Begun by DC Comics in the late 1950s, the silver age of comics was spurred by the impressive successes in the 1960s of Marvel Comics, which revolutionized the medium by introducing characters with realistic personal problems in story lines that continued from issue to issue. But by the end of the decade interest in superheroes, which had driven the silver age, was declining, and it was not obvious what would take its

place in the market. For comic books the early 1970s represented the end of one era, and the late 1970s ushered in a comic-book renaissance that continued into the 1980s.

A New Direction. Besides the fact that there was a glut of superheroes during the 1960s, it was hard for many to take such characters seriously after the success of ABC's *Batman* (1966–1969), whose campy treatment of the character made the superhero appear comic rather than dramatic. After following suit in its own *Batman* comics, DC reversed direction in the early 1970s thanks to the work of two young creators, writer Denny O'Neil and artist Neal Adams. The team was assigned to DC's *Green Lantern* (which also featured the character Green Arrow). They quickly began addressing contemporary issues such as drug abuse, prejudice, and ecology, ushering in a new wave of relevance to comics. Marvel soon engaged such topics, leading to a noteworthy showdown between comics publishers and their self-imposed production code in 1971. Both *Green Lantern* issues 85 and 86 (September–November) and Marvel's *The Amazing Spider-Man* issues 95–97 (April–June) addressed the heretofore forbidden issue of drug abuse. These comics came into conflict with the Comics Code Authority for portraying drug use and its effects despite the fact that the writers came down heavily against drugs. The code was established by the comics industry in the mid 1950s in response to intense criticism about the contents of the magazines, and one thing that the code prohibited was any depiction of drug use. *Green Lantern* received the Comics Code Authority "stamp," but *The Amazing Spider-Man* was published without it, the first time a mainstream comic defied the authority of the code. As a result the code was modified so that such topics could be addressed. At the same time the code was revised to allow for more violence and the freer use of horror elements. The year 1972 witnessed a rebirth of the horror comic; the best example was DC's *Swamp Thing* by Len Wein and Berni Wrightson.

Changes in the Market. Perhaps the most significant development in the comic-book industry during the 1970s had to do not with content but with commerce. The best-selling titles of the major publishers — Archie, Charlton, DC, Gold Key, Harvey, and Marvel — routinely sold hundreds of thousands of copies per issue. There was little competition, however, and by 1974 these six publishers were the only ones left in the industry. A new company, Atlas/Seaboard, was started in 1975, but it folded by the end of the year. This domination would be short-lived. In 1977 *Cerebus the Aardvark*, begun by Canadian writer and artist Dave Sim as a parody of the successful Conan comics of the 1970s, became the first regularly published comic book to be published and distributed independently. It paved the way for an explosion of independent comics companies in the late 1970s and the 1980s. Such comics were rarely available on newsstands and in drug stores — until this period the most popular places to buy comics — but they could often be



Cover for the *Green Lantern* 85 (September 1971), which defied the Comics Code Authority restriction on depicting drug use but nonetheless received its approval

found in shops specializing in comics. Such shops constituted another major shift in the comics market. While they made comics more available, they also had the effect of promoting comics collecting, which drove up prices for back issues considerably.

Things to Come. Two other novelties in comic books were introduced in the late 1970s that would have a considerable influence on the market in the years to come. The first "graphic novel" — a book-length comic published in book form — appeared in 1978 with *Empire*, written by science-fiction author Samuel R. Delany and illustrated by Howard Chaykin. Published by Berkeley, the graphic novel appeared in bookstores as well as with more traditional comics. The second new idea, the comic-book miniseries, may have taken its inspiration from the phenomenally successful television miniseries *Roots* and from Marvel's adaptation of the enormously successful 1977 film *Star Wars*. DC was first with the three-issue *World of Krypton* in 1979; many others soon followed. During the 1980s and early 1990s many comics would be published in separate issues as a miniseries and then published in book form as a graphic novel, allowing companies nearly to double their profits for a single comic.

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HEADLINE MAKERS

CARL BERNSTEIN AND BOB WOODWARD

1944- ; 1943-

NEWSPAPER JOURNALISTS



From Newspaper Reporters to Media Stars. Between the 1972 Watergate break-in and the 1974 resignation of President Richard M. Nixon, two reporters for the *Washington Post*, Bob Woodward and Carl Bernstein, were acclaimed for their investigative journalism. As a result of their exposure of the Watergate affair, they became subjects of media attention themselves, and their success spurred a revival of investigative reporting in the United States. As Ben Bradlee, their editor, observed in 1975, "They're part of American folklore now. Everybody knows their names." Their book *All the President's Men* (1974) was a best-seller and became the basis for a well-known film two years later in which they were portrayed, respectively, by Robert Redford and Dustin Hoffman.

Different Backgrounds. Bob Woodward grew up the son of a lawyer in conservative Wheaton, Illinois, and attended Yale University on a Naval ROTC scholarship. The son of liberal Jewish parents, Carl Bernstein grew up in the greater Washington, D.C., area and began working after high school as a copyboy for the *Washington Star*. During the 1960s Bernstein worked his way up to reporter, beginning work for the *Washington Post* in 1966, while Woodward completed his education at Yale, served on an aircraft carrier after graduation, and worked in communications at the Pentagon. In 1970 Woodward started working as a reporter for the *Montgomery County*

Sentinel of Rockville, Maryland. He was hired by the *Washington Post* a year later.

"Woodstein." Woodward, unlike the volatile Bernstein, soon earned the confidence of executive editor Bradlee, who assigned Woodward to help on the story about the 17 June 1972 break-in at the Democratic Party headquarters at the Watergate complex. Bernstein was also working on the story, and they were mentioned, with six other reporters, at the end of the first Watergate story, written by Alfred Lewis, that appeared in the *Washington Post* on 18 June. The following day their first joint story was published, beginning a long series of collaborative investigative reporting in which they tenaciously tracked down sources and worked seven days a week, twelve to eighteen hours a day, to build an obscure story into a national obsession. Bit by bit, "Woodstein" (as the team became known at the newspaper), with the assistance of city editor Barry Sussman, linked the burglary to members of the Committee to Reelect the President (CREEP), revealing in the process that the organization had received approval from White House officials. In 1972 Woodward and Bernstein were among the recipients of the prestigious George Polk Memorial Award for outstanding achievements in journalism. They also won the Pulitzer Prize.

Fame and Fortune. The pair worked on writing *All the President's Men* in the latter half of 1973. They received a \$55,000 advance from Simon & Schuster, \$25,000 for a serialization in *Playboy* in May and June 1974, and \$30,000 from the Book-of-the-Month Club. Released exactly two years after the Watergate break-in, it remained on *The New York Times* best-seller list for fifteen weeks. Avon Books paid \$1 million for paperback rights, the most paid for a nonfiction paperback book at the time. While a popular and critical success, some critics have argued that the book took creative license with the actual events. Others believe the critically acclaimed and commercially successful movie went even further. In 1974 Robert Redford's production company paid nearly half a million dollars for the film rights to *All the President's Men*, which featured Jason Robards as Bradlee, Hal Holbrook as Woodward's anonymous source "Deep

Throat," Dustin Hoffman as Bernstein, and Redford as Woodward.

Separate Ways. The two reporters wrote a less successful 1976 book on Nixon's fall, *The Final Days*, whose title accurately describes their own professional relationship. Bernstein resigned from the *Washington Post* in 1976 to write books and freelance articles for periodicals such as *Rolling Stone*; he also worked for ABC from 1979 to 1983. Woodward also worked on books but remained at the newspaper, becoming assistant managing editor of the metro section in 1979. Woodward aided Bernstein in the latter's book about his youth, called *Loyalties* (1989).

Sources:

Adrian Havill, *Deep Truth: The Lives of Bob Woodward and Carl Bernstein* (New York: Birch Lane Press, 1993);

Carl Bernstein and Bob Woodward, *All the President's Men* (New York: Simon & Schuster, 1974).

HELEN GURLEY BROWN

1922-

MAGAZINE EDITOR AND WRITER



A Model for Women. During the 1970s there were several examples in the media of the independent, liberated woman, including Mary Tyler Moore, Gloria Steinem, and Helen Gurley Brown. Having worked her way up from humble beginnings to become editor in chief of a major

magazine, Brown exemplified a combination of ambition, intelligence, and open sensuality that her magazine, *Cosmopolitan*, mirrored. Without being ideological in intent, *Cosmopolitan* injected its own brand of feminism into American culture thanks to Brown. Every year between 1976 and 1981 the *World Almanac* included her as one of the twenty-five most influential women in the country. In 1988 she was inducted into the Publishers' Hall of Fame.

Starting at the Bottom. Helen Gurley was born in Green Forest, Arkansas. After attending a business college she worked as a secretary for several entertainment companies. In 1948 she joined Foote, Cone, and Belding, an advertising agency, and worked her way up to copywriter. By 1959, when she married movie producer David Brown, she was a successful advertising copywriter but wanted something more. In 1962 she completed her first book, *Sex and the Single Girl*, which became an instant best-seller. Based on her own experiences as a working woman, the book championed career women and argued that women could still be attractive after thirty — at a

time when American women were expected to marry young and tie their identities to their husbands.

Cosmopolitan. After working as a newspaper columnist, in 1965 Brown became editor in chief of *Cosmopolitan*, one of America's oldest magazines (it was founded as a general-interest magazine in 1886) which had been commercially successful until the early 1960s. With no prior magazine experience, Brown single-handedly redefined the image of the magazine, directing it toward "Cosmo girls" — envisioned as independent, youthful (if not young) women with careers outside the home who were interested in fashion, current events, and great sex. The Cosmo girl, in other words, was a counterpart to the target reader of Hugh Hefner's *Playboy*. (However, apart from a famous nude spread of Burt Reynolds, *Cosmopolitan* did not typically include nude pictorial features.) Under Brown's guidance the magazine exemplified one version of contemporary feminism but stood in contrast to Steinem's more intellectual *Ms.*, founded in 1972, which was more concerned with political change than beauty tips and sex. The magazine prospered despite the claims of some feminists that the image of the Cosmo girl, taken to the nth degree with the beautiful women on each cover, played to male fantasies and that the magazine's celebration of physical attractiveness was detrimental to women. By 1990, when Brown celebrated her twenty-fifth anniversary with the periodical, *Cosmopolitan* was being distributed to seventy countries.

Feminist Backlash. During the 1970s hard-line feminists proved the magazine's toughest critics. Many feminists were uncomfortable, for instance, with Brown's suggestion that a woman's attractiveness could help her succeed in business. In 1970 feminist activists, including literary critic Kate Millett, staged a sit-in at the *Cosmopolitan* offices. Some feminists were bothered that the magazine did not use its large circulation to promote more explicitly feminist ideas, while others considered its articles on finding men a slap in the face to the women's movement. Brown took the objections in stride, later arguing that "a feminist believes in equality for men and women" and that "a woman should be free to develop every facet of her life and talent without interference." However, she added, "I also think a feminist should accept it if a woman doesn't want to realize her potential." True to the laissez-faire spirit of her magazine, Brown opposed the consciousness-raising efforts of more militant feminists. While still not accepted by many feminists, *Cosmopolitan* nevertheless gained the respect of such activists as Betty Friedan and Steinem by the 1980s.

Sources:

Lucille Falkof, *Helen Gurley Brown: The Queen of "Cosmopolitan"* (Ada, Okla.: Garrett Educational Corporation, 1992);

Amy Janello and Brennon Jones, *The American Magazine* (New York: Abrams, 1991).

JIM HENSON

1936-1990

MUPPETEER, DIRECTOR, AND PRODUCER



Gentle Genius. During the 1970s Jim Henson was hailed as one of the most creative entertainers working in television. PBS's *Sesame Street*, begun in 1969, was an enormous success, in no small part due to Henson's puppet characters, the Muppets. *The Muppet Show* (1976-1981), a program

featuring characters Henson had made famous on *Sesame Street*, along with new characters, was the most successful syndicated television program of the decade. A gentle, soft-spoken, hardworking man with a keen sense of humor, Henson expressed himself best through his Muppets, particularly Kermit the Frog and Rowlf the Dog.

An Early Start. Just out of high school, Henson got his first job in television in 1954, working as a puppeteer on a local television show in Maryland. His second show, *Sam and Friends*, lasted from 1955 to 1961. During this period Henson introduced a new technique in television puppetry: instead of televising a traditional puppet theater, as had been done in the past, he and his fellow performers watched their puppets on television monitors as they performed, thus creating a greater sense of immediacy. He also used camera tricks to do new stunts. In early television commercials featuring Henson's Muppets, he introduced the first full-body Muppet, the La Choy dragon — a precursor to his famous full-body Muppet Big Bird.

Becoming Established. In 1959 Henson introduced his most famous creation, Kermit (not yet a frog), made from his mother's old coat and halves of a ping-pong ball. This and other Henson creations that followed combined puppetry with the movable limbs of some kinds of marionettes, hence the name *Muppets*. By the early 1960s the Muppets were appearing on the *Today* morning program and *The Tonight Show*, and Rowlf the Dog was a regular on *The Jimmy Dean Show* (1963-1966), which gave Henson practice in playing his Muppets against live performers. While working in television, he made a short film called *Timepiece* (1965) that was nominated for an Academy Award. However, he was best known in television.

The Big Break. In 1969 Henson's Muppets were featured on a new educational program called *Sesame Street*, produced by the Children's Television Workshop for public television. Though the show offered an entertaining mix of animation and live characters from the beginning, Henson's Muppets were likely the driving force behind the show's popularity. During the 1970s his creations — including Kermit the Frog, Bert and Ernie, Big

Bird, the Cookie Monster, and Oscar the Grouch — became household names among American children as well as those in the other countries to which *Sesame Street* spread. Henson's most frequent collaborator, Frank Oz, was responsible for creating the personalities of several of the characters. The use of humor on the show that both children and adults could appreciate proved crucial in Henson's next venture.

Ready for Prime Time. Interested in reaching a larger audience, Henson made *The Muppet Valentine Special* in 1974. Like the future *Muppet Show*, it featured one guest star (Mia Farrow) interacting with Muppets on an elevated set that allowed for greater character action than a conventional puppet theater, an innovation Henson perfected on *Sesame Street*. In 1975 his Muppets appeared as guests on television programs and in specials. A new set of Henson creations appeared regularly during the first season of *Saturday Night Live* (1975-1976). But Henson wanted his own show. In March 1975 a pilot, jokingly called *The Muppet Show: Sex and Violence*, was broadcast, but it lacked two things that helped the later show's success: a human guest star and Kermit the Frog as host. ABC, which broadcast the pilot, decided not to pick it up as a series. CBS passed as well. It was finally supported by ITC, an American branch of the British Associated Communications Corporation, as a syndicated show to be sold for the 7:30-8:00 P.M. time slot newly opened to local stations by the Federal Communications Commission. *The Muppet Show* was produced in England, and by its second season it had become a hit in the United States. The weekly program was a variety show about a variety show run by Muppets, with a different human guest star each week. In 1978 *The Muppet Show* won its first Emmy award; before it left the air, after its fifth season, it won two more. By this time the program was being broadcast in more than one hundred countries.

Later Ventures. Henson expanded his horizons once again in 1979 with *The Muppet Movie*, which he produced, based on the characters from the show. During the 1980s he was involved in other films, some featuring his Muppets, others utilizing his increasingly sophisticated puppetry. He remained active in television with new shows such as *Fraggle Rock*, *Muppet Babies*, and *The Jim Henson Hour*. He also marketed his Muppets through various publishing, recording, and licensing ventures. By 1989 Henson's empire was worth \$150 million, the amount Disney reportedly offered to purchase it. Before the deal was finalized Henson unexpectedly died of acute pneumonia at age fifty-three. His son Brian inherited his father's mantle and completed a different deal with Disney that maintained the autonomy of Jim Henson Productions.

Source:

Christopher Finch, *Jim Henson: The Works — The Art, the Magic, the Imagination* (New York: Random House, 1993).

NORMAN LEAR

1922-

TELEVISION PRODUCER



Television Innovator. Before the 1970s American television comedies were mostly formulaic shows that presented a largely idealized portrait of middle-class life. One example is the popular program *The Brady Bunch*, which ran from 1969 to 1974. Even during the turbulent 1960s, situation comedies failed to reflect what life was like for most American families. During the 1970s, however, many creators in the media sought to introduce a greater degree of relevance into their work. One of the most prominent — and controversial — to do so in television was Norman Lear. His many successes during the 1970s changed the nature of much American television comedy.

Finding a Niche. Lear began his television career in the mid 1950s as a comedy writer. In 1959 he formed a production company, Tandem, with director Bud Yorkin. They produced theater films during the 1960s; achieving little success, they turned their efforts toward television in 1970 with *All in the Family*, the program with which Lear is most often associated. Lear wrote the script for the pilot episodes, in which he set the pattern for the series (at first called “Those Were the Days”) by using references to contemporary issues and previously forbidden language. ABC rejected the pilots in 1969, but in 1970 CBS bought the series as a midseason replacement.

America’s Most Likable Bigot. *All in the Family* premiered in January 1971. Based on the British comedy *Till Death Do Us Part*, Lear’s show went boldly where no U.S. television show had gone before: into a more realistic yet satiric portrait of a working-class family who argued over such contemporary topics as racism, sexism, sexual issues, and pacifism. The nominal head of the family, based on Lear’s own father, was world-class bigot Archie Bunker (played by Carroll O’Connor). His loudmouthed, ultra-conservative views were countered by his not-too-bright but good-hearted wife Edith (Jean Stapleton); their activist daughter Gloria (Sally Struthers); and Gloria’s liberal husband Mike (Rob Reiner). What made these clashes so shocking for many was the language Archie used to express his ideas. For instance, Archie referred to blacks as “jungle bunnies” who lived on welfare and craved fried chicken and ribs. While Lear obviously intended Archie to appear as wrongheaded, with his arguments countered by the rest of his family, many women and minority viewers nonetheless found his declamations offensive. Moreover, while Archie was portrayed as narrow-minded, he was also funny and even likable to many viewers, which some critics believed counteracted the show’s liberal intent. At any rate *All in the Family* got

people talking, which is to Lear’s credit. The program, though it got off to a slow start, was successful and enjoyed a long run. Struthers and Reiner left in 1978, and Stapleton’s character last appeared during the 1979–1980 season, when the show was renamed *Archie’s Place*. The program broadcast its last new episode in 1983. As an ironic touch, Lear’s short-lived program *704 Hauser* (1994) featured a black character living in Archie’s old house.

Good Intentions. The success of *All in the Family* prompted Lear and Yorkin to create similar shows. These included *Sanford and Son* (1972–1977), about a cantankerous black junk man and his liberal son, and *Maude* (1972–1978), a spin-off from *All in the Family* about Archie’s liberal cousin (played by Beatrice Arthur). One episode of the show was particularly controversial: the fortyish Maude announced that she was pregnant and going to have an abortion. Other Lear spin-offs included the black-cast sitcoms *The Jeffersons* (1975–1985) and *Good Times* (1974–1979). In 1974 he helped create another production company, TAT, this time with Jerry Perenchio. Through TAT Lear scored another considerable success with *Mary Hartman, Mary Hartman* (1976–1977), a syndicated send-up of soap operas that starred Louise Lasser as a demented homemaker surrounded by an equally demented set of characters.

Bad Results. While Lear was the most successful television producer of the 1970s, he was by no means immune to failures, which increased in number during the 1980s and early 1990s. His business enterprises of the 1980s also enjoyed mixed results. Lear achieved more success with the organization People for the American Way, which he helped to found in the early 1980s to counter the efforts of the religious Right to influence American media and politics.

Sources:

Richard P. Adler, *All in the Family: A Critical Appraisal* (New York: Praeger, 1979);

Geoffrey Cowan, *See No Evil: The Backstage Battle over Sex and Violence on Television* (New York: Simon & Schuster, 1979);

Donna McCrohan, *Archie & Edith, Mike & Gloria Revisited: A Retrospective Appreciation of All in the Family* (New York: Workman, 1987).

MARY TYLER MOORE

1937-

TELEVISION ACTRESS



The New Woman. In many ways the 1970s was the decade of the television sitcom. While programs such as *All in the Family* and *M*A*S*H* revolutionized the form, many viewers and critics believed that *The Mary Tyler Moore Show* (1970–1977) perfected it. As the clean-cut heart of the

show, Moore's character, Mary Richards, exemplified a new image for American women: intelligent and professional yet personable, looking for love but not tying her self-image to a prospective husband and family. As *TV Guide* put it in 1973, "Thirty-three, unmarried and unworried — Mary is the liberated woman's ideal." Rather than preaching, the show used an effective blend of humor and everyday life to depict the lives of a career woman and her friends.

Building a Show. In the 1960s Moore played Laura Petrie on *The Dick Van Dyke Show* and had appeared in a few movies; by 1970 she was ready to have her own show. She worked with her husband, Grant Tinker, who was then a television producer, and writers Allan Burns and James L. Brooks. The result was a sitcom with its center of focus being Mary Richards, an assistant news producer for a television station in Minneapolis. The show's creators originally intended to make the single Mary divorced, but CBS was afraid of losing viewers. (Moore herself filed for divorce from Tinker in 1980.) She was supported by an effective ensemble cast. It included Valerie Harper as Rhoda Morgenstern, Mary's best friend; Ed Asner as Lou Grant, Mary's gruff but supportive boss; Cloris Leachman as Phyllis Lindstrom, Mary's strong-willed landlady; Ted Knight as Ted Baxter, a self-absorbed news anchorman; Gavin MacLeod as the wisecracking Murray Slaughter, a news writer and a frustrated creative writer; Georgia Engel as Georgette Franklin, a good-hearted dumb blonde introduced in the third season; and Betty White as the wacky, sex-starved co-worker Sue Ann Nivens, introduced in the fourth season.

Success. Such a diverse cast of characters allowed the writers to pursue a wide range of topics, from relationships and marriage to career fulfillment to weight loss. In addition to such subjects, to which viewers could easily relate, *The Mary Tyler Moore Show* succeeded because of its realism. Characters had problems that could not be resolved in the space of thirty minutes; characters had sex lives, about which they worried and were occasionally obsessed; and, as in many other sitcoms after it, characters found a second family in the world of work. Success came easily to the Saturday-night show, which by 1971 had become so popular that, as a writer for *The New York Times Magazine* noted, "Mary is so In . . . it has become fashionable to drift into the den at a party or even to go home at 9 on Saturday because you simply must not miss this program." By the decision of its creators the program ended in 1977 while still at the top of its form.

Later Efforts. In the late 1970s Moore attempted two comedy-variety programs, *Mary* and *The Mary Tyler Moore Hour*. Neither won over audiences or network executives, but the success of *The Mary Tyler Moore Show* enabled MTM Productions, Moore's production company with Tinker, to gain a foothold as one of the most prosperous of such companies in television thanks to programs such as *Rhoda*, *Lou Grant* (both spin-offs of *The Mary Tyler Moore Show*), and *The Bob Newhart Show*.

(Tinker left MTM in 1981, when he became president of NBC.) Moore won an Emmy for her performance in the television movie *First, You Cry* (1978), about television journalist Betty Rollin's bout with breast cancer and surgery. During the 1980s and 1990s Moore appeared in several other made-for-television movies as well as theatrical films. In 1994 she was inducted into the Comedy Hall of Fame.

Sources:

Robert S. Alley and Irby B. Brown, *Love Is All Around: The Making of "The Mary Tyler Moore Show"* (New York: Delta, 1989);

Jason Bonderoff, *Mary Tyler Moore* (New York: St. Martin's Press, 1986);

Andrew J. Edelstein and Kevin McDonough, *The Seventies: From Hot Pants to Hot Tubs* (New York: Dutton, 1990).

GLORIA STEINEM

1934-

MAGAZINE WRITER AND EDITOR



From Writer to Editor. Gloria Steinem entered the 1970s as an admired magazine writer and ended the decade as one of the most respected and influential magazine editors of the decade. Her involvement with *Ms.*, which she helped to found in 1972 and which she edited for the next fifteen years, placed her at the forefront of the growing feminist movement in the United States.

The Path to Feminism. Steinem was born in Toledo, Ohio. She attended Smith College, where she was Phi Beta Kappa, and she also studied in India. During the 1960s she worked as a freelance journalist. Her 1963 breakthrough article in *Show*, about her undercover experience as a Playboy Bunny, led to assignments for high-profile magazines such as *Cosmopolitan* and *Vogue*. While a supporter of the civil rights movement, for most of the 1960s Steinem was not an active feminist. In 1968 she began writing columns on politics for *New York* magazine, which she helped Clay Felker to establish. The following year she surprised her readers and colleagues with positive articles on abortion rights and feminism.

The Founding of an Institution. The backlash against her feminist articles only propelled Steinem further into the women's movement. In 1971 she worked with Bella Abzug, Shirley Chisholm, and Betty Friedan to create the National Women's Political Caucus, which would promote feminist issues and encourage women to run for political office. Steinem also became interested in creating a magazine by and for women that would address their concerns. *Ms.* first appeared as a thirty-page supplement in the 20 December 1971 issue of *New York*. The following month it appeared as a magazine in its own right and was greeted with phenomenal sales. With former *Look* editor Patricia Carbine as publisher and

Steinem as editor in chief and frequent contributor, *Ms.* became one of the most successful and most discussed magazines of the decade and beyond.

Public Image. Steinem's impact on American feminism extended beyond the magazine. Her articulateness and (despite feminists' fight against the objectification of women based on appearance) her attractiveness won several supporters who might otherwise have objected to the often-controversial notions she espoused. A classical liberal feminist, she promoted equal rights and equal pay for women, claiming that the full liberation of women from conventional roles would liberate men as well. In Steinem the American public found a nonthreatening, even congenial, proponent of a set of ideas that some segments of the public resisted.

Books. Steinem's 1983 essay collection *Outrageous Acts and Everyday Rebellions* was a best-seller; it contains twenty years of her work, including her recollection of her developing feminism. She also wrote a biography of Marilyn Monroe in 1986. She left *Ms.* in 1987 when the magazine was sold to an Australian company; three years later it regained its independence. Since then Steinem has continued to write on feminism and self-esteem.

Source:

Mark Hoff, *Gloria Steinem: The Women's Movement* (Brookfield, Conn.: New Directions/Millbrook Press, 1991).

GARRY TRUDEAU

1948-

CARTOONIST



A Remarkable Achievement. Garry Trudeau was the most notable — and often the most controversial — cartoonist of the 1970s. His comic strip, "Doonesbury," simultaneously poked fun at and commented on the various sacred cows of American life. As President Gerald Ford

remarked in a 1975 speech to the Radio and Television Correspondents Association, "There are only three major vehicles to keep us informed as to what is going on in Washington: the electronic media, the print media and *Doonesbury* . . . not necessarily in that order." Trudeau's was the first comic strip ever to receive the Pulitzer Prize.

From Yale to the United States. Born in New York, Trudeau attended Yale University, where he got his start in the late 1960s drawing for the student newspaper a comic strip, "Bull Tales," that held campus administrators up to scrutiny and ridicule. He started graduate school, but the new Universal Press Syndicate, created by James Andrews and John McMeel, offered him a contract to pen a new cartoon expanding on his established characters. His retooled strip, renamed for its most promi-

nent character, debuted in nearly thirty newspapers, including the *Washington Post*, in 1970.

Success. "Doonesbury" soon became widely known and widely syndicated. Though some newspapers dropped it due to Trudeau's no-holds-barred lampoons of contemporary politics (in particular his satiric treatment of U.S. involvement in the Vietnam War) and culture, which some readers failed to find either humorous or enlightening, other newspapers kept the strip or picked it up because their readers demanded it. By the time Trudeau received the Pulitzer Prize in 1975, "Doonesbury" appeared in more than four hundred newspapers and had an estimated forty million readers. Much in demand as a speaker on college campuses and as a contributor to magazines such as *Rolling Stone* and *Harper's*, Trudeau nonetheless managed to keep a low profile. However, he did travel with the press corps during President Ford's 1975 visit to China. He also insisted that his characters not be used in merchandising or advertising.

Older but Still Sharp. While "Doonesbury" still remains controversial — with newspapers sometimes moving it to the editorial page, occasionally dropping selected segments, and with subscribers periodically threatening to cancel — in 1994 the strip appeared in approximately nine hundred newspapers across the United States. Trudeau has also published book collections of "Doonesbury" cartoons since the early 1970s. Though still an intensely private man, he has eased gradually into the public eye since his 1980 marriage to television journalist Jane Pauley.

Sources:

Ron Goulart, ed., *The Encyclopedia of American Comics* (New York & Oxford: Facts on File, 1990);

"New Look on the Funny Pages," *Newsweek* (5 March 1973): 76-77.

TED TURNER

1938-

TELEVISION EXECUTIVE



Cable Visionary. More than any other figure in American television, Ted Turner saw the potential inherent in cable television in its early days and developed that potential into a communications empire. The local successes the confident, flamboyant Turner enjoyed in cable during the 1970s

foreshadowed his international successes in the next decade. He also gained media attention in 1977 as captain of the winning ship, *Courageous*, in the America's Cup. In addition to being called "the Mouth of the South," Turner has since been called Captain Courageous or, sometimes, Captain Outrageous.

Small Beginnings. Following the suicide of his father in 1960, Turner became the head of his family's billboard company in Atlanta, but only after going into debt to save the business from changing hands. During the next ten years he turned the company into a prosperous advertising firm called Turner Communications Group (TCG). In 1970 TCG bought an independent Atlanta UHF station, which it renamed WTCG. An early proponent of cable, Turner turned to the comparatively new technology to have his station (later renamed WTBS) carried throughout the South.

Superstation. By the mid 1970s Turner was wealthy enough to purchase the Atlanta Braves baseball team and to own a considerable portion of the Atlanta Hawks basketball team. In 1976 he began supplementing WTBS's twenty-four-hour lineup of television and movie repeats with an increased amount of sporting events. Late in 1976 the station began sending its signal via satellite to cable stations across the country. By the end of the 1970s Turner's innovative superstation was one of the best-

known cable networks in America, reaching three million viewers in addition to cable subscribers in six southern states.

CNN and Beyond. For all the gambles that paid off during the decade, the 1970s proved a mere stepping-stone to Turner's greater achievements, such as the twenty-four-hour Cable News Network (CNN), which began broadcasting in 1980, and Turner Network Television (TNT), which began in 1986; both made him a billionaire. In 1986 he purchased M-G-M/United Artists, along with its film library, and earned the scorn of many film buffs by colorizing old black-and-white movies. In 1991 he purchased Hanna-Barbera, providing material for his new Cartoon Channel. That same year he was *Time* magazine's Man of the Year, and in 1992 he again grabbed headlines by marrying actress Jane Fonda after a two-year relationship.

Sources:

Porter Bibb, *It Ain't As Easy As It Looks: Ted Turner's Amazing Story* (New York: Crown, 1993);

Christian Williams, *Lead, Follow or Get Out of the Way: The Story of Ted Turner* (New York: Times Books, 1981).

PEOPLE IN THE NEWS

Between 1977 and 1981 Steve Allen impressed viewers and critics with his PBS series *Meeting of the Minds*, which he wrote and hosted. The show offered round-table talks between historical figures, such as Benjamin Franklin and Cleopatra, played by actors.

1st Lt. William L. Calley gave a series of interviews with *Esquire* in 1970. The following year he was convicted of murder for having ordered the 1968 massacre of civilians in My Lai, Vietnam.

Chapters of Truman Capote's projected novel "Answered Prayers" appeared in *Esquire* in 1975 and 1976. Capote drew on friends' confidences and took revenge on enemies, thinking no one would know the real identities of his characters. He nonetheless became unpopular in literary and social circles as a result of the *Esquire* excerpts.

President Jimmy Carter was interviewed by *Playboy* in 1976, leading many of his fellow evangelicals to criti-

cize him for consenting to talk with a magazine specializing in nude photographs.

During the first season of ABC's *Charlie's Angels*, actress Farrah Fawcett-Majors noted, "When the show was No. 3, I figured it was our acting. When it got to be No. 1, I decided it could only be because none of us wears a bra."

Through the PBS program *Evening at Pops*, conductor Arthur Fiedler made the Boston Pops Orchestra the best-known pops orchestra in the United States from the show's premiere in 1970 to his death in 1979. John Williams took up Fiedler's baton in 1980.

The year 1973 was good to Bob Fosse: in addition to an Academy Award for directing *Cabaret* and two Antoinette Perry (Tony) Awards for directing and choreographing *Pippin*, he won three Emmy Awards for producing, directing, and choreographing a television special on Liza Minnelli called *Liza with a Z*.

David Frost interviewed former president Richard M. Nixon in 1977 in five hour-long shows; Nixon received one million dollars.

In 1974 *Washington Post* publisher Katharine Graham became the first woman to be asked to join the Associated Press board.

Willie Morris, editor of *Harper's* magazine, lost his job due to negative fallout from the March 1971 issue, which published Norman Mailer's critique of feminism, "Prisoner of Sex." Nonetheless, that issue of the magazine set a single-issue sales record for the publication up to that time.

On 23 February 1976 Daniel Schorr severed his relationship with CBS News under pressure after twenty-three years of service after he had leaked information about a secret document from the House of Representatives and passed it on for publication in the *Village*

Voice. He later became a news commentator for National Public Radio.

On 6 April 1973 a Los Angeles court awarded Tom and Dick Smothers \$776,300 in damages from CBS, which had canceled their successful but controversial show in April 1969 after the comedy duo publicly argued with the network over its efforts to limit the satiric content of *The Smothers Brothers Comedy Hour*, first broadcast in 1967. The network claimed the pair failed to fulfill the requirements of their contract, but the press agreed with the Smothers Brothers that censorship was the real reason for the cancellation.

In April 1976 Barbara Walters received a five-year, \$5-million contract from ABC, making her the first female anchor of a network television news program and the highest-paid journalist in history.

AWARDS

EMMY AWARDS

1970

Outstanding Dramatic Series: *Marcus Welby, M.D.* (ABC)

Outstanding Comedy Series: *My World and Welcome to It* (NBC)

Outstanding Variety Series: *The David Frost Show* (syndicated)

1971

Outstanding Dramatic Series: "The Senator" segment of *The Bold Ones* (NBC)

Outstanding Comedy Series: *All in the Family* (CBS)

Outstanding Variety Series — Musical: *The Flip Wilson Show* (NBC)

Outstanding Variety Series — Talk: *The David Frost Show* (syndicated)

1972

Outstanding Dramatic Series: *Elizabeth R* on *Masterpiece Theater* (PBS)

Outstanding Comedy Series: *All in the Family* (CBS)

Outstanding Variety Series — Musical: *The Carol Burnett Show* (CBS)

Outstanding Variety Series — Talk: *The Dick Cavett Show* (ABC)

1973

Outstanding Dramatic Series: *The Waltons* (CBS)

Outstanding Comedy Series: *All in the Family* (CBS)

Outstanding Variety Series: *The Julie Andrews Hour* (ABC)

1974

Outstanding Dramatic Series: *Upstairs, Downstairs* on *Masterpiece Theater* (PBS)