

A HISTORICAL STUDY OF PRIME-TIME
NETWORK TELEVISION AUDIENCE-
PARTICIPATION PROGRAMS
1948 - 1968

A thesis submitted to the faculty
of San Francisco State College in
partial fulfillment of the
requirements for the
degree
Master of Arts

by

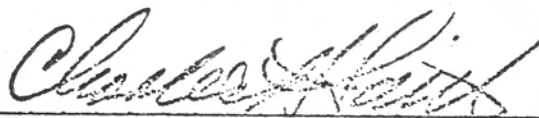
Roger Kurt Dobkowitz

San Francisco, California

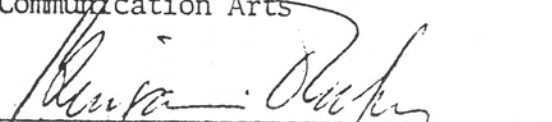
June, 1971

CERTIFICATION OF APPROVAL

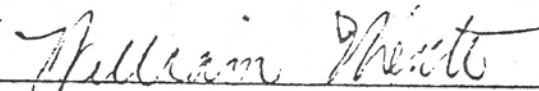
I certify that I have read A HISTORICAL STUDY OF
PRIME-TIME NETWORK TELEVISION AUDIENCE-PARTICIPATION PROGRAMS
1948 - 1968 by Rogert Kurt Dobkowitz, and that in my opinion
this work meets the criteria for approving a thesis submitted
in partial fulfillment of requirements for the Master of Arts
degree at San Francisco State College.



Charles Smith
Associate Professor of Broadcast
Communication Arts



Dr. Benjamin Draper
Professor of Broadcast Communication
Arts



Dr. William Went
Professor of Broadcast Communication
Arts

PREFACE

Ever since Milton Berle's television show became a Tuesday night favorite in 1948, programming of this medium has been studied, examined, and surveyed. While certain program types such as drama, Westerns, comedies, musicals, news, and children's shows have been examined to some degree in various books, periodicals, and essays, the audience-participation program has, by comparison, been neglected. Although one may find references to audience-participation programs in a few published works, generally the information is confined to the events surrounding the quiz scandals of 1958 - 1959. Therefore, a more adequate study of this program type is needed in order to fill this void.

In examining the history of audience-participation programs, this study will be concerned only with those programs that were broadcast by the networks in television prime-time (7:00 P.M. - 11:00 P.M. Monday through Sunday) during the years 1948 - 1968. Local, syndicated, and daytime network shows are not covered. The four networks included in this study are the National Broadcasting Company (NBC), the Columbia Broadcasting Company (CBS), the American Broadcasting Company (ABC), and the DuMont Television Network (DuMont). Audience-participation programs produced by National Educational Television (NET) will not be considered.

Since books, as stated earlier, were usually lacking in adequate information on audience-participation programs, the bulk of information

used for this study had been gathered from periodicals. Although it would have been desirable to view kinescopes and tapes of old audience-participation programs in order to obtain a personal impression of them this has proven impractical.

Dependence on periodicals as the primary source of information is admittedly not fully satisfactory for a method used in a thesis. While examining Variety and various other newspapers, the author discovered a casualness in the reporting of details of television shows. Occasionally, the facts reported in a newspaper have later been discovered to have been incorrect when cross-checked with other newspapers. Such error in details, however, is believed to be of no greater magnitude than the incorrect naming of a show's originating network, an incorrect date of a show's premiere, or the incorrect name of a master of ceremonies.

Throughout this study, references will be made by name to specific audience-participation programs. However, in an attempt to avoid filling the text with space-consuming descriptions, explanations of most formats of programs have been omitted from the body of the main text and are supplied in the Appendix where one can find a brief description of the format of every audience-participation program mentioned in this study. Audience-participation programs in the Appendix are listed in chronological order according to the date of their prime-time network television premiere.

References to television seasons will use standard designation. 1961-62 will refer to the television season that began in fall, 1961, and ended in summer, 1962.

A total of 161 audience-participation series have been surveyed. Each of these series meets the definition of an audience-participation program given in Chapter I. Throughout this study, the title names of television series will be underlined.

TABLE OF CONTENTS

Chapter	Page
PREFACE.	iii
I. AN INTRODUCTION TO AUDIENCE-PARTICIPATION PROGRAMS	1
II. THE POPULARITY AND PROGRAMMING OF AUDIENCE-PARTICIPATION PROGRAMS.	8
III. THE ATTEMPTED BANNING OF GIVEAWAYS BY THE FCC	36
IV. THE PHENOMENON OF THE BIG-MONEY QUIZZES.	52
V. THE TELEVISION QUIZ SCANDALS OF 1958 - 1959.	67
VI. THE DECLINE OF AUDIENCE-PARTICIPATION PROGRAMS 1959 - 1968	104
CONCLUSION	116
APPENDIX: A CHRONOLOGICAL LIST OF AUDIENCE-PARTICIPATION PROGRAMS 1948 - 1968.	118
BIBLIOGRAPHY	149

CHAPTER I

AN INTRODUCTION TO AUDIENCE-PARTICIPATION PROGRAMS

Definition

For this study a television show will be considered an audience-participation program only if that program's outcome or resolution was affected by a member of either the home or studio audience serving in a major or minor role. This definition disqualified programs with formats that have pre-determined endings such as Westerns, dramas, and comedies. These non-participation formats require that the entire show be planned and prepared before broadcast time by the program's producers and staff. In no way, can a member of the audience immediately affect the plotting of these shows, either in content or resolution, and, therefore, they cannot be considered an audience-participation program.

Viewer participation as defined here can be manifested in several ways. It can consist of members of the home or studio audience being chosen to come on the program's stage to participate, as in the case of People Are Funny. It can consist of telephone calls made to home viewers as happened on Stop the Music. Or, as in the case of Pantomime Quiz, it may consist of a home viewer sending program-requested information on a postcard to a show, with the prospect of having either the postcard or information incorporated into the context of the program.

It should also be noted that, in no way, does a mystery-detective

or similar type program qualify as an audience-participation program. Although one might claim that a viewer participates mentally with the protagonist in the solving of a crime or mystery, the viewer has, in actuality, no effect on either the content or resolution of the story and remains, essentially, a non-participant.

Types of Audience-Participation Programs

Although there have been many forms, audience-participation programs most frequently take the form of either a game or a quiz. The \$64,000 Question, What's My Line?, and Stop the Music come to mind quickly when one thinks of audience-participation programs. But we must constantly apply the specific definition in this study to all programs and realize that not all game and quiz shows are necessarily audience-participation.

If the show's game or quiz is played solely by employees of the program, such as celebrities or personalities, without solicitation of viewer response other than just viewing, the program does not qualify for this study. Masquerade Party, Personality Puzzle, and You're in the Picture are examples of such programs. In each of these shows the game was played solely by celebrities with the viewer taking no part in the proceedings except for watching.

Most audience-participation programs can be grouped, based on the theme of its basic format, into five main categories:

- Quiz: This format places emphasis on the ability of a participant to answer questions. Examples: The \$64,000 Question; Break the Bank; Dr. I.Q.
- Game: This format only requires a participant to learn the rules of a game. No erudition on the part of the contestant is

required. Examples: Password; Concentration; Let's Make a Deal.

Panel: This format usually requires a celebrity panel to guess some type of secret that a participant holds. Examples: What's My Line?; I've Got a Secret; To Tell the Truth.

Amateur: This format invites home viewers to appear on the show's stage to display their talents. Examples: Original Amateur Hour; Songs for Sale; Your Funny, Funny Films.

Information: This category includes all shows in which viewers actively request information. Examples: Information Please; You Asked for It; Life Begins at Eighty.

Although, in general, most audience-participation programs are developed from the preceding categories or a combination thereof, almost any format can be developed into an audience-participation program.

Auctions (Auction Aire, What's Your Bid?), variety shows (Live Like a Millionaire, Battle of the Ages), surprise parties (This Is Your Life, It Could Be You), and comedy spoofs (It Pays to Be Ignorant, How To), have all evolved into audience-participation programs.

Uniqueness of Audience-Participation Programs

An audience-participation program is comprised of several elements that, when combined, make these programs unique among television or radio programs. These elements are as follows:

Viewer identification

As with many dramatic programs, the viewer has an opportunity to identify with the protagonist on an audience-participation program. On

many programs the viewer can identify with the amateur contestant who is competing against the professionals, that is, the employees of the show.¹ This relationship between the viewer and participant is important. It makes every viewer an actual player even though he doesn't participate directly.²

Unpredictable endings

Due to the nature of audience-participation programs, endings can never be fully arranged or prepared. Due to this lack of a prepared conclusion, there is a constant element of surprise of the unexpected.

A mixture of entertainment elements

Many audience-participation programs are able to combine on one program many elements of good entertainment. For example, Stop the Music, an extremely popular show of the late 1940's, was able to incorporate (1) interviews, (2) music, (3) humor, (4) suspense, (5) contests, (6) rewards and prizes, and (7) information. There are not many other types of programs that have such a format that allows for an incorporation of so many various entertainment elements.

Ease of productions

Perhaps the greatest asset of an audience-participation program, as far as a television network is concerned, is its low cost and ease of production. As John Reed King, popular master of ceremonies of many game

¹Milton Bracker, "No Question about Quiz Shows," New York Times, July 26, 1953, sec. 6, pp. 16-17.

²Ibid., p. 16.

and quiz shows of the 1940's and early 1950's, said: "It's an easy type show to do requiring little rehearsal."¹

In 1949, production costs for a half-hour audience-participation program averaged \$3,000 to \$5,000 a week. This is an extremely low cost when it is compared with the \$30,000 weekly cost at that time of the Texaco Star Theater starring Milton Berle.²

Even though production costs have risen enormously since 1948, the expense of an audience-participation program is still much less than that of most other formats. In 1962, while costs for such popular shows as Gunsmoke and Twilight Zone aggregated \$60,000 and \$54,000 respectively for a weekly show, an audience-participation program could still be produced on television for a price ranging between \$20,000 and \$40,000.³

Another reason for the low cost of audience-participation programs is the exclusion of extensive rehearsal and expensive sets from production. Thorough rehearsal is impossible and multiple sets are unnecessary.

One additional factor contributing to the low cost of audience-participation programs results from the fact that ideas for such shows are plentiful. In the early 1950's most ideas submitted to networks for new television programs were for quiz shows.⁴ In 1954, Hubbell Robinson, Jr.,

¹John Reed King, "Ike Fright' Scares TV Aud Players," Variety, July 28, 1948, p. 38.

²"Estimated Weekly Network TV Program Costs," Variety, Nov. 16, 1949, p. 44.

³"Estimated Weekly Network TV Program Costs," Variety, Jan. 10, 1962, pp. 107, 111, 113, 115-116.

⁴"Guesswork," Time, April 5, 1954, p. 58.

vice-president in charge of CBS programming, said: "Everybody thinks he can do a quiz. There are more amateurs running wild in this area than in any other."¹

Ease of production and low cost factors of audience-participation programs have helped provide another benefit: an ability for such shows to replace, on short notice, a cancelled or failing show. The low cost of Pantomime Quiz helped it to become a regular program casualty replacement nearly every year between 1950 and 1962. This is also a reason why audience-participation programs have usually been used as summer replacement fare.

The fact that most audience-participation programs are done live, or "live on tape,"² also contributes to the desirability by the network for such shows. Instead of necessary long contract commitments that most shows require with networks covering rehearsal time and filming costs, audience-participation programs can be arranged for television broadcasting with only minimal contract commitments.³

A combination of all of these foregoing factors have contributed in making the audience-participation program an unique and perhaps one of the most creative forms of programming on television. Mark Goodson and Bill Todman, producers of What's My Line? and other game shows, considered

¹Ibid.

²"Live on tape" is a broadcasting term which refers to a program which has been performed as if it were a live show, but which has been recorded on video tape for broadcast at some other time than that of the actual performance.

³"Quiz Shows Face a Question," Business Week, Sept. 6, 1958, p. 42.

panel shows, a form of an audience-participation program, to be "the most creative thing in television, not only because it is not an imitation of some other medium but also because it can't be imitated in any other media."¹

¹Mark Goodson and Bill Todman, "This Is Our Line," Theatre Arts, May, 1954, p. 72.

CHAPTER II

THE POPULARITY AND PROGRAMMING OF AUDIENCE-PARTICIPATION PROGRAMS

History

Between 1948 and 1968, the popularity of audience-participation programs varied greatly. These programs experienced their greatest success and popularity in 1957 when more people watched quizzes and other audience-participation programs than during any other year of television. However, in 1968, eleven years later, the popularity of these shows dropped to such an extent that only two poorly-rated audience-participation programs remained on prime-time network television.

But in considering the history of television audience-participation programs, one must recall the fact, that during the formation of the television networks in 1948, the nation's primary source of broadcast entertainment was radio. And, although this study is concerned with development of audience-participation programs on the medium of television, one cannot seriously discuss the early development and programming of television audience-participation programs without initially examining, briefly, the programming status of audience-participation programs on radio. Much of the programming, with which television eventually experimented, was influenced by successes and failures that the networks experienced in radio.

Radio

Programs that awarded merchandise or cash, commonly called "giveaways," to either its studio or home audience, were the most popular type of audience-participation program on radio during the 1940's.

Giveaways first attracted an audience on a mass scale in 1940 with the radio show Pot of Gold.¹ Although giveaways remained popular during World War II on daytime radio, their popularity decreased slightly on evening radio. It was not until after the end of the war that a great upsurge in interest in giveaway programs occurred. Living in a nation whose post-war economy was currently failing to produce enough material goods to meet the demand, people began to listen to giveaways for the opportunity to win much needed merchandise. Stop the Music, Break the Bank, Sing It Again, and Take It or Leave It became radio hits. By the summer of 1948, giveaways became so popular that the radio networks had forty giveaway shows awarding as much as \$150,000 a week in prizes.² The success of these shows was so great that many established radio shows, which were programmed opposite giveaways, suffered seriously in their radio audience ratings. Fred Allen and Edgar Bergen, the stars of two shows that competed against Stop the Music, decided to retire temporarily from radio because of the success of that giveaway.³

However, despite the popularity of giveaways and their acceptance by the radio audience, giveaway shows were, in general, condemned by radio critics and entertainers. Critics denounced giveaways as the cheap

¹"The \$64,000 Question--Life with the Creators of Breathless Tuesday," Newsweek, Sept. 5, 1955, p. 41.

²Ibid.

³"Decline and Fall," Newsweek, Oct. 31, 1949, p. 42.

business of buying listeners with dollars instead of with entertainment.¹ Fred Allen, bitter over the fact that Stop the Music had been hurting his ratings, feared that giveaways were not only debasing radio as a medium, but people as well. He said that giveaways " . . . hastily establish the ignorance of the contestant and give her a refrigerator, an airplane, or \$20,000 to get away from the microphone."²

But despite the critical denouncement of giveaways, they remained extremely popular throughout 1948. A survey, conducted by the National Opinion Research Center in 1948, revealed that, when given a list of several program types, 56 per cent of the people responded that they liked to listen to either quiz or audience-participation programs. Only news programs (74 per cent) and comedy shows (59 per cent) had a higher response.³ But by 1949, it was realized that the height in giveaway popularity had passed.⁴ Ratings had begun to fall. Ratings released by C.E. Hooper, Inc., in October, 1949, revealed that Stop the Music, one of the most popular programs in 1948, had dropped to position number sixty-six.⁵ Giveaway shows were never again to become popular as nighttime

¹"River of Gold," Newsweek, Aug. 2, 1948, p. 51.

²"Foal the Drab," Time, Sept. 6, 1948, p. 75.

³Paul F. Lazarsfeld and Patricia L. Kendall, Radio Listening in America (New York: Prentice-Hall, Inc., 1948), p. 123.

⁴"Decline and Fall," p. 42.

⁵Ibid.

radio fare.

Television

1948-1950

It was during the period of high popularity in radio giveaways in 1948 that the television networks began to form. Although television service had been available to the public in New York City since 1939, all programming tended to be experimental and limited in nature. The small potential television audience at that time seldom seemed to justify the high costs necessary for large television productions. Nevertheless, the radio networks were interested in developing television and continued to experiment with it.

In 1948, in an attempt to enlarge television's potential audience, the radio networks began to build a network of television stations, similar to the system they had created for radio. As television's potential audience grew, so did television programming.

In March, 1948, NBC opened a four-station relay that linked stations in Washington, D.C., Baltimore, Philadelphia, and New York City.¹ By September, 1948, ABC had a five-station east-coast network.² Similarly, CBS and DuMont expanded their television networks. By the end of the year, there were fifty-one television stations in operation and over one million sets in use.³

¹"CBS and Television," Newsweek, March 1, 1948, p. 45.

²"Funt's Fun," Newsweek, Sept. 20, 1948, p. 62.

³Allen B. DuMont, "TV Predictions for '49," Radio and Television News, March, 1949, p. 40.

Since television audiences in 1948 were very small, it was difficult to find manufacturers who were willing to sponsor television programs. When a show went unsponsored, the radio networks had to absorb the losses. Therefore, in order to keep losses down, most programs had to be inexpensive to produce. Consequently, the networks included low-cost audience-participation programs in their television schedules. One of the very first new network programs in 1948 was the Original Amateur Hour, a show that was able to avoid expensive professional talent in favor of low-cost amateur talent. Other early shows, such as Charade Quiz, What's It Worth?, and Try and Do It kept their production costs down by requiring only minimal props and sets. Try and Do It merely consisted of a set resembling a picnic ground in which contestants completed stunts for prizes.

During the next three years, television continued to expand steadily, despite the fact that the Federal Communication Commission (FCC) suspended, in September, 1948, all pending applications for new television stations. Until 1952, when the suspension was lifted, only fifty-seven new stations were added. This brought the total of television stations to 108 by April, 1952.¹

Nevertheless, in spite of the suspension of new television applications, the potential audience of the television networks continued to enlarge. It grew sizeably on January 11, 1949, when a coaxial cable, linking the eastern stations with those in the Midwest, was connected.²

¹"TV Thaw," Time, April 21, 1952, p. 65.

²"Video Schedule on Co-Ax Time," Variety, Jan. 12, 1949, p. 27.

However, since there was only one cable, the four networks had to share it. By the end of 1949, it was estimated there were approximately 3,500,000 television sets in the United States.¹

With larger audiences, the television networks, in 1949, were able to try many different types of programs and experiment with many new formats. By trying many different types of programs, the networks hoped to find programs with large enough audiences to attract sponsors. And since the radio networks were absorbing the losses from unsponsored shows, the networks had very little to lose when they cancelled unprofitable shows and experimented with new ones.

Throughout this period, since audience-participation programs were relatively easy and inexpensive to produce, the audience-participation program became a frequent form of programming. It was also generally believed by broadcasters that these programs would duplicate the popularity that such programs had experienced on radio in 1948.² Twenty different new audience-participation programs were presented on network television in 1949. Many of them were television versions of programs that had been previously successful on radio such as Candid Camera (previously called Candid Microphone), Leave It to the Girls, So You Want to Lead a Band, Quiz Kids, and Blind Date. However, except for the television version of Stop the Music, none of the new audience-participation programs introduced in 1949 became very popular. The lack of popularity of these programs was partially due to the fact that many of them lacked adequate prizes to

¹"Over 1,000,000 TV Sets Now in New York Area," Variety, Jan. 4, 1950, p. 116.

²"History Repeats," Variety, Jan. 21, 1948, p. 27.

give away to the viewers. Most giveaway shows rely upon receiving free merchandise from manufacturers in return for a free mention of the manufacturers' names on the program. But, since the television audience was still small in 1949, there was little inducement for manufacturers to give television shows free merchandise.¹

1950 was a year of steady growth for television. Although television stations on the west coast were still not connected by coaxial cable with network service on the east coast, the national television audience continued to grow. In 1950, the number of television sets in the United States grew from 4,000,000 at the start of the year to over 10,000,000 by the end of the year.² However, despite the addition of more viewers, the television industry still found itself losing money. In 1950, forty-eight television stations reported a combined loss of \$7,900,000. This was down from a \$25,300,000 loss in 1949.³

The television networks continued, as they had done the year earlier, to experiment with various types of programs in 1950. But, unlike the previous year, 1950 proved to be a better year for the success of audience-participation programs. Until the popularity phenomenon of the big-money quizzes that occurred later in 1956 and 1957, 1950 was to remain the most successful year for audience-participation programs.

¹"FCC Giveaway Edict Has Little Effect on Tele," Variety, Aug. 24, 1949, p. 37.

²Sydney W. Head, Broadcasting in America (Boston: Houghton Mifflin Company, 1956), p. 159.

³"TV Losses Cut," Variety, April 4, 1951, p. 26.

Along with a few established hits from 1948 and 1949, which consisted of Stop the Music, Break the Bank, and Original Amateur Hour, television presented in 1950, such new hits as What's My Line?, Beat the Clock, Truth or Consequences, You Bet Your Life, starring Groucho Marx, Pantomime Quiz, Arthur Murray Party Time, Songs for Sale, Chance of a Lifetime, and Sing It Again. Although few of these shows placed among the top ten television ratings of 1950, all became popular enough to attract sponsors and to remain on the networks' schedule longer than the minimal number of thirteen weeks for which unsponsored and unpopular shows were usually contracted.

One disadvantage that audience-participation programs appeared to have had at that time, was the inability by even the successful quiz and game shows to penetrate the top ten television ratings. It was felt by Hubbell Robinson, Jr., vice-president of CBS programming, that "except for the rare ones, quiz shows have a very definite audience ceiling."¹

1951-1955

1951 marked the year when the networks began broadcasting the first live coast-to-coast programs.² Up until this time, when the television networks wanted one of their eastern programs to be broadcast on

¹"Guesswork," p. 60.

²The very first live coast-to-coast network program was on September 4, 1951, when ABC, CBS, and NBC, using coaxial cable and AT&T's microwave relay system, formed a pool to broadcast President Truman's opening speech at the Japanese peace-treaty conference in San Francisco's War Memorial Opera House ("Transcontinental Link" Newsweek, Aug. 27, 1951, p. 80.). The first commercial live coast-to-coast broadcast was the Colgate Comedy Hour starring Eddie Cantor on September 30, 1951 ("Cantor Faces the East," Variety, Oct. 3, 1951, p. 31.).

the West Coast, they had to kinescope¹ the live performance in the east and then send the film to the west coast for broadcast at a later time. But now, all network programs could potentially have a nation-wide audience. As of March 1, 1951, there were approximately 11,748,400 television sets in the United States.² These factors helped to contribute in making 1951 the first year during which the television industry operated without a financial loss.³

But, despite the growth of the television audience and the success that audience-participation programs experienced during 1950, the popularity of audience-participation programs declined during 1951-1953.⁴ The television ratings of many established shows began to drop. Stop the Music and Break the Bank were cancelled. It appeared that only Groucho Marx's You Bet Your Life was immune to the general decline in popularity, as it became the only audience-participation program that penetrated the top ten television ratings.

Nevertheless, the networks still continued to produce and experiment with many new audience-participation programs. Numerous different types of formats were tested. And dozens of failures resulted. Included among the unsuccessful shows were quizzes (Dr. I.Q., Earn Your Vacation), games (Your Big Moment, Go Lucky), panels (Who's the Boss?, Where Was I?),

¹A kinescope is a film recording of a live television show. This is done by focusing the lens of a camera on a television receiving tube.

²"11,748,400 TV Sets in U.S.," Variety, March 28, 1951, p. 26.

³"TV Up, Radio Down," Newsweek, March 17, 1952, p. 56.

⁴"The \$64,000 Question--Breathless Tuesday," p. 42.

amateur shows (Author, Author!, Midway), and information shows (Wisdom of the Ages, With This Ring). Among the few successes that the network produced during this period were Strike It Rich, You Asked For It, I've Got a Secret, This Is Your Life, Name That Tune, and People Are Funny. However, none of these successful shows ever placed among the top ten ratings.

During this rather young stage of network television development, there was no definite trend in the programming of any specific type of audience-participation program. However, there was an attempt on the part of many shows to try to copy the format and success of You Bet Your Life. The networks recruited other humorists and comedians and gave them each a quiz show on which they could thoroughly and humorously interview each contestant. Audience-participation programs were given to humorists Sam Levenson (The Sam Levenson Show), Roger Price (How To, Droodles), Henry Morgan (Draw to Win), Jack Paar (I've Got News for You, Bank On the Stars), Herb Shriner (Two for the Money), Al Capp (Anyone Can Win), Fred Allen (Judge for Yourself), Johnny Carson (Earn Your Vacation), and Ernie Kovacs (Time Will Tell). None of these shows became hits except for Two for the Money, which experienced moderate success.

The Big-Money Quizzes 1955-1958

At the beginning of 1955, the popularity of audience-participation programs was still declining. However, with the premiere of The \$64,000 Question in June, 1955, the interest that television viewers once had in audience-participation programs was revived. The success of The \$64,000

Question and other quiz shows that were later produced was phenomenal.¹ Within six weeks of its premiere, The \$64,000 Question became the number one rated television show.² It was to remain among the top ten shows consistently for a full two years.³

The success of The \$64,000 Question inspired many imitations. Other new quiz shows that became popular were Do You Trust Your Wife?, The \$64,000 Challenge, and Twenty-One. Less successful were The Big Surprise, High Finance, Giant Step, Can Do, and Brains and Brawn.

Viewer interest in audience-participation programs was not confined to quizzes alone. It became evident that after the successful establishment of the quizzes, the television ratings of many established game and panel shows increased. Both What's My Line? and I've Got a Secret, which had been on television for many years, found themselves occasionally listed among the top ten rated television shows.

1956 became the year during which audience-participation programs were to reach their peak in popularity on television. During a week in February, it was estimated that a total of twenty-one daytime and evening audience-participation programs pledged or paid nearly \$500,000 to contestants.⁴ In July, 1956, the A.C. Nielsen ratings revealed an extraordinary month for audience-participation programs. Not only did it disclose that six of these programs were included among the fifteen

¹The phenomenal success of quiz shows during 1955-1958 will be discussed more thoroughly in Chapter IV.

²Information supplied by A.C. Nielsen Company.

³"The Durable Ones," Newsweek, June 24, 1957, p. 94.

⁴"Even a Dog Won Last Week," Life, Feb. 25, 1957, pp. 34-35.

highest-rated shows, but also that the three highest positions were each held by an audience-participation program.

A.C. Nielsen Ratings
First Report for July
(Two weeks ending July 14, 1956)¹

1. The \$64,000 Question*²
2. The \$64,000 Challenge*
3. What's My Line?*
4. Ford Theater
5. Gunsmoke
6. Ed Sullivan
7. Dragnet
8. I've Got a Secret*
9. Alfred Hitchcock Presents
10. Do You Trust Your Wife?*
11. G.E. Theater
12. Best of Groucho*
13. Lux Theater
14. Charles Farrell Show
15. Cavalcade of Sports

The phenomenal success of audience-participation programs continued throughout 1956. But, by the end of the year, the interest in audience-participation programs began to wane. Throughout 1957 and 1958, quizzes and other audience-participation programs experienced a slow decline in popularity. This fact became fully evident in the summer of 1958, when the final Nielsen ratings for the summer revealed that not one audience-participation program was among the ten highest rated television shows.³ Reruns of the western series The Californians received higher ratings than The \$64,000 Question several times during the summer.⁴ The once-highly rated Twenty-One had less viewers than its competition--second and third

¹Information supplied by A.C. Nielsen Company.

²Asterisked shows are audience-participation programs.

³"It Started Long Before Dotto," Variety, Sept. 3, 1958, p. 21.

⁴Ibid.

reruns of the comedy show I Love Lucy.¹

Whatever popularity remained for the quiz shows at the end of summer in 1958, abruptly ended in the fall when many quiz shows, including The \$64,000 Challenge and Twenty-One, were accused of dishonesty.² The shows charged with fraud were quickly cancelled. Remaining quiz shows became guilty by association and suffered so severely in their ratings that they, too, were eventually cancelled. By the end of 1958, the only remaining audience-participation programs were You Bet Your Life, What's My Line?, People Are Funny, To Tell the Truth, I've Got a Secret, The Price Is Right, This Is Your Life, and Original Amateur Hour.

1959-1968

The audience-participation programs that continued after the quiz scandals remained moderately successful for the next few years. Although the networks continued to produce new audience-participation programs after the quiz scandals, the networks, unlike earlier years, began to rely less on them for programming. All of the new audience-participation programs, except for a revival of Candid Camera, failed to attain good ratings.

After 1963, it became apparent that all audience-participation programs, including the established game and panel shows that were once very successful, were suffering from a general decline in popularity.³

¹Ibid.

²The quiz scandals of 1958-1959 will be discussed more thoroughly in Chapter V.

³The decline in popularity of audience-participation programs during the years 1959-1968 will be discussed more thoroughly in Chapter VI.

One by one, each of the established shows was cancelled. After being on television for seventeen years, What's My Line? was cancelled in 1967. At the start of the 1967-68 network television season, only two audience-participation programs were included in the schedule--The Dating Game and The Newlywed Game.

Ratings of audience-participation programs have never recovered. The last time that audience-participation programs appeared among the twenty highest rated television shows was during the 1965-66 television season. Since that time until the end of 1968--the limit of this study--no audience-participation program has ever made the top twenty ratings again. Both The Dating Game and The Newlywed Game, the only two remaining audience-participation programs on prime-time network television at the end of 1968, were not even included among Nielsen's forty highest rated television shows for the fall, 1968 television season.¹

Factors Contributing to Popularity

. . . people do not listen to prize shows to win prizes. (They listen because) a well-produced quiz contest offers precisely that ingredient it is reputed so sadly to lack, namely: entertainment.²

The popularity of any audience-participation program, as with the case of most television shows, must rely on its ability to attract an audience by providing entertainment. However, good entertainment can consist of many factors interacting among each other. To determine the

¹"'First Season' Final Score," Variety, Jan. 15, 1969, p. 43.

²Mark Goodson, quoted in "River of Gold," p. 51.

possible reasons for the popularity of audience-participation programs, each of these factors must be considered and examined.

Dramatic values

A competitive battle for big prizes packs drama (and) most United States listeners . . . find more drama in contests than in make-believe.¹

The dramatic values inherent in the format of many audience-participation programs are an important factor contributing to the entertainment of such programs.

The producers of many audience-participation programs, in order to make their show more dramatic, accentuated the conflict between the antagonists and protagonists of the program. Louis Cowan, producer of The \$64,000 Question, believed that the essence of real drama always needs some type of adversary for the protagonist to overcome.² The protagonist is the studio or home contestant. The antagonist usually takes the form of the program itself. Contestants, in their struggle to become a winner of prizes, must overcome the rules and obstacles that the program presents. The dramatic plight of Gino Prato as he answered questions on The \$64,000 Question could be compared to that of Oedipus.³ As Gino Prato approached the \$64,000 question, suspense began to build slowly as he progressively answered more difficult questions. Each time he entered the show's isolation booth, he was "face to face with the very meaning of life, with the

¹Ibid.

²Gilbert Millstein, "Its Creator Explains the \$64,000 Appeal," New York Times, Aug. 21, 1955, sec. 6, p. 30.

³Robert Lewis Shayon, "The Tragedy of \$64,000," Saturday Review, Sept. 24, 1955, p. 26.

most desperate crisis of his aspiration."¹ Many people watched the show as if a real life drama was actually being performed before their eyes.²

Besides the requirement of an adversary, realism can be an important factor of drama. The appearance of realism and authenticity was very common in audience-participation programs because it discouraged accusations of fraud and deception. Therefore, most audience-participation programs emphasized people who appeared to be honest representations of the average citizen instead of fantasy characters or professional players.³ Ideally, contestants should always appear as representatives from "private life," whether this is actually true or not.⁴ Both You Bet Your Life and The \$64,000 Question owe much of their success to the fact that the personalities of most of their contestants did seem to fulfill this requirement.

Some audience-participation programs, such as panel shows, can be considered to have been plotted as though they were plays.⁵ On a typical panel show, such as What's My Line?, the protagonist, represented by the guest contestant, attempted to outwit the panel, composed of four players representing the antagonists. Each panel member had a distinct personality and represented the various characters of a play. During the verbal conflict between the contestant and panelists, the master of ceremonies

¹Ibid.

²Dan Wakefield, "The Fabulous Sweat Box," Nation, March 30, 1957, p. 272.

³Ira O. Glick and Sidney J. Levy, Living With Television, (Chicago: Aldine Publishing Company, 1962), p. 128.

⁴Ibid.

⁵Goodson and Todman, "This Is Our Line," p. 72.

usually allied himself with the contestant and helped him in his battle. Because of the drama involved, Mark Goodson and Bill Todman, producers of What's My Line?, considered panel shows to be "intellectual sporting events."¹

The execution of the role of master of ceremonies on audience-participation programs can be a very important factor in adding to the dramatic value of the show. On quiz and game shows where the master of ceremonies, unlike panel shows, is playing against the studio contestant, the proper execution of the role can turn the master of ceremonies into a very understanding and sympathetic antagonist. On most quiz and game shows, he usually appears to be a cross between a benevolent giving father and a very cheerful son.²

Humor

Almost all television audience-participation programs attempted to make humor a large and an important part of the program's proceedings. The type of humor incorporated into the show ranged anywhere from the broad slapstick used on Truth or Consequences to the sophisticated cartoonery used on Doodles, starring Roger Price. Most shows, however, tended to rely on the capabilities of a humorous master of ceremonies to create funny remarks from unfunny situations. Outstanding examples were You Bet Your Life, starring Groucho Marx, Do You Trust Your Wife?, starring Edgar Bergen and Charlie McCarthy, and Treasure Hunt, starring Jan Murray.

¹"The Search for the Gimmick," Time, Dec. 17, 1951, p. 61.

²Glick and Levy, Living with Television, p. 129.

Panel shows, such as I've Got a Secret, were not only able to create humor based on the contestant's situation but also had the opportunity to inject more humor into the show by inviting different comedians each week to appear as guest panelists. However, most panel shows made heavy use of the essence of true and basic farce--the double entendre.¹ If it were not for the weekly potential of double-entendres, What's My Line? and I've Got a Secret would probably have not enjoyed such a long, successful run on television.²

The only audience-participation programs that did not make general use of humor as part of their proceedings were the big-money quizzes of 1955-1958. The main attraction of these shows were usually the participant himself and the mechanics of the game. It was for that reason that Hal March, the master of ceremonies on The \$64,000 Question, was never allowed to make jokes during his short interview with each participant.³ Similarly, Strike It Rich, because its participants were usually suffering from very unfortunate circumstances, also had no place for humor.

Prizes

Big prizes step up the dramatic voltage and give a contest added significance.⁴

Almost all audience-participation programs, with the exception of

¹Goodson and Todman, "This Is Our Line," p. 92.

²"How to be a Panelist," Time, April 4, 1955, p. 64.

³"Think Hard," Newsweek, June 13, 1955, p. 102.

⁴Mark Goodson, quoted in "River of Gold," p. 51.

those that involve the judging of professional talent by the studio audience such as Live Like a Millionaire and Talent Jackpot, have one thing in common--they offer rewards to anyone in the audience who participates. Prizes have ranged from \$5.00 on Take a Chance to an unlimited amount of money on Twenty-One.

When one considers the enormous success that such shows as The \$64,000 Question, The \$64,000 Challenge, and Twenty-One, experienced, it would seem to indicate that their appeal lay in a direct relationship with the large amount of money involved. However, there were many other shows, such as Break the \$250,000 Bank, The Big Surprise, Giant Step, and High Finance, which, despite their large prizes, were quite unsuccessful. The failure of these shows can probably be attributed to a lack of quality in the content of the programs. Many times it seems as if the more money a quiz show gave away, the less entertainment it offered.¹ Many audience-participation programs did, in fact, experience enormous success even though they gave away minimal amounts. The top prize on To Tell the Truth was \$333.34. I've Got a Secret gave away \$100. What's My Line? never awarded more than \$50.

But one cannot deny that people are attracted by the financial opportunities that audience-participation programs offer. Herb Shriner dropped his original television show in favor of doing the quiz Two for the Money. "People want gold," he said.²

Producer Louis G. Cowan attributed the success of his show, The

¹"Guesswork," p. 62.

²"Moneyed but Motley," Newsweek, Oct. 13, 1952, p. 57.

\$64,000 Question, partially to the "audacity of those three zeros."¹ The fact that there is an audience that is more interested in prizes and cash than the content of the show was acknowledged by Walt Framer, the creator of Strike It Rich, when he lowered the top prize of \$800 on his radio version of his show to \$500. "Go above that," he said, "and you're attracting people who are looking for money."²

The degree of the public's attraction to prizes can depend upon the current status of the nation's economy. It should be recalled that the success of the radio giveaways in 1948 occurred at a time when the nation's post-war economy was failing to meet the demand for material goods. The radio giveaways offered an opportunity for Americans to acquire such merchandise.

Similarly, the success of the big money quizzes of 1955-1958 can be attributed to the soft economy the nation was experiencing at that time.³ This was a period when most Americans, after having acquired goods and merchandise, needed and desired cash. Thus, the opportunities that the big-money quizzes offered became very attractive.

Information

. . . the quiz game . . . adds its quantum to the viewer's sum of knowledge.⁴

¹Anne W. Langman, "Television," Nation, April 28, 1956, p. 370.

²"Winning Ways," Newsweek, Aug. 17, 1953, p. 61.

³"The TV Quiz--How Far?," Newsweek, May 5, 1958, p. 108.

⁴Stuart Hood, A Survey of Television, (London: Heinemann, 1967), p. 121.

Many early television audience-participation programs, such as What's It Worth?, Leave It to the Girls, and Fishing and Hunting Club, were designed solely for the purpose of disseminating information that had been requested by the viewers of the shows. There can be no argument that these specific types of audience-participation programs did provide information.

Other types of audience-participation programs, such as quiz and game shows, also, despite their non-academic appearance, disseminate information. Since many of these shows have question and answer formats, an opportunity does exist for viewers to acquire knowledge and hear information which they had not known before.

In a survey conducted in 1948, during the height in popularity of radio giveaways, many people that were interviewed said they liked quiz shows because they considered them to be informative.¹ When asked to give examples of educational programs, many of the people interviewed mentioned quizzes.²

The same survey also revealed that quizzes were most mentioned as information sources by those people living in the middle stratum. On the other hand, people with a college education did not consider quizzes as information sources. Those people with the lowest educational backgrounds expressed very little desire to seek out information at all. Therefore, since the middle education group regarded quizzes as information sources more than any other educational group, a potential did exist for them to

¹Lazarsfeld, Radio Listening in America, p. 26.

²Ibid.

learn something.¹

The information involved and the types of questions used on audience-participation programs vary greatly depending upon the program itself. Shows that provided the most useful and palatable information were Who Said That?, Quiz Kids, Information Please, Juvenile Jury, and Dr. I.Q. Other shows, such as The \$64,000 Question, Twenty-One, High-Low, and The Big Surprise, usually consisted of such highly specialized questions that the information was of little value to the average viewer. Conversely, in direct contrast to the difficulty of the questions on the big-money quizzes, many shows, such as Strike It Rich, Kollege of Musical Knowledge, and Earn Your Vacation, consisted of such easy questions that the probability was slim of either the contestant missing the question or of the viewer learning anything new.

Audience identification

. . . those who tune in the giveaways identify themselves with the real participants or characters on the show.²

Possibly the most important asset that helps to increase the popularity of any audience-participation program is the ability of this type of show to motivate the home viewer to identify with the studio participant. Most home viewers think at least vaguely of being on a quiz

¹Ibid.

²Schwerin Research Corp., quoted in "The Giveaway Craze," Newsweek, June 7, 1948, p. 52.

show sometime themselves.¹ Therefore, during quiz or game shows, the home viewer is motivated to cheer on and sympathize with particular studio contestants while thinking "that could be me; I wish it were."² Much of the appeal of The \$64,000 Question resulted from the fact that home viewers could identify with the studio contestant as he participates in either an embarrassing failure or a glorious success.³ Other quiz and game shows that do not involve audience participation, such as Personality Puzzle and Masquerade Party, have very little audience identification.⁴

Quiz shows invoke a high degree of audience identification because they can be regarded as a representation of a conflict between an individual wage earner, who is portrayed by the studio contestant, and a vast, impersonal corporation, which is represented by the show itself.⁵ This situation is very similar to the daily lives of millions of people. Therefore, the home viewer can regard the contestants as protagonists whom they can envy and admire and with whom they can identify their hopes and dreams.⁶

In order to augment the identification by home viewers with studio contestants, a special device is used on many shows. Known as the hang-

¹Bracker, "No Question about Quiz Shows," p. 17.

²Glick and Levy, Living with Television, pp. 128-129.

³"Fun and Games," Time, Jan. 21, 1957, p. 49.

⁴Glick and Levy, Living with Television, pp. 129-130.

⁵Bracker, "No Question About Quiz Shows," p. 17.

⁶Leo Bogart, The Age of Television, (New York: Frederick Ungar Publishing Co., 1958), pp. 32-33.

over contestant," the device was first used on an old Goodson and Todman radio show, Winner Take All.¹ It allowed a studio contestant to make more than one appearance on the program. Shows which employed this device usually allowed the contestant to remain on the show as long as he wins. Therefore, as a contestant makes repeated appearances and becomes more familiar to viewers, the home viewer will be able to identify with him to a higher degree.

Selecting contestants.--In order to develop even further the degree of identification that the viewer has with the studio contestant, many quiz and game shows were very careful in the selection of their contestants. They attempted to match their studio contestants to those people who were to have comprised their home audience.

For example, Original Amateur Hour consisted of studio contestants who, like their counterparts who viewed the show at home, had been living in the hope that someday the entertainment industry would appreciate their talents and find a place for them.²

The Newlywed Game and The Dating Game attempted to choose studio contestants that would match a youthful audience. All of the contestants on these two shows were young, beautiful, and unblemished--perfect examples of the Homo sapiens.³

The big money quizzes tried to get contestants that would fit

¹Gordon Cotler, "The Question about Quiz Shows," New York Times, Dec. 1, 1957, sec. 6, p. 90.

²"Original Amateur Hour," (television review), Variety, Nov. 2, 1955, p. 35.

³"Games Pretty People Play," Newsweek, July 31, 1967, p. 56.

either category of two types of heroes: (1) the self-taught, unpolished gem, such as Gino Prato of The \$64,000 Question and Teddy Nadler of The \$64,000 Challenge, or (2) the college-educated, intellectual, but down-to-earth and regular fellow, such as Charles Van Doren of Twenty One.¹ Thereby, the big-money quizzes appealed to both the upper and lower educational strata of our society.²

Charity shows.--Another type of audience-participation program, commonly called the "charity show," attempted to invoke identification with a particular group of viewers. They attempted to appeal to those people who like to listen to sad stories and who have an unconscious desire to see other people worse off than they are themselves.³ These shows, such as Strike It Rich and The Big Payoff, recruited contestants from people who were distinctly miserable and financially unfortunate. Due to the easy rules and questions of the game which almost always resulted in the contestant winning, these shows implied to the middle working-class housewife, real--even if glamorous and miraculous--problem solving.⁴

Walt Frammer, producer of Strike It Rich, felt that the success of his show was due to the fact that it was uplifting and inspirational

¹Cotler, "The Question about Quiz Shows," p. 90.

²"The \$64,000 Question--Breathless Tuesday," p. 42.

³Dr. Fredic Wertham, quoted in "Pain," Newsweek, Nov. 30, 1953, p. 91.

⁴Glick and Levy, Living with Television, p. 129.

to the average person.¹ He says, "I'm producing Strike It Rich for the benefit of Mr. America--the poor guy who works all day, comes home, eats his dinner, goes into the living room, and puts on his slippers. He's looking for I Love Lucy or Strike It Rich. . . .He has simple, elemental tastes."²

Psychological factors

In addition to identifying himself with studio contestants, the home viewer has an excellent opportunity to satisfy some of his own psychological needs. Without the existence of audience-participation programs, the home viewer would have a smaller realm of daily experience and less opportunity to express his desires and release his tensions.

Psychologist Dr. Joyce Brothers claimed that:

As long as the (audience-participation) shows are honest, they fulfill a healthy need. They are a socially acceptable outlet for the aggressions of the public, and are certainly better than yelling at children or hitting siblings.³

Dr. Gerhart Wiebe, a psychologist and an assistant to the president of CBS, claimed that quiz shows fulfill a different psychological need--that of people emerging as somebodies.⁴

Most audience-participation programs are able to build up a person's

¹"Pain," p. 90.

²Ibid.

³"Out of Isolation," Newsweek, Aug. 5, 1963, p. 67.

⁴Langman, "Television," p. 370.

ego by giving minimal prizes to studio contestants for the simple act of appearing on the show; it is not necessary for the contestant to answer any question correctly in order to win these minimal consolation prizes. Thus, the contestant is actually being rewarded and celebrated for being nobody but himself.

To build up the ego of a viewer even further, most audience-participation programs arrange a subtle standard of rules that allows the participant a good chance of winning. The theme of these special rules is that the studio or home contestant must be judged and rewarded by standards other than professional.¹

The home viewer who merely identifies with the studio contestant and does not participate physically has an advantage over the studio contestant. The home viewer cannot lose when it comes to answering questions. As the home viewer watches a quiz program with his family beside him, he gets credit for what he knows and does not suffer for what he does not know.²

Similarly, he can feel not only intellectually superior to the studio contestant but also psychologically superior. When the master of ceremonies insults a contestant with sarcastic remarks, the home viewer can enjoy the feeling that the master of ceremonies made a bigger fool of the contestant than he could of the viewer.³

A resulting effect of these psychological factors is the creation

¹Glick and Levy, Living with Television, p. 128.

²Bracker, "No Question about Quiz Shows," p. 17.

³Ibid., p. 39.

of a special relationship of the viewing audience to such programs. Because the home viewer develops either a conscious or unconscious feeling of superiority over the performers of the program, a kind of face-to-face relationship is created that results in a supposedly realistic exposure of these performers. With such a relationship audience-participation programs are able to transcend ordinary entertainment.¹

¹Glick and Levy, Living with Television, p. 128.

CHAPTER III

THE ATTEMPTED BANNING OF GIVEAWAYS BY THE FCC

Pursuant to specific laws in this country against broadcasting lotteries, there have been several attempts by the FCC, who consider giveaway shows a form of lottery, to ban giveaways from radio and television.

Since many giveaway shows require that a person be actively watching the show before he can become eligible for a prize, the FCC felt that giveaways fell under the legal definition of a lottery: "a chance for a prize for a price."¹ An example of such a program was Stop the Music during which a viewer via telephone had to identify the name of a song that was being played at that moment on the program. However, the crucial question, as argued by the radio and television networks, was whether the viewer had actually paid a price by merely watching the program. The FCC felt that the viewer's act of watching a giveaway show constituted a "consideration" which is analogous to taking a chance in a lottery scheme. If this could be established by the FCC, then giveaways would be an illegal form of a radio or television program.

1940

The very first attempt by the FCC to ban giveaways occurred in

¹Head, Broadcasting in America, p. 207.

March, 1940. Six radio giveaway shows, Pot o'Gold, Musico, Songo, Dixie Treasure Chest, Sears Grab Bag, and Especially for You were referred to the Department of Justice for possible violation of lottery rules.¹ However, the Department of Justice concluded that none of the referred programs violated Section 316 of the Communications Act.²

Because World War II was becoming a national threat and since giveaway shows did not constitute a major portion of radio time, the FCC did not pursue its case any further by challenging the Department of Justice's decision. However, despite the Department's ruling, the FCC maintained that the question of the legality of giveaway programs was not foreclosed from further administrative or judicial action.³ But it was not until 1948 that the Commission decided to act again.

1948

Giveaways became extremely popular on evening network radio in

¹Harry P. Warner, Radio and Television Law: 1952 Cumulative Supplement (Albany, New York: Matthew Bender & Company, Incorporated, 1953), p. 350.

²Ibid. Section 316 of the Communications Act of 1934 specifically provides: No person shall broadcast by means of any radio station for which a license is required by law of the United States, and no person operating any such station shall knowingly permit the broadcasting of, any advertisement of or information concerning any lottery, gift enterprise, or similar scheme, offering prizes dependent in whole or in part upon lot or chance, or any list of the prizes drawn or awarded by means of any such lottery, gift enterprise, or scheme, whether said list contains any part or all of such prizes. Any person violating any provision of this section shall, upon conviction thereof, be fined not more than \$1,000 or imprisoned not more than one year, or both, for each and every day during which such offense occurs.

³Ibid., pp. 350-351.

1948. Up until that time, giveaways had been mostly popular as afternoon programs. But, in 1948, Stop the Music, Break the Bank, and Sing It Again became national evening radio favorites.

In August, 1948, the networks had forty giveaway programs on radio that were awarding about \$150,000 worth of prizes every month.¹ Giveaways became so popular that even two of radio's long-time established favorites, Fred Allen and Edgar Bergen, each had their show forced off the air because of the defeating competition of Stop the Music on the ABC network. Fred Allen, who became extremely bitter over the success of radio giveaways, said:

If I were king for one day, I would make every program in radio a giveaway show; when the studios were filled with the people who encourage these atrocities I would lock the doors. With all of the morons in America trapped, the rest of the population could go about its business.²

The huge success of the giveaways caused the networks to fear that some type of action might be taken by the FCC to curb the growth of giveaways on radio as they had attempted to do earlier in 1940. Therefore, in order to thwart any legal action that might be taken by the FCC, the National Association of Broadcasters (NAB) decided in June, 1948, to add a new clause to their Standards of Practice. The new clause read: Any broadcasting designed to "buy" the radio audience, by requiring it to listen in hope of reward, rather than for the quality of its entertainment, should be avoided.³ However, this new clause was never taken too seriously

¹"Goodbye, Easy Money," Time, Aug. 16, 1948, p. 65.

²"Sniping in Allen's Alley," Newsweek, Oct. 25, 1954.

³"The Giveaway Craze," p. 52.

by programmers.¹ Many of the questionable quasi-lottery giveaway programs defended their format and claimed that they always had been meeting the new requirement by making use of strong entertainment values. NBC, programmer of ten quiz shows, pointed to its own "long standing policy of stressing the entertainment, educational, and news values of its programs"²

But, the FCC felt that stronger action was necessary to halt the growth of giveaways on radio and television. On August 8, 1948, the Commission announced they would initiate action against giveaway shows by issuing new rules which would interpret the anti-lottery provisions as specified in Section 316 of the Communications Act of 1934.³ The new FCC rules made illegal any giveaway program that could be defined as being a lottery. A program, the FCC rules stated, could be defined as a lottery if a prize is awarded to any person "whose election is dependent in any manner upon lot or chance," and if, as a condition of winning, the contestant (1) must furnish "any money or thing of value," or have in his possession a sponsor's product, (2) must be listening to or seeing over television the show in question, (3) must answer correctly a question to which either the answer or clue--including the question itself--has been given on a previous broadcast, or (4) must write a letter or answer the telephone when the contents of the letter or the conversation

¹ Ibid.

² "Goodbye, Easy Money," p. 65.

³ Federal Communications Commission, Fifteenth Annual Report: Fiscal Year Ended June 30, 1949 (Washington, D.C.: Government Printing Office, 1950), pp. 33-34.

is to be broadcast.¹

The radio networks became worried over this new ruling. The declaration involved many of radio's most popular programs.² If the new rules were enforced, a complete overhaul in programming would result-- something the networks were not equipped to do at such short notice.³ Multi-million dollar investments would be affected. Finding replacements for giveaway shows would mean a new outlay for time and talent. Thus, NBC announced that it was halting further production on new proposed giveaways pending clarification of the new FCC ruling.⁴

Despite the obvious unhappiness of the radio networks over the new rules regarding giveaways, there were other people who felt differently. The American Federation of Radio Artists (AFRA) was pleased. Giveaway shows had replaced many dramatic and comedy programs on the networks, putting actors once employed on these programs out of work. The probability of banning giveaways might mean that positions would re-open for AFRA's members.

The FCC announced that the public also supported the new rules. It was reported that out of 300 letters they had received concerning the matter, 60 per cent were in favor of the new ruling.⁵

¹"Goodbye, Easy Money," p. 65.

²Currently, at that time, no prime-time network television audience, participation programs violated the new rules ("Only 1 TV Show Giveaway Suspect," Variety, Aug. 11, 1948, p. 29.).

³George Rosen, "FCC to Give Way on Giveaways?" Variety, Aug. 11, 1948, p. 25.

⁴Ibid.

⁵"60% Favor Nix on Giveaways," Variety, Sept. 15, 1948, p. 27.

However, on August 27, 1948, less than one month after they had issued their new rules, the FCC very quietly withdrew them.¹ Because of an oversight, FCC officials had not realized until too late that they were virtually powerless to act against giveaways. The anti-lottery section of the 1934 Communications Act on which they had based their ruling had been repealed and had been recodified, effective September 1, 1948, as Section 1304 of the Criminal Code of the Justice Department.² Consequently, giveaways were given a temporary reprieve.

But the FCC did not lose all authority over giveaways. It could still establish its own rules on what constituted a lottery and what was involved in a violation. But it was not until a year later that the FCC would decide to act again.

1949

During the year following the aborted 1948 FCC attempt to ban giveaways, networks did not seem to worry very much. Although they agreed that something should be done to control the growth of giveaways and quizzes, they maintained that the FCC had no authority to restrict them.³ They felt that, while the FCC could define what constituted a lottery, the FCC lacked the power to bar them. Instead of meting out its own punishment, it was believed, the most the FCC could do was to warn the networks and then

¹Federal Communications Commission, Fifteenth Annual Report, p. 34.

²Ibid.

³"Leave Our Giveaways Alone," Variety, Oct. 20, 1948, p. 25.

alert the Justice Department.¹

Nevertheless, in August, 1949, the FCC voted three to one² in favor of banning giveaways from the air, effective October 1, 1949. The FCC found justification in Section 1304 of the Criminal Code which specifically made unlawful the broadcast of "any lottery, gift enterprise, or similar scheme."³ The penalty for ignoring this ban would be FCC refusal to grant licenses or renewals to broadcasters.⁴

The new announcement and ruling from the FCC truly surprised network officials.⁵ ABC commented that the ruling was "an invalid attempt to extend existing law" ⁶ William S. Paley, chairman of the Board of CBS, said: "It looks like an extra prohibition placed on broadcasting as such."⁷

The major question involved in this new ruling was whether the FCC appropriated to itself powers that were claimed to be residing in the Department of Justice. Justin Miller, NAB president, felt that these new rules represented an intrusion into the administration of the criminal law.⁸ Frieda Hennock, the only FCC commissioner who voted against the

¹"FCC Caught with Kilos Down," Variety, Aug. 25, 1948, p. 25.

²Three members of the Commission, including its chairman, did not associate themselves with the ruling.

³"No Chance," Time, Aug. 29, 1949, p. 60.

⁴"Gift Horse Hobbled," Newsweek, Aug. 29, 1949, p. 44.

⁵Ibid.

⁶Ibid.

⁷Ibid.

⁸George Rosen, "Giveaway Fight Lines Drawn," Variety, Aug. 24, 1949, p. 38.

ban, said, "If the so-called 'giveaway' programs . . . are in fact in violation of the criminal code, I believe this should be determined by a court order after proper evaluation in a particular case."¹

Immediately after the FCC announcement the networks began to legally fight the ban. NBC, CBS, and ABC each filed court suits to determine its legality. Although each network based its suits on varying reasons, the basic arguments were:

- (1) that the ban violated both the First Amendment of the United States Constitution by denying the networks freedom of speech, and the Fifth Amendment by depriving the networks of its property without due process of law.
- (2) that the giveaways are not lotteries because the element of consideration is paid after the drawing of lots and only the winner pays a consideration.
- (3) that the FCC has no legal power to rule out certain types of programming.

However, while the networks began to prepare for their legal battle in the courts, other members of the broadcasting industry regarded the banning of giveaway shows as one of the most healthy sanctions against the industry in a long time.² Dr. Lee de Forest, inventor of the audion tube which made modern broadcasting possible, remarked: "Radio was not intended to be the communications organ for operators of quasi-lotteries."³

¹"Gift Horse Hobbled," p. 44.

²Rosen, "Giveaway Fight Lines Drawn," p. 33.

³"The Giveaway Front," Newsweek, Sept. 5, 1949, p. 44.

Fred Allen, long-time bitter opponent of giveaways, was relieved: "It's about time radio was taken away from the scavengers and given back to the entertainers."¹

Henry Morgan, a popular radio personality, probably represented many people's feelings when he commented on the FCC ruling: "First, they have no right to make such a ruling; second, I approve of it thoroughly."²

On September 13, 1949, one month after the FCC announcement, Radio Features, Inc.--a package concern producing two radio giveaways--obtained an injunction against the FCC that prevented implementation of the ban.³ Shortly thereafter, NBC, CBS, and ABC were granted similar stays when a U.S. District Court judge granted a restraining order on September 20, 1949 that provided immunity for them until the legality of the ban was resolved in court.⁴ The networks' injunction covered television giveaways as well as radio giveaways.

The question of the legality of the ban would now have to wait for resolution in the courts. But the networks, realizing that it might take years of litigation before a final decision could be reached, decided to continue with their present giveaway programs during the interim. However, the potential legality of the FCC ban did cause the networks to de-emphasize the creation and production of new giveaways.

¹"No Chance," p. 60.

²"Gift Horse Hobbled," p. 44.

³"Giveaways' Round," Newsweek, Oct. 3, 1949, p. 54.

⁴"FCC Loses Another Round," Variety, Sept. 21, 1949, p. 30.

Lower court decision

It wasn't until three and one-half years later that a court decision was made. In February, 1953, a three-judge statutory court of New York City ruled, in a two-to-one decision, that the FCC ban against giveaways was illegal.¹ They held that listening to or viewing a giveaway program which awarded prizes to home listeners or viewers did not constitute a "consideration" analogous to the purchase of a lottery ticket.²

However, both the FCC and the networks had been determined from the very beginning of their legal battle to continue as far in the courts as they could until they received an ultimate decision in their favor. Thus, the case was then appealed to the United States Supreme Court by the FCC.

The United States Supreme Court

The principal legal point referred to the Supreme Court was whether listening to or viewing a giveaway show constituted a consideration--a crucial point in the definition of a lottery.

In the brief the FCC submitted to the Supreme Court in June, 1953, it was contended that the federal statute prohibiting lotteries over the air "clearly comprehends radio giveaway programs" of the type specified under the agency's giveaway rules.³ The brief stated in part

¹"Radio-TV Notes," New York Times, Feb. 6, 1953, p. 26.

²"FCC Giveaway Ban Stated for Highest Court," Variety, May 13, 1953, p. 29.

³"Ask Showdown on Giveaway Shows," Variety, June 17, 1953, p. 22.

that these programs:

. . . are nothing but age old lotteries in a slightly new form. The new form results from the fact that the schemes here are illicit appendages to legitimate advertising. The classic lottery looked to advance cash payments by the participants as the source of profit; the radio giveaway looks to the equally material benefits to stations and advertisers from an increased radio audience to be exposed to advertising.¹

The brief went on to contend that consideration in the form of money or a thing of value is not essential, and that a commercial benefit to the promoter satisfies the consideration requirement:

Where a scheme of chance is successfully designed to reap profits for its promoter, there will ultimately be consideration flowing from the participants, and it is of no consequence whether such consideration be direct or indirect. In either event, the gambling spirit--the lure of obtaining something for nothing--is exploited for the benefit of the promoter of the scheme.²

In 1954, the Supreme Court heard arguments. On February 1, representatives from the three networks and the FCC appeared before the Supreme Court justices to present their positions.

Paul Williams, counsel for NBC, recalled that the former FCC chairman, James L. Fly, had refused to prosecute licensees in 1943 for conducting giveaways. Williams recommended that lottery laws be broadened before the FCC imposes any ban. "The Commission," he said, "is walking in the shadowland of personal judgment," in its interpretation of

¹Federal Communications Commission v. American Broadcasting Co., Inc., 347, (U.S.), 284 (1954).

²Ibid.

the law.¹

ABC's counsel, Alfred McCormack, stated that the Justice Department has refused to recommend that the lottery laws be amended to cover giveaways.²

Max Freund, counsel for CBS, complained that because of the proposed ban, some giveaway shows were dropped because sponsors had been unwilling to risk investments.³

When the FCC began to argue their case, it was reported in the press that "the Supreme Court gave the FCC a rough time."⁴

J. Roger Wollenberg, FCC Assistant General Counsel, defended the ban on the grounds that giveaway shows were lotteries in that they involved a "consideration" or "contribution" by the listener even though no money payment was made.⁵

The debate continued:

Wollenberg: When people have to listen to get a prize, they are giving something--they are putting up their time--which is of enormous value to the station and the sponsor. Some of the programs are a kind of come-on game which require listening from week to week.

Justice Frankfurter: What do you mean by "putting up time?" Do you mean a captive audience is all right but a seductive audience is all wrong? What about the lure of getting something cheaper through a bargain sale?

¹"Looks Like Supreme Court'll Reverse FCC on Giveaway Ban," Variety, Feb. 3, 1954, p. 48.

²Ibid.

³Ibid.

⁴Ibid., p. 25.

⁵Ibid.

Wollenberg: A line has to be drawn somewhere. The lottery laws were drawn to protect people from themselves and we are trying to protect them from being lured into trying to get something by chance.

Justice Jackson: I don't see why we should be concerned as to why people listen or why they put on programs. The question is the interpretation of the word 'lottery.' Would you call it a lottery if an automobile show gives you a chance for a prize with your admission ticket?

Wollenberg: Yes.¹

Wollenberg then referred to telephone giveaways as "the worst type of lottery lure."²

Justice Douglas asked why it is less a lottery "when Dr. I.Q. picks another lady in the balcony."³

Wollenberg replied that studio audience shows are exempt from the Commission's ban but they are also regarded as lotteries. "It's a question of degree of evil," he said.⁴

Justice Frankfurter asked: "What about programs like Quiz Kids?"⁵

Wollenberg replied that "skill" is involved rather than chance.⁶

After the two hour argument was over, the Supreme Court was left to ponder and decide the issue. It wasn't until two months later that the Supreme Court announced their decision. On April 5, 1954, the Supreme Court ruled that giveaways were not lotteries. By an eight to nothing

¹Ibid., pp. 25, 48.

²Ibid., p. 48.

³Ibid.

⁴Ibid.

⁵Ibid.

⁶Ibid.

vote,¹ the Supreme Court held that the FCC "overstepped the boundaries of interpretation" in ruling that listening invokes a "consideration" equivalent to buying a chance in a lottery.² "Regardless of the doubts held by the Commission and others to the social value of the programs," the agency's "administrative expansion" of lottery statute "does not provide the remedy."³

The court's opinion, delivered by Chief Justice Earl Warren, upheld the Commission's power to enforce provisions of the lottery statute prohibiting broadcasting of information regarding lotteries. "Indeed," it declared, "the Commission would be remiss in its duties if it failed, in the exercise of its licensing authority, to aid in implementing the statute, either by general use or by individual decisions."⁴

But the lottery statute, the court asserted, does not empower the Commission to declare illegal programs which are not illegal. And there is nothing in past court cases, it said, which support the agency's contention that "consideration in the form of money or a thing of value is not essential" in determining that a giveaway program is a lottery.⁵

The court continued:

The courts have defined consideration in various ways, but so far as we are aware none has ever held

¹Justice Douglas did not participate in the decision.

²FCC v. ABC, p. 296.

³Ibid., p. 297.

⁴Ibid., p. 289.

⁵Ibid., p. 291.

that a contestant's listening at home to a radio or television program satisfied the consideration requirement. Some courts . . . have held that the requirement is satisfied by a "raffle" scheme giving free chances to persons who go to a store to register in order to participate in the drawing of a prize, and similarly by a "bank night" scheme giving free chances to persons who gather in front of a motion picture theater in order to participate in a drawing held for the primary benefit of the paid patrons of the theater. But such cases differ substantially from the cases before us. To be eligible for a prize on the "giveaway" programs involved here, not a single home contestant is required to purchase anything or pay an admission price or leave his home to visit the promoter's place of business; the only effort required for participation is listening. We believe it would be stretching the statute to the breaking point to give it an interpretation that would make such programs a crime. Particularly is this true when through the years the Post Office Department and the Department of Justice have consistently given the words "lottery, gift enterprise, or similar scheme" a contrary administrative determination.¹

It is believed the Supreme Court decision was influenced considerably by the fact that neither the Justice Department nor the Post Office had joined the attack on giveaways.²

Ironically, the type of shows that would have been prohibited by the ban if it were to have been proven legal, had already disappeared from radio and television in 1954. Both Stop the Music and Sing It Again, two shows whose success was responsible in helping the FCC initiate its proposed ban, were no longer being broadcast. Most of the audience-participation programs that were currently on television at that time consisted of panel and stunt shows. These shows, which require skill instead of chance, would have been excluded from the FCC ban.

¹ Ibid., pp. 293-294.

² Head, Broadcasting in America, p. 386.

Although the networks did not immediately rush into television production with new shows that resembled lotteries, it was felt by those in the broadcasting industry that the Supreme Court decision opened the door for the production of almost any type of prize show.¹

¹"Rash of New Giveaways on Tap as Supreme Court Kayoes FCC Ban," Variety, April 7, 1954, p. 30.

CHAPTER IV

THE PHENOMENON OF THE BIG-MONEY QUIZZES

1955 - 1958

In the years 1950 to 1955 there was a gradual decline in the popularity of audience-participation programs on television. During this period, fewer and fewer new audience-participation programs were introduced in each new prime-time network television season. In the 1950-51 television season there had been twenty-two new audience-participation programs introduced. But during the 1954-55 season there were only six new programs introduced. The total amount of television time devoted to the programming of audience-participation programs at the start of a television season, dropped from thirteen hours a week in the 1950-51 season to ten and one-half hours in the 1954-55 season.

Nevertheless, despite what appeared to be a growing disinterest in audience-participation programs, CBS premiered a revolutionary new audience-participation program in the summer of 1955 that eventually seriously affected network television programming for many years.

The \$64,000 Question

On Tuesday, June 7, 1955, CBS premiered The \$64,000 Question. This show soon became America's most popular television program.

The format of the show was basically simple. Members of the viewing audience were invited to appear on the program to engage in a test

of their knowledge in a specific area. Each question, starting with one worth \$64, would double in value and difficulty until the contestant reached the final question worth \$64,000.¹

However, it was not the format that was responsible for the show's popularity. It was the embellishments producers added that created the excitement, suspense, and interest for which the show later became famous.

To stimulate excitement the show installed an isolation booth into which contestants would be ushered to answer questions worth \$8,000 or more. Dramatic music was employed while the contestant, once inside the booth, was allowed thirty seconds to think over the question and formulate an answer. Except for the final \$64,000 question, when the contestant was allowed to bring a professional expert into the booth with him, he was never officially allowed any outside help in answering the questions.²

¹Examples of typical questions:

Mrs. Catherine E. Kreitzer, expert on the Bible, was asked for \$8,000: "Name in order of the Aramaic words in the 'handwriting on the wall; at Belshazzar's feast." Answer: "mene, mene, tekel, upharsin."

Redmond O'Hanlon, expert on Shakespeare, was asked for \$16,000: "Give the full names of the two publishers of the First Folio of Shakespeare's plays and the year it was published." Answer: "Isaac Jaggard and Edward Blount--1623."

Mrs. Myrtle Power, expert on baseball, was asked for \$32,000: "Name the baseball players in addition to Ty Cobb who made 3,000 or more hits during their major league careers." Answer: Cap Anson, Hans Wagner, Tris Speaker, Nap Lajoie, Eddie Collins, Paul Waner.

Richard McCutchen, expert on cooking, was asked for \$64,000: "Identify five dishes and two wines on the now famous menu of a royal banquet given in 1939 by King George VI for French President Albert Lebrun." Answer: "Consomme Quenelles, Filet de truite saumonée, Petits Pos a la française, Sauce malthaise, Corbeille, Chateau Yquem; Madeira Sercial.

²However, unknown at that time to the viewing public, many contestants received unofficial help from the program's producers. See Chapter V.

The show created suspense by spreading a series of eleven questions over a period of four to five weeks. Theoretically, a contestant, time permitting, could reach the \$8,000 question in the period of one show. But, after answering the \$8,000 question, he was given a week after each successful session in which to decide either to continue to a more difficult question and risk his winnings or to quit and take home what he had already won. An incorrect answer to any question resulted in a loss of his winnings. However, in order to not completely eliminate a contestant's winnings, the contestant was allowed to keep his \$4,000 winnings. If he had not reached this level, he was allowed to keep his \$512 winnings.

Glamour was added to the show by allowing the contestant, should he lose, to choose between either his \$4,000 winnings or a new Cadillac convertible. A Cadillac was always kept backstage ready to drive onto the stage and chauffeur the contestant home should he choose the car instead of the money.

Authenticity and apparent honesty was achieved by elaborate procedure. All questions from \$64 to \$512 were selected by an IBM computer. Questions worth \$1,000 or more were claimed to have been kept in a bank vault until show time when they were transferred to a strong box accompanied by an armed guard.

However, the most outstanding feature of the show was the contestants themselves. Each contestant, although having expert knowledge on the

specific subject area, gave the appearance of being an average citizen. Very few had college educations. All seemed to be responsible people with fully developed characters and personalities. Within the first two months of the show, contestants included Redmond O'Hanlon, a New York City policeman who was an expert on Shakespeare; Mrs. Catherine E. Kreitzer, an elderly grandmother who was an expert on the Bible; and Gino Prato, a humble-appearing Bronx shoemaker who was an expert on opera. Steve Carlin, executive producer of The \$64,000 Question said that they chose contestants who were "good honest three-dimensional people" with "a depth you wouldn't suspect."¹

The popularity of The \$64,000 Question

Within six weeks of its premiere, the show became the most watched and most discussed television show in the United States. The Nielsen television ratings for the two-week period ending July 23, 1955, named The \$64,000 Question as the highest rated show on television.² People began to talk about the possible fates of certain contestants. The show's popularity became so great that it seriously lowered the ratings of the show's competing against it--Truth or Consequences on NBC

¹"The \$64,000 Question--Breathless Tuesday," p. 43.

²Information supplied by A.C. Nielsen Company. The other nine shows included among the ten highest rated shows were:

2. Toast of the Town
3. Disneyland
4. Lux Theater
5. Dateline: Disneyland
6. I've Got a Secret
7. Dragnet
8. Ford Theater
9. Undercurrent
10. Robert Montgomery Presents

and The Name's the Same on ABC.¹

Although the show had premiered during the summer when most television offerings were reruns, the ratings of The \$64,000 Question did not suffer in the least when the networks premiered their new shows in September. Throughout September, October, November, and December, the show remained firmly entrenched in the number one position in the ratings.

The popularity of the show was so great that newspapers and magazines reported regularly on the activities of its contestants. Popularity reached such great proportions that a national news magazine, Newsweek, thought it appropriate to give the show a five page cover story in its September 5, 1955 issue, only three months after the show's premiere. When Captain Richard S. McCutchen, a naval science instructor at Ohio State University, father of three, and an expert on cooking, became the first contestant to win \$64,000 in September, 1955, another news magazine, Time, shifted news of his winnings from the "Television" section to the "National Affairs" section of the magazine.² Meanwhile, the Hearst newspapers began to print an eight-article series on McCutchen's life.³ It is estimated that 55,000,000 people watched him win his \$64,000.⁴

The excitement that was generated by the show was not confined to the United States. When Gino Prato decided in the summer of 1955 to keep his \$32,000 instead of risking it for \$64,000, the story was not only reported in United States' newspapers and magazines, but also in European

¹"The \$64,000 Question--Breathless Tuesday," p. 43.

²"'Semper Chow' Armed Services," Time, Sept. 26, 1955, pp. 17-18.

³Ibid., p. 17.

⁴Ibid.

publications.¹ When Captain McCutchen won his \$64,000, the Paris Presse headlined: "President Le Brun's Peas Won \$64,000 for Captain Richard."² British newspapers also headlined the event.³

The popularity of The \$64,000 Question also affected the economy of the United States. In 1955, the biggest summer sales of Bibles in decades was attributed to the appearances on The \$64,000 Question of Mrs. Catherine Kreitzer, a contestant who was an expert on the Bible.⁴ Revlon, sole sponsor of the show, experienced a 54 per cent increase in its cosmetic sales in a single year.⁵

Even the successful contestants themselves were receiving dividends in addition to their prize money. Gino Prato received a \$10,000 a year job with a rubber company as a goodwill ambassador to United States' shoemakers. Richard McCutchen wrote a cookbook. Redmond O'Hanlon, the expert on Shakespeare, had a book published dealing with Shakespeare's puns.⁶

The unparalleled popularity of the show resulted in The \$64,000 Question winning the Academy of Television Arts and Sciences' Emmy award for the Best Quiz Show of 1955.⁷

¹"Fort Knox or Bust," Time, Aug. 22, 1955, p. 47.

²"'Semper Chow' Armed Services," p. 17. The headline refers to the nature of the question he answered which won him his prize.

³Ibid.

⁴"The \$64,000 Question--Breathless Tuesday," p. 41.

⁵Stan Opatowsky, TV - The Big Picture, (New York: E. P. Dutton and Company, 1961), p. 87.

⁶"The Big Money," Time, Sept. 3, 1956, p. 38.

⁷"Emmy Winners," Time, March 26, 1956, p. 56.

The revival of audience-participation programs

The sudden and phenomenal success of The \$64,000 Question ushered in a new era of public interest in audience-participation programs. For nearly three years the television networks produced scores of new quizzes, panels, and game shows in a frantic attempt to duplicate the successful ratings of The \$64,000 Question.

At first, the other television networks denied that they were going to produce shows in the magnitude of CBS's The \$64,000 Question.¹ However, on October 8, 1955, NBC premiered The Big Surprise, the first big-money quiz since The \$64,000 Question.

By offering \$100,000 as a top prize, NBC hoped that The Big Surprise would surpass those ratings that were earned by The \$64,000 Question. But due to complex and confusing rules that were altered almost every week in order to simplify the proceedings, the show never became successful and was cancelled after one year of unsatisfactory ratings.

The next two big-money quizzes, Do You Trust Your Wife? and The \$64,000 Challenge, were introduced by CBS. Do You Trust Your Wife?, starring Edgar Bergen and Charlie McCarthy, arranged for winning couples to receive as their prize a \$100 check every week for one year. Successful couples could return each week to win additional years of income. Humorous in its format and programmed directly following The \$64,000 Question, the show remained moderately successful during its two-year run.

¹"Fort Knox or Bust," p. 47.

The \$64,000 Challenge was an obvious attempt to capitalize on the personalities and reputations of the successful contestants from The \$64,000 Question. Its format pitted popular champions from The \$64,000 Question in a contest against new contestants in twin isolation booths. Premiering in April, 1956, The \$64,000 Challenge became highly successful and nearly duplicated the phenomenal success of its predecessor. In July, 1956, Nielsen ratings revealed that The \$64,000 Challenge was the second highest rated show while The \$64,000 Question held the highest position in the ratings.¹

Besides gaining much of its popularity through the appearance of famous contestants from The \$64,000 Question on its show, The \$64,000 Challenge also gained in popularity through the development of its own famous contestants. The most famous contestant, perhaps, was Teddy Nadler who won \$252,000 after challenging several contestants in many different categories. This was the largest amount ever won by a person on a quiz show.²

Most of the other big-money quizzes that followed The \$64,000 Challenge were less successful. High Finance, Giant Step, Can Do, and Brains and Brawn never received good ratings. Nevertheless, as long as The \$64,000 Question, The \$64,000 Challenge, and Do You Trust Your Wife? remained successful, the television networks continued to produce other audience-participation programs.

NBC's Twenty-One, which premiered on September 12, 1956, became

¹Information supplied by A.C. Nielsen Company. The complete list of the top 15 shows appears on p. 20.

²"How Queer the Quiz?," Newsweek, Sept. 8, 1958, p. 88.

the only other big-money quiz that ever approached the successful ratings that were shared by The \$64,000 Question and The \$64,000 Challenge. Using a complex system of rules, the program pitted two contestants against one another in a match conducted in twin isolation booths. However, unlike any quiz show that preceded it, Twenty-One offered contestants the opportunity of winning an unlimited amount of cash. Theoretically, a person could remain winning on the show indefinitely.

Twenty-One began its run on television with a very slow start. It did not increase its ratings substantially until the early part of 1957 when Charles Van Doren became a contestant. An assistant professor of English at Columbia University, Charles Van Doren helped Twenty-One to become one of NBC's most popular programs. It was the first NBC show that cut substantially into the ratings of its competition, CBS's comedy hit, I Love Lucy.¹

The excitement generated by Charles Van Doren as he perspired in an isolation booth answering questions, helped make him a national hero in 1957. Viewers admired him not only for the wide knowledge he possessed, but also as a person. Time, the weekly news magazine, honored him by placing his picture on the cover of its February 11, 1957 issue. He became a frequent guest on other television shows. Making appearances on Steve Allen's Sunday night variety series, Charles Van Doren helped Steve Allen's audience ratings to top those of his competition--Toast of the Town, hosted by Ed Sullivan.¹ This had happened only once before--when Steve Allen had

¹"The Wizard of Quiz," Time, Feb. 11, 1957, p.44.

²Ibid.

Elvis Presley as a guest.¹

However, it was discovered after Charles Van Doren had left the show upon winning \$129,000 that the show's popularity depended directly upon the personalities and charisma of individual contestants. The ratings of the show did not substantially improve again until Elfrida von Nardroff became a contestant and won \$220,500.

Quizzes were not the only type of audience-participation programs that the network produced after the success of The \$64,000 Question. To a lesser degree, panels and game shows also became popular. Experiencing moderate success were such shows as To Tell the Truth, The Price Is Right, Tic Tac Dough, and Treasure Hunt. But other shows such as You're On Your Own, Make Me Laugh, End of the Rainbow, and ESP suffered extremely low ratings.

The effect of the big-money
quizzes on established shows

The successes of The \$64,000 Question, The \$64,000 Challenge, Do You Trust Your Wife?, and Twenty-One could scarcely be ignored by programs that were already established on television's schedule. Both audience-participation and non-audience-participation programs, in an attempt to match the ratings of the big-money quizzes, tried to attract more viewers by altering their formats:

- 1) Stop the Music, which in the early 1950's had begun to emphasize entertainment values over prizes, began once

¹Ibid.

again to place its main emphasis on merchandise prizes.¹

2) Name that Tune increased its jackpot to \$25,000.²

3) Groucho Marx increased the cash value of his final question on his show, You Bet Your Life, from \$1,000 to \$2,000.³

4) Break the Bank revised its format and changed its title to Break the \$250,000 Bank.⁴

5) Arthur Godfrey announced that on his show he would draw a postcard every week from a large drum and grant whatever wish the viewer requested on that postcard.⁵

6) Lawrence Welk arranged to have four contestants receive a new Dodge automobile each year for the rest of their lives.⁶

7) Your Hit Parade introduced a \$200,000 mystery tune contest.⁷

However, despite the added attraction of larger awards for the contestants and viewers of these programs, most of these programs did not

¹"Stop the Music," (television review), Variety, Sept. 21, 1955, p. 37.

²"The Week in Review," Time, Jan. 16, 1956, p. 92.

³"You Bet Your Life," (television review), Variety, Oct. 3, 1956, p. 39.

⁴"Break the \$250,000 Bank," (television review), Variety, Oct. 17, 1956, p. 33.

⁵"Ask Me Another," Time, April 14, 1958, p. 64.

⁶"The Week in Review," p. 92.

⁷Arthur Shulman and Roger Youman, How Sweet It Was, (New York: Shorecrest, Inc., 1966), p. 108.

experience substantial increases in ratings.

The competition among the big-money quizzes

With so many other programs trying to imitate its format, The \$64,000 Question soon felt the need to alter its own format in order to remain unique among quiz shows and also to keep its high ratings. Although it was still included among the ten highest rated television shows during 1956, it was no longer regularly in the number one position. Therefore, in the fall of 1956, The \$64,000 Question introduced the practice of allowing famous celebrities to test their knowledge for cash prizes. Soon Vincent Price, Joe Louis, Randolph Churchill,¹ and Jack Benny² appeared on the show. Lillian Roth, Patty Duke, Xavier Cugat, and Edward G. Robinson appeared on The \$64,000 Challenge.

Although famous celebrities helped boost the ratings of these shows, the producers soon felt that it was not enough to keep up competition with other quiz shows. In March, 1957, on the day following Charles Van Doren's winning of \$129,000 on Twenty-One, The \$64,000 Question announced that it was quadrupling its top prize to \$256,000. After answering the \$64,000 question, the contestant could return six more times to answer questions each worth \$32,000.

For the next year and a half, the three top quiz shows, The \$64,000 Question, The \$64,000 Challenge, and Twenty-One, competed with each other

¹Randolph Churchill, son of Winston Churchill, missed the \$128 question when he failed to answer a question concerning the derivation of the word "boycott."

²Jack Benny quit after winning \$64.

for the reputation of being the show that produced the quiz contestant who had won the most money. After Charles Van Doren of Twenty-One had won his \$129,000 in March, 1957, The \$64,000 Question claimed the biggest money winner of all times when, in April, 1957, it awarded \$64,000 to Leonard Ross, an eleven-year-old stock market expert who had earlier won \$100,000 on The Big Surprise. His total earnings were \$164,000. However, this record was later surpassed in April, 1958, by a ten-year-old science expert, Robert Strom, who won \$224,000 on The \$64,000 Question. In July, 1958, Twenty-One attempted to top that record when Elfrida von Nardroff approached the \$250,000 level.¹ But, in August, 1958, Teddy Nadler became the biggest quiz winner of all time. After repeated appearances on The \$64,000 Challenge, his total winnings amounted to \$252,000.

Meanwhile, while the quiz shows competed with one another, there was always the rumor in the television industry that a show was being planned entitled Twenty Steps to a Million which would make a person a millionaire.²

With the quiz shows giving away large sums of cash and the panel and game shows giving away smaller sums of cash along with merchandise, it was estimated, in August, 1958, that television shows, including day-time shows, were giving away \$250,000 every week.³

¹Due to the show's rules, her eventual winnings only amounted to \$220,500.

²Robert Lewis Shayon, "Come and Get a Million," Saturday Review, June 16, 1956. p. 34.

³"How Queer the Quiz?," p. 86.

The effects of the quizzes on people

The popularity of the quiz shows during this period was reflected in other ways besides television audience ratings.

The shows became so popular that people discussed the contestants during working hours. Certain nights of the week were set aside for the sole purpose of watching their favorite quiz shows.

Las Vegas gamblers offered odds on contestants' chances of answering questions correctly.¹ An Atlantic City department store arranged a window display based on The \$64,000 Question.² A popular song, "The \$64,000 Question Blues," was written.³

But, curiously, more than anything else, citizens became more aware of the mechanics of paying income taxes. Through the complaints of contestants, viewers soon learned that winning a large sum of money meant much less after federal income taxes were paid.

It was estimated, for instance, that Charles Van Doren, the big money winner of Twenty-One, kept only about \$33,000 of his \$129,000 winnings.⁴ Had he continued on the show to win \$200,000, he would have been able to keep only about \$7,000 more, which would have brought his winnings up to \$40,600.⁵

This fact disturbed many people. The situation was criticized by newspapers. In an editorial in the World News of Roanoke, Virginia, the

¹"The \$64,000 Question--Breathless Tuesday," p. 41.

²Ibid.

³Ibid.

⁴"The Wizard of Quiz," p. 49.

⁵Ibid.

paper charged that the quiz show was "an illusion--a tax snare" and argued that "Uncle Sam's role in these giveaways is that of an Indian Giver."¹

But, one of the most real and everlasting effects on people that the quiz shows produced did not begin to take place until the end of 1958, when quiz shows were revealed as having been rehearsed and fixed.

¹"The Enormity of It," Time, Sept. 19, 1955, p. 87.

CHAPTER V

THE TELEVISION QUIZ SCANDALS OF 1958 - 1959

In September, 1958, just as the television networks were preparing for the fall premiere of their new program schedules, the first public disclosure of dishonest practices on quiz shows was made. Although, only one show, Dotto, was involved at first, within a matter of a few weeks, all quiz shows became suspect. Public reaction was swift; within weeks the top rated quiz shows suffered a sharp drop in their television ratings as they lost viewers. But government action was less swift; it was a full year before a thorough Congressional investigation was held.

Although it was mainly the big-money quiz shows which were later revealed as being dishonest in their presentation of fact, all television shows, especially audience-participation programs on which money or prizes were involved, came under public scrutiny. The repercussions and effect of the scandals affected the television industry like no other event. It appeared that much of the public trust in television had been lost.

Early Suspicions

When the dishonesty of the quiz shows was revealed, many people were not surprised; they felt that they had been aware of it for a long time. Long before the premiere of The \$64,000 Question, there were suspicions about the honesty of many audience-participation programs.

Ever since its premiere in 1950, the innocuous What's My Line?

often came under attack by some people who accused the show of supplying the panel beforehand with the names of the celebrity mystery guests.¹ Some viewers became suspicious of certain panelists, such as Dorothy Kilgallen, who were occasionally quite speedy in their identification of guests. But moderator John Daly denied that the panel was pre-informed: "They've just worked out a technique that's very skillful. I told them when we started that I'd quit if I knew they were tipped off."²

The producers of the show became very sensitive to accusations of dishonesty and took every opportunity to convince the public that the show was honest. The producers made sure that whenever there was the slightest possibility of a panelist knowing the identity of a mystery guest beforehand³ that such a panelist would admit his knowledge during the performance of the show and disqualify himself. The producers thought that this was the perfect way to show home viewers that the show was honest.⁴

However, there were early television and radio shows that did practice deceitful procedures. Stop the Music, a show which seemed to telephone people at random, had all of its telephone calls carefully arranged and prepared in advance of its broadcast so they could be put on

¹"Daly's Double Duty," Newsweek, July 7, 1952, p. 50.

²Ibid.

³Once, the mystery guest appearance of Cecil B. DeMille was announced by a press release. Other times, newspaper columnists, such as Walter Winchell, would either hint at or name the celebrity mystery guests.

⁴"Who's a Mystery?" Newsweek, Dec. 7, 1953, p. 66.

the show in a dramatic sequence that would produce the most suspense.¹ Also, in case not enough viewers knew the title on the mystery tune, tips of its identity were planted purposely and regularly by the show itself in Walter Winchell's newspaper column.²

Even the revered Quiz Kids was fixed. Each youngster was carefully coached before the performance with questions in the child's specific area of knowledge.³

Strike It Rich

A favorite program of the early 1950's on both television and radio was Strike It Rich, a program that came under occasional attack for questionable procedures.

Termed a "charity show" by broadcasters, Strike It Rich featured the awarding of cash to contestants who needed money for charitable reasons. Typical problems of contestants would involve requests for money needed to rebuild a church or for money needed to adopt an orphan. The needy contestant was required only to answer five easy questions to win \$500. The show evoked so much sympathy and pity from its audience for its contestants and their problems that the show regularly received offers from its viewers of extra help in the form of money, furniture, and medical equipment. Consequently, because of so much voluntary giving

¹"The \$60,000 Million Question," Time, April 22, 1957, p. 78.

²Ibid.

³"Out of the Backwash of the TV Scandals . . . The Question: How Far for the Fast Buck?" Newsweek, Nov. 16, 1959, p. 68.

by viewers, Strike It Rich established a special fund called the "Heart Line" whereby charitable members of the audience could telephone and have their gifts registered.

Despite the noble intention of the "Heart Line", the New York City Commissioner of Welfare, Henry L. McCarthy, became suspicious of it in February, 1954, and demanded that the show, because of its public solicitation of money through the "Heart Line," get a city license as a welfare agency, so that its books and records could be examined.¹

Walt Framar, the producer of Strike It Rich, registered surprise when he learned that his show was being attacked for what he considered "helping people who deserve help."²

Colgate-Palmolive, the sponsors of Strike It Rich, asked for an audit of the show even though they claimed that they had once earlier checked the show's books and records. NBC, which carried Strike It Rich on radio, and CBS, which carried the show on television, also announced that they were each going to hold an investigation.

However, to answer legally the question of whether or not the show was properly handling donations, a New York Legislative Committee held a formal investigation of the show. In March, 1954, it ruled that Strike It Rich did not conduct a charity racket and that 98 per cent of

¹"Then the House Burned," Time, Feb. 15, 1954, p. 78.

²Ibid.

³"Giveaway-Takeaway," Newsweek, March 15, 1954, p. 94.

donated gifts did reach the needy cases that appeared on the show.¹

But before the New York Legislative Committee exonerated Walt Framer and his show, they made him agree to two conditions. Since the New York Welfare agency had been getting numerous applications for public welfare from money-broke contestants who had traveled to New York in the hopes of getting on the show but were refused because their problems were not dramatic enough, the agency wanted Framer to

(1) remind his audience not to come to New York expecting to go on the program unless the show had already specifically invited them to do so, and (2) investigate the background of each contestant.²

The show was not required to get a license for soliciting because the crucial question of "Does Strike It Rich solicit?" was not answered by that committee.

Nevertheless, despite the favorable rulings, the show was dropped by CBS by the end of the year.

Early Public Suspicion of the Big-Money Quizzes

Shortly after the premiere of the first big-money quizzes in 1955 and long before the official disclosure in 1958 of quiz show rigging, suspicions began to grow about the honesty of such shows. People wondered if any of the contestants received answers to the questions before the performance of the show. But these rumors were consistently denied by producers and network officials. Steve Carlin, executive producer of

¹"Giveaway-Takeaway," Newsweek, March 15, 1954, p. 94.

²Ibid. One contestant turned out to be a Texan wanted by the law.

The \$64,000 Question, blamed the rumors on what he considered to be the normal suspicious nature of man:

Although America is fascinated by bright people, it also suffers from a lack of belief in itself. Some viewers feel if they can't answer the question themselves, no one else can either. So they say the shows are rigged, that we give our contestants answers, or at least hints. They also say that if any contestant isn't pulling in a big enough rating we throw him off by giving him an extra tough question. Well, people have been saying that for years. It's ridiculous.¹

Nevertheless, questions were still raised by people regarding the honesty of quiz shows. During the years before the actual disclosure in 1955 of quiz show dishonesty, many magazines and newspapers, including Time, Look, TV Guide, The Saturday Review, and The New York Times, printed articles that explored the basic question: "Are quiz shows fixed?" Although the periodicals concluded that the shows were not fixed in the sense that contestants were given answers to the questions in advance, they all admitted that the producers did exert subtle forms of controls over the show.²

Time magazine in its investigation of the honesty of quiz shows stated that program conversation between contestant and master of ceremonies on The \$64,000 Question and Twenty-One was written and rehearsed in advance of showtime.³ They claimed that even the ad-libs on

¹"... the \$64,000 Question," Newsweek, June 24, 1957, p. 94.

²Fred J. Cook, "The Corrupt Society," Nation, June 1-8, 1963, p. 480.

³"The \$60 Million Question," p. 78.

Two for the Money were composed by special writers.¹

However, as conceded by most of the periodicals at that time, the main form of control used by producers of quizzes, was that of knowing which question to ask a contestant.² Therefore, in order to keep a popular contestant winning, all the producer had to do was to figure out how not to ask the contestant a question he didn't know. Producers could easily acquire this knowledge by inspecting the thorough examination each potential contestant was required to take before he was selected to appear on the show. Robert Shayon of the Saturday Review claimed that each question on The \$64,000 Question was custom-tailored to give the contestant a good chance of winning.³ The quiz shows themselves claimed that they had about 70 to 80 per cent control over what happened during the performance of the show.⁴

That producers utilized this type of control becomes obvious when one considers the type of questions many contestants were asked. Richard McCutchen, whose category was cooking, was usually asked questions on his specialty, French cuisine; only seldom was he asked questions on other national styles of cooking. Gino Prato, whose specialty was Italian opera, had none of his big questions based on German or French opera. Billy Pearson, the jockey who chose art for his category, said, in regards to his preparation for the show: "I studied like hell on Chinese art. But I never got a question on it."⁵

¹Ibid.

²Cook, "The Corrupt Society," p. 480.

³Shayon, "Come and Get a Million," p. 34.

⁴"The \$60 Million Question," p. 78.

⁵Ibid.

With this type of control, a producer of a quiz show had the opportunity to plot the drama of his program. If a producer felt that a contestant was not liked by his audience, he could have him removed from the program by having him be asked a question within his chosen category that dealt with an area of knowledge about which he knew very little.

One of the planners of The Big Surprise stated:

We also used a plot, an ideal way we would like the half-hour to go. If one contestant wasn't getting a good audience reaction, we would say that ideally it would be good if he got the answers for \$500 and \$1,000 and then missed \$2,000. It develops a little audience antagonism if anyone loses right away. In a high percentage of cases, the program went in accordance with the plot. There was a big discussion on how long we should go before somebody would be allowed to win \$100,000. We teased first with a few \$50,000 winners. In terms of showmanship, we had to work out the ideal timing and the ideal ideal winner.¹

The New York Times concluded that these controls explained why only two contestants of the fourteen who had tried for the final \$64,000 question by November, 1957, had failed to win.² Nobody likes a loser.

Many of these early suspicions that were held by people probably resulted partially from three contestants who, during 1956 and 1957, made private accusations that the quiz shows were fraudulent.

In December, 1956, a contestant complained to the Federal Trade Commission (FTC) that he was cheated on The Big Surprise.³ However, after the show's producer told the FTC that the contestant was mistaken, the FTC

¹Ibid., p. 82.

²Cotler, "The Question about Quiz Shows," p. 90.

³Opatowsky, TV - The Big Picture, p. 277.

decided to drop the case.¹

In April, 1957, Dale Logue, a Las Vegas chorus girl, began court proceedings to sue The Big Surprise on the grounds that she was purposefully defeated.² She claimed that during a warm-up session, in which she was asked several "trial" questions, she missed a question on astronomy that was later asked that night on the show which resulted in her being defeated for \$10,000. Two and one-half years later, after she had filed the suit, the matter was settled out of court.³ Very little was discovered about the case and, except for the parties involved, no one ever knew what the facts behind the settlement were.⁴

In the spring of 1957, Herbert Stempel, an early big-money winner of Twenty-One who had lost to Charles Van Doren after winning \$49,000, began to report to newspapers that he was told by the producer of Twenty-One to purposely lose to Charles Van Doren.⁵ Despite the opportunity of an exclusive newspaper "scoop," newsmen were reluctant to print his story. Many felt that Stempel was a lunatic and all that was needed to refute the story was a simple denial from the show's producer, Dan Enright.⁶ Other newspapers refrained from printing the story because they feared charges of libel.⁷ Reporters were not to take Stempel seriously until

¹Ibid.

²"The \$60 Million Question," p. 78.

³Cook, "The Corrupt Society," p. 480.

⁴Ibid.

⁵Opotowsky, TV - The Big Picture, p. 277.

⁶"The Big Fix," Time, Oct. 19, 1959, p. 67.

⁷Opotowsky, TV - The Big Picture, p. 277.

Dotto's fraudulent practices were exposed in 1958.

Consequently, despite various magazine and newspaper articles questioning the honesty of quiz shows, and despite various private claims by former contestants that quiz shows defrauded them, there existed no legal proof that quiz shows were rigged. Thus, there was no legitimate reason at that time for the public to terminate its assumption that quiz shows were honest. It wasn't until September, 1958, that the first substantial accusations of fraud were made against the quiz shows.

Dotto

The event that finally started the action that eventually led to public disclosure that quiz shows were rigged, took place on May 20, 1958.¹

On that date, Edward Hilgemeier, Jr., a twenty-four year-old part-time butler and actor, and also a standby contestant, waited in a room backstage of Dotto, a daytime quiz show. Waiting with him was twenty-one year-old Marie Winn, a former Miss Radcliffe, who was currently a steady Dotto winner. As they waited in silence for the show to begin, Hilgemeier noticed Miss Winn studying a notebook. When she left the room, she inadvertently left her notebook behind. Picking it up and looking at it, Hilgemeier discovered it contained a list of questions that matched those that were, at that moment, being asked of her on the show as she

¹ Cook, "The Corrupt Society," p. 481.

² "How Queer the Quiz?," p. 86.

defeated a woman contestant.¹

After the show was over, Hilgemeier informed the losing contestant of what he knew and they both decided to see the producers of the show, Frank Cooper Associates. The woman demanded the sum equal to what she would have won on the show if it had not been rigged. They complied and paid her \$4,000. The producers also paid Hilgemeier \$1500 to "recompense his loss of faith in man."²

However, Hilgemeier later decided to try to sell his story of fraud. He went to the New York Post, but, as in the case with Herbert Stempel, they were wary of printing such a story for fear of libel.³ Instead, the New York Post decided in June, 1958, to send an affidavit to the FCC to alert them to the situation. The affidavit stated that since one of the contestants had the answers before going on the air, Hilgemeier's claim would be based "on a charge of fraud and conspiracy."⁴ The affidavit said further:

. . . the contestant who had this information could not be defeated, thereby victimizing not only other contestants but the vast television audience watching the show in the naive belief that they were seeking an honest test of knowledge.⁵

The FCC, however, informed Hilgemeier and the newspaper that they

¹Cook, "The Corrupt Society," p. 481.

²Ibid.

³Opatowsky, TV - The Big Picture, p. 277.

⁴"Dotto Gives Away the Game," Variety, Aug. 20, 1958, pp. 23,54.

⁵Ibid., p. 54.

had no jurisdiction over such matters and could not do anything.¹

Then, the newspaper decided to send copies of the affidavit to the New York City District Attorney and to Dotto's sponsors, Colgate-Palmolive. The machinery that eventually resulted in the quiz scandals was now set in motion.

The Cancellation of Dotto

Upon receiving the copy of the affidavit, Colgate-Palmolive immediately considered cancelling Dotto. On Friday, August 15, 1958, Colgate-Palmolive alerted the producers of Top Dollar, an evening game show, to be prepared to replace Dotto on the following Monday if they should decide to proceed with the cancellation.²

On Saturday, August 16, 1958, Colgate-Palmolive decided to discontinue sponsorship of Dotto and replace it on Monday with Top Dollar.³ The sudden cancellation of a popular program without prior public announcement puzzled many viewers. Also cancelled was a Wednesday evening version of Dotto; it was replaced by reruns of an anthology series, Colgate Theater.

Using the Dotto cancellation as an excuse, the New York Post printed Hilgemeier's story. Thus, the news of the rigging of Dotto was made public. Within a few days, the New York newspapers were giving the Dotto story first-page treatment while pushing other stories into

¹"How Queer the Quiz?," p. 86.

²"Dotto Gives Away the Game," p. 54.

³Ibid., p. 23.

secondary position.¹

The Initial Reaction to the
Charges Against Dotto

When the news of Dotto's rigging became public, it was not known how the public would react. Since the accusation of fraud was initially made by one person only, no one knew how fully the public would believe the charges. Meanwhile, newspapers attempted to obtain other evidence. They investigated the matter further by interviewing people that had been involved with the show.

Denials to the charges were not forthcoming. Producer Frank Cooper was not available for comment.² Colgate-Palmolive offered "no comment" when asked about the show.³

But the papers found confirmation of the charges when they began to interview other former contestants of the show. One winner reported: "Every single one of us was briefed beforehand."⁴ Another Dotto winner, a housewife who won \$1500 in a four-day appearance on the show explained how she was briefed:

Each morning, before the show goes on, each contestant sees a producer. He says something like, "Well, what will we talk about today? Who holds the

¹"Dotto Pyramids Jackpot Headache in TV Quizzical Sweepstakes," Variety, Aug. 27, 1958, p. 42.

²Ibid.

³Ibid.

⁴"Quiz Scandal (Cont'd.)," Time, Sept. 8, 1958, p. 43.

record for home runs? You know--Babe Ruth." Then he'll say, "How would you recognize David Niven?" Sure enough, when the dots fill in, there's David Niven.¹

The woman added that after she had thanked him for the tip, "he shook his head firmly and put his finger to his mouth."² But, the woman said, on the day that she lost, she was deprived of any warm-up session.³

Slowly, accusations that challenged the integrity of quiz shows began to mount. A Dotto spokesman reacted to the criticism by saying: "Look, this may be a quiz business to the housewives of America, but to us, it's the entertainment business. There's no reason for the public to know what happens behind the scenes."⁴

Initially, all of the accusations of fraud were directed towards only one show--Dotto. Currently, at that time, there was no reason to believe that other shows were also involved in a similar practice of rigging. However, before the month of August was over, rumors began to spread about other shows.

The newspapers finally printed the Herbert Stempel story that he had offered to them a year and a half earlier. His story concerned the rigging of Twenty-One. He claimed that:

1) one night, after being given a verbal exam, producer Dan Enright said to him, "Look, kid, play ball with me and you'll win \$25,000."

2) he was told to get a "white-wall marine-style" haircut and was given a worn-out suit to give him the appearance of a penniless G.I.

¹Ibid.

²Ibid.

³Ibid.

⁴Ibid.

- 3) he was coached how to grimace.
- 4) all of his questions were fed to him in advance by Enright.
- 5) he received a \$17,000 advance after he had requested it. Although he had been winning for five weeks, he still could have lost all of it according to the show's rules.
- 6) he was asked to miss easy questions, such as, "Where is the Taj Mahal?" in order to make viewers look good.¹

Then The \$64,000 Challenge came under suspicion. A Tennessee minister announced that the toughest part of a four-part question had been slipped to him at a pre-show "briefing session."²

By the first week in September, three shows had been charged with fraud: Dotto, Twenty-One, and The \$64,000 Challenge. The \$64,000 Question, although not yet formally charged with fraud by any of its former contestants, became guilty by association. Throughout September, the ratings of quiz shows fell drastically.³

The networks were worried. The story of the quiz show fraud was being disclosed at the same time as the new fall television season was beginning. They had twenty-three daytime and evening quiz shows included in their new television schedule.⁴ If the ratings of all the

¹Ibid.

²"Meeting of the Minds," Time, Sept. 15, 1958, p. 47.

³Ibid.

⁴"Quiz Shows Face a Question," p. 42.

quizzes were to fall substantially, their whole schedule would have to be revised.

The only real effort the networks made to counteract the growing tide of public distrust and disapproval of quiz shows was when NBC allowed Jack Barry, the master of ceremonies and co-producer of Twenty-One, to state his position to his audience. On September 8, 1958, Jack Barry announced on Twenty-One that charges against the show were "wholly untrue" and "at no time has any contestant ever been given advance information about any questions."¹

Nevertheless, during the month of September, the public continued to pay attention to the charges that were being made against quiz shows. Privately, network officials were defending the quiz shows by saying that they were not really crooked, but only "hippodromed" like a wrestling match; that is, they merely rigged the questions so that any contestant whose weak spots were known could be made to win or lose.²

Meanwhile, the ratings of the quiz shows continued to fall drastically during September, 1958. The \$64,000 Question fell to 73rd place in the Nielsen ratings.³ Twenty-One fell to 82nd place.⁴

¹"Dress Rehearsals Complete with Answers?" U.S. News and World Report, Oct. 19, 1959, p. 62.

²"Quiz Scandal (Cont'd.)," p. 43.

³First report for October (Two weeks ending Oct. 4, 1958). Information supplied by A.C. Nielsen Company.

⁴Ibid.

The \$64,000 Challenge, which had been in the process of transferring from CBS to NBC for the new fall season, never reappeared after its last show on CBS. Its sponsor, P. Lorillard, decided to drop the show.

On October 30, 1958, NBC replaced Twenty-One with an evening version of its daytime show, Concentration.

The \$64,000 Question remained on television into the month of November. Since no former contestants had yet charged that The \$64,000 Question was rigged, there was an attempt on the part of its sponsor, Revlon, to remain with the show. Revlon announced: "We will either inject new elements to provide more audience interest, or try to work out a replacement program."¹ However, the show did not improve its ratings and was cancelled by the end of November. Its rating had reached a low of 18.7.² It had once been as high as 57.1.³

Although it appeared that all quiz shows were losing favor with the television audience, there were some smaller quiz shows that did manage to escape network cancellation. The Price Is Right continued to

¹"Squeeze on the Quiz," Newsweek, Oct. 27, 1958, p. 88.

²Second Nielsen Report for October (Two weeks ending Oct. 18, 1958). Information supplied by A.C. Nielsen Company. The rating number represents the percentage of TV homes that were tuned to the program during the average minute-in per cent of all TV homes able to receive the program.

³Second Nielsen Report for September (Two weeks ending Sept. 24, 1955). Information supplied by A.C. Nielsen Company.

enjoy moderately successful ratings. Tic Tac Dough remained on NBC for an additional year. Even Name That Tune, which had publicly admitted that some of their contestants were pre-tested on the melodies before showtime, remained on CBS.¹

Grand Jury Investigation

Amid all the confusion regarding the honesty of quiz shows, New York's District Attorney, Frank S. Hogan, began, after receiving his copy of Hilgemeier's affidavit in August, 1958, what was to become a nine month Grand Jury investigation of quiz shows. The main question that the Jury hoped to answer was: "Were the quiz shows really fixed?" If they were found to be fixed, the Jury was to determine who was responsible and under what state or federal statute guilty parties could be prosecuted.

Although the quiz show scandals were creating problems for network officials, one television producer was pleased that the quiz shows were under investigation. Reminiscent of many of Fred Allen's remarks in the late 1940's regarding radio's giveaway programs, producer David Susskind declared: "Quiz shows like Dotto are monuments of mediocrity, stupidity, and dullness. I'd like to see them driven off the Air."²

The Grand Jury investigation began in August, 1958, Although the minutes of the Grand Jury investigation were never made public, proceedings at the hearings were made known through statements of the

¹"The Big Fix," p. 68.

²"How Queer the Quiz?" p. 88.

parties involved.

It was learned that the District Attorney was hearing reports from scores of former contestants regarding not only the practice of receiving answers in advance but also that of making deals that involved kickbacks of prize money to production officials.¹

David S. Worgan, executive District Attorney, asked the networks to supply his office with kinescopes of many of the programs in question.²

Many rumors and allegations about the extent and depth of the rigging began to grow from the investigation. The television networks reacted by making public statements that denied the accusations. CBS announced that reports of "evidence of irregularities" had already moved the network to undertake a week-long investigation of itself, which had failed "to discover any improper procedures."³ NBC said that it regularly investigates itself "but we are not making a special investigation of quiz programs."³ ABC, which had fewer quiz programs than the other networks seemed less concerned: "You can't say anything bad about Westerns. That's our formula and we're sticking to it."⁴

Twenty-One's producers, Dan Enright and Jack Barry, announced that they had asked to be relieved from all production responsibilities so they could spend all their free time "disproving the unfounded charges

¹Ibid., p. 1.

²"How Queer the Quiz?" p. 86.

³Ibid.

⁴Ibid.

against the integrity of our programs."¹ NBC complied with their requests.

Many former contestants reacted to charges of fraud by denying that they were ever coached. Teddy Nadler, winner of \$252,000 on The \$64,000 Challenge, said: "I sure don't know anything about quiz shows being fixed--nobody ever fixed anything for me, that's for sure." Mrs. Albert Strom, mother of twelve-year-old Robert Strom, winner of \$242,500, said: "There were no tipsters, no payoff"² Gino Prato and Redmond O'Hanlon also declared that they answered questions without any help.³

Two important witnesses at the investigation were Charles Van Doren and Elfrida von Nardroff. Both claimed innocence. Elfrida von Nardroff announced that she found "these charges very hard to believe." Charles Van Doren said: "I lost honestly . . . at no time was I coached or tutored. I have faith in the rest of the other contestants who were big money winners."⁴

However, the star witness of the Grand Jury investigation turned out to be Jim Snodgrass, a Twenty-One winner of \$4,000. He testified that he was given answers in advance and was told when to lose to Hank

¹"Private Eyes," Time, Oct. 13, 1958, p. 53.

²"How Queer the Quiz?," p. 88.

³"TV's Big Question: What Is Morality?," Newsweek, Oct. 26, 1959, p. 71.

⁴"Charges 'Shocked' Van Doren," New York Times, Nov. 3, 1959, p. 20.

Bloomgarden who later won \$98,500. He claimed he was also coached on the proper use of gestures of hesitation while answering questions in the isolation booth. "I was told when to miss a question, when to pause, when to fumble for an answer," he disclosed.¹ Dramatically, he presented to the Grand Jury three sealed registered letters which he had mailed to himself before one of his appearances on the show. The letters contained the questions and answers which were asked on that show.²

Snodgrass claimed that Producer Albert Freedman, employed by Enright and Barry, was the one who gave him the answers to the questions that were later asked on the show.³

Five weeks later in November, 1958, the Grand Jury filed charges against Albert Freedman and arrested him on two counts of perjury. The indictment said that Freedman "knowingly lied" when he told the Grand Jury that he had not fed contestants questions and answers, since "he had in fact done so."⁴

The Grand Jury investigation continued through May, 1959. Public attention to the investigation had subsided since November, 1958. Except for that information supplied voluntarily to the public by former contestants, there was very little known about what substantial information the Grand Jury actually uncovered. No one knew exactly what their conclusions were to be. And since there was no law that made rigged quiz shows illegal, the

¹"Quiz Shows Face a Question, " p. 42.

²"N.Y. Judge's Lid on Grand Jury TV Quiz Presentment," Variety, June 17, 1959, p. 18.

³"A Tawdry Hoax, " Newsweek, June 22, 1959, p. 46.

⁴"N. Y. Judge's Lid on Presentment, " p. 18.

District Attorney said that the only crime that might be involved was that of "a conspiracy to defraud the sponsors."¹

However, when the 21 man and woman Grand Jury, after hearing 200 witnesses in 59 sessions totaling 150 hours, released its 26 page report on the rigging of quiz shows, the presentment was impounded by Judge Mitchell D. Schweitzer. Many months earlier, attorneys representing The \$64,000 Question had filed a brief objecting to the release of the presentment.² They felt that since a presentment does not carry any indictment but only calls attention to illegal activities, one can not answer it. The lawyers felt that: "If you're called a thief, you can defend yourself in court. But with a presentment, you don't have any recourse."³

Impounding of the presentment angered Louis M. Hacker, the foreman of the Grand Jury, who felt that it was very important that its contents become known.⁴ All that the public knew about the conclusions of the investigation was what Frank Hogan, the District Attorney, announced. He stated that there had been "a national fraud whereby television quiz shows have been constantly misrepresented to millions of citizens as honest tests of the contestants' knowledge and skill."⁵

¹"Quiz Shows Face a Question," p. 42.

²"N.Y. Judge's Lid on Grand Jury TV Quiz Presentment," Variety, June 17, 1959, p. 18.

³"A Tawdry Hoax," Newsweek, June 22, 1959, p. 46.

⁴"N.Y. Judge's Lid on Presentment," p. 18.

⁵Cook, "The Corrupt Society," p. 482.

Although the judge's impounding of the presentment had not been final and the public could still present arguments for the release of the document, the presentment remained sealed.

Congressional Investigation

Despite the impounding of the Grand Jury's presentment, rumors of the report's content began to grow so loud that they could no longer be ignored. Representative Oren Harris (D-Ark.) decided to investigate further the quizzes and scheduled House Legislative Oversight Subcommittee Hearings for October, 1959. The formal purpose of the hearings was to decide what legislation was needed to protect the public from programming and advertising that was fraudulent and deceptive.¹

The Subcommittee hearings, which began in October, 1959, proved to be the climax of the quiz scandals. What were only rumors and unproven statements for the past year suddenly became fact by the end of November. Unlike the Grand Jury investigation, the Subcommittee hearings were open to the public, except for some special closed testimony.

The hearings became the country's number one interest as newspapers gave them front-page treatment. Both Time² and Newsweek³ gave

¹"Quiz Hearings May Invite Greater FCC Powers on TV Program Control," Variety, Sept. 9, 1959, p. 22.

²"Television--The Tarnished Image," Time, Nov. 16, 1959, pp. 72-74, 77-80.

³"Van Doren on Van Doren," Newsweek, Nov. 9, 1959, pp. 69-72.

the hearings cover-story status. The hearings provided so much shock for the country that it even resulted with President Eisenhower lamenting that quiz show rigging was "a terrible thing to do to the American public."¹

The testimony that the hearings produced revealed one of the greatest frauds ever perpetrated upon the American people.

NBC's testimony

Robert E. Kintner, president of NBC, testified that he knew of no fraud. He contended that until the newspapers reported stories of contestants claiming that Twenty-One was rigged, he took the producer's words that the show was being honestly presented. After that, he took direct control of the show and later cancelled it.²

Thomas E. Ervin, vice-president of NBC, presented NBC's position on quiz shows: "The National Broadcasting Company regards rigging of television shows as a breach of public faith. . . . No such practice can be justified and none has ever been countenanced by NBC."³

Contestant's testimony

The most revealing testimony was made by former contestants who reported their experiences of being quiz show participants.

Herbert Stempel, one of the first contestants to disclose the facts regarding the rigging of quiz shows, said that he always met Dan

¹"Purity Kick," Time, Nov. 2, 1959, p. 43.

²"Television--The Tarnished Image," p. 77.

³"Dress Rehearsals Complete with Answers?" p. 62.

Enright, the producer of Twenty-One, alone to get the questions and answers.¹ He described how he was coached by Enright on the fine points of acting:

He showed me how to bite my lips to show extreme tension. How to mop my brow. He told me specifically not to smear my brow, but rather to pat it for optimum effect, as that created a more tense atmosphere. He told me how to breathe heavily into the microphone and sigh. . . . He taught me how to stutter and say in a very plaintive voice: "I will take nine, nine points."²

However, when Stempel indicated that Charles Van Doren, his opponent who had successfully defeated him, had received advance help, Van Doren sent a wire to the Subcommittee stating that "at no time" was he furnished with questions or answers.³ He offered to appear voluntarily at the hearings and refute the accusations.⁴ The Subcommittee declined his offer and subpoenaed him one month later.

James Snodgrass, the contestant who lost to Hank Bloomgarden on Twenty-One, opened at the hearings one of his three sealed registered letters, postmarked May 10, 1957, that he had sent himself. The letters contained not only the questions and answers for the May 13, 1957 show,

¹"Two on '21' Given Q.'s & A.'s 24 Hrs. ahead of TV Show, " Variety, Oct. 7, 1959, p. 50.

²Cook, "The Corrupt Society," p. 482.

³"TV's Big Question: What Is Morality?" p. 70.

⁴Ibid.

but also the instructions on how to dramatically recite the answers.¹

Testimony against the The \$64,000 Question and The \$64,000 Challenge was made by Reverend Charles Jackson of Tennessee who appeared on both shows. He claimed that during special "screenings" in advance of showtime he was given a large list of about fifty questions among which were the ones to be asked on the shows.² He confessed: "Most of us have a great deal of larceny in us. The fact that I am an ordained minister [Disciples of Christ] does not make me a saint."³

Xavier Cugat, the popular bandleader, who appeared on The \$64,000 Challenge in a match with singer Lillian Roth on the category of Tin Pan Alley, testified that a few days before showtime a member of the producer's staff came to his apartment and asked him a series of questions.⁴ To those he did not know, he gave Cugat the answers.⁵ He stated, however, that he did not know whether Lillian Roth was helped or not.⁶

Patty Duke, the child actress who appeared in a match with child actor Eddie Hodges on The \$64,000 Challenge, was also helped. Her talent

¹Example of question enclosed: "What are the names of the seven dwarfs?" Answer: "Sleepy, Sneezy, Dopey, Happy, pause--the grouchy one--Grumpy--Doc--pause--the bashful one!" ("The Big Fix," p. 67.)

²Les Carpenter, "All This and a Red Herring, Too," Variety, Nov. 4, 1959, p. 50.

³"Television--The Tarnished Image," p. 74.

⁴"Effect of the TV Scandals," U. S. News and World Report, Nov. 16, 1959, p. 44.

⁵Ibid.

⁶Carpenter, "All This and a Red Herring, Too," p. 50.

agent, John Ross, testified that the associate producer, Shirley Bernstein, sister of conductor Leonard Bernstein, supplied Patty Duke with answers shortly before showtime.¹ Her agent added that he had received 15 per cent of Patty Duke's \$32,000 winnings of which he gave \$1,000 to the programs's "People-Getter"² for putting Patty Duke on the show.³

Charles Van Doren's testimony

The most eagerly awaited testimony of the hearings was that of Charles Van Doren, a man who was transformed into a national intellectual hero in 1957 through his appearances on Twenty-One. Up until his testimony, he had consistently publicly denied, as recently as October, 1959, that he was ever supplied with answers. He had even offered to appear voluntarily at the hearings. But, in November, 1959, the Subcommittee decided to subpoena him instead.

However, the subpoena was not immediately served. Van Doren, who had suddenly gone into hiding, could not be found; no one knew of his whereabouts. It had been known, however, that before his disappearance he had visited the New York District Attorney's office to make changes in the testimony he had previously given the Grand Jury a year earlier.⁴

¹Russel Baker, "Agent for Child Star, says TV Questions Were Fixed," New York Times, Nov. 5, 1959, p. 1.

²This is a term used to describe an employee of a quiz show who handles the recruiting of contestants.

³"Television--The Tarnished Image," p. 74.

⁴"Purity Kick," p. 43.

After several days of hiding, Van Doren reappeared and announced that he was ready to testify at the hearings.

Van Doren's testimony on November 2, 1959, attracted one of the largest crowds ever to attend a congressional hearing.¹ Public interest was enormous as newspapers headlined the story on front pages. The country was anxious to know whether the man they held in the highest esteem and trust a year earlier was, in actuality, a fraud like the quiz shows themselves.

Van Doren's testimony provided a dramatic climax to all the testimony that had gone before. Melodramatically, in a carefully worded statement, he announced to the Subcommittee: "I was deeply involved in a deception."²

Van Doren admitted that his every appearance on Twenty-One was rigged.³ Not only did he receive the questions and answers in advance, but also the exact words to use in giving the answers.⁴

He said that associate producer Albert Freedman regularly handed him the questions and answers and sometimes entire scripts.⁵ At one point, said Van Doren, producer Dan Enright gave him a \$5,000 advance on his winnings, even though he was in a position, according to the program's rules, in which he could have lost all of his prize money.⁶

¹William M. Blair, "Van Doren Admits Lying," New York Times, Nov. 3, 1959, p. 1.

²"The Season," Time, May 9, 1960, p. 68.

³Carpenter, "All This and a Red Herring, Too," p. 50.

⁴Ibid.

⁵"Television--The Tarnished Image," p. 73.

⁶"The Big Fix," p. 67.

Van Doren described one of his meetings with Dan Enright before his first appearance on the show:

I met him next at his office, where he explained how the program would be controlled. He told me the questions I was to be asked and then asked if I could answer them. Many of them I could. But he was dissatisfied with my answers. They were not "entertaining" enough.

He instructed me how to answer the questions; to pause before certain of the answers, to skip certain parts and return to them, to hesitate and build up suspense, and so forth. On this first occasion and on several subsequent ones he gave me a script to memorize, and before the program he took back the script and rehearsed me in my part.¹

Van Doren explained that he did it because Freedman had told him that his appearance on Twenty-One would "increase public respect for the intellectual life, for the teaching profession."²

Finally, he admitted not only lying to the New York Grand Jury, but also to NBC and his own lawyer as well.³

His admission to the fraud cost Van Doren his \$50,000 a year NBC contract and his position of Assistant Professor of English at Columbia University which accepted his resignation.⁴

Producer's testimony

Although the producer's testimony was less dramatic than that of

¹"Text of Van Doren's 'Testimony'," New York Times, November 3, 1959, p. 22.

²Carpenter, "All This and a Red Herring, Too," p. 50.

³Ibid.

⁴Van Doren, along with sixteen other quiz winners, including Elfrida von Nardroff, Vivienne Nearing, and Hank Bloomgarden, were later indicted in October, 1960, on the charge of second degree perjury. All were later given suspended sentences.

the former contestants, it proved to be more valuable in exposing the depth and extent of the quiz fraud.

Twenty-One's producer, Dan Enright, testified that on many shows the fix had been in force for many years.¹ He contended that "a degree of deception is of considerable value in producing shows."²

Howard Felsher, producer of Tic Tac Dough, which had been on television as recently as October, 1959, said that 75 per cent of the contests on the evening version of the series were fixed.³ He said: "I was trying to put together an exciting show, and I never did feel that there was anything wrong about it."⁴ He admitted that he urged about thirty contestants to lie to the New York Grand Jury as he himself had done.⁵

Producer Mert Koplin of The \$64,000 Question and The \$64,000 Challenge testified that 60 to 70 per cent of the winners on his two shows got help and that practically every winner who reached higher than \$16,000 did receive help.⁶

He testified that there were three main ways of rigging a show:

1) An Area Fix. Contestants were only asked questions that were within strong and specific areas of their category. This was the method used with Teddy Nadler. Contestants were not even aware of this type of rigging.

¹"The Big Fix," p. 67.

²Ibid., p. 68.

³"Quiz Baffler: TV Controls?" Variety, Oct. 14, 1959, p. 35.

⁴"The Big Fix," p. 68.

⁵Ibid.

⁶"Television--The Tarnished Image," p. 74.

2) A Playback Fix. Contestants were tested with questions in a pre-show warm-up session.

3) An Emergency Fix. Contestants were given the questions and answers just before the show. Often, the fixer would have to rush down to the bank vault, where the questions were held, and quickly slip the rigged questions in before showtime.¹

The sponsors of the shows were also accused. When Shirley Bernstein, associate producer of The \$64,000 Challenge, claimed that she received instructions from the show's sponsors, Revlon, on how a match should turn out, Martin Revson, former executive vice president of Revlon, and Charles Revson, president of Revlon, both denied it.² They claimed that they never had the slightest knowledge that any contestant was given advance information to any question.³

Other testimony

Testimony by other witnesses only helped to confirm the fact that quizzes were deeply rigged.

Eric Leiber, a commercial artist who supervised the selection and drafting of the mystery caricatures on Dotto, said that each program was dramatically plotted at regular meetings of the producer's functionaries at which time the question of who should win and how much should be won were discussed.⁴ The final decision, he said, was left to the producer, Edwin Jurist.⁵

¹Ibid.

²"Effect of the TV Scandals," p. 45.

³Ibid.

⁴"Quiz Baffler: TV Controls?" p. 35.

⁵Ibid.

Graft was involved in the procedure of choosing contestants. Max Hess, owner of a department store in Allentown, Pennsylvania, said he paid \$10,000 to help get a former employee, Kenneth Hoffer, on The \$64,000 Question.¹ The purpose was to get publicity for the department store.²

Rigging was also present on some of the smaller game shows. Mark Goodson, producer of many panel shows, such as To Tell the Truth and What's My Line?, revealed that contestants on his show, The Price Is Right, were told not to bid over certain amounts.³

The testimony at the Subcommittee hearings, however, did confirm the fact that the Manufacturers Trust Company did, indeed, guard the questions on The \$64,000 Question.⁴ But, the bank had only the word of the producers that no person had seen them.⁵

District Attorney Frank Hogan reported to the Subcommittee that during the Grand Jury investigation no less than 100 out of 150 witnesses had lied.⁶

One thing, however, was honest on quiz shows--the perspiration. The contestants claimed that the producers had turned off the air-conditioning in the soundproof isolation booths.⁷

¹"Van Doren on Van Doren," p. 72.

²Ibid.

³"Purity Kick," p. 43.

⁴"A Melancholy Business," Time, Oct. 26, 1959, p. 54.

⁵Ibid.

⁶"Television--The Tarnished Image," p. 72.

⁷"Dress Rehearsals Complete with Answers?" p. 60.

Results of the Congressional Hearings

The Subcommittee finished investigating quiz shows in November, 1959. However, Oren Harris continued his hearings and investigated, as originally planned, other reports of deceptive broadcasting practices, including payola.¹

The reaction to the Subcommittee's quiz show findings was immediate. The country seemed shocked at the amount of deception that was perpetrated on them. Various legislative remedies were proposed. Because many people were shocked at the lack of morality in television executives, some people wanted all television programming to be put under FCC control. Representative John Moss (D-Calif.) said of the quiz show operators: "It is a perfect illustration of their lack of morality. . . . They are perfectly willing to corrupt."²

Eventually, as proposed by the networks themselves, Congress passed a bill specifically making it illegal to rig television quiz shows.

Network's reaction

Initially, the television networks experienced a tremendous drop in the trust that the public had held in them. NBC, because of the extent of deception that was practiced on its Twenty-One Show, suffered the most.³ ABC, which did not have any programs that were involved in

¹Payola is a broadcasting term used to describe the practice of manufacturers making special payments to performers in exchange for the promotion of a product.

²"The Big Fix," pp. 68, 70.

³"Quiz Baffler: TV Controls?" p. 35.

quiz show investigations, suffered the least, but was judged just as guilty as NBC and CBS because of association.¹

Because the congressional hearings caused Americans to begin to examine and judge the philosophy and ethics of those people responsible for the production of television programs, the networks began a period of re-evaluating many of their standard procedures in order to regain the people's trust and respect. CBS president Frank Stanton said: "It has now been made crystal clear that the American people hold the networks responsible for what appears on their schedules."²

The networks recognized that part of the problem was their willingness in the past to allow independent program packagers to have complete control of their own programs for broadcasting. Consequently, the networks were not aware of what procedures were being used for a show. The independent quiz show packagers had, in the battle for the highest ratings, used any method, including the rigging of matches, to make their shows appear more exciting and entertaining.³ The networks realized that the quiz scandals gave them good cause to demand absolute control over programming.⁴

Immediately after the scandals, the networks began to exert their new demands for controls over existing programs. NBC announced that it was organizing a permanent staff of experts to police its programs and

¹Ibid.

²"A Melancholy Business," p. 54.

³Opotowsky, TV - The Big Picture, pp. 278-279.

⁴"Where are the Sparkling Shows of Yesterday?" Newsweek, July 3, 1961, p. 70.

prevent any deceptive practices in the future.¹ NBC also accepted affidavits from producers and contestants that stated they were not engaged in any deceptive practices.²

CBS had become extremely careful in protecting the integrity of its shows. Earlier that year, in January, 1959, when CBS learned that an electronic device used on a daytime show, For Love or Money, was rigged, the show was immediately cancelled.³ The device in question, an electronic decimal machine which awarded varying amounts of cash depending on where the decimal point landed in a group of numbers, was built by CBS's electrical shop. It was discovered that the studio personnel, at the direction of the show's independent producing company, Walt Frammer Productions, had operated the machine in such a way that the decimal point did not move randomly. The cancellation of the show and reasons for it were openly announced by Hubbell Robinson, Jr., executive vice-president in charge of network programs.⁴

After the quiz investigation, CBS announced that it was tightening its rules "to assure that programs will be exactly what they appear to be."⁵ In so doing, CBS decided to drop all canned laughter and canned

¹"Television--The Tarnished Image," p. 77.

²Ibid.

³"Fixed Wheel," Newsweek, Feb. 9, 1959, p. 80.

⁴"CBS Yanks Love or Money," Variety, Feb. 4, 1959, p. 28.

⁵"Effect of the TV Scandals," p. 41.

applause on its programs unless the public was informed of the deception.¹ CBS president, Frank Stanton, also wanted to change programs such as Person to Person and U.N. in Action because he believed that such shows deceived the public by appearing unrehearsed when, in actuality, they were rehearsed.² CBS also said that it would no longer permit "games whose major appeal is the winning of large sums of money or lavishly expensive prizes."³ CBS cancelled The Big Payoff and Top Dollar on its daytime schedule and Name that Tune on its evening schedule.

ABC made very few changes in its schedule. Because Westerns had become the most popular type of television programming during the two years preceding the quiz scandals, ABC, due to its policy of programming formula shows, had earlier dropped most of its audience-participation programs. At the start of the 1959-60 season, ABC had only one audience-participation program included in its schedule--Charley Weaver's Hobby Lobby.

The quiz scandals were also a factor in the downfall of a network president. After The \$64,000 Question became a success, its creator, Louis C. Cowan, was appointed president of CBS Television. However, shortly after the quiz scandals, Cowan was discharged by CBS president, Frank Stanton, despite the fact that Cowan denied any part in the rigging of the program.⁴

¹"Purity Kick," p. 43.

²Ibid.

³"A Melancholy Business," p. 54.

⁴"Quizzard's Exit," Time, Dec. 21, 1959, p. 52.

The aftermath of the quiz scandals resulted in a decade of television broadcasting that was greatly influenced by the events of 1958-1959. Not only was network organization affected, but also was network programming. The result was a gradual decline in the programming of television audience-participation programs during the next decade.

CHAPTER VI

THE DECLINE OF AUDIENCE-PARTICIPATION PROGRAMS

1959 - 1968

The network's reliance on the inclusion of audience-participation programs in their television schedules declined greatly following the 1958-1959 quiz scandals. Between 1948 and 1958 the networks presented 154 different new audience-participation programs. But during the years 1959-1968, the number of new shows that premiered dropped to twenty.¹ Included in the network schedule at the beginning of the 1959-60 television season were nine audience-participation programs. By the 1968-69 season the number had dropped to two. The cause of this great decline in audience-participation programs could be traced in part to the impact that the quiz scandals had on both the television networks and the television audience.

The Effect of the Quiz Scandals on the Television Networks

The television networks, whose reputation for being responsible and moral in television programming was placed in jeopardy during the quiz scandals, felt that it was necessary to regain the public trust they lost as a result of the findings revealed at the congressional quiz

¹This figure does not include those programs that were either revised version or earlier shows, such as Stump the Stars, or reactivated programs, such as Candid Camera.

investigation.

During the years following the quiz scandals, the networks began a policy of broadcasting more public service programs.¹ Afternoon newscasts became a regular part of their daytime schedule. News specials and public events coverage became more common during the evening than they were before the quiz scandals.

More than anything else, the networks did not want to risk the chance of having a repetition of the quiz scandals. In order to avoid any similar incidents, the networks demanded affidavits from producers of audience-participation programs which declared that all proceedings were being conducted in an honest manner. In order to further guarantee the honesty of such shows, the networks also took over the actual production of these television shows. Up until the quiz scandals, private production companies had produced most of the quiz shows with very little network supervision. It was felt that network control of production would insure better control of procedures.

These precautionary methods that the networks were employing resulted in an immediate decline in the production of audience-participation programs. Unless a show could be positively guaranteed as being honest, and yet remain as entertaining as the rigged quiz shows had been, the networks were reluctant to program it. They wanted the public to have absolutely no doubts about the honesty of the shows.

When CBS presented its first new prime-time audience-participation program since the quiz scandals, it appeared to be obviously honest.

Video Village, which premiered in the summer of 1960, had a format which

¹Opotowsky, TV - The Big Picture, p. 287.

ruled out any possibility of rigging or pre-arrangement. The contestants on Video Village, who moved around on a giant playing board, similar to those used in home games such as Monopoly, were directed where to land by the roll of a die. It was an undisguised attempt to convince viewers that the awarding of merchandise was free from any program control.

ABC was similarly reluctant to schedule any audience-participation program that could raise doubts about the honesty of the program. ABC's first new audience-participation programs since the quiz scandals were Charley Weaver's Hobby Lobby and Take a Good Look. Both of these shows emphasized humor so heavily that the actual prize-giving seemed minor and unimportant. Thus, the question of whether these shows were rigged or not was virtually eliminated.

NBC, which suffered the most in the loss of good public relations because of the extent of dishonesty on its Twenty-One program, didn't schedule any new audience-participation program on its evening schedule until more than three years later in February, 1963, when it presented the Art Linkletter Show, an unsuccessful imitation of CBS's Candid Camera.

During the years following the quiz scandals, the networks refrained, as much as they could, from scheduling any quiz shows. Of the audience-participation programs that they did produce during this period, most were game and panel shows. Only two of the twenty new shows presented since the quiz scandals could qualify as belonging to the category of quiz shows. One was 100 Grand, an unsuccessful attempt to recapture the popularity that was once enjoyed by the big-money quizzes

before the scandals. The other show, Dream House, relied on questions that did not require expert knowledge on the part of the contestants. Instead, questions were based on common and observable items of daily life.

If it were not for the fact that audience-participation programs are inexpensive to produce, it is quite conceivable that there would have been even fewer audience-participation programs presented during this period. As in the early days of television, audience-participation programs were inexpensive to produce and the networks still found them to be attractive as mid-season replacement shows when an unexpected vacancy arose in their schedules due to a cancelled show.

In fact, eighteen of the twenty post-scandal audience-participation programs were mid-season replacement shows. Only two shows, Charley Weaver's Hobby Lobby and 100 Grand were premiered as fall season entries. The rest of the shows were used as replacements for shows that were cancelled during the course of the television season.

The networks lowered the cost of these mid-season replacement shows even further by relying heavily on the practice of adapting already existing daytime audience-participation programs for evening presentation. This eliminated the cost of creating a new show and the cost of constructing a new set. Seven of the twenty post-scandal shows were adapted from their daytime counterparts. The last audience-participation program created especially for evening viewing was The Face Is Familiar, a summer replacement show in 1966. The five audience-participation programs that have premiered since then, have all been adapted from daytime programs.

The Effect of the Quiz Scandals on the
Television Audience

Another factor that resulted in the decline of audience-participation programs, besides the reluctance of the networks to program them, was the gradual decline of audience interest in such shows.

Immediately following the quiz scandals, television viewers rejected quiz shows. Their ratings fell drastically and the shows were cancelled. However, other types of audience-participation programs, such as panel and game shows, were fortunate enough to be able to separate themselves from the bad reputation that was earned by the quiz shows. Most of these surviving panel and game shows were established programs that had already been on television for several years before the rigging of the quiz shows was made known. What's My Line?, To Tell the Truth, I've Got a Secret, and The Price Is Right were able to enjoy moderately successful ratings despite the quiz scandals, due partially to the fact that television viewers were probably aware that these shows were not accused of being rigged.¹ Many viewers held the belief that rigging was

¹Although the honesty of The Price Is Right was questioned at the congressional investigation, this generally was not known to the public. It had been revealed at the investigation that certain contestants were given advance information.

only confined to a few quiz shows.¹ Thus, many of these established panel and game shows, including the renewed version of Candid Camera, were often included among the twenty highest rated television shows. The Nielsen rating report for the two-week period ending August 11, 1963, revealed that the twenty highest rated television shows were as follows:²

1.	<u>Beverly Hillbillies</u>	24.8
2.	<u>Dick Van Dyke</u>	23.0
3.	<u>Comedy Hour Special</u>	22.6
4.	<u>Password</u>	21.5* ³
5.	<u>Hollywood - Fabulous Era</u>	21.3
6.	<u>Candid Camera</u>	20.6*
7.	<u>Bonanza</u>	20.5
8.	<u>What's My Line?</u>	20.4*
9.	<u>Gunsmoke (10:30)</u>	20.3
10.	<u>Gunsmoke (10:00)</u>	19.3
11.	<u>McHale's Navy</u>	18.5
12.	<u>My Three Sons</u>	17.3
13.	<u>Vacation Playhouse</u>	17.2
14.	<u>I've Got a Secret</u>	16.8*
15.	<u>Ed Sullivan Show (8:30)</u>	16.7
16.	<u>College All Star Game</u>	16.3
17.	<u>Lawrence Welk Show</u>	15.7
18.	<u>To Tell the Truth</u>	15.7*
19.	<u>Picture This</u>	15.6*
20.	<u>Ben Casey</u>	14.4

Despite the continued success of these few audience-participation

¹In a survey conducted by Elmo Roper in December, 1959, a cross section of the U. S. population was asked: "Are you inclined to think that just a few quiz shows are involved in this rigging, or that many, or that all of the quiz shows are involved?" 48 per cent of the people responded that they believed only a few quiz shows were involved in the rigging. 21 per cent said many shows were involved. Only 12 per cent felt that all quiz shows were rigged. (11 per cent responded that they didn't know.) (Elmo Roper, "The Public's Reaction to Television following the Quiz Investigations," A report published by the Television Information Office, New York.)

²Information supplied by A. C. Nielsen Company.

³Asterisked shows are audience-participation programs.

programs, one should realize that an overall decline in the popularity of audience-participation programs was developing because none of the new audience-participation programs, except for Password, ever achieved satisfactory ratings. During the next several years as each successful audience-participation program declined in ratings, there were no new successful programs to take their place.

By the end of September, 1964, audience-participation programs were no longer found to be among the ten highest rated shows.¹ From 1964 on, as their ratings continued to drop further, each remaining show was cancelled, one by one, until 1967, when the last two remaining pre-scandal established shows, What's My Line? and Candid Camera, were dropped by CBS.

The ratings of audience-participation programs reached their lowest ebb in fall, 1968, when neither one of the only two remaining prime-time network audience-participation programs was included among Nielsen's forty highest rated television shows.²

Public rejection of the big-money quiz

In 1963, ABC announced that it was going to present 100 Grand, as a big-money quiz that was going to offer \$100,000 as prize money. Since it had been nearly four years since the quiz scandals, ABC believed that

¹The last time an audience-participation program was included among the ten highest rated television shows was in the first Nielsen Report for September (Two weeks ending Sept. 13, 1964) when Candid Camera was in eighth position. (Information supplied by A.C. Nielsen Company).

²"'First Season' Final Score," p. 43.

the public was ready for a new big-money quiz.¹

Using elaborate procedures and complicated rules to assure the public that all proceedings were honest, the show pitted an amateur expert against a professional expert in a battle of wits in a specific category. The amateur remained on the show weekly until he had either won \$100,000 or was defeated. The professional expert, a different one each week representing a city and chosen by that city's chamber of commerce, could win only \$1,000 if he successfully defeated the amateur. Both experts would quiz one another with their own special personally written questions. The show claimed that no one, except for the contestants themselves who had written the questions, had seen the questions before showtime.

Placed in a large single isolation booth that resembled a giant plastic bubble, the two experts took turns in asking each other questions. As reported in Variety, the initial two matches, involving opera and the Civil War as subjects, lacked any excitement or drama.² The match between the two Civil War experts was badly balanced as the professional expert missed nearly every question. Variety reported that despite the fact that \$10,000 was at stake, the show seemed extremely dull.³

However, the show was rejected less for its lack of excitement than it was for television viewer apathy. Its first show ranked 67th

¹"From the Same Tube," Time, July 26, 1963, p. 48.

²"100 Grand" (television review), Variety, September 18, 1963, p. 29.

³Ibid.

among programs with a rating of 13.6¹ The second show received even worse ratings than the first. It ranked 127th with a rating of 8.3.² After the second show, ABC decided to cancel the show and 100 Grand became the first program casualty of the 1963-64 television season. At that time, 100 Grand acquired the notoriety of being the show that had the shortest run of any series in the history of television--two performances.

Ever since 100 Grand there have been no audience-participation shows that have required expert knowledge on the part of the contestant in order to win prizes.

The State of Audience-Participation Programs
on Prime-Time Network Television in 1968

Not since September, 1963, has there been an audience-participation program included among the ten highest rated television shows. During 1968, only four audience-participation programs were seen on prime-time television: The Dating Game, The Newlywed Game, The Hollywood Squares, and Dream House. Of these four shows, only two, The Dating Game, and The Newlywed Game, were included among the programs that were scheduled for the 1968-69 television season. Neither of these two shows had a large enough audience to be included among the forty highest rated television shows as revealed in the Nielsen ratings that were released

¹First Nielsen Report for September (Two weeks ending Sept. 15, 1963). Information supplied by A.C. Nielsen Company.

²Second Nielsen Report for Sept. 29, 1963). Information supplied by A.C. Nielsen Company.

for the period covering the first four months of the 1968-69 television season.¹

It is apparent that in 1968, audience-participation programs have reached one of their lowest levels in popularity in their history. However, if it were not for two factors that affect the economic status of these two shows, it is quite conceivable that even these last two remaining audience-participation programs might not have been included in any network's schedule. These two factors are: (1) low-production costs, and (2) composition of viewing audience.

Low-production costs

As discussed in Chapter I, audience-participation programs require only minimal production expenses. Therefore, the last four audience-participation programs seen in 1968, The Dating Game, The Newlywed Game, The Hollywood Squares, and Dream House, were all able to attract sponsors despite their low ratings. Part of their low cost was attributable to the fact that these four shows were adapted from their daytime counterparts.

However, even if these four shows were unable to attract sponsors, their existence was partially assured by the fact that if given a choice, a network would rather program and produce a low-cost audience-participation program than risk a large investment on an expensive filmed series which might be unable to attract a sponsor. All four of the above-mentioned programs did premiere as mid-season replacements for cancelled filmed series.

¹"'First Season' Final Score," p. 43.

Composition of Audience

Another factor involved in the scheduling of some low-rated audience-participation programs is the rather new practice of studying the composition and age-stratification of a particular show's audience. In the past, networks and sponsors were only interested in the actual size of an audience. Today, certain sponsors, interested in the selling of a product to a specific segment or age-group of the audience, are more concerned with knowing the composition of an audience than its size. Since people under the age of thirty are greater consumers of merchandise than those over thirty, many sponsors benefit more if they advertise on a show whose audience consists mainly of young people than advertising on a show whose audience, although being very large in size, only consists of a very small percentage of these young people.

Such audience-stratification is partially responsible for ABC's scheduling of The Dating Game and The Newlywed Game. Despite the failure of these two shows to attract a large general audience, they are able to attract an audience composed largely of young people. Therefore, with the combination of inexpensive production and a specifically desired audience, both The Dating Game and The Newlywed Game were able to attract sponsors.

In 1967, after being on television for nearly eighteen years, What's My Line? was cancelled partially due to this practice of studying the age-stratification of audiences. After it was discovered that this show's small audience was composed mainly of those people over forty years of age, CBS decided to cancel the show.¹

¹"Sign Off, Please," Newsweek, Sept. 18, 1967, p. 109.

If The Dating Game and The Newlywed Game are unable to increase substantially the size of their audience, much of their survival will depend on how well they will be able to hold youthful viewers as part of their audience.

CONCLUSION

Audience-participation programs cannot be overlooked when one considers the entire history of network television development. Like other forms of programming, the audience-participation program helped build and sustain the networks, supplying them with a continuous source of program material.

In the early years of network television they were indispensable. Audience-participation programs were inexpensive productions that easily met low-budget requirements. For many years these programs filled much programming time. Later, as increased budgets eliminated the necessity for inexpensive productions, audience-participation programs remained useful as supplementary programming.

Despite the decline in recent years of their popularity, audience-participation programs remain potentially as entertaining as any other type of standard television program. The basic structure of these shows allows for a great diversity of format and style. Therefore, the opportunity exists for the creation of many different and imaginative types of audience-participation programs. In the past, many of these shows have been successes. To create additional successes, writer and producers have only to experiment further with variations on these program formats in order to develop audience-participation programs acceptable to television's contemporary viewers.

Of course, the success of audience-participation programs depend, to some extent, on factors other than content. This was dramati-

cally illustrated by the general decline of interest in audience-participation programs after 1958. The quiz scandals, the growing sophistication of television viewers, increased network competition, and an expanding syndication market--all were decisive factors in the gradual subsidence of audience-participation programs in the network schedules. Many of these factors will have to be considered in the development of new audience-participation programs.

Audience-participation programs, like other types of programs, will always experience a flux in popularity, particularly as tastes and interests of audiences change. It is possible that programs will once again return to some prominence on network television. Regardless of their future, audience-participation programs will remain an essential part of television's short but exciting history.

APPENDIX

A CHRONOLOGICAL LIST OF AUDIENCE- PARTICIPATION PROGRAMS

1948-1968

The following list catalogues, in chronological order, audience-participation programs presented on prime-time network television during the years, 1948-1968.

The brief description that is included with each listing is intended to serve only as a general summary of the program's format in order to familiarize the reader with the program. Any details that are included in the description refer only to the original version of the series unless otherwise noted. However, major changes in a program's format that occurred during the program's television run are mentioned.

Each network mentioned with a program listing represents the network on which the program made its prime-time network television premiere.

The host or master of ceremonies of each program is designated by the abbreviation, "M.C."

The date that appears alongside the title of each program listing indicates the date of the premiere performance of that series or the earliest evidence that the author found of its appearance on network television in prime time during the years, 1948-1968.

The final date in parenthesis that follows each brief description

represents the final television season in which that series made its last prime-time network television appearance.

Winter 1948 - Summer 1948

1. Charade Quiz (January 1, 1948) DuMont
 Panel
 M.C. Bill Slater
 A panel of three celebrities (Minna Bess Lewis, Herb Pole-sie, Bob Shephard) attempted to identify charade ideas performed by a permanent company of stock actors. Home viewers received a reward for submitting acceptable charade ideas. (1948-49)
2. Original Amateur Hour (January 18, 1948) DuMont
 Amateur
 M.C. Ted Mack
 Amateur contestants demonstrated their talents while members of the home audience voted for their favorites by telephone or mail. Winning amateurs received a chance to compete for a grand prize scholarship. (1959-60)
3. What's It Worth? (May 21, 1948) CBS
 Information
 M.C. Gil Fates
 A panel of art experts gave its appraisal of art objects brought to the show by viewers who related how they acquired them. (1948-49)
4. Winner Take All (July 1, 1948) CBS
 Game
 M.C. Bud Collyer
 Two people competed against each other in answering questions based on songs and sketches. The winner of the match remained on the show until successfully defeated by a challenger. (1949-50)
5. Try and Do It (July 4, 1948) NBC
 Game
 M.C. Jack Bright
 On a set resembling a picnic ground, contestants were required to perform stunts. For successfully completing stunts, such as whistling through a mouthful of crackers, contestants received merchandise and Maxwell House Coffee. (Summer 1948)
6. Quizzing the News (July 22, 1948) ABC
 Panel
 M.C. Allen Prescott
 Two panels of notable people (Grover Whalen, Merle Miller, Eleanor Pollack, Robert Lawrence) competed against one another

for the solution to the identity of a famous person whose photo was covered with such disguises as false hair, mustache, and glasses. Home viewers who submitted ideas for disguised photos received a chance to win a television set. (1948-49)

7. Movieland Quiz (August 1, 1948) ABC

Quiz

M. C. Patricia Bright and Arthur Q. Bryon

On a set designed to appear as a movie theater front, contestants were asked to identify stars displayed in movie stills. Viewers could win a cash jackpot (usually under \$100) if they could identify five stills from old films and explain in a letter which of the films they wanted to see. (Summer 1948)

Fall 1948 - Summer 1949

8. Break the Bank (October 22, 1948) ABC

Quiz

M.C. Bert Parks

In order to win the jackpot prize, contestants had to successfully answer a series of questions. (For the first several years of the show, the jackpot never exceeded \$11,900. In 1956, the title of the show was changed to Break the \$250,000 Bank.) (1956-57)

9. I'd Like to See (November 5, 1948) NBC

Information

M. C. Ray Morgan

Pictures and films of past events were presented at the request of viewers. (1948-49)

10. Who Said That? (December 9, 1948) NBC

Panel

M.C. Bob Trout

A panel of celebrities and politicians attempted to identify authors of quotes selected from the preceding week's newspapers. Home viewers could win \$50 for submitting the final jackpot question. (1954-55)

11. Bowling Headliners (December 26, 1948) ABC

Amateur

M.C. Al Cirillo

Home viewers who had submitted the best responses to the statement, "Why I like bowling," were invited to appear as contestants. For matching certain bowling pin combinations determined by a spinning wheel, contestants could win prizes. (1949-50)

12. Draw Me a Laugh (January 29, 1949) ABC

Panel

M.C. Walter Hurley

Home viewers were asked to submit cartoon ideas with a gag line for execution by the program's cartoonist. After giving the same gag line to a guest cartoonist who drew his own cartoon, a panel of audience members had to determine which cartoon was funnier. (1948-49)

13. Messing Prize Party (March 18, 1949) CBS
 Game
 M.C. Bill Slater
 Prizes were awarded to couples successfully performing stunts. Example of stunt: An army captain while wearing a grass skirt and holding his ankles, had to transfer a stick of pineapple from his wife's mouth to his own. (1949-50)

14. So You Want to Lead a Band (March 27, 1949) NBC
 Amateur
 M.C. Sammy Kaye
 Prizes were awarded to members of the studio audience who could best conduct Sammy Kaye's orchestra. Winners were selected by an audience applause meter. Each week a home viewer was phoned and asked to predict the night's winner for a prize. (This format was later incorporated into the Sammy Kaye Show which appeared irregularly on television until its last season in 1958-59.)

15. Paul Whiteman's TV Teen Club (April 2, 1949) ABC
 Amateur
 M.C. Paul Whiteman
 Teenage amateurs demonstrated their talents for a chance to win a phonograph and \$50 worth of records. Winners were decided by an audience applause meter. (1951-52)

16. The Fred Waring Show (April 17, 1949) NBC
 Musical-Variety
 M.C. Fred Waring
 Although a musical-variety show, an amateur dance contest was held on each show. (The dance contest was discontinued after one year, but the show remained on television until its last season in 1953-54).

17. Leave It to the Girls (May 4, 1949) NBC
 Information
 M.C. Maggi McNellis
 A panel of four women (Kitty Carlisle, Binnie Barnes, Nancy Kelly, Florence Pritchett) and a male guest discussed questions submitted by the home audience. A viewer received \$10 for each question accepted. (1953-54)

18. Blind Date (May 5, 1949) ABC
 Game
 M.C. Arlene Francis
 Six young college men competed against one another for dates with three attractive young models by wooing them over a stu-

dio telephone. After each girl had selected her date, the studio audience voted for their favorite pair. Winning couple received wrist watches. (1951-52)

19. Stop the Music (May 5, 1949) ABC
 Quiz
 M.C. Bert Parks
 Home viewers were contacted by telephone and asked to identify songs being performed on stage. Correct answers won merchandise for the contestant and a chance to identify the mystery melody for a jackpot prize worth a minimum of \$10,000. (Until 1955, emphasis was gradually shifted away from prize-giving in favor of musical production numbers. However, in 1955, after the premiere of The \$64,000 Question, emphasis was returned to prize-giving.) (1955-56)
20. Hold It, Please (May 8, 1949) CBS
 Quiz
 M.C. Gil Fates
 Home viewers were telephoned and asked to identify a portrait of a celebrity. The portrait was covered with a black disk of which a portion was removed after each phone call. (1948-49)
21. Candid Camera (May 29, 1949) NBC
 Amateur
 M.C. Allen Funt
 Unsuspecting people in the street were unknowingly filmed while being confronted with fabricated problems and situations. (Early shows dealt mainly with realistic situations, such as "in the street" interviews and human reaction to bad luck omens. Later shows experimented with surrealistic situations, such as human reaction to a man eating flowers or a car that runs without a motor. The show appeared on television irregularly until 1960-61 when it acquired a permanent position in CBS's schedule.) (1966-67)
22. Cut (June 4, 1949) DuMont
 Game
 M.C. Carl Caruso
 Home viewers were telephoned and asked to identify the object or event that was being suggested by a situation performed by a group of studio actors. The correct answer allowed the viewer a chance to identify a rapidly spinning picture of a celebrity. Prizes consisted of merchandise worth several thousand dollars. (The name of the show was later changed to Spin the Picture.) (1949-50)
23. It Pays to Be Ignorant (June 6, 1949) CBS
 Comedy spoof
 M.C. Tom Howard
 A panel of three comedians dressed in costumes spoofed quiz and panel shows by answering zany questions for fun. Members

of the studio audience received gifts for picking questions from a container shaped like a dunce cap. (The show appeared irregularly on television until its final season in 1950-51.)

24. Fun for the Money (June 17, 1949) ABC
 Quiz
 M.C. Johnny Olsen
 Three men competed against three women in an attempt to garner points by answering questions. The show attempted to create a baseball game atmosphere. Each round was called an inning and each contestant was dressed in a baseball outfit. (1949-50)

25. Talent Jackpot (July 19, 1949) DuMont
 Variety
 M.C. Vinton Freedley and Bud Collyer
 Five acts performed by vaudeville artists were judged by the applause of the studio audience. (1948-49)

- Fall 1949 - Summer 1950

26. Quiz Kids (September 12, 1949) NBC
 Quiz
 M.C. Joe Kelly
 Five erudite children answered questions on all subjects. Viewers who submitted questions received a small gift. (This show appeared irregularly on television until its final season in 1955-56.)

27. Auction-Aire (September 30, 1949) ABC
 Auction
 M.C. Jack Gregson
 Members of the studio and home audience were able to bid for merchandise displayed on stage. Instead of bidding with money, the audience used labels from Libby's food products. The program also had a film quiz and a "Mystery Chant." Identification of the latter, an auctioneer's almost unintelligible gibberish of numbers, could win a new automobile for the contestant. (1949-50)

28. Fishing and Hunting Club (October 7, 1949) DuMont
 Information
 M.C. Bill Slater
 A panel of four outdoor experts answered questions submitted by home viewers on outdoor sports and living. The show used a rustic lodge setting for atmosphere. (1949-50)

29. Broadway to Hollywood Headline Clues (October 21, 1949) DuMont
 Information-Quiz
 M.C. George Putnam

Information about news events and Hollywood gossip was dispensed. A telephone quiz gave viewers a chance to win prizes worth around \$50. (1953-54)

30. What Happens Next? (November 5, 1949) ABC
 Improvisation
 M.C. Nelson Olmstead
 A group of young actors (Ross Martin, Larry Blyden, Morton DaCosta, Cicily Burke, Joyce Gorden, Carole Ohmart) performed situations submitted by viewers. The actors used only chairs and tables for props and wore no makeup. Example of situation: An executive of a cigar company dealing with an agency account executive who doesn't smoke. (1949-50)

31. Kollege of Musical Knowledge (December 1, 1949) NBC
 Quiz
 M.C. Kay Kyser
 Contestants from the studio audience could win prizes for answering extremely easy questions about music. (In the summer of 1954, Tennessee Ernie Ford became master of ceremonies.) (1953-54)

32. Life Begins at Eighty (January 13, 1950) NBC
 Information
 M.C. Jack Barry
 A panel of five octogenarians gave advice and answered questions submitted by the home audience. (1955-56)

33. What's My Line? (February 2, 1950) CBS
 Panel
 M.C. John Daly
 Four panel members (Dorothy Kilgallen, Louis Untermeyer, Harold Hoffman, Dr. Richard Hoffmann) attempted to guess the occupation or profession of a contestant who could win up to \$50. (The show's first contestant was a hatcheck girl.) (1966-67)

34. Beat the Clock (March 23, 1950) CBS
 Game
 M.C. Bud Collyer
 Contestants from the studio audience attempted to successfully perform prescribed stunts in a limited amount of time. Examples of stunts: Picking up coins with a broomstick; identifying flowers by their scents. Prizes ranged from \$100 to \$500. (1956-57)

35. Pantomime Quiz (July 3, 1950) CBS
 Charades
 M.C. Mike Stokey
 Four regular team members competed against four guest celebrities in the game of charades. (In 1962 the name of the show as changed to Stump the Stars. The show appeared inter-

mittently on television, usually as a summer replacement, until its final season in 1962-63.)

36. Songs for Sale (July 7, 1950) CBS
 Amateur
 M.C. Jan Murray
 Amateur song writers were invited to appear on the show with their songs. The songs were either performed by themselves or by the show's singers, Rosemary Clooney and Tony Bennett. After the song was performed, a panel of four musical experts (Joan Edwards, Mitch Miller, Johnny Johnston, Jack Robbins) expressed their opinions and gave advice. The best song writer of the evening received \$200 and a BMI publishing contract. (1951-52)

37. Arthur Murray Party Time (July 27, 1950) ABC
 Variety
 M.C. Kathryn Murray
 Although essentially a variety show with dancing, the show used various audience-participation devices. Included were amateur dance contests, amateur group singing contests, and a mystery dance contest. Identification of the mystery dance contest, which was not difficult, awarded home viewers two free introductory lessons at an Arthur Murray Dance Studio. (The show appeared irregularly on television until its final season in 1959-60.)

Fall 1950 - Summer 1951

38. Hold that Camera (August 27, 1950) DuMont
 Game
 M.C. Jimmy Blaine
 Contestants, by listening to the directions of home viewers over a telephone, had to complete a series of stunts. (In October, 1950, the format of the show was changed to a variety show without audience-participation.) (1950-51)
39. Chance of Lifetime (September 6, 1950) ABC
 Quiz
 M.C. John Reed King
 Contestants answered questions based on letters and requests from home viewers. (In 1952, the show was changed into a talent contest involving little-known professional talent. Winners, who were decided by an applause meter, returned each week to compete against new talent for the weekly prize of \$1,000.) (1955-56)
40. Truth or Consequences (September 7, 1950) ABC
 Game
 M.C. Ralph Edwards
 Contestants who failed to properly answer nonsense joke quest-

ions were required to perform outlandish stunts. Prizes were under \$4,000. (1955-56)

41. The Speidel Show (September 18, 1950) NBC
 Game
 M.C. Paul Winchell and Jerry Mahoney
 The show was also known as What's My Name? Contestants got four chances at answering a question. They won \$25 if they answered correctly on the first clue, and lesser amounts if more clues were required. (1952-53)

42. Take a Chance (October 1, 1950) NBC
 Quiz
 M.C. Don Ameche
 Starting with \$5, contestants from the studio audience could either keep the money or use it to bet against questions. Those who answered all five questions correctly received a chance to win the jackpot of 1,000 bars of Sweetheart Soap and \$1,000. (1950-51)

43. You Bet Your Life (October 5, 1950) NBC
 Quiz
 M.C. Groucho Marx
 Contestants of unusual characters and backgrounds were interviewed by Groucho Marx before answering a series of questions. The show's emphasis was placed upon Groucho's humor rather than the quiz. Jackpot question was worth \$1,000. (1960-61)

44. Sing It Again (October 7, 1950) CBS
 Game
 M.C. Dan Seymour
 Home contestants via telephone and studio contestants were asked to identify persons, places, or things suggested by riddles which were sung in place of the original words in well-known songs. Each successful contestant received a chance to win the jackpot prize. (1950-51)

45. Can You Top This? (October 17, 1950) ABC
 Comedy
 M.C. Ward Wilson
 A panel of four celebrities competed with each other in an attempt to tell the funniest story. The audience, with the aid of an applause meter, decided which story was best. (1950-51)

46. Life with Linkletter (October 20, 1950) ABC
 Game-Information
 M.C. Art Linkletter
 After being interviewed by Art Linkletter, members of the studio audience were invited to play various games that tested one's personality. Examples of games: A woman was asked to describe another woman she had just met; Five children are

asked to explain an abstract picture. (1951-52)

47. Jack Eigen Show (November 29, 1950) DuMont
 Information
 M.C. Jack Eigen
 With only a telephone as a prop, Jack Eigen dispensed gossip, interviewed guests, and answered telephone calls from viewers. (1950-51)

48. Live Like a Millionaire (January 5, 1951) CBS
 Variety
 M.C. Jack McCoy
 Professional, but little-known, vaudeville acts were introduced on the show by the performer's children. The best act was decided by means of an applause meter. Winners received a week's interest on \$1,000,000 and a week's vacation at a resort. (1952-53)

49. Sam Levenson Show (January 27, 1951) CBS
 Information
 M.C. Sam Levenson
 After reminiscing about his childhood experiences, Sam Levenson interviewed a parent and a child who share a common problem. The studio audience voted for the one with whom they sympathized. Example of problem: A child does not like the spinach his mother feeds him. (1951-52)

50. With this Ring (February 18, 1951) DuMont
 Information
 M.C. Bill Slater
 Two pairs of engaged couples answered questions submitted by home viewers regarding marital problems. Afterwards, a panel of professional marriage experts decided which couple handled each problem most successfully. Winning couples received a free honeymoon trip. (1950-51)

51. Down You Go (May 30, 1951) DuMont
 Game
 M.C. Dr. Bergen Evans
 Four celebrity panelists played a game based on the parlor game "Hangman." They attempted to identify a common everyday phrase by identifying its individual letters one by one in a hit or miss method. Home viewers who submitted phrases received an encyclopedia and a cash gift ranging from \$5 to \$25. (1955-56)

52. Guess Again (June 14, 1951) CBS
 Quiz
 M.C. Mike Wallace
 Three celebrities (Claire Luce, Victor Jory, Glenda Farrell) were each teamed with a member of the studio audience. They attempted to answer comical questions that were based on funny

sketches performed on stage. (1950-51)

53. Juvenile Jury (June 19, 1951) NBC
 Information
 M.C. Jack Barry
 A panel of five children under twelve years of age answered and solved problems submitted by children. (The show appeared irregularly on television until its final season in 1953-54).
54. Who's Whose? (June 25, 1951) CBS
 Panel
 M.C. Phil Baker
 A panel of celebrities attempted, by asking questions, to match married people to their spouses. (1950-51)
55. It's News to Me (July 2, 1951) CBS
 Panel
 M.C. John Daly
 Panel members attempted to guess what famous news event a studio contestant had witnessed. (1953-54)
56. Strike It Rich (July 4, 1951) CBS
 Quiz
 M.C. Warren Hull
 Contestants consisted of people who needed cash for charitable reasons. Example: A woman needed money to help her pastor rebuild his fire-damaged church. Contestants were able to win up to \$500 if they could answer five fairly easy questions. Home viewers were able to donate money and merchandise to the show's special "Heart Line" which collected the extra donations for its needy contestants. (1954-55)
57. How To (July 10, 1951) CBS
 Comedy Spoof
 M.C. Roger Price
 Roger Price and a panel of comics spoofed panel shows by humorously solving problems posed by members of the studio audience. Example of problem: "How can a woman get a man?" (1950-51)
58. Go Lucky (July 15, 1951) CBS
 Game
 M.C. Jan Murray
 Two celebrities and two studio contestants played a game based on the parlor game "Coffee Pot." In an attempt to identify a common phrase being suggested by a group of performing actors, they asked questions that substituted the word "Lucky" in the place of the phrase or word. Examples of questions: "Can I 'Lucky'?" "Do you 'Lucky'?" (1950-51)
59. What's the Story? (July 25, 1951) DuMont
 Panel

M.C. Walter Raney

A panel of news experts attempted to identify famous news stories, such as the Scopes monkey trial and the San Francisco earthquake, from clues that were voiced over a studio telephone. Home viewers were invited to send in suggestions for news stories. (1954-55)

Fall 1951 - Summer 1952

60. Author, Author! (September 10, 1951) ABC
 Amateur
 M.C. Marc Connelly
 A panel of experts analyzed and criticized scripts of amateur playwrights. Each writer received \$100 for having his script performed. (1951-52)

61. The Name's the Same (December 5, 1951) ABC
 Panel
 M.C. Robert Q. Lewis
 Home viewers with names identical to those of famous people were invited to appear on the show. A panel (Abe Burrows, Joan Alexander, Meredith Willson) were each allowed ten questions in an attempt to guess the contestant's name. Contestants could win up to \$75. (1954-55)

62. You Asked For It (December 10, 1951) ABC
 Information
 M.C. Art Baker
 Home viewers were invited to write letters to the show requesting presentation of things they would like to see. Examples of requests: An Indian rain dance; a goldfish swallower; and alligator wrestler. (1958-59)

63. The Battle of the Ages (January 1, 1952) DuMont
 Variety
 M.C. John Reed King
 Professional young performers competed against show business veterans for the favor of the audience. Winners were determined by an audience applause meter. They received a donation in their name to either the Actor's Fund of America or the Professional Children's School. (1952-53)

64. Draw to Win (April 22, 1952) CBS
 Panel
 M.C. Henry Morgan
 A panel of celebrities attempted to identify a well-known slogan or song title suggested by a cartoon drawn by one of the show's three cartoonists. Home viewers received up to \$25 for supplying slogans and song titles. (1951-52)

65. I've Got a Secret (June 19, 1952) CBS

Panel

M.C. Garry Moore

A panel (Laura Z. Hobson, Louise Albritton, Orson Bean, Melville Cooper) attempted to guess secrets that studio contestants held. Example of secret: "I have a snake in my pocket." Contestants could win up to \$100. (1966-67)

66. Big Payoff (June 22, 1952)

NBC

Quiz

M.C. Randy Merriman and Bess Meyerson

Male studio contestants attempted to win prizes for their wives or other specially chosen females. The first three questions, if answered correctly, awarded merchandise for the woman. The fourth question awarded a mink coat and a trip to anywhere in the world. (1952-53)

67. Midway (June 18, 1952)

DuMont

Game

M.C. Don Russel

The master of ceremonies, as he strolled down the midway of Palisades Park near New York, invited passer-bys to play various midway games with him. (1951-52)

68. Strawhatters (June 18, 1952)

DuMont

Amateur

M.C. Bob Haymes

Amateur talent competed with one another on Palisades Park's large dance floor. Three celebrities and one park customer judged the acts. (This show was programmed immediately following Midway.) (1952-53)

69. Information Please (June 29, 1952)

CBS

Information

M.C. Clifton Fadiman

A panel, consisting of two regular members (John Kieran, Franklin P. Adams) attempted to answer viewer-submitted questions. Viewers were rewarded if their questions were used, and were rewarded further if their questions stumped the panel. (1951-52)

70. What Happened? (July 7, 1952)

NBC

Panel

M.C. Ben Grauer

A panel of celebrities, which included Roger Price, attempted to guess what happened to a studio contestant that caused him to be recently written about in newspapers. (1951-52)

71. I've Got News for You (July 28, 1952)

NBC

Quiz

M.C. Jack Paar

Studio contestants, after being humorously interviewed by Jack Paar, were asked questions based on the day's news. The questions were often comical. (1951-52)

72. Meet Your Match (August 25, 1952) NBC
 Quiz
 M.C. Jan Murray
 Each member of a panel composed of studio contestants competed against another member of the panel in answering questions. The winner of each match had the opportunity to choose his own competitor from among the panel. (1951-52)

Fall 1952 - Summer 1953

73. Where Was I? (September 2, 1952) DuMont
 Panel
 M.C. Dan Seymour
 A panel of three celebrities attempted, by asking questions, to determine the location and subject matter of a photograph unseen by them. The photos were submitted by viewers. Example of photos: A girl in a bubble bath; a girl at Grant's Tomb; a man in a baby carriage. (1952-53)
74. Two for the Money (September 30, 1952) NBC
 Quiz
 M.C. Herb Shriner
 After being humorously interviewed by Herb Shriner, a pair of contestants attempted to win money by answering questions in three rounds. The amount won in each round determined the amount of prize money that was awarded for each correct answer in the following round. Total winnings were usually less than \$5,000. (1955-56)
75. This Is Your Life (October 1, 1952) NBC
 Surprise Party
 M.C. Ralph Edwards
 Ralph Edwards surprised unsuspecting members of his studio audience by announcing to them that their life story would be retold on the show with the aid of words, photos, and guests. (During its first year, the show concentrated on stories of unknown citizens who had lived dramatic lives. Afterwards, during most of its television run, the show concentrated on the lives of celebrities. However, during its final two years on television, the show returned its emphasis to the lives of unknown citizens. (1960-61)
76. Balance Your Budget (October 18, 1952) CBS
 Quiz
 M.C. Bert Parks
 Contestants who had household budget problems were given the amount of money needed to solve their problem. By answering questions, the contestant could win up to \$2,000. (1951-52)
77. The Big Idea (December 15, 1952) DuMont
 Amateur

M.C. Donn Bennett

Amateur inventors were invited to bring their inventions and gadgets to the show. A panel of business experts gave advice on the worth of the invention. (1952-53)

78. Wisdom of the Ages (December 16, 1952) DuMont
 Information
 M.C. Jack Barry
 A panel, made up of five age groups, answered questions, usually of a serious nature, submitted by home viewers. The age groups were: under 20 years; 20-40 years; 40-60 years; 60-80 years; and over 80 years. (1952-53)

79. Talent Patrol (February 2, 1953) ABC
 Amateur
 M.C. Steve Allen
 This military recruiting show presented G.I. talent with the studio audience choosing its favorite act. (1952-53)

80. What's Your Bid? (February 14, 1953) ABC
 Auction
 M.C. Leonard Rosen
 The entire studio audience was allowed to actually bid for merchandise with the proceeds going to charity. In order to compensate for members of audience who couldn't afford to bid, the auctioneer awarded duplicate merchandise and extra prizes to people other than bidders. (1952-53)

81. Quick as a Flash (March 12, 1953) ABC
 Game
 M.C. Bobby Sherwood
 Two teams, each consisting of one celebrity and one studio contestant, viewed a filmed sequence that hinted at a name of a famous person, place, or thing. When one thought he knew the answer he stopped the film and made a guess. (1953-54)

82. Your Big Moment (May 19, 1964) DuMont
 Game
 M.C. Melvyn Douglas
 This show attempted to realize for selected contestants a "big moment" for which they had been waiting in their lives. Examples of "big moments": a date with a famous movie star; the purchase of a favorite painting. Contestants had to perform simple stunts before being rewarded with the realization of their big moments. Example of stunt: Distinguishing a famous singer's voice from that of an impersonator. (1952-53)

83. Double or Nothing (June 5, 1953) NBC
 Quiz
 M.C. Bert Parks

If successful in winning cash, contestants could either take the money already won or take a chance to try to double it. However, if a contestant decided to continue, he risked losing his entire winnings. (1952-53)

84. Take a Guess (June 11, 1953) CBS
 Panel-Game
 M.C. John K. M. McCaffery
 A panel (Ernie Kovacs, Dorothy Hart, Margaret Linsey, John Crawford) attempted to identify a common phrase which is known only to home viewers and the studio audience. Although the panel asked the questions, only a specifically chosen studio audience member could make guesses as to what the phrase was. (1952-53)

85. Bank on the Stars (June 20, 1953) CBS
 Game
 M.C. Jack Paar
 Contestants, in teams of two, had to answer three questions based on observations of film clips from new movies. Examples of films: Scared Stiff, The Juggler, Melba. Contestants could win up to \$400. (1953-54)

86. Place the Face (July 2, 1953) NBC
 Game
 M.C. Jack Smith
 Studio contestants and celebrities were individually confronted by someone with whom they had had previous contact. They had to try to guess how that person came into contact with them. Examples: A restaurant owner was confronted with a man that had earlier robbed him; Zsa Zsa Gabor was confronted with a policeman who had earlier given her a traffic ticket. (1954-55)

87. Name that Tune (July 6, 1953) NBC
 Quiz
 M.C. Red Benson
 Two contestants competed with one another by running to a bell when they recognized the melody being played. (1958-59)

88. Anyone Can Win (July 14, 1953) CBS
 Quiz
 M.C. Al Capp
 A panel of three studio contestants and one disguised mystery celebrity attempted to answer a series of questions. Each member of the studio audience held a ticket with the name of one of the contestants printed on the back. The winning panelist divided up his \$2,000 prize money among his supporters. Example of individual prize money: \$29.41. A phone call was made to a home viewer who asked to identify the disguised mystery guest for the jackpot prize. (1952-53)

89. Follow the Leader (August 4, 1953) CBS
 Game
 M.C. Vera Vague
 Studio contestants had to perform a scene which the master of ceremonies had previously pantomimed. However, contestants had to work with a set that had been "loaded." Contestants discovered, among other things, that chairs fell apart, window shades didn't roll up, and meatballs were made of rubber. (1952-53)

Fall 1953 - Summer 1954

90. Judge for Yourself (August 19, 1953) NBC
 Variety-Game
 M.C. Fred Allen
 Three professional show business critics and three studio contestants witnessed three different variety acts. Each studio contestant attempted to guess how the three acts were rated by the critics. The contestant who exactly matched the one-two-three rating decided by the critics received \$1,000. (During its first several weeks, this show went through much revision of rules.) (1953-54)
91. Juke Box Jury (September 13, 1953) ABC
 Musical
 M.C. Peter Potter
 A panel of four celebrities attempted to rate new records as to whether they would be successful or not. In case of ties, the studio audience cast the deciding vote. (1953-54)
92. On Your Way (September 16, 1953) DuMont
 Quiz
 M.C. Bud Collyer
 Contestants were people who had to get to some destination. The master of ceremonies stood in front of a huge map of the United States and asked the contestant four easy questions. Each correct answer got the contestant closer to his destination. (The format of this show was later changed into a talent show on which the winners were chosen by an audience applause meter.) (1953-54)
93. Dollar a Second (September 20, 1953) DuMont
 Quiz-Game
 M.C. Jan Murray
 Teams of two contestants had to answer questions and complete slapstick stunts in order to remain on the program. They received one dollar for each second they remained. They could quit anytime they wished and keep the money they had already won. However, they had to quit before a certain uncontrolled outside event took place or they would lose all their winnings. Examples of outside events: The birth of a baby at a specified

hospital; the arrival of a train at a specified station.
(1956-57)

94. Back that Fact (October 22, 1953) ABC
 Game
 M.C. Joey Adams
 While the master of ceremonies interviewed a contestant, a backstage voice would regularly interrupt and say, "Back that fact," to a certain statement that had just been made by the contestant. The contestant then had to somehow prove his statement. Example: A married woman would show her wedding ring to prove that she was married. (1953-54)

95. Dr. I. Q. (December 4, 1953) ABC
 Quiz
 M.C. Jay Owen
 Jay Owen asked questions from the stage while his assistants found contestants sitting in the audience. They were asked moderately difficult questions and were rewarded in silver dollars. (The show returned for its second and final season in 1958-59 with Tom Kennedy as master of ceremonies.)

96. Who's the Boss? (February 19, 1954) ABC
 Panel
 M.C. Walter Kiernan
 A panel of four celebrities attempted to guess the famous employers of four secretaries. The contestants could win up to \$100 each. (1953-54)

97. Earn Your Vacation (May 23, 1954) CBS
 Quiz
 M.C. Johnny Carson
 Each contestant told Johnny Carson why he wanted to go to a certain place. If he answered a series of easy geographical questions, he would win his trip. (1953-54)

98. On the Boardwalk (May 30, 1954) ABC
 Amateur
 M.C. Paul Whiteman
 Youngsters between the ages of 10 to 19 years demonstrated their talents on stage. They were judged by a panel of celebrities. (1953-54)

99. Two in Love (June 19, 1954) CBS
 Quiz
 M.C. Bert Parks
 A devoted couple in love was brought onto the stage and surrounded by friends and relatives who gave information on the couple's romance. The couple could win merchandise by correctly estimating the number of seconds that it would take them to answer a question. (1953-54)

100. Doodles (June 21, 1954) NBC
 Game
 M.C. Roger Price
 A panel (Marc Connelly, Carl Reiner, Denise Lor, Denise Darcel) attempted to guess what were represented by the abstract drawings (doodles) Roger Price had drawn. Home viewers were invited to submit ideas for drawings. (1953-54)
101. Summer in the Park (June 23, 1954) DuMont
 Amateur
 M.C. Virginia Graham
 As she strolled around Palisades Park, Virginia Graham introduced and presented professional and amateur variety acts. (1953-54)
102. What Do You Have in Common? (July 1, 1954) CBS
 Game
 M.C. Ralph Story
 A group of three contestants raced against time in an attempt to determine what they had in common with a fourth unseen person. Examples of common bonds: A girl that three men had dated; a real estate agent that three men had consulted. The best group of three contestants received a chance to win \$1,000 by determining the common bond that was held by three people whose photographs were flashed on a screen. (1953-54)
103. Gamble on Love (July 16, 1954) DuMont
 Quiz
 M.C. Denise Darcel
 Couples in love were interviewed and asked questions for prizes. A wheel of fortune was spun to determine the size of their prize. (1953-54)
104. Time will Tell (August 20, 1954) DuMont
 Quiz
 M.C. Ernie Kovacs
 Three contestants competed against one another in answering questions. The contestant who gave the most answers within a period of ninety seconds got an opportunity to win an extra prize. (1953-54)

Fall 1954 - Summer 1955

105. People are Funny (September 19, 1954) NBC
 Game
 M.C. Art Linkletter
 In order to win prizes, studio contestants had to complete unusual stunts. (in 1956, Art Linkletter introduced computer love-matching and incorporated it as a regular feature of the show.) (1960-61)

106. Where Have You Been? (November 18, 1954) NBC
 Panel
 M.C. Horace Sutton
 A panel attempted to guess where each contestant had been by solving clues that were in riddle form. Prizes earned by the contestant depended on how long it took the panel to determine his secret. (1954-55)
107. Penny to a Million (May 4, 1955) ABC
 Quiz
 M.C. Bill Goodman
 Two panels, each composed of five contestants, competed against one another in answering questions. The first correct answer won a penny with each subsequent answer doubling the amount. A wrong answer eliminated the contestant. A contestant could win up to \$10,000. (1954-55)
108. The \$64,000 Question (June 7, 1955) CBS
 Quiz
 M.C. Hal March
 Amateur experts on specific subjects, such as baseball, cooking, and Shakespeare, attempted to answer a series of eleven questions spread over a four to five week period. Each question was double the value of the previous question. Contestants could quit whenever they wanted and keep what they already had won. If a contestant decided to answer a more valuable question he would risk losing what he already had won. Answering questions worth over \$4,000 required the contestant to enter a specifically designed isolation booth. (1958-59)
109. Make the Connection (July 7, 1955) NBC
 Panel
 M.C. Jim McKay
 A four member panel attempted to guess the relationship that existed between two contestants. (1954-55)
110. Let's See (July 14, 1955) ABC
 Panel
 M.C. John Reed King
 A panel attempted to determine what subject matter a contestant had chosen for his secret. Since the show originated in Atlantic City, each contestant was supposed to chose something he had seen there. Examples of subject matter: A bicycle built for two; a horse that dives into water. (1954-55)

Fall 1955 - Summer 1956

111. The Big Surprise (October 8, 1955) NBC
 Quiz
 M.C. Jack Barry
 Contestants could win up to \$100,000 by answering questions

in his chosen category. Gimmicks on this show included: 1) allowing a losing contestant to have a "second chance"; 2) allowing a contestant to choose between "hard" and "easy" questions; 3) a special studio audience "cheering section". (During its first several months on television, the show changed details of its format nearly every week. Mike Wallace replaced Jack Barry in March, 1956.) (1956-57)

112. Do You Trust Your Wife? (January 3, 1956) CBS
 Quiz
 M.C. Edgar Bergen and Charlie McCarthy
 Husband and wife teams answered questions for cash prizes. The husband of each team had to decide whether he should answer the next question himself or let his wife answer it. Highest scoring team of the evening was then allowed to compete with the previous week's winner for a prize that awarded \$100 a week for one year. The winner of this prize could return every week to try to add more years onto his previous winnings. (1956-57)
113. The \$64,000 Challenge (April 8, 1956) CBS
 Quiz
 M.C. Sonny Fox
 Winners from The \$64,000 Question appeared on this show in matches with new contestants. In twin isolation booths, they answered identical questions in a format that was very similar to The \$64,000 Question. If both contestants tied on the final \$64,000 question, they divided their winnings. (1957-58)
114. High Finance (July 7, 1956) CBS
 Quiz
 M.C. Dennis James
 Contestants were asked questions based on a set of newspapers that they were given the previous week. Contestants reached one "level" each week and had to "reinvest" part of his previous winnings in order to continue. Grand prize was anything the contestant wanted that was valued around \$35,000, such as a house or a boat. He also became eligible to continue on to a prize worth \$95,000 in cash. (1956-57)

Fall 1956 - Summer 1957

115. Treasure Hunt (September 7, 1956) ABC
 Quiz-Game
 M.C. Jan Murray
 Two contestants competed against one another in answering questions on a designated subject. The winner is allowed to participate in a "treasure hunt" in which he can choose any one of fifty treasure chests that are displayed on the stage. The chests could contain valuable merchandise, booby prizes,

or a \$25,000 jackpot. (1956-57)

116. Twenty-One (September 12, 1956) NBC
 Quiz
 M.C. Jack Barry
 In twin isolation booths, two contestants competed against one another by answering general information questions. Contestants could choose the difficulty of his individual questions by choosing any question worth 1 point (least difficult) to 11 points (most difficult). Contestant coming closest to 21 points after two complete rounds received \$500 a point. If both contestants tied, they had to return for another match with each point value increased by \$500. If the challenger won, his winnings were subtracted from those previously won and could, theoretically, win unlimited amounts of cash. Typical cash awards usually ranged from \$20,000 to \$100,000. (1958-59)
117. Giant Step (November 7, 1956) CBS
 Quiz
 M.C. Bert Parks
 Young, scholarly contestants (ages 7 to 17), could answer questions for valuable and practical merchandise, such as books, desks, and tape recorders. Grand prize was a four-year scholarship to any college of the contestant's choice and a trip around the world. (1956-57)
118. You're on Your Own (November 22, 1956) CBS
 Quiz
 M.C. Steve Dunne
 Two people, after being interviewed, could answer questions for cash prizes. If the contestant missed the first question, they could make use of a shelf of reference books that contained the answer to the question. (1956-57)
119. Can Do (November 26, 1956) NBC
 Game
 M.C. Robert Alda
 A contestant, sitting in an isolation booth, had to make a decision as to whether a guest celebrity could complete a certain stunt on stage. He signified his decision by pushing a button that either says "Can Do" or "No Can Do". Correct decisions won prizes. (This show was only on television for six weeks.) (1956-57)
120. To Tell the Truth (December 18, 1956) CBS
 Game
 M.C. Bud Collyer
 A panel (Polly Bergen, John Cameron Swayze, Hildy Parks, Dick Van Dyke) questioned three contestants who claimed to be the same person. The panel had to isolate the real person from the two imposters. Contestants could win up to \$334. (1966-67)

121. Hold That Note (January 22, 1957)

NBC

Quiz

M.C. Bert Parks

Contestants had to identify a song before thirty notes of that song was played. When the title was identified, the unplayed notes of the first thirty were counted and each one multiplied by \$50 and added to the jackpot. When the contestant identified three songs in a row, he won the jackpot. (1956-57)

122. High Low (July 4, 1957)

NBC

Quiz

M.C. Jack Barry

A studio contestant competed against a panel (Burl Ives, Patricia Medina, John Van Doren). Depending on which panel member with whom he specifically chose to compete, the contestant could either double or triple his winnings. (1956-57)

Fall 1957 - Summer 1958123. Tic Tac Dough (September 12, 1957)

NBC

Quiz

M.C. Jay Jackson

Two contestants competed against one another in answering questions. Each correct answer gave the contestant a mark on a giant tic-tac-toe game board. First player to get three marks in a row won. Typical cash awards ranged from \$5,000 to \$50,000. (1958-59)

124. The Price is Right (September 23, 1957)

NBC

Game

M.C. Bill Cullen

A panel of four studio contestants attempted to guess the correct price for displayed merchandise by bidding for it. Contestant who came closest to the correct price without going over it won the merchandise. A segment of the show was devoted to a contest in which home viewers could try to correctly guess the correct price of a group of prizes. They submitted their estimates on postcards. (1963-64)

125. Keep It in the Family (October 12, 1957)

ABC

Quiz

M.C. Bill Nimmo

Two families, each composed of five members, competed against one another by bidding for questions. First family to bid more than 350 points was eliminated. Winning family received a chance to win prizes. (1957-58)

126. What's It For? (October 12, 1957)

NBC

Panel

M.C. Hal March

A panel (Abe Burrows, Cornelia Otis Skinner, Betsy Palmer, Hans

Conried) attempted to guess for what a certain new product is used. The inventor could win \$100 if the panel failed. (1957-58)

127. End of the Rainbow (January 11, 1958) NBC
 Surprise Party
 M.C. Art Baker
 Each week the show originated in a different location in order to surprise an unselfish, charitable citizen with the "surprise of his life". Example of surprise: A man who had helped others all of his life was given a house. (1957-58)

128. Make Me Laugh (March 20, 1958) ABC
 Game
 M.C. Robert O. Lewis
 A studio contestant was confronted by three comedians (Sid Gould, Buddy Lester, Henny Youngman) who attempted to make him laugh. If the contestant could keep from laughing, he won a prize. (1957-58)

129. Top Dollar (March 29, 1958) CBS
 Game
 M.C. Toby Reed
 Three contestants, playing a television version of the parlor game "ghosts," would keep adding letters to an unfinished word. While keeping in mind a finished word, each contestant had to avoid the actual feat of completing a word. Contestants who finished words were eliminated. At the end of the show, all eight-letter words that were formed during the show were translated into numbers. Those home viewers who had dollar bills which serial numbers matched those of the translated numbers could win from \$100 to \$5,000. (1957-58)

130. Win-Go (April 1, 1958) CBS
 Game
 M.C. Bob Kennedy
 Contestants on this complicated show could win \$1,000 by matching letters on a large board with the letters in the word "Win-Go". Contestants also had to answer questions. The grand prize was \$250,000. (1957-58)

131. Win with a Winner (June 24, 1958) NBC
 Quiz
 M.C. Sandy Becker
 Five contestants, competing against one another, attempted to collect points by answering questions. The one with the most points was the winner. Home viewers were given a chance to win prizes if they could send in a postcard correctly naming the order of the following week's winners. (1957-58)

132. Haggis Baggis (June 30, 1958) NBC
 Game

M.C. Jack Linkletter

Contestants raced against time to name objects in specific categories that began with certain specified letters. Successful contestants were allowed a chance to identify a photo of a famous person covered by pieces of a puzzle. Each time a contestant attempted to identify the photo, a piece of the puzzle was removed. (1957-58)

133. Dotto (July 1, 1958)

NBC

Quiz

M.C. Jack Narz

Two contestants, competing against one another, attempted to identify a caricature of a famous person. The caricature was composed of unconnected dots which the contestants tried to connect by correctly answering questions. Home viewers were invited to send in postcards to play a special contest for viewers. Each week, in this special contest, a few extra dots were connected in a caricature. A viewer was telephoned and asked if he could identify it. (1957-58)

134. Bid 'n' Buy (July 1, 1958)

CBS

Game

M.C. Bert Parks

Four contestants were each given \$5,000 which they used to buy clues helpful in the identification of an object silhouetted behind a curtain. Prizes included both merchandise and cash. (1957-58)

135. It Could Be You (July 2, 1958)

NBC

Surprise Party

M.C. Bill Leyden

Unsuspecting people sitting in the audience were given a surprise. Examples of surprises: Lost dogs returned to their rightful owners; mothers reunited with their sons. (1959-60)

136. Anybody Can Play (July 6, 1958)

ABC

Quiz

M.C. George Fenneman

Four contestants competed against one another by answering questions for points. Home viewers could win prizes by sending in postcards estimating the age, weight, and ability of the studio contestants. (1958-59)

137. ESP (July 11, 1958)

ABC

Experiment

M.C. Vincent Price

This show tested individuals' extra sensory perception. Contestants reclined on a lounge chair and attempted to name the identity of three cards chosen from a special deck of thirteen. They could win \$25,000 if successful. Home viewers could win \$100,000 if they could successfully identify the number, suit, and order of five cards picked from a regular deck of fifty-

two. (One month later, the format of this show was changed into an anthology series featuring true stories of ESP experiences.) (1957-58)

Fall 1958 - Summer 1959

138. Brains and Brawn (September 13, 1958) NBC
 Quiz-Sports
 M.C. Jack Lescoulie and Fred Davis
 Two teams, each composed of one knowledgeable member, who represented the "Brain", and one athletic member, who represented the "Brawn", competed against each other for \$30,000. The "Brain" answered questions in the studio while the "Brawn" attempted to execute a certain physical feat, such as a "hole-in-one" in golf. (1958-59)
139. Concentration (October 30, 1958) NBC
 Game
 M.C. Jack Barry
 On this television version of the card game "concentration", two contestants attempted to match squares on a large board made up of 100 squares. As each pair of squares were matched, a portion of a rebus puzzle was revealed. Prizes were won by the contestant who solved the rebus puzzle. (This show stayed on prime-time television for only a few weeks. It returned for its final prime-time season in the summer of 1961.)
140. Laugh Line (April 16, 1959) NBC
 Panel
 M.C. Dick Van Dyke
 Four panelists (Orson Bean, Elaine May, Mike Nichols, and Dorothy Loudon) attempted to create funny lines for live tableaux performed by a stock company of seven actors. Home viewers were asked to send in ideas for situations. Depending on how the audience rated each situation, the viewers were paid up to \$100 for ideas. (1958-59)
141. Who Pays? (July 1, 1959) NBC
 Panel
 M.C. Mike Wallace
 Three panelists (Sir Cedric Hardwicke, Celeste Holm, Gene Klavin) attempted to guess what famous person was the employer of the contestant. (1958-59)

Fall 1959 - Summer 1960

142. Charley Weaver's Hobby Lobby (September 30, 1959) ABC
 Information
 M.C. Charley Weaver
 Charley Weaver interviewed ordinary people with unusual hob-

bies. Examples of people and hobbies: An elderly woman who had magic for her hobby; a married couple who made musical instruments out of covers of steel barrels. (1959-60)

143. Take a Good Look (October 22, 1959) ABC

Panel

M.C. Ernie Kovacs

A humorous show on which three panel members (Zsa Zsa Gabor, Cesar Romero, Hans Conreid) attempted to determine for what reason a studio contestant is famous. The panel was given zany clues stylistic of Ernie Kovacs' humor. (1960-61)

144. Video Village (July 1, 1960) CBS

Game

M.C. Jack Narz

Contestants posed as playing pieces and raced with other contestants on a giant playing board similar to those used in home board games such as Monopoly. Their moves were determined by a roll of a die. Prizes depended upon what playing squares the contestants landed. (1959-60)

Fall 1960 - Summer 1961

NO NEW AUDIENCE-PARTICIPATION PROGRAMS

Fall 1961 - Summer 1962

145. Yours for a Song (November 14, 1961) ABC

Quiz

M.C. Bert Parks

Contestants could win \$20 for each missing word they could supply to a song that had missing lyrics. (1961-62)

146. Password (January 2, 1962) CBS

Game

M.C. Allen Ludden

Two celebrities were each teamed with a studio contestant. They each tried to get their partner to guess the secret "password" by giving him one-word clues. (This program appeared irregularly on prime-time television until its final season in 1964-65).

147. Tell It to Groucho (January 11, 1962) CBS

Game

M.C. Groucho Marx

After interviewing people with unusual characters and backgrounds, Groucho Marx played a game with the guests. The game consisted of identifying the photograph of a famous person or landmark that was flashed on a screen for only a fraction of a second. The duration of the flash was slowly in-

creased until the photograph was identified. Prizes depended upon the length of time needed for identification. Top prize was \$500. (1961-62)

Fall 1962 - Summer 1963

148. Art Linkletter Show (February 18, 1963) NBC
 Game
 M.C. Art Linkletter
 Contestants were asked to judge in advance how people would act in unusual situations. They were shown a candid film of a person confronted with a fabricated problem. The film was halted before its resolution and contestants had to predict its conclusion. Example of filmed situation: A man receiving a ticket for walking too fast. (1962-63)
149. Picture This (June 25, 1963) CBS
 Game
 M.C. Jerry Van Dyke
 Two contestants, each teamed with a celebrity, participated in a game that resembled charades with pictures. Each player attempted to get his partner to draw a simple picture by only giving him clues and directions. The partner then had to identify what he had just drawn. (1962-63)
150. Your Funny, Funny Films (July 8, 1963) ABC
 Amateur
 M.C. George Fenneman
 Viewers were invited to appear on the show with their home movies if they felt that their films were of unusual interest. Examples of films: A candid film of a baby eating a sticky cake; a home-made documentary telling the story of Americans fighting the Japanese on Guam. (1962-63)

Fall 1963 - Summer 1964

151. 100 Grand (September 15, 1963) ABC
 Quiz
 M.C. Jack Clark
 An amateur expert and a professional expert on a specific subject were pitted against one another in a large isolation booth shaped like a bubble. The questions were written by the contestants themselves. The amateur expert could remain on the show until he won \$100,000. The professional expert could make only one appearance and could win only \$1,000 for himself and \$10,000 for the community he represented. (This show made only two appearances on television.) (1963-64)
152. Laughs for Sale (October 20, 1963) ABC
 Amateur

M.C. Hal March
 A panel of comedians (Shecky Greene, Phil Foster, Mickey Rooney, Cara Williams) performed and criticized comic sketches and routines that were submitted by amateur or unknown writers. (1963-64)

153. Tell It to the Camera (December 25, 1963) CBS
 Information
 M.C. Red Rowen
 This show, produced by Allen Funt of Candid Camera, interviewed people on the street. Examples of questions: "Tell a funny incident that happened to you;" "What's the worst Christmas gift you ever received?" (1963-64)
154. The Celebrity Game (April 5, 1964) CBS
 Game
 M.C. Carl Reiner
 Questions were addressed to a panel of nine celebrities who responded secretly with a button that registered either a "yes" or "no" answer. Contestants had to try to predict how each celebrity responded to the question. Example of question: "Do you think European actresses have more sex appeal than American actresses?" (1964-65)
155. Made in America (April 5, 1964) CBS
 Panel
 M.C. Hans Conried
 A panel (Jan Sterling, Don Murray, Walter Slezak) attempted to guess what a contestant had done in his life that had made him a rich and successful person after having started very poorly in life. Examples of contestants: A woman who made a fortune with plant food; a man who made a fortune with a rubberized dish rack. (1963-64)

Fall 1964 - Summer 1965

NO NEW AUDIENCE-PARTICIPATION PROGRAMS

Fall 1965 - Summer 1966

156. The Face Is Familiar (May 7, 1966) CBS
 Game
 M.C. Bob Stewart
 Contestants and celebrity panelists were shown a portion of a famous face. The quicker the identity was solved, the larger the prize. (1965-66)

Fall 1966 - Summer 1967

157. The Dating Game (October 6, 1966) ABC
 Game
 M.C. Jim Lange
 Youthful contestants, in an attempt to find a suitable date, would probe the personalities of three members of the opposite sex. The potential dates were unseen by the contestant. After choosing the date, the couple was rewarded with an all-expense-paid celebration. (This show was still on television as of fall, 1968).
158. The Newlywed Game (January 7, 1967) ABC
 Game
 M.C. Bob Eubanks
 Husbands and wives of four newlywed couples attempted to guess how their spouses would respond to a series of personal questions. Examples of questions: "What's your husband's favorite food?" "What hasn't your wife learned how to cook yet?" (This show was still on television as of fall, 1968).
159. Let's Make a Deal (May 21, 1967) NBC
 Game
 M.C. Monty Hall
 Zany costumed members of the audience were given prizes which they could swap for containers that held unseen merchandise which could be of either greater or lesser value than the original prize. (1966-67)

Fall 1967 - Summer 1968

160. The Hollywood Squares (January 12, 1968) NBC
 Game
 M.C. Peter Marshall
 Nine celebrities sat in a specially designed set that resembled a giant tic-tac-toe board. Two contestants, competing against one another, had to decide whether an answer given by a celebrity was either correct or incorrect. By giving the correct decision, the contestant received either an "X" or an "O" on the tic-tac-toe board. (1967-68)
161. Dream House (March 27, 1968) ABC
 Quiz
 M.C. Mike Darrow
 Young couples competed against one another in an attempt to win roomfuls of furniture. After winning seven roomfuls of furniture, the couple won a \$40,000 house to be built wherever they wanted. (1967-68)

Fall 1968

NO NEW AUDIENCE-PARTICIPATION PROGRAMS

BIBLIOGRAPHY

Books

- Bogart, Leo. The Age of Television. New York: Frederick Ungar Publishing Co., 1958.
- Glick, Ira O., and Levy, Sidney J. Living with Television. Chicago: Aldine Publishing Company, 1962.
- Head, Sydney W. Broadcasting in America. Boston: Houghton Mifflin Company, 1956.
- Hood, Stuart. A Survey of Television. London: Heinemann, 1967.
- Lazarsfeld, Paul F., and Kendall, Patricia L. Radio Listening in America. New York: Prentice-Hall, Inc., 1948.
- Opatowsky, Stan. TV - The Big Picture. New York: E. P. Dutton and Co., 1961.
- Shulman, Arthur and Youman, Roger. How Sweet It Was. New York: Shorecrest, Inc., 1966.
- Warner, Harry P. Radio and Television Law: 1952 Cumulative Supplement. Albany, New York: Matthew Bender & Company, Incorporated, 1953.

Periodicals

- "Ask Me Another." Time, April 14, 1958, pp. 64-65.
- "Ask Showdown on Giveaway Shows." Variety, June 17, 1953, p. 22.
- Baker, Russel. "Agent for Child Star, Says TV Questions Were Fixed." New York Times, Nov. 5, 1959, pp. 1, 29.
- "The Big Fix." Time, Oct. 19, 1959, pp. 67-68, 70.
- "The Big Money." Time, Sept. 3, 1956, pp. 37-38.
- Blair, William M. "Van Doren Admits Lying." New York Times, Nov. 3, 1959 pp. 1, 20.
- Bracker, Milton. "No Question about Quiz Shows." New York Times, July 26, 1953, sec. 6, pp. 16-17, 39.

- "Break the \$250,000 Bank." Television review. Variety, Oct. 17, 1956, p. 33.
- "Cantor Faces the East," Variety, Oct. 3, 1951, p. 31.
- Carpenter, Les. "All This and a Red Herring, Too." Variety, Nov. 4, 1959, pp. 1, 50.
- "Charges 'Shocked' Van Doren." New York Times, Nov. 3, 1959, p. 20.
- "CBS and Television." Newsweek, March 1, 1948, p. 45.
- "CBS Yanks Love or Money." Variety, Feb. 4, 1959, pp. 28, 50.
- Cook, Fred J. "The Corrupt Society." Nation, June 1-8, 1963, pp. 480-484.
- Cotler, Gordon. "The Question about Quiz Shows." New York Times, Dec. 1, 1957, sec. 6, pp. 90, 93-94, 96, 98.
- "Daly's Double Duty." Newsweek, July 7, 1952, p. 50.
- "Decline and Fall." Newsweek, Oct. 31, 1949, pp. 42-43.
- "Dotto Gives Away the Game." Variety, Aug. 20, 1958, pp. 23, 54.
- "Dotto Pyramids Jackpot Headache in TV Quizzical Sweepstakes." Variety, Aug. 27, 1958, pp. 1, 42.
- "Dress Rehearsals Complete with Answers?" U.S. News and World Report, Oct. 19, 1959, pp. 60-62
- DuMont, Allen B. "TV Predictions for '49." Radio and Television Report, March, 1949, pp. 40, 92, 94.
- "The Durable Ones." Newsweek, June 24, 1957, p. 94.
- "Effect of the TV Scandals." U.S. News and World Report, Nov. 16, 1959, pp. 41-45.
- "11,748,400 TV Sets in U.S." Variety, March 28, 1951, p. 26.
- "Emmy Winners." Time, March 26, 1956, p. 56.
- "The Enormity of It." Time, Sept. 19, 1955, pp. 87-88
- "Estimated Weekly Network TV Program Costs." Variety, Nov. 16, 1949, p. 44.
- "Estimated Weekly Network TV Program Costs." Variety, Jan. 10, 1962, pp. 107, 109, 111, 113, 115-116.

- "Even a Dog Won Last Week." Life, Feb. 25, 1957, pp. 34-35
- Federal Communications Commission. Fifteenth Annual Report: Fiscal Year Ended June 30, 1959. Washington, D. C.: Government Printing Office, 1950.
- "FCC Caught with Kilos Down." Variety, Aug. 25, 1948, p. 25.
- "FCC Giveaway Ban Stated for Highest Court." Variety, May 13, 1953, p. 29.
- "FCC's Giveaway Edict Has Little Effect on Tele." Variety, Aug. 24, 1949, pp. 37, 42.
- "FCC Loses Another Round." Variety, Sept. 21, 1949, pp. 30, 40.
- "'First Season' Final Score." Variety, June 15, 1969, p. 43.
- "Fixed Wheel." Newsweek, Feb. 9, 1959, p. 80.
- "Foal the Drab." Time, Sept. 6, 1948, p. 75.
- "Fort Knox or Bust." Time, Aug. 22, 1955, p. 47.
- "From the Same Tube." Time, July 26, 1963, pp. 47-48.
- "Fun and Games." Time, Jan. 21, 1957, P. 40.
- "Funt's Fun." Newsweek, Sept. 20, 1948, p. 62.
- "Games Pretty People Play." Newsweek, July 31, 1967, p. 56.
- "Gift Horse Hobbled." Newsweek, Aug. 29, 1949, p. 44.
- "The Giveaway Craze." Newsweek, June 7, 1948, p. 52.
- "The Giveaway Front." Newsweek, Sept. 5, 1949, p. 44.
- "Giveaway-Takeaway." Newsweek, March 15, 1954, p. 94.
- "Giveaways' Round." Newsweek, Oct. 3, 1949, pp. 54-55.
- "Goodbye, Easy Money." Time, Aug. 16, 1948, p. 65.
- Goodson, Mark, and Todman, Bill. "This Is Our Line." Theatre Arts, May, 1954, pp. 70-72, 92-94.
- "Guesswork." Time, April 5, 1954, pp. 58, 60, 62.
- "History Repeats." Variety, Jan. 21, 1948, pp. 27, 34.
- "How to be a Panelist." Time, April 4, 1955, p. 54.

- "How Queer the Quiz?" Newsweek, Sept. 8, 1958, pp. 86, 88.
- "It Started Long Before Dotto." Variety, Sept. 3, 1958, p. 21.
- King, John Reed. "'Ike Fright' Scares TV Aud Players." Variety, July 28, 1948, pp. 38, 40.
- Langman, Anne W. "Television." Nation, April 28, 1956, pp. 370-371.
- "Leave Our Giveaways Alone." Variety, Oct. 20, 1948, pp. 25 34.
- "Looks Like Supreme Court'll Reverse FCC on Giveaway Ban." Variety, Feb. 3, 1954, pp. 25, 48.
- "Meeting of Minds." Time, Sept. 15, 1958, pp. 47-48.
- "A Melancholy Business." Time, Oct. 26, 1959, p. 54.
- Millstein, Gilbert. "Its Creator Explains the \$64,000 Appeal." New York Times, Aug. 21, 1955, sec. 6, p. 30.
- "Moneyed but Motley." Newsweek, Oct. 13, 1952, p. 57.
- "N.Y. Judge's Lid on Grand Jury TV Quiz Presentment." Variety, June 17, 1959, pp. 18, 36.
- "No Chance." Time, Aug. 29, 1949, p. 60.
- "100 Grand." Television review. Variety, Sept. 18, 1963, p. 29.
- "Only 1 TV Show Giveaway Suspect." Variety, Aug. 11, 1948, p. 29.
- "Original Amateur Hour." Television review. Variety, Nov. 2, 1955, p. 35.
- "Out of Isolation." Newsweek, Aug. 5, 1963, p. 67.
- "Out of the Backwash of the TV Scandals. . . The Question: How Far for the Fast Buck?" Newsweek, Nov. 16, 1959, pp. 66-68.
- "Over 1,000,000 TV Sets Now in New York Area." Variety, Jan. 4, 1950, p. 116.
- "Pain." Newsweek, Nov. 30, 1953, pp. 90-91.
- "Private Eyes." Time, Oct. 13, 1958, p. 53.
- "Purity Kick." Time, Nov. 2, 1959, pp. 43-44.
- "Quiz Baffler: TV Controls?" Variety, Oct. 14, 1959, pp. 23 ,35.

"Quiz Hearings May Invite Greater FCC Powers on TV Program Control."
Variety, Sept. 9, 1959, p. 22.

"Quiz Man in a Jam." Newsweek, Nov. 17, 1958, p. 63.

"Quiz Scandal (Contd.)." Time, Sept. 8, 1958, p. 43.

"Quiz Shows Face a Question." Business Week, Sept. 6, 1958, p. 42.

"Quizzard's Exit." Time, Dec. 21, 1959, p. 52.

"Radio-TV Notes." New York Times, Feb. 6, 1953, p. 26.

"Rash of New Giveaways on Tap as Supreme Court Kayoes FCC Ban."
Variety, April 7, 1954, p. 30.

"River of Gold." Newsweek, Aug. 2, 1948, p. 51.

Rosen, George. "FCC to Give Way on Giveaways?" Variety, Aug. 11, 1948,
pp. 25, 30.

_____. "Giveaway Fight Lines Drawn." Variety, Aug. 24, 1949, pp.
33, 38.

"The Search for the Gimmick." Time, Dec. 17, 1951, pp. 61-62.

"The Season." Time, May 9, 1960, pp. 68, 70.

"'Semper Chow' Armed Services." Time, Sept. 26, 1955, pp. 17-18.

Shayon, Robert Lewis. "Come and Get a Million." Saturday Review,
June 16, 1956, p. 34.

_____. "The Tragedy of \$64,000." Saturday Review, Sept. 24, 1955,
p. 26.

"Sign Off, Please." Newsweek, Sept. 18, 1967, p. 109.

"The \$60 Million Question." Time, April 22, 1957, pp. 78, 80, 82.

"60% Favor Nix on Giveaways." Variety, Sept. 15, 1948, pp. 27, 36.

" . . . the \$64,000 Question." Newsweek, June 24, 1957, p. 94.

"The \$64,000 Question--Life with the Creators of Breathless Tuesday."
Newsweek, Sept. 5, 1955, pp. 41-45.

"Sniping in Allen's Alley." Newsweek, Oct. 25, 1954, p. 62.

"Squeeze on the Quiz." Newsweek, Oct. 27, 1958, p. 88.

"Stop the Music." Television review. Variety, Sept. 21, 1955, p. 37.

- "A Tawdry Hoax." Newsweek, June 22, 1959, p. 46.
- "TV Losses Cut." Variety, April 4, 1951, p. 26.
- "The TV Quiz--How Far?" Newsweek, May 5, 1958, pp. 107-110.
- "TV Thaw." Time, April 21, 1952, p. 65.
- "Television--The Tarnished Image." Time, Nov. 16, 1959, pp. 72-74, 77-80.
- "TV Up, Radio Down." Newsweek, March 17, 1952, p. 56.
- "TV's Big Question: What Is Morality?" Newsweek, Oct. 26, 1959, pp. 70-71.
- "Telling Tales on 21." Newsweek, Oct. 6, 1958, p. 52.
- "Text of Van Doren's 'Testimony'" New York Times, Nov. 3, 1959, p. 22.
- "Then the House Burned." Time, Feb. 15, 1954, p. 78.
- "Think Hard." Newsweek, June 13, 1955, p. 102.
- "Transcontinental Link." Newsweek, Aug. 27, 1951, p. 80.
- "'21' Arrest." Time, Nov. 17, 1958, p. 76.
- "Two on '21' Given Q.'s & A.'s 24 Hrs. Ahead of TV Show." Variety, Oct. 7, 1959, pp. 1, 50.
- "Van Doren on Van Doren." Newsweek, Nov. 9, 1959, pp. 69-72.
- "Video Schedule on Co-Ax Time." Variety, Jan. 12, 1949, p. 27.
- Wakefield, Dan. "The Fabulous Sweat Box." Nation, March 30, 1957, pp. 269-272.
- "The Week in Review." Time, Jan. 16, 1956, p. 92.
- "Where are the Sparkling Shows of Yesterday?" Newsweek, July 3, 1961, pp. 70-71.
- "Who's a Mystery?" Newsweek, Dec. 7, 1953, p. 66.
- "Winning Ways." Newsweek, Aug. 17, 1953, p. 61.
- "The Wizard of Quiz." Time, Feb. 11, 1957, pp. 44-46, 49-50.
- "Your Bet your Life." Television review. Variety, Oct. 3, 1956, p. 39.

Report

Roper, Elmo. "The Public's Reaction to Television following the Quiz Investigations." A report published by the Television Information Office, New York.

Court Case

Federal Communications Commission v. American Broadcasting Co., Inc. 347. (U.S.), 284 (1954).