

— ACKNOWLEDGMENTS —

Writing the acknowledgments for a project such as this book is an overwhelming endeavor, yet it is also a pleasure for it allows me to recognize the many influences that have contributed to its creation. The project began during my graduate studies at the University of Wisconsin, Madison. I am indebted to the University Dissertator Fellowship, Vilas Travel Grant, and McCarty Dissertation Scholarship I received there, all of which supported my initial research. I am also grateful for the travel grant provided by the American Heritage Center (AHC) at the University of Wyoming, an invaluable archive. The work of the archivists and librarians at the American Heritage Center, the Library of Congress, the Cornell University Human Sexuality Collection, the Wisconsin State Historical Society (WSHS), the University of Wisconsin libraries, and the Madison and Milwaukee Public Libraries has been instrumental to this book's existence. Their efforts to preserve and catalog myriad materials pertaining to 1970s television made this project possible. Certain individuals also provided important materials. I thank Barbara Corday for sharing her memories and insights; Steven Tropiano for supplying me with a complete copy of *Alexander: The Other Side of Dawn*; R. Franklin Brown for granting me permission to reproduce the work of his father, the cartoonist Bo Brown; and Stacy for helping me find tapes of *General Hospital* from the late 1970s.

Although my material debts are major, my intellectual debts are even more

significant. At the University of Wisconsin, Madison, Julie D'Acci, Michele Hilmes, Michael Curtin, and John Fiske were models of scholarly passion and rigor. Their guidance shows itself throughout this work. Just as vital were the insights and challenges posed by my graduate school colleagues. Jason Mittell was instrumental to the project's beginnings, Kelly Cole offered just the advice I needed for the book's completion, and Ron Becker was my unflagging sounding board from start to finish. Any clarity or insight this book offers is a product of his influence. At the University of Wisconsin, Milwaukee, David Pritchard, David Allen, and Jeff Smith have all provided consistent encouragement. Barbara Ley, Paul Brewer, and Melody Hoffman offered excellent suggestions in the final stages of my writing. Milo Miller was a tremendous help with the illustrations.

I also thank the editorial and production staff of Duke University Press, whose expertise and professionalism have done much to strengthen this project. My editor, Ken Wissoker, provided steady encouragement and advice and Anitra Grisales answered my many questions with patience and kindness. The suggestions of the press's three anonymous readers were crucial to this project's transition from dissertation to book.

I owe more personal thanks to the friends and family who have supported me over the course of this project, many of whom I have already mentioned. My parents, Dodie Levine and the late Elliott B. Levine, always championed my efforts, and my father in particular did much to mold a future television scholar through the models of his intellectual curiosity and his willingness to take television seriously. My sister, Alyssa Osterman, and lifelong friend Andi Simon played 1970s TV with me during many a childhood afternoon. Marla Davishoff both suggested to me the subject of chapter 6 and provided encouragement throughout. Ruby and Al Newman, Kurt Newman and Michelle Detorie, and Amy Newman have enthusiastically awaited this book's arrival for as long as I've known them. Leo Elliott Levine Newman has helped put this book's gestation and birth into perspective via his own arrival and vitality. My largest and most personal debt is to Michael Z. Newman, a stellar writer and astute scholar whose faith and commitment to my work and to me have made the biggest difference of all.