more established Big Brother: network radio. Most of the formats of the new programs—newscasts, situation comedies, variety shows, and dramas—were borrowed from radio, too (see radio broadcasting and television programming). NBC and CBS took the funds needed to establish this new medium from their radio profits. However, television networks soon would be making substantial profits of their own, and network radio would all but disappear, except as a carrier of hourly newscasts. Ideas on what to do with the element television added to radio, the visuals, sometimes seemed in short supply. On news programs, in particular, the temptation was to fill the screen with "talking heads," newscasters simply reading the news, as they might have for radio. For shots of news events, the networks relied initially on the newsreel companies, whose work had been shown previously in movie studios. The number of television sets in use rose from 6,000 in 1946 to some 12 million by 1951. No new invention entered American homes faster than black and white television sets; by 1955 half of all U.S. homes had one.

McCARTHYISM

In 1947 the House Committee on Un-American Activities began an investigation of the film industry, and Sen. Joseph R. McCarthy soon began to inveigh against what he claimed was Communist infiltration of the government. Broadcasting, too, felt the impact of his growing national witch-hunt. Three former members of the Federal Bureau of Investigation (FBI) published "Counterattack: The Newsletter of Facts on Communism," and in 1950 a pamphlet, "Red Channels," listed the supposedly Communist associations of 151 performing artists. Anti-Communist vigilantes applied pressure to advertisers—the source of network profits. Political beliefs suddenly became grounds for getting fired. Most of the producers, writers, and actors who were accused of having had left-wing leanings found themselves blacklisted, unable to get work. CBS even instituted a loyalty oath for its employees. Among the few individuals in television well positioned enough and brave enough to take a stand against McCarthyism was the distinguished former radio reporter Edward R. Murrow. In partnership with the news producer Fred Friendly, Murrow began See It Now, a television documentary series, in 1950. On Mar. 9, 1954, Murrow narrated a report on McCarthy, exposing the senator's shoddy tactics. Of McCarthy, Murrow observed, "His mistake has been to confuse dissent with disloyalty." A nervous CBS refused to promote Murrow and Friendly's program. Offered free time by CBS, McCarthy replied on April 6, calling Murrow "the leader and the cleverest of the jackal pack which is always found at the throat of anyone who dares to expose Communist traitors." In this TV appearance, McCarthy proved to be