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References to Television Shows in Judicial Opinions and Written Advocacy (Part II)

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REFERENCES TO TELEVISION SHOWS IN JUDICIAL OPINIONS AND WRITTEN ADVOCACY (PART II)

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IN THE *JOURNAL'S* JANUARY-FEBRUARY ISSUE, PART I OF THIS ARTICLE BEGAN BY SURVEYING TELEVISION'S PROFOUND INFLUENCE ON AMERICAN CULTURE SINCE THE EARLY 1950S, A STURDY FOUNDATION FOR FEDERAL AND STATE JUDGES WHO CITE OR DISCUSS WELL-KNOWN TELEVISION SHOWS IN THEIR OPINIONS. PART I PRESENTED TELEVISION DRAMA SHOWS.

Douglas E. Abrams

This Part II picks up where Part I left off. The discussion below presents television situation comedies ("sitcoms") and reality TV shows that appear in judicial opinions. The discussion concludes by explaining why advocates should feel comfortable following the judges' lead by carefully using television references to help make written substantive or procedural arguments (as Justice Scalia put it) "more vivid, more lively, and hence more memorable."[2]

Situation Comedies

The 1950s "Big Three"

"The duty of comedy," wrote Moliere, "is to correct men by amusing them."[3] In both civil and criminal cases, television sitcoms often enable judges to provide perspectives on a variety of substantive and procedural issues. Recent decisions invoke, for example, the timeless "Big Three" 1950s-era sitcoms[4] — *The Adventures of Ozzie and Harriet*, *Leave It to Beaver*, and *Father Knows Best* — to contrast the trio's conceptions of the harmonious traditional nuclear American family with realities that characterize many families that appear in court today.[5]

"By the mid-fifties," Pulitzer Prize-winner David Halberstam explained, "television portrayed a wonderfully antiseptic world of idealized homes in idealized, unflawed America. There were no economic crises, no class divisions or resentments, no ethnic tensions, few if any hyphenated Americans, few if any minority characters."[6]

Especially idealized, said Halberstam, was television's portrayal of the two-parent household: "There was no divorce. . . . Families *liked* each other, and they tolerated each other's idiosyncracies. . . . The dads were, above all else, steady and steadfast. The symbolized a secure world. Moms in the sitcoms were . . . at once more comforting and the perfect mistresses of their household premises. . . . Above all else, the moms loved the dads, and vice versa, and they never questioned whether they made the right choice."[7]

"Particularly on television," adds historian Elaine Tyler May in her study of Cold War America, "fatherhood became the center of a man's identity. Viewers never saw the father of 'Father Knows Best' at work or knew the occupation of the Nelson's lovable dad, Ozzie. They were fathers, pure and simple. Whatever indignities and subordination they might suffer at their unseen places of employment, fathers on television exercised authority at home."[8]

Recalling fond memories remains one of the great faculties of the human mind, even when (as historian Stephanie Coontz writes) "[n]ostalgia for a safer, more placid past fosters historical amnesia."[9] In 1993, Halberstam offered an explanation for why Americans remained nostalgic for the fifties and the Big Three family sitcoms: "One reason . . . was not so much that life was better in the fifties (though in some ways it was), but because at the time it had been portrayed so idyllically on television."[10]

The popularity of the three 1950s-era family sitcoms continued with reruns on cable television,[11] but many judges and other Americans remained skeptical about the sitcoms' portrayal of "a vast middle class of happy Americans who had already made

it to the choicer suburbs."[12] The skepticism dates at least from 1961, when Federal Communications Commission chairman Newton N. Minow criticized television as a "vast wasteland" strewn with, among other things, "formula comedies about totally unbelievable families."[13]

Harkening to "the illusory 'happy days' of the 1950s,"[14] the Big Three family sitcoms have enabled judges in more recent years to contrast sanitized fictional family life with the stresses that beset many contemporary households. "We are living a fable, both morally and legally," wrote a Pennsylvania Supreme Court judge in a concurring and dissenting opinion, "if we think that a family is typified by 'Father Knows Best,' where parents and children love and respect each other and where husband and wife are faithful to each other and adultery is merely a figment of one's imagination."[15]

Courts stress that for many Americans, the Big Three 1950s-era sitcoms never reflected domestic realities. For example, in a 2009 decision that upheld admission of a profane statement attributed to the plaintiff at the scene of an automobile accident, the Iowa Court of Appeals reasoned that "today's culture has coarsened to the point where the profanity in question has become commonplace throughout all segments of society."[16] "It is no longer, and never was for most, a *Leave It to Beaver* world."[17]

Judicial skepticism about the Big Three family sitcoms may surface today in domestic relations cases that expose the challenges that frequently face distressed households. In *David B. v. Superior Court*, for example, the California Court of Appeal held that the state child protective agency had not established sufficient grounds for continued separation of father and daughter before a likely termination of parental rights proceeding.[18] "We do not get ideal parents in the dependency system," the court acknowledged, "[b]ut the fact of the matter is that we do not get ideal parents anywhere. Even Ozzie and Harriet aren't really Ozzie and Harriet."[19]

The scale tipped differently in *In re J.M.*, which affirmed a juvenile court order removing eight children from their parents' custody.[20] The California Court of Appeal rejected the parents' contention that removal stemmed from poverty rather than from bad parenting.[21] "Certainly poverty is not a crime and children cannot be removed from their parents simply because the parents lack the wherewithal to provide an Ozzie and Harriet existence."[22]

Without questioning whether the three 1950s-era family sitcoms mirrored American life in their day, other courts cite one or more of the trio to illustrate ongoing changes in American family life. In a child custody battle between the biological father and the deceased mother's boyfriend, for example, the South Dakota Supreme Court distinguished the parties' family from "the traditional 'Leave It To Beaver' family where mom, dad and kids all ate supper together under the same roof each evening. . . . [T]he traditional 'Cleaver' family is becoming less and less common in contemporary society."[23]

More Recent Sitcoms

As "television's greatest sitcom"[24] and "an American icon,"[25] *Seinfeld* (which aired from 1989 to 1998) has appeared in several judicial opinions.[26] In *Schneider v. Molony*, for example, the patient alleged that for 17 years the defendant dermatologist negligently treated him for eczema by prescribing a drug that caused osteopenia (low bone density).[27] The U.S. Court of Appeals for the 6th Circuit illustrated the seriousness of the skin condition this way: "In an episode of the classic comedy series, *Seinfeld*, Jerry and Elaine disparage the gravity of Jerry's girlfriend's dermatology practice. Much to Jerry's chagrin, he assails his girlfriend's bona fides, calling her a 'pimple-popper,' only to discover that dermatological medicine can in fact be a 'life-saver.'"[28]

Courts express little tolerance for the so-called "Sgt. Schultz Defense," which describes a recurrent theme on *Hogan's Heroes*, a comedy that aired from 1965 to 1971 and concerned a group of Allied soldiers interned in a World War II German prison-of-war camp. In *Ortho Pharmaceutical Corp. v. Sona Distributors, Inc.*, for example, the federal district court found for the plaintiffs on their fraudulent misrepresentation claim.[29] "No matter how many times this Court reviews the factual essence of this case," the court explained, "one cannot resist a comparison between the Defendants' professed ignorance of unlawful conduct, and perhaps the most memorable refrain of *Hogan's Heroes*."[30]

"For those too young to remember," *Ortho Pharmaceutical* explained, "each episode featured a scene in which Sergeant Schultz, always unmindful of the clandestine activities of the irrepressible Colonel Hogan and his men, would be found to explain away his incompetence to his superior, the irascible Colonel Klink, by saying, 'I know *n-oth-i-n-g,* I see *n-oth-i-n-g,* I do *n-oth-i-n-g.*' This dialogue, which each week delighted television viewers across the country, somehow resurfaced once again, this time in my courtroom."[31] References to the "Sgt. Schultz Defense" have resurfaced in judicial opinions ever since.[32]

Other popular comedies featured in court decisions include *The Brady Bunch*,[33] *The Andy Griffith Show*,[34] *The Beverly Hillbillies*,[35] *Gilligan's Island*,[36] *Get Smart*,[37] *Bewitched*,[38] *Barney Miller*,[39] *Murphy Brown*,[40] *Taxi*,[41] *The Mary Tyler Moore Show*,[42] *Green Acres*,[43] *Mr. Ed*,[44] and *The Many Loves of Dobie Gillis*.[45]

Reality Shows

Most Americans have never retained a lawyer except to write a will, and most have never walked into a courtroom except to serve jury duty. Their most lasting impressions of the judicial process come primarily from fictional televised dramas such as the ones discussed in Part I of this article;[46] from the cable channel Courtroom Television Network ("Court TV"), which began in 1991 and became "truTV" in 2008;[47] and from daytime televised "judge shows," the subject here.

At its inception, Court TV presented what one federal district court called actual "complete, extended coverage of trials, both civil and criminal, as well as coverage of oral arguments on motions and in appellate proceedings."[48] TruTV now broadcasts only sensational trials, among other fare designed to hold viewers' attention.[49]

Beginning in 1981 with *The People's Court*, which starred retired California Superior Court Judge Joseph A. Wapner, daytime televised judge shows feature actual parties who, with relatively minor disputes understandable to viewers, agree to argue orally in a setting resembling a small claims court.[50] *Judge Judy* and similar judge shows began gaining traction by the late 1990s.

Judge Wapner wore robes on the bench but essentially acted as an arbitrator, a private decision maker who, pursuant to the parties' agreement, reaches a final, binding decision. He enjoyed

such popularity on television that some commentators, "speaking only half in jest, suggested him for appointment to the Supreme Court."[51] He would have found at least one receptive colleague because Justice Thurgood Marshall reportedly often watched *The People's Court* in his chambers.[52] Judge Wapner would also have been the most visible justice because, in a 1989 *Washington Post* survey, only nine percent of respondents could identify William H. Rehnquist as the Chief Justice of the United States, yet 54 percent identified Joseph Wapner as the judge on *The People's Court*.[53]

As they do with *Perry Mason* and the other televised dramas portraying the legal process, federal and state courts sometimes cite judge shows to contrast fiction from reality. In an action marked by pre-trial skirmishing about "confusing and contradictory" case law,[54] for example, the U.S. Court of Appeals for the 7th Circuit commented that "the legal issues raised in these cases are rather dull. If Judge Wapner had to worry about personal jurisdiction, 'The People's Court' would not be on television."[55]

In a divorce case marked by "trivial" disputes and the wife's "apparent intransigence,"[56] the Florida District Court of Appeals wrote that the case "would tax the patience of Judge Wapner,"[57] who appeared unflappable on the small screen.

Conclusion: Advocates' Careful Use of Television References

As a dominant source of popular entertainment and public information for the past several decades, television has helped shape the outlook that readers bring to briefs and judicial opinions. When used carefully, references to a television series can help advocates and judges connect with one another on substantive or procedural issues.

Television references, however, raise judgment calls for advocates and courts alike. Invoking these cultural markers familiar to many Americans may find a place in submissions or opinions, but invocation may fail if the show remained a hit only briefly, or left the air years ago without later syndication. Decades after television first became central to Americans' lives, centrality does not guarantee that readers of particular briefs or judicial opinions remain familiar with particular television shows that enjoyed only brief public exposure.

Advocates and judges are on safe terrain when they cite iconic shows such as *Perry Mason*, *L.A. Law*, *Leave It to Beaver,* or *Seinfeld*. At least without providing brief background explanation, the terrain becomes more slippery when the brief or opinion cites such less remembered shows as *Hopalong Cassidy* or *Taxi*. The writer might understand what the television reference means, but the key to effective written communication is whether readers will also likely understand.

When the contemplated television reference might lie beyond the grasp of some readers, the advocate or judge should consider avoiding it altogether, or else providing brief necessary explanation unless meaning would emerge from context. In close cases, the benefit of the doubt should favor avoidance unless the writer also explains the television show briefly in the main text or a footnote.

Legal writers, after all, earn the best opportunity to persuade readers when they fortify lines of communication, not fracture them. When she won the Academy Award for Best Actress for *Come Back, Little Sheba* in 1952, Shirley Booth set the balance right: "[T]he audience is 50 percent of the performance."[58]

Endnotes

1 Douglas E. Abrams, a University of Missouri law professor, has written or co-written six books. Four U.S. Supreme Court decisions have cited his law review articles. His latest book is Effective Legal Writing: A Guide for Students and Practitioners (West Academic Publishing 2016). Portions of this article were previously published in Douglas E. Abrams, *References to Television Programming in Judicial Opinions and Lawyers' Advocacy*, 99 Marquette L. Rev. 993 (Summer 2016).

2 Antonin Scalia & Bryan A. Garner, Making Your Case: The Art of Persuading Judges 112 (2008).

3 *See, e.g.*, Jan Herman, *"Miser" is Updated But Still Keys on Obsession*, L.A. Times, May 22, 1990, at F2.

4 Barbara Moore, Marvin R. Bensman, & Jim Van Dyke, Prime-Time Television: A Concise History 85 (2006).

5 *See, e.g. Troxel v. Granville*, 530 U.S. 57, 63 (2000) (plurality opinion) ("The demographic changes of the past century make it difficult to speak of an average American family. The composition of families varies greatly from household to household.").

6 David Halberstam, The Fifties 508 (1993).

7 *Id.* at 509 (emphasis in original).

8 Elaine Tyler May, Homeward Bound: American Families in the Cold War Era 146 (1988).

9 Stephanie Coontz, The Way We Never Were: American Families and the Nostalgia Trap xiii, 95 (2000 ed.).

10 David Halberstam, *supra* note 6, at 514.

11 David Marc, Comic Visions: Television Comedy & American Culture 43 (2d ed. 1997); *see also* Stephanie Coontz, *supra* note 9, at 23 ("Our most powerful visions of traditional families are still delivered to our homes in countless reruns

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of 1950s television sitcoms.").

12 Ella Taylor, Prime-Time Families: Television Culture in Postwar America 25 (1989).

13 Newton N. Minow, Chairman, F.C.C., *Address to National Association of Broadcasters: Television and the Public Interest* (May 9, 1961).

14 Randy Roberts & Johnny Smith, *Why Are Sportswriters Whitewashing Baseball's Dark Secrets?*, Daily Beast, Mar. 29, 2018.

15 *Brinkley v. King*, 701 A.2d 176, 185 (Pa. 1997) (Newman, J., concurring and dissenting) (citation omitted).

16 *Foster v. Schares*, 2009 WL 606232, at *5 (Iowa Ct. App. Mar. 11, 2009) (footnote omitted).

17 *Id*. (footnote omitted); *see also, e.g.*, *Hernandez v. Alonso*, 2017 WL 6055429 * 3 (Nev. Ct. App. Nov. 16, 2017) (Tao, J., concurring) ("The generation of Americans about to come of age will be the first in American history in which a majority wasn't raised in a two-parent nuclear family. For better or worse, 'Leave It to Beaver' this isn't.") (citation omitted); *Young v. Red Clay Consol. Sch. Dist.*, 122 A.3d 784, 853 (Del. Ch. Ct. 2015) (discussing "a seemingly simpler era culturally stereotyped by *Leave It To Beaver* and *Father Knows Best*").

18 20 Cal. Rptr. 3d 336, 338 (Ct. App. 2004).

19 *Id*. at 352; *see also Commonwealth v. Smith*, 542 S.W.3d 276, 285 (Ky. 2018) (Cunningham, J., concurring) (discussing "our typically Ozzie and Harriet family on the way to the beach"); *Snetsinger v. Mont. Univ. Sys.*, 104 P.3d 445, 465 (Mont. 2004) ("[T]he '*Ozzie and Harriet*' and '*Leave it to Beaver*' genre of television shows are historical artifacts.").

20 2007 WL 4564871, at *10 (Cal. Ct. App. Dec. 31, 2007).

21 *Id.*, at *12 (Raye, J., concurring).

22 *Id*.; *see also In re Gerson B.*, 2005 WL 3047245 *6 (Conn. Super. Ct. Oct. 13, 2005) ("'[S]tandard parenting' does not necessarily rise to the level of 'Father Knows Best.'").

23 *Meldrum v. Novotny*, 640 N.W.2d 460, 473 (S.D. 2002); *see also In re Townsend*, 344 B.R. 915, 918 (Bankr. W.D. Mo. 2006) ("'Father Knows Best' and 'Leave It to Beaver' are off the air, and the modern household is far more egalitarian than the ostensibly autocratic, male-dominated households of yore."). *See generally* Steven D. Stark, Glued to the Set: 60 Television and the Events that Made Us Who We Are Today 81 (1997) (calling *Leave It to Beaver* an "icon in American culture" that "has come to symbolize an entire era and state of mind"); Michael B. Kassel, *Mayfield After Midnight: Images of Youth and Parenting in Leave It to Beaver*, in Images of Youth: Popular Culture as Educational Ideology 112 (Michael A. Oliker & Walter P. Krolikowski eds., 2001).

24 Seinfeld, Master of its Domain: Revisiting Television's Greatest Sitcom (David Lavery ed. 2006).

25 Jerry Oppenheimer, Seinfeld: The Making of an American Icon (2002).

26 *See, e.g.*, *Berkun v. Comm'r of Internal Rev.*, 890 F.3d 1260, 1265 (11th Cir. 2018) (citing and quoting from *Seinfeld* episode); *Crisp v. Sears Roebuck & Co.*, 2015 WL 5817648, at *2, *4 (5th Cir. Oct. 6, 2005) ("Think of the 'Soup Nazi' from *Seinfeld* who earned that nickname not for his national origin, but instead for his tyrannical management of his soup line."); *Parish Oil Co. v. Dillon Cos.*, 523 F.3d 1244, 1251 (10th Cir. 2008) (citing 1997 *Seinfeld* episode); *Orlando Residence, Ltd. v. Hilton Head Hotel Inv'rs,* 2013 WL 1103027 (D.S.C. Mar. 15, 2013) ("The court will not allow [the defendant] to escape liability for the debts he incurred years before . . . *Seinfeld* premiered."); *Mitchell v. Md. Motor Vehicle Admin.*, 148 A.3d 319, 322 (Md. 2016) ("What does Petitioner . . . have in common with 'Seinfeld's' Cosmo Kramer?").

27 418 Fed. Appx. 392, 394 (6th Cir. 2011) (affirming judgment for the defendant).

28 *Id*. at 394 n.1 (citing *Seinfeld* episode).

29 663 F. Supp. 64, 68 (S.D. Fla. 1987).

30 *Id*. at 66 n.1.

31 *Id*. (emphasis by the court).

32 *See, e.g.*, *In re Reese*, 482 B.R. 530, 537 & n.9 (Bankr. E.D. Pa. 2012); *In re Jonathon C.B.*, 958 N.E.2d 227 ¶ 170 & n.3 (Ill. 2011) (Burke, J., dissenting); *Ross v. Am. Ordnance*, 895 N.W.2 923 (Table), 2017 WL 104960 (Iowa Ct. App. Jan.11, 2017) (Danilson, C.J., dissenting); *McCaffrey v. City of Wilmington*, 133 A.3d 536, 556 & n.22 (Del. S. Ct, 2016); *Delker v. State*, 50 So.3d 309, 328 n.13 (Miss. Ct. App. 2009), *aff'd*, 50 So.3d 300 (Miss. 2010).

33 *Hultberg v. Carey*, 2009 WL 5698085 (Mass. Super. Ct. Dec. 1, 2009) ("Whether the combined families were like the Brady Bunch over the next two decades, or dysfunctional, cannot inform the court's consideration" about the deed grantors' intentions). *See generally* Steven D. Stark, *supra* note 23, at 160 (*The Brady Bunch* "has become one of the phenomenons of modern American culture").

34 *Companhia Energetica Potiguar v. Caterpillar Inc.*, 307 F.R.D. 620, 621–22 (S.D. Fla. 2015) (denying contention that discovery request constituted a "fishing expedition"; reciting the fishing song that opened the Andy Griffith Show); *Eden Elec., Ltd. v. Amana Co.*, 258 F. Supp. 2d 958, 974 n.16 (N.D. Iowa 2003), *aff'd*, 370 F.3d 824 (8th Cir. 2004) ("Sheriff Andy Taylor of fictional Mayberry, North Carolina, also recognized that if a fine is to effectively punish and deter an individual, the individual's financial status must be considered.").

35 *Ames Rental Prop. Ass'n v. City of Ames*, 736 N.W.2d 255, 260-61 & n.4 (Iowa 2007) (footnotes omitted) ("the ordinance would allow the Beverly Hillbillies to live in a single-family zone while prohibiting four judges from doing so"). *See generally* Steven D. Stark, *supra* note 23, at 111 ("*The Beverly Hillbillies* was the first telltale sign on television that the cultural unity of the fifties was splintering").

36 *Reuther v. S. Cross Club, Inc.*, 785 F. Supp. 1339, 1340 & n.1 (S.D. Ind. 1992) (quoting in full the *Gilligan's Island* (CBS television broadcast 1964–1967) theme song).

37 *Bleacher v. Bose*, 2017 WL 1854794 *2 n.6 (Del. Super. Ct. May 3, 2017) ("on *Get Smart*, the 'cone of silence' never worked"); *Regions Fin. Corp. v. United States*, 2008 WL 2139008, *8 n.13 (N.D. Ala. May 8, 2008) ("the privileged documents neither left nor were ever intended to leave the 'Cone of Silence,'" quoting *Get Smart: Mr. Big* (NBC television broadcast Sept. 18, 1965)).

38 *Ickes v. Flanagan*, 2011 WL 841045, at *5 (W.D. Pa. Mar. 7, 2011) (discussing "[n]eighbors simply prying – reminiscent of Gladys Kravitz's snooping into the magical mischief of Samantha Stevens on the television show *Bewitched*"); *Alexander v. Brown*, 793 So.2d 601, 604–05 (Miss. 2001) (discussing Gladys Kravitz's snooping on "Bewitched"). *See generally* Walter Metz, Bewitched (2007).

39 *Reed v. Shepard*, 939 F.2d 484, 486 (7th Cir. 1991) (the county jail "resembled a combination of a modern version of TV's *Barney Miller,* with the typically raunchy language and activities of an R-rated movie, and the antics imagined in a high-school locker room").

40 *Brinkley v. King*, 701 A.2d 176, 185 n.6 (Pa. 1997) (Newman, J., concurring and dissenting) ("The conflict between the moral ideals of our society is often demonstrated through the media," discussing *Murphy Brown*).

41 *Commonwealth v. Fabian*, 2012 Pa. Dist. & Cty. Dec. LEXIS 50, at *2 n.2 (Pa. Ct. Comm. Pleas Jan. 30, 2012) (discussing "the arguments that took place between the fictional New York City cab drivers and the dispatcher (Danny DeVito) on the late 70's and early 80's television show Taxi").

42 *Saint Consulting Group, Inc. v. Litz*, 2010 WL 2836792 *1 n.2 (D. Mass. July 19, 2010) (citing *Mary Tyler Moore: Will Mary Richards Go to Jail?* (CBS television broadcast Sept. 14, 1974) to help explain why trying to force a news reporter to reveal her source of information "has the ring of a hopeless venture").

43 *Gebauer v. Lake Forest Prop. Owners Ass'n*, 723 So.2d 1288, 1290 (Ala. Ct. Civ. App. 1998) ("This is not a case in which a family is treating a farm animal like a pet, such as Arnold the pig of television's 'Green Acres' fame.").

44 *People v. Walker*, 53 Cal. Rptr.2d 435, 437 (Ct. App.) (*"*The theme song for the 1960's television comedy Mr. Ed instructed us that 'a horse is a horse.' So too, a house is a house. A boat is not a house."), *vacated on other grounds,* 924 P.2d 995 (Cal. 1996).

45 *In re Jasmine G.*, 98 Cal. Rptr.2d 93, 97 n.5 (Ct. App. 2000) ("The inability of the parents to 'understand' their teenage children is simply part of the human condition," citing *Dobie Gillis*).

46 Ronald Rotunda, *Epilogue*, in Prime Time Law: Fictional Television as Legal Narrative 265, 265 (Robert M. Jarvis & Paul R Joseph eds., 1998) ("Empirical evidence demonstrates that the primary way most people learn about lawyers is through watching television. . . . [W]hen people turn to television, . . . they turn to *fictionalized* portrayals of lawyers. . . .") (emphasis in original).

47 *People Matter of M.R.*, 2015 WL 2445966 *8 (V.I. Super. Ct. May 8, 2015) ("the legal imagination is fueled by court TV").

48 *Sigmon v. Parker Chapin Flattau & Klimpl*, 937 F. Supp. 335, 336 (S.D.N.Y. 1996).

49 Laurie Ouellette, *Real Justice: Law and Order on Reality Television*, in Imagining Legality: Where Law Meets Popular Culture 156 (Austin Sarat ed., 2011).

50 *See, e.g.*, Helle Porsdam, Legally Speaking: Contemporary American Culture and the Law 91 (1999).

51 *Id*.

52 *Id*. at 94.

53 Richard Morin, *Wapner v. Rehnquist: No Contest: TV Judge Vastly Outpolls Justices in Test of Public Recognition*, Wash. Post, June 23, 1989, at A21.

54 *Hall's Specialties, Inc. v. Schupbach*, 758 F.2d 214, 215 (7th Cir. 1985).

55 *Id*.

56 *Langford v. Langford*, 445 So. 2d 1083, 1085 (Fla. Dist. Ct. App. 1984).

57 *Id.* at 1084 & n.1; *see also Seaton v. TripAdvisor LLC*, 728 F.3d 592, 600 (6th Cir. 2013) (citing *Reader's Digest Trust Poll: The 100 Most Trusted People in America*, Reader's Digest (2013), http://www.rd.com/culture/readers-digest-trust-poll-the-100-most-trusted-people-in-america, which showed that "Judith Sheindlin, 'Judge Judy,' is more trusted than all nine Supreme Court Justices"); *Lippert Tile Co. v. Int'l Union of Bricklayers & Allied Craftsmen*, 724 F.3d 939 (7th Cir. 2013) (a party "could have consented to have Judge Judy resolve the dispute") (citation omitted).

58 Elaine Liner, *Down in Front*, Dallas Observer, Jan. 6, 2005 (quoting Booth).

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June 16, 2019 marks the 75th anniversary of Missouri's unified bar. While the Missouri Bar Association's history dates to the 1880s, it was in 1944 that the Supreme Court of Missouri ordered formation of an integrated bar in Rule 7, which establishes The Missouri Bar. In addition to the order date, September 30, 2019 will mark the 75th anniversary of the first Board of Governors of The Missouri Bar taking office.

In advance of these important milestones, a special Missouri Bar 75th Anniversary Committee is planning ways to acknowledge and celebrate the anniversary throughout 2019. Watch for announcements and special events designed to draw attention to this landmark anniversary for Missouri's legal profession.

And, be sure to check out the May-June issue of the *Journal* for a look at The Missouri Bar's impact on improving the justice system for all Missourians.

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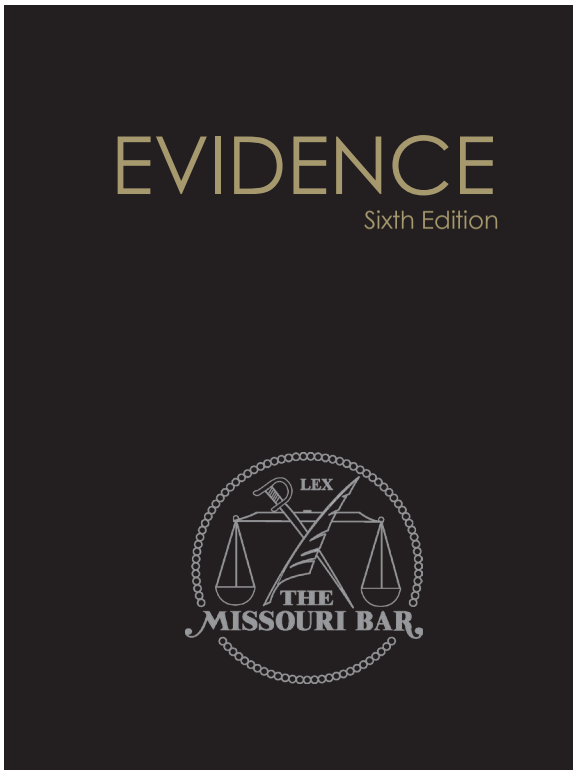

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