

Broadcast Programming:

The Current Perspective

Third Edition

Edited by
Charles Clift III
and
Archie Greer

University Press
of America



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To the Reader: This collection of readings is an experiment in publishing. The editors plan to revise and update the material yearly - in the spring - to be available for fall classes. This third edition contains material which we think is valuable for our teaching. You may feel that we have emphasized some areas at the expense of more important material, and we want you to tell us. The future of this concept is contingent on your continued use of the reading; consequently, your suggestions and your contributions--either in the form of your own writings or reprints from other publications--are needed. For our part, we will continue to revise as long as there is interest, and we will pass on suggestions of others concerning creative and efficient techniques for using the material.

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SUPPLEMENTAL BOOKS AND MATERIALS

Programming Overview:

- Les Brown, Television: The Business Behind the Box
Harcourt Brace Jovanovich, Inc., 1971. (\$2.85)
Programming from the network perspective
- Bob Shanks, The Cool Fire: How To Make It In Television
W.W. Norton & Company, Inc., 1976. (\$9.95)
Programming from a producer's perspective
- "Programming," in Ward L. Quaal and James A. Brown, Broadcast Management
Hastings House, 1976. (paper)
- Michael Nyhan, ed., The Future of Public Broadcasting, Aspen Program
on Communications and Society, P.O. Box 1652, Palo Alto, CA 94302,
1976. (\$7.95)

Ratings:

ARBITRON will supply you upon request with fairly recent ratings books from various size markets for both television and radio.
ARBITRON, 4320 Ammendale Road, Beltsville, Maryland 20705

Network Programming:

Broadcasting, the first issue of each month, and Variety, weekly, provide rating update of the battle for primetime supremacy. In the fall, lengthy articles usually accompany these updates. Such material can be immediate feedback for those who try to predict the successes and failures on the basis of past seasons.

Network Program Types:

- Television as a Social Force and Television as a Cultural Force,
Aspen Program, 1975 and 1976., (\$3.95 and \$4.95 respectively)
- Horace Newcomb, TV: The Most Popular Art, Anchor Books, 1974. (\$2.50)
- Horace Newcomb (editor), Television: The Critical View,
Oxford University Press, 1976 (paper)

Regulation:

- The public file of your local station contains renewal forms, annual programming and employment forms, and letters. Use the programming director and/or the general manager.
- Ralph Jennings and Pamela Richard, How To Protect Your Rights in Television and Radio, Office of Communication, UNITED CHURCH OF CHRIST, 289 Park Avenue South, New York, NY 10010, 1974. (\$5.50)
- Robert W. Bennett, A Lawyers' Sourcebook: Representing the Audience in Broadcast Proceedings, Office of Communication, 1974. (\$5.50)
- NAB Legal Guide to FCC Broadcast Rules, Regulations and Policies, National Association of Broadcasters, 1977 (\$35.00)
- Various Programming Related Materials and Documents from:
National Association of Broadcasters, 1771 N Street, N.W., Washington, D.C., 20036.
- Federal Communications Commission, 1919 M Street, N.W., Washington, D.C. 20554
Both these sources will assist you with information and materials.
- Frank Kahn, Documents of American Broadcasting, Appleton-Century-Crofts, 1973.

RATINGS

Readers are most familiar with the Nielsen ratings, since these are reported in the press as the major tool of the network programmer. Programs survive if ratings are high because advertisers buy television time to reach viewers; the more viewers the higher the cost for a thirty second commercial. Low rated programs are replaced by programs which the network programmers feel have more appeal to a mass audience.

The Nielsen ratings most often published are the Nielsen Nationals which are taken weekly for primetime programming and reported to both the network program chiefs and the general public. (Examples of these ratings appear in the Network Programming-Primetime section of this book) In addition, Nielsen has overnight ratings in three markets--New York, Chicago, and Los Angeles. Each morning, overnight ratings are delivered to network officers who ponder over the numbers and find those time slots in that market in which their network is "killing" the other two. This constant in-pur of data is slowly changing the system. In this volume primetime programming schedules are included for the Fall and "Second" seasons for several years. Many feel that the audience research has reached a high enough level of sophistication that programmers can tell in a matter of a few weeks whether or not a program will make it, and schedules will become ever changing throughout the year, leaving only one premier week (or weeks as networks seek greater sampling of new programs by introducing them prior to the beginning of the season). Lee Rich, president of Lorimar Productions which produces The Waltons and The Blue Knight, is discouraged by the prospect of such quick decisions; he notes that The Waltons took months before it gained a sizeable audience.

Nielsen is one of the two major television audience research firms; the other is ARBITRON. The Nielsen Nationals and Overnights are based on sets in use and measure whether sets are on and to what channels they are tuned; there is no information as to who is watching. Nielsen also uses diaries to determine not only what is being watched but who is watching. ARBITRON uses the diary technique (a meter service has recently been added) and publishes easy to understand information on its services. Terminology used by ARBITRON in the television and radio reports precedes the Yourtown Reports.

The ratings section is primarily a workbook for the student. Programming data within both the television and radio "books" are consistent and can be compared within and across time periods.

To make the ratings material more realistic and useable, the authors have created two ratings reports, or "books" for Yourtown. The television book describes Yourtown as a six station market with three network affiliates, two indys--one "V" and one "U"--and a public station. In addition, one other NBC affiliate has significant viewing in the market to be included. The data is presented as it would be in a ratings book: market description, network program averages, day part audience summary, weekly programming, program title index and program audiences. The latter section covers the time period 6:30 pm to 9:30 pm

RATINGS

to allow for comparisons of the numbers within all demographics generated by programming strategies among network affiliates during the news and access (7-9 pm) periods and between affiliates and independents during all of primetime. "Ratings: An Aid to Programming" provides a practical application of the data.

The radio book for Yourtown exemplifies a multi-station radio market: twelve stations within the metro and four stations outside the metro with strong metro listening. Radio ratings are much more subject to time-of-day, demographic, and monthly fluctuations than those of television. The editors have taken into account the two former fluctuations by providing the following market ratings: four different day parts for men, morning drive for women, and all dayparts for teens. A section on the kinds of estimates found in ARBITRON Radio Reports assists the reader in using the market data.

The concentration on ratings by the networks generates criticism. One of the most prolific critics is Paul Klein who was vice president in charge of audience measurement at NBC in the early seventies, and has returned to NBC in 1975 to attempt to pull the network out of its unaccustomed third position. "Why You Watch, What You Watch, When You Watch," presents Klein's Theory of Least Objectionable Programs in addition to criticism of the way ratings are used.

Glossary of Terms Used in Arbitron Television Reports

Area of Dominant Influence (ADI)—The Area of Dominant Influence is a geographic market design which defines each market exclusive of another based on *Measurable Viewing Patterns*. As the name implies, the ADI is an area that consists of all counties in which the home market stations receive a preponderance of viewing. Each county in the U.S. (excluding Alaska and Hawaii) is allocated exclusively to only one ADI*. There is no overlap.

The original ADI allocations were based on a 1965 county-by-county study of television circulation using the viewing data obtained by diary from approximately 250,000 television households. From these viewing data, Arbitron prepared estimates of the total viewing hours in each county for an average week, and the percentage of the estimated total viewing hours of each station for which viewing was reported. The original ADI allocations were based on these figures.

Arbitron has updated these estimates a number of times, the most recent update having been computed from data from approximately 282,000 television households from the May and November 1973, and the February/March 1974 nationwide surveys. Based on these estimates, Arbitron has made its ADI allocations for the 1974-1975 Broadcast Year, all of which are listed in the publication "1974-75 Exclusive Television Areas of Dominant Influence in the United States."

The ground rules for ADI allocations are relatively simple. Once the estimated total viewing hours for a county, and the percentage of such estimated total for each station, are known, Arbitron sums the station percentages by market of origin. The market of origin having the largest total percentage is deemed to be the "dominant influence" in the county under consideration, and that county is allocated for ADI purposes to that market of origin. In those cases where one market does not obtain a 1.5 share point advantage over all others, an additional analysis is performed. The viewing hours in both Early and Late Fringe day-parts are summed for each market and then divided by the total county viewing hours (for all markets) in the Early and Late Fringe day-parts to determine a new share of Early and Late Fringe viewing hours. The market obtaining the highest share in this

*Where a county is divided by Arbitron into more than one sampling unit, each unit is analyzed as if it were a county for ADI purposes, and is assigned to an ADI on the basis of the rules described above.

additional analysis is then deemed to be the dominant influence.

There are exceptions to the general rule:

(A) Arbitron reserves the right to exercise its judgment in the case of counties with unusual physical features or peculiar marketing considerations.

(B) If its home station achieves at least a 20 share, a Metro county, or the Home County of a station having no Metro Rating Area, or the Home County of an S-2 satellite station, is not assigned to the ADI of another market *unless* the average of the percentages of viewing hours of the stations in the other market is at least 10% greater than the sum of the percentages of the viewing hours of the stations in the Metro or Home County under consideration.

(C) To re-assign a county from one ADI market to another, a minimum of 15 in-tab households is required.

(D) In considering the creation of a new ADI market, the criteria for the assignment of counties to an ADI would prevail; in addition, a market must win its Home County, and that Home County must have at least 10,000 television households.

The above stated rules for ADI allocations are dynamic and receive extensive re-examination periodically. As a result, Arbitron reserves the right to change this and other policies whenever these procedures would result in a county addition or deletion, which would appear totally unreasonable or illogical in light of known topographic, geographic or other exceptional conditions.

Adjacent Areas of Dominant Influence (Adjacent ADI's)—Viewing is reported in a maximum of three adjacent ADI's served by Home Market stations. These adjacent ADI's lie within the Home Market's TSA, but outside of the Home Market's ADI. Where more than three adjacent ADI's lie within a market's TSA, selection of the three to be reported is based on an analysis of the TV household contribution to each adjacent ADI and other pertinent viewing characteristics.

The ADI's to which counties in the TSA have been assigned are identified by codes which appear above the county listing on Page 5 of the report. Counties with the code "O" lie within the ADI of a market other than the three adjacent ADI's reported. The TV households totals of adjacent ADI markets are also reported.

Average Quarter-Hour Audience

(See "Quarter-Hour Audience")

Color Set Penetration—Arbitron reports estimates of color TV households penetration for the TSA, the ADI and Metro of all Metro markets; the TSA and ADI of all non-Metro markets; and the TSA of all non-ADI markets. These estimates are based on information obtained during the diary placement interview.

Controls—Arbitron weighting techniques are used in all sampling units to establish proportionate representation of viewing by Age of Head-of-Household and by week. The weighting techniques are also used in certain sampling units containing CATV households, and in certain sampling units where special interviewing techniques are used. (See Paragraphs 42-45.)

Cume Households—An estimate of the number of different television households that viewed each reported station at least once during the average week during the reported time period. This is also called the cumulative or unduplicated audience, or circulation. Estimates are based on viewing in the Total Survey Area only.

Cume Persons—An estimate of the number of different persons who viewed each reported station at least once during the average week for a period of five continuous minutes or more during the reported time period. Estimates are based on viewing in the Total Survey Area only, and are reported for Men 18+, Women 18+, and Women 18-49. (See also "Cume Households".)

Demographic Rating—Viewing estimates of persons in a particular sex-age group divided by the total number of persons in television households in that category. The result is rounded and expressed as a whole percentage or rating. The Audience Category Chart (Paragraph 1) shows which demographic categories are reported in each report section. (See Paragraphs 10, 12, 19.)

Effective Sample Base (ESB)—The sample size to be used in determining Standard Error Weighting Factors for use in the Standard Error and Relative Percentage of Error Calculations. The ESB's reported on Page 7 of the report are for Television Households. The ESB for any reported demographic can be determined by multiplying the actual in-tab sample size by the appropriate Statistical Efficiency for the market. (See Page 24.)

HPDV

Households-per-Diary Value. (See Paragraph 43.)

HPRP

Households per ADI Rating Point. (See Paragraphs 1, 25.)

Housewife

The female head-of-household age 16+.

Home County

See "Metro Rating".

Household Using Television (HUT)—An estimate of the number of unduplicated households (with one or more sets tuned in) which viewed all television stations during the average quarter hour of the time period. HUT is expressed as a percentage of the total number of television households in the Metro, ADI or Home County. (See Paragraph 16.)

In-Tab Sample—The number of television households which returned diaries tabulated in the production of the report. (See Paragraphs 11, 42.)

Metro (or Home County) Rating Area—Metro Rating Areas, where applicable, generally correspond to Standard Metropolitan Statistical Areas as defined by the U.S. government's Office of Management and Budget, subject to exceptions dictated by historical industry usage and other marketing considerations such as channel allocations. (Home Market MRA counties are indicated in the listing on Page 5 of the report by an "M" preceding the county name.)

Where there is no defined ADI, ratings may be shown for the Home County of the station's city of license. The Home County is indicated in the listing by an "H" preceding the county name on Page 5 of the report.

Multi-Set Penetration—Arbitron reports penetration estimates of households with more than one television set in the TSA, the ADI and Metro of all Metro markets; the TSA and ADI of all non-Metro markets; and the TSA of all non-ADI markets. These estimates are based on information obtained during the diary placement interview.

Net Weekly Circulation—The estimate of the number of unduplicated households or adult persons which viewed a station at least once during the average week for a period of five continuous minutes or more. These estimates are reported for the Sunday-Saturday Sign-on to Sign-off day-part in the following columns; Cume Households, Column 26; Cume Women 18-49, Column 27; Cume Women 18+, Column 28; Cume Men 18+, Column 29.

Original Sample Size—The number of television households originally drawn for the survey.

PVT (Persons Viewing Television)—In the ADI, the total number of persons viewing all television is reported as an ADI rating on the HUT/PVT/TOT line for each time period. This estimate includes viewing to both reported and non-reported stations

(those stations whose audiences were too small to meet minimum reporting standards). (See Paragraph 17.)

Projection—The expansion of sample statistics to population or households information in the respective universe. (See Paragraphs 20, 21.)

Quarter-Hour Audience—A projected estimate of the unduplicated audience having viewed a station for a minimum of five continuous minutes within a specific quarter hour. These quarter-hour total audiences, when combined in time, become Average Quarter-Hour Audiences.

Rating—The estimated number of television households (or persons in a particular sex-age category) viewing a station for at least five continuous minutes during an average quarter hour of the reported time period, expressed as a percentage of all television households (or persons in the sex-age category) in the reported area. When the rating is estimated to be less than 0.5% for a time period the space is left blank; this blank is not intended to imply that no viewing occurred.

Sampling Unit—A sampling unit normally is one county, although some counties have been divided into two or more sampling units because of population distribution, terrain or special interviewing technique areas. (See Paragraphs 37, 44.)

Satellite Station—A station that duplicates some or all of the programming of a parent station in order to serve an area not normally reached by the parent, and which is assigned separate call letters and channel number by the FCC. (See Paragraph 49.)

Share—The percentage of the total Households Using Television (HUT) reached by a station during the specified time period. (See Paragraph 18.)

TOT—Total TSA viewing. (See Paragraph 17.)

Total Survey Area (TSA)—A geographic area comprising those counties in which an estimated 98% of the net weekly circulation of commercial home market stations occurs. Estimates of viewing in the Total Survey Area are reported in thousands.

Universe—All television households located in the specified area.

3. Total Households—County-by-County household estimates have been furnished by Market Statistics, Inc. (MSI). These estimates, based on 1970 Census data and updated to January 1, 1975, include households on military reservations.

4. Television Households—A Television Household is an Occupied Dwelling Unit having one or more TV sets. Updated estimates of the number of Television Households in each county in the United States (except Alaska and Hawaii) are prepared annually by Arbitron for use in projecting estimates of audience size in Arbitron's Television products.

ADDITIONAL TERMS FOR RADIO REPORTS

AM-FM Totals--A figure shown for AM-FM affiliates in time periods when they are predominantly simulcast.

Average Quarter-Hour Rating--The Average Quarter-Hour Persons estimate expressed as a percentage of the universe. This estimate is shown in the Metro Survey Area (MSA) and the ADI.

Away-From-Home Listening--Estimates of listening from which the diary keeper indicated listening was done away from home.

Cume Rating--The estimated number of Cume persons expressed as a percentage of the universe. This estimate is shown for the MSA only.

Day-Part--A given part of a day (e.g., 6-10 AM, 7 PM-Midnight)

Exclusive Cume Listening--The estimated number of Cume Persons who listened to one and only one station within a given day-part.

Metro Survey Area (MSA)--Metro Survey Areas generally correspond to Standard Metropolitan Statistical Areas (SMSA's) as defined by the U.S. government's Office of Management and Budget (OMB) subject to exceptions dictated by historical industry usage and other marketing considerations.

Simulcast--The broadcasting of the same program at the same time by AM-FM affiliated stations.

Universe--The estimated number of persons in the sex-age group and geographic area being reported.

ARBITRON TELEVISION

Audience Estimates in the
Arbitron Market of

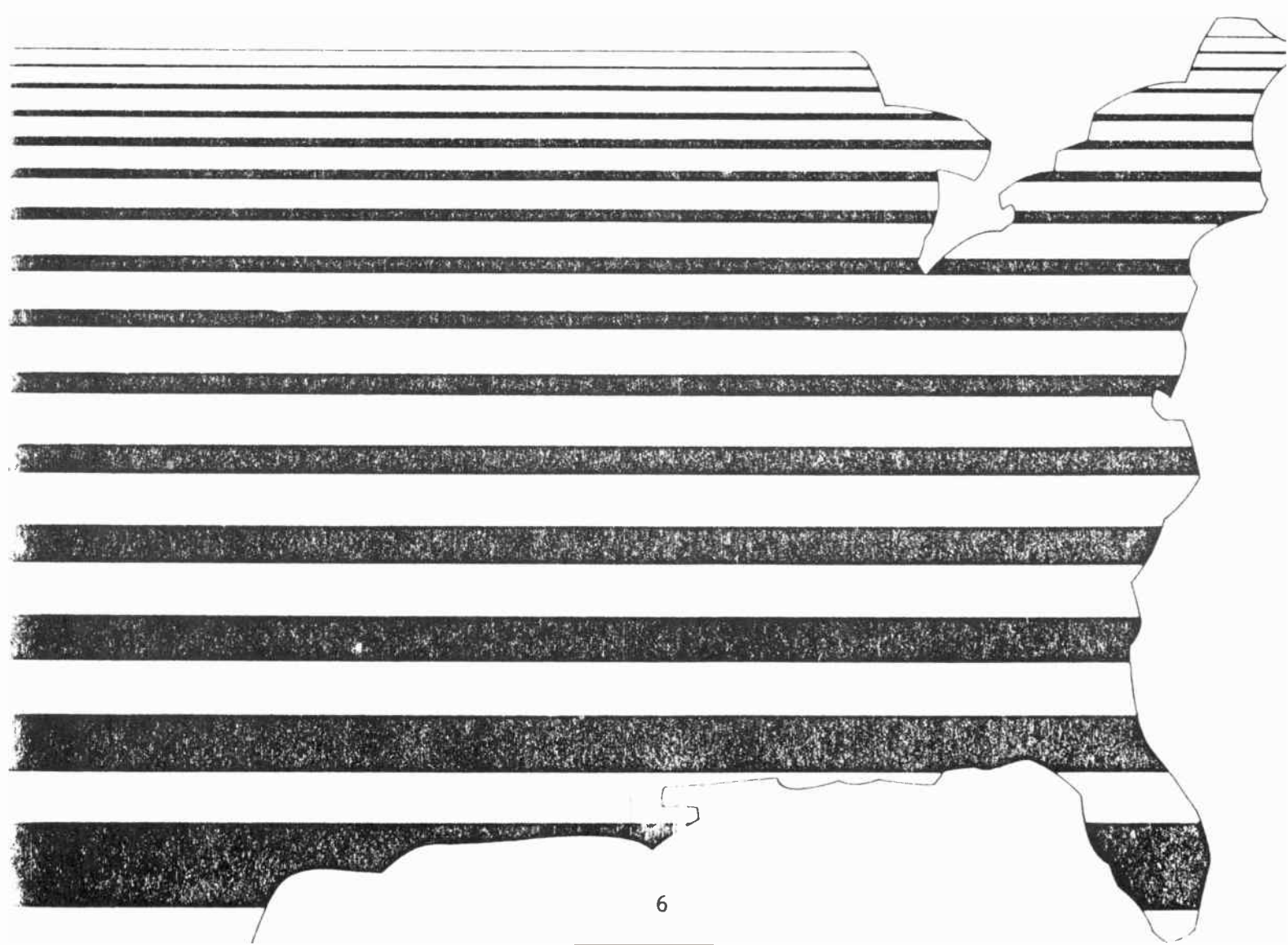
YOURTOWN

November 1976

November 3-November 30

ARBITRON
TELEVISION

November 1976



ARBITRON TELEVISION

Audience Estimates in the Arbitron Market of
Your town



Copyright American Map Co., New York, License No. 14092
A City of License of Satellite Station
The "Total Survey Area" of this market is shown in white on the accompanying map. Where appropriate, the "Area of Dominant Influence" is indicated by coarse cross-hatching and the Arbitron "Metro (or Home County) Rating Area" by fine cross-hatching. Refer to the Glossary of Terms for complete description of these areas.

Survey Period: April 21-May 18, 1976

Survey Months

NOV FEB MAY

This report is furnished for the exclusive use of network, advertiser, advertising agency, and film company clients, plus these subscribing stations—

Schedule of Survey Dates 1975-76

October	Sept. 24-Oct. 21, 1975
November	Oct. 29-Nov. 25, 1975
December	Nov. 26-Dec. 23, 1975
January	Jan. 7-Feb. 3, 1976
February	Feb. 4-March 2, 1976
March	March 3-March 30, 1976
May	April 21-May 18, 1976
July*	July 7-Aug. 3, 1976

*In addition to the full reports for 10 markets, all ADI's will be measured for the Summer Measurement Report.

Estimates of Households in Market

	TSA	Pct TV HH	ADI	Pct TV HH	Metro Rating Area	Pct TV HH
TOTAL HOUSEHOLDS	2,659,400		1,400,300		1,067,700	
TV HOUSEHOLDS	2,603,700	100	1,373,200	100	1,050,200	100
COLOR TV HH	1,962,600	75	1,059,000	77	823,100	78
MULTI-SET TVHH	1,415,700	54	712,400	52	580,600	55
CATV SUBSCRIBERS	306,500	12	102,300	7	13,800	1
UHF TV HH	2,441,000	94	1,290,100	93	1,000,300	95

Television Stations

Call Letters	Channel Number	Affiliation	Identification Authorized by FCC
WAAA		NBC	YOURTOWN
WDDD		INO	YOURTOWN
WCCC		ABC	YOURTOWN
WBBB		CPS	YOURTOWN
WEEE		IND	YOURTOWN
WFFF		NBC	OTHERTOWN
WGGG		ETV	YOURTOWN
WHHH		ETV	OTHERTOWN
WIII		ETV	ANOTHERTOWN

TV Net Weekly Circulation

The estimated number of unduplicated Television Households in the ADI which viewed a station for at least five continuous minutes, at least once during a survey week, is reported for each home commercial station. To be reported, a station must have had a Net Weekly Circulation of at least 500 Television Households. Circulation of stations with satellites is the combined circulation of the Parent and its Satellites. Such stations are indicated by a plus (+) sign next to the PARENT station call letters. Based on Arbitron nationwide surveys of May and November 1975 and February 1976, these estimates have been compiled according to 1976-77 ADI definitions and projected to January 1, 1977 Television Households. Arbitron is unable to report estimates for stations operational since February 1976.

Station	Circulation	Pct	Station	Circulation	Pct
WEEE	647,000	47	WFFF	94,000	7
WCCC	1,201,000	87	WAAA	1,133,000	83
WBBB	1,232,000	90	WDDD	1,074,000	78

Demographic Characteristics

Under Arbitron's Stabilized Demographic Characteristics Procedure, each market's demographic characteristics remain constant throughout the entire broadcast year, except in cases of market definition changes or reports including counties with no in-tab households.

Population estimates are shown for each market's TSA and ADI, and include all sex-age categories for which audience estimates are reported in the Television Market Report. These Arbitron estimates include only persons living in Television Households, and are based on total households projections and population estimates provided by Market Statistics, Inc. For a complete description of the Stabilized Demographic

Characteristics Procedure, please see *Description of Methodology*.

The user should be aware that there are no existing Census data which are directly comparable to the projections shown on this page. The Bureau of the Census issues reports within all households, including those without television sets. Census estimates have been updated and projected to January 1, 1977 by Market Statistics, Inc.

The *In-Tab Sample Sizes* for all reported audience categories may be used with the Standard Error and Percentage of Error formulas (on the last page of this report) for a determination of sampling error.

	Total Survey Area					ADI				
	MSI Est* Pct of Total	Distribution in TV HH			In-Tab Sample Sizes	MSI Est* Pct of Total	Distribution in TV HH		In-Tab Sample Sizes	
		Projections	Pct of Total	Pct of Group			Projections	Pct of Total		
PERSONS 2+	100.0	7,519,300	100.0	100.0	8,597	100.0	3,923,600	100.0	3,351	
ADULTS 18+	71.7	5,387,300	71.6	100.0	6,311	71.1	2,789,500	71.1	2,479	
PERSONS 15-24	20.2	1,521,800	20.2	100.0	1,404	20.5	804,700	20.5	525	
PERSONS 12-34	40.9	3,073,300	40.9	100.0	3,245	41.5	1,628,000	41.5	1,272	
WOMEN	TOTAL	37.8	2,839,900	37.8	100.0	3,382	37.4	1,467,500	37.4	1,326
	18-49	24.2	1,822,600	24.2	64.2	2,059	24.9	977,000	24.9	850
	15-24	10.0	755,000	10.0	26.5	719	10.3	403,900	10.3	264
	18-34	14.8	1,112,900	14.8	39.2	1,139	15.1	594,300	15.1	472
	25-49	17.2	1,290,600	17.2	45.4	1,629	17.6	689,300	17.6	685
	25-54	20.1	1,507,800	20.1	53.1	1,940	20.4	799,800	20.4	803
	25-64	25.3	1,899,400	25.3	66.9	2,474	25.3	994,600	25.3	994
	WRKNG	NA	1,031,300	13.7	100.0	1,155	NA	570,100	14.5	496
MEN	TOTAL	33.9	2,547,400	33.9	100.0	2,929	33.7	1,322,000	33.7	1,153
	18-49	22.9	1,724,600	22.9	67.7	1,848	23.6	924,300	23.6	763
	18-34	14.1	1,059,800	14.1	41.6	1,049	14.3	560,600	14.3	428
	25-49	15.8	1,188,600	15.8	46.7	1,437	16.4	644,000	16.4	600
	25-54	18.5	1,388,400	18.5	54.5	1,737	19.1	746,800	19.0	718
TEENS	TOTAL	12.0	900,600	12.0	100.0	1,057	12.1	473,100	12.1	372
	GIRLS	5.9	442,900	5.9	49.2	537	5.9	232,400	5.9	185
CHILDREN	TOTAL	16.4	1,231,400	16.4	100.0	1,229	16.8	661,000	16.8	500
	6-11	10.3	773,200	10.3	62.8	821	10.6	414,800	10.6	339
HOUSEHOLDS BY AGE OF HEAD OF HOUSEHOLD	TOTAL	100.0	2,603,700	100.0			100.0	1,373,200	100.0	
	UNDER 35	33.8	880,200	33.8			37.1	509,500	37.1	
	35-54	36.1	940,000	36.1			36.5	501,000	36.5	
	55+	30.1	783,500	30.1			26.4	362,700	26.4	

*Census estimates updated to January 1, 1977 by Market Statistics, Inc., based on estimates from Sales Management's 1976 "Survey of Buying Power."

NA - Updated Census data not available.

Sample Placement, In-Tab and Effective Sample Bases

The columns below show: the estimated number of television households in the original computer-drawn sample; the number of those households accepting diaries; the number of households returning usable (in-tab)

diaries; the television households Effective Sample Base (ESB); the Standard Error Weighting Factor; the number of ADI in-tab diaries for each week of the survey; and the ADI weekly rating ESB.

	Est TV HH in Original Sample	TV HH Accepting Diaries	TV HH In-Tab	Est TV HH ESB	Standard Error Weighting Factor	Weekly ADI TV HH Ratings	
						In-Tab	ESB
METRO RATING AREA	1,418	1,266	891	820			
ADI (INCLUDING METRO)	2,045	1,804	1,206	1,071	1.00	WEEK 1	321 285
BALANCE OF SURVEY AREA	3,173	2,735	1,799			WEEK 2	290 260
TOTAL SURVEY AREA	5,218	4,533	3,005	2,390	1.05	WEEK 3	291 257
						WEEK 4	304 272

Average Quarter - Hours Viewed Per Week in the TSA and in the ADI

Estimates of the average number of quarter-hours viewed in the average week within sample households in the Total Survey Area and in the ADI are shown: by Household, the average number of quarter-hours per household in which there was viewing of one or more sets; by Women, the average

number of quarter-hours viewed by all women age 18 + within the household; by Men, the average number of quarter-hours viewed by all men age 18 + within the household.

VIEWED PER WEEK IN TSA	BY HOUSEHOLDS	166.4	BY WOMEN	92.3	BY MEN	78.8
VIEWED PER WEEK IN ADI	BY HOUSEHOLDS	163.1	BY WOMEN	90.4	BY MEN	79.9

Data Reported by Section

The Day-Part Audience Summary

22. Day-Parts Reported—Average quarter-hour data are summarized for each station by standard day-part segments. The day-part groupings in Central and Mountain time zone markets differ slightly from those in the Eastern and Pacific time zones to better represent those times that are normally devoted to network and local programming.

Days	Eastern & Pacific Time Zones	Central & Mountain Time Zones
Mon.—Fri.	7:00 AM— 9:00 AM	7:00 AM— 9:00 AM
Mon.—Fri.	9:00 AM—12 Noon	9:00 AM—12 Noon
Mon.—Fri.	12 Noon— 4:30 PM*	12 Noon— 3:30 PM**
Mon.—Fri.	4:30 PM— 6:00 PM	3:30 PM— 5:00 PM
Mon.—Fri.	5:00 PM— 7:30 PM	4:00 PM— 6:30 PM
Mon.—Fri.	6:00 PM— 7:30 PM	5:00 PM— 6:30 PM
Mon.—Fri.	7:00 PM— 7:30 PM	6:00 PM— 6:30 PM
Mon.—Fri.	7:30 PM— 8:00 PM	6:30 PM— 7:00 PM
Mon.—Fri.	7:30 PM—11:00 PM	6:30 PM—10:00 PM
Mon.—Fri.	10:30 PM—11:00 PM	9:30 PM—10:00 PM
Mon.—Fri.	11:00 PM—11:30 PM	10:00 PM—10:30 PM
Mon.—Fri.	11:30 PM— 1:00 AM	10:30 PM—Midnight
Sat.	8:30 AM— 1:00 PM	8:30 AM— 1:00 PM
Sat. & Sun.	1:00 PM— 5:00 PM	1:00 PM— 4:00 PM
Sun.—Sat.	7:30 PM—11:00 PM	6:30 PM—10:00 PM
Sun.—Sat.	8:00 PM—11:00 PM	7:00 PM—10:00 PM
Sun.—Sat.	9:00 AM—Midnight	9:00 AM—Midnight
Sun.—Sat.	Sign-on/Sign-off	Sign-on/Sign-off

* Includes Mountain Time Zone

** Central Time Zone only

In addition to the above day-parts the client tapes also include the following:

(Eastern Time Zone) Monday - Friday, 9:00 AM - 4:30 PM

23. Average HUT—Households Using Television (HUT) is the average of each of the quarter-hour totals included in the day-part segment. All other estimates in the summary are based on the quarter-hour periods that each station was on the air during the specified day-part. For this reason, stations with identical ratings in the same day-part may have different shares.

Estimates for stations which were on the air for less time than the station telecasting the most quarter hours during the period are designated by a double asterisk (**).

Because Arbitron viewing estimates are tabulated only for those time periods between 6:00 AM and 2:00 AM, the Sign-on/Sign-off day-part does not include telecasts prior to or after these hours.

Demographic Categories for which Day-Part Audience Summaries are calculated may be found in the Audience Category Chart. (See Paragraph 1.)

24. Cume Households and Cume Persons—These are estimates of the number of different households and the number of different Men 18+, Women 18+ and Women 18-49 within the TSA that viewed each reported home station at least once during the average week for five or more continuous minutes during the reported day-part. These are unduplicated or cumulative estimates, and they do not relate to average quarter-hour viewing. Cume estimates are based on the TSA only.

25. TSA HH per ADI Rating Point—An estimate of the number of Total Survey Area households viewing each station per ADI rating point. It is found by dividing the average number of TSA households viewing by the ADI rating, and rounding to the nearest hundred.

26. Percent Distribution of Audience—The number of viewing households which lie within the home market's Metro and ADI (or Home County if a non-ADI market) is reported for all home market stations as a percent of all viewing households in the TSA viewing that station *during an average quarter hour*. The percentage of households viewing that station during the average quarter hour in a maximum of three adjacent ADI's is also reported. The highest Percent Distribution reported for Adjacent ADI's is "99".

27. Adjacent ADI Rating—Each home station's estimated audience in up to three adjacent ADI's is reported as an "Adjacent ADI Rating" based on the number of television households in the adjacent ADI. The rating is calculated by dividing the number of households which viewed the station in the ADI by the total number of television households in that adjacent ADI. (Total Television Households for each adjacent ADI are reported on Page 5 of the report.)

WEEKLY PROGRAMMING/TIME PERIOD AVERAGES

Starting this fall you will find more information in this section—for each program carried—than you have ever had before. An example is on the opposite page.

You will now have demographic and household information for **each** program title within a time period, whether the program was on for only one week or all four weeks of the survey. Two-, three- and four-week programs will have all demographic and household information. In those markets which have week-by-week ratings, demographic and household information will be provided for one-week programs. We call this new approach the Integrated Format because it merges “pure program” information for each program with the “time period” format.

To make it easier for you to find the time period you’re looking for, a blank line has been inserted between time periods.

Weekly Programming and Time Period Averages

29. Time Periods Reported

By the Half Hour (Eastern Time Zone):

(a) Daily Monday - Friday, 4:00 PM - 11:00 PM;
and all day Saturday and Sunday from 6:00 AM -
11:00 PM.

(b) Monday - Friday averages, 6:00 AM - 5:00 PM.

By the Quarter Hour (Eastern Time Zone):

(a) Daily Monday - Sunday, 11:00 PM - 2:00 AM.

(b) Monday - Friday averages, 5:00 PM - 7:30 PM
and 11:00 PM - 2:00 AM.

30. Format—The Weekly Programming and Time Period Averages section is arranged as follows: the time period is followed by station call letters and the first week’s program title. If this title is the same for any other week in the survey period it will not be repeated. The weekly ADI rating(s) for that title will appear in the week-by-week rating columns.

Multi-week averages for the entire survey are reported in three subsections: average ADI and Metro ratings and shares; average Total Survey Area projections reported in thousands; and average ADI demographic ratings.

31. Reporting Standards—For individual week-by-week reporting of ADI Ratings, a design sample minimum of 100 per week is required. If the design sample size is below the stated minimum, individual week-by-week reporting will occur if 100 in-tab is achieved in at least two of the survey weeks. If the in-tab falls below the minimum for week-by-week reporting, an asterisk (*) will appear in each of the week-by-week columns. All data obtained in the week-by-week samples are included in the multi-week averages.

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Weekly Programming

Time Period Averages

DAY AND TIME	STATION	PROGRAM	WEEK-BY-WEEK ADI TV HH RATINGS				ADI TV HH		ADI TV HH SHARE TRENDS					METRO TV HH		TOTAL SURVEY AREA, IN THOUSANDS (000)																								
			WK 1	WK 2	WK 3	WK 4	B	SH	OCT	MAY	FEB	NOV	B	SH	TV	WOMEN						WKG WMMN	MEN					TEENS TOT	CHILD TOT											
			11/12	11/16	11/17	11/24										1	2	62	63	64	65		3	4	5	TOT	18-48			15-24	18-34	25-49	25-54	18+	TOT	18-49	18-34	25-49	25-54	
			68	69	80	81	1	2	62	63	64	65	3	4	5	10	11	12	13	14	15	16	17	18	19	20	21	22	24											
RELATIVE STD-ERR (I.S.E.) THRESHOLDS	25-49% 50+%	5 5 5 5	5 5 5 5	5 5 5 5	1 1 1 1	1	2	62	63	64	65	3	4	5	13	17	18	24	21	15	15	19	18	19	21	17	15	23	41											
SATURDAY 8:30P-9:00P	WAAA	EMERGENCY	12	16	14										15	28	202	161	102	44	59	76	92	58	146	86	51	65	77	63	73									
	WAAA	NEC SAT MOV			14										14	24	196	131							154															
	WAAA	--4 WK AVG--													14	24	201	154	100	43	58	74	88	55	148	94	55	72	84	63	65									
	WDDD	MYS REMEMBER	4	8	9	9									7	12	11	9	5	10	8	14	131	109	60	16	32	50	61	40	85	42	16	36	46	22	10			
	WDDD	MONDR WOMAN	15												15	26										126														
	WDDD	WHTS HAPNING		10	14	12									12	21										126														
	WDDD	--4 WK AVG--													13	22	20	25	23	13	13	23	188	109	84	35	52	58	67	48	103	74	42	52	60	85	132			
	WBBB	BOB NEHMART	22	17	19	19									19	33	35	27	32	33	19	34	281	231	128	33	78	107	131	80	152	87	51	75	87	41	74			
	WBBB	SHOW OF SHMS													1	2											6													
	WBBB	CEN TELETHON	1												1	2																								
	WBBB	--4 WK AVG--													2	5	4	2	1	2							5	3	2	3	3	3	3	3	3	1	1			
	WFFF	EMERGENCY	2	2											1	2											5	3	2	3	3	3	3	3	3	1	1			
	WFFF	NEC SAT MOV													1	2											8	4	1	4	6	6	6	6	6	6	16			
	WFFF	HUT/PVT/TOT	58	55	61	58									58	55	44	56	52	56							19	19	8	1	4	8	10	2	10	6	1	6	7	16
	WFFF	--4 WK AVG--													826	626	382	128	226	299	359	225	503	306	167	244	288	288	218	234	234	234	234	234	234	234	238			
9:00P-9:30P	WAAA	NBC SAT MOV	15	14	17	13									15	25	24	23	25	16	28	208	144	101	36	57	78	96	58	139	107	58	86	99	61	37				
	WDDD	MYS REMEMBER	5	8	9	8									7	12	8	6	2	2	8	14	129	109	59	20	34	46	59	38	78	37	13	34	46	23	12			
	WDDD	STRSKY-HUTCH	11												10	17											59	64	41	85	63	34	51	54	85	64				
	WDDD	BTL NET STRS													15	25											130													
	WDDD	--4 WK AVG--													11	18	27	23	25	12	21	171	117	90	39	60	65	68	42	96	74	46	56	59	90	71				
	WBBB	ALL IN FAMLY	24	18	24	22									22	37	39	36	38	40	22	38	315	264	140	38	77	115	144	92	180	91	53	78	97	49	64			
	WBBB	SHOW OF SHMS																									4													
	WBBB	CEN TELETHON																																						
	WBBB	--4 WK AVG--													4	6	3	2	3	2	2	4	6	3	2	2	3	2	2	2	2	2	2	2	2	2	2			
	WFFF	NEC SAT MOV	1	1	1	1									1	2																								
	WFFF	HUT/PVT/TOT	58	59	63	60									60	60	47	60	57	58																				

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Time Period Averages

Station Break Averages

DAY, TIME, AND STATION	TOTAL SURVEY AREA (000)												ADI RATINGS											TIME		TOTAL SURVEY AREA, IN THOUSANDS (000)										
	CHILD			PERSONS			PERSONS			WOMEN					WKG WMMN	MEN					TNSCHD TOT/TOT	ADI TV HH RTG	MET TV HH RTG	TV HH	WOMEN					MEN					CHILD TOT 2-11	
	6-11	18+	15-24	12-34	15-24	12-34	TOT	18-49	15-24	18-34	25-49	25-54	18+	TOT		18-49	18-34	25-49	25-54	12-17					17-11	TOT	18-49	18-34	25-49	25-54	TOT	18-49	18-34	25-49		25-54
	25	7	8	9	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	1	3	5	10	11	13	14	17	18	19	20	24				
THRESHS 25-49% 50+%	32	22	27	25	4	1	1	2	7	4	2	2	4	1	2	4	3	2	6	7	1	1	13	17	18	21	15	18	19	21	17	4	10			
SAT 8:30P WAAA	49	307	73	173	8	10	11	10	10	11	11	10	10	9	8	10	10	12	11	14	15	195	149	96	55	72	144	90	51	70	63					
4 WK WDDD	46	302	75	175	9	10	10	10	10	9	10	10	9	11	10	9	11	12	9	14	8	130	108	60	31	49	86	43	18	35	10					
4 WK WBBB	96	200	69	166	8	10	7	8	7	7	8	8	8	7	6	6	7	7	17	13	13	187	103	80	51	55	102	76	45	52	139					
4 WK WFFF	102	212	79	178	9	10	7	8	9	8	8	8	8	7	8	7	8	8	18	20	20	286	238	128	79	106	152	86	49	73	76					
4 WK H/P/T	1	8		5										1				1	1	1	1	8	4	1	1	1	9	5	3	5	1					
9:00P WAAA	31	283	74	176	9	11	9	10	9	9	11	11	10	10	11	10	13	13	13	15	16	205	149	101	58	76	143	100	56	78	52					
4 WK WDDD	10	186	26	70	2	3	6	5	4	5	5	6	6	5	3	2	4	5	3	7	8	129	107	58	32	47	80	38	14	35	11					
4 WK WBBB	49	139	69	179	8	10	7	8	9	8	8	8	7	6	6	5	7	7	17	12	13	187	103	80	51	55	102	76	45	52	139					
4 WK WFFF	53	212	80	196	9	11	7	9	9	9	9	9	7	6	7	7	8	7	18	12	13	180	114	88	56	61	101	74	45	53	102					
4 WK H/P/T	8	20	7	18	1	1	1	1	1	1	1	1	1	1	1	1	1	2	1	1	1	5	5	2	2	2	4	2	2	2	1					
H/P/T	152	1154	244	644	29	40	45	42	33	41	47	48	42	40	36	32	43	45	48	31	59	57	832	636	391	230	304	505	309	173	249	245				

Daily

PROGRAM TITLE INDEX

You will continue to have this alphabetical program list which follows the Program Audiences Section. The Program Title Index allows you to quickly identify what programs are carried in each market by day, time of telecast and station.

-This index is designed to allow the user easy access to individual program estimates. The Index lists all programs qualifying for Program Audiences alphabetically with the following reference information: Program title, time period(s) reported in Program Audiences, day of telecast and the call letters of the station telecasting the program. Programs with varying start times and days will be easier to locate in Program Audiences as well as the Weekly Programming and Time Period Averages section of the reports.

Program Title Index

PROGRAM	TIME	DAY	STATION	PROGRAM	TIME	DAY	STATION	PROGRAM	TIME	DAY	STATION	PROGRAM	TIME	DAY	STATION
A GRIFFITH	7.00P	MON	WDDD	BUGS PRESENTS	7.30A	M-F	WEEE	EYMTN NM LTE	11.00P	TUE	WBBB	HOUSE PRARIE	8.00P	MON	WAAA
A GRIFFITH	7.00P	TUE	WDDD	BUGS-RD RUNR	9.00A	SAT	WBBB	EYMTN NM LTE	11.00P	WED	WBBB	HR OF POWER	9.30A	SUN	WEEE
A GRIFFITH	7.00P	WED	WDDD	BULLWINKLE	7.00A	SAT	WDDD	EYMTN NM LTE	11.00P	THU	WBBB	HR PUFNSTUF	8.30A	SAT	WDDD
A GRIFFITH	7.00P	THU	WDDD	BURNS-ALLEN	11.30P	MON	WEEE	EYMTN NM LTE	11.00P	FRI	WBBB	I LOVE LUCY	2.00P	M-F	WDDD
A GRIFFITH	7.00P	FRI	WDDD	BURNS-ALLEN	11.30P	TUE	WEEE	EYMTN NM LTE	11.00P	SAT	WBBB	IN SEARCH OF	5.00P	SAT	WAAA
A GRIFFITH	7.00P	SAT	WDDD	BURNS-ALLEN	11.30P	WED	WEEE	EYMTN NM LTE	11.00P	SUN	WBBB	INSIGHT	4.30P	SUN	WFFF
ABC EVE NEWS	7.00P	MON	WCCC	BURNS-ALLEN	11.30P	THU	WEEE	EYMTNS NM 1P	1.00P	M-F	WBBB	IRNSIDE	8.00P	MON	WEEE
ABC EVE NEWS	7.00P	TUE	WCCC	BURNS-ALLEN	11.30P	FRI	WEEE	FACE NATION	11.30A	SUN	WBBB	IRNSIDE	8.00P	TUE	WEEE
ABC EVE NEWS	7.00P	WED	WCCC	CAMERA 3	8.00A	SUN	WBBB	FAITH TODAY	7.30A	SUN	WCCC	IRNSIDE	8.00P	WED	WEEE
ABC EVE NEWS	7.00P	THU	WCCC	CANDID CAMRA	7.30P	THU	WBBB	FAITH-LFE/NM	6.45A	SAT	WAAA	IRNSIDE	8.00P	THU	WEEE
ABC EVE NEWS	7.00P	FRI	WCCC	CAPT-TENNILE	8.00P	MON	WCCC	FAITH-LFE/NM	6.45A	SUN	WAAA	IRNSIDE	8.00P	FRI	WEEE
ABC FR NT MV	9.00P	FRI	WCCC	CARDL BURNET	10.00P	SAT	WBBB	FAITH-LIFE	6.15A	M-F	WAAA	ISSUE ANSWRS	1.30P	SUN	WCCC
ABC SN NT MV	9.00P	SUN	WCCC	CASPER	7.00A	M-F	WDDD	FALL EAGLES	9.00P	FRI	WEEE	ITS ACADEMIC	5.30P	SAT	WAAA
AGRIC USA	6.00A	SAT	WCCC	CASPER SAT	9.30A	SAT	WDDD	FAMILY	10.00P	TUE	WCCC	J CLAIBORNE	12.30P	SUN	WCCC
AGRONSKY-CO	10.30A	SUN	WBBB	CATHEDRL TMW	7.30A	SUN	WEEE	FAMILY FEUD	1.30P	M-F	WCCC	J FALWELL	9.30A	SUN	WFFF
AGRONSKY-CO	7.00P	SAT	WBBB	CBS EVE NEWS	7.00P	MON	WBBB	FAMILY FLICK	2.30P	SUN	WEEE	J GLEASON	7.00P	SUN	WDDD
ALICE	9.30P	SAT	WBBB	CBS EVE NEWS	7.00P	TUE	WBBB	FAMILY THTR	3.30P	SUN	WCCC	J REED SPC	5.30P	SAT	WFFF
ALL FAMILY-D	3.00P	M-F	WBBB	CBS EVE NEWS	7.00P	WED	WBBB	FAMILY AFFAIR	6.30P	MON	WDDD	JABBERJAM	9.00A	SAT	WCCC
ALL IN FANLY	9.00P	SAT	WBBB	CBS EVE NEWS	7.00P	THU	WBBB	FAMILY AFFAIR	6.30P	TUE	WDDD	JACKSON 5	7.30A	SAT	WDDD
ALL MY CHILD	12.30P	M-F	WCCC	CBS EVE NEWS	7.00P	FRI	WBBB	FAMILY AFFAIR	6.30P	WED	WDDD	JACOBS BROS #	7.00A	SUN	WFFF

Program Audiences

34. Reporting Standards—Average quarter-hour audience estimates are reported for programs telecast by home market stations and Outside Class I stations for *at least* one quarter hour on the *same calendar day* during each of two survey weeks. Programs are reported in the Program Audiences section even if carried at different times (e.g., first Wednesday at 5:00 PM and third Wednesday at 8:00 PM). Only full program quarter hours are included.

Accumulation of quarter-hour data is based on program titles. Programs of one quarter-hour duration which are shown two or more times during the same calendar day and/or on different weeks are averaged together and reported in the section. The number of quarter hours on which the average is based is shown for each program.

A program that would normally qualify (i.e., it was on for one quarter hour in each of two weeks) might subsequently be disqualified if the station should notify Arbitron of an "off air" technical difficulty affecting one of the quarter hours of the program.

35. Time Periods and Programs Reported—Since Arbitron does not have individual day titles for programs telecast prior to 3:30 PM Monday through Friday, programs must qualify within the Arbitron time frames. Thus, a movie telecast each day, Monday - Friday, 2:30 PM - 4:30 PM will be reported as two programs with a weighted average of the 2:30-3:30 portion of the Movie. The second average will be an average of the individual days (Monday through Friday) from 3:30 to 4:30 combined with the Monday - Friday 2:30 to 3:30 portion of the program. The resulting final program average (see example) will include all quarter hours the program was telecast, even though it began prior to the 3:30 PM break for individual day reporting and averaging. The Monday - Friday average includes pre-emptions and must be contiguous to the 3:30 PM time period to be included in the weighted average.

	No. of Weeks	No. of ¼Hours
2:30 PM WAAA		
M - F MOVIE	4	80
3:30 PM WAAA		
* M - F MOVIE	4	80
* MON. MOVIE	4	16
* TUE. MOVIE	4	16
* WED. MOVIE	4	16
* THU. MOVIE	4	16
* FRI. MOVIE	4	16
AVG. MOVIE		160

Programs scheduled more than once weekly *after* 3:30 PM are reported as daily estimates and as a weekly average. If a program is telecast seven days a week during the survey, two averages will be provided. The first is a five-day average of the Monday through Friday telecasts and the second is a seven-day average including the Monday through Friday telecasts, as well as the Saturday and Sunday telecasts. A 6:00 PM newscast would be reported for each individual day Monday through Friday with a five day average (5 AV) followed by the Saturday and Sunday individual days and a seven-day average (7 AV) which includes all telecasts of the program.

6:00 PM WAAA
* MON. NEWS
* TUE. NEWS
* WED. NEWS
* THU. NEWS
* FRI. NEWS
5AV. NEWS
* SAT. NEWS
* SUN. NEWS
7AV. NEWS

The weekly average of programs telecast more than once weekly, but with varying start times will appear *each time* the program title appears. The average represents all time periods in which the program was telecast. An asterisk (*) preceding a program title indicates that the estimates for the program are included in an average.

Because viewing estimates are tabulated only for those time periods between 6:00 AM and 2:00 AM, the Program Audience estimates do not include viewing to programs prior to 6:00 AM or after 2:00 AM (e.g., a program that begins at 12:30 AM and continues to 3:00 AM would be reported only for the 12:30 AM - 2:00 AM period). No program averages will be reported for programs usually scheduled to begin after 1:30 AM (local time) during the survey period.

Program Audiences

DAY AND TIME STATION PROGRAM		TELECASTS NO. OF WKS NO. OF HRS		ADM TV HH		METRO TV HH		TOTAL SURVEY AREA, IN THOUSANDS (000)																	
								TV HOUSEHOLDS		WOMEN								WKG WMN	MEN					TEENS 12-17	
										TOT 18+	18-24	25-34	35-44	45-54	55-64	65+	TOT 18+		18-24	25-34	35-44	45-54	TOT	GRLS	
RELATIVE STD ERR 25-49% (15.E.) THRESHOLDS 50+%				1	1	13	3	17	13	24	21	15	15	15	13	18	13	21	17	15	23	28			
6.00P WEE		4	16	4	7	4	7	53	23	19	12	16	10	11	13	5	34	34	22	20	21	25	9		
MON *STAR TREK		4	16	4	7	4	7	72	30	24	12	17	16	16	12	52	47	30	29	31	30	10			
TUE *STAR TREK		4	16	5	8	4	8	72	28	22	12	18	13	14	16	14	35	32	16	27	29	37	10		
WED *STAR TREK		4	16	4	8	4	8	55	25	19	14	16	12	13	16	7	39	37	25	22	25	35	11		
THU *STAR TREK		4	16	4	8	4	8	55	25	21	12	18	13	14	16	7	42	38	28	20	21	28	10		
FRI *STAR TREK		4	16	4	8	4	8	57	24	19	3	13	12	13	15	10	33	29	20	20	21	16	4		
SAT *STAR TREK S1		4	16	4	8	4	8	57	24	19	3	13	12	13	15	10	33	29	20	20	21	16	4		
6.30P WAAA		4	8	3	6	3	7	48	40	16	1	5	16	21	28	11	31	17	6	13	18	2	2		
SAT NBC SAT NEWS		4	8	3	6	3	7	48	40	16	1	5	16	21	28	11	31	17	6	13	18	2	2		
SUN NBC SUN NEWS		2	4	4	6	3	5	64	59	20		9	20	23	42	14	41	15	4	13	16	4	1		
WDDD		4	8	11	22	11	21	200	97	71	43	52	39	48	54	42	52	38	27	20	27	74	43		
MON *FAMLY AFFAIR		4	8	11	21	10	20	199	97	75	58	56	37	49	53	47	57	44	28	25	31	74	50		
TUE *FAMLY AFFAIR		4	8	13	22	11	20	230	121	89	61	57	48	56	67	37	56	39	23	25	32	106	69		
WED *FAMLY AFFAIR		4	8	10	20	10	20	181	95	77	58	57	38	43	47	33	53	40	33	22	27	78	47		
THU *FAMLY AFFAIR		4	8	11	23	11	22	194	111	86	56	66	44	49	57	38	41	32	21	21	25	62	40		
FRI *FAMLY AFFAIR		4	8	8	19	9	20	150	84	67	46	48	36	42	46	42	36	28	15	22	23	51	36		
SAT *FAMLY AFFAIR		4	8	11	21	10	20	192	102	78	53	56	41	49	55	40	49	37	24	23	28	74	47		
Wccc		4	8	4	6	4	6	60	45	26	10	15	18	22	27	11	37	23	11	20	24	5	2		
SUN *NEWS 7 EARLY		4	8	4	6	4	6	60	45	26	10	15	18	22	27	11	37	23	11	20	24	5	2		
AVG NEWS 7 EARLY		4	8	7	14	8	15	104	73	45	13	23	35	39	50	21	65	36	19	28	34	8	4		
WBBB		4	8	12	28	13	30	190	176	61	16	27	48	60	109	51	132	53	23	45	54	6	3		
SAT CBS NEWS-SAT		4	8	12	28	13	30	190	176	61	16	27	48	60	109	51	132	53	23	45	54	6	3		
SUN CBS NEWS-SUN		2	4	15	28	17	31	219	177	85	22	51	68	86	110	65	142	67	36	51	70	19	16		
WFFF		4	8	1	1			10	9	4		2	4	4	6	1	7	4	2	4	4	2	2		
MON *NEC NGHT NMS		4	8	1	1			11	11	3		1	3	4	6	1	8	4	1	4	4	2	1		
TUE *NEC NGHT NMS		4	8	1	1			11	9	3		1	3	3	6	1	9	4	2	4	4	2	1		
WED *NEC NGHT NMS		4	8	1	1			9	7	3		2	3	3	5	1	5	3	1	3	3	3	3		
THU *NEC NGHT NMS		4	8	1	1			6	5	3		1	3	3	3	1	6	3	1	3	3	3	2		
FRI *NEC NGHT NMS		4	8	1	1			8	6	3		2	3	3	4	1	6	3	2	3	3	3	2		
SAT NEC SAT NEWS		2	4					6	7								6	2	2	2					
SUN NBC SUN NEWS		2	4					6	7								6	2	2	2					
AVG NEC NGHT NMS		4	8	1	1			9	7	2		1	2	2	4	1	7	3	1	3	3				
7.00P W9AA		4	8	9	16	10	17	130	111	49	4	24	37	48	71	34	83	35	18	26	36	6	3		
MON *NEC NGHT NMS		4	8	9	16	10	17	110	91	33	3	11	30	47	67	24	68	25	8	22	30				
TUE *NEC NGHT NMS		4	8	9	15	10	16	133	112	52	7	18	46	55	76	31	88	33	17	27	36	2	1		
WED *NEC NGHT NMS		4	8	8	14	9	17	110	96	44	7	12	38	51	70	30	80	41	18	30	36	14	9		
THU *NEC NGHT NMS		4	8	9	17	10	19	128	110	47	13	28	37	48	67	39	81	38	20	26	34	8	3		
FRI *NEC NGHT NMS		4	8	9	14	9	17	110	96	44	7	12	38	51	70	30	80	41	18	30	36	14	9		
SAT PRICE RIGHT		4	8	7	15	7	16	99	85	37	7	9	34	43	62	26	62	27	6	25	31	14	7		
SUN WORLD DISNEY		3	16	20	30	21	32	285	201	157	65	91	113	126	138	60	166	120	68	97	109	106	56		
SUN BIG EVENT		3	35	31	45	35	51	441	400	278	118	179	198	227	277	163	277	192	111	154	176	103	64		
AVG NEC NGHT NMS		4	8	9	15	9	17	122	103	45	9	17	38	50	70	31	79	34	16	26	34	7	4		
WDDD		4	8	16	29	16	29	293	170	124	63	89	78	90	105	58	122	88	60	57	66	103	53		
MON *A GRIFFITH		4	8	16	29	15	29	281	158	117	65	82	72	83	95	57	126	95	67	59	67	104	58		
TUE *A GRIFFITH		4	8	15	24	14	23	272	147	108	69	74	58	65	80	43	110	78	49	55	67	109	51		
WED *A GRIFFITH		4	8	14	26	13	26	239	139	108	66	79	61	68	74	44	103	75	55	51	59	81	39		
THU *A GRIFFITH		4	8	14	27	14	27	244	150	110	62	78	66	73	86	50	89	63	41	51	59	71	40		
FRI *A GRIFFITH		4	8	10	21	9	21	181	112	80	31	54	53	66	77	49	84	53	32	37	43	63	34		
SAT *A GRIFFITH		4	16	4	6	3	5	71	64	23	3	10	17	21	31	18	58	21	15	8	14	5	6		
SUN J GLEASON		4	16	4	6	3	5	71	64	23	3	10	17	21	31	18	58	21	15	8	14	5	6		
AVG A GRIFFITH		4	8	14	26	14	26	251	145	108	59	76	66	74	86	50	106	76	51	52	60	87	45		
WCCC		4	8	7	11	7	12	94	72	41	10	18	31	35	48	28	65	33	18	24	27	2	2		
MON *AEC EVE NEWS		4	8	6	11	6	12	86	59	34	11	18	26	29	41	23	57	33	18	28	29	4	3		
TUE *AEC EVE NEWS		4	8	10	15	10	17	135	83	46	9	25	38	44	62	33	95	55	25	44	53	7	1		
WED *AEC EVE NEWS		4	8	7	13	7	14	99	55	32	7	18	26	31	43	17	65	38	19	32	33	4	3		
THU *AEC EVE NEWS		4	8	7	13	7	13	94	67	34	2	14	33	39	53	18	57	31	16	26	30	10	6		
FRI *ABC EVE NEWS		4	8	11	25	12	27	180	106	89	32	58	65	68	78	27	98	86	51	73	77	44	17		
SAT MUPPETS		4	8	11	25	12	27	180	106	89	32	58	65	68	78	27	98	86	51	73	77	44	17		
AVG ABC EVE NEWS		4	8	7	13	8	14	102	68	37	8	19	30	35	49	23	68	38	19	31	36	6	3		
W63B		4	8	16	29	19	33	237	173	80	8	41	75	92	133	68	160	84	41	72	85	14	7		
MON *CBS EVE NEWS		4	8	15	27	17	32	217	158	66	8	35	59	74	117	56	142	67	42	54	66	9	4		
TUE *CBS EVE NEWS		4	8	18	29	21	34	263	201	91	20	53	7												

Program Audiences

DAY AND TIME STATION PROGRAM		TELECASTS NO. OF WK NO. OF HRS		TOTAL SURVEY AREA (000)							ADI TV HH RTG SH		ADI RATINGS																
				CHILDREN			PERSONS						PERSONS		WOMEN							WKG WMN	MEN					TEENS TOT	CHILD TOT
				2-11	6-11	2+	18+	15-24	12-34	15-24			12-34	TOT 18+	18-49	15-24	18-34	25-49	25-54	25-64	18+	TOT 18+	18-49	18-34	25-49	25-54	12-17	2-11	
				24	25	6	7	8	9	1			2	31	32	33	34	35	36	37	38	57	39	40	41	42	43	44	45
▲RELATIVE STD-ERR (1 S.E.) THRESHOLDS 25-49% 50+%				41	32	38	22	27	25	1	4	1	1	2	7	4	2	2	1	4	1	2	4	3	2	6	7		
6.00P WEEE				38	25	124	61	34	63	4	7	4	3	1	2	3	2	1	1	1	1	3	3	3	3	3	5	5	
MON *STAR TREK		4	16	44	27	156	82	40	77	4	9	4	4	2	2	2	2	2	2	2	3	4	4	4	4	5	6		
TUE *STAR TREK		4	16	26	18	126	63	29	71	5	8	3	4	2	2	3	3	2	1	1	2	3	2	4	4	7	3		
WED *STAR TREK		4	16	40	25	139	64	42	76	4	8	4	4	2	2	3	3	2	1	1	2	3	4	4	3	6	5		
THU *STAR TREK		4	16	56	34	151	67	34	74	4	8	4	4	1	2	3	3	1	1	1	3	4	4	3	2	5	7		
FRI *STAR TREK		4	16	37	27	110	57	25	49	4	8	3	3	1	1	2	2	1	1	1	2	3	3	3	2	3	5		
SAT STAR TREK SA		4	16																								7		
6.30P WAAA				5	3	78	71	5	13	3	6			1	2	2	1	2	2	3	2	2	1	2	2	1	1	2	
SAT NEC SAT NEWS		4	8	11	11	115	100	4	17	4	6			1	4	2	1	2	2	4	2	2	1	2	2	1	1	2	
SUN NBC SUN NEWS		2	4																									2	
WDDD				154	101	377	149	69	153	11	22	6	7	5	5	7	6	4	5	4	6	3	3	4	2	3	11	19	
MON *FAMLY AFFAIR		4	8	147	109	375	154	83	158	11	21	7	7	5	6	10	7	4	5	4	7	3	3	3	3	3	11	16	
TUE *FAMLY AFFAIR		4	8	158	104	441	177	87	186	13	22	9	9	6	7	12	7	5	5	5	5	3	3	3	3	3	18	18	
WED *FAMLY AFFAIR		4	8	119	74	345	148	88	168	10	20	9	8	5	7	12	9	5	4	4	5	3	4	5	3	3	12	13	
THU *FAMLY AFFAIR		4	8	139	92	353	152	75	149	11	23	7	7	6	7	9	8	5	5	5	6	2	2	2	2	2	10	16	
FRI *FAMLY AFFAIR		4	8	96	59	267	120	55	114	8	19	5	5	5	5	9	6	4	4	4	6	2	2	2	2	2	8	10	
SAT *FAMLY AFFAIR		4	8	136	90	361	151	75	154	11	21	7	7	5	6	10	7	5	5	4	6	3	3	3	2	3	12	15	
AVG FAMLY AFFAIR			48																										
WCCC				4	4	91	82	15	31	4	6	2	2	3	3	2	2	2	3	2	2	2	2	3	3	1	1		
SUN *NEWS 7 EARLY		4	8	12	8	158	138	23	50	7	14	3	3	5	5	3	4	5	5	5	4	5	4	3	4	2	2		
AVG NEWS 7 EARLY			88																									2	
WBBB				18	13	332	308	26	56	12	28	3	3	11	6	3	4	7	7	10	9	9	5	3	6	6	1	3	
SAT CBS NEWS-SAT		4	8	30	19	368	319	38	106	15	28	5	6	11	9	5	9	10	10	10	11	10	7	6	8	9	3	5	
SUN CBS NEWS-SUN		2	4																										
WFFF						18	16		6	1	1			1			1		1		1		1	1	1				
MON *NEC NGHT NWS		4	8	2	2	23	19		4	1	1			1					1		1		1	1	1				
TUE *NEC NGHT NWS		4	8			18	18		3	1	1			1					1		1		1	1	1				
WED *NBC NGHT NWS		4	8			12	12		3	1	1			1					1		1		1	1	1				
THU *NBC NGHT NWS		4	8			11	11		2					1					1		1		1	1	1				
FRI *NBC NGHT NWS		4	8	3	3	18	12	1	7	1	1			1					1		1		1	1	1				
SAT NBC SAT NEWS		4	8	5	5	18	13		2					1					1		1		1	1	1				
SUN NBC SUN NEWS		2	4			14	14		2					1					1		1		1	1	1				
AVG NBC NGHT NWS			40						2	1	1								1		1		1	1	1				
7.00P WAAA				7	6	207	194	24	48	9	16	3	3	7	5	3	4	5	6	7	6	6	4	3	4	5	1	1	
MON *NEC NGHT NWS		4	8	6	6	165	159	6	19	8	14	1	1	6	3	1	2	4	6	7	4	5	3	1	3	4	1	1	
TUE *NEC NGHT NWS		4	8	8	7	210	200	13	37	9	15	2	2	7	5	2	3	6	6	7	5	6	3	3	4	5	1	1	
WED *NEC NGHT NWS		4	8	12	8	202	176	21	44	8	14	3	3	6	4	2	5	6	7	5	6	4	3	3	4	4	3	1	
THU *NEC NGHT NWS		4	8	7	4	206	191	28	48	9	17	3	3	7	5	3	3	5	6	7	7	6	4	3	4	4	1	2	
FRI *NEC NGHT NWS		4	8	11	9	172	147	14	29	7	15	2	2	5	3	2	2	4	5	6	4	4	3	1	3	4	3	1	
SAT PRICE RIGHT		4	8	209	141	682	367	102	265	20	30	12	15	13	15	16	14	16	15	13	10	12	13	12	15	14	21	30	
SUN WORLD DISNEY		3	16	38	31	818	677	169	393	31	45	20	23	26	27	28	29	27	27	28	20	20	19	23	23	21	6		
SUN BIG EVENT		3	38	8	6	197	182	18	40	9	15	2	2	7	4	2	3	5	6	7	5	6	4	3	4	4	1	1	
AVG NBC NGHT NWS			40																										
WDDD				214	138	609	292	115	252	16	29	11	11	9	9	12	11	8	9	8	8	7	7	8	7	7	16	26	
MON *A GRIFFITH		4	8	188	133	576	284	119	253	16	29	12	12	8	9	12	10	8	8	7	7	8	8	9	7	7	18	23	
TUE *A GRIFFITH		4	8	167	111	533	257	118	232	15	24	11	11	8	8	13	9	6	6	6	6	6	6	6	6	7	19	19	
WED *A GRIFFITH		3	6	153	105	476	242	103	215	14	26	12	11	8	9	14	11	7	7	6	7	6	6	7	6	6	14	18	
THU *A GRIFFITH		4	8	168	118	478	239	91	190	14	27	9	9	8	9	12	10	8	7	7	8	5	5	5	5	5	12	20	
FRI *A GRIFFITH		4	8	81	51	340	196	54	149	10	21	5	6	6	6	5	6	6	6	5	6	5	4	4	4	4	10	9	
SAT *A GRIFFITH		4	8	10	7	140	122	33	4	6	3	2	2	3	2	2	1	2	2	2	2	4	2	2	1	1	1	1	
SUN J GLEASON		4	16	161	109	499	251	101	214	14	26	10	10	8	8	11	9	7	7	7	7	6	6	7	6	6	15	19	
AVG A GRIFFITH			46																										
WCCB				15	7	154	137	19	38	7	11	2	2	5	4	2	3	4	4	5	5	5	3	3	4	3	2	2	
MON *ABC EVE NEWS		4	8	10	5	130	116	16	40	6	11	2	2	4	3	2	3	3	4	4	4	4	3	3	4	4	1	1	
TUE *ABC EVE NEWS		4	8	9	5	194	178	21	57	10	15	3	4	6	5	2	4	5	5	6	6	7	6	5	7	7	2	2	
WED *ABC EVE NEWS		4	8	20	17	144	120																						

Program Audiences

DAY AND TIME		TELECASTS		ADI TV HH		METRO TV HH		TOTAL SURVEY AREA, IN THOUSANDS (000)																			
								TV HOUSE-HOLDS		WOMEN										WKG WMN	MEN					TEENS 12-17	
										TOT 18+	18-49	15-24	18-34	25-49	25-54	25-64	18+	TOT 18+	18-49		18-34	25-49	25-54	TOT	GRLS		
STATION	PROGRAM	NO. OF WK	NO. OF 1/4 HRS	RTG	SH	RTG	SH	5	10	11	12	13	14	15	16	18	17	18	19	20	21	22	23				
*RELATIVE STD ERR (I.S.E.) THRESHOLDS		25-49% 50+%						13	17	18	24	21	15	15	15	19	18	19	21	17	15	23	20				
7.00P WFFF								3	3	4	0	4	4	3	4	4	3	3	5	4	3	5	5				
WED NASHVL MUSIC		4	8	1	1			10	10	5		2	5	5	8	3	8	5	2	5	6	3	3				
THU POP GO CNTRY		4	8	1	2			12	11	5		3	5	5	9	3	7	5	3	5	6	3	3				
FRI MUSC HALL AM		4	16					8	6	5		2	5	5	5		5	5	1	5	5	3	2				
SAT HLE HAM		4	16	1	2			12	11	4		4	5	9	4		8	5		5	5	1	1				
SUN WCRLO DISNEY		3	16	1	2			18	16	11	2	3	9	9	12	5	17	12	5	8	10	9	5				
SUN BIG EVENT		3	38	2	3			28	25	15	6	10	9	12	16	5	19	9	5	9	12	10	7				
AVG JACOBS BROS P			16					4	4	2		2	2	3	1		1	1		1	1	10	7				
7.30P WAAA																											
MON THE PLACE		4	8	4	8	5	9	59	40	17	2	6	17	18	27	15	28	11	4	11	13	4	2				
TUE HLYMD SQUARE		4	8	12	22	13	25	175	154	70	17	33	56	75	104	60	97	40	23	29	39	14	7				
WED WILD KINGDOM		4	8	11	19	11	21	163	118	64	16	27	50	54	82	32	114	57	28	47	58	23	8				
THU CELEB SWPSTK		3	6	5	10	6	12	76	73	30	7	13	23	32	46	24	42	11	3	11	16	9	5				
FRI HLYMD SQUARE		4	8	12	25	13	27	183	168	69	15	34	55	75	107	52	113	44	22	36	48	9	2				
SAT ANDY		4	8	7	17	7	18	108	104	39	11	21	30	48	66	36	55	18	8	17	23	5	3				
AVG HLYMD SQUARE			16	12	23	13	26	179	161	70	16	33	56	76	106	56	105	42	23	32	43	13	5				
WDDD																											
MON *BRADY BUNCH		4	8	18	34	18	33	304	153	101	56	69	66	77	99	50	91	56	35	41	47	104	67				
TUE *BRADY BUNCH		4	8	17	31	17	32	293	134	105	65	72	66	78	85	44	96	73	50	45	52	109	65				
WED *BRADY BUNCH		3	6	15	27	16	29	276	123	92	59	61	57	65	77	42	76	54	31	42	50	130	70				
THU *BRADY BUNCH		4	8	15	23	15	31	253	119	88	52	60	57	64	75	47	92	65	45	45	52	92	58				
FRI *BRADY BUNCH		4	8	14	28	13	27	249	118	91	54	69	55	59	69	39	78	59	39	49	54	75	41				
SAT 128000 QUSTN		4	8	11	25	10	24	183	125	87	31	48	67	73	87	41	107	68	36	54	58	56	33				
AVG BRADY BUNCH			38	16	30	16	31	275	129	95	57	66	60	68	81	45	87	62	41	44	50	101	60				
WCCC																											
MON *LOCAL MAG		4	8	5	9	6	10	69	48	25	10	11	17	24	30	19	50	28	21	15	15	4	3				
TUE *LCL MAG		4	8	5	9	5	10	71	41	22	8	12	15	20	28	19	56	35	24	22	24	6	1				
WED *LCL MAG		4	8	5	10	6	10	78	43	24	6	12	18	20	28	16	50	29	12	28	32	6	2				
THU *LCL MAG		3	6	5	11	5	12	76	33	17	5	8	15	22	30	11	51	26	13	21	23	13	10				
FRI *LCL MAG		4	8	4	9	5	9	60	33	19	1	5	19	22	27	9	40	22	9	18	22	13	6				
SAT WRLO ANIMALS		4	8	12	29	13	32	199	122	85	23	47	68	75	93	33	131	83	41	72	88	43	14				
AVG			38	5	9	5	10	71	41	22	6	10	17	22	29	15	49	28	16	21	24	8	4				
WBBB																											
MON LCL SPORTS		4	8	15	28	17	32	217	136	83	17	43	72	84	110	64	171	109	59	84	100	43	9				
TUE LAST OF WILD		4	8	10	18	11	20	150	104	49	9	23	44	51	80	37	105	50	22	42	52	20	10				
WED 25000 PYRAMO		4	8	13	24	15	28	195	157	81	32	46	59	77	110	59	99	52	33	43	53	24	16				
THU CANDID CAMRA		3	6	15	31	15	33	213	178	99	25	43	67	87	131	62	149	72	40	56	79	36	6				
FRI ANIMAL WORLO		3	6	10	20	11	23	156	118	59	10	31	50	58	91	48	105	45	24	39	48	15	5				
SAT *PRISMA		1	2	5	11	6	15	71	53	13	3	13	23	27	13	35	1	1	1	1	1						
AVG PRISMA			8	1	6	1	8	20	13	3		2	3	5	6	3	9										
WFFF																											
MON WILD KINGDOM		4	8					3	3	1						1	1					2	2				
TUE GSPJ JUBILEE		4	8					7	8	3						1	4	3		3	3						
WED NASHVILLE RD		4	8	1	1			13	11	6		3	6	7	9	3	11	8	3	8	10	4	3				
THU OOLLY		3	6	1	1			11	9	5		2	5	5	7	3	11	5	2	5	7	5	4				
8.00P WAAA																											
MON HOUSE PRARIE		3	12	13	20	12	20	190	164	85	28	47	62	73	108	45	116	59	34	49	56	25	20				
TUE BA BLK SHEEP		4	16	12	18	13	20	181	106	53	10	24	47	61	85	39	146	88	46	69	82	37	11				
WED NBC MOV WEEK		3	22	15	23	15	24	215	163	116	45	64	85	104	123	46	141	85	52	58	75	60	29				
THU VAN OYKE-CO		3	12	10	16	11	19	146	124	66	36	44	41	57	81	38	100	48	35	35	50	48	25				
FRI SANFORD-SON		4	8	19	33	22	40	273	211	110	35	55	83	104	141	76	175	85	61	61	85	39	17				
SAT EMERGENCY		3	12	14	24	14	26	198	160	102	45	59	75	90	108	58	142	84	50	64	76	59	39				
WDDD																											
MON *FBI		4	16	6	8	6	9	99	75	39	6	14	35	40	54	21	54	21	8	20	28	6	3				
TUE *FBI		4	16	6	9	6	10	98	86	36	9	11	30	37	53	25	78	32	20	17	25	11	6				
WED *FBI		3	12	5	8	5	8	87	63	26	6	10	20	22	29	19	57	19	9	15	20	10	4				
THU *FBI		4	16	7	11	7	12	115	86	41	13	19	33	40	58	28	84	36	17	27	35	16	12				
FRI *FBI		4	16	4	7	4	7	72	60	24	4	13	21	24	34	15	51	20	11	14	17	5	3				
SAT MVS REMEMBER		4	32	7	12	7	13	125	106	58	19	33	45	57	76	38	79	39	15	34	44	21	12				
SUN LAWRNCE HELK		4	16	8	10	7	9	135	141	30	6	9	26	34	71	24	86	12	1	12	18	6	3				
AVG FBI			76	5	8	6	3	95	74	33	7	13	28	33	46	22	65	26	13	19	25	10	6				
WCCC																											
MON CAPT-TENNILE		3	12	19	29	20	32	267	172	130	67	85	88	103	117	76	159	113	67	87	99	87	49				
TUE HAPPY DAYS		4	8	31	47	32	49	438	303	260	143	186	161	173	188	123	234	196	141	135	146	171	86				
WED BIONIC WOMAN		3	12	22	34	22	35	308	195	146	77																

Program Audiences

DAY AND TIME		TELECASTS		TOTAL SURVEY AREA (000)								ADI TV HH		ADI RATINGS																	
				CHILDREN				PERSONS						PERSONS					WOMEN					WKG WMN	MEN					TEENS TOT 12-17	CHILD TOT 2-11
				2-11	6-11	2+	18+	15-24	12-34	RTG	SH			15-24	12-34	TOT 18+	18-49	15-24	18-34	25-49	25-54	25-64	18+		TOT 18+	18-49	18-34	25-49	25-54		
▲RELATIVE STD-ERR (1.S.E.) THRESHOLDS		25-49% 50+%	41	32	38	22	27	25	1		4	1	1	2	7	4	2	2	1	4	1	2	4	3	2	6	7				
7.00P WFFF			10	8	8	5	6	6			1		1	2	2	2	2	1	4	1	2	4	3	2	6	7					
WED	NASHVL MUSIC	4	8	8	3	29	18	7	1	1			1																		
THU	PCP GO CNTRY	4	8	8	3	29	18	9	1	2			1																		
FRI	MUSC HALL AM	4	16	5	3	13	11	6																							
SAT	HEE HAW	4	16	2	2	22	19	1	1	2			1																		
SUN	WORLD DISNEY	3	16	9	8	51	33	9	17	1	2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1				
SUN	BIG EVENT	3	38	11	8	65	44	7	25	2	3	1	2	2	2	2	2	2	1	1	1	1	1	2	2	2	2				
AVG	JACOBS BROS #		16			5	5																								
7.30P WAAA																															
MON	THE PLACE	4	8	2		74	68	2	14	4	8		1	3	2	1	1	2	2	3	3	3	2	2	2	1	1				
TUE	*HLYND SQUARE	4	8	7	5	272	251	31	70	12	22	4	4	10	7	4	5	8	9	10	10	10	7	4	4	4	5				
WED	WILD KINGDOM	4	8	35	23	290	232	33	78	11	19	4	4	7	6	4	4	6	6	7	5	7	4	4	6	6	4				
THU	CELEB SWPSTK	3	6	13	8	137	115	11	25	5	10	1	1	4	2	1	1	3	4	4	4	3	1	1	2	2	2				
FRI	*HLYND SQUARE	4	8	11	5	201	281	27	65	12	25	3	4	10	6	3	5	7	9	10	9	7	4	3	5	5	2				
SAT	ANDY	4	8	14	9	178	159	13	34	7	17	2	2	7	4	3	3	4	6	6	6	4	2	1	3	3	1				
AVG	HLYND SQUARE		16	9	5	288	266	30	63	12	23	3	4	10	7	4	5	7	9	10	9	7	4	4	4	5	2				
WDDD																															
MON	*BRADY BUNCH	4	8	261	170	609	244	82	208	18	34	8	10	9	8	11	9	8	8	8	8	6	6	5	5	5	5	16	32		
TUE	*BRADY BUNCH	4	8	258	171	597	230	108	231	17	31	11	11	7	8	13	9	7	7	7	6	6	6	6	6	6	6	18	31		
WED	*BRADY BUNCH	3	6	238	163	567	199	93	222	15	27	9	10	7	7	12	7	6	6	6	6	6	5	5	4	5	5	21	26		
THU	*BRADY BUNCH	4	8	180	128	483	211	83	197	15	29	9	9	7	7	10	8	7	6	6	6	6	6	5	5	5	5	15	21		
FRI	*BRADY BUNCH	4	8	222	141	493	196	81	183	14	28	8	8	6	7	10	8	6	5	5	5	5	4	4	5	5	5	11	25		
SAT	128000 QUSTN	4	8	49	34	337	232	53	140	11	25	6	7	7	7	6	7	7	7	7	6	6	5	4	4	6	6	10	6		
AVG	BRADY BUNCH		38	231	154	548	216	90	208	16	30	9	10	7	8	11	8	7	7	6	7	5	5	5	6	5	5	16	27		
WCCC																															
MON	*LCL MAG	4	8	10	5	112	98	24	36	5	9	3	2	3	2	2	2	2	3	3	3	3	4	3	4	4	3	3	1	1	
TUE	*LCL MAG	4	8	20	15	123	97	22	42	5	9	3	3	3	2	2	2	2	3	3	3	3	4	4	4	3	3	1	3		
WED	*LCL MAG	4	8	5	3	104	93	9	30	5	10	1	2	2	2	1	2	3	3	3	3	4	3	2	4	4	1	1			
THU	*LCL MAG	3	6	28	26	125	84	10	34	5	11	1	2	2	2	1	2	3	3	3	2	4	3	2	3	3	2	4			
FRI	*LCL MAG	4	8	8	7	94	73	7	27	4	9	1	2	2	2	1	3	3	3	2	3	2	2	2	3	3	2	4			
SAT	WRLD ANIMALS	4	8	125	75	421	253	44	131	12	29	4	7	7	8	5	7	9	8	8	5	8	8	6	3	10	10	8	16		
AVG			38	13	10	111	90	14	34	5	9	2	2	3	2	1	2	2	3	3	3	4	3	3	3	3	3	2	2		
WB3B																															
MON	LCL SPORTS	4	8	32	20	382	307	54	145	15	28	6	9	8	4	7	10	10	11	10	10	12	11	10	12	13	9	5			
TUE	LAST OF WILD	4	8	20	14	249	209	20	65	10	18	2	4	6	4	2	3	6	6	7	6	7	5	4	6	6	4	3			
WED	25000 PYRAM	4	8	31	25	311	256	45	103	13	24	6	6	10	8	8	7	8	9	10	10	10	7	5	5	6	7	5			
THU	CANDID CAMRA	3	6	26	15	383	327	51	113	15	31	6	7	12	9	6	7	9	10	13	10	10	7	6	8	10	7	4			
FRI	ANIMAL WORLD	3	6	19	16	257	223	23	70	10	20	2	3	7	5	2	4	6	6	8	8	7	4	3	5	5	3	2			
SAT	*PRISMA	1	2			88	88	10	5	5	11	1	3	1	2	2	3	2	2	2	2	2	2	1	1	1	1	2			
AVG	PRISMA		8			22	22	2	2	1	6																				
WFFF																															
MON	WILD KINGDOM	4	8			6	4		2																						
TUE	GSPL JUBILEE	4	8			12	12																								
WED	NASHVILLE RD	4	8	11	6	37	22		10	1	1			1	1	1					1	1	1					1	2		
THU	OCLLY	3	6	11	4	35	19		3	1	1			1	1	1					1	1	1					1	2		
8.00P WAAA																															
MON	HOUSE PRARIE	3	12	83	52	388	280	40	106	13	20	5	6	11	9	7	8	9	9	10	8	8	6	6	7	7	6	12	5		
TUE	BA BLK SHEEP	4	16	35	26	324	252	39	107	12	18	5	6	7	5	2	3	6	7	8	6	10	9	8	10	10	8	7	8		
WED	NBC MOV WEEK	3	12	49	38	413	304	85	176	15	23	10	10	10	11	10	10	11	12	11	8	10	9	8	8	9	11	7	5		
THU	VAN DYKE-CO	3	12	37	23	309	224	59	127	10	16	6	7	7	6	7	6	5	7	7	6	7	5	6	5	6	9	7			
FRI	SANFORD-SON	4	8	49	36	474	386	73	155	13	33	9	9	14	11	8	9	12	13	14	13	13	9	10	9	11	7	5			
SAT	EMERGENCY	3	12	70	48	431	302	72	168	14	24	8	10	10	10	10	10	10	10	10	10	10	9	8	10	10	12	10			
WDDD																															
MON	*FBI	4	16	19	12	154	129	9	28	6	8	1	1	4	3	2	2	4	4	4	3	3	2	1	3	3	1	3			
TUE	*FBI	4	16	10	7	185	164	26	42	6	9	3	2	5	3	2	2	4	4	5	4	5	3	3	2	3	2	2			
WED	*FBI	3	12	14	8	144	120	15	29	5	8	2	2	3	2	2	2	3	2	2	3	3	2	1	2	2	1				

Program Audiences

DAY AND TIME STATION PROGRAM		TELECASTS NO. OF WK NO. OF HRS		ADI TV HH RTG SH		METRO TV HH RTG SH		TOTAL SURVEY AREA, IN THOUSANDS (000)																																	
								TV HOUSE-HOLDS 5	WOMEN						WKG WMN 18+	MEN					TEENS 12-17																				
									TOT 18+	18-49	15-24	18-34	25-49	25-54		25-64	TOT 18+	18-49	18-34	25-49	25-54	TOT	GIRLS																		
10	11	12	13	14	15	16	17	18	19	20	21	22	23																												
▲RELATIVE STD. ERR. (1 S.E.)		25 - 49% 50 +%		1		1		13		17		18		24		21		15		15		15		19		18		19		21		17		15		23		20			
8.00P WEEE								3		17		18		24		21		15		15		15		19		18		19		21		17		15		23		20			
SUN PUBL AFFAIRS		3 8						3		17		18		24		21		15		15		15		19		18		19		21		17		15		23		20			
AVG IRONSIDE		80		1 2		1 2		19		14		6		2		4		4		5		9		6		9		5		3		4		5		2					
WFFF																																									
MON HOUSE PRARIE		3 12		1 1		1 1		13		16		7		3		7		9		12		5		10		5		2		5		6		6		5					
TUE BA BLK SHEEP		4 16		1 1		1 1		11		12		8		3		4		5		8		4		8		6		3		4		5		1		1					
WED NBC MOV WEEK		3 22		1 1		1 1		10		8		3		3		3		3		7		3		7		4		2		4		5		1		1					
THU VAN DYKE-CO		3 12		1 1		1 1		8		10		6		3		2		4		4		3		10		6		2		5		5		5		3					
FRI SANFORD-SON		4 8		1 1		1 1		12		12		6		1		6		8		10		2		6		3		4		3		5		1		1					
SAT EMERGENCY		3 12		1 2				20		18		6		1		4		6		8		13		1		8		4		1		3		5		6					
8.30P WAAA																																									
FRI CHICO-MAN		4 8		16 29		19 34		235		182		101		31		51		76		94		121		76		134		65		42		50		68		34		16			
WCCC																																									
TUE LAVRNE-SHRLY		4 8		30 45		31 47		414		300		255		139		184		157		173		185		125		220		184		132		131		142		161		84			
THU *NCAA FOOTBL		1 11		12 22		13 23		167		88		60		16		33		44		63		14		158		108		68		101		107		18		6					
THU BARRY MILLER		3 6		26 39		28 46		362		224		173		79		115		116		132		158		105		236		161		115		110		132		94		39			
SAT WHTS HAPNING		3 6		12 21		12 22		179		105		80		30		45		59		69		77		47		95		64		36		47		56		84		31			
AVG NCAA FOOTBL		122		14 43		16 47		209		65		40		7		21		34		41		52		20		195		124		78		94		107		29		4			
W3BB																																									
MON PHYLLIS		3 6		16 23		19 27		231		161		88		25		59		70		85		113		60		116		70		51		53		61		36		20			
WED JEFFERSONS		2 4		22 33		24 36		314		263		153		63		74		121		150		195		112		192		114		73		73		96		94		47			
SAT BOB NEWMART		4 8		19 33		19 35		281		231		128		33		78		107		131		168		79		153		87		51		75		88		40		25			
WGEZ																																									
SAT SHOW OF SHMS		3 18		1 1		1 1		7		7		3		1		3		2		2		4		7		3		2		3		3									
SUN *700 CLUB		4 24				1 1		7		5		2		1		2		3		5		6		6		1		1		1		1		2		1					
AVG 700 CLUB		42				1 1		6		2		1		1		1		1		2		1		4		1		1		1		1		1							
WFFF																																									
FRI CHICO-MAN		4 8		1 1				9		9		4		1		4		6		8		1		5		2		2		3		1									
9.00P WAAA																																									
MON NBC MON MOV		4 32		25 36		29 41		363		329		234		103		150		162		187		226		138		207		150		93		107		124		95		63			
TUE POLICE WOMAN		4 26		14 21		15 22		195		162		97		33		52		74		90		118		52		135		74		39		59		67		38		20			
THU BEST SELLERS		4 24		14 24		16 28		209		170		117		34		73		95		113		131		48		148		109		74		78		91		31		13			
FRI ROCKFRD FILE		4 16		16 28		18 31		230		180		110		14		55		97		111		137		71		141		73		37		64		83		36		10			
SAT NBC SAT MOV		4 33		15 26		16 30		208		146		102		36		55		81		38		116		56		138		103		56		82		97		63		29			
WDDD																																									
MON *MERV GRIFFIN		4 16		4 6		4 5		76		72		18		3		7		16		23		37		17		42		8		1		8		10		2		2			
TUE *MERV GRIFFIN		4 16		6 8		6 9		102		106		23		5		6		21		29		52		24		62		16		6		13		17		5		4			
WED *MERV GRIFFIN		4 16		6 9		6 9		105		95		32		5		8		28		34		58		24		70		22		4		19		24		2		1			
THU *MERV GRIFFIN		4 16		5 8		5 8		89		80		26		6		6		20		26		42		16		61		18		2		16		20		8		6			
FRI *MERV GRIFFIN		4 16		5 8		5 8		84		78		17		4		4		15		24		43		14		45		13		3		11		14		5		2			
SUN HEE HAW		4 16		6 8		5 6		107		91		25		3		9		20		27		54		21		84		24		9		20		31		13		6			
AVG *MERV GRIFFIN		80		5 8		5 8		91		85		23		4		6		20		27		46		19		55		15		3		13		16		5		3			
WCCC																																									
MON NFL MON FTBL		4 50		24 44		26 48		335		136		94		27		52		71		80		103		50		319		219		132		159		181		57		5			
TUE RCH-POOR MAN		4 16		19 28		21 32		266		227		174		89		117		105		123		141		91		166		124		88		78		93		59		31			
WED BARETTA		3 12		25 38		27 42		348		250		189		86		132		120		132		157		95		225		170		114		118		137		105		44			
THU TONY RANDALL		3 6		18 27		19 31		245		171		127		56		85		103		122		85		152		108		76		72		88		61		33					
FRI AEC FR NT MV		3 24		17 31		18 33		250		213		170		98		104		103		124		135		76		164		126		75		88		107		87		59			
SAT *STRSKY-HUTCH		3 12		11 18		10 19		158		117		87		43		61		56		62		75		42		92		68		38		53		56		86		36			
SUN ABC SN NT MV		3 31		14 20		15 22		196		114		81		25		47		61		75		89		54		166		129		85		87		102		38		9			
AVG STRSKY-HUTCH		16		13 22		14 24		191		135		106		52		71		71		79		91		45		114		90		49		74		79		91		41			
W3BB																																									
MON MAUDE																																									

Program Audiences

DAY AND TIME		TELECASTS		TOTAL SURVEY AREA (000)							ADI TV HH		ADI RATINGS															
				CHILDREN		PERSONS							PERSONS	WOMEN							WKG WMN	MEN					TEENS TOT	CHILD TOT
				2-11	6-11	2+	18+	15-24	12-34	15-24				12-34	TOT 18+	18-49	15-34	18-34	25-49	25-54		25-64	18+	TOT 18+	18-49	18-34		
24	25	6	7	8	9	1	2	31	32	33	34	35	36	37	38	57	39	40	41	42	43	44	45	46				
RELATIVE STD-ERR (1 S.E.) THRESHOLDS 50+%		25-49%		41	32	38	22	27	25	1		4	1	1	2	7	4	2	2	1	4	1	2	4	3	2	6	7
8.00P WABC				10	8	8	5	6	6			1						1										
SUN	PLBL AFFAIRS	3	8			3	3																					
AVG	IFRONSIDE		80	2	2	27	23	4	9	1	2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
WFFF																												
MON	HOUSE PRARIE	3	12	8	8	40	26		11	1	1																	
TUE	BA BLK SHEEP	4	16	6	4	27	20	5	8	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
WED	NEC MOV WEEK	3	22	3	3	19	15	1	6	1	1																	
THU	VAN DYKE-CO	3	12			25	20	5	9	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
FRI	SANFORD-SON	4	8	4	2	23	18		2	1	1																	
SAT	EMERGENCY	3	12	16	8	48	26	1	11	1	2																	
8.30P WAAA																												
FRI	CHICC-MAN	4	8	45	35	335	316	57	127	16	29	7	7	12	10	7	8	11	11	12	13							
WCCC																												
TUE	LAVRNE-SHRLY	4	8	194	150	875	520	225	477	30	45	27	29	20	26	34	30	22	21	18	22							
THU	*NCAA FOOTBL	1	11	20	17	284	246	30	119	12	22	3	7	5	5	2	4	6	6	6	2							
THU	BARNY MILLER	3	6	100	71	654	460	161	324	26	39	20	20	15	17	13	19	16	16	15	18							
SAT	WHTS HAPNING	3	6	125	96	409	200	63	165	12	21	8	10	7	8	7	8	8	8	7	8							
AVG	NCAA FOOTBL		122	27	24	316	260	50	128	14	43	6	8	4	4	2	3	5	5	5	4							
W3BB																												
MON	PHYLLIS	3	6	40	21	353	277	51	146	16	23	6	9	11	9	5	9	10	10	11	10							
WED	JEFFERSONS	2	4	79	70	628	455	126	241	22	33	15	14	18	15	16	12	17	19	19	19							
SAT	BOB NEHWART	4	8	73	50	497	384	49	169	19	33	6	10	15	12	8	12	15	16	16	13							
WEEF																												
SAT	SHOW OF SHWS	3	18			14	14	1	5	1	1																	
SUN	*700 CLUB	4	24			13	11	1	3																			
AVG	700 CLUB		42			7	6	1	3																			
WFFF																												
FRI	CHICC-MAN	4	8	3	1	18	14	1	2	1	1																	
9.00P WAAA																												
MON	NBC MON MOV	4	32	35	27	666	536	165	338	25	36	20	20	22	23	26	24	23	23	22	23							
TUE	POLICE WOMAN	4	16	19	16	354	297	55	129	14	21	7	7	10	9	8	8	10	10	11	9							
THU	BEST SELLERS	4	24	7	5	356	318	74	178	14	24	9	10	11	11	8	11	13	13	12	8							
FRI	RCKCFRD FILE	4	16	32	29	389	321	37	128	16	28	4	7	12	11	3	9	14	14	13	12							
SAT	NBC SAT MOV	4	33	27	24	374	284	74	174	15	26	9	10	9	10	9	9	11	12	11	9							
WDDD																												
MON	*MERY GRIFFIN	4	16	2	2	118	114	3	10	4	6	1	1	4	2	1	2	2	3	3								
TUE	*MERY GRIFFIN	4	16	2	2	175	168	9	17	6	8	1	1	5	2	1	1	2	3	4	4							
WED	*MERY GRIFFIN	4	16	6	3	173	165	9	14	6	9	1	1	5	3	1	1	4	4	5	4							
THU	*MERY GRIFFIN	4	16	4	4	153	141	9	16	5	8	1	1	4	2	1	1	2	3	3	2							
FRI	*MERY GRIFFIN	4	16	2	2	130	123	6	12	5	8	1	1	4	2	1	1	2	3	4	2							
SUN	HEE HAW	4	16	5	3	193	175	17	31	6	8	2	2	5	2	2	1	2	3	4	3							
AVG	MERY GRIFFIN		80	4	3	149	140	7	14	5	8	1	1	4	2	1	1	2	3	4	3							
WEEC																												
MCN	NFL MON FTBL	4	50	11	10	523	455	116	241	24	44	14	15	9	9	6	8	10	10	10	8							
TUE	RCH-POOR MAN	4	16	24	19	476	353	150	264	19	28	18	16	15	17	21	19	15	15	14	15							
WED	BARETTA	3	12	61	52	641	475	162	351	25	38	20	21	17	19	21	22	17	16	15	17							
THU	TONY RANDALL	3	6	52	39	436	323	103	222	18	27	13	13	11	13	14	14	12	13	12	15							
FRI	ABC FR NT MV	3	24	34	27	498	377	152	266	17	31	19	16	14	17	24	17	14	15	13	13							
SAT	*STRSKY-HUTCH	3	12	57	45	352	209	76	185	11	18	8	10	7	9	10	9	8	7	7	7							
SUN	ABC SN NT MV	3	31	8	8	326	280	90	170	14	20	11	10	7	8	6	8	9	9	8	9							
AVG	STRSKY-HUTCH		16	58	46	398	249	88	211	13	22	10	12	9	10	12	11	10	9	9	8							
W3BB																												
MON	MAUDE	4	8	29	21	313	256	66	148	15	20	8	9	11	11	11	13	11	11	10	11							
TUE	MASH	4	8	51	37	640	491	148	339	26	38	18	20	17	18	19	20	18	18	18	13							
WED	CBS WD NT MV	2	20	9	7	353	307	96	181	16	27	12	11	11	12	13	14	11	11	10	12							
THU	HAWAII 5-0	3	12	11	8	395	333	73	165	16	27	9	10	12	11	7	11	11	11	12	12							
FRI	CES FR NT MV	4	30	29	21	370	295	76	174	14	26	9	10	10	11	7	11	13	13	12	11							
SAT	ALL IN FAMLY	4	8	63	50	557	445	55	179	22	37	7	11	17														

RATINGS: AN AID TO PROGRAMMING AND PURCHASE OF TV PROPERTIES

by Philip F. von Ladau
V.P./Gen. Mgr. Marketron, Inc.

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from Broadcast Financial Journal, March, 1976

Despite protestations so often being made to the contrary, station management actually makes far more use of the ratings than they realize. After all, none of us were born knowing that early evening news skews older and late night news, younger, or that situation comedies' major audiences are young while game shows tend old.

Years of even casual exposure to the ratings, if only conversationally and in summary fashion, have established such demographic characteristics along with a knowledge of the volume and types of audience available at any particular time of day.

Therefore, in considerations of how to program a station this "feel" is automatically taken into account by the management team.

However, a little deeper penetration of the ratings to see how different program types perform under various conditions will permit a more knowledgeable discipline to programming and thus narrow the area in which the final decision must be made on individual judgment.

Here are some basic guidelines developed from studying such historical rating data on television, many of which can also be applied to radio as well.

In programming a TV station it is generally necessary to take into account, individually and in combination;

A. *Five Basic Considerations*

1. **Program selection;** which shows to use
2. **Time period placement;** where to put them
3. **Sequencing;** which goes next to which
4. **Competition;** determine, insofar as possible, what is most likely to oppose each program.
5. **Cost of each property;** for existing ones, at the current point of amortization; for new ones, at the amortization rate to be used.

B. *The Four Demands Made on a Program*

1. **Easiest;** sustain the audience inherited from the preceding show.
2. **Next;** hold audience tuning in from "off"
3. **Hardest;** take from competition
4. **All cases;** hold whatever audience is achieved

THE AUTHOR

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through the duration of the program itself.

A program which will not hold its audience, no matter how achieved, generally forces the hardest situation in the following slot, namely, rebuilding by taking from the competition.

C. Ten Basic Programming Principles

1. **Attack where shares of audience are equally divided.** It's a lot easier to take a little audience from each of several stations than a lot of audience from a dominant program.
2. **Build both ways from a strong program.** Take advantage of early tune-in to a strong program creating "free" sampling of a good preceding show; late tune-outs to accomplish the same for the following. This falls under the principle that it's easier to sustain an audience than to build one.
3. **Sequence programs demographically.** Don't force unnecessary audience turnover.
4. **When a change in appeal is called for, accomplish it in easy stages.** When the available audience or competition dictates a change, do so with a program type that will hold as large a share of the preceding audience as possible rather than attempting to completely change the demographic appeal.
5. **Place "new" programs at time periods of greatest tune-in.** This amounts to free advertising through happenstance sampling. People turning on their sets generally leave them at the station last used and thus at times of building (increasing) set-usage, a significant number of people may inadvertently be exposed to your new show.
6. **Keep a "winning" program in its current position.** Changing competition must, of course, be taken into consideration.

But when people are in the habit of finding a popular program in a particular time period, an audience loss is risked in moving it.

7. **Counter-program to present viewers with a reasonable alternative to the other fare.** It's generally better to offer something different than just another version of the types of programs already being aired by the competition.
8. **Program to those people who are available.** A lot of errors are made here by considering the age/sex make-up of all the audiences using TV. What is really available to most programs, particularly Independent and/or individual station placed programs, is just that audience that **remains** after the dominant show has commanded its share.
9. **In buying, always consider how it would be to have the offered program opposite you.** It may be worth a small going-in monetary loss as opposed to the big one that might be created with the subject program opposite your existing properties.
10. **Don't place an expensive program in a time period where there is insufficient audience or revenue potential,** enough to at least break even in combination with its preceding and following properties.

D. Buy or Not Buy; How Much to Pay

The usual approach is all too often pure speculation by the management team. After viewing some excerpts from an existing property going into syndication, or the pilot of a new show, they end up guessing a rating range that often differs by as much as 100%, with little or any idea as to where they would place the show or pulling any rating history of available audience or the performance of this or similar programs under various conditions. This usually ends up with one group guessing the show will get a 5%

rating, another opting for a 7% or 8% and somebody who's particularly high on the show guessing a 9% or 10%; a needlessly tough way to make a decision; particularly when there's a far better, more definitive and easier way to proceed.

Actually, the area of speculation can be narrowed down to merely deciding whether a certain program can achieve one particular rating or not, to which decision that station's financial manager's input is all important. Similarly, what bid is affordable under different conditions can also be closely determined.

The discipline is as follows:

1. Determine the possible amortization methods that might be applied to a new property.
2. Determine how the property is being offered; x years; y runs or unlimited runs, etc.
3. Determine the first round's cost per episode.
4. Since the inventory must support the station, determine a burdening factor that represents all operating expenses including "loss" features; i.e. programs that are carried in the public interest or the station's interest. News, for example is often less than successful monetarily. (On these, subtract the revenue; then add the loss remainder to the burden).
5. Multiply the probable cost per episode for the property being considered by this burden factor to arrive at the real cost per episode.
6. Determine the going revenue per rating point per commercial minute that is being paid by the industry for the time (or times) for which the program is most likely to be placed. (For \$ per rating point, use your usual mix of commercial durations; all 60's or any mix of 20's, 30's, 60's, ID's, etc. to arrive at an estimated revenue per commercial minute).
7. Determine the number of commercial minutes that will be available.

Then create an appropriate table such as that shown in **Example A**.

- Rating levels from 1% to 20% are shown in the left hand column.
- Percent sell-out from 20% to 100% is shown across the top.
- In this example, it has been determined that the probable revenue per rating point per minute is \$100. So, opposite the 1% rating \$100 is shown, opposite the 2% rating \$200 is shown; 3% is \$300, etc.
- The station will generally "net" only 85% of that; 15% going for agency commissions. So the \$100 becomes \$85, the \$200 becomes \$170, etc.
- The program will carry six commercial minutes, so the "net" in each case is multiplied by 6, for the one rating this becomes \$510.

- Then each of the 6 minute revenues are multiplied by all the percent sell-outs across the top. A 20% sell-out at the 1% rating level would be \$102 (6 minute revenue of \$510 times 20% sell-out).

A book of tables can easily be prepared in advance, a one time job, for every conceivable situation.

- for ratings from 1% to as high as logical.
- at \$10 per rating point up to as high as your station ever gets.
- for sell-out positions of from 20% up to 100%.
- for 1/2 hour programs (6 commercials minutes) one hour (12 cm) 90 minute programs (18 cm) 2 hour and/or sports. And a separate single minute section can be created for a typical situation.

In **Example A**, the property being

considered consisted of 200 episodes priced at \$3500 each with 6 runs.

The proposed amortization was 50% against the first run, or \$1750. (20% second run or \$700, 10% third and fourth runs and 5% fifth and sixth runs).

The burdening factor was determined to be 120% i.e., the \$1750 first run episode cost was increased by 120% or multiplied by 2.2 for a break-even cost of \$3850.

All that is necessary now is to draw a line to the left of each dollar figure in the body of the table that equals or exceeds the \$3850 cost.

It is immediately apparent that the minimum rating this program would have to achieve in its first run is an 8% AND a 95% sell-out at that rating level.

The only question, then, that has to be answered is, "Is that logical?"

To answer that question, general management then must be aware of two things.

1. The average rating for the time of day being con-

EXAMPLE "A" TELEVISION PROGRAM POTENTIAL REVENUE GUIDE

1/2 HR. PROG.; COST \$3500; 1st RUN, 50% - \$1750 + BURDEN of 120% (x 2.2) = \$3850

RTNG:	GROSS LEV EST. REV. PER MIN.	NET LESS AG COMMIS.	MINS X 6 MIN	20%	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100
1	100	85.00	510	102	128	153	179	204	230	255	281	306	332	357	383	408	434	459	485	510
2	200	170.00	1020	204	255	306	357	408	459	510	561	612	663	714	765	816	867	918	969	1020
3	300	255.00	1530	306	383	459	536	612	689	765	842	918	995	1071	1148	1224	1301	1377	1454	1530
4	400	340.00	2040	408	510	612	714	816	918	1020	1122	1224	1326	1428	1530	1632	1734	1836	1938	2040
5	500	425.00	2550	510	638	765	893	1020	1148	1275	1403	1530	1658	1785	1913	2040	2168	2295	2423	2550
6	600	510.00	3060	612	765	918	1071	1224	1377	1530	1683	1836	1989	2142	2295	2448	2601	2754	2907	3060
7	700	595.00	3570	714	893	1071	1250	1428	1607	1785	1964	2142	2321	2499	2678	2856	3035	3213	3392	3570
8	800	680.00	4080	816	1020	1224	1428	1632	1836	2040	2244	2448	2652	2856	3060	3264	3468	3672	3876	4080
9	900	765.00	4590	918	1148	1377	1607	1836	2066	2295	2525	2754	2984	3213	3443	3672	3902	4131	4361	4590
10	1000	850.00	5100	1020	1275	1530	1785	2040	2295	2550	2805	3060	3315	3570	3825	4080	4335	4590	4845	5100
11	1100	935.00	5610	1122	1403	1683	1964	2244	2525	2805	3086	3366	3647	3927	4208	4488	4769	5049	5330	5610
12	1200	1020.00	6120	1224	1530	1836	2142	2448	2754	3060	3366	3672	3978	4284	4590	4896	5202	5508	5814	6120
13	1300	1105.00	6630	1326	1658	1989	2321	2652	2984	3315	3647	3978	4310	4641	4973	5304	5636	5967	6299	6630
14	1400	1190.00	7140	1428	1785	2142	2499	2856	3213	3570	3927	4284	4641	4998	5355	5712	6069	6426	6783	7140
15	1500	1275.00	7650	1530	1913	2295	2678	3060	3443	3825	4208	4590	4973	5355	5738	6120	6503	6885	7268	7650
16	1600	1360.00	8160	1632	2040	2448	2856	3264	3672	4080	4488	4896	5304	5712	6120	6528	6936	7344	7752	8160
17	1700	1445.00	8670	1734	2168	2601	3035	3468	3902	4335	4769	5202	5636	6069	6503	6936	7370	7803	8237	8670
18	1800	1530.00	9180	1836	2295	2754	3213	3672	4131	4590	5049	5508	5967	6426	6885	7344	7803	8262	8721	9180
19	1900	1615.00	9690	1938	2423	2907	3392	3876	4361	4845	5330	5814	6299	6783	7268	7752	8237	8721	9206	9690
20	2000	1700.00	10200	2040	2550	3060	3570	4080	4590	5100	5610	6120	6630	7140	7650	8160	8670	9180	9690	10200

sidered; yours and the competitions.

- The percent sell-out normally achieved on your station in a comparable rating range.

But that's far from the whole story. There are five more potential runs of the program being contracted for.

On **Example B** each of these in turn has been entered showing that the \$ break-even point for the second run could be a 4% rating with 80% sell-out or a 5% with a 65% sell-out, etc. The 3rd through 5th runs could survive with ratings of from 3% down to 1%.

Now a further decision is possible. Is a loss affordable on the first run if it can be made up on the other runs? This is particularly important if it means keeping the competition from throwing a strong property against you.

If, rather than having a predetermined price, this is a bidding

situation a similar little bit of math and entry for several levels, would of course, help to determine what amount could reasonably be bid.

One additional factor should be brought into play. If on a station usually hitting peak rating in the potential time period of, say, 5% should come up with an 8% rated property it is most reasonable to assume that the levels of the preceding and following shows would be advanced one or two points. The property being examined then should be credited with these one or two points and thus considered at the 9% or 10% level rather than 8%.

If, conversely, the competition should gain a strong property, the same tables will work to see how much of a decrease in rating on your existing properties can be supported. (Obviously, the same procedure can be followed for all of a station's current stable of shows to determine which are in the + or -

column).

Finally, the fortunes of a station can be balanced from year-to-year if several amortization methods are available.

Example C shows, with the amortization schedule just used, the loss on the first run being more than made up for in subsequent runs at the estimated rating levels shown.

Or, depending on the existing profit picture, it may be advisable to opt for, as an example, a purchase and amortization plan such as that shown in the second example which would be profitable in the first two runs, fall below in the 3rd and 4th and these, having been fully written off in 3 years, represent pure profit in additional runs.

So, the basis for making better judgments is there in the ratings. Combined with good information, in usable form, from the Financial Managers any station is bound to make better buying and programming decisions.

EXAMPLE "B" TELEVISION PROGRAM POTENTIAL REVENUE GUIDE

200 EPS \$3500/EP X 6 RUNS

RTNG: LEV	NET	MINS	Amortize + 120% Burden																	
			20%	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100	
1	100	85.00	510	102	128	153	179	204	230	255	281	306	332	357	383	408	434	459	485	510
2	200	170.00	1020	204	255	306	357	408	459	510	561	612	663	714	765	816	867	918	969	1020
3	300	255.00	1530	306	383	459	536	612	689	765	842	918	995	1071	1148	1224	1301	1377	1454	1530
4	400	340.00	2040	408	510	612	714	816	918	1020	1122	1224	1326	1428	1530	1632	1734	1936	1938	2040
5	500	425.00	2550	510	638	765	893	1020	1148	1275	1403	1530	1658	1785	1913	2040	2168	2295	2423	2550
6	600	510.00	3060	612	765	918	1071	1224	1377	1530	1683	1836	1989	2142	2295	2448	2601	2754	2907	3060
7	700	595.00	3570	714	893	1071	1250	1428	1607	1786	1964	2142	2321	2499	2678	2856	3035	3213	3392	3570
8	800	680.00	4080	816	1020	1224	1428	1632	1836	2040	2244	2448	2652	2856	3060	3264	3468	3672	3876	4080
9	900	765.00	4590	918	1148	1377	1607	1836	2066	2295	2525	2754	2984	3213	3443	3672	3902	4131	4361	4590
10	1000	850.00	5100	1020	1275	1530	1785	2040	2295	2550	2805	3060	3315	3570	3825	4080	4335	4590	4845	5100
11	1100	935.00	5610	1122	1403	1683	1964	2244	2525	2805	3086	3366	3647	3927	4208	4488	4769	5049	5330	5610
12	1200	1020.00	6120	1224	1530	1836	2142	2448	2754	3060	3366	3672	3978	4284	4590	4896	5202	5508	5814	6120
13	1300	1105.00	6630	1326	1658	1989	2321	2652	2984	3315	3647	3978	4310	4641	4973	5304	5636	5967	6299	6630
14	1400	1190.00	7140	1428	1785	2142	2499	2856	3213	3570	3927	4284	4641	4998	5355	5712	6069	6426	6783	7140
15	1500	1275.00	7650	1530	1913	2295	2678	3060	3443	3825	4208	4590	4973	5355	5738	6120	6503	6885	7268	7650
16	1600	1360.00	8160	1632	2040	2448	2856	3264	3672	4080	4488	4896	5304	5712	6120	6528	6936	7344	7752	8160
17	1700	1445.00	8670	1734	2168	2601	3035	3468	3902	4335	4769	5202	5636	6069	6503	6936	7370	7803	8237	8670
18	1800	1530.00	9180	1836	2295	2754	3213	3672	4131	4590	5049	5508	5967	6426	6885	7344	7803	8262	8721	9180
19	1900	1615.00	9690	1938	2423	2907	3392	3876	4361	4845	5330	5814	6299	6783	7268	7752	8237	8721	9206	9690
20	2000	1700.00	10200	2040	2550	3060	3570	4080	4590	5100	5610	6120	6630	7140	7650	8160	8670	9180	9690	10200

RATINGS. . .

EXAMPLE "C"
Estimated Cost vs Revenue Summary
for
Hypothetical 1/2 Hour Program
6 Commercial Minutes

TOTAL COST:

200 Episodes
 X \$3,500 Per Episode
 = \$700,000 ÷ 120% Burden
 = Total Cost of \$1,540,000

1. 6 Run Basis:

200 Episodes
 X 6 Runs
 = 1,200 Episode Runs
 Stripped 5 Per Week
 = 240 Weeks or 4.6 Years

1st Run, 50% X \$3,500 = \$1,750 ÷ 120% = \$3,850.
 2nd Run, 20% X \$3,500 = \$ 700 ÷ 120% = \$1,540.
 3-4 Run, 10% X \$3,500 = \$ 350 ÷ 120% = \$ 770.
 5-6 Run, 5% X \$3,500 = \$ 175 ÷ 120% = \$ 385.

	<u>EST AVG RATING</u>	<u>EST \$ SELL-OUT</u>	<u>\$/EP RUN* REVENUE</u>	<u>COST/EP RUN ÷ 120%</u>	<u>X 200 EPS = NET INCOME PER RUN</u>	<u>X 200 EPS = NET COST PER RUN</u>
1st RUN	7%	80%	\$2,856	\$3,850	\$ 571,400	\$ 770,000
2nd RUN	6%	70%	2,142	1,540	428,400	308,000
3rd RUN	5%	60%	1,530	770	306,000	154,000
4th RUN	4%	55%	1,122	770	224,400	154,000
5th RUN	3%	50%	765	385	153,000	77,000
6th RUN	3%	50%	765	385	153,000	77,000
				TOTAL:	\$1,836,000	\$1,540,000

*From Revenue Guide (Example A) 1/2 hour show, \$100 per rating point

2. Unlimited Runs - 5 Years

3 Year Weekly Write Off

<u>Stripped 5/Wk = 260 Per Year</u>	<u>EST AVG RATING</u>	<u>EST \$ SELL-OUT</u>	<u>\$/EP-RUN REVENUE %</u>	<u>COST/EP-RUN (\$1,540,000 ÷ 780 EP-RUNS)</u>	<u>NET INCOME</u>	<u>NET COST</u>
200 1st Run	7%	80%	\$2,856	\$1,974.35	\$ 571,200	\$ 394,870
200 2nd Run	6%	70%	2,142	1,974.35	428,400	394,870
200 3rd Run	5%	60%	1,530	1,974.35	306,000	394,870
180 4th Run	4%	55%	1,122	1,974.35	201,960	355,390
3 Years = 780 EP-RUNS					\$1,507,560	\$1,540,000
20 4th Run	4%	55%	\$1,122		22,440	
200 5th Run	3%	50%	765		153,000	
200 6th Run	3%	50%	765		153,000	
6th Run 200 EP-RUNS					\$1,836,000	
100 7th Run	3%	50%	765		76,500	
5 Years = 1,300 EP-RUNS					\$1,912,500	\$1,540,000

NB: In either (A) or (B) above, runs do not have to be sequential. Estimates of rating and sell-out can readily be adjusted on an annual rather than per run base.

ARBITRON RADIO

Audience Estimates in the
Arbitron Market of

YOURTOWN

THIS REPORT ALSO CONTAINS
RADIO AUDIENCE ESTIMATES
FOR THE YOURTOWN ADI

October/November 1976
Oct. 28 - Nov. 17

ARBITRON RADIO

Audience Estimates in the
Arbitron Market

Station	Power (Watts)		Frequency (AM in kHz) (FM in mHz)	Network Affiliation	Format
	Day	Night			
WAAA	250		1540	MBS	MOR
WAAA-FM	3,000	3,000	92.7	MBS	MOR
WBBB	3,000	3,000	101.7	ABC I	C&W/Religious
WCCC	1,000		1090	ABC I	C&W/Religious
WDDD	1,000	1,000	1250	CBS	MOR
WEEE	500		1570	IND	C&W
WEEE-FM	3,000	3,000	105.5	IND	Top-40
WGGG	1,000	250	1450	ABC E	C&W
WHHH	5,000	5,000	1380	IND	Contemporary
WJJJ	48,000	48,000	97.3	IND	Beautiful Music
WKKK	50,000	50,000	1190	IND	MOR
WLLL	44,000	44,000	95.1	IND	Contemporary

-----Outside ARBITRON Radio Metro Area-----

CAAA	50,000	50,000	800	IND	Top-40
WMMM	250		1140	IND	MOR
WMMM-FM	37,000	37,000	93.3	IND	MOR
WNNN	50,000	50,000	760	CBS	VARIETY

SURVEY PERIOD: OCT. 23-NOV. 12, 1975

**NUMBER OF TIMES PER YEAR
THIS MARKET IS SURVEYED: 2**

REPORT CONTENTS

Survey Information
Station Information
Metro Market Data
Audience Trends
Target Audience Estimates
Uncombined Audience Estimates
Hour-By-Hour Estimates
Away-From-Home Estimates
Cume Day-Part Combinations
Exclusive Cumes
Glossary
Description of Methodology
Nomograph

1976 SCHEDULE OF ARBITRON RADIO SURVEYS

OCTOBER/NOVEMBER	Oct. 23 - Nov. 12, 1975
JANUARY/FEBRUARY	Jan. 8 - Feb. 4, 1976
APRIL/MAY	April 8 - May 5, 1976
JULY/AUGUST	July 15 - Aug. 4, 1976

The Kinds of Estimates Found in Arbitron Radio Reports

You do not have to be a statistician or a researcher to know and understand what audience estimates mean. It is really easy. There are only three basic kinds of audience estimates shown in the Arbitron Radio Report: *Average Quarter-Hour*, *Cume*, and *Exclusive Cume*.

These three kinds of estimates may be expressed in terms of the *number* of persons listening, the *percent* of the metro population listening, or the *percent* of the total listening audience that is listening to a given station as indicated below.

<u>Average Quarter-Hour Estimates</u>	<u>Cume Estimates</u>	<u>Exclusive Cume Estimates</u>
Average Persons (00)	Cume Persons (00)	Exclusive Cume Persons
Average Ratings (%)	Cume Ratings (%)	
Metro Share (%)	Metro Totals	
Metro Totals		

The discussion below tells you what these three kinds of estimates mean to report users and gives you some examples of how they are used.

Average Quarter-Hour Estimates

Average quarter-hour estimates are expressed in terms of *Average Persons*, *Average Ratings* and *Metro Shares*. Each of these is discussed below.

Average Persons tell you the estimated *number* of persons listening to a station during *any* quarter hour in a time period. For example, if the Average Persons estimate for station WWTM for Monday-Friday, 6AM-10AM is 9,000 persons, this means the estimated average number of persons listening to WWTM in *any* quarter-hour beginning with 6AM-6:15AM and ending with 9:45AM-10AM is 9,000 persons.

If an advertiser placed only one spot on WWTM in a random quarter-hour during the 6AM-10AM time period, the average audience to that one spot would be 9,000 persons.

The value of an Average Persons estimate is that it provides a figure to work with in determining the estimated audience and cost of a spot schedule rotating within a time period. For example, if the Average Persons estimate, Monday-Friday, 6AM-10AM, is 9,000 then a spot plan with 12 commercials rotating between 6AM and 10AM will generate 108,000 "gross impressions" (Average Persons x Number of Spots = Gross Impressions).

When you divide the cost of a spot schedule by the number of gross impressions, you get cost-per-thousand.

The formula for determining cost-per-thousand (CPM) is shown below:

$$\text{CPM} = \frac{\text{Cost (+000)}}{\text{Gross Impressions}}$$

Using the example above, if each spot cost \$18.00, then the total cost of the schedule would be 12 spots x \$18 or \$216. The CPM for the schedule would be \$2.00 (\$216,000 ÷ 108,000).

Average Ratings express the number of listeners (Average Persons) as a *percentage* of the metro population. The Average Rating is found by dividing the number of Average Persons by the metro population for the same sex-age group. For example, if the Average Persons estimate for WWTM is 9,000 for Men 18-49, and the metro population for Men 18-49 is 175,600, then the Average Rating for WWTM is 5.1% (9,000 ÷ 175,600). Average Ratings always are expressed in terms of percentages.

One of the values of an Average Rating is that it provides

a figure to work with to determine Gross Rating Points (GRP's). To determine GRP's, multiply the Average Rating by the number of spot announcements. For example, if the Average Rating is 5.1% and the spot schedule on WWTM contains 12 spots, the schedule will produce 61.2 rating points (61.2 GRP's).

Metro Share is the percent of the total metro listening audience that listened to each station. In business, "market share" is used as a benchmark to express what percent of the total industry sales dollars a company has for itself. Station Metro Shares are used in a similar fashion. They tell you for each station what percent it has of the total listening audience in the metro.

For example, if we find the total number of Men 18-49 listening to radio in the metro was 40,300 during the period Monday-Friday, 6 AM-10 AM, then the share of WWTM, which had an Average Persons audience of 9,000, would be 22.3% ($9,000 \div 40,300$).

3 Many people confuse a "rating" with a "share" estimate since both are shown as percentages. Remember, a rating always relates to total population (e.g., Census data) whereas audience share always is expressed in terms of the total listening activity taking place during a particular time period.

The value in Metro Shares is that they are unaffected by the total amount of listening being done in the metro and, thus, can be evaluated without regard to the total listening levels (i.e. Metro Total Average Persons).

For example, if a station has a 15% share in the morning and a 20% share at night it means the station is doing a better job in relationship to other stations at night than in

the morning, even though there may be more total people listening to radio in the morning than at night. Metro Share depends upon how much of the total listening activity a station has for itself.

Metro Shares do not tell you anything about the absolute size of the station's audience. A 15% share in the morning may actually represent a greater *number* of listeners than a 20% share at night. This is illustrated in the example below:

1. Metro population = 100,000

	<u>Metro Total Avg. Rtg.</u>	<u>x Population</u>	<u>= Total Listeners to All Stations</u>
2. Morning	25%	100,000	25,000
Night	15%	100,000	15,000
3. 15% Share	x 25,000 = 3,750 persons (morning)		
20% Share	x 15,000 = 3,000 persons (night)		

The example shows that while the station is doing better in relationship to other stations at night (20% share vs. 15% share), the total *number* of listeners to the station is greater in the morning (3,750 vs. 3,000 at night).

Do's and Don'ts With Average Quarter-Hour Estimates

You CAN add Average Persons estimates *down* (vertically) for various stations and you CAN add Average Persons estimates *across* (horizontally) sex-age groups in a given time period. For example, you can add the Average Persons estimates of station WWTM to station WREF to arrive at the total Average Persons audience to both stations. You also can add the 18-24 Average Persons audience to the 25-34 audience for station WWTM to obtain 18-34 persons. You CANNOT add Average Persons estimates *across* two or more time periods.

You CAN add Average Ratings *down* for stations the same as you can for Average Persons but you CANNOT add Average Ratings *across* sex-age groups. The reason you cannot is that the population base for each sex-age group is different. Adding the rating of Men 18-24 to a rating for Men 25-34 would produce a meaningless figure, because the estimates are calculated using two different population bases. However, you can add the Average Persons estimates for Men 18-24 and Men 25-34 and then divide by the population for Men 18-34 to calculate an average rating. You CANNOT add Average Ratings *across* time periods.

You CAN add Metro Share estimates *down* for various stations the same as you can for Average Persons but you CANNOT add Metro Share estimates *across* sex-age groups. The reason you cannot is that the Average Persons bases used to calculate Metro Shares are different for each sex-age group. Any estimate arrived at by adding Metro Share figures *across* sex-age groups would be meaningless. You CANNOT add Metro Shares *across* time periods.

NOTE: When adding Average Persons, Average Ratings or Metro Shares, use the AM-FM TOTAL line, whenever it is present, instead of the individual estimates for the two affiliates. If you added the audiences of the individual affiliates *and* the AM-FM TOTAL line, you would be “double-counting” the audiences to the two stations.

Cume Estimates

Cume estimates are expressed in terms of *Cume Persons* and *Cume Ratings*. Each of these is discussed below.

Cume Persons tell you the *number* of different persons who listened at least once during the time period of interest. It does not matter how long this listening occurred.

A person who listened for only five minutes during the time period Monday-Friday, 6 AM-10 AM, and a person who listened all four hours on each day *are counted the same* in a cume estimate. Each person is counted only once.

The Cume Persons estimate is somewhat analagous to newspaper circulation. Newspaper circulation is expressed in terms of the number of *different* households that receive the newspaper without regard to how much time people actually spend reading the paper or how many different times the same issue is read. A Cume Persons estimate reflects the number of different persons who listened five or more minutes at least once without regard to how long they listened or how many times they listened during a given time period.

Other words for “cume” sometimes used in broadcasting research include the following: “unduplicated audience,” “reach,” “circulation.”

Cume Ratings express the number of Cume Persons as a *percentage* of the metro population. The Cume Rating is found by dividing the number of Cume Persons by the metro population for the sex-age group. For example, if the Cume Persons estimate for WWTM among Men 18-49 is 75,000 and the Metro population for Men 18-49 is 175,600, then the Cume Rating is 42.7% ($75,000 \div 175,600$). This means more than 4 out of 10 persons listened to WWTM at least once during the time period.

Cume ratings are often used to show audience “penetration” because they give an indication of the extent to which a station “penetrates” or reaches the total potential metro population at least once during a time period.

Exclusive Cume Estimates

Exclusive Cume Persons tell you the *number* of different persons that listened at least once to a given station *and to no other station during the time period*. “Exclusive Cume Persons” is an indication of station loyalty because it refers to an “exclusive” audience that can be reached on one station and on only that station during the time period.

Do's and Don'ts With Cume and Exclusive Cume Estimates

You CAN add Cume Persons *across* (horizontally) sex-age groups but you CANNOT add Cume Persons *down* (vertically) for stations. If you were to add Cume Persons down for various stations, you would be counting some of the audience more than once because some people listen to more than one station in a time period. You would not know which persons you were counting only once and which persons you were counting more than once. You CANNOT add Cume Persons *across* time periods.

You CANNOT add Cume Ratings *down* for stations for the same reason you cannot add Cume Persons down: you would be counting some listeners more than once. You CANNOT add Cume Ratings *across* sex-age groups because the population base for each sex-age group is different. You CANNOT add Cume Ratings *across* time periods.

You CAN add Exclusive Cume Persons *down* because the audience reported for each station is exclusive and adding exclusive audiences will not result in audience duplication. You CAN add Exclusive Cume Persons *across* sex-age groups. Use the AM-FM Total line if present when adding Exclusive Cumes. You CANNOT add Exclusive Cume Persons *across* time periods.

If you now understand the differences among the three kinds of estimates (Averages, Cumes, and Exclusive Cumes) you know all you need to know about what the estimates mean and what you can and cannot do with them.

AVERAGE QUARTER-HOUR and CUME Listening Estimates

MONDAY-FRIDAY
6:00AM-10:00AM

OCT/NOV 1975

STATION CALL LETTERS	MEN 18+						MEN 18-34						MEN 18-49						STATION CALL LETTERS	MEN 25-49						MEN 25-64						MEN 35-64					
	TOTAL AREA		METRO SURVEY AREA				TOTAL AREA		METRO SURVEY AREA				TOTAL AREA		METRO SURVEY AREA					TOTAL AREA		METRO SURVEY AREA				TOTAL AREA		METRO SURVEY AREA									
	AVL PERS. 000	CUME PERS. 000	AVL PERS. 000	CUME PERS. 000	AVL PERS. RATING	AVL PERS. SHARE	AVL PERS. 000	CUME PERS. 000	AVL PERS. 000	CUME PERS. 000	AVL PERS. RATING	AVL PERS. SHARE	AVL PERS. 000	CUME PERS. 000	AVL PERS. 000	CUME PERS. 000	AVL PERS. RATING	AVL PERS. SHARE		AVL PERS. 000	CUME PERS. 000	AVL PERS. 000	CUME PERS. 000	AVL PERS. RATING	AVL PERS. SHARE	AVL PERS. 000	CUME PERS. 000	AVL PERS. 000	CUME PERS. 000	AVL PERS. RATING	AVL PERS. SHARE						
*NAAA NAAA FM TOTAL																																					
NBBB		11						5						11						11						11						6				6	
*NCCC	10	71	8	37	.7	3.3	4	47	2	13	.4	2.2	4	53	2	19	.2	1.2	*NCCC	11						6	29	6	29	.8	3.1	6	24	6	24	1.1	4.4
NDDD	21	153	21	153	1.8	8.6	4	35	4	35	.8	4.3	10	71	10	71	1.2	5.0	NDDD	8	63	8	63	1.5	5.0	18	129	18	129	2.3	9.2	16	102	16	102	2.9	11.8
NEEE	13	86	8	49	.7	3.3	7	44	4	18	.8	4.3	8	55	5	29	.6	2.9	NEEE	5	29	5	29	.9	3.6	7	33	7	33	.9	3.6	3	15	3	15	.6	2.2
NEEE FM		5						5						5					NEEE FM		5						5										
NCCC-	13	93	13	93	1.1	5.3	5	38	5	38	1.0	5.4	10	71	10	71	1.2	5.0	NCCC-	9	63	9	63	1.6	6.5	12	85	12	85	1.5	6.2	8	55	8	55	1.5	5.9
NHHH	40	421	27	247	2.3	11.0	31	321	28	178	1.9	24.5	40	417	27	238	3.4	15.6	NHHH	18	170	16	129	2.9	11.5	18	179	16	138	2.8	8.2	9	100	7	77	1.3	5.1
NJJJ	44	198	32	139	2.7	13.1	12	47	12	47	2.4	12.9	35	146	23	103	2.9	13.3	NJJJ	33	131	21	88	3.8	15.1	41	175	29	132	3.7	14.9	31	143	19	100	3.5	14.0
NKKK	254	1496	96	572	8.1	39.2	61	548	38	215	6.0	32.3	141	941	63	374	7.8	36.4	NKKK	116	720	57	316	10.4	41.0	187	1089	77	442	9.7	39.5	151	770	53	285	9.7	39.8
NLLL	29	169	19	124	1.6	7.8	28	118	11	84	2.2	11.8	26	145	17	111	2.1	9.8	NLLL	11	67	11	67	2.0	7.9	14	91	13	88	1.6	6.7	9	51	8	48	1.5	5.9
CAAA	35	270	1	16	.1	.4	32	251	1	16	.2	1.1	35	278	1	16	.1	.6	CAAA	17	149					17	149					3	19				
NMMFM	6	13																	NMMFM		6	13					6	13					6	13			
NMMFM FM	5	39	2	15	.2	.8							2	11	2	11	.2	1.2	NMMFM FM	2	11	2	11	.4	1.4	5	39	2	15	.3	1.8	5	39	2	15	.4	1.5
NMMFM TOTAL	11	52	2	15	.2	.8							2	11	2	11	.2	1.2	NMMFM TOTAL	2	11	2	11	.4	1.4	11	52	2	15	.3	1.8	11	52	2	15	.4	1.5
NNNN	17	106	4	11	.3	1.6							6	40	4	11	.5	2.3	NNNN	6	48	4	11	.7	2.9	17	89	4	11	.5	2.1	17	89	4	11	.7	2.9
METRO TOTALS		245	962	20.7				93	392	18.6				173	660	21.5				139	498	25.3				195	705	24.7				136	483	25.0			

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STATION CALL LETTERS	MEN 18+						MEN 18-34						MEN 18-49						STATION CALL LETTERS	MEN 25-49						MEN 25-64						MEN 35-64						
	TOTAL AREA		METRO SURVEY AREA				TOTAL AREA		METRO SURVEY AREA				TOTAL AREA		METRO SURVEY AREA					TOTAL AREA		METRO SURVEY AREA				TOTAL AREA		METRO SURVEY AREA										
	AVL PERS. 000	CUME PERS. 000	AVL PERS. 000	CUME PERS. 000	AVL PERS. RATING	AVL PERS. SHARE	AVL PERS. 000	CUME PERS. 000	AVL PERS. 000	CUME PERS. 000	AVL PERS. RATING	AVL PERS. SHARE	AVL PERS. 000	CUME PERS. 000	AVL PERS. 000	CUME PERS. 000	AVL PERS. RATING	AVL PERS. SHARE		AVL PERS. 000	CUME PERS. 000	AVL PERS. 000	CUME PERS. 000	AVL PERS. RATING	AVL PERS. SHARE	AVL PERS. 000	CUME PERS. 000	AVL PERS. 000	CUME PERS. 000	AVL PERS. RATING	AVL PERS. SHARE							
NAAA NAAA FM TOTAL																																						
NBBB																																						
NCCC	16	79	12	45	1.0	6.4	5	42	1	8	.2	1.4	5	53	1	19	.1	.8	NCCC	11						8	29	8	29	1.0	5.6	8	29	8	29	1.5	8.2	
NDDD	22	117	22	117	1.9	11.7	4	26	4	26	.8	5.6	7	41	7	41	.9	5.9	NDDD	5	33	5	33	.9	5.5	15	77	15	77	1.9	10.6	13	59	13	59	2.4	13.4	
NEEE	16	103	6	31	.5	3.2	13	69	5	1.0	6.9	13	75	5	15	.6	4.2	NEEE	5	15	5	15	.9	5.5	5	15	5	15	.6	3.5	6		6					
NEEE FM	1	17	1	17	.1	.5		8						8					NEEE FM		1	9	1	9	.1	.7	1	9	1	9	.1	.7	1	9	1	9	.2	1.8
NCCC-	16	131	15	111	1.3	8.0	5	74	4	54	.8	5.6	9	96	8	76	1.8	6.8	NCCC-	8	68	7	48	1.3	7.7	15	95	14	75	1.8	9.9	11	49	11	49	2.0	11.3	
NHHH	24	264	18	160	1.5	9.6	17	204	13	117	2.6	18.1	22	247	16	143	2.8	13.6	NHHH	12	92	10	56	1.8	11.0	13	101	11	65	1.4	7.7	6	52	4	35	.7	4.1	
NJJJ	49	174	46	144	3.9	24.5	13	40	13	40	2.6	18.1	31	77	31	77	3.9	26.3	NJJJ	31	69	31	69	5.6	34.1	41	117	41	104	5.2	28.9	28	85	28	76	5.1	28.9	
NKKK	121	825	33	206	2.8	17.6	35	368	11	98	2.2	15.3	78	527	24	131	3.0	20.3	NKKK	53	278	28	88	3.6	22.0	98	471	27	131	3.4	19.0	88	352	28	76	3.7	20.6	
NLLL	45	286	16	129	1.4	8.5	43	179	14	114	2.8	19.4	43	198	14	125	1.7	11.9	NLLL	6	51	6	51	1.1	6.6	8	67	8	55	1.0	5.6	2	27	2	15	.4	2.1	
CAAA	31	253	1	28	.1	.5	29	225	1	28	.2	1.4	31	244	1	28	.1	.8	CAAA	23	145					23	154					2	28					
NMMFM	6	38	2	26	.2	1.1	1	4	1	4	.2	1.4	1	3	1	9	.1	.8	NMMFM	1	9	1	9	.2	1.1	5	30	1	18	.1	.7	4	26	1	14	.2	1.8	
NMMFM FM	1	36	1	23	.1	.5							1	11	1	11	.1	.9	NMMFM FM	1	11	1	11	.2	1.1	1	28	1	15	.1	.7	1	28	1	15	.2	1.8	
NMMFM TOTAL	7	65	3	49	.3	1.6	1	4	1	4	.2	1.4	2	15	2	15	.2	1.6	NMMFM TOTAL	2	15	2	15	.4	2.2	6	49	2	24	.3	1.4	5	45	1	20	.2	1.8	
NNNN	16	64	2	6	.2	1.1							2	22	2	6	.2	1.7	NNNN	2	22	2	6	.4	2.2	15	47	2	6	.3	1.4	15	47	2	6	.4	2.1	
METRO TOTALS		188	679	15.9				72	301	14.4				118	434	14.7				91	279	16.6				142	428	18.0				97	282	17.8				

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FOOTNOTE SYMBOLS: (*) means audience estimates adjusted for actual broadcast schedule (+) means AM-FM Combination was not simpcast for complete time period.

ARBITRON

OCT/NOV 1975

STATION CALL LETTERS	WOMEN 18+					WOMEN 18-34					WOMEN 18-49					STATION CALL LETTERS	WOMEN 25-49					WOMEN 25-64					WOMEN 35-64										
	TOTAL AREA		METRO SURVEY AREA			TOTAL AREA		METRO SURVEY AREA			TOTAL AREA		METRO SURVEY AREA				TOTAL AREA		METRO SURVEY AREA			TOTAL AREA		METRO SURVEY AREA			TOTAL AREA		METRO SURVEY AREA								
	AVG PERS. (00)	CUME PERS. (00)	AVG PERS. (00)	CUME PERS. (00)	AVG PERS. RATING	AVG PERS. SHARE	AVG PERS. (00)	CUME PERS. (00)	AVG PERS. RATING	AVG PERS. SHARE	AVG PERS. (00)	CUME PERS. (00)	AVG PERS. RATING	AVG PERS. SHARE	AVG PERS. (00)		CUME PERS. (00)	AVG PERS. RATING	AVG PERS. SHARE	AVG PERS. (00)	CUME PERS. (00)	AVG PERS. RATING	AVG PERS. SHARE	AVG PERS. (00)	CUME PERS. (00)	AVG PERS. RATING	AVG PERS. SHARE	AVG PERS. (00)	CUME PERS. (00)	AVG PERS. RATING	AVG PERS. SHARE						
WAAA WAAA-FM TOTAL	2	18	2	18	.2	.6	3	3		1	13	1	13	.1	.4	WAAA WAAA-FM TOTAL	1	13	1	13	.2	.6	1	13	1	13	.1	.4	1	10	1	10	.2	.6			
WBOB	7	27	7	27	.5	2.0	1	4	4	.2	.9	4	16	4	16	5.8	1.8	WBOB	4	16	4	16	.7	2.3	5	20	5	20	.6	2.1	4	16	4	16	.7	2.2	
WCC	7	27	7	27	.5	2.0	4	4				1	20	1	20	.1	.4	WCC	1	20	1	20	.2	.6	7	28	7	28	.8	2.9	7	24	7	24	1.2	3.9	
WDD	17	122	17	108	1.3	4.8	9	9				8	45	8	45	1.0	3.5	WDD	8	45	8	45	1.4	4.6	14	81	14	81	1.6	5.8	14	72	14	72	2.4	7.8	
WEE	7	34	7	17	.5	2.0	1	5	1	.2	.9	5	26	5	9	.6	2.2	WEE	4	21	4	4	.7	2.3	6	29	6	12	.7	2.5	6	29	6	12	1.0	3.4	
WEE-FM	6	61	3	29	.2	.8	2	13	2	1.3	4.1	2	17	2	17	.2	.9	WEE-FM	2	17	2	17	.3	1.1	3	29	3	29	.3	1.2	1	16	1	16	.2	.6	
WGU	21	136	20	102	1.5	5.6	6	39	6	3.9	1.1	5.2	18	96	17	78	2.0	7.5	WGU	18	96	17	78	2.9	9.8	21	136	20	102	2.3	8.3	15	97	14	63	2.4	7.8
WHH	38	298	34	243	2.6	9.6	25	209	21	162	4.0	18.1	37	274	33	227	3.9	14.5	WHH	18	143	17	130	2.9	9.8	19	159	18	146	2.1	7.5	13	81	13	81	2.2	7.3
WJJ	76	446	43	239	3.3	12.1	21	145	15	80	2.9	12.9	54	295	28	151	3.3	12.3	WJJ	42	288	21	111	3.6	12.1	60	388	33	172	3.8	13.7	51	250	25	132	4.3	14.0
WKK	443	1785	158	672	12.8	44.4	129	579	41	228	7.9	35.3	254	1089	84	401	10.0	36.8	WKK	227	894	72	326	12.3	41.4	318	1283	102	471	11.9	42.3	216	899	73	318	12.5	40.8
WLL	41	313	28	176	2.1	7.9	31	245	21	141	4.8	18.1	40	303	28	176	3.3	12.3	WLL	19	120	15	79	2.6	8.6	20	138	15	79	1.7	6.2	10	68	7	35	1.2	3.9
WAA	26	261	6	48	.5	1.7	19	225	3	48	.6	2.6	24	248	4	44	.5	1.8	WAA	8	60	1	4	.2	.6	10	73	3	8	.3	1.2	7	36	3	8	.5	1.7
WAA-FM TOTAL	14	48	1	14	.1	.3	4	4				5	25		8			WAA-FM TOTAL	5	25		8			5	25		8			5	21		4		.6	
WNN	26	155	6	20	.5	1.7	6	61	1	4	.2	.9	9	69	4	12	.5	1.8	WNN	8	48	4	12	.7	2.3	24	106	6	20	.7	2.5	19	74	5	16	.9	2.8
METRO TOTALS			356	1148	27.1				116	480	22.2			228	774	27.3			METRO TOTALS	174	555	29.6			241	768	28.1			179	507	30.5					

AVERAGE QUARTER-HOUR and CUME Listening Estimates—TEENS

OCT/NOV 1975

STATION CALL LETTERS	MONDAY-SUNDAY 6:00 AM-MIDNIGHT					MONDAY-FRIDAY 6:00 AM-10:00 AM					MONDAY-FRIDAY 10:00 AM-3:00 PM					MONDAY-FRIDAY 3:00 PM-7:00 PM					MONDAY-FRIDAY 7:00 PM-MIDNIGHT					STATION CALL LETTERS											
	TOTAL AREA		METRO SURVEY AREA			TOTAL AREA		METRO SURVEY AREA			TOTAL AREA		METRO SURVEY AREA			TOTAL AREA		METRO SURVEY AREA			TOTAL AREA		METRO SURVEY AREA														
	AVG PERS. (00)	CUME PERS. (00)	AVG PERS. (00)	CUME PERS. (00)	AVG PERS. RATING	AVG PERS. SHARE	AVG PERS. (00)	CUME PERS. (00)	AVG PERS. RATING	AVG PERS. SHARE	AVG PERS. (00)	CUME PERS. (00)	AVG PERS. RATING	AVG PERS. SHARE	AVG PERS. (00)	CUME PERS. (00)	AVG PERS. RATING	AVG PERS. SHARE	AVG PERS. (00)	CUME PERS. (00)	AVG PERS. RATING	AVG PERS. SHARE	AVG PERS. (00)	CUME PERS. (00)	AVG PERS. RATING		AVG PERS. SHARE										
WAAA WAAA-FM TOTAL		9		9							6		6		3		3		3		3		3		3		3		3		3		3		3		3
WBOB		4		4																																	
WCC		18		18											2		18																				
WDD	1	35	1	35	.2	2.0					4		4																								
WEE		9		9			1	9	1	9	.2	1.4		9		9																					
WEE-FM		4		4																																	
WGU	1	39	1	39	.2	2.0	2	13	2	13	.4	2.8	2	9	2	9	.4	6.9	1	13	1	13	.2	1.6		9		9									
WHH	35	517	28	404	6.1	96.0	36	355	32	381	7.0	44.4	16	288	16	288	3.5	55.2	49	393	38	298	8.3	62.3	39	383	34	288	7.4	68.0							
WJJ	4	93	1	51	.2	2.0	1	17	1	17	.2	1.4	1	49		7			6	44	3	26	.7	4.9	1	17	1	17	.2	2.0							
WKK	32	1025	6	238	1.3	12.0	91	690	18	162	3.9	25.0	9	220	2	43	.4	6.9	32	376	4	68	.9	6.6	17	372	1	60	.2	2.0							
WLL	16	392	18	225	2.2	28.0	19	213	12	181	2.6	16.7	10	139	7	82	1.5	24.1	19	227	10	91	2.2	16.4	17	206	11	118	2.4	22.0							
WAA	27	426	1	41	.2	2.0	27	283	4	24	.9	5.6	18	196	1	17	.2	3.4	46	294	3	21	.7	4.9	4	115		8									
WAA-FM TOTAL		4		4							4		4																								
WNN		44		17							4		4						1	40		13				4		4									
METRO TOTALS			58	654	18.9				72	420	15.7			29	279	6.3			61	379	13.3				58	376	18.9										

WHY YOU WATCH, WHAT YOU WATCH, WHEN YOU WATCH
The answer is to be found in
'The Theory of the Least Objectionable Program'

by
Paul Klein

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It is about time that you all stop lying to each other and face up to your problems: you love television and you view too much.

I used to be the guy in charge of the ratings at NBC and my waking hours were filled with people either complaining about how inaccurate the ratings were or, without my asking them, volunteering that they "never watch TV, because the programs stink, particularly this season."

Let's look at the facts, because only by examining the nature of the disease, can we cure it, or at least make peace with it.

The Census Bureau tells us that 96 per cent of U.S. homes have a television set (and over a third of those have two or more sets, with the number of homes and sets growing each day). The Census Bureau also shows that TV penetration is highest among the more affluent and better-educated segment of the population. In fact, 99 per cent of the homes with over \$15,000 annual income have at least one TV set--the majority of them have more than one--and most of them have a color set. And also we all know how they complain about the programs and how they say they never watch the stuff.

The truth is that you buy extra sets, color sets, and even pay a monthly charge for CATV to view television. Yet when you view an evening's worth of TV you are full of complaints about what you have viewed. But the next night you're right back there, hoping against hope for satisfying content, never really learning from experience, and another night is shot. Instead of turning the set off and doing something else, you persist in exercising the medium.

With more TV sets and clearer, more colorful pictures on those sets, you are tuned to TV *more* this year than last and last year more than the previous year, etc.

The fact is that you view TV regardless of its content. Because of the nature of the limited spectrum (only a few channels in each city) and the economic need of the networks to attract an audience large enough to attain advertising dollars which will cover the cost of production of the TV program, pay the station carrying the program, and also make a profit, you are viewing programs which by necessity must appeal to the rich and poor, smart and stupid, tall and short, wild and tame, together. Therefore, you are in a vast majority of cases viewing something that is not to your taste. From the time you bought a set to now, you have viewed thousands of programs which were not to your taste. The result is the hiding of, and lying about, all that viewing. Because of the hiding and lying, you are the guilty. The guilt is expressed in the feeling that "I should have been reading instead of viewing."

It is of course much more difficult to read than to view, even for people making over \$15,000 a year--and certainly for Uncle Fud, whom I'll get to later. Reading requires a process called *decoding*, which causes a slowdown in the information taken in by the user. TV viewing is very simple to do--kids do it better than adults because they are unencumbered by guilt--and the amount of

information derived from an hour's viewing is infinitely more than is derived from an hour's reading.

But print has been around for a long time and it has attracted people who have learned to express themselves in this medium, so the printed content, on the whole, is superior to the TV content. Still, most of us prefer television.

Despite the lack of quality content, the visual medium is so compelling that it attracts the vast majority of adults each day to a progression of shows that most of these people would ignore in printed form.

The process of viewing works like this:

A family has just finished dinner and one member says, "Let's see what's on TV tonight." The set gets turned on or TV GUIDE gets pulled out. If it's TV GUIDE, then the list of programs (most of which are repeats) is so unappealing that each member of the family says to himself that he remembers when TV GUIDE made an awful error in its program listing back in 1967 and maybe it has happened again.

The set is turned on whether a good program is listed or not at that time. Chances are over 100 to 1 that there is nothing on that meets this or any family's taste at that moment. But the medium meets their taste.

The viewer(s) then slowly turns the channel selector, grumbling at each image he sees on the channel. Perhaps he'll go around the dial two or three times before settling on one channel whose program is *least objectionable*.

"Well, let's watch this," someone in the family says. "There's nothing better on." So they watch. No one thinks of jogging a couple of laps around the block or getting out the old Parcheesi board. They watch whatever is least objectionable.

The programmers for the networks have argued that this is a "most satisfying" choice--not LOP (least objectionable program). But if it were, then why would everybody be complaining and lying about TV viewing? I don't deny that in some rare time periods, "least objectionables" is actually most satisfying, but the bulk of the time people are viewing programs they don't particularly consider good and *that* is why the medium is so powerful and rich.

Readers of this magazine will complain to me, even after admitting they practice LOP more than they should that their LOP is usually not represented among the "Top 10" or, another way of looking at it, that the Top 10 Nielsen programs contain so many shows *they* never view.

The ratings are not inaccurate. Nielsen ratings measure whether the homes in the United States have TV sets that are on or off, and if on, what channel (program) is on the screen. It happens to be a very accurate measure of TV set and program usage. Inaccuracy is not its problem. Rather, the problem is irrelevancy. It's as if we lined up a bunch of schoolboys and measured their height to determine their weight. While we have a very accurate measure of height, it has only a partial relationship to the attribute we want measured. The ratings that you are familiar with are what I call "homes ratings" which give all homes an equal vote, regardless of how many people are in the home and who is actually viewing. Therefore, they have only a partial relationship to the attribute we want measured.

All "homes ratings" techniques equate a home with one old man who lives in one room with an outhouse (Uncle Fud) viewing *Gunsmoke*, with a family of four in a Great Neck, N.Y., Tudor, viewing *Laugh-In*. One home, one vote. If more Uncle Fuds are viewing *Gunsmoke* than Tudors are viewing *Laugh-In*, *Gunsmoke* is said to be "beating" *Laugh-In* in the ratings. Nonsense!

"Top 10" is a measure of set tuning. Uncle Fud's set (and he can't read, so he gets no satisfaction out of seeing *his* program in the Top 10) is worth the same as your set. It seems fair, but it isn't. Uncle Fud and his cohorts have nothing else to do (no other media competition) and therefore their weight in the home population and their consistency of viewing can yield an illusion of popularity that is irrelevant and bad for the medium.

Before advertisers became sophisticated, they purchased advertising, and paid the most money for advertising time, on the programs with the highest ratings. Almost always these programs were loaded with Uncle Fuds, people who could not buy enough of the advertised product to pay for the advertising time. Yet these high-rated programs made the program opposite them low-rated--because high-rated and low-rated are relative in the kind of TV system we have. Uncle Fud's choice then stayed on and was imitated by other producers looking for "hits" or Top 10 programs and the low-rated shows were dropped.

As the irrelevancy of these measures began to be understood, particularly in the past year, we saw for the first time high-rated programs being dropped and low-rated programs being kept on.

For instance, *Mayberry R.F.D.*, a Top 10 program, will be dropped after this season because its audience contained too many people who could not afford to buy the advertised products; same goes for *Green Acres*, *The Beverly Hillbillies*, *The Jim Nabors Show*, *Family Affair*, *The Men from Shiloh*, etc. The concept of hits has changed. A hit is a program that reaches a mass of young adults, preferably those who live in the big cities.

The operation of LOP dictates that small-town families who used to love *Family Affair* will now be forced to view a Least Objectionable Program from three urban-appeal offerings, just as in the past the urban audience was forced to pick between three rural-appeal programs in many time periods.

When two networks played rural-appeal offerings in a time period, the third network would find it advisable to play an urban-appeal program to "counter-program" the time period. If the rural-appeal program had its traditional slant it would, particularly in the early evening, cream off the kids and old ladies (I call this bimodal) in the urban centers as well, and this unbeatable cartel (kids and old ladies, who have remarkably similar tastes) would beat the urban-appeal program in audience size.

Marcus Welby, M.D. was the season's big hit and it is *not* rural-appeal, but urban-appeal. And it is not bimodal, just the opposite--strong young adult. Why does the show succeed in the face of my previously stated theories behind high ratings? The reason is that *Marcus Welby* always plays against at least one public-affairs program and on some weeks it plays against two (*CBS News Hour* every week and *First Tuesday* once a month)

The lying and the guilt are all wrapped up in this time period. We view too much TV, we view content we dislike, content that is frivolous, unsatisfying, unrewarding. We state that what we want from TV is more important content--like

public affairs. Well, when public affairs is on, we really want to see it, we really should see it, but it's too objectionable compared to the entertainment programs opposite it.

Welby is constructed public affairs. Someone gets sick, near death in fact, on *Welby* and it all comes out well. On *CBS News Hour*, they die.

It is very rare that viewing in any time period is lower than normal. It is very difficult to either raise or lower the "sets-in-use" in a time period, indicating once and for all that viewing has little to do with content. When "Bridge on the River Kwai" was on (first time), sets-in-use rose five points--and when *Laugh-In* was a national phenomenon sets-in-use were up somewhat. But recently *Welby* was pre-empted for a public-affairs-type program (but starring Robert Young) on a week when both *CBS News Hour* and *First Tuesday* were on.

A few things happened. First off, more people saw public affairs that night than had seen that kind of beloved program since this happened many years ago in the same time period. (I remember the letters we got back in 1967 or '68, when this first happened, complaining that the networks never took the viewer into account by their vicious scheduling of three quality programs opposite each other.) Actually all three enjoyed greater viewing in the *forced* viewing situation--you either watched public affairs or you did not watch anything--than they would have had each program been opposite entertainment.

In addition, all three of the programs were repeated later and they got very small audiences. Apparently no one felt so bad about missing the two he didn't see that he searched them out when they were repeated.

Secondly, with *Marcus Welby* out of the time period, the sets-in-use viewing network TV in New York dropped 14 per cent from the average of the week before and week after (when a repeat *Welby* was on)--indicating that quality may be one way to drive set usage down. Or, that public-affairs programming, as now constructed, is not the quality we like to think it is.

Things are going to change in TV. The medium itself will change. People love TV. They love the ease of viewing and the ease of distribution; video pictures delivered right to the home. Somebody's going to figure out how to give this medium more satisfying content--not remove the guilt completely, but reduce the guilt as we head toward a completely visual culture.

NETWORK PRIMETIME PROGRAMMING
1973-1978

Les Brown has written a wonderful book on network programming, Televi\$ion: The Business Behind the Box. Brown describes the program selection process for the 1970-71 Fall season:

In January 1970, eight programs that had premiered with the rest of the field the previous September were either already off the air (having been replaced at mid-season) or had received notice of cancellation. Thirty-one others were in danger of being terminated, most of them on the borderline of the survival standard, their prospects for renewal depending in most cases on a marked uptrend or downtrend in the few remaining rating reports until deadline. New shows which premiered in January, as replacements, had only three or four weeks to prove themselves.

It calls for no special expertise to sort out the winners and losers at the extreme ends of the rating scale, but it is the programs in the gray area between which pose the difficulty and require analysis. A series that has been high on the popularity scale for many years may be showing clear signs of attrition, indicating it may flop if renewed one more season. Conversely, careful study of rating histories may reveal that certain program series which performed differently during the season had the potential of becoming hits if placed on a different evening, or at a different hour.

The business of programming is deciding on those programs in the gray area, and the track record of the practitioners is not outstanding. An examination of the success and failures of primetime schedules over the past four years reveals that programmers do not know why viewers watch what they watch when they watch.

An understanding of the Primetime Access Rule is necessary to read the schedules. Primetime Access Rule I (PTAR I) was instituted in the Fall season 1971-72. The rule required local stations in the top-50 markets to receive no more than three hours of programming from a network between seven and eleven PM (or six and ten PM in the Central and Mountain Time zones), and restrict the networks from syndicating programs which they had not produced themselves. The purpose of the rule was to increase the number of program sources in primetime and to encourage local programming by TV stations. Despite the fact that neither of these goals was realized, the primetime access rule has remained, although revised. In 1974, the FCC initiated PTAR II which allowed four hours of network programming on Sunday night plus gave the networks a wild card night

1. Les Brown, Televi\$ion: The Business Behind the Box, New York: Harcourt Brace Jovanovich, Inc., 1971, p. 51.

**NET
SCHEDULES**

when they could also program four hours. A court decision prohibited the FCC from instituting this rule, and network programmers had to change their Fall schedules to fit PTAR I. (This is why two schedules appear in the readings for the single season.) In 1975, PTAR III took over and remains with us. This most recent version allows the networks to program four hours Sunday nights and offers an option of certain types of programs from the nets during the access period.

The section concludes with an explanation of public television programming and the efforts of Public Broadcasting Service (PBS) President, Larry Grossman, to counter program the commercial networks.

The strategy behind those new schedules

1973-74

ABC, CBS, NBC programmers explain why some old shows were dumped or moved, and new ones selected

Primetime Access Rule I

There's method in the madness of television's network programmers. As told to BROADCASTING last week, this is it for the 1973-74 season:

The key to ABC's scheduling for next season, not unlike CBS's, was Saturday night. But there the similarity ended. CBS this season has been strong on Saturday. ABC has found the night a problem.

As Martin Starger, president, ABC Entertainment, explained the strategy: ABC for seasons past had "no traction" on Saturday night, but decided that in the 1973-74 season it would utilize a proved show, *The Partridge Family*, by taking it out of its Friday 8:30 slot and having it open Saturday against CBS's powerhouse *All in the Family* and NBC's *Emergency!*

From there on in, ABC will keep up the pressure. At 8:30, a 90-minute *Suspense Movie* (with *Cyborg* inserted every fourth week) will be launched to build audience and as a lead-in for the new Lorne Greene drama, *Griff*, at 10-11.

Said Mr. Starger: "the over-all schedule represents relatively few changes or shifts. We sought a solidity. But we concentrated on reprogramming Saturday with important, expensive programming. We intend to compete at a high level." ABC, he said, is also "bolstering other nights that are already working for us."

Monday

	ABC	CBS	NBC
7:30	Local	Local	Local
8:00			Loose Luck 16.7
8:30	Rookies 20.0	Gunsmoke 21.9	Diana 14.3
9:00	Movie 19.8	Here's Lucy 19.8	
9:30	NFL Monday Night Football	New Dick Van Dyke 18.2	NBC Monday Night at the Movies
10:00			
10:30	21.3	Medical Center 18.3	19.0

Tuesday

	ABC	CBS	NBC
7:30	Local	Local	Local
8:00	Temperature's Rising 15.5	Maude 23.3	
8:30			Chase 16.3
9:00	Tuesday Movie of the Week 20.5	Hawaii Five-O 23.7	The Magician 16.9
9:30			
10:00		New CBS Tuesday Night Movies/Hawkins/Shaft	
10:30	Marcus Welby, M.D. 19.4	18.8	Police Story 18.0

Broadcasting Apr 9 1973

Wednesday

	ABC	CBS	NBC
7:30	Local	Local	Local
8:00	Bob & Carol & Ted & Alice 9.6	Sonny & Cher 23.4	Adam-12 20.8
8:30			
9:00	Wednesday Movie of the Week 17.6	Cannon 23.0	NBC Wednesday Mystery Movie 17.8
9:30			
10:00			
10:30	Owen Marshall: Counselor At Law 14.2	Cojack 23.3	Love Story 14.4

Thursday

	ABC	CBS	NBC
7:30	Local	Local	Local
8:00			
8:30	Toma 15.9	The Waltons 27.9	Filip Wilson 17.1
9:00			
9:30	Kung Fu 18.7		Ironsides 19.0
10:00		CBS Thursday Night Movies	
10:30	Streets of San Francisco 20.8	18.4	NBC Follies 14.2

Sunday

	ABC	CBS	NBC
7:30			
8:00	FBI 17.1	New Adventures of Perry Mason 13.1	Disney 22.6
8:30			
9:00		Mannix 19.6	
9:30	Sunday Night Movie 19.0	Barnaby Jones 21.3	NBC Sunday Mystery Movie 22.3
10:00			
10:30	Local	Local	Local

Friday

	ABC	CBS	NBC
7:30	Local	Local	Local
8:00			
8:30	Brady Bunch 16.0	Calucci's Dept. 7.9	Sanford and Son 27.6
9:00	Odd Couple 17.2	Roll Out! 12.9	Girl with Something Extra 19.1
9:30	Room 222 14.0		Needles and Pins 13.8
10:00	Mr and Ms 12.3	CBS Friday Night Movies	Brian Keith 18.9
10:30	Love American Style 12.5	21.0	Dean Martin Comedy Hour 18.3

Saturday

	ABC	CBS	NBC
7:30	Local	Local	Local
8:00			
8:30	Partridge Family 10.0	All in the Family 21.8	Emergency! 18.1
9:00		M*A*S*H 25.8	
9:30	ABC Suspense Movie/Cyborg 12.8	Mary Tyler Moore 23.2	NBC Saturday Night at the Movies 19.0
10:00		Bob Newhart 22.4	
10:30	Griff 13.1	Carol Burnett 20.1	

Broadcasting Apr 9 1973

Sunday

	ABC	CBS	NBC
7:00	<i>Firoman's Ball</i> (Spelling-Goldberg) \$100,000	Apple's Way (Lorimar) \$200,000	Wonderful World of Disney (Walt Disney) \$245,000
7:30	Odd Couple (Paramount) \$108,000		
8:00	<i>Sonny Comedy Review</i> (Blye-Bearde) \$205,000	Good Times (Tandem) \$100,000	NBC Sunday Mystery Movie: Columbo McCloud McMillan and Wife (Universal) \$450,000
8:30		M*A*S*H (20th Century-Fox) \$105,000	
9:00	ABC Sunday Night Movie (Various) \$675,000	Kojak (Universal) \$200,000	NBC Monday Night at the Movies (Various) \$750,000
9:30			
10:00	ABC Sunday Night Movie (Various) \$675,000	Mannix (Paramount) \$213,000	<i>Rockford Files</i> (Universal) \$235,000
10:30			
11:00			

Housecleaning in prime time as networks issue line-ups

Heavy casualties among old shows, major rescheduling of holdovers as \$15 million a week is committed

"It's almost a brand-new ball game—all three networks have made radical changes in their schedules."

That assessment was put forward last Wednesday (April 24) by Lawrence R. White, vice president for programs at NBC, the same day his rival, ABC, at last released its prime-time schedule for the 1974-75 season.

CBS and NBC had announced their fall line-ups the previous week (BROADCASTING, April 22). The schedules of all three, with program producers and costs that total \$15.8 million a week, appear in accompanying charts.

1974-75

Primetime Access Rule II

Monday

	ABC	CBS	NBC
8:00	<i>The Rookies</i> (Spelling-Goldberg) \$210,000	Gunsmoke (CBS) \$230,000	<i>Born Free</i> (Screen Gems) \$215,000
8:30			
9:00	NFL Monday Night Football \$675,000	Maude (Tandem) \$105,000	NBC Monday Night at the Movies (Various) \$750,000
9:30		Rhoda (MTM) \$110,000	
10:00	NFL Monday Night Football \$675,000	Medical Center (MGM-TV) \$205,000	NBC Monday Night at the Movies (Various) \$750,000
10:30			
11:00			

Tuesday

	ABC	CBS	NBC
8:00	Happy Days (Paramount) \$105,000	<i>Planet of the Apes</i> (20th Century-Fox) \$225,000	Adam-12 (Universal) \$125,000
8:30	Tuesday Movie of the Week (Various) \$435,000 For two runs		Hawaii Five-O (CBS, Leonard Freeman) \$215,000
9:00			
9:30	Tuesday Movie of the Week (Various) \$435,000 For two runs	Hawaii Five-O (CBS, Leonard Freeman) \$215,000	NBC World Premiere Movie (Various) \$425,000
10:00			
10:30	<i>Murphy, My Darling</i> (Universal) \$205,000	<i>Hornblower</i> (CBS, Quinn Martin) \$205,000	<i>Police Story</i> (Universal) \$225,000
11:00			

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Wednesday

	ABC	CBS	NBC
8:00	<i>That's My Mama</i> (Screen Gems) \$100,000	<i>Senior Year</i> (Universal) \$180,000	<i>Little House on the Prairie</i> (NBC) \$225,000
8:30	Wednesday Movie of the Week (Various) \$435,000 For two runs		
9:00		Cannon (CBS; Quinn Martin) \$205,000	<i>Lucas Tanner</i> (Universal) \$225,000
9:30			
10:00	<i>Cat in the Hat</i> (Warner Bros.) \$180,000	<i>Murphy, My Darling</i> (CBS, Quinn Martin) \$205,000	<i>My Tandem</i> (CBS, Quinn Martin) \$210,000
10:30			
11:00			

Thursday

	ABC	CBS	NBC
8:00	<i>Everything Money Can't Buy</i> (Screen Gems) \$105,000	<i>The Waltons</i> (Lorimar Productions) \$205,000	<i>The Rangers</i> (Universal) \$225,000
8:30	<i>Paper Moon</i> (Paramount) \$105,000		
9:00	<i>Streets of San Francisco</i> (Warner Bros.) \$225,000	CBS Thursday Night Movies (Various) \$750,000	<i>Ironsides</i> (Universal) \$260,000
9:30			
10:00	<i>Harry O</i> (Warner Bros.) \$200,000	CBS Thursday Night Movies (Various) \$750,000	<i>Petrocelli</i> (Paramount) \$215,000
10:30			
11:00			

Friday

	ABC	CBS	NBC
8:00	<i>Kodiak</i> (ABC) \$95,000	<i>The Love Nest</i> (CBS; Ilson/Chambers) \$95,000	<i>Sanford and Son</i> (Tandem) \$105,000
8:30	<i>The Six Million Dollar Man</i> (Universal) \$225,000	<i>We'll Get By</i> (CBS; Helix) \$95,000	<i>Chico and the Man</i> (Wolper Productions) \$90,000
9:00			<i>Sunshine</i> (Universal) \$105,000
9:30	<i>The Texas Wheelers</i> (MTM) \$105,000	CBS Friday Night Movies (Various) \$750,000	<i>Second Start</i> (MTM) \$100,000
10:00	<i>Kolchak: The Night Stalker</i> (Universal) \$190,000		<i>Police Woman</i> (Screen Gems) \$210,000
10:30			
11:00			

Saturday

	ABC	CBS	NBC
8:00	<i>The New Land</i> (Warner Bros.) \$200,000	<i>All in the Family</i> (Tandem) \$118,000	Emergency! (Universal) \$240,000
8:30		<i>The Paul Sand Show</i> (MTM) \$105,000	
9:00	<i>Kung Fu</i> (Warner Bros.) \$215,000	<i>Mary Tyler Moore Show</i> (MTM) \$110,000	NBC Saturday Night at the Movies (Various) \$775,000
9:30		<i>Bob Newhart Show</i> (MTM) \$108,000	
10:00	<i>Nakia</i> (Screen Gems) \$180,000	<i>The Carol Burnett Show</i> (CBS) \$245,000	NBC Saturday Night at the Movies (Various) \$775,000
10:30			
11:00			

Trouble enough to go around as networks assess results of first two rating weeks

Second season may come early this year as all three program chiefs look to the bench; NBC elated by advance from last year; CBS still confident if abashed by initial setbacks; ABC already moving to shore up Friday night disaster

1974-75

Primetime Access Rule I

First reading. These tables indicate audience performance for the first two full weeks of the 1974-75 primetime season. Top figure listed is rating, bottom figure is share of audience. All are averaged for both weeks unless special programs appeared in one of those weeks; in those cases (indicated by asterisks) the normal week's ratings and shares are shown. Nightly averages (bold face) include regular and special programs.

Sunday

	ABC	CBS	NBC
7:30			
8:00	Not on air	Apple's Way 16.5 29.0	Disney 21.2 37.0
8:30	Sonny Comedy Review* 17.0 27.0		
9:00		Kojak* 21.4 33.0	
9:30			Mystery Movie 22.6 35.0
10:00	Sunday Night Movie* 22.8 39.0	Mannix* 18.6 28.0	
10:30			
11:00		Not on air	Not on air
Average	21.0 33.9	18.4 29.7	22.1 35.8

*Second week only

Monday

	ABC	CBS	NBC
8:00			
8:30	The Rookies* 18.7 30.0	Gunsmoke 20.1 31.5	Born Free 18.7 29.0
9:00		Maude 24.1 37.0	
9:30		Rhoda 26.9 41.0	NBC Monday Night Movie 20.5 32.5
10:00	NFL Monday Night Football 18.0 30.5	Medical Center 22.4 37.5	
10:30			
11:00			
Average	18.6 30.6	22.6 36.1	19.9 31.4

*First week only

Tuesday

	ABC	CBS	NBC
8:00	Happy Days 17.7 29.5	Good Times 20.7 34.5	
8:30		M*A*S*H 22.7 35.0	World Premiere Movie 20.5 32.0
9:00	ABC Tuesday Night Movie 21.0 32.0	Hawaii Five-O 19.9 30.0	
9:30			
10:00			
10:30	Marcus Welby 16.9 30.0	Barnaby Jones 17.3 30.5	Police Story 19.3 34.0
11:00			
Average	19.1 31.0	19.6 32.0	20.1 33.0

Wednesday

	ABC	CBS	NBC
8:00	Mama 18.0 31.5		
8:30		Sons and Daughters 15.4 25.5	Little House on the Prairie 22.7 38.0
9:00	ABC Movie of the Week 18.5 32.5		
9:30		Cannon 18.8 30.0	Lucas Tanner 19.0 30.5
10:00			
10:30	Get Christie Love 16.5 29.5	Man Hunter 20.5 36.5	Petrocelli 15.7 28.0
11:00			
Average	17.8 30.0	18.2 30.8	19.1 32.3

Thursday

	ABC	CBS	NBC
8:00	Odd Couple 14.3 24.5		
8:30	Paper Moon 16.6 27.0	Waltons* 24.3 41.0	Sierra 14.8 24.5
9:00			
9:30	Streets of San Francisco 21.5 34.5		Ironside 12.8 19.5
10:00		Thursday Night Movies* 17.2 30.0	
10:30	Harry O 18.6 33.0		Movin' On 17.7 31.0
11:00			
Average	18.5 31.0	20.2 33.8	15.1 25.2

*Second week only

Friday

	ABC	CBS	NBC
8:00	Kodiak 10.3 18.0		Sanford & Son 26.6 46.5
8:30		Planet of the Apes 17.5 30.0	Chico & Man 28.3 47.5
9:00	Six Million Dollar Man 11.9 20.0		Rockford Files 12.3 38.0
9:30	Texas Wheelers 10.8 18.5	Friday Night Movie 19.1 33.5	
10:00			
10:30	Night Stalker 11.9 21.5		Police Woman 21.0 38.0
11:00			
Average	11.4 19.9	18.6 32.4	23.5 41.1

Saturday

	ABC	CBS	NBC
8:00		All in Family 28.3 50.5	
8:30	New Land 9.3 16.0	Paul Sand 22.0 38.5	Emergency 18.7 32.5
9:00		M. Tyler Moore 22.1 38.5	
9:30	Kung Fu* 12.3 21.0	Bob Newhart 21.3 37.5	Saturday Night at the Movies 20.7 37.5
10:00			
10:30	Nakia* 13.1 24.0	Carol Burnett 18.5 33.5	
11:00			
Average	11.9 20.9	21.8 36.7	20.1 35.6

*Second week only

TV networks change horses in midseason

Second half line-up is set; touts see CBS still first, NBC placing close behind and ABC third but trying

CBS-TV, with the second-season addition of a new Norman Lear comedy, a new variety hour starring Cher without a Sonny and the return of last summer's musical-variety hit, *Tony Orlando and Dawn*, has shored up its schedule enough to assure its coming out on top in the final Nielsens for the 1974-75 season, according to a census of experts last week.

NBC-TV, leaning heavily on second-season boosts from *The Mac Davis Show* (which didn't do all that well last summer) and *The Smothers Brothers Show*, figures to drop off a bit but to still end up a strong second, some experts say. NBC officials, however, are confident of at least a strong second-place showing.

1974-75

The Second Season

ABC-TV, which is making more second-season changes than the other two networks combined, should up its weekly averages if only because after a near-disastrous first three months of the season, it has nowhere to go but up.

The consensus became apparent among industry insiders as the networks last week finally put a lock on their second-season schedules. CBS and NBC, both operating from positions of strength, have canceled only seven shows between them (four by CBS, three by NBC), whereas ABC ended up canceling six shows and changing time slots on four of its holdovers.

Of the 13 new shows that will be introduced by the networks between now and February, five fall into the broad category of action-adventure, four are situation comedies and four come under the heading of musical-variety hours.

Sunday

	ABC	CBS	NBC
7:30			
8:00	The Six Million Dollar Man (Universal)	Cher (Schlatter)	Wonderful World of Disney (Walt Disney)
8:30			
9:00	ABC Sunday Night Movie (Various)	Kojak (Universal)	NBC Sunday Mystery Movie
9:30			Columbo
10:00		Mannix (Paramount)	McMillan and Wife Amy Prentiss
10:30			
11:00	Local	Local	Local

Monday

	ABC	CBS	NBC
7:30	Local	Local	Local
8:00			
8:30	The Rockies (Spelling-Goldberg)	Gunsmoke (CBS)	The Smothers Brothers Show (NBC)
9:00	S.W.A.T. (Spelling-Goldberg)	Maude (Tandem)	NBC Monday Night at the Movies (Various)
9:30		Rhoda (MTM)	
10:00	Caribe (Quinn-Martin)	Medical Center (MGM-TV)	
10:30			
11:00			

Broadcasting Dec 2 1974

Tuesday

	ABC	CBS	NBC
7:30			
8:00	Local	Local	Local
8:30	Happy Days (Paramount)	Good Times (Tandem)	Adam-12 (Universal)
9:00	Tuesday Movie of the Week (Various)	M*A*S*H (20th Century-Fox)	NBC World Premiere Movie (Various)
9:30		Hawaii Five-O (CBS; Leonard Freeman)	
10:00	Marcus Welby, M.D. (Universal)	Barnaby Rudge (CBS; Quinn Martin)	Police Story (Screen Gems)
10:30			
11:00			

Wednesday

	ABC	CBS	NBC
7:30	Local	Local	Local
8:00	That's My Mama (Scr'n Gems)	Tony Orlando and Dawn (CBS; Ison-Chambers)	Little House on the Prairie (NBC)
8:30	Wednesday Movie of the Week (Various)		Cannon (CBS; Quinn Martin)
9:00			Lucas Tanner (Universal)
9:30			
10:00	Get Christie Love (Wolper Productions)	Manhunter (CBS; Quinn Martin)	Petrocelli (Paramount)
10:30			
11:00			

Thursday

	ABC	CBS	NBC
7:30	Local	Local	Local
8:00	Barney Miller (ABC; Four D Productions)	The Waltons (Lorimar Productions)	The Mac Davis Show (NBC)
8:30	The Odd Couple (Paramount)		
9:00	Streets of San Francisco (Warner Bros.)	CBS Thursday Night Movies (Various)	Archer (Paramount)
9:30			
10:00			
10:30	Harry O (Warner Bros.)		Movin' On (D'Antoni-Weltz)
11:00			

Broadcasting Dec 2 1974

Friday

	ABC	CBS	NBC
7:30			
8:00	Local	Local	Local
8:30	Kolchak: The Night Stalker (Universal)	Khan! (CBS)	Sanford and Son (Tandem)
9:00	Hot 1 Baltimore (Norman Lear)	CBS Friday Night Movies (Various)	Chico and the Man (Wolper)
9:30	Karon (20th Century-Fox)		
10:00			The Rockford Files (Universal)
10:30	Barretta (Universal)		Police Woman (Screen Gems)
11:00			

Saturday

	ABC	CBS	NBC
7:30	Local	Local	Local
8:00		All in the Family (Tandem)	
8:30	Kung Fu (Warner Bros.)	The Jeffersons (Norman Lear)	Emergency! (Universal)
9:00	ABC Saturday Night Movie (Various)	Mary Tyler Moore Show (MTM)	NBC Saturday Night at the Movies (Various)
9:30		Bob Newhart Show (MTM)	
10:00		The Carol Burnett Show (CBS)	
10:30			
11:00			

CBS expected to keep lead despite strong challenges from NBC, ABC

Fall line-ups to cost \$18.1 million a week, with Universal TV, MTM, Tandem as biggest suppliers

1975-76

Primetime Access Rule III

Situation comedies and nonviolent melodramas dominate the formats of the 27 new shows the three networks will introduce into their 1975-76 prime-time schedules beginning next September

In addition, spiraling costs and producers' demands for more realistic payments swelled total production costs of the three networks' schedules to a record \$18.1 million a week plus one rerun each. (Last year, the networks shelled out \$15.8 million for the shows on their 1974-75 schedules.) Half-hour sitcoms will cost as much as \$140,000 for a first run and a repeat (the average is in the \$110,000 range), and 60-minute series will soar as high as \$280,000 for two runs (with the average price at about \$250,000).

Sunday

	ABC	CBS	NBC
7:00	The Swiss Family Robinson (20th Century-Fox Irwin Allen Productions) \$255,000	Three for the Road (MTM) \$230,000	The Wonderful World of Disney (Walt Disney) \$275,000
8:00			
8:30	The Six Million Dollar Man (Universal) \$280,000	One (CBS; George Schlatter) \$250,000	Helvak (Universal) \$265,000
9:00			
9:30		Kojak (Universal) \$270,000	NBC Sunday Mystery Movie (Columbo, McCloud, McMillan and Wife, McCoy) \$525,000
10:00	All in the Family (Various) \$775,000		
10:30		Brink (MGM-TV, Carnan Productions) \$240,000	
11:00			

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Monday

	ABC	CBS	NBC
8:00	Cash and Cable (Paramount) \$250,000	Rhoda (MTM) \$118,000	The Invisible Man (Universal) \$270,000
8:30		Phyllis (MTM) \$108,000	
9:00		All in the Family (Tandem) \$130,000	
9:30		Maude (Tandem) \$120,000	NBC Monday Night at the Movies (Various) \$775,000
10:00	NFL Monday Night Football \$700,000		
10:30		Medical Center (MGM) \$265,000	
11:00			

Tuesday

	ABC	CBS	NBC
8:00	Happy Days (Paramount) \$140,000	Good Times (Tandem) \$110,000	Movin' On (D'Antonio-Weitz Productions) \$235,000
8:30	Welcome Back (Kornack/Wolper) \$95,000	Joe and Sons (Douglass S. Cramer) \$100,000	
9:00			
9:30	The Rookies (Spelling-Goldberg) \$260,000	Switch! (Universal) \$250,000	Police Story (Columbia Pictures Television) \$260,000
10:00			
10:30	Marcus Welby, M.D. (Universal) \$305,000	Beacon Hill (Robert Stigwood Organization) \$240,000	The Metro Man (Columbia Pictures Television) \$250,000
11:00			

Wednesday

	ABC	CBS	NBC
8:00	When Things Were Rotten (Paramount) \$140,000		The Little House on the Prairie (NBC) \$260,000
8:30	That's My Mama (Columbia) \$102,000	Tony Orlando and Dawn (CBS) \$230,000	
9:00			
9:30	Baretta (Universal) \$260,000	Cannon (Quinn Martin; CBS) \$240,000	Doctors' Hospital (Universal) \$250,000
10:00			
10:30	Starky and Hutch (Spelling-Goldberg) \$245,000	Kate McShane (Paramount) \$235,000	Petrocelli (Paramount) \$240,000
11:00			

Thursday

	ABC	CBS	NBC
8:00	Barney Miller (Danny Arnold Productions) \$135,000		Sunday Dinner (MGM-TV; Persky-Denoff) \$100,000
8:30	On the Rocks (John Rich Productions) \$100,000	The Waltons (Lorimar) \$240,000	Fay (Danny Thomas Productions) \$100,000
9:00			
9:30	Streets of San Francisco (Warner Bros.; Quinn Martin) \$280,000		Ellery Queen (Universal) \$250,000
10:00		CBS Thursday Night Movies (Various) \$775,000	
10:30	Harry O (Warner Bros.) \$260,000		Medical Story (Columbia Pictures Television) \$250,000
11:00			

Friday

	ABC	CBS	NBC
8:00		Big Eddie (Deezdemz-anddoze) \$100,000	Sanford and Son (Tandem) \$130,000
8:30	Mobile Two (Universal) \$270,000	M*A*S*H (20th Century-Fox) \$130,000	Chico/Man (Kornack/Wolper) \$105,000
9:00			
9:30		Hawaii Five-O (CBS; Leonard Freeman) \$270,000	The Rockford Files (Universal) \$265,000
10:00	ABC Friday Night Movies (Various) \$675,000		
10:30		Barnaby Jones (CBS; Quinn Martin) \$240,000	Police Woman (Columbia Pictures Television) \$250,000
11:00			

Saturday

	ABC	CBS	NBC
8:00		The Jeffersons (Tandem) \$210,000	Emergency (Universal) \$270,000
8:30	The Howard Cosell Show (ABC) \$250,000	Doc (MTM) \$100,000	
9:00			
9:30	S.W.A.T. (Spelling-Goldberg) \$260,000	The Mary Tyler Moore Show (MTM) \$125,000	
10:00		The Bob Newhart Show (MTM) \$120,000	NBC Saturday Night at the Movies (Various) \$775,000
10:30	Matt Helm (Columbia Pictures Television) \$260,000	The Carol Burnett Show (CBS) \$260,000	
11:00			

1975-76

The Second Season

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BROADCASTING Magazine

The ratings which accompany the programs are average weekly ratings through April 22, 1976. The reader can equate ratings to viewing households by the formula:

1 rating point = 700,000 households

Sunday

	ABC	CBS	NBC
7:00	Swiss Family Robinson 20th-Allen 15.3	60 Minutes CBS News 17.8	Wonderful World of Disney Disney 17.9
8:30	Six Million Dollar Man Universal 24.5	SCHNY & Cher CBS-Schlatter 21.3	Ellery Queen Universal 15.4
9:30	ABC Sunday Movies Various 21.9	Kojak Universal 21.9	NBC Sunday Mystery Movie (Columbo, McCloud, McMillan and Wife, McCoy) Universal 17.6
10:30		Bronk MGM Cardan 16.8	

Monday

	ABC	CBS	NBC
8:00	On the Rocks John Rich Prods 17.6	Rhoda MTM 24.4	Rich Little Show NBC 17.5
8:30	Special Events/Movies Various 23.5	Phyllis MTM 24.6	
9:00		All in the Family Norman Lear 30.2	Joe Forrester Columbia Pictures TV 17.8
9:30		Maude Norman Lear 25.0	
10:00	Rich Man, Poor Man Universal 26.9	Medical Center MGM 19.3	Jigsaw John MGM 13.8

Tuesday

	ABC	CBS	NBC
8:00	Happy Days Paramount 23.9	Good Times Norman Lear 21.0	Movin' On D'Antoni-Wetz 16.3
8:30	Laverne and Smiley Paramount 27.4	Joe and Sons Cramer 15.8	
9:00	The Rookies Spelling-Goldberg 18.2	M*A*S*H 20th Century 23.1	Police Woman Columbia Pictures TV 20.2
10:00	FAMILY Merrill Lynch Wolper Universal 19.4	One Day at a Time Norman Lear 23.0	City of Angels Universal (Tentative) 17.5
10:30	Switch Universal 18.1		

Wednesday

	ABC	CBS	NBC
8:30	The Bionic Woman Universal 24.8	Tony Orlando and Dawn CBS 17.7	Little House on the Prairie NBC 19.8
9:00	Baretta Universal 21.3	Cannon Quinn Martin 18.7	Chico and the Man Kornack/Wolper 23.8
9:30			The Dumplings Norman Lear 17.9
10:00	Starsky and Hutch Spelling-Goldberg 22.4	The Blue Knight Lorimar 16.8	Petrocelli Paramount 13.6

Thursday

	ABC	CBS	NBC
8:00	Welcome Back, Kottler Kornack/Wolper 23.1	The Waltons Lorimar 22.7	Grady Norman Lear 12.4
8:30	Barney Miller Danny Arnold 19.0		The Cop and the Kid Playboy-Paramount 13.8
9:00	Streets of San Francisco Warner Bros-Quinn Martin 20.6	Hawaii Five-O CBS-Freeman 18.7	NBC Thursday Night at the Movies Various 13.8
9:30			
10:00	Harry O Warner Bros 17.4	Barnaby Jones Quinn Martin 17.3	

Friday

	ABC	CBS	NBC
8:00	Donny and Marie Osbro-Kroffit 20.7	Sarah Universal (Tentative) 13.3	Sanford and Son Norman Lear 24.5
9:00			The Practice Thomas-MGM 17.9
9:30	ABC Friday Night Movies Various 18.2	CBS Friday Night Movies Various 16.8	Rockford Files Universal 19.9
10:00			Police Story Columbia Pictures TV 17.9

Saturday

	ABC	CBS	NBC
8:00	Almost Anything Goes Banner-Stigwood 13.2	The Jeffersons Norman Lear 21.5	Emergency Universal 19.2
8:30		Doc MTM 18.9	
9:00		Mary Tyler Moore MTM 21.9	NBC Saturday Night at the Movies Various 17.7
9:30	S.W.A.T. Spelling-Goldberg 14.9	Bob Newhart MTM 20.8	
10:00	Superstar Quinn Martin 11.6	Carol Burnett Show CBS 20.6	

ABC'S QUARTER MILLION DOLLAR MAN

How programming whiz
Fred Silverman
helped his network
become a big winner in
the ratings race

By Dick Hobson

"He's a speeding bullet! A flywheel in a motor! He's 220 volts through a 110 wire! A master antenna! A one-man band! He could catch lightning in a bottle!"

Gosh, a new ABC-TV superhero?

In a sense. These are the words used by one dazzled admirer to describe ABC's Two-Hundred-Fifty-Thousand-Dollar Man, programming whiz, ratings wizard, and prime promulgator of superheroics both on and behind the tube—Fred Silverman

Remember when ABC was an object of scorn and contumely? ("Wanna end the Vietnam War? Put it on ABC and it'll be canceled in 13 weeks.") Today, those pitiable also-rans are sporting buttons proclaiming: "We're No. 1!" A.C. Nielsen reported that 130,000,000 Americans watched at least part of ABC's *Roots*—the last episode was the most-watched TV show of all time.

One day two years ago, the young (then 37), hypertensive, flash-tempered, unpredictable and fiercely competitive

Fred Silverman ("Freddie" in the business) moved over from CBS (where he was vice president in charge of programming) to ABC Entertainment (as president in charge of same)—and ABC's stock instantly shot up two points. It continued climbing—doubling in one year. And another doubling is considered likely.

Building on solid groundwork already laid by network president Fred Pierce, who hired him, Silverman and his colleagues boosted ABC from third place to first, winning the Nielsen Sweepstakes for 1975-76 by half a rating point and raising ABC's ratings average by two points (for estimated additional corporate profits of \$40,000,000). Then ABC took the calendar year 1976 by one-and-a-half points (increasing corporate net earnings by almost 320 per cent). The network is leading in the 1976-77 season by more than three points, and the money hasn't stopped rolling in. With prime-time minutes going for as much as \$130,000, total ABC broadcasting revenues last year exceeded one billion dollars for the first time. ABC-TV's profit-spread over nearest rival CBS could reach \$100,000,000 this season.

"Does anyone question whether Silverman is worth \$250,000 a year?" asks *Variety* rhetorically.

As of early April, Silverman had zapped both rival networks 23 out of 29 weeks in the ratings. The *Roots* episodes were the top seven programs of "Roots Week," making it the highest-rated week any network has ever had.

He has driven the other two networks frantic by, among other stratagems, raiding their star rosters—Harvey Korman from CBS, Redd Foxx from NBC, both for next season. He set off the worst spate of series cancellations in recent memory, triggering a chain of executive-suite upheavals along New York's Broadcast Row. Said Norman Lear, the man with the most (9) shows on the air: "Freddie's in quite a

unique position of leadership. They're all watching now."

And imitating. Snapped one rattled network rival: "What Freddie is doing is exactly what we will be doing, so let's cut through all the horse [bleep] and get down to business!"

What is Freddie doing exactly? To find out, I caught the Speeding Bullet in his digs at ABC's West Coast headquarters, dominated by a 30-foot rust suede sofa with enough seating space for an Osmond family reunion.

Contrary to impressions fostered by trendy reportage, Freddie was natively accoutred (not "rumpled and out of fashion," as *The New York Times Magazine* would have it), his voice emanating from nature's chosen orifice (not via his nose, as *New Times* would have one believe), his manner civilized (not "innocent of the finer social graces," as *Time* trumpeted), his decorum decorous (no hint of the "kicker-over of wastebaskets" described by *People*). In short, just your average upper-echelon six-figure corporate executive whose only deficiency, it seems, is a good press agent.

On this January morning he was expostulating on the failure of a visiting contingent of 52 TV editors and columnists to comprehend the audience appeal of *Laverne & Shirley*—providing our first ingredient in what might be called "Freddie's Formula":

Maxim 1: "Make people laugh. There's enough tragedy in the world." Or, as he was saying: "The primary purpose of putting a comedy show on the air is to entertain people. And anybody who approaches half-hour comedy or television entertainment of any kind in any other manner is stupid! You must first get the people into the store."

Maxim 2: "People tune in to see a star." Silverman is always telling the creators of new shows: "Stop inventing these wonderful characters that are impossible to cast. Television is a personality medium. Start out with a piece →

continued

of talent." If writers' intentions get bent out of shape by Freddie's Formula, they're expendable. Take *Kojak*, initially based on Abby Mann's Emmy-winning TV-movie, "The Marcus-Nelson Murders," in which the writer said he "wanted people to understand that cops are human beings like everybody else." But Silverman's "people over premises" maxim required that *Kojak* be tailored to fit its stolid star, Telly Savalas. The result, according to Mann: "Kojak is imperturbable; he's always right. He has become exactly the reverse of what I intended."

Maxim 3: "Stress the positive, not the negative." Like MGM's Louis B. Mayer, Silverman cloaks himself in the good old apple-pie values. "God knows, somebody's got to do it! Pick up any newspaper these days and it's just terrible! The news programs on television dwell on crime. I think we should provide positive models for the audiences that we serve. I feel strongly that there should be many different places in the schedule where the family unit is presented in a positive way."

Maxim 4: "The common man is more appealing." Silverman has a predilection for shows with an earthy ambience, possibly reflecting his "blue-collar" childhood (his father was a TV repairman). "I think Freddie always felt that characters in the blue-collar or lower-class TV series were more appealing to America in a lot of ways," *Happy Days* producer Garry Marshall says. "That's the whole Fonzie character. He's uneducated; he's got nothing; but he's not giving up. It's the whole thing of *Laverne & Shirley*—two lower-class bimbos who work in a brewery and struggle and try to get in love and get hurt and who nevertheless are happy and full of dreams. These are real people to Freddie."

Maxim 5: "It's up to me to find new stars." TV stars are a rare and special breed, Silverman contends, and he is constantly prowling around unlikely places looking for new ones. There →

TV GUIDE MAY 7, 1977

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continued

was the famous night he called an old friend, producer Fred Baum, from Las Vegas: "I just saw an act I'm going to make a star—Sonny and Cher." Baum reacted: "Are you nuts? They're on the downside!" And the rainy night Freddie drove out to the end of Long Island for a look at a record act in a leaky tent and signed Tony Orlando & Dawn to a CBS contract. "Nobody in his right mind would do that!" was the consensus—even after he pulled it off. Over at ABC he persevered, and when *Donny & Marie* clicked, there were still the nervous jokes: "At least they won't get a divorce."

Maxim 6: "Familiarity breeds acceptability." Producer Marshall airily gives away the secret of Silverman's success: "Fred's theory, which I agree with, is that if you go to a cocktail party and you don't know anybody, which is an uncomfortable situation, your tendency always will be to gravitate to somebody you know rather than to this terribly exciting, wonderful person over here whom you don't know and you're a little afraid to go up to and try to start a conversation with."

Ergo: give the viewers somebody they know. Which explains Freddie's "spinoffs," "crossovers" and "cross-promotions." It's all part of Freddie's Formula to make "The ABC Family" seem just like kissin' cousins.

Maxim 7: "Take chances and run scared." For all his hot rolls of 7s and 11s, Silverman regards hit-picking as the biggest throw of the dice ever. "The shows that are the riskiest are also the shows that have got the potential to be the biggest hits." There are those who say that he's not really that good a gambler when it comes to picking programs; that he left the CBS schedule a shambles; that he inherited a brilliant development slate at ABC.

His megagamble—*Roots*—was not in program-picking (its inception is credited to his predecessor, Martin Starger, and programming executive Brandon Stoddard), but in serializing it on an

unprecedented eight successive nights. Insiders say that Silverman and other ABC executives were so skeptical of the genealogical epic's pulling power that they ordered it "aired and over with" one week prior to the crucial "sweep week"—when viewer ratings determine ad rates for local stations.

Maxim 8: "It's not only the show but how the audience is told about the show." Silverman's canny concept of "audience expectation" helped him decipher the inner workings of The Viewer Mind, which he now manipulates shamelessly. His victory in some "very bitter fights" at CBS unleashed a blizzard of promotional blurbs, leading to the usual jokes: "Tony Orlando is on two hours a week, one hour for the show and one hour for the promos." At ABC, where he calls all the shots, Freddie's promos are pandemic.

"Grabbers" are a Silverman trademark. As MTM Enterprises' Grant Tinker recalls: "When Fred heard about *Rhoda's* wedding, he said, 'Let's clear an hour and make it like Lucy's baby!' And it got a hell of an audience."

Maxim 9: "Work the viewer mind." Freddie became the Dr. Strangelove of program tactics last fall when he unleashed a form of Orwellian warfare—with unexpected results. NBC started it by suddenly announcing a blockbuster movie, "Airport 1975," starring Charlton Heston, to kick off the new season on a Monday night, threatening to eclipse ABC's *The Captain & Tennille* debut. What could he do to take the sock out of "Airport"?

He could schedule a couple of air-disaster movies—"Murder on Flight 502" and "Sky Terror"—over the preceding weekend, specifically to mislead viewers into thinking they'd *already* seen "Airport 1975." "Now that really is a form of genius, you know," marveled one of Hollywood's Freddie-watchers, "for him to think that he could work the viewer mind that way." His ploy wasn't entirely successful—"Airport's" draw →

continued

proved too powerful—but his disaster flicks over the final weekend of the old season pulled enough viewers to help give ABC the overall ratings title for 1975-76.

Maxim 10: "Keep a hard-action line." As bad money drives out good, according to Freddie's Formula, "hard" shows drive out "soft." At one point last year, *The Bionic Woman* had in work an episode, "Claws," about a mountain lion jeopardizing schoolchildren. "You can't do this episode!" he told the puzzled producer. "You're competing with *Little House on the Prairie* and you've got to keep a hard-action line or the viewers will switch over."

It was too late to change the storyline, and when "Claws" aired, true to Freddie's warning, the series dipped from fourth to nineteenth in the ratings. Executive producer Harve Bennett got Silverman on the phone: "I salute your instinct! We won't do that kind of show again." How did Freddie know that "Claws" would be perceived by the viewers as too soft? Because the "audience expectation," as implanted by program announcements, would perforce invoke the innocuous images of "kids and cuddly animals."

Maxim 11: "Cartoons aren't only for kids." For Freddie, the much-bruited-about "family hour" came as a lucky break. As Filmways TV chief Perry Lafferty tells it: "Most comedy has gotten too sophisticated now for 8 P.M., so you're limited to things like *Happy Days* and *Laverne & Shirley*, which are Freddie's. And you can't do shows with violence, so there you have Freddie's *Six Million Dollar Man* and *Bionic Woman*—a lot of flying around and derring-do but no shooting. See how clever it was to think of that solution? He has lined up shows that have almost cartoon overtones."

But it's not only kids who are watching these programs, according to Silverman: "I have to say that the shows with 'cartoon overtones' are among the most popular television programming

for adults in the whole country."

Maxim 12: "Grab 'em while they're young." There have been jibes about Silverman's "Saturday morning mentality," but that infamous "daypart" is where he learned how to attract audiences. *Shazzan! The Herculooids! The New Adventures of Superman!* For seven years he fired off such a barrage of "hard-action" shows for kids that alarmed parents finally got together to protest.

Silverman feels he's gotten a bum rap: "Well, it's just better copy to say, 'He brought the monsters to Saturday morning,' because that's provocative. But I was also the first to move into live action. I put *Children's Film Festival* on the air, which won a Peabody Award. I was the one who put the *CBS Children's Hour* on. I was the one who brought Dr. Seuss to CBS."

There are perhaps other ingredients to "Freddie's Formula," but by the time they're articulated, the prodigious programmer will be someplace else, chortling yet another maxim: "Don't copy yourself."

Yet, isn't Silverman's game, when you get to the bottom line, simply a prescription for maximizing viewers, maximizing ratings, maximizing revenues? Is it all that hard to picture Silverman delivering Faye Dunaway's bravura speech in the movie "Network"? "I'm talking about a \$6 cost-per-thousand show! I'm talking about a \$130,000 minute! Figure out the revenues of a strip show that sells for 130,000 bucks a minute!"

Bob Wood, the former CBS president who made Fred Silverman his programming chief, who fought the rating battles alongside him for five years, and whose extravagant encomiums opened this article, said it all: "If you consider the system as a given, then Freddie is merely one helluva practitioner."

Next week: Is Silverman obsessed with ratings?

1976-77

The 1976-77 television year may represent a pivotal point in network programming. The "floating" or "living" schedule has been established: program premieres throughout the year, front loading to test new programming in short runs with good sampling (large audiences), and mini-series occupying a larger portion of the schedule. The season also re-established the importance of strong series programming. While Roots and How the West Was Won ballooned ABC's ratings lead, it was the solid situation comedies and action adventure series which enabled ABC to retain its top position week after week after week.

The season was dominated by ABC even before the fall premieres. The fall schedule (see page 52) had been set in April, but in August Fred Silverman moved five ABC programs to different time periods. NBC countered by moving five programs, cancelling two, and adding a night at the movies. CBS waited. Changes for all the networks began in November and continued throughout the year. (See schedule page 53 and ratings on page 54)

1976-77 was the year of the family viewing period, an NAB Code designation for the hour preceding primetime and the first hour of primetime. The Family Viewing Rule prohibited "entertainment programming inappropriate for viewing by a general family audience" during the two hour period. The schedules reflect the rule with comedy, fantasy and variety dominating the first hour of primetime. The Family Viewing concept was found in violation of the First Amendment by a United States District judge in Los Angeles in early November, but the eight to nine hour, in all its metamorphoses, retained the family formula.

The personage of the year was Fred Silverman (see pages 49 and 50) and the event was Roots. Inspired by the programming genius of Silverman, Roots gave ABC eight of the top thirteen largest-audience TV shows of all time, the highest rated week in television history, and the cushion to outdistance its competitors by 2.8 rating points for the year.

EARLY STRATEGIES:

■ Front-loading, hyping, cross-pollinating, counterprogramming: These kinds of gimmicks will dominate the prime-time schedules for the first few weeks of the season. But all three programing heads—Mr. Silverman at ABC, Mr. Segelstein at NBC and Bud Grant, CBS's vice president for programing—say the network that will end up in first place when the dust settles will be the one that has the most popular regularly scheduled series, the programs that win their time periods week in and week out.

For example, Mr. Grant says CBS's best new series is Delvecchio (Sunday, 10-11 p.m.), starring a young character actor, Judd Hirsch, who plays a big-city detective

with a law degree. But the show is up against the last hour of the ABC Sunday Movie and against the last hour of NBC's Big Event. So Mr. Grant's strategy is to "whet people's appetites" by previewing Delvecchio on Thursday, Sept. 9 (9-10 p.m.), against weak competition and then riding out the expected low Sunday ratings for a few weeks until ABC's movies begin to thin out and NBC's events start diminishing in bigness.

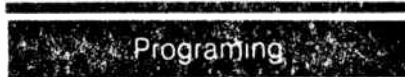
Conversely, Mr. Grant says he won't feel at all squeamish about giving a quick hook to a series that is neither an artistic success nor a winner in the Nielsens. Waiting in the wings at CBS and ready for full-time duty as early as October are Lorimar Productions' hard-action hour,

Hunter (title still tentative), starring James Franciscus and Linda Evans as undercover agents involved in Mission: Impossible-type assignments; CBS's in-house production The Andros Targets (Bob Sweeney is executive producer), which follows the fortunes of an investigative reporter for a newspaper like the New York Times (it's based on the career of Timesman Nicholas Gage); Mad's House, a half-hour sitcom from Paramount Pictures Television starring Maureen Stapleton as the proprietress of a boarding house filled with crackbrained tenants, and a half-hour variety show featuring the Jackson Five (which had a disappointing summer tryout; the new version will focus on the three most talented Jacksons, Michael, Randy and Janet, Mr. Grant says).

Sunday

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	ABC	CBS	NBC
7:00	Bill Cosby Show (Chris Beards)	60 Minutes (CBS)	Wonderful World of Disney (Walt Disney)
8:00	\$220,000	\$260,000	\$340,000
8:30	Six Million Dollar Man (Universal)	Sonny and Cher Show (Nick Vanoff)	NBC Sunday Mystery Movie (Columbo, McCloud, McMillan, Quincy) (Universal)
9:00	\$370,000	\$255,000	
9:30	ABC Sunday Movie (various)	Kojak (Universal)	\$510,000
10:00		\$340,000	Big Event (various)
10:30		Dei Vecchio (Universal)	
11:00	\$900,000	\$300,000	\$600,000



\$500 million-plus price tag goes on 1976-77's prime time

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Prime price tag

There's more to prime-time production bill than that \$500 million-plus that's expected to be spent on regular network series next season (story page 28). Figures on specials are harder to project—at this point impossibly so, since they're still far from fully scheduled—but experts estimate that if they approximate normal season's level, they'll add another \$100 million to \$120 million to production outlays. That breaks down to estimated \$75 million to \$80 million for entertainment specials, \$25 million to \$40 million for news and sports specials.

Monday

	ABC	CBS	NBC
8:00	Captain and Tennille (Bob Henry)	Rhoda (MTM)	Gemin Man (Universal)
8:30		\$160,000	
9:00	\$200,000	Phyllis (MTM) \$155,000	\$330,000
9:30	NFL Monday Night Football	Maude (Norman Lear) \$160,000	NBC Monday Night at the Movies (various)
10:00		All's Fair (Norman Lear) \$150,000	
10:30		Executive Suite (MGM TV) \$290,000	
11:00	\$700,000	\$290,000	\$900,000

Tuesday

	ABC	CBS	NBC
8:00	Happy Days (Paramount)	Tony Orlando and Dawn (CBS)	Baa Baa Black Sheep (Universal)
8:30	\$155,000		
9:00	Laverne and Shirley (Paramount) \$145,000	\$240,000	\$320,000
9:30	Nancy Walker Show (Norman Lear) \$150,000	M*A*S*H* (20th Century Fox) \$170,000	Police Woman (Columbia Pictures TV)
10:00	Tony Randall Show (MTM Productions) \$155,000	One Day at a Time (Norman Lear) \$150,000	\$315,000
10:30	Family (Spelling Goldberg) \$280,000	Switch (Universal) \$315,000	Police Story (Columbia Pictures TV) \$325,000
11:00			

Wednesday

	ABC	CBS	NBC
8:00	Bionic Woman (Universal)	Good Times (Norman Lear)	Little House on the Prairie (NBC)
8:30		\$150,000	
9:00	\$315,000	Ball Four (CBS) \$120,000	\$320,000
9:30	Baretta (Universal)	All in the Family (Norman Lear) \$170,000	Quest (Columbia Pictures TV)
10:00	\$320,000	Alice (Warner Bros.) \$130,000	\$320,000
10:30	Charlie's Angels (Spelling Goldberg) \$320,000	The Blue Knight (Lorimar) \$315,000	Gibbsville (Columbia Pictures TV) \$305,000
11:00			

Thursday

	ABC	CBS	NBC
8:00	Welcome Back, Kotter (James Komack) \$135,000	Waltons (Lorimar)	Van Dyke and Company (NBC Catspaw Productions)
8:30	Barney Miller (Danny Arnold) \$150,000		
9:00	\$340,000	\$330,000	\$225,000
9:30	Streets of San Francisco (Quinn Martin)	Hawai Five O (CBS Leonard Freeman)	The Practice (Danny Thomas, MGM Television) \$135,000
10:00	\$340,000	\$340,000	Snip (James Komack) \$125,000
10:30	Most Wanted (Quinn Martin) \$305,000	Barnaby Jones (Quinn Martin) \$320,000	Best Sellers (Universal) \$360,000
11:00			

Friday

	ABC	CBS	NBC
8:00	Donnie and Marie (ABC)	Spencer's Pilots (Sweeney Finnegan)	Sanford and Son (Tandem) \$160,000
8:30			\$230,000
9:00	\$230,000	\$320,000	
9:30	ABC Friday Movie (various)	CBS Friday Night Movies (various)	The Rockford Files (Universal) \$330,000
10:00			
10:30	\$900,000	\$900,000	Serpico (Paramount) \$310,000
11:00			

Saturday

	ABC	CBS	NBC
8:00	Holmes and Yoyo (Universal) \$150,000	The Jeffersons (Norman Lear) \$155,000	Emergency (Universal)
8:30	Mr T and Tina (James Komack) \$125,000	Doc (MTM) \$145,000	
9:00	\$315,000	\$265,000	\$340,000
9:30	Starsky and Hutch (Spelling Goldberg)	Mary Tyler Moore Show (MTM) \$170,000	NBC Saturday Night at the Movies (various)
10:00	\$315,000	Bob Newhart Show (MTM) \$160,000	
10:30	Rich Man Poor Man (Universal) \$340,000	Carol Burnett Show (CBS) \$265,000	\$900,000
11:00			

1976-77 LIVING SCHEDULE

	7:00	8:00	8:30	9:00	9:30	10:00	11:00
SUN	ABC	Cos 13.0 (10-31) Drew/Hardy Mysteries 17.2	Six Million Dollar Man 24.3	ABC Sunday Night Movie 24.2			
	CBS	60 Minutes 22.0	*Sonny and Cher Show 17.1 (1-2-77) *Rhoda 20.0 *Phyllis 18.6	*Kojak 17.9 (1-2-77) *Switch 17.9	Delvecchio 14.7		
	NBC	World of Disney 19.8	NBC Mystery Movie 18.0		The Big Event		
MON	ABC		Captain and Tennille 18.7	NFL Monday Night Football 21.1 (12-27) ABC Monday Night Movie 26.6 (2-21) *Most Wanted 19.3 Feather and Father 19.2			
	CBS		*Rhoda 19.5 *Phyllis 19.1 *Jeffersons 21.7 (1-2-77) Busting Loose 19.6	Maude 19.9	All's Fair 17.9	*Executive Suite 14.9 (1-31-77) Andros Targets 14.1	
	NBC		Little House on the Prairie 22.3	NBC Monday Night at the Movies 21.7			
TUE	ABC		Happy Days 31.4 Laverne and Shirley 30.9	Rich Man Poor Man Book II 21.6		Family 19.0	
	CBS		Tony Orlando and Dawn 13.3 (1-4-77) Who's Who 13.1	Mash 25.9	One Day At a Time 23.4	*Switch 16.9 (1-2-77) *Kojak 16.4	
	NBC		Baa Baa Black Sheep 17.0	Police Woman 17.8		Police Story 17.1	
WED	ABC		The Bionic Woman 22.4	Baretta 23.5		Charlie's Angels 26.0	
	CBS		Good Times 20.5 Ball Four 15.2 Jeffersons 21.2 Jacksons 16.1	*All in Family 25.6 (11-10-77)	*Alice 23.0 (11-10-77)	Blue Knight 15.2 (11-10-76)	
	NBC		*Practice 12.9 NBC Movie of the Week 14.4 (12-1-76) *CPO Sharkey 15.1 *McC St 14.7 Grizzly Adams 19.2 (2-9-77)	Sirota's Ct 12.3 *CPO Sharkey 17.2	*Practic 12.3 *McC Ste 14.9	The Quest 13.1 Tales of the Unexpected 11.0	
THU	ABC		Welcome Back Kotter 22.7 Barney Miller 20.1 What's Hap 23.2	*Tony Randall 19.4 (12-30) Nancy Walker 17.6 *B Miller 23.7 T Randall 21.0	Streets of San Francisco 18.0		
	CBS		The Waltons 22.3	Hawaii Five-0 21.9		Barnaby Jones 18.5	
	NBC		Gemini Mau 14.4 (11-10-77) *Van Dyke & Company 11.9 Fantastic Journey 12.7 (2-10)	Best Sellers 15.8 (11-10-77) (12-30-77) Best Sellers (2 hrs) 15.7		*Van Dyke & Company 14.8 (12-30-77) Gibbsville 12.5	
FRI	ABC		Donny and Marie 19.1	ABC Friday Night Movie 20.2			
	CBS		Spencer's Pilots 10.2 (1-14-77) Code R 12.5	*Sonny and Cher Show 11.9		CBS Friday Night Movie 16.2 (1-2-77) Executive Suite 9.1 Hunter 11.0 (2-18-77)	
	NBC		Sanford & Son 20.3 Chico & the Man 18.8	The Rockford Files 18.8		Serpico 15.1 (2-11-77) Quincy 19.0	
SAT	ABC		Holmes & Yoyo 14.4 B. Beauts 16.6 Mr. T/Tin 14.0 *Wha's Hap 20.9 Fish 18.0	Starksy and Hutch 19.6		*Most Wanted 16.9 2-26-77) Dog and Cat 18.4	
	CBS		*Jeffersons 19.5 *MTM 19.3 (11-6)	Doc 15.7 Bob Newhart 19.3	*MTM 18.9 *All in the Family 21.9	*Bob Newhart 18.0 *Alice 19.3	Carol Burnett 18.9
	NBC		Emergency 16.9	NBC Saturday Night at the Movies 17.0			

• program moved to or from time
() date change made

'Roots' biggest event in TV entertainment history

ABC-TV's eight-day telecast of *Roots* erupted into a cultural event of the first magnitude and, over the course of its 12 hours, the most-watched program in the history of television.

ABC's 35.5 national Nielsen rating for all of its prime-time programming during that week was just about 10 rating points higher than any other network had ever chalked up in any given week.

ABC not only finished first on all seven nights but each of its 21 prime-time shows for that week finished with a 31 share or better. ABC wound up with 16 out of the top-16 shows, with each of the seven separate episodes of *Roots* making up the top seven programs.

The Sunday (Jan. 30, 9-11 p.m., NYT) episode of *Roots* scored a 51.1 rating and 71 share, giving it a total of 36,380,000 homes, a figure that beat "Gone With the Wind," Part 1's previous record of 33,960,000 homes. All eight nights of

Roots finished among the top-13 largest-audience TV shows of all time, with Friday two hours coming in fourth (32.68 million homes), Thursday's hour fifth (32.25 million homes), Tuesday's hour sixth (31.9 million homes), Super Bowl XI seventh (31.6 million), Monday's hour of *Roots* eighth (31.33 million), Wednesday's hour ninth (31.19 million), Saturday's hour tenth (30.12 million), with two Super Bowls intervening before the Jan. 23 two hours of *Roots* wound it up with a 28.84 million homes total.

Even more significant to some network researchers was the fact that *Roots* was attracting people who don't normally watch television—the over-all homes-using-television (HUT) levels were up that first Sunday by 6% over the comparable Sunday a year ago, according to ABC statisticians. On Monday, the jump was 11% over a year ago, and on Tuesday 9%.

"I figured *Roots* would get a 32 or 33 share—a respectable number," said Jack Otter, the vice president and director of network programming at SSC&B, who lucked out with a couple of Cover Girl spots in the telecast. Another agency executive said, "ABC really didn't know which way the rating would go—that why's it didn't put *Roots* in the February sweep period."

That lack of foresight on ABC's part may be the one consolation to CBS and NBC, on the theory of what-can-ABC-do-for-an-encore in the February sweeps, when all three networks will be slugging it out with hit movies, big specials and as much series episode stunting as their budgets will permit. Nevertheless, the past eight nights will have helped push ABC into a season-to-date lead over CBS and NBC that industry insiders say will make it impregnable for the rest of the 1976-77 prime-time season.

SUPPLEMENTARY RATINGS AVERAGES (Premiere to April 17)

During the recently completed regular season, an uncommon amount of slot shifting took place for regular series. Comparative averages of these changes, plus an element breakdown of rotating skeins follow:

Series	Web	Avg.		
Rhoda (Mon.)	CBS	19.5	Alice (Wed.)	CBS 23.0
Rhoda (Sun.)		20.0	Alice (Sat.)	19.3
Phyllis (Mon.)	CBS	19.1	Barney Miller (Thurs. at 8:30)	ABC 20.1
Phyllis (Sun.)		18.6	Barney Miller (Thurs. at 9)	23.7
Executive Suite (Mon.)	CBS	14.9	Tony Randall (Thurs. at 9)	ABC 19.4
Executive Suite (Fri.)		9.1	Tony Randall (Thurs. at 9:30)	21.0
Switch (Tues.)	CBS	16.9	Van Dyke & Co. (Thurs. at 10)	NBC 14.8
Switch (Sun.)		17.9	Van Dyke & Co. (Thurs. at 8)	11.9
The Practice (Wed. at 8)	NBC	12.9	Sirota's Court (Wed. at 9)	NBC 12.5
The Practice (Wed. at 9:30)		12.3	Sirota's Court (Wed. at 9:30)	11.9
The Jeffersons (Sat.)	CBS	19.5	Quincy, M.E. (90 Mins.)	NBC 19.9
The Jeffersons (Wed.)		21.2	Quincy, M.E. (1 hour)	18.4
The Jeffersons (Mon.)		21.7		
Mary Tyler Moore (Sat. at 9)	CBS	18.9	SUNDAY MYSTERY MOVIE (NBC)	
Mary Tyler Moore (Sat. at 8)		19.3	Columbo	22.6
Bob Newhart (Sat. at 9:30)	CBS	18.0	Quincy	19.7
Bob Newhart (Sat. at 8:30)		19.3	McMillan	17.4
Most Wanted (Sat.)	ABC	16.9	McCloud	15.5
Most Wanted (Mon.)		19.3	Lanigan's Rabbi	12.5
Sonny & Cher (Sun.)	CBS	17.1	HARDY BOYS & NANCY DREW MYSTERIES (ABC)	
Sonny & Cher (Fri.)		11.9	Hardy Boys	17.7
Kojak (Sun.)	CBS	17.9	Nancy Drew	16.7
Kojak (Tues.)		16.4	BEST SELLERS (NBC)	
What's Happening (Sat.)	ABC	14.8	Once An Eagle	18.8
What's Happening (Thurs.)		23.2	Seventh Avenue	15.7
CPO Sharkey (Wed. at 8)	NBC	15.1	Captains & The Kings	14.7
CPO Sharkey (Wed. at 9)		17.2	The Rhinemann Exchange	14.4
McLean Stevenson (Wed. at 8:30)	NBC	14.7	THE BIG EVENT (NBC)	
McLean Stevenson (Wed. at 9:30)		14.9	Sports	29.2
All In the Family (Wed.)	CBS	25.6	Movies	25.5
All In the Family (Sat.)		21.9	Variety	18.1
			Drama	18.0
			Other	9.9

Fall line-ups now complete; emphasis is on comedy and specials

CBS cancels 10 series, NBC 6; no new hard-action shows anywhere; three ABC cast-offs find homes

CBS-TV and NBC-TV leaned heavily on their pilot development last week to introduce a total of 16 1/2 hours of programming, encompassing 18 shows, as they announced their prime-time schedules for the 1977-78 season. ABC's schedule, released the previous week (BROADCASTING, May 2), included fewer changes, as befits the network that won the 1976-77 season in a Nielsen runaway.

NBC's schedule was unusual in that it not only laid out, title by title, a number of specials that will pre-empt the regular line-up next fall, but assigned specific nights to them. (One NBC source said Paul Klein, NBC's programming vice president, even wanted to assign actual dates to about 50 of the specials—everything from mini-series through Bob Hope variety hours to the major league baseball playoff games—but was deterred by the complications that would have resulted.) Irwin Segelstein, executive vice president, programs, NBC, calls the network's line-up of specials "an overlay" placed onto "a strong series schedule."

Highlights of the specials scheduled on NBC will be multipart adaptations of novels like James Michener's "Centennial," Arthur Hailey's "Wheels," Harold Robbins's "79 Park Avenue," William Goldman's "Boys and Girls Together" and Aldous Huxley's "Brave New World." Other NBC specials include a five-hour movie based on Martin Luther King's life, a nine-hour telecast encompassing both Part I and Part II of "The Godfather" plus scenes that were cut from the original for time, a cartoon adaptation of J.R.R. Tolkien's "The Hobbit," the Miss Teen-Age America pageant and at least four separate hours of a new version of the old hit, *Laugh-In*.

To accommodate the raft of new-series product, NBC canceled six series and CBS

bumped 10. The dead ducks at CBS include the two-year-old *Phyllis* (starring Cloris Leachman), *Sonny and Cher* and *Who's Who*, the CBS News department's spin-off of *60 Minutes*, which never really got an audience sampling against ABC's *Happy Days* and *Laverne and Shirley*, the two highest rated series on the air. The seven other CBS departures were all first-year shows: *Loves Me, Loves Me Not*, *Nashville 99*, *All's Fair*, *Delvecchio*, *The Andros Targets*, *Code R* and *Hunter*. (*The Mary Tyler Moore Show* falls into the category of voluntary retiree.)

The only long-running show to die at NBC was the six-year-old *Sunday Mystery Movie* (*McCloud*, *McMillan*, *Lanigan's Rabbi*), although one element of that series, *Columbo*, with Peter Falk, will probably turn up as four two-hour specials, according to NBC sources. The other five losers at NBC were all rookies: *Baa Baa Black Sheep*, *Best Sellers*, *Sirota's Court*, *Kingston: Confidential* and *Fantastic Journey*. (*Best Sellers*, however, was a catch-all for multipart novels for television, and NBC is committed to doing another batch of them for next fall, although they will be slotted in various movie and *Big Event* time periods.) *Emergency* and *Police Story* will not be on the weekly schedule next year, but NBC plans to slot them periodically as special shows.

As with ABC's schedule, neither CBS nor NBC has put any new hard-action police show on its 1977-78 line-up. CBS has only two new shows that fit into the action-adventure category: *Dan'l Boone*, an 8 o'clock Western aimed at youngsters, and *Logan's Run*, a science-fiction thriller. NBC's one new police show, *CHiPs*, about highway patrolmen, will deal more with comic incidents than melodramatic ones, and *The Oregon Trail* will be a family-saga-type Western, like the old *Wagon Train*.

CBS has scheduled eight new shows for next fall:

Dan'l Boone. This 20th Century-Fox Television hour will be modeled somewhat on NBC's second-season success, *Grizzly Adams*, focusing on Daniel Boone as a Kentucky wilderness explorer. He'll have a 12-year-old British immigrant boy as his companion, along with an escaped slave who has become a trapper.

Logan's Run. This MGM TV sci-fi series is based on the hit theatrical movie of the same name. Bud Grant, CBS's programming vice president, calls it a 23d century *Fugitive*, with the three lead characters on the run from their government, which has decreed that "death is mandatory at age 30." Futuristic sets will be much in evidence, CBS says.

The Ed Asner Show. MTM Enterprises will keep alive the Lou Grant character from *The Mary Tyler Moore Show*. He'll be geographically uprooted (from Minneapolis to Los Angeles), and CBS says the three most important subsidiary characters will be "a nervous managing editor; a young, abrasive, iconoclastic investigative reporter, and the tough, intelligent, intense woman who owns the paper." It will be a 60-minute drama but, as CBS puts it, "the overtones are comedic."

The Fitzpatricks. "It's a contemporary *Waltons*," says Bud Grant. It features a Flint, Mich., steelworker, an Irish Catholic, his wife, who works as a waitress, and their five children. The production house is Warner Bros. Television, with Philip Mandelker listed as executive producer.

Rafferty. This will be the only regularly scheduled medical show on the three networks next fall. It's also from Warner Bros. (executive producer: Jerry Thorpe) and stars the British actor, Patrick McGeehan, as "a former Army doctor now practicing in a large general hospital... a dedicated maverick."

The Betty White Show. This MTM Enterprises sitcom stars Miss White as "a veteran movie actress who finds a new career in television, starring in a series called *Undercover Woman*." Her ex-husband is the director of the series, and she has a scatterbrained best friend, played by Georgia Engel.

On Our Own. A New York ad agency is the setting for this Talent Associates/David Susskind sitcom. It follows the careers of two young women, played by Bess Armstrong and Lynn Greene.

We've Got Each Other. Sexual role reversal is the theme of this MTM Enterprises sitcom. The husband "works at home as the copywriter for a mail-order catalogue" and the wife is the "manager of the studio of an eccentric but talented photographer."

In addition, CBS picked up two series

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ABC schedule

dropped by ABC: *The Tony Randall Show* (from MTM Enterprises) and *Wonder Woman* (from Warner Bros.).

Eight new series have made it to NBC's fall schedule:

CHiPs. Two young motorcycle policemen assigned to the California Highway Patrol are the focus of this 60-minute series from MGM Television.

The Oregon Trail. The wagon trains will travel 2,000 miles from Missouri to Oregon's Willamette Valley in this "dramatic Western adventure series about a family in search of free land and a better way of life." The star is Rod Taylor, and the producer is Universal Pictures Television.

The Man from Atlantis. The pilot of this Herbert F. Solow production landed a 27.3 rating and 46 share on March 4, guaranteeing a fall berth for a fantasy adventure whose protagonist is "the last survivor of the lost undersea city of Atlantis."

Big Hawaii. Filmways TV (with Perry Lafferty as executive producer) is responsible for this drama about "a close-knit family" and its "struggle to maintain its empire-like ranch against the encroachment of civilization."

Rosetti and Ryan. Tony Roberts and Squire Fridell star as "a pair of irreverent but highly successful criminal lawyers" in this courtroom series laced with humor. Leonard Stern is the executive producer for Universal Pictures Television.

The Richard Pryor Show. The black comedian will be host of a 60-minute variety series, and the emphasis will be on satire. Mr. Pryor and Burt Sugarman are the producers.

What Really Happened to the Class of '65? Based on the nonfiction best seller by Michael Medved and David Wallechinsky, this Universal Television hour "chronicles the lives of 30 classmates and the often surprising change in their life styles and occupations in the dozen years following their graduation."

Off the Wall. NBC describes this half hour as "a madcap comedy set in a co-ed college dormitory." It'll be done at Universal Television, with Franklin Barton as executive producer.

In addition, NBC has picked up one series dropped by ABC, *The Bionic Woman* (produced by Universal).

ABC-TV let loose a few surprises when it jumped the gun on its competitors and released its 1977-78 prime-time schedule last week. Among the surprises:

■ It canceled *Dog and Cat* and *The Bionic Woman*, two mid-30's-share series, and scrapped *The Tony Randall Show* with its solid 31-share average and the acclaim of the critics, who tended to single it out as the best of all the networks' new programs of last year. Industry sources said *Dog and Cat*, a cop show, had to go because it was too violent and *The Tony Randall Show* was jettisoned because a low-30's share wasn't good enough on a network whose average prime-time share hovers in the mid-30's. And "*The Bionic Woman's* batteries began running out" in second season, said Fred Silverman, the president of ABC Entertainment, when he unveiled the schedule to an audience of ad-agency executives and advertiser representatives at the New York Hilton's Grand Ballroom last Monday (April 25).

■ In a major concession to anti-violence crusaders, ABC canceled not only *Dog and Cat* but also *Streets of San Francisco*, *Most Wanted* and *Future Cop*. All of the six series ABC will introduce next fall focus on comedy. Thus only two series on the 1977-78 ABC schedule—*Baretta* and *Starsky and Hutch*—fall into the hard-action cop-show category, and Mr. Silverman said next year's *Starsky and Hutch* episodes will soft-pedal violence in favor of the "humorous interpersonal relationship" between the two men.

■ Theatrical movies are in drastically short supply, goes the standard industry complaint, yet ABC has still managed to come up with first-run titles for next season such as "Nashville," "The Longest Yard" (Burt Reynolds), "Harry and Tonto" (Art Carney), "Bite the Bullet" (Gene Hackman, Candice Bergen), "Romeo and Juliet" (the Franco Zeffirelli version), "The Black Windmill" (Michael Caine), "Murder on the Orient Express" (Albert Finney, Sean Connery), "Lady Sings the Blues" (Diana Ross), "The Odessa File" (Jon Voight) and "The Return of the Pink Panther" (Peter Sellers). Plus rerun showings of "Butch Cassidy and the Sundance Kid," "The Poseidon Adventure," "The Way We Were," "Funny Girl" and "Cabaret."

ABC has scheduled four-and-a-half hours' worth of new programs for next fall, a total of six new series:

The San Pedro Bums, a 60-minute gang comedy from Aaron Spelling Productions (with Mr. Spelling and Douglas S. Cramer as executive producers), which Mr. Silverman said will feature five "exuberant young men" who get into "adventurous scrapes," with "the emphasis on laughter." The series will bring back memories of "the Bowery Boys and the Dead End Kids," he added.

Soap, a half-hour "adult" sitcom from Witt/Thomas/Harris Productions, which ABC calls "an outrageous, character-comedy soap opera" that will deal with two contemporary suburban families. Mr. Silverman said if *Soap* is a big hit, it could end up running twice a week in prime time because it has the flexibility of a continuing serial.

Carter Country (tentative title), another half-hour sitcom, from the production company headed by the writers Saul Turteltaub, Bernie Orenstein and Bud Yorkin, about the comic interplay between a middle-aged white sheriff in a small Georgia town and his assistant, a young black police sergeant from New York. "It's *Barney Miller* down South," said Richard McHugh, a senior vice president at Needham, Harper & Steers, "intermixed with elements of the old *Andy Griffith Show*."

The Redd Foxx Show, a 60-minute comedy-variety series produced by Mr. Foxx's company, with Allan Blye and Bob Einstein as executive producers. It will be heavy on comedy sketches, with "major guest stars" fleshing out the proceedings, which will be adult, fast-paced and stylish," in Mr. Silverman's words.

Operation Petticoat, a half-hour sitcom based on the 1959 Cary Grant-Tony Curtis movie about the misfit crew of a Navy submarine in World War II and the situations that result when the crew rescues a group of Army nurses and brings them on board. Leonard Stern is the executive producer for Universal Pictures Television.

Love Boat, a 60-minute comedy from Aaron Spelling Productions that takes place aboard a luxury cruise ship presided over by Captain Merrill Stubing, played by Gavin MacLeod (Murray Slaughter on *The Mary Tyler Moore Show*). Each week's multiple vignettes feature guest stars entangled in romantic complications, in the vein of *Love American Style*.

In addition to the series already mentioned, ABC canceled *Rich Man Poor Man: Book II*, *The Feather and Father Gang*, *Westside Medical* and *Blansky's Beauties*. *The Captain and Tennille* and *The Brady Bunch Hour* were excised from the weekly schedule but they will turn up as occasional specials, probably in various time periods, according to ABC.

Mr. Silverman also said that two mini-series will make the new schedule: MGM TV's *How the West Was Won*, which will run as 10 separate two-hour episodes every Monday (9-11 p.m., NYT) between the end of the football season and the beginning of the baseball season, and Paramount's *Washington, D.C.* (tentative title), a 12-hour made-for-TV movie based on John Ehrlichman's novel, "The Company."

schedules (a total of 73 shows) weigh in at \$601,215,000.

As in previous years, the costliest shows are the two-hour movie time slots, with theatrical films averaging more than a million dollars for two showings and made-for-TV movies fetching about \$850,000. The most expensive series tend to be the ones that have hung on for a number of years, with built-in escalator clauses hiking the fees of, particularly, the actors and producers.

The Six Million Dollar Man and *Baretta* (both on ABC), at \$405,000 for two episodes each, are the first hour-long series to break the \$400,000 barrier, and a key factor in both budgets is the high salary demands of Lee Majors (of *Six Million*) and Robert Blake (*Baretta*).

Four half-hour sitcoms will break the \$200,000 barrier for the first time beginning next fall: *All in the Family* (CBS), at \$210,000; *M*A*S*H* (CBS), also at \$210,000; *Operation Petticoat* (ABC), at \$205,000, and *Happy Days* (ABC), at \$200,000.

Fall prime-time production tab for networks to top \$601 million

Rise of 15% over past season attributed to union hikes, added demand for better quality and the bidding competition; theater films to average \$1 million made-for-TV's about \$850,000

The prime-time schedules of all three networks will cost 15% more than they did last year.

In dollars, that percentage means an increase of just under \$80 million. For the 72 shows that started off the season on their 1976-77 line-ups, the networks paid their suppliers \$521,400,000 (BROADCASTING, April 26, 1976). The 1977-78

Sunday

	ABC	CBS	NBC
7:00	Hardy Boys/ Nancy Drew Mysteries (Universal) \$385,000	60 Minutes (CBS News) \$270,000	Wonderful World of Disney (Walt Disney) \$400,000
8:00	The Six Million Dollar Man (Universal) \$405,000	Rhoda (MTM Enterprises) \$180,000	Off the Wall (Universal) \$155,000
8:30		On Own Own Talent, Associates) \$155,000	CPO Sharkey (Aaron Ruben) \$160,000
9:00	ABC Sunday Movie (Various) \$940,000	All in the Family (Norman Lear) \$270,000	The Big Event (various) \$900,000
9:30		Alice (Warner Bros.) \$165,000	
10:00		Kojak (Universal) \$380,000	
10:30			

Monday

	ABC	CBS	NBC
8:00	The San Pedro Burns (Aaron Spelling Productions) \$360,000	Dan'l Boone (20th Century- Fox Television) \$370,000	Little House on the Prairie (NBC) \$370,000
9:00	NFL Monday Night Football \$700,000	The Betty White Show (MTM Enterprises) \$165,000	Monday Night at the Movies (Various) \$940,000
9:30		Maude (Norman Lear) \$190,000	
10:00		Rafferty (Warner Bros Television) \$360,000	
10:30			

Tuesday

	ABC	CBS	NBC
8:00	Happy Days (Paramount) \$200,000	The Fitzpatricks (Warner Bros Television) \$360,000	The Man From Atlantis (Herb Solow Productions) \$375,000
8:30	Laverne and Shirley (Paramount) \$190,000		
9:00	Three's Company (Nicholl/Ross/ West) \$160,000	M*A*S*H (20th Century Fox) \$210,000	Big Hawaii (Filmways TV) \$365,000
9:30	Soap (Witt/Thomas/ Harris) \$160,000	One Day at a Time (Norman Lear) \$175,000	
10:00	Family (Spelling- Goldberg) \$365,000	The Ed Asner Show (MTM Enterprises) \$370,000	Police Woman (Columbia Pictures Television) \$380,000
10:30			

Wednesday

	ABC	CBS	NBC
8:00	Eight Is Enough (Lorimar) \$360,000	Good Times (Norman Lear) \$175,000	Grizzly Adams (Sunn Classics) \$350,000
8:30		Busting Loose (Paramount) \$160,000	
9:00	Charlie's Angels (Spelling- Goldberg) \$390,000	Wednesday Night Movies (Various) \$940,000	The Oregon Trail (Universal) \$380,000
9:30			
10:00			
10:30	Baretta (Universal) \$405,000		Rosetti and Ryan (Universal) \$370,000

Thursday

	ABC	CBS	NBC
8:00	Welcome Back Kotter (Kosack/Warner Bros.) \$165,000	The Waltons (Lorimar) \$375,000	CHiPs (MGM Television) \$360,000
8:30	What's Happen- ing (Yorkin/Turtle- taub/Orenstein) \$165,000		
9:00	Barney Miller (Danny Arnold) \$185,000	Hawaii Five-O (CBS, Leonard Freeman) \$390,000	The Richard Pryor Show (Burt Sugarman) \$270,000
9:30	Carter Country (Yorkin/ Turtle- taub/ Orenstein) \$165,000		
10:00	The Redd Foxx Show (Fox/Blye/ Einstein) \$275,000	Barnaby Jones (Quinn Martin) \$365,000	What Really Happened to the Class of '65 (Universal) \$380,000
10:30			

Friday

	ABC	CBS	NBC
8:00	Donny and Marie (ABC) \$300,000	Wonder Woman (Warner Bros Television) \$375,000	Sanford Arms (Bud Yorkin) \$180,000
8:30			Chico and the Man (Kosack/Warner Bros.) \$165,000
9:00	ABC Friday Night Movie (Various) \$940,000	Logan's Run (MGM TV) \$360,000	The Rockford Files (Universal) \$380,000
9:30			
10:00			
10:30		Switch (Universal) \$370,000	Quincy (Universal) \$385,000

Saturday

	ABC	CBS	NBC
8:00	Fish (Danny Arnold) \$180,000	The Bob Newhart Show (MTM Enterprises) \$200,000	The Bronc Woman (Universal) \$390,000
8:30	Operation Petticoat (Universal) \$205,000	We've Got Each Other (MTM Enterprises) \$160,000	
9:00	Starsky and Hutch (Spelling- Goldberg) \$395,000	The Jeffersons (Norman Lear) \$175,000	Saturday Night at the Movies (various) \$940,000
9:30		The Tony Randall Show (MTM Enterprises) \$165,000	
10:00	Love Boat (Aaron Spelling Productions) \$380,000	The Carol Burnett Show (CBS/Joe Hamilton) \$310,000	
10:30			

AFFILIATE POWER!

By Steve Knoll

In the world of television, some of the more interesting dramas are enacted off the screen. This is certainly true of the tangled love-hate relationship that exists between the networks, which supply programs, and the affiliated local stations that carry them.

"The Affiliates" would make an engrossing action-adventure TV series, but it's one you're not likely to see. That's not only because the subject matter is deemed too "sensitive" for public airing. It's also because the nature of the network-affiliate relationship is so inherently implausible that viewers would find it difficult to swallow, even as fiction.

If you own a TV station in one of the top 50 cities and are linked up with a network, the element of risk that attends just about any other business venture is removed; your success is virtually assured. Even if you hire a program director, it's the network that will do most of your programming—and in the process absorb the heavy costs involved. Just by pushing the button marked "network" and carrying the "feed" from New York, you will be on the road to riches, a road paved with local and national advertising gold.

If that's the case—and it is—then it must cost an awful lot to obtain the prized network affiliation, right? Wrong—and this is the implausible part. Not only does a station pay nothing for the privilege of carrying network shows—the network pays the station.

The rationale—or irrationale—goes like this: a network consists of nothing more than its stations. If CBS supplied programs but no one carried them, there would be no CBS network. So when CBS sells time to sponsors, it's actually selling time that belongs to its 214 affiliates. Hence a portion of CBS's advertising revenue is parceled out to each station as "compensation" for carrying the network spots.

Even though compensation amounts to less than a third of what local advertisers could be charged for those spots, the affiliate still comes out way ahead. He can draw top dollar for local commercials during station breaks, and he needn't worry about the spiraling program costs that eat up the revenues of nonaffiliates. A network tie-in chops down station overhead and simultaneously builds up local audiences with sure-fire entertainment. The bottom line is that in 1974 (the last year for which data are available) 81 per cent of the Nation's affiliates showed a profit, while 56 per cent of the independent stations suffered a loss.

Those ground rules help explain the "love" part of the network-affiliate relationship. But why is there also "hate"?

It's natural that stations would tend to resent a forced dependence on networks as their financial benefactors, even as they reap its rewards. But the causes of discord lie deeper. America is a heterogeneous nation where life styles, religious feeling, moral standards and political outlook differ from region to region. Network television unavoid-

ably imposes a particular set of values and views—originating in New York and Hollywood—on the rest of the country. The elements of sex and violence in network entertainment—and what has been labeled "adversary journalism" in network news—have put a severe strain on the traditionally cozy network-affiliate relationship.

In the process, a new power center in the world of broadcasting has begun to develop, a power center closer to Peoria and Dubuque than New York and Hollywood. To be sure, the networks are still firmly in the saddle, but they are listening more attentively than ever to what the stations have to say, and the affiliates are only beginning to marshal their strength.

The local-station consciousness-raising came in response to the networks' recent practice of programming for target segments of the population rather than for everybody, and to the Nixon Administration's efforts to build up affiliate power as an antidote to what it perceived as "biased" network news. In the face of increased governmental concern over program content and the proliferation of pressure groups threatening license renewal, the affiliates are looking more carefully at the network service.

The trend to more adult themes and explicit treatments in TV entertainment is a direct result of the networks' drive to woo the sophisticated young urbanite product buyers whom advertisers most want to reach—the group that is filling the movie houses these days. In the fall of 1974, NBC's telecast of "Born Innocent"—a drama that included a scene showing the violation of a young girl with a broom handle—represented a high-water mark for this type of programming. In the Bible belt and elsewhere the reaction can be fierce. While many critics found the explicitness in "Born Innocent" justified in its dramatic context, the manager of the NBC station in Nashville, Tenn., for one castigated it as "filthy, disgusting and degrading." In response, an NBC executive reaffirmed his network's commitment to adult fare, predicting that "from time to time, I'm sure we're going to be bothering those people in Nashville again." And thus are the seeds of confrontation sown.

The clash of values is reflected in episodes that, on their surface, may seem trivial. While strong language has found its way into prime time, use of the profanity "goddamn" seems to strike an especially sensitive nerve. A few years ago, when the expression cropped up several times on one evening's Walter Cronkite news, CBS was inundated with an unprecedented barrage of affiliate complaints. And WBTV in Charlotte, N.C., once refused to carry an episode of *All in the Family* in which Archie Bunker said "goddamn."

When the *Cher* show first appeared, the general manager of the CBS affiliate in Cincinnati moved the program

to a late-night slot, explaining: "I object to the total emphasis the lady seems to have on her way of dressing." (This season, Cher is doing her thing somewhat more demurely during the early-evening time the industry has designated for "family viewing.")

Today, programs on morally sensitive themes (accompanied by warning advisories) are accepted ingredients of post-family time. CBS's *Medical Center* opened the season with a two-parter on a sex-change operation and an early episode of NBC's *Medical Story* dwelled on abortion. That such programming has become almost routine underscores the distance TV has traveled over a short time.

In seeking to assert themselves, affiliates employ two formidable weapons. First is the law, which places upon the individual station ultimate responsibility for everything it broadcasts. Second is something that directly flows from that responsibility: the power to turn down what the network provides.

The affiliates cannot create a hit; only high ratings can do that. But they can virtually guarantee failure by refusing to "clear" a show in sufficient numbers. A program that is not carried in major cities enters the competitive fray with a fatal handicap: it cannot reach enough viewers to stand a chance of building a strong rating.

Last year, ABC's affiliates saw to it that producer Norman Lear's record of success after success (*All in the Family*, *Maude*, *Sanford and Son*, etc.) was finally broken. *Hot 1 Baltimore*, the

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"adult" situation comedy that featured a prostitute as one of its main characters, triggered a surge of protest from ABC affiliates in Baltimore and beyond. Some pulled the switch or shifted the show to a late hour.

Last fall, CBS stations sealed the doom of *Three for the Road* by derailing it at Clearance Gap. In this case, however, the objection to the innocuous, family-oriented series was based on time period rather than taste: many stations felt that 7 o'clock on Sunday night could be put to more lucrative use (such as local news).

As situation comedy grew out of its saccharine mold and video dramas began to tackle contemporary themes, stations called for advance screenings of any potentially troublesome shows so they could have ample time to decide what to do. The networks obliged.

In March of 1973, more than 80 CBS stations responded to a closed-circuit preview of the play "Sticks and Bones" by informing the network they would not carry it. The controversial antiwar drama about the return of a blinded and embittered Vietnam veteran was scheduled to run at a time when the POWs were returning home, but the groundswell of affiliate protest led CBS to postpone "Sticks and Bones" at the last minute. (It was eventually shown several months later.) While there may have been other factors in the network's decision besides the station reaction, the incident dramatized the power of the affiliates. It was recently dramatized again when Charles Brakefield of WREG-TV in Memphis, head of CBS's TV affiliates, criticized correspondent Daniel Schorr for his handling of the House Intelligence Committee report. Schorr's subsequent suspension by CBS was in part, no doubt, a result of the affiliates' clearly expressed concern.

Station owners and their families gather annually with network brass at elaborate affiliates conventions. At these affairs, network executives enthusiastically introduce the upcoming fall schedules and predict that they will trounce the competition. It's all predictable; and beneath the glitter, very little hard business is transacted.

Much more important are the periodic meetings of affiliate boards—select groups representing the entire station body—in such beguiling places as Hawaii, Acapulco and the Caribbean islands. As one participant tells it, the affiliates board meeting used to serve as a handy excuse "for the golfers and the swimmers to have a good time and get smashed." Nowadays, however, station and network executives face each other eyeball to eyeball, and the latter often blink.

Until recent years, it has not been the habit of affiliate boards to involve themselves in matters of program strategy, on the theory that this is an area where the network knows best. But that situation is slowly changing—most conspicuously in respect to what are known in the trade as "sweep" periods. These are the fall and spring weeks chosen by the rating services to survey viewership for individual stations all across the land. The "sweep" ratings are enormously important to affiliates, because of their direct bearing on profits. According to one knowledgeable network source, the specials broadcast in "sweep" weeks are "practically ordered by the stations." At these times "the network programs entirely for the affiliates," carefully choosing motion-picture titles and series episodes for maximum audience appeal, and generally avoiding news documentaries. For the viewer at home, this means that some of the season's major specials and "blockbuster" movies will be placed directly opposite each other.

When it comes to network planning for the next season's schedules, stations are no longer content to be left in the dark. The day may not be too far away when an affiliate representative will be present at the crucial spring sessions where the next season's schedule is pieced together. One network official is convinced that major affiliates already have "secret agents" operating in Hollywood to sniff out what's going on "so that nothing comes at them like ice-cold water any more."

The stations are playing an increasingly important role in determining what you see—and don't see—on network television

Second of Two Parts
By Steve Knoll

Ever since "polarization" replaced "consensus" as a motif of American life, every flash point of controversy—from the ghetto and student violence of the '60s to Vietnam and Watergate—has been accompanied by an equally intense controversy over network coverage of that issue. The affiliate stations have been caught in the cross fire, and, in some cases, have actively led the sniping.

Unlike the weekly newsmagazines, the network news divisions do not have direct access to a national audience. In the delivery of the network product to the video consumer, the local station is the middleman. This arrangement is without parallel in journalism. Speaking before his network's affiliates two years ago, CBS News president Richard Salant conceded, "We are completely dependent on you. . . . It is only through your courtesy, kindness and permission that what we have to show and tell gets to your public at all." Yet news judgments must remain independent of "committee vote." That situation, Salant admitted, makes for a "fragile, delicate and . . . sometimes uneasy relationship."

The media strategists of the Nixon Administration, for example, demonstrated that pressure can be used to influence network-affiliate give-and-take. When the Nixon men realized that many conservative-minded station managements were as unhappy with network news as they were, they encouraged such broadcasters to form an ideological counterforce to challenge network news judgments.

One of the leading activists in the CBS station ranks is Charles Crutchfield, president of Jefferson Pilot Broadcasting, which owns WBTV in Charlotte, N.C., and other stations. He deals on a first-name basis with the topmost executives of CBS as well as with his fellow affiliates. During the Agnew era, the rhetoric of Crutchfield the polemicist resembled that of the then Vice President. (A sample: "It's high time that, when these militant creeps paw past a certain plateau, we stand up as one man and say, 'Damn it, NO!'")

Crutchfield's disagreements with CBS News span more than two decades, tracing back to civil-rights coverage following the Supreme Court's integration decision of 1954. The Charlotte broadcaster says he has "great respect for Dick Salant personally," but feels that the CBS News chief has "a closed mind. . . . I still see advocacy journalism on his network." He laments, "I suppose we'll never see eye to eye."

Advocacy journalism—by which he means opinion masquerading as straight news—is Crutchfield's principal peeve. He considered the controversial documentary "The Selling of the Pentagon" as "advocacy journalism at its very worst" and made time available on his station for a rebuttal. The Department of Defense did not take him up on the offer. Crutchfield says the people in Charlotte "are mad as hell at us" for carrying "The Guns of Autumn," the recent documentary that depicted hunters unfavorably.

Despite his criticisms, Crutchfield feels CBS News has changed its policy in the past year and is now "sincerely trying to put on both sides." Today, he says, 90 per cent of the output is fair and balanced. Crutchfield is confident Dan Rather "was taken out of the White House because of affiliate complaints—I won't call it pressure—about him," even though "CBS will never admit it." Rather is now a co-editor for *60 Minutes* and anchorman of the CBS Saturday news and occasional documentaries.

A counterpoint to the Crutchfield stance is provided by Michael McCormick, president of the WTMJ stations in Milwaukee, who scolds many (though not all) affiliates for "tunnel vision" in their dealings with the networks. He feels station owners and managers too often express themselves "in a very narrow fashion" and convey their own views and tastes to the network when "criticism should be reflective of more than a single guy's opinion." In the realm of news and public affairs, McCormick thinks "the networks go out of their way to be fair and objective." Here, affiliates can be a "negative influence" when they misread organized protest campaigns as accurate barometers of opinion.

McCormick says he doesn't think local stations "give the networks the proper support for the significant things that they're doing." As an example of the needed input, the Milwaukee broadcaster recalls that when NBC's newsmagazine *Weekend* had its premiere, he called the network to tell how "extremely pleased and proud" he was to be carrying it.

Clearly, the affiliates reflect the pluralism of the society they serve; they are no monolith. Yet, there's widespread wariness toward "advocacy journalism" that prompts station demands for more explicit separation of fact and opinion. For a long time the CBS affiliates board lobbied to have Eric Sevareid's essays labeled "commentary" instead of "analysis." Ultimately, this was done. Years earlier, ABC affixed the "commentary" label to expressions of correspondent opinion after its affiliates broached the idea.

At the height of the controversy in recent times over purported "bias," WWJ-TV, the NBC outlet in Detroit, established a feature on its local news intended as a direct challenge to the network. Last featuring Wayne State University professor Fred E. Dohrs, WWJ's *Newswatch* was devoted to pointing out alleged errors of omission and commission on the John Chancellor news—and "correcting" them.

Disquieting as such moves are to the networks, they are not nearly as disturbing as use of the "ultimate weapon" would be: pulling the switch on Walter Cronkite or John Chancellor. And except for isolated one-time-only instances, no one has done that. As a practical matter, there is no commercially acceptable alternative to carrying the network news.

But documentaries and kindred "public affairs" shows are something else again. Because their ratings are low, affiliates have been historically reluctant to take them. Yet such programs have always enjoyed the implicit blessing of the Federal Communications Commission. President Kennedy's FCC chairman threatened stations refusing to clear network documentaries with trouble in getting their licenses renewed. At the same time, he prodded the networks to intensify irrigation of the prime-time "wasteland" with "reality" series. Today, such Federal "jawboning" is conspicuously absent.

As a result, the networks now devote only about two per cent of the peak viewing hours to documentaries, which is close to an all-time low. Public-affairs programming, which once was viewed as intrinsically worthy, has lost its pristine character. It's now a highly controversial commodity. Stations that rejected documentaries in the past were considered derelict, but today can insist they have a "better" use for the time period—or that they're actually striking a blow against "biased news."

When CBS and NBC decided to double their evening news from 15 to 30 minutes 13 years ago, they succeeded only because affiliates felt obliged to go along lest they imperil their licenses. But recently, when CBS considered expanding Walter Cronkite to 45 minutes, many stations said no and the idea was "tabled." It was another example of "affiliate power" in action.

"Affiliate power" plays an increasingly important role in determining what you will see—and won't see—on the home screen. It is, among other things, an instrument of censorship, a

tool to "keep the networks in line." While the passions that ignited the "bias" issue have cooled considerably, they can always be rekindled. The strong public reaction generated by a controversial documentary is mirrored by the divisions among the affiliates themselves. The network is willing to take the "flak" but stations, fearful of antagonizing powerful community groups, may feel differently. At stake is the vitality of broadcast journalism.

In the long run, advances in technology, may yield a proliferation of networks and news services, with each station opting for those it finds most congenial. In the meantime—and it could be a long meantime—the "love-hate relationship" between affiliate and network will remain unpredictable.

And "unpredictable" it is. Last month, CBS suddenly "fired" KXLY-TV in Spokane, Wash., ending a 23-year affiliation. The network's action was the result of a dispute over KXLY's shifting of some CBS shows to different time slots and replacing the CBS *Friday Night Movies* with other films. Such changes usually hurt a network's ratings, and although CBS denies it, industry observers say the purpose of the move was to warn other affiliates that "affiliate power" has its limits (END)

Public TV goes pro

There'll be a new competitor in the prime-time television arena this fall; Larry Grossman has positioned PBS for a run for the audience, if not for the money; no-holds-barred it may not be, but head-to-head you can count on

Larry Grossman thinks he's riding a rocket. "Public television is the fastest growing medium in the history of communications," he says. "Our audiences are up 34% at night and 50% over two years . . . This year we crossed the big divide where more than 50% of television homes are watching public television in the course of a single rating period. That's a helluva jump."

Last week the Public Broadcasting Service Mr. Grossman heads put more muscle where his mouth is. It released PBS's first-ever competitive network schedule—that is, a seven-nights-a-week, coordinated, promoted, counterprogramed, head-to-head-with-the-commercial-networks program schedule that he's counting on to carry public broadcasting into an even higher—and wider—orbit.

The master plan centers on "theme" nights. "For the first time in public television," he explains, we took the program schedule . . . into consideration." Left behind was the "hodge podge" scheduling of the past.

Beginning in September, Sunday night is devoted to "The Performing Arts," with *Evening at Symphony* at 8, *Masterpiece Theatre* at 9 and *Great Performances* at 10. Monday is classified "Variety" with *The Adams Chronicles* at 8, *In Performance at Wolf Trap* at 9 and *Soundstage* at 10. Tuesday is for "Specials," Wednesday is for "Arts and Sciences," Thursday for "Drama," Friday for "Public Affairs" and Saturday, "Something for Everyone."

The greatest attention has revolved around Friday nights, which grew out of Larry Grossman's push for increased emphasis on public affairs (BROADCASTING, May 10). Prime time begins with *Washington Week in Review* at 8, *Wall Street Week* at 8:30, *USA: People and Politics* (until Nov. 5 when *Documentaries* will begin) at 9. The 10 o'clock show has yet to be announced.

Larry Grossman doesn't expect to conquer the ratings world with his new schedule. Indeed, public broadcasting has a long way to go and he'll be the first to admit it. "Most of the programs that are broadcast on public television have historically achieved below-minimum standards"; many have scored high enough to be measured by rating services. But he believes noncommercial television is on its way. He notes that for the second quarter this year, 126 public stations were

Reproduced with permission from BROADCASTING Magazine 3-30-76 reportable in the rating services.

While he claims that "there's no rational basis" for setting goals, Mr. Grossman would like to see public television eventually capture 10% of the total viewing audience. "I don't mean we should get 10% all the time," he explains, "but certainly on [the] average." He says WNET(TV) New York, one of the system's VHF stations, is reaching that goal now.

As for demographics, Mr. Grossman acknowledges that they remain elitist. "We do very badly with blacks and minorities. We do well with the well-educated. We do well with kids, with *Sesame Street*. And it's a legitimate complaint about public television that it's an elitist medium.

But admitting to the charge's legitimacy doesn't mean he takes it lying down. "I resent it," he says, "being attacked on that basis. That is to say, if we're going to present the best in culture and art and music and literature and dance, then of course we're going to tend to be attracting an elitist audience. The trick for us is to make it available and to bring in a wider audience—which we're beginning to do—that wouldn't normally be exposed to this kind of thing. "At the same time there must be programs for minorities and blue-

are being attracted to them are being taken by the most attractive commercial programs." 51

Financial considerations have caused much of the new season to be reruns. Among them are *The Adams Chronicles*, which itself had been subject to financial controversy. Although the first episodes went well over budget, Mr. Grossman calls it "the cheapest program we ever ran" on a cost efficiency basis. The 13-hour series cost \$5.2 million and reached an average four million viewers, four times the average prime-time audience for noncommercial programs. That figures to \$1.33 per viewer so far. More typically, Mr. Grossman says, public television programs don't bring in those results.

Yet *The Adams Chronicles* also demonstrates a classic problem that PTV faces: "The great tragedy of this is that once we have an *Adams Chronicles*, and these people get good at it . . . they've all been disbanded. They have nothing to keep going." As a successor to that series, Mr. Grossman is looking toward *The Best of Families*, a \$4.2 million effort by Children's Television Workshop. "It's taken them three or maybe four years to get the money" for that series, Mr. Grossman notes.

There's a lack of big-ticket programming that Mr. Grossman is quick to admit. "There's very little in the pipeline there and it's a cause of great concern. We've started the major production centers working on that."

The new season also will include only one series—*Masterpiece Theatre*—which is "pure import," although other series may have imported episodes. Currently the balance of trade within noncommercial television is favorable. This year public broadcasting sold 113½ programming hours to 29 countries, as opposed to buying 89½ from seven countries. Last year, the difference was less pronounced. The stations sold 115 hours to 13 countries but bought 103½ from five foreign countries.

Larry Grossman has no hesitancy about talking about a fourth network, although the word has admittedly been "an anathema" to many in public television.

"The fact is we are a network. In broadcasting terms, a network is a national distribution system." But, he continues, "we're very different from the [commercial networks] . . . because we have no hold over our stations. . . . There's no way of requiring them to run things at a particular time or to run it altogether. We've got to earn our way.

"Originally public television, or educational television, was looked upon as an extension of the classroom—the same way an automobile was looked upon as a horseless carriage and electricity was looked upon as candle power. . . . Where we are now is in a wholly different era. . . . The only thing that counts is what . . . comes on the screen [and] into the home. . . . We're not in the business of getting audience for the sake of getting audience. But we are in the broadcasting business."

And being in that business, he ex-



Grossman

collar types." "And that's very hard" says Mr. Grossman.

"There's a lot of conventional wisdom that has to be overcome, political wisdom like if [we] schedule some of our minority programs off prime time, we get attacked for it. The fact is it's a disservice to their programming to put it on opposite *The Jeffersons* or *All in the Family*. It does better at 6 or at 11 than it does at 8 [in] prime time because it is not prime time for those programs. Because the very audiences that

plains, there is a certain amount of cross-pollination between segments of the industry. "I'm here. Right?" he notes, then adding the names of others who have made the transition to or from public broadcasting. Yet, over-all, he says, "on executive talent we're not at all competitive. The salaries don't compare." (Mr. Grossman, who earns \$63,350 a year, took a substantial pay cut when he left his New York advertising agency to join PBS.)

But as a market for creativity, he believes public television to have its lure. "We're very competitive in the sense of giving people the freedom ... to do things they've always wanted to do." Apparently the freedom has limits, however. Mr. Grossman continues, "Norman Lear is dying to do something. So far ... we haven't been too happy with the proposal so we're asking him to go back and do something else." Mr. Lear, who received a \$20,000 research and development grant last year, was told to revamp his proposed series on the works of American writers. Mr. Grossman says, "I've gotten calls from a lot of the agents for the major actors and writers." Still he admits that those interested can afford to earn less than they would for a commercial project.

But even if public television had the same resources, it apparently would not become a direct competitor. Take hard news. "I don't think there's very much we can or should do about hard news. If you look upon public television as an alternative resource, the one thing that the commercial ... [networks] are terrific about is hard news." Take Walter Cronkite.

"There's no point in hiring somebody away from commercial television to do the same thing he's doing there. That's not our role." However, if Mr. Cronkite had a different vehicle to explore, he says, that would be a different matter.

No matter what the programing goals may be, the bottom line is funding. Without the ability to accrue advertising revenue, public television must depend on the support of government, underwriters and the viewing public. And while "putting together pots of money from all different kinds of sources" has its drawbacks, Mr. Grossman believes that "in a funny way we have a very healthy situation." (On that score, he says he's "probably alone in the whole public television area" and "maybe it's because I come out of [a] commercial background.")

At present, public television receives 1 dollar in federal matching funds for every \$2.50 it can come up with. In fiscal 1975 26.4% of public television's revenues came from federal sources and 34.2% from state governments and state educational organizations.

"You notice that the stations that are the most vital and the most vigorous are the ones that have gone out to their communities to raise money. They start becoming more in tune with their communities. And that's a new development in public television. It used to be that we were the most arrogant sort of medium there was. ... Now even the institutional station licensees are going out because the money is drying up," he says.

On the subject of corporate underwriting, Mr. Grossman doesn't believe that it is commercializing the medium. He also isn't concerned that it might be channeling money from the commercial networks. "First of all," he explains, "PBS has very severe guidelines so that the credits are restricted enormously. When you tune in our air, all you see is a credit ... that says made possible by a grant from. ... " And as for the print advertisements that corporate underwriters take out to promote their contribution, "that has nothing to do with what goes up on our screen."

The "real issue," he contends, "is the question of control. Do they dictate or can they in some way influence ... program judgments?"

His answer: "Of course they do. ... They have a very important influence because they will pay for certain kinds of programs. ... We know they're going to pay for cultural programs; they're not going to pay for highly controversial programs that are going to get people angry. But knowing that, we have a responsibility ... to redress that imbalance—to put our money first and foremost into public affairs and into controversy. And to make sure that they stay out of our control rooms. And if we don't do it, it's a failure, not of the system, but a failure in leadership."

Corporate funds may, however, eventually be funnelled into public affairs programing. PBS has set up a public affairs fund which would serve as a buffer between underwriter and producer. Such a fund would be mutually advantageous, Mr. Grossman explains. Corporations would have no direct connection and by not having to roll an individual credit, PBS would not look "like we're bought."

Yet it isn't the corporations that Mr. Grossman believes would attempt to control content. He says that they are wise enough to know the trouble that would result.

It is influence from the federal government he perceives as "a much more serious danger," claiming that public television's major funder tends "to be much less sophisticated about the control."

Pressure has also come from Congress, Mr. Grossman adds. He says he has received letters from congressmen suggesting that works of their constituents be aired. "We've got to stand by the gate and tell [them] absolutely not."

There also appear to be major sources of funding that have yet to be tapped. Mr. Grossman says that money has been allocated in certain federal agency budgets for public television but never seen. "We ought to know about it and secondly that money should be brought in under the right constraints." PBS is working to uncover these potential funders.

Despite the problems, he claims that the variety of contributors "gives us a lot more freedom than almost any other medium in this country. ... There isn't a single dominant force that can open or close our doors."

1977 FALL SCHEDULE - EVENING
(proposed)

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7	REGIONAL SPLIT	MACNEIL/LEHRER REPORT	MACNEIL/LEHRER REPORT				BLACK PERSPECTIVE ON THE NEWS
8		ONCE UPON A CLASSIC	SPECIALS	NOVA	MASTERPIECE THEATRE (R)	WASHINGTON WEEK REVIEW	EVENING AT THE SYMPHONY
9	MASTERPIECE THEATRE	PBS MOVIE THEATRE		GREAT PERFORMANCES	AMERICAN SHORT STORY/BEST FAMILIES	WALL STREET WEEK	MICROBES & MEN/BEST OF FAMILIES
10	DOCUMENTARY SHOWCASE	AMERICANA	VISIONS	BOOK BEAT			
11		DICK CAVETT					
		CAPTIONED AEC NEWS					

NETWORK PROGRAM TYPES

Programming is the stuff of which radio and television is made. Without the program, broadcasting is nothing. When network television started to compete with radio for the audience in the late 40's, the program format seemed to take the comedy/variety emphasis with a sizable number of programs being game shows, audience participation shows, and soap operas which were carryovers from radio days. "Ed Sullivan," "Toast of the Town," "What's My Line," "The Colgate Comedy Hour," and "The Jack Benny Show" were just a few which survived the transition and continued on for many years. Do you remember "Break the Bank"? (1949), "Chance of a Lifetime" (1951), or "Beat the Clock" (1950) "Search for Tomorrow" (1951), "Love Of Life" (1951), and "Secret Storm" (1954), are soap operas which weathered the storm for many years.

Private Detective (or action drama, as they were referred to) and children's programs have probably seen the greatest number of title changes on the screen over the past 25 years, and they're still around in just as great numbers as they always were. "Martin Kane, Private Eye" (1949) may now be titled "Cannon", and "Rocky King, Detective" (1950) may now be labeled "Police Story" but the plots are basically the same. "Ellery Queen" (1950) returned again after a long layoff. "Mr. I. Magination" (1950) has been replaced by "Make A Wish" in the children's program category. Bob Keeshan as "Captain Kangaroo" (1955) is 21 years older and still at the same stand.

In spite of the fact that not much is new, some things are different than they were. Feature films made especially for television is one direction in which program producers have found it worthwhile to expand. The use of recent feature films scheduled for showing during late night periods is a newer use of the film, and programming films all night (after 11:30) helps to keep the audience up and involved (?) even when most intelligent people are in bed.

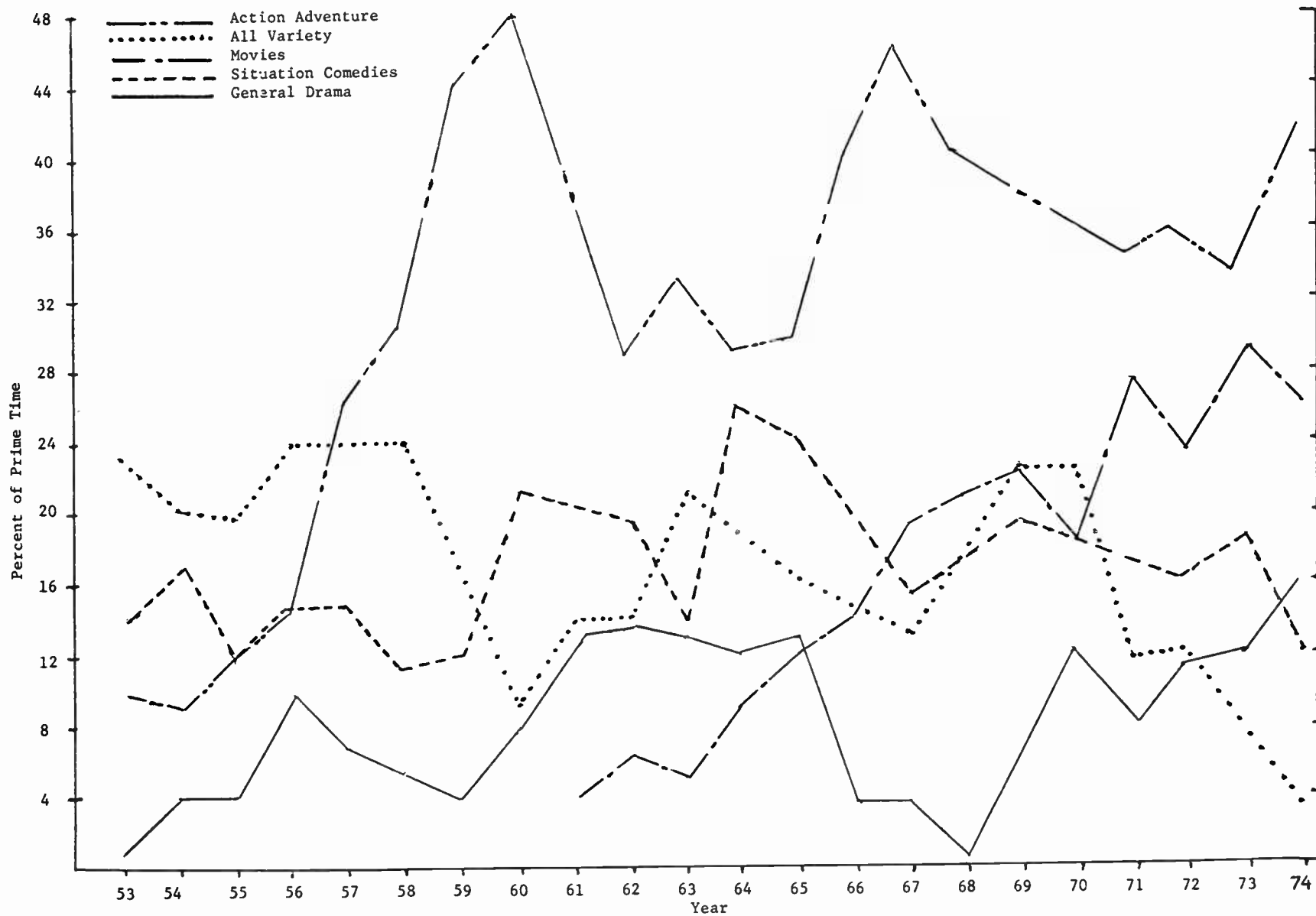
Variety shows containing large elements of "talk," like the "Tonight Show," "Merv Griffin," and "Sammy Davis, Jr.," as well as others containing more talk than variety, such as "Phil Donahue" and Tom Snyder's "Tomorrow" show have proven to be good audience pulls. The longer soap opera format of 60 minutes, rather than 30 minutes, seems to be catching on, and one may see a proliferation of this in coming years. A couple of game shows in 1976 experimented with hour-long formats, and "The Price is Right" remains sixty minutes of "Come On Down's!"

In spite of the success of these new directions, programmers are faced with problems. Costs continue to soar and the half hour prime time program which a few years ago cost 90,000 dollars to produce, now costs about 165,000 dollars to bring in. Costs have caused an increase in the number of re-runs a network is forced to use (at least that's one of the excuses), and has resulted in high unemployment in that segment of the industry which produces the programs. Violence in television, especially in children's viewing time, is haunting the broadcaster, with the FCC setting stronger guidelines which speak specifically to that question. Advertising associated with shows designed primarily for children is another area of concern.

PROGRAM TYPES

Now is the era of the "cop" show, they say, (and there is a large number of them on the air), but that's not new, as we've pointed out--the old is still with us. Repeats of old sitcoms and spin-offs of originals give a look of sameness. Block programming rings out a note of familiarity. One game show follows another. "Martin Kane" under any other name may not smell as sweet.

But the pendulum will swing. Already we are seeing a re-trenching --a slanting away from the explicit violence of many of the police stories and a return to the belief that comedy is the route to go. How long it will take for the pendulum to make it's full arc is an unknown which will keep network programmers guessing for a long time.



PERCENTAGE OF PRIME TIME DEVOTED TO MAJOR PROGRAM CATEGORIES BY ALL NETWORKS, 1953-1974

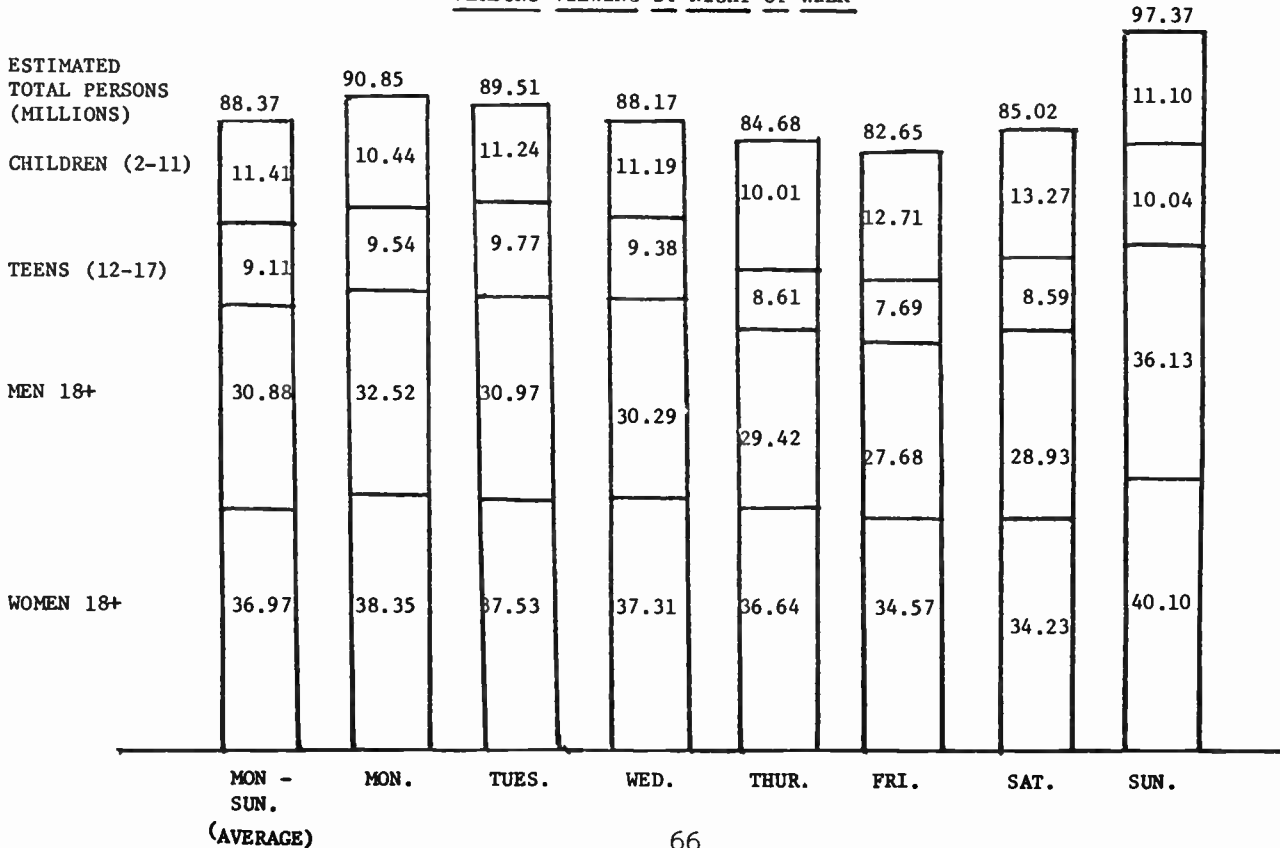
From Joseph R. Dominick and Millard C. Pearce, Trends in Network Prime Time Programming, 1953-1974, *Journal of Communication*, Winter, 1976, p. 74.

WEEKLY VIEWING ACTIVITY FOR MEN, WOMEN, TEENS AND CHILDREN

	MON.-SUN. 7:30-11PM	MON.-SUN. 4:30-7:30PM	MON.-FRI. 7AM-4:30PM	SAT.-SUN. 7AM-4:30PM	MON.-SUN. 11PM-7AM					
DISTRIBUTION OF HOURS IN WEEK	15%	13%	28%	11%	33%					
TOTAL PERSONS	38%					23%	18%	10%	11%	28:41
WOMEN 18-24	34%					20%	24%	8%	14%	30:05
WOMEN 25-54	39%					19%	22%	7%	13%	32:14
WOMEN 55+	36%					23%	25%	6%	10%	35:23
MEN 18-24	40%					21%	8%	13%	18%	21:21
MEN 25-54	43%					21%	8%	11%	17%	26:38
MEN 55+	38%					25%	16%	10%	11%	32:40
FEMALE TEENS	40%					26%	15%	12%	7%	21:05
MALE TEENS	40%					25%	11%	14%	10%	22:35
CHILDREN 6-11	35%					29%	14%	18%	4%	26:40
CHILDREN 2-5	24%					28%	29%	17%	2%	29:05

NTI/NAC AUDIENCE DEMOGRAPHICS REPORT - NOV. 1976

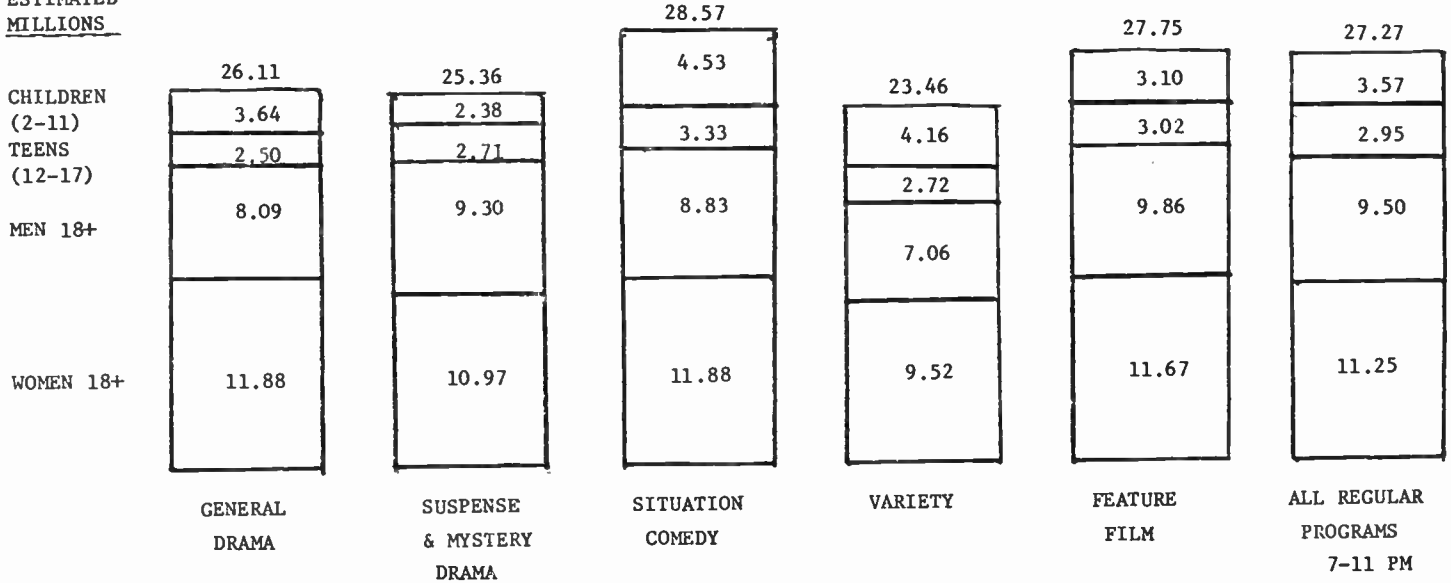
PERSONS VIEWING BY NIGHT OF WEEK



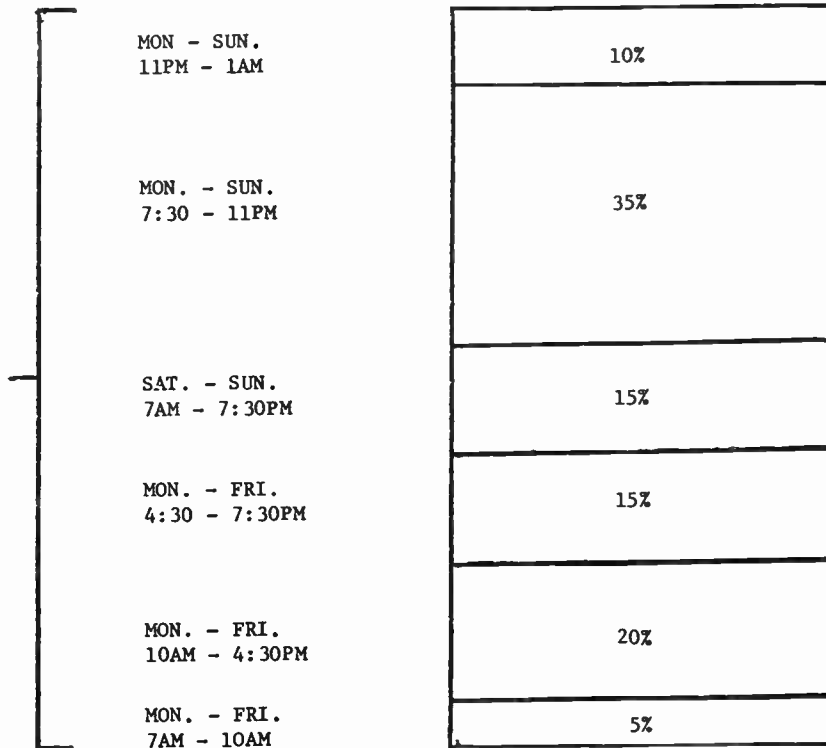
AUDIENCE COMPOSITION OF SELECTED PRIME TIME PROGRAM TYPES

NTI/NAC AUDIENCE DEMOGRAPHICS REPORT
October - December 1975

ESTIMATED MILLIONS



6 HOURS, 19 MINUTES
AVERAGE HOURS PER
TV HOUSEHOLD
PER DAY
JANUARY - DECEMBER
1976



SHARE OF VIEWING HOURS

SHARE BASED ON FEB., MAY, JULY, NOV.
AVERAGES - NTI/NAC AUDIENCE DEMO-
GRAPHICS REPORT.

Programming

Producers gripped in new crunch between costs and prices

They say rise in TV network fees is their only hope of survival, and escalation of program expense is now seen as all but certain; 8-10% hike seen for 1975-76 season

For the commercial television networks and their program suppliers, the time to haggle has arrived. With the new fall season off and running and the January replacements virtually in the can, attentions in New York and Hollywood are turning to what is in store for both sides next year. From all accounts, some unprecedented concessions may be in the offing.

The locking of horns between producers and network negotiators over the bargaining table has become a seasonal tradition, with the former predictably espousing a dire need for increased license fees—lest their hard-won enterprises fall by the wayside—and the latter attempting to calculate the delicate balance between need and greed. Customarily, the result has been a stand-off, of sorts, with the networks reluctantly upping the ante by three to five per cent—less than the producers say they need to survive, and more than the folks in New York would prefer to offer. Both manage to endure.

Perhaps it could have gone on forever. But a new element has poked its troublesome head into the negotiation process. Its name is inflation, and it's forcing reassessments on both coasts.

Producers are declaring in earnest that if the networks fail to open their purses to a previously unthinkable width this year producers might not be around to ask again next year. With production costs skyrocketing—particularly the below-the-line expenditures involving technical and material, rather than creative, resources—Hollywood is complaining of inequity. In verification, producers point to the networks' economic achievements of the past year—in which ABC, CBS

and NBC collectively enjoyed a 66% increase in profits.

In addition, the escalating price of money is having an appreciable effect on producers' fortunes. Most banks, it is reported, are demanding that some 20% of the amounts producers borrow to finance their production costs be kept on deposit. Thus, if a producer is borrowing at prime interest rates (12%), he is in effect paying roughly 15% for the money he sees.

The producers' no-kidding attitude, however, is apparently being taken to heart. Indeed, officials at two networks (CBS declined to comment on the issue) predicted last week that, on the average, they will be increasing their program payments by eight to ten percent.

One network official assessed the situation as follows: "The cry has always been that we're not paying them enough. But now, because of the escalating costs, they're saying that they really mean it. There's no question that in the past few years there has been a greater increase of costs than had previously been the case. We're trying to the best of our limits to be responsive to those problems."

Said another: "There's a demand for an unprecedented increase. There's no question in my mind that the networks are going to be paying more."

Neither networks nor producers are anxious to divulge specific costs, particularly at a time of year when negotiations for the next season's offerings are at their most delicate stages. This same network official, however, postulated that in general the price the networks have been paying for an hour show averages out at between \$230,000 and \$240,000. For a half hour, he said, the average is between \$120,000 and \$125,000. There are numerous variables. For instance, series that are shot on location, such as NBC's *Born Free* (filmed entirely in Africa) or CBS's *Hawaii-Five-O* would obviously entail higher expenses than the likes of ABC's *Marcus Welby, M.D.* (which is shot primarily in the studio with a three-camera set up). Hit series obviously command higher payments as their tenancy on the networks increases in longevity. Such an increase has undoubtedly been realized by CBS's *The Waltons*, although the precise network payment for that particular series was not disclosed. But at the same time, *The Waltons* producer, Lee Rich, advises, the cost of a single installment of that series has gone up from \$250,000 to \$300,000.

The most severe ramification of Hollywood's inflationary woes is a general restructuring of the marketplace, several producers contend. Said Grant Tinker, whose MTM Productions has placed five programs in prime time this season: "Costs have increased at a far more rapid rate than what we're being paid. A few years ago, you could frequently make a show for what it paid you [on its initial network run]."

The first profit came in residuals for the second showing. Now, Mr. Tinker lamented, "it comes to a point where the show doesn't recover our costs." Thus, he concluded, the only way to make any money in television production is to "hope for a success" on the network run, thus making the product attractive in the eventual syndication marketplace.

But, Mr. Tinker noted, the longer a show stays on the networks, the longer the red ink mounts up. Thus, the ultimate result is nonproductivity. "Some would call this a nonbusiness," Mr. Tinker mused. "And some of us are just too stupid to get out of it."

Everyone concedes that TV production is a risky business—a gamble at best with no hope for a short-term return. While series like *The Waltons* have much less to worry about, Mr. Rich has been on the short end of that gamble before. He points to *Doc Elliott*, one of last year's many seasonal catastrophes (it died after 15 episodes), for which the prospects for syndication are nonexistent.

Mr. Rich said he understands CBS is charging \$100,000 for one minute of advertising on *The Waltons*—averaging a \$600,000 intake for each one-hour program. "Why, I don't get even half that sum to produce the show," Mr. Rich complained, "and I'm bound to deliver two 35 mm prints, plus two or three 16 mm prints. If they would only let me do it on 16 mm. . . ."

Mr. Rich maintains that times have never been better for the networks. A former executive at Benton & Bowles, he recalls that "we used to fight the networks on \$2 or \$3 cost-per-thousand figures and threaten to go to *Life*, *Look* or the *Saturday Evening Post*. Now advertisers are paying \$4 or \$5 and there's no objection; there's nowhere else to go."

If the grumbling of an ostensibly hard-pressed producer can be somewhat discounted for its prejudicial nature, consider this assessment from one who has worked on both sides: "It's a disgrace," said he of the networks' alleged tight-fistedness. "They're sucking in dollars like there's no tomorrow. I find it unbelievable. . . . Something is wrong with the balance of the industry when the networks can be piling in money and the program suppliers are taking a bath. Right now, I guess the word is greed. It's not only continuing; it's getting worse all the time. In the next couple of years, they'll destroy everybody."

How long could producers get by absent an increased network paycheck? "It depends on how astute the networks are," said Grant Tinker, who doesn't think any independent could last any more than three years (he gives his own MTM Productions a lesser life expectancy). "Ultimately, we could get squeezed out. The industry could be reduced to two or three majors who can look to other areas to recover the loss."

Frank Price, president of primetime leader Universal, said, "I be-

lieve there has been a spreading gap between license fees and production costs, but that's being going on for the last few years." The thing that now threatens to push Hollywood over the brink, Mr. Price said, is the increasing demand for on-location shooting. In productions such as *Harry-O* (which, Warner Bros. officials lament, is required by ABC to be filmed in San Diego despite the producers' claim that a Hollywood location would suffice), *Born Free*, *Kodiak*, *Sierra* and *Petricelli*—all new this season—the inconvenience of working entirely apart from the studio adds at least 25% to the bottom line costs, Mr. Price noted.

"If you look at the studios in town," Mr. Price said, "there aren't many that are still all that healthy; we happen, of course, to be the glowing exception." (MCA Corp., parent of Universal, reported revenues from TV exhibitions last year at \$116.6 million, compared with \$31.7 million in 1972. At the same time, Columbia reported TV revenues of \$33.1 million; Twentieth Century Fox claimed \$27.4 million.)

"Take a look at the hits," Mr. Price suggested. "If you look at the series that went on the air last year, there were only three that could be qualified as hits that came over into this new season. They were *Kojak* [CBS], *\$6 Million Man* [ABC] and *Police Story* [NBC]. That's how you figure how you are going to come out. Do you have a show that's long running, that you can syndicate?"

Apparently, several production firms didn't; hence their demise. Several years ago, Mr. Price noted, there were 27 principal TV program suppliers. Now there are 19.

Most producers agree that while the expenditure mill has been accelerated primarily by below-the-line costs in recent years, talent is providing some additional grist. The newly revised (upward) scales announced last week by the Writers Guild (see page 15) help attest to that. And, according to a spokesman for the American Federation of Television and Radio Artists, most AFTRA performance scales enjoyed a 5% increase last fall and are due for another 5% rise in November 1975. Basic fees for the services of major performers (with five lines or more), the spokesman noted, now stand at \$254.50 for a one-hour show and \$200.50 for a 30-minute offering. To AFTRA, it's a drop in the bucket. "The networks have been making so much money," the spokesman contended, "that the performers' salaries don't even count."

Network officials, however, take issue with such assessments, particularly as they apply the eminently more lucrative salaries commanded for performers in prime-time drama series. It is the networks, one official noted, who foot the bill for any union increase that comes to pass after the initial license contract has been signed. Ratings successes, he said, can be troublesome in that regard. "The older the show, the more increases you have to dole out," he maintained. "For a show that's been on for, say, eight years, the union costs are phenomenal."

While the networks apparently are displaying some sympathy for the producers' misfortunes, several officials were quick to add that—in their opinion—those misfortunes are often blown out of proportion. "Producers," noted one, "are just like anybody else. The guy comes in weeping about his terrible costs. . . . He weedles the highest price he can get."

And sometimes, another network executive maintained, these costs can be reflective of waste as well as necessity. "A lot of costs are due to excess," he asserted. He noted one admittedly trivial example of a producer of his acquaintance who discovered—much to his chagrin—that somebody on his staff was running off 150 copies of working scripts, when only 30 or so were needed for production. The cost of Xerox paper, the producer quickly informed the culprit, had increased 70%. "It's the little things like that which mount up," said the network man. "Is it the networks' responsibility to finance inefficiency?"

This same source contended that there have been cases where some of the odious representations made by program suppliers in search of a higher network tab have later proved groundless. This official recalls a relationship of long standing with one producer who had made the red-ink pitch a yearly pursuit for some time. This year, the official complained, "he fully admitted that up until two years ago his business was highly profitable. . . . There's been a problem of salesmanship. What's happened here is that there's been a credulity gap. . . . The complex problem we face is trying to discern what is real and what is put on."

Contributed a third network executive: "A lot of the studios, as far as we're concerned, are being poorly managed. From a business standpoint, they're run the same as they were years ago."

Nevertheless, while the networks have been—and will continue to—demand a higher degree of corporate efficiency from their suppliers, they maintain that they can recognize that something has gone wrong with the economies of scale.

A network man accustomed to sitting at his company's end of the negotiating table related this contemporary scenario: "The guy comes in weeping about his terrible costs, how he can't stay in business unless we start paying more. We say 'well, you've still got the foreign market.' We say 'go sell it to the people in Great Britain and Australia—even though we've financed the whole thing. It's yours and God bless.' He says 'well, the foreign market isn't doing too well.' We say 'if you've got a hit, if it's been on 3-5 years, you must have about 150 negatives. Go put it in syndication. You'll make millions.' He says 'What about the access rule? We can't put reruns in prime time anymore.'"

Thus, this official says, the networks are being more accommodating than ever before. Beside the anticipated 8-10% increase in license payments, he—and several other officials—related a number of concessions in the works.

Most intriguing of these is the network assertion that more allowances are going to be made for program failures, as well as successes. In the former category, they talk of the "short rate." This involves an additional network payment to producers of programs that don't make it past the initial 13 weeks. It is given at the outset of the network-producer relationship as an incentive, to compensate for the producers' possible lack of return on his initial investment. Hypothetically, if a 30-minute program is slated to sell at \$100,000, and it flops in the initial weeks, the producer will actually receive around \$110,000 per program.

At least one network, a reliable authority reported, has elected to increase "short rate" it pays out by 25-30% for the 1975-76 season.

On the other side is the success factor. This is also injected into the contract at the outset, and assures the producer that the per-program license fee will increase by pre-set increments each year the show remains on the network. A network spokesman estimated his company will be upping this incentive by 5-7% this year.

Many observers point to the obvious economic advantage the networks enjoy over their suppliers. With 19 sellers and only three purchasers, they point out, it's clearly a buyer's market. Nevertheless, the networks appear to be headed for a season of negotiations in which the producers will emerge the short-term victor.

Why will they relent? Because, say observers on both sides of the table, nobody wants to see the independents go out of business. Economically, that would be unwise for the folks in New York because it would invite a nose-to-nose confrontation with the Goliaths of Hollywood. But, say the networks, there's an esthetic consideration as well. A larger sampling of suppliers gives the networks a more diversified program image—and avoids the gloss and schmaltz that many network officials fear would become preponderant were television production in its entirety left to the designs of the majors.

"I don't think we would be meeting our responsibilities," moralized one network man, "if we engaged in a program that constricted the source of supply. Television is a monster in the way it chews up creative material." To avoid stagnation, he stressed, "we have to somehow encourage all the young people of the world to take an interest in this business."

Thus, if the indications become reality, if the networks up their antes, if Hollywood becomes less wasteful, and if inflation is finally caged, the annual Hollywood vs. New York skirmish could result in a happy ending this year. As one network executive put it: "I'm a great believer that reality will prevail in the long run."

Programing

Heating up: network fight for leadership in daytime TV

Game shows on the ascendancy as ABC, CBS, NBC try to break from what is now bunched field

The competition among the television networks for revenue and ratings in daytime schedules is getting keener with every squeal of a giveaway winner and every sob of a neglected soap-opera wife. The enormous lead that CBS-TV once commanded (\$162 million in daytime sales to NBC's \$100 million and ABC's \$85 million in 1970, the last of the one-sided years) has been sharply narrowed. Sales from January through mid-May of 1974 stand at \$62 million for CBS, \$57 million for NBC and \$48 million for ABC, which programs fewer periods than the others.

The prices for commercial minutes have risen on just about all of the networks' daytime shows, with the traditional pace setter, CBS's *As the World Turns*, selling at a new record of \$20,000 a minute. ABC's highest priced show is *All My Children*, at \$18,000 a minute; NBC's is *Another World* at \$18,000.

Game shows, too, are more prosperous than ever, with CBS's highly rated *Match Game '74* commanding \$18,000 a minute, ABC's *Let's Make a Deal* \$10,400 a minute, and NBC's *Jackpot* \$9,200 a minute. *Jackpot* is cheaper than the other two game shows because it is slotted at noon when audience levels are lower than they are in the afternoon when *Match Game* and *Let's Make a Deal* are on.

In the nine time periods during which all three networks are going head-to-head, NBC is the leader in five, and CBS takes the other four. The frustration ABC may feel at being shut out of number-one status in all the competitive time periods is mitigated by its fairly solid number-two ranking in six of the nine half-hours. (These figures, and all those subsequently quoted, are based on season-to-date National Nielsens through the pocketpiece ended May 12.)

It's only a two-network race between 10 and 11:30 a.m., with ABC taking a bow because of the relatively low sets-in-use figure during that hour-and-a-half

and also because, as Michael Brockman, ABC's national director of daytime programming, explains it, the network is focussing its development sights, at least for the time being, on its new early-morning show, *A.M. America*, to begin next January (BROADCASTING, May 13). In each of the half-hours between 10 and 11:30, CBS now leads NBC; the latter is bringing in three new game shows next month.

A new version of *Name That Tune*, with Dennis James as host and Ralph Edwards as producer and featuring "big cash and merchandise prizes," will be NBC's entry versus CBS's 10 a.m. game show, *The Joker's Wild*, which has a season-to-date rating of 5.2 and a 28 share. NBC is canceling *Dinah's Place*, with a rating of 4.8 and share of 26.

At 10:30, NBC is introducing a new "high-risk word game" called *Winning Streak*, which, according to Lin Bolen, vice president for daytime programs at the network, is modeled somewhat on the old *\$64,000 Question*, with the built-in suspense of whether a contestant will decide to keep his winnings or go on to the next plateau. It's produced by Bob Stewart, stars Bill Cullen, and will compete with CBS's *Gambit* game, which has scored a 5.9 rating and 30 share since moving up a half-hour last April. *High Rollers*, a new Heater-Quigley Production, which will ring a few changes on the game of dice as it doles out cash and merchandise, will try to put a dent in CBS's two-month-old *Now You See It* game at 11 (with its 5.9 rating and 30 share).

Lin Bolen says NBC will succeed in these three half-hours if it attracts "the young woman who really can't give all her attention to the TV set in the morning because she's got the kids to hustle off to school, the laundry to do and the beds to make." This young woman may have the set on, Miss Bolen continues, but she's probably doing more listening than watching, "which is why a show like *Name That Tune* might do well, considering that the music is such an important element." Miss Bolen also says that, with all three of the new shows laying stress on cash and merchandise, the industry's jitters over the lingering effects of the quiz-show scandals of the late 1950's have just about evaporated.

ABC jumps into the meat grinder at 11:30, and NBC's *Hollywood Squares* is the show that does the grinding. With its still imposing 8.8 rating and 37 share, *Hollywood Squares* is the network's premiere game show, and it leaves its two competitors in the dust in that time period. ABC, with reruns of the situation comedy, *Brady Bunch*, gets a 6.7 rating and 28 share, and CBS's long-running soap opera, *Love of Life*, notching only a 6.0 rating and 26 share, may be on its last legs, although CBS is trying to medicate it back to life by injecting a new story line, said CBS's daytime VP, Bud Grant.

At noon, NBC has established itself with a relatively new game show called *Jackpot*, which is getting an 8.1 rating and 31 share. ABC's long-running *Password* game continues fairly steadily with a 6.7 rating and 25 share, and although CBS is running third in the time period with its contemporary drama, *The Young and the Restless* (a 6.2 rating and 24 share), Mr. Grant says it does better than its competitors in that most desirable of demographic categories, women 18 to 49. The reason for the show's low total-audience rating, he continues, is that only about 186 or so affiliates carry it (compared to the 200 or so that pick up most of CBS's daytime schedule), for a humble clearance rate of 90%.

CBS bounces back at 12:30, however, with its indefatigable *Search for Tomorrow* serial (celebrating its 24th year on the air next September), which is pulling a 7.7 rating and 29 share and also holding a high demographic lead over its game-show competitors, ABC's *Split Second* 7.7 rating, 28 share) and NBC's new *Celebrity Sweepstakes* (6.7 rating and 27 share, but showing recent slippage, due, in part, according to Miss Bolen, to a station clearance figure of only about 94%, relatively low for NBC).

At 1, CBS and NBC elect to let ABC go it alone because their affiliates in the Midwest traditionally program a half-hour of news in that slot (noon, central time). Unopposed by network competition, ABC's *All My Children* serial is "our most successful show," according to Michael Brockman, with a 9.1 rating and 32 share, despite a clearance rate of only 93%. However, Miss Bolen doesn't rule out NBC's dipping its programming toe into that time slot, maybe even in the near future.

CBS's most lucrative drama, *As The World Turns*, is the easy winner at 1:30, with a 9.7 rating and 33 share, compared to *Let's Make a Deal* on ABC, which has an 8.6 rating and 29 share. NBC is throwing in the towel on its floundering game show, *Three on a Match*, as of July 1 and will move its long-running (but moribund) game show, *Jeopardy*, from 10:30 (where it's getting a 5.5 rating and 27 share) to 1:30.

NBC has established something of a hammerlock on the half-hours between 2 and 3:30 with its three strongest dramas: *Days of Our Lives* (9.7 rating and 32 share) at 2, *The Doctors* (9.4 rating, 33 share) at 2:30, and *Another World* (9.6 rating, 31 share) at 3. Miss Bolen says that she and her staff review the story lines on these shows at least every six months to keep them "fresh and contemporary."

Between 2 and 3, CBS is working closely with Procter & Gamble to get more identifiable characters into P&G's *Guiding Light* (6.1 rating and 27 share at 2, with some fairly impressive audience gains in the last few weeks) and *Edge of Night* (7.4 rating and 26 share at 2:30). ABC's problem during this hour is that

How well the games play on television

Low in cost, quick in getting or not getting an audience, these shows crowd daytime and prime access slots

Television programming tends to move in cycles, and right now syndication time slots and network daytime schedules are bloated—some may say to the bursting point—with game shows. But the incidence of games may increase before it declines.

Merrill Heatter, the co-executive producer (with Robert Quigley) of *Hollywood Squares* and *Gambit*, envisions a scenario returning the game show to network prime time. "If the economy continues in this recession," he said, "if unemployment keeps on rising and stock prices keep on going down, then I could see where the networks would be forced to lower their rates to advertisers. That would make game shows very desirable nighttime properties because the production cost of a game show is only about half of what it costs to do an average episode of, say, *The Mary Tyler Moore Show*."

Low cost is, in fact, a prime factor in the recent resurgence of the game show. For one thing, a whole week's worth of game shows is usually shot in one day. "It was in the sixties when we started taping five game shows a day," said Giraud Chester, executive vice president of Goodson-Todman Productions (*Match Game*, *The Price Is Right*). "Before that, we did the shows one-a-day because the quality control on color tape wasn't all that good and, besides, you wanted the

immediacy and spontaneity of a live broadcast."

But now, he said, studio facilities in New York and particularly in Hollywood are so overcrowded that it would be almost impossible to go back to the old daily schedule. "And, of course, there is a huge saving in not having to strike the set after every show," he added. "Plus the fact that it's easier to get bigger-game celebrities when you're only taking one day out of their schedules, rather than five."

The result of these economies is that, compared to the \$75,000 price of five episodes of a typical soap opera, a week's supply of game shows costs as little as \$35,000 and seldom more than \$60,000. The \$60,000 category includes game shows that use many celebrities (*Hollywood Squares*, *Match Game*) or that go in for fairly elaborate staging (*Let's Make a Deal*, *The Price Is Right*). Even more expensive is the once-a-week game show geared for prime-access time slots. *Masquerade Party*, which the distributor and owner, 20th Century-Fox Television, farms out to Hatos-Hall Productions (*Let's Make a Deal*) to put on tape, costs about \$25,000 for each show, according to Monty Hall, because of the batch of celebrities required and the budget for the costuming and make-up essential to the masquerade. Hatos-Hall has completed the taping of all of the first season's 32 episodes. They were taped three-a-day on weekends (when celebrities were more likely to be available) and each guest panelist pocketed from \$750 to \$1,000 for that day's work.

The current three-network daytime schedule registers 19 game shows (seven on NBC and six each on ABC and CBS) compared to 14 serial dramas and one off-network situation comedy, *The Brady Bunch*, the last a form of programming that has just about expired on network daytime, mainly because of a consistent demographic skew in the unwanted di-

rection of children and old people. One industry estimate puts gross sales revenues from these daytime network games at upwards of \$300 million a year, and conventional wisdom, still to be refuted, is that, in terms of the ratio of profit to investment, the game show is the most lucrative format in television, although Mr. Heatter said, tongue-in-cheek, that before adding his own certification to the conventional wisdom, "I'd like to get a look at Norman Lear's books." (Mr. Lear's Tandem Productions, of course, is responsible for *All in the Family*, *Sanford and Son*, *Good Times* and *Maude*, all of which are taped before a live audience using the method of three cameras running simultaneously so that the action doesn't have to be stopped for each new setup—a method cheaper than film.)

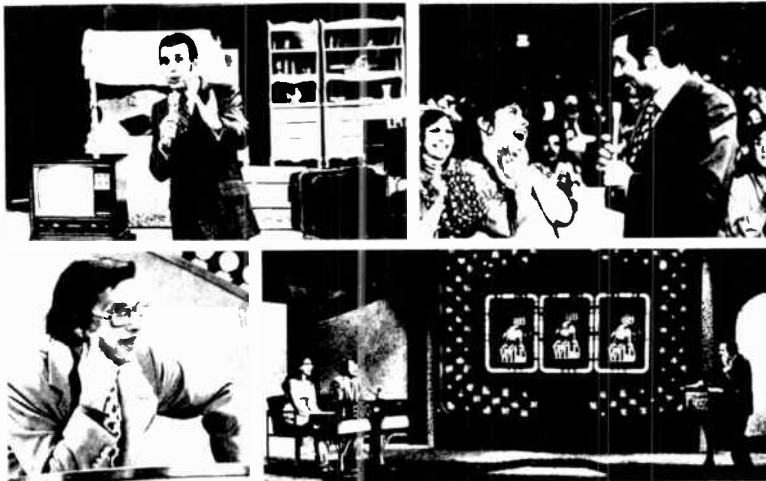
But the huge return on investment is not the only reason that game shows are eclipsing soap operas on the networks' daytime schedules. "You have to stick with a soap for a year or even two years before you know whether the show is going to be a success or not," said Jack Barry, the producer-host of *The Joker's Wild* on CBS. "A game show can get you big numbers in a hurry. Or, if it's a flop, you can get out fast or go on to something else."

Giraud Chester agreed. "You get a much earlier reading on audience appeal with a game show," he said. "But a serial is the reverse. CBS poured a fortune into *Love Is a Many-Splendored Thing* trying to make it go. Changing casts. Changing writers. Changing story lines. The audience just didn't respond, and CBS finally gave up." He mentioned ABC's *The Best of Everything* and NBC's *Return to Peyton Place* as further examples of enormous soap-opera investments over an extended period of time that were wiped out when the shows' ratings started at the bottom and pretty much stayed there.

Another reason for the ascendancy of game shows is that their principal ingredient—the prizes—come at little expense. Most prizes are paid for in free air time. The game shows that dole out merchandise or merchandise-and-cash as prizes for their contestants commonly work within two basic categories. The first category is the straight trade-out, or, in legal jargon, the nonfee-connected prize. Under this category, the manufacturer supplies its product free to the show in exchange for an eight-second minicommercial. This category usually covers items in the \$200-to-\$500 range, such as refrigerators and washing machines, and these trade-outs are not considered as commercials by the National Association of Broadcasters television code.

The second category—fee-connected prizes—covers small consolation-prize items (pen-and-pencil set, wrist watch, blender), which the manufacturer is eager to pay the game-show producer to use because the rate for an eight-second plug comes to only a fraction of that for a conventional 30-second spot. Because the network and the producer are paid by the prize supplier, all plugs in the second category are counted as part of the show's commercial time.

There's a third category of prizes



Hosts with the most. Game-show emcees are a durable, if rare, breed and an integral part of the success of a show. Clockwise from top left: Dennis James of Viacom's syndicated *The Price Is Right*, Monte Hall of ABC's *Let's Make a Deal*, Jack Barry of CBS's *The Joker's Wild* and Bill Cullen of NBC's *Winning Streak*. Messrs. Cullen, Barry and James began their game-show careers in the fifties; Monte Hall is a relative newcomer with 11 years behind him with *Let's Make a Deal*.

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(yachts, mobile homes, all-expenses-paid trips) that have to be purchased by the networks (through intermediaries, or prize procurers, who have a number of advertisers as clients and work on a commission basis). These prizes come with a big discount because they're being given away to contestants within the matrix of an eight-second plug, but they're not counted as commercials. Like the non-fee-connected plugs, these under the NAB code's general exemption of "reasonable and limited identification of prizes and donor's names where the presentation of contest awards or prizes is a necessary part of program content."

So, only a portion of the seeming deluge of plugs on most game shows is counted as commercial time—i.e., the so-called fee-connected prizes. This system allows the networks to officially stay within the NAB guidelines of no more than eight minutes of commercials in a daytime half-hour—six minutes of regular network commercials, one minute for station breaks, and the last minute given over to the minicommercials for fee-connected prizes.

If at least some of the game shows are stretching the code's pluggable criterion, they're being watched closely by the networks to avoid even a hint of rigging or fraud. The quiz-show scandals of the late 1950's led Congress to enact Section 509 of Title 47 of the U.S. Code, which makes any tampering with a game show a federal crime. In line with this governmental stricture, all of the networks now make it a practice to assign at least one member of their standards-and-compliance departments to monitor the taping of every episode of every game show.

Although, in general, the packagers think the networks overreact in some of their rulings, "it's better to have that kind of close, rigorous scrutiny than face the danger of one unscrupulous producer's giving us all a black eye," said Bob Stewart, the producer of *Jackpot* and *The \$10,000 Pyramid*. He gets agreement from Monty Hall and Jack Barry, who are hosts as well as producers of game shows for the networks. Mr. Barry has some experience to draw on. He was host on *Twenty-One*, the NBC-TV prime-time game on which Charles Van Doren won \$129,000 with answers supplied by the producers.

As game-show hosts, they're also in agreement that a personality who starts his career in show business as host of a game show and demonstrates any aptitude for the job is almost guaranteed a lifetime of all the steady work he wants. Ralph Edwards Productions tapped the 56-year-old veteran, Dennis James, for *Name That Tune* on NBC. Bill Cullen is back on another new NBC show (from Bob Stewart Productions) called *Winning Streak*, and Gene Rayburn, who was the host of *Match Game* during its run on NBC in the 1960's, was summoned again by Goodson-Todman when it resuscitated the show last year on CBS. Monty Hall, now in his 11th year as host of *Let's Make a Deal*, calls the game-show host "the most difficult person to cast in all of show business, which is why the old

timers continue to turn up year after year."

As Mr. Hall sees it, the successful host "must be glib and be able to establish that warm, sympatico, person-to-person contact with the contestant so that there's a giving feeling between the two of you. But he must also be a good traffic cop because the right pacing is crucial to a game show."

To Jack Barry, the best master of ceremonies is one who's "quick, aggressive, can grasp the essence of the game and then execute it, make it work."

And Merrill Heatter is convinced that the host "doesn't have to be pretty—if George C. Scott told me he'd like to MC a game show. I'd put him on the air tomorrow." Mr. Heatter added that the host must have strong appeal to women, and Jack Barry said that may be the key reason why there's never been a woman MC: "The network executives say women don't want to watch other women."

"The theory at the networks is that the managerial qualities needed in a host would tend to make women come off as shrill," said Giraud Chester.

Despite these stated drawbacks, most of the game-show packagers say that within a few years there will be a hostess on a network game show. Bob Stewart even has three candidates: Betty White, Betsy Palmer and Sheila MacRae. "These women could project the take-charge quality that's needed to keep a game show running smoothly," he said.

Mr. Stewart is less sanguine about the chances of a black host's making it in the near future because "the MC has to be a pretty stern organizer to keep the show moving along, but he can't let that sternness show. He has to be both affirmative and inoffensive." Under this theory, a black man might be perceived as stern by enough people to give a potential sponsor the willies. But Mr. Hall disagreed. "Blacks and other ethnic groups are turning up regularly in commercials these days, and the sponsors seem to be selling more boxes of soap than ever," he said.

Mr. Heatter said he's also optimistic about blacks as hosts because the current game-show cycle is likely to continue for a while, and more new games mean more potential employment opportunities.

"The soap operas are continuing to suffer erosion in the ratings," he said, "because they're having a tougher time trying to shock people these days." With X-rated movies and best-selling books like Alex Comfort's "The Joy of Sex" easily within reach of the average person, he continued, the daytime serials are bound to seem tame.

As a matter of fact, game shows are being caught up in the permissive atmosphere, so much so that, according to industry sources, CBS's editors had to tone down some of the more suggestive missing-blank statements on *Match Game*. (That show's host, Gene Rayburn, reads a sentence with a key word missing—"The dentist was so eager with his first woman patient he filled the wrong"—and the contestants try to match their answers with those of a

group of celebrities.) Some of the questions and answers on *Hollywood Squares* are definitely designed to titillate. (Sample from a recent show: "What did young men traditionally put around their girl friends' necks in the 1950's?" Answered Lily Tomlin: "A ring of hickkeys.")

"Chuck Barris started this whole trend with *Newlywed Game*," said Monty Hall. "When you ask two newlyweds: 'What's the first thing you do when you climb into bed, or what's the first part of your body that you wash when you step into the shower, then you know the questions are being deliberately framed to embarrass the couple.'"

Mr. Barris's recent cheerful assumption of the title "king of slob culture" also doesn't sit well with Monty Hall. "He's fouling his own nest when he makes statements like that," Mr. Hall said. "I resented it because I regard a show like *Let's Make a Deal* as perfectly valid light entertainment, no better or worse than a prime-time action show like *Kojak*. And I know judges and doctors and professors who get some laughs out of my show. Would they be considered members of the slob culture?"

These professional people probably look at the twice-a-week nighttime version of *Let's Make a Deal*. ABC lured the show away from NBC in the late 1960's, and as part of the deal gave Mr. Hall the right to do a nighttime version of it. But Mr. Hall does not have that right with his other ABC game show, *Split Second*, now in its third year, and he's tearing his hair. "*Split Second* would be perfect as a prime-time access show in syndication, and the stations are clamoring for it," he said. "But ABC claims a nighttime version would overexpose it and hurt the daytime ratings. They claim *Hollywood Squares* has lost some daytime points since it went twice-a-week at nights. To that argument I say, 'Au contraire.' But a contract's a contract."

Mr. Heatter said he has the same problem with his show, *Gambit*. "CBS just won't release it for nighttime syndication," he said. CBS also refuses to let Goodson-Todman put *Match Game* simultaneously into access time, according to Mr. Chester, who said that the refusal is "torturing" his company. "*Match Game* is the highest rated game show on all three networks right now," he moaned. "And with its celebrity format, we think it could be a smash at night. But CBS argues overexposure, and that's where we're at."

But Monty Hall is worried. "There are far too many game shows on the air right now," he said. "We've reached a saturation point that could end up hurting all of us in the ratings."

Mr. Hall thinks the solution to this problem is for the networks to get busy working up new formats. "Maybe a magazine-type show," he suggested. "Or a regular series of drama specials. Or let's get some personalities back into daytime, along the lines of an Arthur Godfrey or a Garry Moore, who were very successful when they had their own daily shows."

Good evening: inside the networks' nightly news operations

ABC's Richter, NBC's Crystal and CBS's Greenberg take a look at themselves and their functions as journalists and as competitors; 'Broadcasting' takes a look at how their shows are put together

ABC's *Evening News* team works in New York out of the second floor of the ABC News complex, a converted stable on Central Park West near the Lincoln Center. There's the old-fashioned newsroom flavor, since it sports neither TV cameras nor carpets. Cubicles for writers and associate producers are flanked by editing and screening rooms, the paper-laden news slot, and by the comfortable offices of executive producer Richard Richter, assistant producer Walter Porges, and co-anchorman Harry Reasoner. Mr. Reasoner and production personnel dash across the street just before air time to the ballroom of the Des Artistes hotel, converted into a TV studio and elevated control room for the *ABC Evening News*.

The *CBS Evening News* is produced from its own TV-studio newsroom on the ground floor of the CBS News building, a former dairy warehouse on Manhattan's West Side. Walter Cronkite's U-shaped slot separates wire-service machines from the paneled office of executive producer Paul Greenberg and the glass-enclosed, book-lined office of Mr. Cronkite, managing editor of the program as well as its anchorman. The director's control room is around the corner, behind the two offices.

The *NBC Nightly News* is prepared from its carpeted newsroom on the fifth floor of the RCA building. Unlike the CBS newsroom, NBC's has windows, a lounge area complete with couch, and large color photographs of NBC News talent. Les Crystal, executive producer, occupies a modest, comfortable office overlooking the Rockefeller Center skating rink. Anchorman John Chancellor has a book-lined office next door, but spends his days within reach of the central news desk at a small corner desk, where, often wearing a sweater and smoking a pipe, he works diligently at his adjunct role as chief writer of *Nightly News*. Just before air time, he and two or three of the production staff take the elevator down two flights to a roomy studio, which also serves the *Today* show. The control room is next door.

The three nightly news operations are closely connected with their Washington bureaus, (ABC's especially, since Howard K. Smith is the program's co-anchor) and with scattered foreign and domestic

bureaus, and occasionally with affiliates and O&O's for late-breaking material. However, it is from these three newsrooms, and from the three executive producers in particular, that the decisions are made as to what stories—how long, in what order and, in some instances, in what form—appear on each broadcast.

At 44, Dick Richter is the oldest of the three evening news executive producers. His longish blond hair, down-to-earth manner, and more casual dress make him appear the youngest. A New York City native and Queens College graduate, Mr. Richter wrote for *Newsday* and the *World Telegram*, and was a producer for CBS News and NET's Public Broadcasting Laboratory before joining ABC News in 1969 as major domo to Av Westin, then executive producer. He succeeded Mr. Westin in March 1973, when the latter became head of documentary efforts.

Mr. Richter arrives at the newsroom around 9:45 a.m., and, like his two counterparts, spends most of the next two hours reading the newswires, newspapers, and what ABC calls the assignment desk's "overnight situationer," which includes logs of ABC, CBS and NBC previous night broadcasts. He confers by phone with correspondents, associate producers and bureau chiefs, particularly Washington producer Bill Lord.

At noon, the newsroom comes alive, as associate producers and reporters come out of the woodwork for assignments. Mr. Richter settles into the chair he will occupy for the rest of the day, at the head of the U-shaped slot. With his three associate producers he plots the preliminary line-up for the evening broadcast. At ABC, the first line-up is printed on white paper, the second on pink paper shortly after lunch, the third, some two hours later, on green paper, the fourth on yellow paper, and the final, used during the broadcast, back to white paper. The system is lost on Mr. Richter, however, who is color blind.

"When it comes down to the line-up I make all the decisions," he said. "I ask advice from everyone, but you have to make final judgments yourself. If you feel in your bones that a story is good, you just have to go with it; you act the way you yourself think. I remember when the Supreme Court overturned the Miranda decision and we were the only network that led with the story. There was a lot of foot-dragging—not outright mutiny, but reluctance of everyone here to go along with my decision. But I just knew it was important, not just for that day, but for every single teen-ager ever picked up on marijuana. In effect I told everyone, 'Godammit, this is what's important today.'"

Among the people Mr. Richter consults during line-up slating are his assistant producer, Vienna-born Walter Porges, who also worked for CBS News, and produced most of ABC's political and election coverage from 1958 to 1965. Mr. Porges, 42, is the control room producer during the broadcast. (Like his counterparts, Mr. Richter watches his program from an office monitor.)

And Mr. Porges works closely with

Ben Blank, ABC News's director of graphics, to coordinate the light box (on-air news titles) and visual backdrops for the program. ABC News is fairly bursting with pride about its graphics, which are more artistic and catchy than the standard photos and maps usually shown on the other networks. The graphic department occupies most of the ABC

News building's fifth floor. (It's a small office at NBC and CBS). Mr. Blank, who looks like a respectable Marlon Brando, and chief artist Jerry Andrea churn out about six completely new logos per day, as fast and as last-minute as the producers can take them.

"I'm particularly interested in graphics," said Dick Richter, who, when he

had Mr. Porges's place under Av Westin, worked daily with Mr. Blank. On a delicate graphic problem, such as a decision to feature a magnifying glass over the White House with the words "FBI Probe," Mr. Richter still works closely with Mr. Blank.

"I'm artistically oriented," Mr. Richter explained. "If I retired right now I'd open up an art gallery." He feels graphics serve to keep evening audiences, easily distracted by dinner dishes and kids, interested in the program. "Our obligation is not to entertain, exactly, but we should see to it that the audience has a pleasant experience esthetically, as well as an informing experience."

Stuart Schwartz, who holds a masters degree in journalism from Northwestern, is the producer in charge of copy screening and story timing for *Evening News*. His days are spent on the inside of the news slot, facing Mr. Richter. The 29-year-old Chicago native is also producer for the 15-minute *ABC Weekend News*, which is experimenting with an assortment of ABC-affiliate anchormen to lead the show.

Producer Jeff Gralnik is liaison between the executive and technical elements of the broadcast. He is often seen sporting a bright red sweater in lieu of shirt and tie. Another CBS News graduate and former press secretary to Sen. George McGovern until he joined ABC two years ago, Mr. Gralnik, 34, prescreens all film and tape that come to New York. Mr. Richter only prescreens it if Mr. Gralnik thinks there is a problem.

Ordinarily Mr. Richter reviews all scripts, but doesn't see footage or tape until after final cutting. "If we're taking a piece from a station we're not too familiar with, I psyche out the guy on the phone, to see if I can trust him, to see what kind of person he is," Mr. Richter said. "I'll prolong a phone conversation purposely to get his mental outlook. Unless he is an outright incompetent, there will be a good chance to get at least an acceptable product."

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Dick Richter is always talking about time. "If we slip five seconds on each story, we're in trouble. If it's a crushing day, I'll tell a correspondent exactly how many minutes I want, and that's usually inflexible. I tell the producers in the field, 'I have to be the determining guy.' If I say make a story one minute, and the guy thinks he can make it a minute-thirty, and doesn't tell me, that guy should be fired. That's terrible."

Compared to ABC's free-style, properly disheveled atmosphere, the *NBC Nightly News* operation is businesslike and formal. Les Crystal runs a tight ship. His staff structures its day as carefully as a First Lady's appointment calendar. When the preliminary line-up is being set at about 2:30 p.m., most of the *Nightly News* team is in Mr. Crystal's office. When the line-up is finished, they leave ensemble to return at about 3:30 to hammer down the timing for a final run-down. Mr. Crystal solicits and depends on input from his closely knit outfit, and John Chancellor assumes a prominent role in the first line-up meeting. The 11 a.m. bureau conference call finds Mr. Crystal on the phone in his office, the others in the newsroom, listening on the public address system. As close to 5:30 as possible, Mr. Crystal deserts his office for a chair reserved all day for him at the news desk. Here he screens carefully each piece of tape as it is first switched to New York for the night's broadcast, often commanding an editing job.

Mr. Crystal's manner is cool and proficient. He may crack a joke, but seldom a smile. Nonetheless, an air of relaxation emanates from the newsroom. After one bureau conference call, he told the bureaus, "I felt all week that our spots were very well put together, editorially and otherwise. Please keep up the good work."

He was 39 when he took over as executive producer of the *Nightly News* almost a year ago. He had been the broadcast's London field producer for three years, after spending two years producing the *Huntley-Brinkley Report* (which the *Nightly News* was then called).

Since his graduation from Northwestern University in 1957, Lester Crystal has been a constant and progressive broadcast journalist, starting out with CBS News in Chicago. He was an NBC Chicago producer, most notably, of *Dateline: Chicago*, the Emmy-award winning documentary series.

Paul Friedman, a *Nightly News* producer, attributes much of the calmness in newsroom procedure to Les Crystal's professionalism. "In here, he's boss. He has final authority. If Chancellor and I don't like something, he has the last word. But I've never seen it come to that; it's very largely a team effort."

The *Nightly News* executive doesn't play with news. "Sometimes a story is so hard to shoot you have to delay it," he explained. "But usually that story will still be a valid story tomorrow, and if you can't get it, there's no sense in playing games."

Richard Fischer, 42, is second in command to Les Crystal. The two joined NBC in Chicago the same year, and worked on the same broadcasts. Mr. Fischer holds a masters degree in journalism from Northwestern, which he attended at the same time as Mr. Crystal. Before moving to New York, Mr. Fischer was the West Coast *Nightly News* producer.

"We leave a lot of news judgment to our correspondents," he said. "We work out the timing of a story through the day, and if the correspondent says he can't do a story in, let's say, two minutes, and we know him to have good news sense, we follow his suggestion. We leave the form of the story to them, also. Before the pre-feed, we've seen the outline, heard the script and discussed how to cut the story. We're like rewrite men on a newspaper taking a story from the reporter in the field, and touching it up."

Calling the shots for the CBS *Evening News* is 40-year-old Paul Greenberg, who looks out over the bustling newsroom from a somewhat dimly lit office decorated with vibrant Navajo rugs, knick-knacks, Indian jewelry and a large, gaping ceremonial mask. "These things are my trip," he explained. His beard contributes to the academic appearance, yet Paul Greenberg's "rap" is the liveliest of the three executive producers of network evening news.

"Some days it's hard to do a show. The news just doesn't make sense, it doesn't shake down. So you stand on it and go boom! boom! boom! and you hammer it down. And then you go around convincing everyone that it works."

Mr. Greenberg had an exhaustive CBS News career before taking over the *Evening News* a year and a half ago. He wrote for *Morning News*, and produced for the weekend news; he produced coverage of presidential trips, space flights and political conventions, including the 1972 Miami conventions, and the riots at the Chicago convention in 1968. He took a BA in history at the University of Michigan, and an MA in journalism at Columbia, where he has been a guest lecturer.

Mr. Greenberg does the *Evening News* line-up himself, finishing at 3 or 4 in the afternoon. "It's not a dictatorship; it's just my style," he said. "I wander around here all day. I have the line-up in my mind, like ideas filtering through a funnel; in my mind it's structured, but there are all these people around me saying, 'no! no!'"

But his intuitive style is backed up by a good deal of technical experience. "I've done everything—cameraman, editing, behind camera, in front of camera, wire-service writer—it's an advantage because it helps me explain things to people."

"I don't have an opinion of the evening viewer. I try not to pay attention to stereotypes. The *Evening News* is a journalistic product. We try to make it easy to understand, we don't talk down to the people and we don't overwhelm them. It's a cliché, but our job is to cover the news."

Mr. Greenberg notes technical excellence along with journalistic excellence in judging the quality of a broadcast. "I want to see every story done right, because I'm a perfectionist. But you can't really do every one right, because you're relying on a whole bunch of people, airplanes, electronics. On Tuesday at 6:22, for example, Dan Rather called about the CIA destroying its tapes. It happened to be a terrific story, and the show went smoothly, but I had to be in here, watching the show develop, and take his story. You still have to fly the plane; it's taking off at 6:30."

His failing, Mr. Greenberg acknowledges, is not praising his associates enough. "If a piece is good, nine times out of ten, I won't say anything, because I expect the person to be good. It's his job. I don't think anyone here should do second rate work. But if it's bad, I always say something."

Three producers work under Mr. Greenberg—Edward Fouhy, in Wash-

ington; Ronald Bonn, who coordinates graphics, visuals and electrographics, and John Armstrong handling the day-to-day coordination between bureaus and associate producers. Mr. Bonn, who is 44, scripted and produced *The Warren Report*, four-part series on the 1963 Kennedy assassination and investigation. He holds a journalism degree from Pennsylvania State University. Mr. Armstrong, 36, has been the program's senior producer since December 1971. He produced all Watergate coverage for the *Evening News* and headed an 11-person unit covering George McGovern's presidential campaign from Labor Day until the November election. He was producer for the 1972 and 1968 presidential conventions. He joined CBS 10 years ago.

The staff at CBS is relatively inaccessible, because it is CBS's strict policy to bar visitors from the day's organizational meetings. "We have a rule for everything and a rule against everything," Gordon Manning said. "We've had a few bad experiences, and no successful business was ever conducted openly. You can be too frank and too available."

At NBC and ABC openness was the password. Les Crystal not only encouraged BROADCASTING to look over his shoulder, but to listen in on urgent conference calls to the Middle East.

Some of CBS's attitude seems to come from its keener aura of competitiveness. CBS declares its news a better broadcast, because it has "better people." Walter Cronkite gives himself to the monitors in his office immediately after the first feed

to scrutinize the NBC and ABC evening offerings. "I always watch the opposition," he says. Neither of the other two anchormen nor the NBC and ABC executive producers follows Mr. Cronkite's example.

There are variations in the evening news operations, and one reposes in the ratings. Recent national Nielsens gave CBS a 15.2 rating and a 29% share; NBC had a 13.1 rating and a 25% share, and ABC followed with 10.7 rating and a 22% share. These refer to the Jan. 28-Feb. 1 rating period, which saw CBS pull ahead from a one to a two rating point lead over NBC from the previous rating period, Jan. 21-25, when CBS had a 14.7 rating/27% share; NBC a 13.7 rating/26% share, and ABC an 11.4 rating/22% share.

Just two weeks earlier, however, CBS and NBC were 0.2 rating points apart, and on Oct. 29, NBC had been a rating point ahead of CBS with 16.1/28 over CBS's 15.1/26.

Paul Greenberg says he doesn't understand ratings. Richard Fischer says he wishes someone would figure them out. Walter Cronkite attributed CBS's brief one-point drop below NBC to "my long vacation," and a lull in White House scandals. Dick Richter is quick to point out that because ABC has fewer affiliated stations, the *ABC Evening News* has to have lower ratings. "We shouldn't be compared against them, in effect, since we have fewer stations. But we are ahead of the other networks in terms of clearance percentage."

All 190 ABC affiliates carry the *Evening News*. About 210 of NBC's 218 affiliates clear the *Nightly News*. Of CBS's 201 affiliates, 194 clear the Cronkite show.

NBC's *Nightly News* is a strong number one in Chicago, Atlanta, St. Louis, Milwaukee, Houston and Columbus, Ohio, among other markets. Consistent number-one markets for the *ABC Evening News* are Buffalo, N.Y., Hartford, Conn., Philadelphia, Wichita, Kan., Amarillo, Tex., and Rockford, Ill. among others. The *CBS Evening News* finds a number-one welcome in New York, Los Angeles, and San Francisco, among others.

Network evening newscasts share many of the same sponsors. Exxon, American Homes, J. B. Williams, Sterling Drug, and General Foods are listed as continuing "major" sponsors for *CBS Evening News* and *NBC Nightly News*. The CBS program is also heavily supported by Scott's Liquid Gold, and NBC names the Ford Motor Co. as a chief advertiser. Exxon currently is fully sponsoring the *NBC Weekend News*, and has fully sponsored individual weeknight broadcasts. ABC declines to list by name its recurring sponsors for the *Evening News* but states they are primarily drug and food products. ABC's *Evening News* has six minutes of commercials, NBC and CBS have five.

More commercials do not result in ABC's reporting a smaller number of news items than NBC or CBS, although it reports 60 fewer seconds of news. One night in January *ABC Evening News* reported 13 news items, NBC reported 17

and CBS reported 20. The following night ABC reported 16, NBC reported 19, and CBS reported 13. The following night the order changed again. An average turns out to be about 15 stories per weeknight broadcast.

However, all three network-news executive producers say they are prepared with much more material. In fact, they are usually prepared for at least a 40-minute, not a 30-minute, broadcast each weekday evening.

Both ABC and CBS use the "clicker" form of program introduction; CBS leads with a list of correspondents and their locations, voiced-over on Mr. Cronkite in the newsroom.

ABC leads with the correspondents and the stories they will report on, read by Mr. Smith and Mr. Reasoner, and chalked up on the light box. NBC opens with its lead story, introduced by John Chancellor, following an electronic *Nightly News* logo. Dick Richter feels the "clicker," admittedly borrowed from CBS, does get the broadcast into the first story slightly later, but "the audience likes it, and because of it, the show is exceptionally well organized."

Gordon Manning, CBS News vice president, feels the "clicker" "gives stature to the broadcast and its correspondents," and "gives stations time to join us so they never miss the first news item." The "clicker" was the inspiration of Walter Cronkite and CBS News producer Don Hewitt.

The three newscasts usually cover identical stories, and often in identical order. On Jan. 17, the day President Nixon announced the Mideast disengagement on television at 3 p.m., ABC and NBC led with his public statement. CBS led with footage from Suez narrated by correspondent Marvin Kalb, and took a commercial break before going into the Nixon speech. "We lead with Watergate more than the other networks," a CBS News executive said.

ABC has commentary from its anchorman (Mr. Smith, Monday-Wednesday-Friday; Mr. Reasoner, Tuesday-Thursday) each night. "We're the only broadcast that actually says, 'these are our commentaries,'" Mr. Richter pointed out. NBC has occasional commentary from David Brinkley in Washington, CBS an occasional commentary from Eric Sevareid.

ABC has three *Evening News* feeds, beginning at 6 p.m., a broadcast Mr. Reasoner laughingly refers to as a "rehearsal." CBS and NBC feed twice, live at 6:30, and taped or updated at 7. Mr. Greenberg calculates that the 6:30 broadcast is modified three out of five times, usually for technical reasons, and corrected once in three months for journalistic reasons.

At ABC, the early feed may go slightly haywire, as it did Jan. 18 when the "clicker" order did not turn out to be the order of the stories presented. "It's a typical Friday," said Dick Richter, who was substituting for Mr. Porges in the control room. "Harry on the phone" [meaning to get Mr. Reasoner on the phone] was heard throughout the broadcast from Mr. Richter, who chewed gum rapidly from

6, when the show went live, until 7, when it had been rebroadcast almost completely live again.

Anchormen on the New York evening newscasts are vastly separate in their involvement with the shows they represent. Harry Reasoner is occupied in the mornings with taping the *Saturday Reasoner Report*, which he writes himself, and with his daily radio column, which he doesn't. He generally appears in the newsroom around noon, and confers casually with Mr. Richter and Mr. Blank, and writes his *Evening News* commentary from his office. Material read by Mr. Reasoner on the broadcast is written and edited from wire copy by one of the *Evening News*'s greatest assets, Sid Kline, former wire service reporter—the only network news writer who wears an eyeshade.

"I have a substantial influence on how the news works," Mr. Reasoner maintains, "but I don't pretend to come in at 9 and put stories together and start raising hell." Formerly with CBS News, he feels that network "remains the best commercial news because of its longer tradition. But we're creeping up on them." ABC's advantage, he believes, is that "we're a little looser here."

"I suppose I'm competitive and juvenile," he smiles. "I like the game of evening news as well as the great principles. Since I arrived here we've come from a weak third to a strong third in the ratings. I'd like to be a good second before I leave."

NBC's John Chancellor doesn't want to see any newscast go far ahead or far behind because it creates "a distortion. If you're far ahead, there's a chance of complacency, and if you're far behind, there's a tendency to use tricks," he said. "I would like to be just a little ahead so we can say we're first. But Walter and I are old friends. He was over at my house last night."

Of the three New York anchormen, Walter Cronkite plays the strongest role in an evening news broadcast. He lives for it. "The basic inspiration of everything that happens on this show," said Paul Greenberg, "is Walter Cronkite. He's the best journalist I've ever worked with. No major decisions are made without consulting him, and if it's a big problem, it's constant consultation."

To broadcast five weeknights and two reduced weekend evening news shows, each network spends around \$200,000 per week. That includes salaries of the approximately 50 people per network who work exclusively on the evening news program. The weekly budget figure usually includes the additional services and reportage committed to the nightly newscasts by the entire network news division.

"This whole organization," says Gordon Manning, CBS News vice president, "points to 6:30 p.m. EST."

ARE VIEWERS GETTING THE OLD RERUN-AROUND?



Despite protests, the networks, unions and FCC can't seem to stem the tide of repeat programs

By Peter Funt

When TV viewers write to the Federal Communications Commission, what is their most common complaint?

It isn't sex or violence. It isn't the

length of Walter Cronkite's vacation or the style of Howard Cosell's toupee. What viewers gripe about most is revealed in letters like these:

"It is irritating enough seeing reruns all spring and summer but to have them in December is too much!"—K.M., Evansville, Ill.

"My mother and I have a small income and we depend on TV for entertainment. We wish you could find some

way to have TV without repeats."—G.T. Jr., Jacksonville, Texas.

"As an actor knocked out of work . . . I am completely opposed to the present network practice of runaway reruns."—J.B.F., New York, N.Y.

Complaints like these, plus pressure from 22 congressmen and leaders of the TV trade unions, have finally forced the FCC to acknowledge officially the rerun glut. In October, the Commission voted to issue a "Notice of Inquiry," the first step in a tedious investigatory procedure, to determine if something should be done to limit the number of reruns on network television.

At issue are reruns carried by network affiliates during prime time. In this investigation the FCC is not dealing with off-network reruns—the *I Love Lucy* type—which dominate the schedules of most independent stations.

The rerun matter has been before the FCC since May 1972, when Hollywood film editor Bernard Balmuth, aggravated by the proliferation of reruns, wrote a letter to the FCC in the form of a single-citizen petition. Balmuth suggested a rule to limit the networks to 25 per cent reruns, meaning a return to the early '50s' formula of 39 new shows and 13 repeats for each series, each year. Balmuth's petition stirred up a lot of talk, but for more than two years the FCC did little more with the case beyond assigning it a number (RM-1977).

"There was no reason for such a delay," says Congressman Alphonzo Bell (R-Cal.), who led a group of 22 lawmakers in keeping the protest alive.

What the FCC finally decided to do—by issuing the Notice of Inquiry—is have a semipublic debate. Networks, unions, producers and other interested parties have been asked to file written opinions. The Commission also made a rare request for public participation by noting that letters from viewers will be placed in the docket and considered.

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But the antirerun forces fear that after years of debate, the Government will fail to put the necessary rules on the books to curb reruns.

Why won't the FCC crack down?

(1) It is not clear whether the agency is empowered to limit reruns.

(2) Combating reruns means fighting the networks, and the FCC has always respected their power.

And (3) there has been so much hassling over the "Prime-Time Access Rule," the FCC is reluctant to open a similar can of worms. (The Access Rule was an attempt by the FCC to promote diversity of programming during peak viewing hours by taking some of the networks' time and giving it to the local stations. It was an unusual government intrusion into program content and, in addition to being controversial, the rule has failed to bring viewers the type of programs the FCC had in mind.)

But the rerun arguments before the FCC are more clear-cut than those in the Access battle. The networks insist that reruns are an economic necessity that coincidentally benefits the viewer. The Hollywood trade unions demand fewer reruns so there will be increased production. TV producers and viewers are caught in the middle.

No one disputes the fact that there are more reruns on the air than ever before. Each year an "average" series now makes between 22 and 24 new episodes and every episode is repeated at least once. To fill the rest of the 52 weeks, entertainment specials or news and sports programs are scheduled in each time period two or three times annually.

"Rerun-itis is all blown out of proportion," maintains NBC-TV president Robert T. Howard. "The whole debate comes down to just one thing—cost."

Howard and his counterparts at CBS and ABC share almost identical views on reruns, as evidenced by written arguments already filed with the FCC. →

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continued

But while the network chieftains are usually eager to discuss their business, both Robert D. Wood of CBS and Walter Schwartz of ABC (now head of the firm's Leisure Group II) refused to be interviewed about reruns. Instead, they issued terse statements through network spokesmen indicating that reruns are not something the FCC should get involved with.

Robert Howard explains NBC's position this way: "The problem is the tremendous rising cost of anything that's being done on film for TV. We don't contemplate ever doing fewer than 22 shows per year; on the other hand, producing more episodes seems to be an economic impossibility."

Economics also concerns actors, actresses and technicians who make TV shows. Jessica Walter (NBC's *Amy Prentiss*), who is on the board of directors of the Screen Actors Guild (SAG), told me what she thinks about reruns: "Professional actors have the unique experience of watching themselves (on the tube) put themselves out of business. That's where it's at. We're fighting for our very existence."

SAG has been fighting reruns for years, arguing that fewer reruns would mean increased production and thus more jobs for actors. Clearly, SAG has not succeeded in reducing the number of reruns, simply because actors—and producers who hire actors—do not control reruns—the networks do. So the union's tactic has been to demand higher rerun pay, making reruns more costly. Last June, SAG negotiated a new contract with the producers, calling for much higher rerun residuals.

"We made some progress," says Jessica Walter, "but it's minuscule when you consider the number of actors put out of work because so few episodes are made each year. An actor can't profit from higher rerun pay if he doesn't work in the first place, and most of our 30,000 members aren't working."

Ed Callaghan, chairman of the Conference of Motion Picture and Television Unions, which has 18 unions representing people on both sides of the camera, says the same is true throughout the industry. "Makeup men, electricians, you name it," says Callaghan, "they're being put out of work by reruns. Unless something is done about the (Prime-Time) Access Rule and the number of reruns, we'll all go hungry!"

The networks contend that a rule limiting reruns would not necessarily make more work for actors or members of Hollywood craft unions. According to NBC's Robert Howard, budgets are already stretched as far as possible. Instead of producing more episodes of existing series, Howard says he would use foreign imports and cheaper domestic products—such as game shows—in prime time.

Some TV producers also fear the consequences of a rerun rule. "If I were to lose reruns," states Hollywood producer Quinn Martin, "then either the networks would have to pay me a lot more money or I'd be out of business." All of Martin's series (*Cannon*, *Barnaby Jones*, *Streets of San Francisco*, *The Manhunter* and *Caribe*) are now budgeted at more than \$200,000 per episode—examples of how TV production costs have more than doubled in the past 15 years.

Martin explains: "The budget no longer covers the cost of producing a show. I depend on extra money from reruns and foreign distribution to make a profit. If the producer doesn't have reruns, he's finished."

But not all producers depend on reruns the way Quinn Martin does with his ultrahigh-budget action-adventure series. The people who make situation comedies, for instance, which are shot in a studio on tape rather than on film, can make a profit the first time the program is shown because the production costs are lower. The most successful producer in this field is Norman Lear

(*All in the Family*, *Mauje*, *Good Times*, *Sanford and Son* and now *The Jeffersons* and *Hot I Baltimore*). Lear's economic position allows him to have a different view on reruns: "I'm doing 24 shows with each of my series that have been on since September, and actually I'd be just as happy doing 22. But the public interest would be better served if there were fewer reruns."

I asked Lear about the networks' claim that limiting the number of reruns would wipe out profits. "I've got an article from *Variety* [the trade paper] hanging on my wall," Lear explained. "It says, 'Profits for each network were up sharply last year.' NBC was up 114 per cent, ABC up 62 per cent and CBS up 47 per cent."

While the networks and some producers defend the current rerun system on the basis of cost, they are also obliged to argue in terms the FCC must deal with: public interest. Statistics gathered by NBC and CBS show that only 13 or 14 per cent of the Nation's TV viewers watch the average program when it is first shown. Thus, it is suggested, reruns give viewers a chance to catch what they have missed. The networks also argue that series reruns generally get higher ratings than summer replacements.

"It's a gross rationalization on their part," counters Dennis Weaver (*McCloud* on NBC), who is president of SAG. "We're not against rerunning the best material—that's why we say limit reruns to 25 per cent. That way the public would get the cream of TV repeated. As it is now, they get it all."

Congressman Alphonzo Bell believes current rerun scheduling is "an inefficient use of the public airwaves." He points out that during the '70-'71 season over 43 per cent of the networks' prime-time schedules consisted of reruns. (The FCC made a staff study using TV GUIDEs for the '73-'74 season and found "roughly the same situation.") "And that," says Congressman

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Bell, "is a helluva lot of reruns."

This season there have already been numerous network reruns. During the week following Christmas, more than half of the prime-time network shows—with the exception of a few live sports programs—were repeats. The first episode of *Rhoda*, which premiered on Sept. 9, was repeated by CBS on Dec. 30. An episode of *Police Woman*, first aired on Oct. 25, was repeated by NBC just 63 days later, on Dec. 27.

But despite the rerun rampage, it seems unlikely that the Government will ever force a limit. The feeling in Washington is that the FCC issued its Notice of Inquiry only because of public pressure. Now, observers believe, the case will close after all sides have been heard and the Commission makes a formal plea to the networks for voluntary curbs on reruns. The FCC would also like the networks to find ways of making repeat programs less of a nuisance to viewers who don't like them.

One such step—suggested in the original petition—would be for the networks to identify all reruns with a written or verbal notice at the beginning of repeat shows. Another idea—proposed by a viewer—is to have each episode of a series numbered (such as: *The Odd Couple*-37) so that the public could "chart" its viewing.

All three networks are opposed to these ideas. According to NBC's Robert Howard, "People might get confused and turn off a show they had actually not seen. It would hurt more than it would help."

So, after years of debate, where does the rerun issue stand?

FCC: Still hearing complaints but not likely to take any definitive action.

Networks: Programming reruns as usual and refusing to cut back repeat material voluntarily.

Unions: Hollering for fewer reruns and increased production.

Viewers: Well, still getting the old rerun-around. (END)

By anybody's definition it's every night at the movies

In ratings and numbers, made-for-TV films and theatrical features are king of the format mountain

Rumpled, trench-coated and cigar-plugged Lieutenant Columbo of the San Francisco police department has one thing in common with Agent 007, James Bond: Both characters are featured in what is loosely defined as "movies on television"—the dominant programing format of this season.

Movies on television—those that were initially produced for theatrical exhibition as well as the 90-minute and two-hour television originals the networks designate as movies—have so far dominated the national television ratings, helping to destroy CBS on Sunday nights, NBC on Tuesday nights and ABC on Saturday nights and being the variable yet determining difference in the week-to-week prime-time competition.

There's no arguing, of course, the validity of theatrical productions as "movies." But are the made-for-television movies really movies? Or stated another way, what makes a movie a movie? The answer apparently is at the discretion of the presenter and, perhaps, in the eye of the beholder.

"A feature film is a function of how it's made and where it's made," says Philip Barry, executive producer of *New CBS Tuesday Night Movies*. "A feature film is one of a kind."

Adds ABC-TV's vice president for feature films, Barry Diller: "The only thing that makes a movie a movie is that it's a different production every week."

Both agree—as do many others in the industry—that the made-for-television movie is a separate breed from the theatrical production and should be evaluated differently. "It really is two different situations," says Phil Barry. "The difference in the TV movies is the way the story is told, the cost involved and the way the commercial break is planned."

Yet in at least one important area Mr. Barry won't concede a difference. "The technical quality is every bit as good as in theatrical films," he contends.

Even more debatable is whether or not NBC-TV's so-called *Mystery Movie* programs on Sundays and Wednesdays really qualify as movies. Almost everyone outside the network who has an opinion charges that NBC has merely used the magic of the movies in a generic sense to boost its police anthology series. Stanley Robertson, NBC-TV's West Coast vice president of feature films, explains the network's position: "Our *Mystery Movies* are both series and feature films," he

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says. "They have the same production values as motion pictures. It's just that we can tell a story faster with recurring characters."

An executive at a competing network hotly contests this logic. "The NBC mystery nights have nothing to do with movies," he argues. "They are 90 minutes in length with a continuing character, a continuing format and a serial nature. And one is not a sequel to another as the 'Andy Hardy' or 'Blondie' or 'Francis, the Talking Mule' pictures were sequels. No one would refer to the second episode of *Columbo* as the sequel to the first."

Yet there's no denying that the mystery presentations are doing excellently and seem to be accepted by the audience as movies. NBC-TV's slight early-season leadership in over-all average prime-time ratings has been aided considerably by the strong performances of *Columbo* in the Sunday mystery time slot. Three *Columbo* episodes are among the top-five-rated made-for-TV movies presented this season.

What's the price that's paid for this movie dominance? Is it too steep for the returns achieved?

A 90-minute movie made for television averages about \$450,000 in costs. A two-hour TV movie costs maybe \$1 million. Most of these television originals have to be deficit-financed. There's always the dependence on a second run and then syndication to amortize the costs. Also TV movies have become a commonly used and more economical vehicle for program development with production companies selling such current series as *The Rookies*, *Assignment Vienna*, *Delphi Bureau*, *Ghost Story* and *The Waltons* off pilot feature-film productions.

When ABC-TV's *Movie of the Week* started it was strictly experimental. Still it had an initial one-year investment of \$7.5 million for 24 productions—more than ABC-TV had ever committed to a single series. Now, more than four years later, its investment reportedly is what is felt to be a reasonable 33% higher.

"You've got to stick to budget," says Barry Diller, who supervises the movie series for ABC-TV. "You set a level and say, 'This is the way it's going to be.'" Supposedly Mr. Diller works by calling

for a budget that is 10% less than what film producers propose, basing this strategy on the conviction that certain cushions are built into production budgets. After the inevitable give-and-take compromises, ABC-TV reportedly has been averaging 7½% less for its TV movies than the budgets initially requested by producers.

And there's no question that the TV movies have paid off—certainly for ABC-TV. In its first season, *Movie of the Week* finished with an average 33% share of audience, followed with a 35% share the second season and a 38% share last season. If any one development has spurred ABC-TV into the midst of the prime-time competition it's the 90-minute weekly movie concept.

CBS-TV's Phil Barry makes it plain that the TV movie is here to stay, if for no other reason than there is maybe only

a two- or three-year supply of theatrical movies left. "The number of films made for TV is approaching the number of theatrical films produced," he points out. "The time is creeping up on us to get good product."

He also thinks that the average audience response indicates that movies made for television will generate more viewing than the ordinary theatrical film shown on television. "The television audience

likes the idea of seeing a movie the first time it's being presented," he contends.

The costs of theatrical films are more extravagant and more complex in their relationship to television. It is not simply a matter of taking the cost of producing a theatrical movie and the gross it generated at the box office and translating these figures into the kind of rating the film can expect on television. Often a low grossing film will achieve extraordinary ratings and high grossing films will wind up with low ratings.

There seem to be certain keys to whether or not a theatrical film will be successful on television. The stronger the merchandising potential of a film and the sooner the film can play television after its theatrical showing, the more promising it is as a TV entity and the higher its TV circulation. The broadness of the film's intrinsic appeal may be another key to its television success.

Some film buyers use a point system to evaluate a theatrical film for television. The film's star, for example, is awarded so many points, the budget of the film rates so many more points and its box-office gross accounts for still more. All the points are added and the total is supposed to indicate how valuable a movie will be for television.

"If I began to do this I think that I'd turn it into chaos," says Barry Diller. "I think I would probably make all the wrong buys. For me there's no system. The system is simply a general knowledge of the business. I can't tell you there's any science involved."

This season's theatrical-movie buys came about as a result of a combination of deals. It used to be that the networks bought packages of features from the movie producers with mixed first-rate, second-rate and even third-rate titles. The total package price, in recent times, averaged out to some \$800,000 per feature film.

There were exceptions. ABC-TV, as far back as 1966, reportedly paid \$5 million for two showings of "Cleopatra." This was supposed to have been the most ever paid for a single theatrical feature to be shown on television. Indeed, it was said to have been enough to push the super-extravaganza, which 20th Century-Fox Pictures produced for more than \$30 million, into the black.

Now, though some theatrical films are still bought in a group with other films, others are bought individually or in a special group of films of similar quality or theme. Thus, among this season's more publicized films, "Patton" was an individual single-picture, single-showing purchase (for nearly \$2 million, it's estimated), while "Love Story" was part of an over-all agreement on a number of films with Paramount Pictures (for about \$3 million and more than one showing).

Again as evidence of the diversity of today's theatrical-movie buys, NBC-TV spent a reported \$3 million for "My Fair Lady"; while ABC-TV spent possibly as much as \$5 million on "Lawrence of Arabia" and \$18 million on seven James Bond movies.

"Individual deals have existed for a number of years," says Mr. Diller, "but they usually existed in special circumstances. I think the future will make this, more and more, the way to buy films."

The trick in making these cream-of-the-crop buys at top-dollar prices pay off is the number of plays that go along with the deal. Mr. Diller, who has made more of these deals than anyone, explains:

"A lot of figures have been printed and a lot of things have been said, but the fact of the matter is that when you break all of them down into two-hour units—which is the way we buy films—these films' average price per unit is the same as the average price we pay for any film." Mr. Diller cites as an example "Lawrence of Arabia," a 300-minute movie to which ABC-TV reportedly has the rights to five plays over a number of years. "If you take the gross number of units of 'Lawrence of Arabia,'" suggests Mr. Diller, "and you straight line that

average against a standard, normal, average film, the price is the same for the comparable unit."

According to this unit-price basis, the only movie that will not pay off for ABC-TV is "Patton," which was a single film buy for a single play for a lot of money. Yet using the same unit standard, the seven James Bond movies from United Artists cost ABC-TV \$2.5 million each for a single buy, but only about \$800,000 each for the three plays they are expected to receive.

Movies on television have become big business not only in terms of product buys and production costs but, most important, in time sales. Advertising industry sources estimate that the aggregate of theatrical and made-for-TV movie programs will account for more than \$30 million in advertising revenues for the three networks from mid-September through December.

The cost of advertising in movies on television, on average, ranges from \$50,000 to \$65,000 per commercial minute, with \$150,000 per commercial minute charged for ABC-TV's "Goldfinger" said to be the highest price ever charged. Chrysler Corp., through Young & Rubicam Inc., and Chevrolet, through Campbell-Ewald Co., are thought to be the advertisers spending the most money for movie programming time.

It's most evident that movies on television are at a peak this season. Is there a higher peak after this one? NBC-TV's Stanley Robertson doesn't see how "there's ever going to be more movies than now." He thinks the opposite possibility is much more likely—that there will be fewer movie programs on the air. And despite the fluctuations in the use of movies, he's confident that there will always be some sort of coexistence between series and movies on television.

ABC-TV's Barry Diller has definite thoughts that coincide with Mr. Robertson's. "I think we have enough movies now," he says. "Should we increase the number, I think that there will be some attrition. I think that this would be a healthier business with fewer movies. It will certainly not be healthier, in my opinion, with more movies." As movies become less special in the way of programming, he points out, "I think they'll also become less of an alternative to series programming."

The impact of movies on television may be the result of what CBS-TV's Phil Barry calls the "seesaw effect." According to this theory, lots of moviegoers, in the early days of television, became dissatisfied with theatrical features. Routine movie fare took a whipping from television. To offset this, theatrical production in the 1960's and early 1970's became better and better, really exceptional in some instances. Meanwhile TV audiences became dissatisfied with routine TV series and turned to movie presentations for diversion.

"Both the TV and motion-picture industries serve each other," says Mr. Barry. "Both work to each other's benefit."

The top-10 movies on network TV this season

Title	Network	Rating
1. Love Story	ABC	42.3
2. True Grit	ABC	38.9
3. Patton	ABC	38.5
4. Goldfinger	ABC	31.1
5. Brian's Song (repeat)*	ABC	30.4
6. Columbo (11/26)*	NBC	29.0
7. The Green Berets	NBC	28.9
8. Valley of the Dolls	CBS	28.7
9. Cactus Flower	NBC	28.1
10. Columbo (10/15)*	NBC	28.0

*Made for TV.

Television's 10 most-watched movies, 1961-72

Title	Network	Households reached (000)
1. Love Story	ABC	27,410
2. True Grit	ABC	25,210
3. Patton	ABC	24,950
4. Ben-Hur	CBS	22,300
5. The Birds	NBC	21,780
6. Bridge on the River Kwai	ABC	21,030
7. The Night Stalker*	ABC	20,629
8. Brian's Song (original showing)*	ABC	20,430
9. Goldfinger	ABC	20,150
10. Women in Chains*	ABC	20,060

*Made for TV.

Broadcasting Jan 15 1973

Between the scenes: Ludington, Massey and Marden

Made-for-television movies do not pose one problem to the networks that the theatrical feature does: From the beginning, the made-for-TV product is tailored to television standards. Not so for the feature film, which keeps executives at each of the networks busy with the editors.

Alan Ludington, the director of network film program production at ABC-TV, smiles when he talks about how he handled a delicate scene from the movie "Some Like It Hot." "It was the party-in-the-train episode and Marilyn Monroe was wearing a rather revealing black nightgown," he says. "At one point, she leans out of one of the upper berths and there they are, staring you right in the face. We had to cut the cleavage, of course, but we couldn't do away with the scene because she has some lines of dialogue that had to stay in.

"So we ended up cropping the frame at the point of her neck and blowing up the full-face shot so that it now took up the entire frame.

"Here we maintained the integrity of the scene while getting rid of the gratuitous cleavage," he says. "If we can't maintain the integrity of the original material, then I don't think we should buy the film for TV showing at all." He mentioned the movie "M*A*S*H" as one that would be ruined by what the TV censors would have to do to it. "We didn't buy it when it was making the rounds because we'd have had to cut most of the fun out of it," he says. "M*A*S*H" would have become mush when we took out the sex and the hilariously funny black humor—the censors even wanted to cut the blood and gore, which were essential to the movie's theme."

Mr. Ludington has been involved in various film-editing and production chores for ABC since 1951. As he puts it, "I try to match the training I've received in the creative areas of the dramatic arts with my knowledge of film cutting and film-editing techniques."

ABC, as do the other networks, divides its two-hour movie slots into six acts (with each act lasting until it's interrupted by a brace of commercials; the seventh brace of commercials is inserted before the movie starts). "The typical act lasts about 12 minutes," Mr. Ludington says, "but the first acts are usually much longer than that because we want to hook the audience early and get them involved in the plot and the characters.

"I try to make sure that each act is a self-contained whole, and, if possible, to end the act at the ending of a natural scene, to get the theatrical effect of the curtain ringing down. One thing I'll never do is to end an act on a cliffhanger—all you do is make your audience angry

when you build up their expectations in a dramatic situation and then leave them in the lurch with a bunch of commercials. They're likely to end up hating the sponsor."

Over at CBS-TV the whole corner of Michael Marden's modest office is lined with thick cans of film, and he goes to the movies as often as he can to keep up with current trends. "We'll never buy a theatrical film for showing on television unless it has been approved by program practices," says Mr. Marden, who is the director of the feature-film department at CBS, "but if it's the kind of title that could get us a big audience, we'll take some time before we turn it down."

He mentioned "The Dirty Dozen" as a good example of a movie that at first glance seemed too violent for television. "But I figured that with the right editing we could make it work on CBS," he said. His optimism was rewarded by the solid ratings and shares the movie chalked up on the two separate movie-format nights CBS needed to accommodate its long running time.

With another controversial movie, "In Cold Blood," CBS had originally planned as many as 52 cuts, according to an industry source, but then discovered that director Richard Brooks's contract specified that he had final say even over the TV version of his movie. "We worked very closely with Brooks on 'In Cold Blood,'" Mr. Marden says.

But because Mr. Brooks permitted very little cutting, CBS decided to flash a carefully written notice on the screen at the beginning of the movie and at the midway point, warning people that the picture contained scenes and dialogue that some might find offensive. The movie finished in the Nielsen top 20 for the week and, as one CBS executive put it, "the complaints were negligible."

Prior to taking on the job of director of feature films, Mr. Marden spent five years at Benton & Bowles as programing supervisor on the Proctor & Gamble account and then four years at CBS as "general program executive" responsible for corporate liaison with series like *The Ed Sullivan Show* and *The Garry Moore Show*. "Movies on television can't be separated from the kinds of things that are being done on some of the regular series," he says. "Shows like *All in the Family* and *Laugh-In* have broadened things considerably." And, when it comes to censoring scenes or dialogue in a movie, he tries to look at the over-all context of the picture, at things like plot structure, character development, dominant theme. "If any of these elements are likely to be hurt by a proposed cut, I'll argue against the cut," he says. "I want to be as faithful to the original film as I can be."

Two feature films recently bought by CBS may cause some editing headaches for Mr. Marden: "Woodstock," with its sprawling wide-screen composition and doses of nudity, and "Who's Afraid of Virginia Woolf," which is full of gamey dialogue.

When a major studio is offering a new package of theatrical movies to NBC, the people who are on deck at the first screening of each title are Perry Massey, the director of film-program administration, someone from broadcast standards, and someone from the research department, where predictions are made, based on a wide variety of factors, about how big a potential audience there is for the movie under consideration.

"If the movie looks as though it might give us some trouble, we may look at it again, we'll each write separate reports on it, and there may be a lot of bull sessions about it," says Mr. Massey, a relaxed, good-humored redhead. "But if the supplier thinks it's fixable, we'll give him a chance to prove it—prove that he can tidy it up and still keep the basic qualities of the movie intact."

Mr. Massey offered Columbia Pictures' "The Anderson Tapes" as an example. "The robbery of the apartment building was the key element in 'The Anderson Tapes' but it was threaded through with sex, violence and bad language," he says. So NBC made up a detailed list of all the stuff that would have to be cut out of the movie and left it up to Columbia to keep the patient alive while performing the needed editorial surgery. The patient not only recovered but went on to win its Monday night 9-11 p.m. time slot and finish in the top 10 Nielsens for the week.

"Until fairly recently, we'd been doing difficult editing like that ourselves," Mr. Massey says. "But we've come to the conclusion that the major studios are better equipped than we are to do this sort of cutting." All of NBC's latest contracts for film packages specify that the supplier must undertake any extensive editing of a given movie.

Film editing is one of the many jobs Mr. Massey has held since he joined NBC in 1950. He has also been a film librarian, stage manager, director, and a commercial producer. Six weeks ago, NBC added the title "director of special programs" to his nameplate but he's continuing to function in the film-program department as well.

Mr. Massey sees NBC as "consistently tight" in refusing to bend in the wake of the anything-goes permissiveness of many of the theatrical movies made over the last decade. "It's one thing to plunk down three dollars to see a movie in a theater," he says. "There it's a conscious decision on your part—you're doing the selecting, you're the one responsible for how you're spending your time. But it's quite another thing to be sitting in your home watching the same movie free on television. In that case, we're the ones who are responsible—we have to exercise the control, we have to do the selecting, because there's such a huge mass audience out there."

it's getting wiped out in the demographics, if not in absolute numbers, with *Newlywed Game* at 2 and the audience-participation show, *Girl in My Life*, at 2:30.

ABC recovers in the demographics at 3. Its *General Hospital* drama (9.2 rating, 29 share) finishes second behind NBC's *Another World*, and CBS's *The Price Is Right* (6.4 rating, 28 share) comes in third, showing, in addition, the demographic weaknesses that plague just about all game shows (which, particularly when school is out, skew disproportionately toward children and teen-agers).

This skew toward youngsters takes some (but not much) of the bloom off the staggeringly high numbers CBS has been getting with its *Match Game '74* at 3:30 (10.1 rating and 32 share). ABC's drama *One Life to Live* (7.9 rating and 25 share) is second and NBC's new contemporary soap opera, *How to Survive a Marriage* (6.3 rating and 20 share), has been having "writer problems, cast changes and general growing pains," according to Miss Bolen, who adds, "It's still on its first legs." The total audience drops off precipitously at 4, with CBS's *Tattletales* benefitting from the *Match Game* lead-in to the extent of a 7.0 rating and 22 share. NBC's competing drama, *Somerset*, has a 6.0 rating and 19 share and ABC's new *\$10,000 Pyramid*, just inserted in the line-up, got a 5.2 rating and 18 share in its first week.

In general, the networks have been fiddling around with some day-time experiments to vary the monotony of games and serials. But the problem, as CBS's Bud Grant, for one, sees it, is that one-shot tests, like a 90-minute drama or a daytime variation of the news-magazine show, *60 Minutes* (both of which CBS has tried), are enormously expensive to produce and just don't get the ratings to justify their cost. According to this formulation, the daytime viewer is a creature of habit, who resents any interruption in the networks' remorseless daily routine.

But ABC has decided to go ahead with five more 90-minute dramas for next season (which are irregularly slotted in the daytime schedule under the generic title, *ABC Afternoon Playbreak*). "Bristol-Myers is giving us substantial backing on this project," says Mike Brockman. "And these playbreaks give us some diversity on the schedule—they at least let the TV watcher have an occasional alternative to the serial and game-show mold."

The networks' new frontier in programing

What used to be 'late night' is now the lead-in to early morning, and some think the schedules will eventually run to 24 hours

The three TV networks are locked in a late-night battle that is as fiercely competitive as the prime-time sweepstakes, despite its smaller scale of investments and returns.

NBC, a solidly entrenched number one in the 11:30 p.m. to 1 a.m. NYT time slot due to the durability of Johnny Carson, is knee-deep in an experiment to program the 90-minute period after Carson. There have been nine telecasts so far of the youth-targeted *Midnight Special* (Fridays—or, to be technical about it, Saturdays—from 1 to 2:30 a.m.), and NBC is calling the show a hit on the basis of the Nielsen averages, which give it a 4.1 rating and 29 share (with the most recent pocketpiece showing a 4.9 rating and 35 share). In addition, NBC is taking a tentative first step in putting together a new entertainment package for the week-end with a once-a-month 11:30 p.m.-1 a.m. comedy-variety show beginning in October, to be hosted by actor Burt Reynolds.

CBS, having failed in its attempt, with *The Merv Griffin Show*, to out-Carson Mr. Carson, decided in February 1972 to counterprogram with a broad mix of movies, ranging all the way from Alfred Hitchcock's 1935 classic, "The 39 Steps," to the 1971 remake of "Wuthering Heights." Within a couple of months, the network had doubled the shares it had been getting. Since then, despite occasional wide fluctuations in ratings, depending on the title, *The Late-Night CBS Movie*, week in and week out, has delivered a steady, low-30's share.

In recent months, ABC has been laying on a heavy publicity barrage over its catch-all *Wide World of Entertainment*, an umbrella title that encompasses, in any given month, five nights of Jack Paar and five nights of Dick Cavett, with the other two weeks given over to a melange of rock music (the *In Concert* segment every other Friday), comedy, variety, drama and documentaries.

The cost-per-minute figures for the various *Wide World* elements provide something of a barometer of how each is faring in the eyes of the network. "In

Concert," which is geared to an audience of older teen-agers and young adults and which, in six shows to date, has a 6.7 average Nielsen rating, with a 21 share, goes for \$15,000 a minute. (In all of the *Wide World* elements, ABC reserves eight network minutes for itself, leaving nine minutes of commercial breaks for its affiliates.) The current sponsors of the show—Gillette, Pepsi, Dodge and Warner Lambert—are all aiming their messages at the 18-to-24-year-olds, who are said to be less inhibited in spending habits than those of any other age group. Jack Paar's show started out at \$15,000 a minute, but, after a satisfactory premiere week in the Nielsen nationals (5.2 rating and 19 share), he slipped to a 4.1 rating and 15 share in February and a 3.9 rating and 14 share in March. As a result of this decline, ABC lowered the minute price to \$10,500. (The most recent pocketpiece, however, shows Mr. Paar recouping a bit, with a 4.1 rating and a 16 share.) The alternate-week mix of comedy-variety-drama-documentary was priced low to begin with, at \$8,000 a minute. But when some reruns of 90-minute made-for-TV movies and an "Alan King Inside Las Vegas" show outpointed the *Late-Night CBS Movies*, ABC began charging \$10,000. "The Dick Cavett Show" is tabbed at \$7,000.

At these prices, according to George Newi, a sales vice president at ABC, the entire *Wide World* slate is sold out through June. CBS is also experiencing a seller's market with its late-night movies, so much so that as of tomorrow (May 1) it is raising its minute cost from \$15,000 to \$16,000. Since the CBS movies always run past 1 a.m., a total of 21 minute positions are provided. The network takes 11 minutes each night and gives the affiliates 10 minutes to sell to local or spot advertisers.

The CBS stations are doing some grumbling, according to Ed Pfeiffer, vice president and general manager of WPRI-TV Providence, R.I., the affiliates' chairman, about the network's taking all of its 11 minutes before 1 a.m. "The affiliates would like to get more station-announcement positions prior to 1 a.m.," he says. "The audience is not terribly big after 1, and some stations end up with a lot of unsalable inventory on their hands." Mr. Pfeiffer hastens to add that there's no affiliate revolt in the offing. The matter is destined for discussion, however, at the upcoming affiliates' meeting May 15-16.

NBC's success with Johnny Carson allows it to set aside nine minutes for network commercials at \$21,000 a minute (although volume buys have been known to knock the price down to as low as \$17,000), with eight minutes for affiliates to sell. Sitting in at a meeting on

NBC's expanding late-night schedule with Herb Schlosser, executive vice president of the network; Mort Werner, senior vice president, program planning; and Mike Weinblatt, vice president, sales, is like listening to three men who have cornered a lucrative market. "After 10 years of doing the show, Johnny Carson seems to be still in his prime," says Mr. Werner. "If anything, the move to California, the new locale, has made him funnier, more brilliant than ever."

"Carson's really the only regular comedy star on the air who's constantly making topical comments and sticking pins into our foibles," adds Mr. Schlosser.

"And don't forget," chimes in Mr. Werner, "that NBC's success in the late-night arena predates Carson by quite a number of years." He mentioned *Broadway Open House*, which ran in the early fifties, Steven Allen, who hosted a show from July 1953 to January 1957, and Jack Paar, July 1957 to March 1962.

The NBC executives acknowledge that they have their work cut out for them in lining up affiliates for the upcoming once-a-month Saturday/Sunday Burt Reynolds shows. Only 104 NBC affiliates currently plug in to the Saturday/Sunday *Tonight Show* reruns (compared with the 214 stations that take Carson on week nights). Ancil Payne, the executive vice president of KING-TV Seattle and a member of the board of NBC affiliates, says that many stations prefer to show movies on the weekends but "if Burt Reynolds becomes a red-hot property, the affiliates will be glad to accept it."

Mr. Weinblatt regards *Midnight Special* as a success, particularly by its demographic standards. According to Nielsen, 62% of its audience on a given Friday is made up of 18-to-49-year-olds (compared to the prime-time average of 44%). NBC also likes to boast about the affiliate coverage of the show; despite the late hour, 194 stations are carrying it. The network is still proceeding cautiously on its plans to program Monday through Thursday from 1 to 2:30 a.m., however, and will not talk about formats it may have in mind.

Mr. Payne sees clearance problems for this time period among stations that go off the air after Carson. The cost of extending weekday operations into early-morning hours, he says, could prove burdensome to the smaller affiliates, particularly when it comes to renegotiating union contracts for overtime and for altered work shifts.

Over at CBS, Irwin Segelstein, vice president for program administration—a fussy, deliberate man who sports one of the few beards to be seen in the executive suites—says, "Before Merv Griffin, there was no CBS network show at 11:30,

and the affiliates did very well programming movies or syndicated reruns of former network shows." But when CBS joined NBC and ABC in the late-night crapshoot, according to Mr. Segelstein, "the network viewers ended up with very little choice of program type between Carson, Cavett and Griffin. So the independent stations in the larger urban markets—which were counterprogramming with movies and other dramatic forms—began to pick up ratings and share points at our expense."

When CBS turned to network movies, however, it doubled the Griffin show's shares without having any effect at all on Carson's or Cavett's shares. CBS's big gain, says Mr. Segelstein, came largely from people who deserted the independent stations' movies in favor of the movies on the network.

CBS hasn't yet come up with any magic formula enabling it to predict how well a particular type of movie will do on a given night, although, in Mr. Segelstein's words, "we've knocked out the shibboleth that the exploitation-horror picture is the safest bet for showing on Friday. We've discovered that westerns, in general, play much better on Fridays than the exploitation movies."

Mr. Segelstein also has a rule that the longer a movie runs, the better; those 21 minutes of commercials have to be shoehorned in every night, and when a picture is only 75 minutes long, that makes for a lot of shoehorning.

At ABC, the man to see about the *Wide World of Entertainment* is feisty, volatile Michael Eisner, the vice president for programing development and children's programs. "We're at the point now," he says, right off the bat, "where on any given night we can beat both Carson and the CBS movies in the ratings."

But Mr. Eisner readily admits that some elements of *Wide World* aren't working. "Jack Paar hasn't found his groove yet," he says. "But we're working on the show, and I can assure you that Jack Paar will survive us all."

As for other *Wide World* soft spots, "the 'comedy news' format hasn't been successful," he says, "and I don't think we'll do any more two-part taped dramas, like 'Frankenstein' and 'Dorian Gray.' People don't want to commit themselves to watching the first part because they're afraid something will come up the next night, or they'll be too tired to watch it."

One of the most encouraging signs of *Wide World* impact, as Mr. Eisner sees it, is the improved station clearance for the new format. The figures supplied by ABC show that at its peak last year *The Dick Cavett Show* was clearing 142 stations, 119 of which were live feeds, 23 delays. At its peak so far this year, *Wide World* cleared 166 stations (144 live, 22 on delay)—a jump in national coverage of from 86.8% to 93.4%, according to ABC.

Mr. Eisner's final thought should quicken the adrenaline flow of any network salesman. "Considering the habits of many Americans, I can foresee a time when the networks will be successfully programing 24 hours a day."

LOCAL TELEVISION PROGRAMMING

By virtue of the fact that broadcasters, both radio and television hold public licences, each broadcaster has a responsibility to see that the media are used for the dissemination of information and opinion on matters of public importance. To give the public only that type of program which is most currently in vogue would seem to be ignoring the responsibility of developing new program forms, raising the level of popular tastes, encouraging new talents, eliminating ignorance, and advancing public understanding of the world around the audience. Most discriminating television broadcasters treat this area of endeavor with some degree of accountability--but there are some for whom local considerations hold very little interest.

One area most common to all broadcasters is that of news. Most stations (with some few exceptions) will program local news--some produced in a professional manner, others produced with very little attention paid to good production technique. Program consultants generally agree that the station with a strong local news emphasis will generate an audience which will carry over somewhat to their other programs. Many stations are beefing up their news operations and improving the production of their news shows in order to take advantage of this fact.

Another area in which all stations are involved is that of programming purchased through syndication, or distributed by the barter method. Barter is the method by which a sponsor can be assured of having a vehicle which will carry his message (by paying the production costs), provide the local station with a respectably produced program, and yet allow room for the local station to maximize its profit by selling a portion of the program locally. Some programs like "Lawrence Welk", "Hee Haw", and "Wild Kingdom" are programmed by barter on as many stations as a sponsor might generate over a commercial network. Since there is no local money invested in the program, the station is not financially bound to absorb the loss if the program should not prove to be viable in their market.

Syndicators are plagued with the problem of not enough quality product to satisfy the demand. A program almost has to run for three years on the network to guarantee an adequate supply of titles since most stations are "stripping" their purchases and use up five episodes per week. Some popular syndicated titles are "Hollywood Squares," "Let's Make A Deal," "To Tell The Truth," and "The Price Is Right." Since program cost is dictated by the size of the market, per episode costs will run from 20 thousand dollars in a major American market to under \$100 per title in a small TV market.

These costs would be further influenced by the re-run provision of their contract. Anywhere from 6 re-runs of all the episodes down to perhaps only 1/3 of the episodes being allowed to be repeated once reduces the per run cost to a much lower figure. Feature film packages generally follow the same contract format, but because of the much higher package cost, re-run provisions are in the five and six re-run

LOCAL TV

range. Film packages costing up to \$500,000 are not unusual in a medium sized market--depending on the number of titles in the package.

Beyond these two program directions, you will find little being done, relatively speaking, in the way of local programming that is very challenging or exciting. Some groups with wider distribution possibilities among their owned stations have attempted innovative programming. AVCO invested many dollars in the production of a series of programs for children. Group W (Westinghouse) has produced a number of documentaries, among them one on the foster parent. The Storer Stations get involved heavily in the problems of their local communities. This is not to say that other stations do not. These groups are only examples. But much of the local program involvement takes the form of talk and/or interview--probably the least exciting program format in terms of audience appeal. One bright spot is the recent success of magazine-format local shows during the access hour. Such programs have attracted good audiences in Boston, Washington and San Francisco, and in television success breeds imitation.

ARBITRON TELEVISION Top 10 Programs--Four Selected Markets
in February, 1976

Market: New York, ADI Rank 1

<u>Rank</u>	<u>Program</u>	<u>Metro Rating</u>	<u>Rank</u>	<u>Program</u>	<u>Metro Rating</u>
1.	All In The Family	39	7.	Jeffersons	28
2.	Rhoda	34		Mary Tyler Moore	28
3.	Welcome Back Kotter	32		Sanford and Son	28
4.	ABC Sunday Night Movie	31	8.	Phyllis	27
	Barney Miller	31		Rich Man-Poor Man	27
	Laverne and Shirley	31	9.	Streets of San Francisco	26
5.	Maude	30		Winter Olympics (Thurs.)	26
6.	Happy Days	29	10.	Bob Newhart	25
				Sonny and Cher	25

Market: Miami, ADI Rank 14

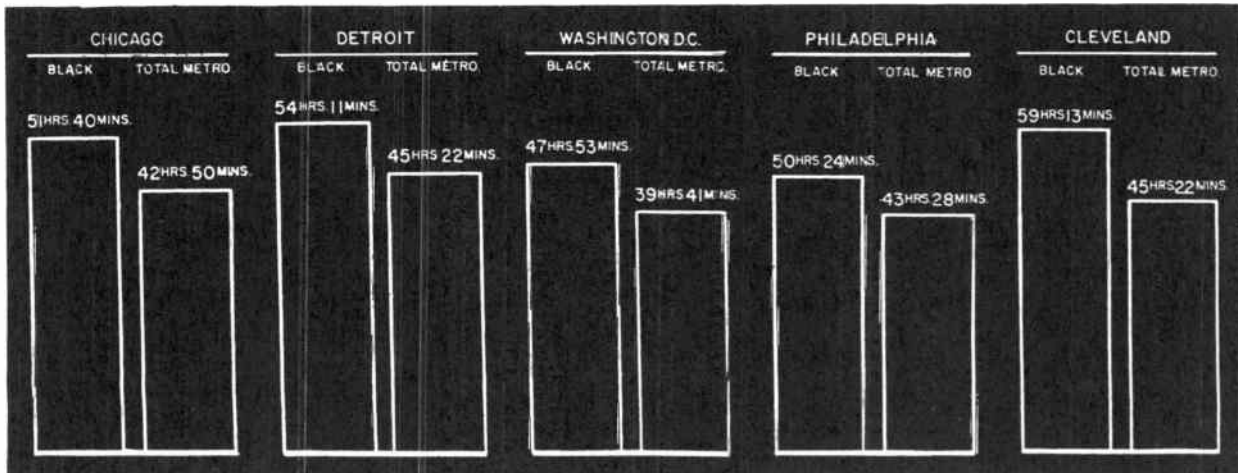
<u>Rank</u>	<u>Program</u>	<u>Metro Rating</u>	<u>Rank</u>	<u>Program</u>	<u>Metro Rating</u>
1.	All In The Family	32	8.	Bionic Woman	22
2.	ABC Sunday Night Movie	29		CBS Evening News (Wed.)	22
	Six Million Dollar Man (Sun.)	29		CBS Evening News (Mon.)	22
3.	Laverne and Shirley	27		Mary Tyler Moore	22
	Maude	27		M*A*S*H	22
4.	Rhoda	26		Ralph Renick Report (Mon.- 6PM)	22
	Tony Orlando and Dawn	26		Ralph Renick Report (Wed.- 6PM)	22
5.	Baretta	25		Sonny and Cher	22
	Good Times	25		Streets of San Francisco	22
	Kojak	25		Winter Olympics (Thurs.)	22
	Rich Man-Poor Man	25	9.	ABC Monday Movie	21
	Welcome Back Kotter	25		Bob Newhart	21
	Winter Olympics (Wed.)	25		Carol Burnett	21
6.	Barney Miller	24		Donny and Marie	21
	Cannon	24		Happy Days	21
	Jeffersons	24		Police Woman	21
	Sanford and Son	24		Rockford Files	21
7.	Phyllis	23		Starsky and Hutch	21
			10.	Doc	20
				NBC Thursday Movie	20
				Waltons	20

Market: Charleston-Huntington, ADI Rank 42

<u>Rank</u>	<u>Program</u>	<u>Metro Rating</u>	<u>Rank</u>	<u>Program</u>	<u>Metro Rating</u>
1.	Police Woman	40	7.	WSAZ News (Fri.-6PM)	32
	WSAZ News (Wed.-6PM)	40	8.	Hollywood Squares (Tues.-	
2.	Hollywood Squares (Thurs.-			7:30PM)	31
	7:30PM)	38		Nashville Music	31
	Truth or Consequences (Wed.-			NBC Nightly News (Thurs.)	31
	7PM)	38		Petrocelli	31
	Truth or Consequences			Truth or Consequences (Mon.-	
	(Thurs.-7PM)	38		7PM)	31
3.	Emergency	37		WSAZ News (Tues.-6PM)	31
	Little House on the Prairie	37		WSAZ News (Mon.-6PM)	31
	Waltons	37	9.	Ellery Queen	30
4.	NBC Nightly News (Wed.)	35		Gunsmoke	30
5	Hee Haw	34		Sanford and Son	30
	Sunday Mystery Movie	34	10.	NBC Nightly News (Mon.)	29
	Truth or Consequences (Tues.-			NBC Nightly News (Tues.)	29
	7PM)	34		NBC Saturday Movie	29
	World of Disney	34		NBC Nightly News (Fri.)	29
6.	Last of the Wild	33		Rockford Files	29
	Movin' On	33		Truth or Consequences (Fri.-	
	WSAZ News (Thurs.-6PM)	33		7PM)	29

Market: Portland, Oregon, ADI Rank 25

<u>Rank</u>	<u>Program</u>	<u>Metro Rating</u>	<u>Rank</u>	<u>Program</u>	<u>Metro Rating</u>
1.	ABC Sunday Night Movie	33	9	M*A*S*H	23
	Winter Olympics (Wed.)	33		Rhoda	23
2.	Happy Days	32		Waltons	23
3.	Winter Olympics (Thurs.)	31		Winter Olympics	23
4.	All In The Family	29	10.	Baretta	22
5.	Laverne and Shirley	28		Bionic Woman	22
6.	Winter Olympics (Fri.)	27		Maude	22
7.	Lawrence Welk	26		Six Million Dollar Man (Sun.)	22
8.	Hollywood Squares (Mon.-			World of Disney	22
	7:30PM)	24			
	Streets of San Francisco	24			
	Welcome Back Kotter	24			



New measure of black viewing. Black households watch television "significantly" more than households generally, the A. C. Nielsen Co. found in special studies in the metro areas of five major markets. Just how much more is shown in the city-by-city charts above (which describe black-vs.-total-metro-TV-household viewing in terms of average hours per week for the 7 a.m. - 1 a.m. broadcast day).

In three markets for which day-part detail was available—Chicago, Detroit and Washington—Nielsen said higher levels of black usage were evident in almost all day-parts but most pronounced in Monday-Friday daytime and early fringe. Prime time accounted for the largest blocks of viewing among both black households and total households but represented a lower percentage of total

viewing among blacks than among households generally.

Not surprisingly, the study also found that programs featuring blacks tend to get higher ratings in black households than in total households. On a total-households basis *Sanford and Son*, for instance, ranked first in Detroit, second in Washington and third in Chicago, although in none of those markets with more than a 41 rating, while on a black-households basis it ranked first in all three markets with 69 ratings in Chicago and Washington and a 74 in Detroit. *Soul Train* didn't make the top 10 in any of the three cities but ranked second in black households in Detroit and Washington and, though eighth in Chicago, was credited with helping to lift black-household set usage there to a Saturday daytime peak at its 2 p.m. airtime.

News doctors: taking over TV journalism?

Among station news directors, nobody's neutral about consultants whose role is to be laid bare at RTNDA convention this week

"A small band of terrorists brandishing statistics and calling themselves 'news consultants' today seized control of station WXXX-TV, overthrowing the news director, firing the news staff and holding hostage several on-air personalities who are being forced at gunpoint to utter jokes and banalities as part of the group's announced intention to turn the station into an exact replica of other broadcast operations it has already infiltrated."

That outlandish fiction is an exaggerated way of summing up the immense concern with which some broadcast journalists view the work of about 10 firms acting as full-time consultants to local TV and radio news departments. News consultants have distinguished themselves of late by simultaneously receiving the highest praise and the harshest criticism for their involvement in the state of the art of broadcast journalism—particularly television journalism.

Consultants—chiefly McHugh & Hoffman Inc., of McLean, Va., and Frank N. Magid Associates, of Marion, Iowa—have been credited with increasing visual sophistication and bettering reporting techniques on local newscasts. On the other hand, they have been blamed for carrying to extremes the so-called "happy talk" and "tabloid" news formats.

It is a controversy that has polarized broadcasters, although it only began to fulminate about a decade after the first broadcast news consultancy officially began.

When Phil McHugh and Pete Hoffman left the Campbell-Ewald ad agency in Detroit in 1962 to apply the techniques of audience research to local programming, it was considered a novelty of minor interest. Eight years later, when Mr. Magid, a former sociology professor at the University of Iowa, took his 12-year-old opinion research firm into the realm of broadcast news, many TV journalists were still shrugging their shoulders at the idea.

Then, when both companies helped to take several TV news programs to huge and rapid ratings successes, the news-consultant fever struck. It is no coincidence that in the last four years at least nine more companies across the country have hung out a news consultant shingle. The newer ones: MAGI-C (Melvin A. Goldberg Inc. Communications), New York; Telcom Associates Inc., New York (a program-buying service which also turned to news consulting three years ago); The Mitchell Group, Los Angeles; Reymer Research Inc., Southfield, Mich.; Rierson Broadcast Consultants Inc., New York; M.A.R.C. (Marketing and Re-

search Counselors). Dallas; Katz News Service (part of The Katz Agency), New York; Arbitron Newscasts Analysis (a division of the American Research Bureau), with offices in six major cities, and News Aid, a radio news consultancy in Marina del Rey, Calif.

"It's like the plague of the locusts," says one veteran news director who has worked with both Magid and McHugh & Hoffman.

But the obvious reason for the begetting of news consultants is the success records touted both by the consultants and their stations. Frank Magid says he has brought "better than 50%" of all TV-news clients he has served to the first rating position in their markets. Further, he says that of all clients he has served, 98% remain with him. Phil McHugh says that half the 75 TV clients he has worked with since 1962 have made it to first place in their markets and that another 40% of the longer-term clients have significantly increased their ratings position. Only one of his clients has been with him less than a year and 16 have been with him for more than four years. And other news consultants boast comparable successes—that is, if a 50-50 record for elevating stations to first place can be called definitive success.

At stations that have achieved high ratings while working with a consultant there is disagreement over who is responsible. "If a consultant is a giant, and really knows what he is doing, then the station news director and management take the credit," says Pat Polillo, news director at WAGA-TV Atlanta, "but if the news director and management are giants, then the consultants take the credit."

Most consultants insist, as one put it, that the "best station people want all the input they can get." That translates into: "You can't lose with a consultant."

That apparently, is in dispute; yet fewer and fewer stations wish to be left in the cold without the kind of consultant input that has become fashionable. "A consultant catches lightning in a bottle in market X, and the news goes out overnight," says a large-market general manager. "Suddenly, a station is being told, 'Here's what we did in Exedelfia,' and the consultant sells 20 stations on that one format."

Frank Magid now claims to serve 100 TV stations (as well as 60 radio stations) which is almost half the TV markets in the country; he hopes one day to have a client in every market. It has been Phil McHugh's announced wish to maintain a ceiling of 30 station clients; he has 28 now. The newer consulting companies, two of which were formed in the last year, have among them some 40 more TV clients. Add these to the broadcasters who have terminated consulting contracts and there is the possibility that three of every four TV markets in the country have felt the impact of a consultant.

"Right now," says Mr. Polillo, "it's the only way to fly." But the question still in many a newscaster's mind is like the one movie earthlings ask one another when the suspect Martian space ship arrives: "Are they friendly?"

Ralph Renick, for one, thinks not. At WTVJ(TV) Miami, Mr. Renick reigns as vice president for news, news director and anchorman of the city's number-one-rated early evening newscast. He is also a member of the National News Council and a former president of the Radio Television News Directors Association. He thinks consultants are "an insidious influence, the greatest threat to news directors and to news broadcasting in America." WTVJ had hired Magid Associates three years ago. Then, early this year, the station commissioned three Florida attitudinal/opinion research professors to investigate some of the techniques used by Magid in preparing WTVJ's research projects. WTVJ will allow its third yearly contract with the Iowa firm to expire this month. "Consultants," declares Mr. Renick, "are a little bit like the Soviet army in World War II. They come in to liberate and end up like an army of occupation, and often, to remove the consultant's grip, a news director must wage a counter-attack, with the results all too likely to be similar to the Hungarian revolt of 1956."

On the other hand, Ray Miller of Houston's KPRC-TV, thinks "Frank Magid is the greatest thing that ever happened to broadcasting." Mr. Miller is vice president for news and public affairs at top-rated KPRC-TV. He is also chairman of the new RTNDA committee on consultants, which will recommend this week at the association's Montreal convention that news directors become more involved in a consultant's relationship with a station. Mr. Miller's station has used Magid research services only—with no consultancy contract—for five years. The station was also one of the first to use audience surveys when it worked with McHugh & Hoffman over 10 years ago.

Mr. Miller strongly admires both Mr. Magid and Mr. McHugh. "This thing

can be turned to the advantage of news directors if they are willing to see it that way," he says. "The consultants' business is adjunct to our business. They know many useful things and can do things for you—things you can't do for yourself."

Several consultants bill themselves as "full service" advisers to TV (and sometimes radio) stations, which means they involve themselves in a station's sign-on to sign-off concerns: access programming, promotional campaigns, film buying, FCC regulations and scoring brownie points for license renewal time. Since a station's community image and rate card are generally conceded to be heavily influenced by the popularity of its newscasts, consultants seek to improve a station's news rating in every manner possible.

Says James Coppersmith, vice president and general manager of WNAC-TV Boston, which short-circuited its Magid contract: "News is the window of a station. It's the thing most station ownership is concerned with. It's what people call up and complain about. It's the major commitment that a network affiliate has and it's the closest thing to a sacred trust you can have in the communications business."

Some of Mr. Magid's suggestions do find their way into several stations. For example, an estimated one-third of all his TV clients use or have used the "newsreel," a regular feature that began at one of Mr. Magid's earliest clients, WKAW-TV Buffalo. The newsreel is a regular feature containing short film pieces strung together and set usually, to various kinds of music. Mr. Magid counters arguments that this represents a cast-in-bronze formula recommendation by pointing out that the newsreel "is treated differently in every market." At KSI-TV Salt Lake City, the newsreel "reflects the lighter side of the news," he says, while the Buffalo version is "quite serious." Newsreel musical accompaniment varies and is sometimes phased out, he adds.

Another popular trait of newscasts receiving the Magid touch is the "friends and neighbors" sequence, in which a picturesque or remarkable member of the station community is profiled. Mr. Magid's radio clients receive a regular newsletter containing suggested jokes to be delivered on air—if the announcer cares to use them. Another Magid Associates pet feature, says Mr. Polillo, who worked with Mr. Magid for two years at WPVI-TV, is radar weather. "Frank Magid thinks radar weather is the greatest thing since canned beer."

Features such as these are compared to syndicated newspaper features by a Magid client of four years, Jerry Danziger of KOB-TV Albuquerque, N.M. "There is no question that Magid made us number one in the market; I attribute the success directly to him," Mr. Danziger says. After four years of working with the Iowa company, KOB-TV has changed all but one of its on-air personalities, accepted Mr. Magid's recommendations on "types of stories" to cover, installed the newsreel, temporarily tried the friends and neighbors feature, altered the news "style of writing and filming," added the chroma-key visuals, ("a Magid-type thing"), shortened the stories, became "more informal" on the set, and "changed the basic method of putting our news together." And, instead of occupying third place among the market's stations, KOB-TV is first or tied for first with KOAT-TV—which employs the consulting services of The Mitchell Group.

"My opinion," says Mr. Danziger, "is if you hire someone to recommend something to you, you should take their advice or you'd better not hire them. It's like going to a doctor who says, 'Take pills,' and if you don't take pills, why bother to go to the doctor?" Mr. Magid takes the stand that "the stations that profited the most from using our services are the ones that worked most closely with us and took our recommendations."

One of the most gratifying associations between Frank Magid and a station was with WPVI-TV, a "lightning in a bottle" that bolted Mr. Magid into the consultancy foreground. Two years after hiring Mr. Magid in 1969, the station ran away with news ratings in Philadelphia.

"Much of what Magid recommends today came out of this station," said its news director, Mel Kampmann. "We show them what's happening, rather than telling them." WPVI-TV was an originator of the shorter-length stories now popular at Magid and non-Magid stations. WPVI on its own transports tapes of its "news product" to other TV stations several times a week. "It's nothing we can copyright, and we're proud that people have adopted our style," said Mr. Kampmann. "To some extent, there is a formula" to certain of Magid-linked station successes, he said, "but it's done to fit each market. They're just guidelines, not laws."

Mr. Magid's explicit recommendations to WPVI-TV included an 18-second musical and film opening, whose theme song, "Move Closer to Your World," has been marketed by WPVI-TV to some 50 other TV stations. "Magid does not get involved with journalistic content; he gets involved with the presentation of journalistic content," said the WPVI-TV news director. "The most important thing Magid taught the management here was that you promote or advertise your product consistently and year round." Mr. Kampmann attributes half his station's success to Magid input—one quarter to Mr. Magid, and one quarter to the market research.

The high polarization of broadcasters' views on consultancy diminishes drastically when one leaves the subject of Frank Magid Associates. Each consultant, however, sooner or later finds itself embroiled in controversy, and for the McHugh & Hoffman firm, seldom a target for the kind of bitterness characterizing a Magid critic, the battlefield is "happy talk." Where Mr. Magid is accused of "mass producing" news because of his reliance on statistics, Mr. McHugh, occasionally, is known for his social-class theory.

Since McHugh & Hoffman always subcontract a station's research survey to an independent research firm (frequently Social Research Institute of Chicago) its strong selling point is tested theory. Mr. McHugh encourages his clients to look at news programing in terms of their market's social and economic class structure, and to appeal to the lower middle class and upper lower class, for whom television is the "primary source of information and entertainment." Since this class of people—the 70% bulge of the middle class—relies on television, they must be communicated to in a "very human way," says Mr. McHugh.

It would appear that many of Mr. McHugh's ideas have been taken up by other consulting concerns, in that the intimacy of the medium is stressed, and an on-air personality is continually being described in a McHugh-like phrase, as being "invited into the viewer's home." To be invited in, the newscaster must be warm and friendly.

Walter Cronkite is Mr. McHugh's sterling example of a good mass communicator because of the relaxed way in which the CBS *Evening News* anchorman may interview an astronaut, or because of the "million dollar tears" he may shed during a moving news story. Applying the phrase "happy talk" to an informal newscast is "unfortunate," Mr. McHugh thinks, but it's part of the "tendency to exaggerate the consultant's role and to blame the consultants for everything."

KGO-TV San Francisco was the McHugh & Hoffman lightning rod. During its first two years with the consultants, KGO-TV stopped counting its rating points on the fingers of one hand, and took over San Francisco's number-one position among 11 p.m. newscasts, eventually becoming what is claimed as the nation's highest-rated news program, KGO-TV at 11 p.m. wallows in a 55% share of the audience, but Mr. McHugh is adamant that "what makes a station successful is hard work."

"McHugh & Hoffman have a certain expertise," reflected KGO-TV's news director, Steve Skinner. "They can tell you their impression of what you're doing, but you don't have to agree with it. I listen to them, but I have never taken the position that I have to run right out and do what Phil McHugh says." Pat Polillo, who preceded Mr. Skinner as KGO-TV news director before repairing to another McHugh & Hoffman client station, WAGA-TV Atlanta, says that "if you think consultants do it all, then you're very naive."

When ABC-TV network news became a McHugh & Hoffman client in 1968, the consultant firm's reputation was considerably elevated. But Harvey Gersin, director of research for ABC News, deplors the "devil theory" that "a consultant comes in and tells you what to do." ABC News has used a number of independent research houses between McHugh & Hoffman projects.

"We think they are very useful instruments in helping us to see our audience," said Mr. Gersin. The consultants' input began to filter in around the period of transition for the *ABC Evening News*. Market surveys told ABC news executives that they would have to replace Frank Reynolds, then network anchorman. "McHugh & Hoffman didn't hire Harry Reasoner," says Mr. Gersin, and the idea of an anchor team preceded the consultant involvement. But when Mr. Reasoner left CBS and contacted ABC through his agent, "Phil McHugh called us on the phone and said: 'Congratulations!'"

Frank Magid Associates has a piece of ABC business too. ABC News, while continuing its probe of its "image" with McHugh & Hoffman, just this year arranged for a Magid research job dealing with the future shape and scope of network newscasts.

"Consultants are not in there to improve journalistic ethics. They're there to get your audience up. And anybody who says he hires a consultant to help with First Amendment responsibilities or for any other reason is pulling your garter."

What consultants do for a TV or radio news department can be broken down roughly into six categories: (1) They provide the station with detailed statistical research of viewing traits in its market after formulating a market questionnaire with direct input from the station. This is primary at Magid and at McHugh & Hoffman, secondary at some of the newer firms. (2) They analyze and summarize the research survey and may at this point make general recommendations. (3) They make specific recommendations regarding news format, packaging, presentation of stories and personnel changes. Some consultants also help a station find new on-air talent, improve existing talent or relocate a successful competitor's talent. (4) They spend time in the station newsroom checking for problems in personnel, training, equipment usage or management, and suggest changes. (5) They regularly monitor video tapes of the station's news program and deliver critiques. (6) Some firms make available to their stations tapes of what are considered exemplary newscasts throughout the country.

Categories (1), (2) and (6) are services most station personnel would find difficult to obtain on their own. Ray Miller says he and executives at other large stations do occasionally make pilgrimages to view other stations' news product. But most broadcasters find it difficult to put in the travel time or to traffic in video tape, even though they are eager to keep up with the state of the art.

Market research is something a station can contract for itself, and some stations do. Magid and M.A.R.C. in Dallas specialize in conducting and compiling clients' research. MAGI-C and The Mitchell Group have partial research services but ordinarily deal, like the remaining consultants, in statistical research from independent firms. In contract research services, a consultant is expected to pass it on at cost to the client. Stations that obtain research studies through a consultant are afforded the auxiliary attraction, prized by the consultant, of sitting down with the consultant and mapping out the audience questionnaire based upon the station's particular needs. Although the summary and analysis that are returned with the survey results may be cursory, they can be useful in washing down the dry hunks of coded computer statistics.

The services crucial to the consultant's reputation and to a news director's peace of mind are categories (3), (4) and (5) outlined above. These services may hover precariously over matters of news judgment, news director jurisdiction and the sensitive subject of dismissing personnel.

All consultants insist they do not interfere with "journalistic content" of newscasts—meaning, ostensibly, what goes into the stories on the air. And they all maintain they do not spy on the news staff or badger the news director to take their advice—or, as Mr. Renick puts it, "promise salvation if you will convert to their new-time religion." Practically all consultants do admit, however, to offering unequivocal advice regarding the firing of personnel. Most consultants estimate this happens in about half the cases they encounter. "It's the worst feeling in the world," sighs MAGI-C's Mel Goldberg, "when you go in to make recommendations and you know somebody's going to have problems." Phil McHugh explains: "Yes, we do recommend sometimes dropping anchorpeople. If you hire a plumber and he can't plumb, you're going to get rid of him."

Consulting, Mr. McHugh says, "is the only business I know of where you get paid for telling the absolute truth. If you don't, you've lost all your value. An outsider is totally objective. A newscast can sometimes be to its management like a child growing a little every day until one day they are surprised to discover the child needs a new suit of clothes. There are gradual changes you don't always see, and the station tends to be more forgiving, more accepting of faults such as a bad anchor or dull film." Consultants claim their clothes are tailor-made for each station.

The nature of consultant recommendations was the subject of a recent master's thesis by an Iowa State University journalism student, Candace Harr, who, under the supervision of Professor Jack Shelly, queried 22 stations that had worked with Mr. Magid, 10 stations that had worked with McHugh & Hoffman and 11 stations that had dealt with a variety of other consultants. Ms. Harr's findings include the following statistics:

- 65.1% of consultants gave advice on the number of films to be used in a news program, with half advising as much film as possible and half advocating 10 film pieces per half-hour program.

- 79% made recommendations on the length of film pieces in a news program.

- 72.1% gave advice on how to handle film interviews, with 38.7% recommending that the interview's "news value" determine the method of presentation.

- 88.8% made recommendations about the program's visuals, with 76% stressing this as "very important."

- 76.7% made recommendations on the length of nonfilm stories.

- 60.6% gave advice on the kinds of news to emphasize.

- 58.1% gave advice on the kinds of news to de-emphasize, with 40% advising cutting down on city hall and political news.

- 83.7% gave advice on feature stories, with 44.4% stressing their importance.

- 79% gave advice on investigative reports, with 55.8% stressing their importance.

- 100% gave advice on informal on-air conversation, with 71.4% stressing its importance.

- 62.8% made recommendations on the language to be used in writing news scripts, with some recommending sixth-grade level language, some recommending high-school level language, and others recommending "understandable" language.

- 72.1% gave advice on using reporters in film stories, with 61.3% stressing this.

- 70% made recommendations on using reporters live in the news studio.

- 83.7% gave advice on news sets with 41% stressing this.

- 51.2% gave advice on the use—hiring, firing switching or keeping—of news personnel.

That kind of advice can precipitate an allergic reaction, which is what happened at Boston's WNAC-TV, which terminated in midstream its contract with Magid in May 1973. "Frank Magid told us we spent too much time on politics," exclaims Mr. Coppersmith. "Hell, in Boston, politics is a spectator sport." Mr. Coppersmith feels this particular Magid survey was conducted during a very topsy-turvy political situation in Boston, and could not capture in frozen statistics the exact audience attitudes toward

what the station was doing. "Consultants are in the market once; we're here 365 days a year," says Mr. Coppersmith. "Magid had no real sense of the streets in Boston, a sense of the vagaries of the market that make it unique." In Mr. Coppersmith's opinion a strong news director and a news-oriented station manager can turn the ratings trick for their TV newscast.

WNAC-TV was number three in its market, the nation's fifth largest, when it dropped Magid's services. Nine months later, on its own, the station was first with its early newscast and second at 11 p.m. "In the news area, I just don't think you can abdicate news judgment to some guy in Iowa you send a show to once a month and get a grade on, like Journalism 101."

Just as plastic surgeons are suspected of giving every patient the same nose, consultants, particularly Mr. Magid because he handles so many clients, are suspected of giving everyone a similar newscast. Not everyone, however, thinks that is all bad.

One station manager, who had applied several of the more popular of Mr. Magid's so-called standard suggestions, with altogether pleasing ratings results, sees the "formula" accusation two ways: "Magid's great effect on the TV industry has involved a similarity in newscasts market to market, but what he's done in each one is instill a more professional look into local news that was missing before."

Ray Miller says the "one thing that upsets news directors is that consultants have tended to make newscasts very similar. So what? The same thing would have happened anyway. Whatever succeeds is going to be copied."

In addition to Mr. Magid's engagement with ABC News, the network is about to culminate a three-part national survey on viewer preferences for its new morning news/entertainment show, *A.M. America*, premiering in January 1975. Sy Anlin, director of research for the network, is "constantly in contact with Magid" about this "never ending" research. "I don't think of Mr. Magid as an alchemist," says Mr. Anlin. "He is a very good professional researcher who

doesn't do anything any other professional researchers don't do." Begun last February, the survey encompasses a "comprehensive" tabulation of the availability of viewers for a new morning show, a rundown on the national audience's preferences for hosts on such a show, and the pre-testing this fall of on-air pilots for *A.M. America*.

Although sanctioned by ABC research mavins, Mr. Magid's research methods have been sharply criticized by the opinion research specialists commissioned by Mr. Renick's Miami station to investigate the entire Magid operation. It all began, says Mr. Magid, when one of his surveys suggested Mr. Renick accept, for the first time in 25 years, a co-anchor for *The Ralph Renick Report* at 6 p.m. Thus, insists Mr. Magid, "Ralph Renick has a substantial chip on his shoulder." But the opinion researchers turned in an extremely unfavorable report on their visit to Mr. Magid's Iowa "plant," as he calls it. David LeRoy, who is an associate professor of attitudinal research in the field of mass communications at Florida State University, Tallahassee, and director of its Communications Research Center, insists the Magid research techniques are "primitive," potentially misleading, "ambiguously worded," "biased" and "inadequately supervised."

"They collect a horrendous amount of data and present it very simple-mindedly," said Dr. LeRoy, "and it creates a great deal of redundancy. There are few internal methods for assessing the real viability of this kind of thing," he argues, "and one reason it is so effective is that there are practically no methodologically competent people allowed to see the reports." Dr. LeRoy freely asserts that the effect of a Magid Associates consultancy is to "bludgeon the poor news director with this data he's ill-equipped to understand, challenge or even interpret."

Mr. Magid dismisses this criticism as "amusing. Their research is so full of holes . . . it's like a plumber trying to critique the work of a neurosurgeon. How is it that we have been able to keep our clients and grow to be the largest firm in the industry if our research and advice are incorrect?"

Dr. LeRoy defines this kind of conflict as a shifting of the public trust invested in news programers. "In many ways the fights between the Magids and Renicks of this world may be perceived as a fight over professional ethics. Professionals control the intellectual core of their discipline. TV journalism and journalism in particular are having problems because some of those key elements of control—collecting, organizing, judging—are being taken over by management. A news consultant comes in

and is aligned with the business end of journalism. And that means a great public trust that is the journalist's responsibility may be given over to management and to news consultants."

Mr. Magid "is very riled" by the accusation his operation is antagonistic to broadcast journalism. "Prior to businesses like ours coming on the scene, television journalism was just another department. Many managers did not even recognize the journalists' contribution and didn't realize news was so important. We began to show why news was so important in people's minds and how it permeated the entire broadcast day." Frank Magid finds it "very, very strange that broadcast journalists are in reality almost biting the hands that feed them" in attacking consultants. "Some of them have turned on us and not recognized that we have created this prominence they now enjoy. Have we created a monster?"

"One effect the consultants have had," offered Mr. McHugh, "is new input from totally outside, not based upon what the boss says. It's like waking up in the morning with a hangover, a beard and every defect in your face showing up in the mirror—that's what a consultant can show you, and unless you want to know that, you shouldn't start investigating; you shouldn't look in the mirror."

The RTNDA committee on consultants will make several recommendations this week at the convention, one of which will be to establish the committee as a permanent committee of the association. The committee members are: Pat Polillo, news director, WAGA-TV Atlanta; Ed Godfrey, news director, KGW-TV Portland, Ore., and Dick Yoakum, professor of radio and TV service at Indiana University, Bloomington. Mr. Miller, committee chairman, authored the following recommendations based upon a consensus by the committee:

- "That news directors make their employers and managers aware that news directors should be brought into any discussion with news consultants before any contracts are signed.

- "That news directors make it their business to check on the qualifications of consultants being considered for employment and keep in close touch with them after they are employed, and that news directors work with consultants in setting up questions for any surveys that are to be made as part of the service.

- "That news directors report any particularly good or particularly bad experiences they may have with any consultant to this committee.

- "That this committee be made a permanent committee with the responsibility for keeping whatever records it can acquire on the news consulting business to the end that it may be able to advise a member news director whether and how many complaints may have been reported against a consultant his station may be considering."

One day, consulting services may be as common as broadcast sales representatives. Perhaps research surveys will emerge from under lock and key in station vaults and be made available to all broadcast outlets in a market. Perhaps more network-based services such as

ABC's counseling program will be instituted, establishing journalistic trade routes between large and small stations.

"Nobody ever dreamed the consulting thing would come as far as it has already," said Mr. Polillo. "What happens on the day that all three TV stations in a market have switched consultants, and everybody's got their rating book in front of them, and they each know everything about talent, attitudes, news, films, content, format, pacing? Then everybody will start thinking for themselves."

The preceding report on news consultants was researched and written by Leslie Fuller, staff writer, New York.

News: the 'new messiah' for local TV as content gains ground over form

Spiffy anchormen are still important but no longer the key to success for a station's journalistic efforts; reporters and on-scene accounts backed by basic professional tenets are assuming greater up-front roles

For the past year a Washington-based research firm has been asking television news viewers why they watch the news. The answer given most often may come as a surprise to broadcasters whose budgets lean heavily toward opulent sets and anchormen's tailoring. The most-repeated reason for watching local news is: to see the news.

More than the anchorman, more than sports, more even than weather, more than on-camera banter or those earnest advisories on health, food or auto repairs, viewers want to see local reporting, especially on-the-scene coverage of news events.

That finding, turned up by surveys in nine major markets by William R. Hamilton & Staff, may give encouragement to the likes of Charles Kuralt, the CBS News on-the-road correspondent, who last fall attracted national attention for a blistering criticism of local news programs which he said were more concerned with cosmetics than with content (BROADCASTING, Sept. 29, 1975). Mr. Kuralt counseled broadcasters to quit putting their money into "glib, highly paid poseurs who wouldn't last two weeks as \$125-a-week cub reporters on the local newspaper" and instead hire competent journalists who cared more about news than about hairstyles. The audience, he said, would follow.

Mr. Kuralt may have been on the right track, if the readings of the Hamilton firm are accurate. Some stations, having perfected the look of their news, are concentrating more on its substance, and the audience is following.

That confirms what Pat Polillo has been saying for months. Mr. Polillo, a former news director at stations in San Francisco and Atlanta, now vice president, television news operations, for the Group W TV stations, sees the dawn of the millenium in local TV journalism.

"It's really not the kind of thing where everybody changes at the same time," he cautions, but he is certain "there really has been a change. The maturation process in local TV news—which has been slower than we would have liked—is beginning to catch up with the potential that it always had. As each year passes now, that is getting more and more evident."

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What he is talking about is journalism. Stations do not have to put 60-second or 90-second limits on stories or cram 18 into a half hour, do not have to change their sets every six months or make jokes on the air. "We can cover the news now," Mr. Polillo says. There are "more people with more competence," in local TV news he says, with the result that there are more "good news stories done better than they've ever been done before, and more consistently."

Mr. Polillo draws a dissent, however, from Peter Herford, who as director of affiliate liaison at CBS News, is that network's resident expert on local TV news operations around the country. "I think the situation still exists that for every \$1 spent on cosmetics, you see only 50 cents spent on the news product," he says. "I would like to see it the other way around."

An indication of how far local TV has moved away from good journalism, Mr. Herford says, is the ever-shortening tenure of the news director. "The life expectancy of the news director now is two or three years," he says, adding that the local station is "like a sports team. The first thing they do when the team slips is fire the manager." The news director's "is an itinerant job now."

In pursuit of quick ratings, managers are demanding quick results from their news directors, have consequently built into the news director's job an instability that was not so pronounced 10 years ago. Mr. Herford thinks that regrettable. "You can't build a news department in six months or a year," he says, "but that seems to be what you have to do these days."

As Mr. Herford sees it, the common denominator at local TV stations is the proliferation of consultants and beautiful anchormen. He cannot be sure whether the discovery of the marketability of the beautiful anchor created the market for consultants, or the consultant caused the spread of the carefully coiffed anchor.

Whichever, both developments are to be deplored, Mr. Herford says.

Another appraisal of local TV news comes from Al Primo, veteran of several local TV stations and ABC TV news, who joined the ranks of news consultants six months ago with the founding of Al Primo TV News Service. Mr. Primo stresses the ascendancy of local TV news, as does Mr. Polillo, and even goes so far as to suggest that local TV is beginning to outstrip local newspapers journalistically. "We're going from 'rip 'n' read' over the last 20 years to meaningful journalism organizations," he says, "whereas newspapers are going from meaningful journalism organizations to 'rip 'n' read' operations."

Mr. Primo says the realization that well practiced journalism can make the difference in a station's ratings is nothing new. "It has always been a truism that the only difference is journalism." What's different, he says, is that "more TV stations are recognizing that now than ever before."

Mr. Primo claims credit for pioneering one form of TV journalism that the inter-

viewees in the Hamilton study prefer, the eyewitness report. In this form reporters go to the studio to report their stories live, mixing in a generous helping of on-scene stand-ups. The point is to demonstrate that the reporter was an eye witness to the news happening and thereby establish the credibility of his report.

Eyewitness news got its start at KYW-TV Philadelphia, when Mr. Primo was news director there from 1965 to 1968, he says. When he took over, there were 15 writers and reporters all doing stories for the anchor to read. Mr. Primo says he put these 15 to work either in front of or behind cameras and made an overnight success of the station's news. He repeated the formula, on a larger scale and with a larger budget, at WABC-TV New York, where he was news director from 1968 to 1972.

The eyewitness concept is only one development in an evolution that has been accelerated by the management discovery that stations can make money with news. "The fact of the matter is that when it became obvious that news was a real profit center, the breakthrough came," Mr. Primo says. By his reckoning that day was roughly 10 years ago.

That was about the time consultants began to sprout around broadcast journalism. "What they were able to do," Mr. Primo says, "was to come in and treat cosmetically these ragtag operations." Their advice on sets, graphics and personalities led to a "packaged news product that was very attractive to the audience and won ratings games."

It was the swiftness of some of those ratings turnarounds that dazzled the industry and elevated the news consultants to reigning lords of local news. And although their reign continues still in some markets, their role is changing, both Messrs. Primo and Polillo agree. Indeed Mr. Polillo often quotes himself as saying: "Consultants are the old messiah. News is the new messiah."

There is, however, evidence that old messiahs, in perhaps somewhat changing form, are alive and well. They are still there and their business is fine, report executives at McHugh & Hoffman and Frank Magid Associates, the two league leaders. Some of the others have dropped out of the picture or merged, while others such as Mr. Primo have just recently opened shop. Last count two years ago showed about 170 TV stations under contract with consultants and research services. Mitch Farris, director of TV consultancy for the Magid firm, which alone accounts for 75 TV stations, estimates that if that number were to be updated today, it would show an increase of about one-third in stations using consultants and research.

Their business is still growing, yet their visibility is not what it was two years ago when they were the center of a crisis in TV journalism. (BROADCASTING, Sept. 9, 1974). Consultants are beginning to blend into the landscape of local TV news.

Consultants and journalists appear for the most part at peace, but turn over enough newsmen in TV, and one or two will appear still smoldering with resentment at the intrusion of outsiders.

Mr. Herford is one who denies "the fundamental instability that the consultancy system has built into the news." He argues also that the excessive reliance on consultants tends to make many news shows look alike. Mr. Herford claims he can go into a new town, flip the dial on the TV set for a few minutes during the evening news, and tell instantly which stations have consultants, even name the consultant, so familiar are their trademarks. "I won't buy the argument that consultants are tailoring to local markets," he says.

The consultants such as McHugh & Hoffman and Magid, in their own defense, point out that the foundation for their recommendations is audience research. They only interpret the audience's feelings, and thereby help the stations find the broadest viewership. Some, such as Mr. Magid, say they improve the product journalistically. Plainly they would all deny they hurt it.

In the end, they point out, it is not the consultants who call the shots in the newsrooms at local TV's. It is the managers who hired them.

Perhaps there will always be some tension between research consultants and some journalists. The reason may be that consultants have tried to wed science and journalism, and that rankles some practitioners. "News is not a science," said one former newsmen. "It is an art."

Pat Polillo believes that fears about consultants come from misunderstandings. "All they really do," he says, "is go out and research and come back with audience attitudes. They tell us what we couldn't know by ourselves."

In his opinion they are here to stay: "I think they're a necessary part of doing business. They give you information on a regular basis that used to be bulletin flashes in the past."

Two years ago, Mr. Polillo raised a question—made a prediction, really—designed to calm anticonsultant hysteria among some news directors then. "What happens," he asked, "on the day that all three TV stations in a market have switched consultants, and everybody's got their rating book in front of them, and they each know everything about talent, attitudes, news films, content, format, pacing?"

The answer was apparent then, but it is even more apparent now, he says. It is that "everybody has to start thinking for himself." The competitive edge will not be provided by news consultants, he says. Rather it will come from good reporting, from "expertise and hard, hard work."

Another development profoundly affecting content in local news is electronic news gathering. ENG is a part of the on-scene reporting respondents to the Hamilton studies prefer. But says William R. Hamilton, president of Hamilton & Staff, few of the subjects that said they watch local news for eyewitness reports, specified live stories—except in the top-10 markets where stations "promote the hell out of ENG." In those areas, the viewers know what minicameras are.

Even those viewers, however, can be discerning in their tastes for spontaneity and swiftness, Mr. Hamilton says. They want to see immediately the effects of weather disasters and other stories that lend themselves easily to visuals. But for the local zoning board meeting, they will settle for a summary from reporter or anchorman.

That observation is consistent with Mr. Polillo's contention that although live capability makes for a good sales pitch now, it will not come to dominate a new art form.

"Live is just something that TV can do better than any other medium," he says. "But live news is surface news." The hallmark of the new TV journalism will be investigative reporting—and not just the kind where the reporter exposes a corrupt official, he says. His definition of investigative reporting includes trying to find out why anything does not work, or why prices are high.

"Those stations not involved in investigative reporting are going to be left behind," Mr. Polillo says.

He sees ENG as an invaluable tool nevertheless. Mr. Polillo sees it as an editing device now lacking in film reporting. "You are sitting with your lives and fortunes in the hands of a few reporters and film editors," Mr. Polillo says. "Tape can change that."

It can change that with the addition of microwave, which can transmit a story back to the station while the reporter is doing it. The editor who assigned the story will be able to watch and, in essence, edit. "He can tell the reporter he blew it and to do it again," Mr. Polillo says.

The Hamilton surveys of the reasons people watch news made an interesting discovery about people's view of the anchorman, whose star status on the local journalism scene has been unshakable for years. Conventional wisdom would assume that if viewers vote for eyewitness news as their first reason for viewing, their second vote would go to the anchorman. Not so. A list of reasons people in the Hamilton surveys watch news looks something like this:

1. Eyewitness, on-scene reports.
2. Straightforward and direct news presentation, i.e., news delivered with sincerity and precision. "That sort of puts happy talk out in left field," says Dennis Luther, project director and senior analyst at Hamilton & Staff.
3. Weather report.
4. News that is helpful in day-to-day living.
5. Relaxed and informal atmosphere and news presentation.
6. Anchorman.
7. Weatherman.

"My feeling is," says Mr. Luther, "that three years ago, the anchorman would have ranked higher on the list. But the audience is realizing that it is really kind of a trade-off now. As the anchor men are getting better, the audience is looking for other things."

That is not to say, however, that the anchorman is on a downward trend. "He's not the only thing in town now, but he's still the captain of the ship," Mr. Hamilton says. "I don't think we're going to go

much farther down in terms of his importance."

There certainly has been no perceptible decline in the average anchor's salary. If he works at a station in the top-10 markets, including at an independent, an anchor is probably making between \$100,000 and \$200,000 annually, according to Sherlee Barish, president of the New York-based Broadcast Personnel Agency. Those figures contrast with the \$50,000 average salary of the news director at a top-10 station.

An anchor makes up to \$55,000 in markets 10 to 20, Miss Barish estimates, and from \$18,000 to \$40,000 in markets 30 and a little below.

Mr. Polillo blames consultants for the prices of sought-after anchors, which he finds inflated. "But I buy it because I know it's a fact of life."

The day will come, however, Mr. Polillo adds, returning to a familiar theme, "when the news content and expertise is so formidable that it doesn't matter who's anchoring." The anchor will not be lost in the future Mr. Polillo sees. Rather he will grow to more closely approximate his counterpart in sports, the runner who runs the last leg of a relay. He will be the best and he will not be confined to a desk.

That the weather report shows up in third position, ahead of the anchor and ahead of sports, on Hamilton's reasons people watch local news confirms what news directors have always known about that segment of the news show: It may not involve much journalism, but a lot of people want it. "We all learned in Journalism One in school that that little weather box on top of the *New York Times* is not there for nothing," Mr. Primo says.

Weather—and sports—are usually the personality spots in a local newscast. Mr. Primo calls them the "playgrounds" of the news, particularly sports, which at bottom, he says, is nothing more than covering games grown people play.

But of the weatherman and the sportscaster, the former is usually the more memorable to the local TV audience. On the Hamilton list, sports does not show up until number 11, 15 or 16 out of the 17 reasons, depending on the market, Mr. Luther says. It would indicate, he says, that "you just don't have as high a level of interest in sports as you do in weather." He says viewer recognition of sports and weathermen can vary by as much as 20%; maybe 60% of respondents have a favorite weathercaster, but only 40% have a favorite sportscaster.

Mr. Luther believes that the statistics might also be taken to mean that stations have not done as much with sports as they could. "There is an interest in sports that has not been tapped yet."

He thinks, and Messrs. Polillo and Primo agree, that viewers' preference for the highly visual eyewitness form makes them impatient with lists of scores. What they would like more of is action.

The viewers want personality in their sports heroes, and they want it too in their sportscasters. Occasionally, one personality emerges to capture a market from the sports desk. Such seemed to be the case with Warner Wolf, formerly of WTOP-TV Washington, now with the ABC net-

University researcher says TV news watchers aren't discriminating

Viewing choices are often made on entertainment basis, he says

Television emerges in a new study as a news medium that most people watch because it is "entertaining" and "reassuring." Furthermore, the study asserts that few people choose a news program on the basis of its "news quality."

These were the principal conclusions reached by Dr. Mark R. Levy, a lecturer in sociology at the State University of New York at Albany, after a two-year study of the audience for local and network television news programs. He said his findings were based on interviews with a scientific sample of 240 adults, conducted during October and November 1975 in Albany county. The study was supported by a research grant from the National Association of Broadcasters.

Dr. Levy, who said he had been a writer, editor and associate producer with NBC News in New York, commented that "being informed is only a secondary motive for most viewers; most people watch TV news to be amused and diverted, or to make sure that their homes and families are safe and secure."

Among some of the findings he cited: Two-thirds of the respondents said that newscasters' jokes "make the news easier to take"; three-fourths of the public said they liked TV news because it is often "very funny"; more than half said that watching TV makes them relax and 40% reported the late evening news helps them fall asleep.

"Even better-educated viewers look to TV news for entertainment and reassurance," Dr. Levy said. "People who have gone to college say they dislike "silly anchormen," but they still like "sophisticated" new stories and "clever" commentators.

The study showed that many people found TV news "comforting" despite its emphasis on "bad" news. It revealed that 60% of the respondents said TV news makes them realize their own lives are not so bad, and one-third said watching the news makes them feel more secure and reassured.

Dr. Levy said the study indicates that the quality of the newscast plays a scant part in the program's popularity. One-third of the viewers chose their local news program because of the entertainment program which precedes or follows the news, Dr. Levy pointed out. He said the next most common reason was liking the anchorman (cited by 20% of the local news audience and 40% of network viewers). Fewer than one viewer in 10 said "news quality" was the prime reason for tuning in, according to Dr. Levy.

The study shows that almost one-half of the viewers think TV newscasts are "a little unfair" and 70% said TV news "over-dramatizes" its reports. Almost 70% of the respondents felt that TV news does not provide sufficient background information on complicated, vital issues.

work. But that happens more often with the weather segment, Mr. Hamilton says, where the weathercaster is usually a "zany or different type of personality."

The prevailing fashion in sportscasters in recent years has been the former athlete, preferably male and handsome. "I don't think being a jock is essential," says Mr. Polillo, "but it helps." Mr. Herford singles out Tom Brookshire at WCAU-TV Philadelphia as a good example of an athlete who has succeeded in sportscasting.

The fashion in weathermen, Mr. Polillo sees, is the meteorologist. The late Louis Allen of WTOP-TV Washington was a good example. Mr. Allen, who had his own weather consulting service, died last May after about 20 years as top weatherman in the city. For his replacement, WTOP-TV went to another meteorologist, Gordon Barnes, formerly of the CBS Radio Network.

Up to now, weathermen have often come from the ranks of staff announcers or other local broadcast personalities. The trend toward meteorologists, however, Mr. Polillo sees as healthy. It is another element in the movement toward more expertise.

But Mr. Primo is not as sure. "I don't think people are going to want to know how the weather is reported at the weather bureau, and what the latest satellites are doing," he says. "People aren't interested in that sort of thing."

Mr. Herford, too, is dubious about the meteorologists' TV role. "You can always tell one," he says. "He doesn't speak English." In his view, meteorologists tend to load their presentations with too much scientific detail.

When all other things are equal between news operations in a market, a weatherman or a sportscaster can tip the scale for a station. Competition for specific personalities can be "cutthroat," Mr. Herford says, "as bad as it is for anchormen."

The salaries for sportscasters and weathermen are similar, according to Miss Barish. She says they make from \$35,000 to \$75,000 in the top-10 markets, from \$25,000 to \$75,000 in markets 10 to 20. Below that salaries vary; Miss Barish has a job order on her desk now from a station in a market in the 50's that is willing to pay \$30,000 for a weatherman.

There are other trends that ought to be mentioned here.

One over which there is considerable controversy is minority employment in local news. In the Senate, Communications Subcommittee Chairman John Pastore (D-R.I.) complains on every occasion the FCC is before him that broadcasting is a white male-dominated business. That is no less true in local TV newsrooms.

But it's not for lack of trying, Miss Barish contends.

The demand for minorities both in front of and behind the camera far outstrips the supply at the moment, she says. "We just don't get that many that are qualified." Miss Barish says it is a myth that blacks and minorities have to be better than

whites to land the same jobs; all they have to be is equal. And their salaries are identical to whites'. "If a market pays \$18,000 for a reporter, it doesn't matter what color they are—or what sex," says Miss Barish.

There are few minorities and women now in the top news spots, such as news director. Two women that are, are Pauli Croke, news director at KBCI-TV Boise, Idaho, and Pat Stevens, KGUN-TV Tucson, Ariz. "I wish we could find more, because there are jobs for them," Miss Barish says.

Although it does not qualify yet as a trend, at least a social note should be given two recent moves from the network back to the local scene. David Schoumacher, formerly a correspondent with ABC News, is now anchor at WMAL-TV Washington, where he is so far winning high marks for his journalism performance. To Mr. Polillo, Mr. Schoumacher is a symbol: "You don't say he's a sweet man, or that he's a good looker. You say he's impressive. That's the wave of the future."

The second network-to-local move was by CBS correspondent Connie Chung to the top anchor spot at KNXT(TV) Los Angeles. She began there the last week in July.

For a network correspondent, the move to a local station is usually a step down in the broadcast journalism pecking order. But it can be a step up in salary, as it was for both Mr. Schoumacher and Miss Chung.

Another trend is toward longer newscasts at the local level. Here, market size has not been a significant constraint. Small-market stations are moving to an hour program in the early evening; large ones have gone to as much as two hours. Two-hour news just began last month in Washington at WRC-TV, the NBC station there. WRC-TV hopes the longer format will give it a competitive edge over the two network affiliates in town, both of them consistently beating WRC-TV in the ratings. Yet at the same time, and on the other coast, another major station, KNXT, has cut its two hours news back to one hour, also for competitive reasons.

It is not known whether two hours are the limit for local evening news. Messrs. Hamilton and Luther think it probably is. Their research shows, they say, that people will not watch news beyond a certain point in early evening, particularly in warm weather. And if the networks follow the local stations' lead with moves to full-hour news themselves, Mr. Luther expects there to be "a point of diminishing returns" at the local level.

The over-all impression is of progress in local TV journalism. "There's an awful lot of bad out there in the local markets," says Mr. Primo. "But the desire to get good is there too." Even Mr. Herford, the most openly critical among those quoted here, believes the TV news product is improving. His only question, he says, is, "Why can't it improve faster?"

However fast, local TV journalism's day in the sun is approaching, Mr. Polillo is sure. And people will recognize it because "the morning newspaper will be preempted by the 11 o'clock newscast." ■

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More than just a cover story: magazine shows are proving to be solid competitors

Stations in several markets find viable alternative to game and animal programs in prime-time-access periods; syndicators are concerned about potential squeeze-out, start producing similar formats

The major commitment of stations in San Francisco and Washington to nightly magazine-type shows at 7:30 has emerged as potentially one of the most important developments since the FCC issued its prime-time-access rule six years ago.

KPIX(TV), the Group W-owned station in San Francisco, began its 7:30 p.m. series, *Evening: The MTWTF Show*, on Aug. 9, and, according to the executive producer of the series, Bill Hillier, the first four weeks of ARB coincidentals give the program an average 10 rating and 25 share, good enough to make it solidly competitive with the top access game shows, like *Hollywood Squares* and *The \$25,000 Pyramid*. And in the fourth week, Mr. Hillier says, the magazine series beat out all the game shows and lost the time period only to an Oakland Raiders game, an Oakland A's game and a UCLA football game.

Although the coincidentals are not quite as impressive for WMAL-TV Washington, which started its 7:30 *Live* magazine series on Sept. 6, Adam Villone, the program's executive producer, is buoyed by the fact that it got a 6 rating during its first week on the air and an 8 rating in special coincidentals ordered by WTTG(TV) Washington during the third week (Sept. 20-24). And a more detailed breakdown of the first week's coincidentals shows that although WMAL-TV's 6 rating puts it behind WTTG (a 10 rating for the off-network reruns of *The Brady Bunch*), WRC-TV (an 8 rating for various game and animal shows) and WTOP-TV (a 7 rating, also for various game and animal shows), the WMAL-TV percentage of adult men and women was higher than that of its competitors.

WCVB-TV Boston is "in the process of formulating our plans" to bump prime-access series like *Break the Bank*, *The Muppets* and *The Bobby Vinton Show* in favor of a magazine show to begin in the fall of 1977, according to Robert Bennett, WCVB-TV's vice president and general manager. Mr. Bennett adds that from 1972 to 1974, WCVB-TV did local programming right across the board at 7:30 p.m., with a different show each night (one on sports, one on minorities, one on medicine and health, etc.). The concept had to be scrapped

because by 1974 "game shows and animal shows were at an all-time high in viewer acceptance."

The longest-running continuous local magazine series is one produced by KCRA-TV Sacramento, Calif., which began the title *Weeknight* when it shifted the show from 7:30 p.m. to 7 p.m. last month. (KCRA-TV moved its entire early-evening schedule up a half-hour, starting with the local news, which now begins at 5 instead of 5:30. At 7:30 p.m., the station has reverted to standard game-show/animal-show access programming.)

Dean Cull, the program manager of KCRA-TV, says *Weeknight* has chalked up consistently high ratings (it regularly won its time period at 7:30 p.m.). The six commercial minutes within each half-hour, he adds, are completely sold out. *Weeknight* is produced by the news department but "we play down talking heads," according to Mr. Cull. "We make heavy use of film and video tape and we do live remotes with our minicam unit."

The second longest-running magazine series, according to various industry sources, is *News Beat*, which Pulitzer-owned KSD-TV St. Louis kicked off in May 1975. "We feel we have a public obligation to give our audiences something other than game shows in access," says Ray Karpowicz, the vice president and general manager of KSD-TV, which runs *News Beat* every weeknight at 6:30 (access time in St. Louis). Like Mr. Cull, Mr. Karpowicz regards talking heads as "death" and says the series runs five or six film or tape pieces each half-hour (with a five-minute news-of-the-day recap at 6:55).

Mr. Karpowicz adds that the station's rep firm, Blair Television, "has given us a lot of flak for not programming game shows in access"—mainly because *News Beat* "has not had fantastic ratings success. I haven't costed it out, but we're probably losing money on the series—it's been an uphill battle."

Because the competition is less severe, KGW-TV Portland, Ore., regularly wins its time period with *Evening*, according to Ed Godfrey, the show's executive producer. The series, which started a year ago last month, runs from Monday through Friday at 7 p.m. (with KGW-TV's access game shows taking over at 7:30 p.m.). Mr. Godfrey says the last Nielsen rating book gave *Evening* an average 17 rating and 34 share, allowing it to easily outdistance *To Tell the Truth* on KATU(TV) and a potpourri on KOIN-TV that includes *The Laurence Welk Show* and *Hee Haw*.

"We try to get as many as seven different pieces in each half-hour," says Mr. Godfrey, "and we deliberately avoid in-studio interviews." Like all the other nightly magazine shows, KGW-TV refuses to put syndicated inserts into the program, preferring instead, as Mr. Godfrey puts it, "to keep the series entirely oriented to what the people of Portland are interested in."

The show, according to Mr. Godfrey, operates on a budget of about \$240,000 a year and lately has been so profitable that there are now seven minutes and 10 seconds of commercial time within each half-hour.

To get back, though, to the most recent and most publicized of the prime-access magazine shows, KPIX San Francisco's Bill Hillier says Group W is putting "in the neighborhood of \$500,000, not counting station overhead," into the first year's production of *Evening: The MTWTF Show*. And WMAL-TV Washington's Adam Villone gives a \$400,000 figure for first-year budget on 7:30 *Live*. (He adds that five-days-a-week worth of syndicated shows in that time period would cost the station about \$270,000 a year.)

If KPIX's coincidental numbers are borne out by the October Nielsen book, Win Baker, the president of Group W's owned stations, says it's conceivable that the access-magazine format could spread to the other four Group W markets (Philadelphia, Boston, Pittsburgh and Baltimore) within the next year or two.

"The KPIX magazine could become a major hit," says WCVB-TV Boston's Bob Bennett, "and if that happens, everybody will copy it. And that kind of development could be disastrous for syndicators, particularly if they're squeezed at the other end by the networks' expansion of their evening-news shows to an hour."

Hank Gillespie, the president of Viacom Enterprises (which has two successful long-running access game shows in *The Price Is Right* and *The \$25,000 Pyramid*), says he's so concerned about this potential squeeze that "I'm looking seriously at producing product for the fourth marketplace." By which he means the flurry of activity now under way by distributors like MCA TV (which is planning to produce first-run miniseries in prime-time for a consortium of stations, both independent and network-affiliated), Syndicast Services (which has put together a line-up of big-market stations, most of them network affiliates, for four 90-minute prime-time interviews of Richard Nixon by David Frost) and SFM Media (which is now negotiating with stations for a weekly, hour, 10-part series of high-budgeted, documentary dramas called *The Age of Exploration*, produced by Time-Life and

the BBC, bankrolled in the U.S. by Mobil Oil and targeted to begin in January in prime time.

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TV SYNDICATION: IT PUTS YOU IN THE DRIVER'S SEAT

by

Buck Buchanan, Senior VP, J. Walter Thompson

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In the broadcast buying business, there is always a "hot topic" that garners significant press, and one that sprouts roots in many areas of agency, advertiser or station relationships.

For several seasons now, there has been considerable industry talk and a certain mystique about the area of *local program syndication*.

What is it? What forms does it take? Who should use it? Why are agencies and advertisers, in fact, helping to program local station time when they have had to relinquish the area of programming expertise (except for specials) in the network area?

Is syndication network, or is it spot? Is it barter, or is it cash? When do "tonnage" and/or the environmental "quality" concepts of television buying come into play for the syndication advertiser?

Let's try to answer these questions, provide an overview of the syndication medium today, and look at some of the successful programs.

In the early 1970's, syndicators foresaw increased needs for local station programming in three areas:

- (1) NEWS. Because of the extension in local news time from 15-30 minutes, and even to one hour or more in some time periods.
- (2) ACCESS. When the FCC gave network time to local stations (e.g. 7:30 p.m., Monday - Saturday).
- (3) SPECIALS. Because stations were, and are, being challenged to air more and more programs of interest to specific audiences.

While programming syndication (in barter and cash) has been around since early radio days, the FCC's prime access local television ruling in 1971 was the catalyst in attracting interest to the medium for spot television advertisers. Additional time inventory, and, therefore, additional program needs, were created for stations. And new techniques for clearing, distributing, and negotiating syndicated programs were developed by many suppliers. Included were agencies like JWT, Grey, Y & R, Dancer-Fitzgerald, and others.

At JWT we firmly believe that the essential key to successful local program syndication is the ability of the supplier to fulfill a programming need at the station level. In this economy the days when stations might "shelve" programming and not carefully cost-account every property--bought or bartered--are over. Whenever you barter, sell, or clear shows, the product must fill a need.

All syndication involves programs for national or regional use, distributed on a local, station-by-station basis, via lines or individual films or tapes.

The advertiser with his agency or an outside syndicator develops a program idea either in concert with a producer or on his own. Then the program must be cleared on a market-by-market basis until desired U.S. coverage is achieved. This clearance effort may be done by an outside syndication specialist, especially if a relatively small agency is involved, or by the advertising agency.

The sponsors commercials normally run billboards if the sponsor wants them. The host, if there is a host, may mention the product line. The sponsor gets his choice of positions. And he gets interesting merchandising possibilities.

With a half hour show, the sponsor might run in prime access time (7:30's) or pre and post movies and sports on weekends (e.g. 1:00 p.m.-7 p.m.) or in primetime on independents and non-owned and operated stations.

If it's an hour or even a two-hour movie or sports event, on a continuing or special basis, the advertiser could run in any of these periods or late night (11:30 p.m.-1:30 a.m.) or weekend daytime or late, late (1:00 a.m. to conclusion).

There are six basic forms of local program syndication . . . and plenty of variations on these six. Here's how some of them would appear for the advertiser and syndicator in today's marketplace:

CASH SPONSORSHIP. The advertiser, usually through an independent syndicator (or his advertising agency syndication unit) purchases a program, usually a special, and negotiates on an individual station basis for time clearance, paying the station cash for the periods cleared. Today, this is the rarest form of syndication, quite costly, and generally involving a special promotion. But the advertiser gets all the commercials and billboards (e.g. 5 minutes plus 10-second opening and closing in a half-hour access show).

A recent example of cash sponsorship syndication was the Reader's Digest produced I am Joe's series, where JWT purchased time in up to the top 100 markets for the full half-hour of I am Joe's Heart and I am Joe's Spine for Burroughs Wellcome and Simmons.

BARTER SPONSORSHIP. The advertiser/syndicator purchases the program and negotiates on an individual station basis for time periods, with the advertiser or syndicator retaining *part* of the commercial time in the program (e.g., two minutes per half hour), and the station selling the balance of the commercial time to local or national spot advertisers on a noncompetitive basis. The station gets three minutes to sell locally, for example, in an access half hour. In some barter programs where there is one dominant advertiser supporting the program, the sponsor retains billboards, providing an umbrella environment for his commercials.

Andy Williams for P & G, John Forsythe for Miles and World of Survival (in its fifth year), Leonard Nimoy for Bristol Meyers and In Search Of are examples of star hosts for these weekly barter sponsorships.

When there is not one barter sponsor, a syndicator will sell to a mix of advertisers, generally offering a lineup guarantee and an alternative to network scatter and long-list, wild-spot scheduling.

TIME BANKS. The supplier/advertiser purchases the program and negotiates with the station for a specific amount of local station times, spelled out on either a dollar or a gross rating point basis. The advertiser's commercials do not necessarily (and, in fact, usually do *not*) run in the syndicated program. The time banks (GRP's or dollar value) created by the trade of this package are then "deposited in the bank" and utilized at various times and periods throughout the year for the client underwriting the syndication.

Time banking properly structured on a long term basis can provide an advantage in gross rating points beyond what one could negotiate for cash on wild spot campaigns that involve nothing more than a two-week notification of termination.

It's based on the simple theory that stations generally do not sell out. Thus, there's inventory to play with. And if the station saves on cash outlay for interesting "extra" programming items, it can offer an incentive GRP package because of the longevity and up-front nature of the deal. The program is scheduled at the station's discretion.

Depending on up-front negotiating skills, the schedule should be developed by the buyer just as though cash was the element of purchase. Bank deals are usually made for 13-52 weeks. Again, depending on the up-front deal and the negotiator's skill there is usually a rate of preemptibility higher than for cash buys.

For example, during this current season JWT has purchased the rights to eight, 90-minute Show of Shows programs. This nostalgic package of excerpts was culled from a 400-hour kinescope library, carefully preserved and nurtured by producer Max Liebman. New introductions to the sketches were created and stars Ceasar, Coca, Reiner, and others from the original series appear as they look today. These are distributed for use by stations as specials, movie strips, and in a host of other ways.

ON-LINE NETWORKS. Mainly for sports and special events, advertisers have long utilized on-line special "syndicated networks." Here, the syndicator for purposes of immediacy, feeds the program via leased telephone lines for live or one-day delay transmission.

The newest entry in the field is a JWT co-created Sports special of the Month with producer Trans World International. Monthly live events, not carried elsewhere on tv, are fed to 80% of the U.S. for a Saturday 11:30 p.m. EST, start time.

Featured in the package are such events as a Pele soccer match, a world-championship fight, and a karate championship.

CASH SALES. This is the most prevalent syndication form. Program distributors such as Viacom, ITC, MCA, MGM, Worldvision, sell to networks, network affiliates, independent stations and cable television all forms of programming. The programs may be originals, off-network reruns and film packages, generally on a full cash sales basis, in many cases granting stations long-term rights deals.

Cash sale, of course, is the mainstay of all non-network and non-news time, and relates to the advertiser only as he purchases wild spot.

Price is right, Bobby Vinton, \$25,000 Pyramid, The Gong Show and Hollywood Squares are all examples of cash sales programs generally scheduled in prime access.

Missiles of October is an example of an individually-produced special (VIACOM) movie sold to the ABC network.

Hogan's Heroes, Cannon, Mary Tyler Moore, Adam-12, The Brady Bunch are but a few of the many off-network products distributed for cash to affiliates and independents.

Mary Hartman, Mary Hartman, is perhaps the most controversial "cash sale" around the industry these days. The cash may be very scarce on the first go-round, but subject to much increase in the renewal stage.

COMBINATIONS. The advertiser/supplier purchases or produces the program and utilizes more than one of the above syndicated methods. He retains part of the sponsorship of the program and negotiates an additional amount as a time bank for use at a later date.

Or barter is set up and the syndicator sells national commercial units on a "syndicate network" basis. In this form of barter sponsorship, no one advertiser is associated with the show. And, as noted, this is similar to network scatter buying. In many cases, a somewhat unusual target audience or a special-appeal show is made available by this type of syndication.

Examples here are: Opryland & Dolly Parton Show (country/western); Hee Haw & Lawrence Welk (older audience skew); Mickey Mouse Club (children's appeal).

In another perhaps up & coming combination form, the syndicator/producer will sell the show for cash, and also retain some time to sell, combining barter, cash sales and a selling operation.

The most publicized and controversial of the form is the Mike Douglas/Group W proposed arrangement whereby Group W, in addition to its cash sale, hopes to retain two minutes of time for sales on a national syndicated basis beginning this fall.

Within the different types of syndication, the advertiser can adopt either an "environmental" or a "tonnage" approach to the medium. Sponsorships can fall into the environmental approach, while time banks and variations of combinations generally fall into the tonnage approach.

Program syndication is utilized as a means of obtaining qualitative extras in sponsorship not always achievable with wild spot or network scatter (i.e. control of program content, in-show commercial placement, billboards and merchandising associations with specific talent or programming).

While this approach need not be cost inefficient, it looks beyond the cpm bottom line.

The program must have top-rating potential to keep it on the air, because:

If it's cleared on a barter basis, stations must be able to sell their portions of the spots at competitive rates.

If it's sold as a part-barter, part-cash or bartered for a time bank it's still a key revenue producer for stations, and it becomes a strong or weak lead-in or lead-out to other station programming.

The efficiency for the advertiser is directly affected by the show's performance, since he is scheduled in the show over a substantial number of weeks, for more than a single 30-second commercial.

In any one season, only about one show in five in the prime access lineup in the average market is a sponsorship barter show. For syndicators it's the toughest of clearances. There are so few time periods and just a limited number of group deals which can be sealed up-front each year for a sponsored show.

Thus, many a half-hour syndicated barter show lineup reaching 70% or more of U.S. tv homes has a greater portion of weekend 1-7 p.m. clearances in the mix than pure 7:30 p.m. access times to reach the coverage goal. The attraction to stations of getting good programming without a cash outlay still exists, but on a much reduced basis from the initial days of prime access.

TONNAGE

In time banking, the grp's or dollar values are not tied into the telecast of the program traded for these values. Instead, they can be utilized where needed, thus the "bank" moniker. Since there are no advertiser's commercials in the program, there is no identification with show or host, or any merchandising benefits.

In this form, program syndication is used as a hedge against rising costs. Grp's or dollar values are exchanged for the program at attractive cost efficiencies.

The advertiser's efficiencies are not dependent on the program, because the schedule does not run in the program. While there's a cost efficiency advantage, the advertiser must lay out dollars, up-front, to buy the property, and know that his needs will support a committed 26-52 week spot effort.

CONCLUSIONS

The primetime access ruling, unfortunately, has not had the full desired effect of broadening and upgrading the quality of local programming (although it certainly has broadened the NATPE convention).

The vast majority of syndicated programs in the primetime access time periods (7:00-8:00 p.m.--NYT) are still game programs (seven full group deals for fall 1976 on the network O & O's alone and many more in individual markets), including the ABC group take over of the two *Hollywood Squares* half hours per week.

The skew, however, seems to be changing and next fall we'll be looking at the *Muppets* in access and the introduction of syndicated shows of higher cost and production values, such as *Andy Williams* and *In Search Of*, hoping to spot a trendsetter in the race for the access hit.

The long-range future of access is in turmoil now as talk of extended network news programs and experimental moves such as Dinah Shore 6:30 - 8 PM scheduling dominate conjecture by stations, syndicators, agencies and advertisers.

The Family Hour concept also has had an effect on the type of programming which is to be scheduled on local network affiliates. There is increasing and continuing pressure on stations to upgrade their programming by the FCC, the NAB, the networks and the advertisers. These factors all work in the direction of syndicated programming, and we can perhaps expect to see more and more of the higher-budgeted family entertainment vehicles in prime access.

Lastly, with time costs rising in both network and wild spot, syndication in one of its many forms may be one of the best hedges against inflation for the advertiser seeking to hold the line.

NUMBER OF SHOWS OF EACH TYPE IN SYNDICATION IN 1976			
Adventure-Fiction	12	Interview	13
Audience Participation	3	Mystery and Suspense	18
Adventure--True to Life	10	Variety Musical	19
Children	30	Quiz Giveaway	11
Situation Comedy	39	Quiz Panel	1
Comedy Variety	3	Sports Events and Comment	13
Devotional	59	Science Fiction	8
Documentary	10	Talks and Educational	5
General Drama	6	General Variety	1
How To Do and Unclassified	12	Western Drama	15
		TOTAL	288

Syndicated-product prices chief concern listed by stations in TELEVISION/RADIO AGE survey

Prices are the overwhelming concern of TV station executives involved in syndication.

But they would also like to see more variety in syndication offerings and don't think that program quality is all that it should be.

These are the highlights of responses to surveys of general managers, program directors and general sales managers conducted by TELEVISION/RADIO AGE last December. (Other sections of the surveys, dealing with earnings, career facets and vital statistics, were reported in the January 17 issue.)

The surveys also asked program directors and sales managers to describe their responsibility in the purchasing of syndicated programs by their stations.

According to the responses:

- About one-third of all program directors reported having full or major responsibility for program buying.

- About one out of five sales managers said they had major responsibility for program purchases.

The concern about prices outnumbered by far other responses to the question: "What do you feel are the prime issues in the sale of syndicated programs to stations?" In all three categories of executives, at least half pointed to the cost of syndicated shows.

As might be expected, the smaller stations (those with annual revenues of under \$2 million) were the most concerned. More than two-thirds of all general managers in this station category responding cited this worry. And better than 80 per cent of sales managers at the smaller stations named cost as a problem.

While some answers clearly meant to imply that cost is always a problem to executives, many respondents left no doubt of their feelings that current prices were out of line. Almost a third of general managers who mentioned price as an issue indicated they feel that way, some pointing to the bidding for off-network "futures," such as *Happy Days*, as the villain in the piece.

Strong price concern

Among program directors, just about a third of those who pinpointed prices as an issue put it in strong terms. As for sales managers, while as a group they pointed to prices as an issue in greater

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"What do you feel are the prime issues in the sale of syndicated programs to stations?"

(% station executives citing various issues)*

	Annual station revenue			
	Under \$2 mil.	\$2-5 mil.	Over \$5 mil.	All stations
GENERAL MANAGERS' ANSWERS:				
Prices	68.1%	54.9%	56.3%	58.7%
Need for program variety	24.6	22.0	43.8	30.2
Availability of programs	14.5	31.7	25.0	24.7
Program quality/creativity	14.5	20.7	21.3	19.1
Terms of sale	14.5	14.6	8.8	13.2
PROGRAM DIRECTORS' ANSWERS:				
Cable/exclusivity	10.1	6.1	2.5	6.4
Program content/suitability	2.9	3.7	7.5	5.1
Barter programs	5.8	1.2	5.0	4.3
Sale of "futures"	—	2.4	8.8	4.3
Other	37.7	34.1	28.8	33.2
GENERAL SALES MANAGERS' ANSWERS:				
Prices	56.8%	48.9%	47.8%	50.8%
Availability of programs	43.2	36.2	34.8	37.1
Need for program variety	37.8	40.4	26.1	34.1
Program quality	16.2	17.0	23.9	18.9
Terms of sale	13.5	14.9	—	9.8
Sale of "futures"	2.7	10.6	15.2	9.8
Access/early fringe shows needed	2.7	2.1	15.2	6.8
Barter programs	2.7	6.4	8.7	6.1
Need for new ideas	—	8.5	6.5	5.3
Too many network runs	8.1	4.3	4.3	5.3
Need for first-run product	8.1	—	8.7	5.3
Other	10.8	34.0	37.4	28.0
GENERAL MANAGERS' ANSWERS:				
Price	81.3%	54.4%	56.3%	61.3%
Availability of programs	34.4	49.1	33.3	40.1
Program quality	28.1	10.5	37.5	24.1
Need for program variety	21.9	26.3	18.8	22.6
Terms of sale	21.9	15.8	22.9	19.7
Barter programs	12.5	17.5	18.8	16.8
Sale of "futures"	—	8.8	—	3.6
Too many network runs	6.3	3.5	—	3.6
Other	9.4	15.8	18.8	15.3

Source: TELEVISION/RADIO AGE surveys, December, 1976.

* Vertical columns for each executive category add up to more than 100% because of multiple answers

numbers than the other two executive categories, less than one out of five put it strongly. The reasons for this were not apparent from the answers, but since their responsibility for buying programming is less than that of the program director—as indicated in the survey responses—it is reasonable to conclude that they feel less concern about high prices.

Second among the issues listed by PDs and SMs was program availability, while GMs mentioned program variety second. There was no consensus that would explain the general concern about program availability other than the obvious comments that, in the competitive marketplace, if one station buys a show its competitors can't have it.

But there were some who complained about the shortage of off-network product because of changing network program patterns. And there were some indications, particularly among PDs, that they couldn't get their hands on good early-fringe and primetime-access shows.

The large number of general managers who bewailed the lack of program variety (it was the third most-frequent issue by PDs and the fourth most-frequently mentioned by SMs) suggests a stress on counter-programming, or, to put it another way, strategic program planning. This aspect might be of lesser interest to PDs and SMs involved in day-to-day tasks.

It is likely that if the survey were taken currently, the number of GMs and other station executives complaining about the lack of variety in syndicated programming would be less, judging by the new entries offered at the recently held annual convention of the National Association of Television Program Executives in Miami Beach.

It still remains to be seen how many of these get off the ground, but there was little doubt that NATPE registrants saw more different kinds of program efforts than at any time in the association's history and—possibly—in the history of TV syndication.

Concern with program quality

As for program quality, this ranked fourth as an issue among both GMs and PDs and third among SMs, a difference which would not ordinarily be expected, but may reflect complaints that advertisers make to station sales departments about the programs they buy into.

Quality is in the eye of the beholder, of course, and no respondent spelled out exactly what he meant. But it usually refers to the "look" of a program and

evidence of a sizeable budget. The word "quality" is often paired with "network" and, hence, the reference about the lack of it refers to first-run syndicated, rather than off-network, product.

Terms of sale as an issue was cited by 19.7 per cent of SMs, 13.2 per cent of GMs and 9.8 per cent of PDs. This covered a variety of aspects—the number of runs involved, length of the lease, whether up-front payment is asked, etc. Anent the latter, while not many station executives cited this as an issue, it appears, judging by the comments, to be growing more common and is connected

SMs than from GMs and PDs on some issues that were cited more frequently.

One long statement came from a sales topper at a VHF affiliate with revenues in the plus-\$5 million category. He saw barter as evidence of "short-term greed" and as opposed to "long-term viewer development." At one point, he said, "We are, unfortunately, witnessing today an abrogation of responsibility by the program mind as the industry becomes further inundated by barter programming. The smell of increased shares of corporate dollars finds management all too often asking sales to reinforce its

"How would you describe your responsibility in the decisions to buy syndicated programs for your station?"

(% station executives citing various degrees of responsibility)

	Annual station revenue			
	Under \$2 mil.	\$2-5 mil.	Over \$5 mil.	All stations
PROGRAM DIRECTORS ANSWERS:				
Researches/makes recommendations	40.5%	33.3%	25.0%	32.1%
Has major/primary responsibility	8.1	16.6	37.5	21.2
Is part of group decision*	16.2	22.9	14.6	18.2
Has full responsibility	13.5	10.4	16.7	13.1
Shares responsibility with GM	10.8	12.5	2.1	8.8
Corporate mgt. makes decision	5.4	—	4.2	2.9
Has little or no responsibility	2.7	2.1	—	2.2
Other	2.7	2.1	—	1.5
SALES MANAGERS' ANSWERS:				
Determines saleability	20.6%	22.7%	30.8	25.0%
Advisory responsibility	38.2	19.7	17.3	23.0
Has major/important responsibility	17.6	19.7	19.2	19.1
Has little or no responsibility	14.7	12.1	17.3	14.5
Is part of group decision*	—	24.2	7.7	13.2
Shares responsibility with GM	—	1.5	7.7	3.3
Corporate mgt. makes decision	5.9	—	—	1.3
Has full responsibility	2.9	—	—	0.7

Source: TELEVISION/RADIO AGE surveys, December, 1976. * Usually a trioka of the general manager, general sales manager and program director.

mostly with off-network "futures."

The only other issue which received more than 10 per cent of the "votes" among any one of the three executive categories was barter programming. This was cited by 16.8 per cent of SMs but only 6.1 per cent of PDs and 4.3 per cent of GMs. The comments of the sales executives were almost uniformly negative, with those from the larger stations more likely to cite barter than those from smaller stations.

This subject aroused more explicit comment from SMs than almost any other, and more extended comment from

'decision' to accept sub-par programming on the basis of potential revenue increases."

Also included in the condemnation of barter were comments on "barter-plus-cash" buys. The Mike Douglas show, with two minutes held out for national sale, was singled out by some sales managers, but other executives also mentioned Norman Lear's *All that Glitters* and the Mickey Mouse series.

There were a few positive comments on barter, all from executives with stations in smaller markets. One PD mentioned the difficulty of attracting barter

shows in the 100-plus markets.

While the selling of off-network futures was not mentioned as an issue by a sizeable portion of the respondents, it was singled out by a number of them. Overall, 9.8 per cent of PDs, 4.3 per cent of GMs and 3.6 per cent of SMs mentioned it. For the most part, comments were confined to describing futures selling as a major issue, but without going into detail. In general, the tenor of comments was that this was something the stations have to learn to live with, though it presented problems because of the difficulty of predicting audiences years in advance. No one described the selling of futures in positive terms, except by implication when respondents talked about the shortage of off-network series. (The issue of costs was previously mentioned in the coverage on prices.)

Off-network futures

Despite the attention given to comments on barter and off-network futures, they cannot be described as top-of-the-mind worries among station executives—the pricing of futures excepted. In most cases, less than 10 per cent of executives exhibited concern. Since the respondents represent a cross-section, not a census, there is bound to be some range of error, though it could be either up or down.

The responsibility question

The answers on responsibility for buying syndicated product showed an important level of authority for PDs. As previously indicated, about a third have full or major responsibility for program buying. Those reporting full responsibility amounted to 13.1 per cent of all PDs responding. This did not vary much by station size. At the bigger stations—those in the \$5 million-plus annual revenue category—16.7 per cent claimed full responsibility. At medium-size stations—\$2-5 million—it was 10.4 per cent. At smaller stations—under \$2 million—it was 13.5 per cent.

This must be subject to some interpretation. The term “full responsibility” was not defined in the questionnaire. Both PDs and SMs—but not GMs—were presented with the open-ended question: “How would you describe your responsibility in the decision to buy syndicated programming for your station?” In some cases PDs merely said,

“full responsibility” or “complete responsibility.” In other cases, the respondent said, “Have the responsibility to search out programs, pick programs and negotiate with distributors.”

(Continued on page 88)

But “full responsibility” is not necessarily the same as the last word and no general manager will give up his authority to, at least, veto an underling’s decision.

Nevertheless, the fact that sizeable numbers of PDs report having full or major responsibility certainly lays open to question the belief in many quarters that PDs are a minor factor in syndication buying.

Another area of interest is the status of the “committee method” of deciding on syndication buys. The “committee method” refers to having the general manager, sales manager and program director decide as a group on buys, formally or informally. Each is supposed to have a more or less equal voice, though the general manager is certainly “more equal” than the others.

The survey shows that 18.2 per cent of the PDs take part in group decisions and the answers indicated that in most cases it was a troika of the three station executives, with occasionally the president of the company or group program chief thrown in. By size of station, the percentages are: \$5 million plus, 14.6 per cent; \$2-5 million, 22.9, and under \$2 million, 16.2.

Using the answers from sales managers as a basis of comparison and validation, it turns out that responses from SMs were not too different—13.2 per cent. The difference could be explained by the fact that all the PD and SM respondents were not from the same stations, but it is also possible that differences in how respondents perceive their jobs could explain the difference. For example, no sales manager from a small station reported being involved in group decisions. However, it is probably safe to assume that one out of six stations uses the committee system.

There is a considerable portion of PDs whose prime function in syndication program buys is to provide input. They make up about a third of the responses. They are more numerous in smaller stations where staffs are smaller and—though the responses are not specific in this respect—the general manager probably makes the basic purchase decisions.

The PD’s responsibility here is still fairly important, however, since much of the weeding out process, as described by respondents, is taken care of by the PD.

As for the sales manager, about a quarter said their main function was to advise on the saleability of programs and almost a quarter have advisory responsibility. Additionally, about one out of five described their responsibility as major or important. □

The bounds of barter are hard to find

The former black sheep of programing has gained in respectability over the years—although it is due to decline in salability in new season—but it still has no track record; this special report attempts to put an old selling method in new perspective

In a typical week of last November, barter shows occupied 99 of a possible 525 prime-access half-hours on the 75 network-affiliated TV stations in the top-25 markets.

Across the country during the same week, barter series filled more than 2,700 morning, noon and nighttime half-hours in markets of all sizes on stations of all sizes, network-affiliated or not.

In all, the best available information suggests that barter represents roughly 15% of all syndicated series having any significant degree of station acceptance and probably represents a station outlay of \$22 million to \$25 million a year in commercial time.

These statistics are supportable but imprecise. Barter has come a long way in recent years, but it was a dirty word for so long, synonymous with shady deals and fast-buck operators, that nobody yet has dignified it—or been able to dignify it—with useful measurements. Some basic questions therefore remain. For instance: Is program barter a large-scale business, as some claim, or a small-time affair as others insist, or is it somewhere in between?

Such statistics as there are tend to cut both ways.

If the national figures seem large, it may be pointed out that 2,700-plus half-hours of barter programing a week would be less than one quarter of one percent of all half-hours aired in a week. And \$25 million in station time would be about 1.1% of stations' gross broadcast revenues, 1.3% of their net revenues.

On the other hand those 99 half-hours on affiliates in the top-25 markets represented 18.85% of the tabulated access time on those stations. As a percentage of syndicated programs in access time they ranked even higher, because many of the half-hours were local originations.

These figures, which are based on Nielsen's report on prime-access programs in leading markets, also illustrate a sometimes overlooked factor: Whatever barter's size is, a handful of shows account for most of it.

Although 14 identifiable barter shows contributed to those 99 half-hours, for instance, four of the 14 accounted for 60 of the 99. And four other shows accounted for 24 of the rest, leaving 15 half-hours divided among six programs.

The four that dominated were *Police Surgeon* (20 markets), *The Lawrence Welk Show* (15), *The Protectors* (13) and *Hee Haw* (12). The four runners-up were *Wild Kingdom*, *Stand Up and Cheer*, *Animal World* and *The Bobby Goldsboro Show*.

(Actually barter's role in the top-25 markets may be overstated by these figures, because *Protectors* this year was sold for cash more often than bartered. However, there is no way to tell which was which in the top 25. On the other hand, Nielsen's access-time report did not include the Sunday 7-7:30 NYT period, which is known to be barter-programmed in a number of cases.)

In audience as well as station acceptance, it's much the same story. Nielsen does not rank the top-rated shows by market, but in Arbitron rankings for substantially the same November period four barter shows were among the 25 highest rated programs 16 times in 14 of the same 25 markets. They are substantially the same shows that led in the Nielsen list of access programs, although Arbitron's list covers all day parts, not access time alone.

In the Arbitron ratings *Wild Kingdom* made it into the top-25 programs in 10 markets, the one-hour *Welk Show* made it in three; *Hee Haw*, also an hour, made it in two and *Police Surgeon* in one.

The story was not much different in the top-50 markets. Of 23 syndicated series that ranked in the top-25 programs in one or more of those markets, six were barter shows. The list again was essentially repetitious. In order of frequency it consisted of *Wild Kingdom*, *Hee Haw*, *Welk Show*, *Police Surgeon*, *Untamed World* and *Goldsboro Show*. The last two, which failed to make it into the winners' circle in the top-25 markets, scored in one market each in the second 25.

Figures like these help explain why one station program specialist after another, asked to assess the scope and impact of barter programing, says in effect, "When you talk about barter, you're talking basically about five shows." Four of the five almost invariably are *Wild Kingdom*, *Welk*, *Hee Haw* and *Police Surgeon*, with the fifth usually *Goldboro*, *Untamed World* or *Animal World*.

Except for *Animal World*, these seven were among nine identifiable barter series that were being aired last November in 100 or more markets each, according to Nielsen's market-by-market *Report on Syndicated Programs*, which covers 207 series in all.

The Nielsen report does not differentiate between bartered and other syndicated series; nor does it include syndicated movies, or syndicated series carried during the measurement period by fewer than 10 stations. Both barter and syndication generally would look somewhat larger than the Nielsen figures indicate if shows in fewer than 10 markets could be counted. They would also be bigger if updated to include barter and cash sales made since November, which in several cases have been sizable, but estimates from individual distributors tend to be inconsistent and sometimes exaggerated.

The nine barter shows in last November's 100-market class represented approximately 30% of all the identifiable barter programs but accounted for about two-thirds of all the known barter half-hours on the air. In all, 30 programs, out of the 207 in Nielsen's syndication report, could be positively identified as being offered on a barter basis—and among those, some were being sold for cash in nonbarter markets.

These of course are only the visible—or at least relatively visible—parts of program barter. They are the programs that advertisers, agencies, producers or distributors offer "free" to stations, along with in-program spots for local sale, in return for other spots—usually within the program—that the supplying advertiser or agency uses or the producers or distributors sell to other advertisers. Individual negotiations may change the end results, but the standard format is two minutes for the supplier and four for the station in half-hour shows, with roughly the same proportions in longer programs.

The hidden part of barter is that handled by the professional buying and barter organizations, such as Advertising Contractors Inc., William B. Tanner Co. and S. Jay Reiner Co., which will buy virtually anything a station needs—from office supplies to news wagons, credit-card accounts and due bills—and take payment in station time credits that are "banked" and then sold to "trade eligible" advertisers. "Trade eligible," they explain, means that the advertisers to whom they sell a station's time have not used that station within the past year, say, so that the station's cash business is not hurt.

These firms—which emphasize that the station always has veto rights over any advertising they bring to it—can buy a program for a station that wants it, whether it's a barter show or not; they also help with the placement of programs in smaller markets. There is no way to ascertain the value of time thus bartered, but Howard Marsh, president of Advertising Contractors, suggests that it is not niggling: He estimates that 30% of Advertising Contractors' business involves programing.

The one official statistic on barter may be the FCC's, and that is a single figure for, thus far, a single year. It puts the total value of TV "barter and trade-out transactions" for 1972 at \$54,672,000 without distinguishing between programing's part and the part attributable to more tangible products and services. (For the same year the FCC put the barter total for radio stations at \$38.7 million.) Generally, however, it is believed that programing accounts for somewhat less than half of the total, probably in the 40%-45% range. For want of anything better, the FCC figure—which is supposed to represent the value of the programs and goods rather than the value of the time paid for them—is used with the 40%-45% estimate to reach \$22 million to \$25 million as the likely value of time bartered for programs.

Although a variety of reasons may go into a company's decision to abandon barter temporarily or even permanently, a single reason usually is behind its getting into barter in the first place: the belief that it can get more for its money—through more compatible program environment, more desirable time periods, stricter controls or whatever. Or because barter seems likely to be just plain cheaper than conventional advertising.

Similar reasoning—that barter can be made to produce better costs-per-thousand for clients—appears to be the main factor behind an increase in agency involvement in barter in recent years.

There has been speculation that agencies took to barter in hopes of regaining some of the program control they lost years ago to the networks. Some of those most actively engaged in it do emphasize their control over production as well as placement of barter shows they handle. In addition, Dancer-Fitzgerald-Sample has created a wholly owned subsidiary, Program Syndication Services, to handle production and barter, and Syndicast Services apparently had its origin at Norman, Craig & Kummel, though Syndicast officials insist this is meaningless and that Syndicast is entirely independent.

To the extent that agencies have in fact regained some lost power over programming, the recovery seems to independent observers to be more a by-product than the objective of their barter activity. If they are indeed looking to barter to restore past glories, this must be a discouraging year for them. All indications suggest that agencies as a group, and most agencies individually, have less barter going for them now than a year ago.

Even a little barter, however, would be too much for barter's most outspoken critics. For the most part these are found among station reps. Conventional syndicators/producers outside the barter field, who might be expected to denounce its intrusions on their own sales prospects, tend to temper their objections. Some take a sort of live-and-let-live approach, perhaps not to foreclose any future opportunities. Some regard barter as, in the words of one, "not worthwhile." Some major producers openly dislike barter's inroads on access time and say barter generally tends to cheapen programing

but do not treat it as serious competition.

Station reps, however, object not only to the quantity but also to the principles and—most strongly—to the way they claim barter is often handled.

The principle of it deprives reps of two minutes per half-hour that they themselves might be selling, makes the barter advertiser that much less a prospect for conventional spot buys and may also take the program production costs out of the spot TV budget. But worse yet, reps contend, is the pushing and shoving that goes on.

It is common practice, these critics charge, for the distributor placing a barter show on behalf of an advertiser to use that advertiser's regular spot budget as leverage, threatening to withhold conventional spot buys if a station won't accept the program, offering additional spot buys if it will. "An awful lot of lousy programs get placed that way," one leading rep asserted.

"Some advertisers do it like mad," another said. "They'll make a commitment to a station or group, guaranteeing the number of dollars they'll spend—and very often that's all they'll spend in those markets." Another rep cited a Midwest market where he said a single advertiser ran 50 commercial minutes in a month—all but two on barter. "A year ago," he said, "every one of those minutes was for cash."

A somewhat subtler tack, another rep continued, is for an agency to have its barter shows placed by the people doing

most of the buying for all of the agency's clients. "They don't have to make any threat or offers," he said. "In a situation like that, stations get the message. Especially smaller stations."

For all their complaints, however, reps can't be too outspoken. Not only must they continue to do business with the advertisers and agencies involved, but, as one said, "we can't argue too loud because a lot of stations want barter."

Agencies and others distributing barter shows deny they use improper means, although some readily acknowledge they will use pressures short of that if necessary. "I think there's some pressure, whether through an agency, a buying service or a syndicator," said Bill Cameron of J. Walter Thompson Co. "We're no better or worse than anyone else—but we don't condone using spot money [as a lever]. Our job is to do the best we can for our clients. I know I've used personal friendships to help get a show placed."

Some will acknowledge that "others" sometimes hold out spot business as a carrot but insist, as one put it, "when it happens, it works both ways—some stations insist on it."

Nor will agencies agree that barter invariably means a reduction in spot budgets. Joel Siegel of Ted Bates & Co., whose current barter line-up includes *Police Surgeon*, *Today's Health* and the *Calgon Country Music Festival* specials, says "we're not using spot money at all. This is network money. The only ones who might have a gripe are the networks, and they're so fat they don't care."

The majors' five-year comparison of entertainment programs, by type, showing % of access entertainment half hours

	Pre-rule	Post-rule			
	1970-71	1971-72	1972-73	1973-74	1974-75
Drama	46.3%	27.7	16.5	11.6	4.9
Comedy	21.7	18.8	1.7	6.6	0.4
Game	11.1	22.8	48.6	54.8	65.6
Variety	17.2	17.5	18.4	14.0	12.0
Nature Travel	2.3	6.3	7.1	10.6	11.2
Cartoon	—	0.2	4.3	1.8	0.3
Miscellaneous	1.3	6.7	3.4	0.6	5.5

The majors' four-year comparison of entertainment programs, by genesis, showing % of access entertainment half hours

	1971-72	1972-73	1973-74	1974-75
Programs available without access rule				
From: U.S. networks	71.8%	60.8%	61.6%	81.4%
Foreign networks	2.7	17.6	14.3	7.2
Prior syndication	15.5	19.5	18.2	5.7
Programs available "because" of rule	10.0	2.1	5.9	5.7
Total	100.0%	100.0%	100.0%	100.0%

Program	November 1973 Markets	November 1973 Ratings	Major sponsors	Distributor	Program	November 1973 Markets	November 1973 Ratings	Major sponsors	Distributor
American Horse and Horsemen (30 min.)	—	—	Various	Trans American Video	Hee Haw (60 min. country music-variety)	176	18	Various	Yongestreet Productions
Animal World (30 min.)	51	10	Kal Kan	Les Wallwork Associates	House Call (30 min. on medical subjects)	—	—	An insurance firm	Home International Television
Backyard Barbecue (30 min. how-to)	—	—	General Foods	Walnut Co.	I Am Joe's . . . (Four 30-min. programs on health care)	—	—	Various	J. Walter Thompson Co.
B.J.'s Bunch (30 min. children's)	—	—	Various	Syndicast Services	Inner Space (30 min.)	—	—	Various	Program Syndication Services
Bobby Goldsboro Show (30 min. musical-variety)	104	9	General Mills/ various	Show Biz. Inc. and Program Syndica- tion Services	Jabberwocky (30 min. children's)	—	—	Mattel, Nabisco	Home International Television and Ogilvy & Mather
Broadway, My Street (60 min. musical special)	—	—	Bristol-Myers	Syndicast Services	Jimmy Dean Show (30 min. country music)	39	8	Jimmy Dean Sausages	Jimmy Dean Produc- tions/Halsey Co.
Calgon Country Music Festival (Six 30-min. specials)	—	—	Calgon	Ted Bates	Lady Love-In: Night & Day (60 min. contemp. music special)	—	—	Various	Program Syndication Services
Canadian Football (13 games; live)	—	—	Various	Syndicast Services	Lawrence Welk Show (60 min. musical variety)	178	21	Various	Don Fedderson Productions
Celebrity Bowling (30 min.)	—	—	Colgate; others	Syndicast Services	Lena Horne Show (30 min. music/variety)	—	—	Johnson Products	Bozell & Jacobs and Media & Marketing Affiliates Inc.
Celebrity Tennis (30 min.)	—	—	Various	Syndicast Services	Music Place (30 min. country music)	—	—	Various	Show Biz Inc.
Country Carnival (30 min. country music)	14	4	Various	Show Biz Inc.	Newsweek Broadcasting Service (five min. news/ feature inserts)	—	—	Lever Bros.	J. Walter Thompson
Country Place (30 min. country music)	15	3	Various	Show Biz Inc.	Not For Women Only (30 min. strip; talk)	56	2	Alpo, Bristol- Myers, others	Syndicast Services
Dealer's Choice (30 min. game show)	—	—	Various	Trans American Video	Other People, Other Places (30 min.)	27	7	Miles Labs	J. Walter Thompson
Don Kirshner's Rock Concert (90 min.)	101	2	Various	Viacom	Outdoors With Ken Callaway (30 min.)	—	—	Various	Trans American Video
Family Classics (30 min. children's dramas)	14	7	Burger Chef (in its mktg. area only)	Ogilvy & Mather	Play It Again, Uncle Sam (60 min. history/ music special)	—	—	Various	Trans American Video
Galloping Gourmet (30 min. how-to)	31	1	Various	Young & Rubicam	Police Surgeon (30 min. police drama)	111	14	Colgate	Ted Bates
Gospel Singing Jubilee (60 min.)	47	4	Various	Show Biz Inc.	Porter Wagoner Show (30 min. country music)	77	9	Various	Show Biz Inc.
Greatest Sports Legends (30 min.)	—	—	Bristol-Myers, Continental Ins.	Syndicast Services					
Group Therapy with Irene Kassorla (30 min.)	—	—	Promotes Kas- sorla bock	Brut Productions					
Hank Thompson Show (30 min. country music)	—	—	Various	Jimmy Dean Produc- tions/Halsey Co.					
Professor Kitzel (five min. cartoons, children's)	—	—	Bristol-Myers in selected mktg. (place- ment com- pleted)	SSC&B	20th Anniversary of Rock & Roll: At the Hop (60 min. special)	—	—	Various	Program Syndication Services
Safari to Adventure (30 min.)	26	6	Kal Kan in selected markets	Bill Burrud Pro- ductions	Untamed World (30 min.)	131	7	Kellogg	Leo Burnett
Soul Train (60 min. musical variety)	62	5	Johnson Products	Media & Marketing Affiliates Inc. and EUE Screen Gems	Wally's Workshop (30 min. how-to)	31	1	U.S. Plywood	Walnut Co. and Grey Advertising
Speakeasy (60 min. rock/talk)	—	—	Various	J. Walter Thompson	Welcome Aboard (30 min.—for 1975)	—	—	Chrysler Marine Corp.	Syndicast Services
Sports Person to Person (30 min.)	—	—	Various	Trans American Video	Where Did All the Animals Go? (60 min. fundraising special)	—	—	Bill Burrud Fund for Kenya Na- tional Park	Bill Burrud
Television News Inc. (TV news service)	—	—	Bristol Myers, General Foods	Young & Rubicam	Wilburn Brothers Show (30 min. country music)	44	6	Various	Show Biz Inc.
Tips from Wally's Workshop (4½-6-min. inserts)	—	—	Various	Walnut Co.	Wild Kingdom (30 min. wildlife)	172	24	Mutual of Omaha	Bozell & Jacobs
Today's Health (30 min.)	—	—	Standard Brands	Ted Bates	World of Survival (30 min.)	45	8	Miles Labs	J. Walter Thompson
					X-Factor (30 min. psychic drama)	—	—	Procter & Gamble	Four Star Entertain- ment

The ferment in television for children

Programming for children on the commercial television system is in transition in 1975. Reformers call for more radical reforms. Broadcasters count the high costs of reforms already made or in the making.

Networks are spending more and earning less on Saturday mornings that used to have a waiting list of advertisers and generation after generation of unblinking youngsters glued to the tube. Stations are searching for the elusive program that will quiet the critics and attract an audience young enough to matter and big enough to count.

Out of these conflicting pressures and responses are emerging program-development projects of all kinds. There are network series costing \$75,000 a half hour and station projects that are voluntary. Of a children's news show done by children on KARK-TV Little Rock, Ark., the co-director, Miguel Copello, says: "Our working budget is simple. We have none."

At the stations, groups muster their resources, news programs get children's inserts, search is on for education that won't turn the young audience away

The topics and formats vary widely—from classical to rock music, cowboys to puppets, race relations to the Bicentennial. Yet the underlying message is singular. Educational programming and entertainment programming are not mutually exclusive. The better shows geared to young people allow both learning and fun and, with innovations, build one on the other. The following are representative examples of programming directed to children, submitted in response to a BROADCASTING questionnaire.

One apparent trend in recent years has station groups banding together to produce polished children's programming on the local level.

The four Multimedia stations have produced *Scrunch*, sharing film segments, ideas and resources, and with variations unique to each locale. At WMAZ-TV Macon, Ga., a four-week musical presentation last summer featured diverse young talents, including fifth graders performing the opera "Carmen." WBR-TV Knoxville, Tenn., uses two original features, "Fravelogue" and "Book Beat." WXII-TV Winston-Salem, N.C., does not use an adult host, but divides 30 children in studio and film groups for games and skits as the "Scrunch Bunch" and the "Keystone Kids" (see photo). Standard studio flats and graphics allow features to be exchanged among producers, and the program is loosely coordinated by Douglas Bates, director of special productions.

WXII-TV. Each of the four stations in the group produces a two-and-one-half to five-and-one-half-minute feature segment each week for interchange.

The Forward Communications group is cycling 12 hours of local children's and public service programming. The six stations are sharing shows like *Let's Get Growing*, on gardening, produced by KCAU-TV Sioux City, Iowa, and *AJRA 1974* on the junior aspects of rodeo, produced by KOSA-TV Midland-Odessa, Tex.

Spokesmen for Group W say the company's five owned stations will telecast a major new daily half-hour series (still untitled) aimed at pre-school children and their parents, beginning some time around the end of the summer. The series, to be produced in cooperation with Gesell Institute, New Haven, Conn., a children's behavior think-tank, will be taped initially at WBZ-TV Boston and will probably be scheduled on all five Group W stations at 9 a.m. weekdays. The series' aim is to "entertain and educate children while also involving parents in the whole process of helping them to learn."

In addition to group programming undertakings and the efforts of individual stations, joint projects of the network-owned stations include new children's programs. The NBC-owned stations have announced their cooperative efforts for this fall. Each will present a series of weekday specials starring Shari Lewis, to be broadcast monthly starting in September. *The Shari Show*, to be produced at WMAQ-TV Chicago, will be comedy aimed at preschoolers. Four children's specials, half-hours set for prime-time access periods, are scheduled for fall, and five half-hours, one produced by each owned

station, will air in prime time on Bicentennial themes. The documentaries will be geared especially for 10-to-12-year-old children.

Shared in the CBS-owned stations' special programming exchange in the last six months were: *Jerry and Lisa*, produced by WCBS-TV New York; *A Christmas Surprise*, produced by KNXT-TV Los Angeles and scheduled to air next year on the other owned stations; *The Child is the Father of the Man*, produced by WCBS-TV and aired on WBBM-TV Chicago and WCAU-TV Philadelphia; and *The Night Before the Night Before*, produced by WBBM-TV Chicago and WCAU-TV Philadelphia and aired on KMOX-TV St. Louis, and the Los Angeles, Philadelphia and New York owned stations.

A joint venture of the ABC-owned television stations, *Rainbow Sundae* premiered in September 1973. The show included a four-part magazine format series, "Over 7," produced by Daniel Wilson Productions with the ABC O&O's, and first-run TV productions of "A Little Princess," "The Pathfinder" and "The Fortunes of Nigel," all produced as a joint venture by the ABC O&O's, 20th Century Fox and the British Broadcasting Corp. *Rainbow Sundae* began a second season in October 1974 and continues to date.

A special area of children's TV that has come into its own is news: children interpreting the news for other children.

At WEWS-TV Cleveland, two "youth reporters" have joined the regular *Eyewitness News* team for the 6 and 11 o'clock broadcasts. Inajo Davis, 15, and John Mino, 16, report on youth-oriented issues with style beyond their years, says the station. The pair was selected after "competitive auditions that involved nearly a hundred students" in interviews for over a year.

Eyewitness Junior News, a two-minute version of the adult newscast, is KARK-TV Little Rock, Ark.'s special offering for the 12-and-under age group. It is scheduled twice each weekend—noon Saturday between NBC's *GO* and the local movie and Sunday at 6:25 between the local news and *The Wonderful World of Disney*. Story ideas are submitted and written by junior reporters and the station plans also to invite submissions from young viewers.

Some in-depth reporting has come to light in the three years *Student Spectrum* has been aired, five minutes each weekday morning preceding the *Today Show*, on WRGB-TV Schenectady, N.Y. The newscasts are researched, written and broadcast by students from 30 high schools and two middle schools in the station's coverage area. The only restrictions, according to program manager Arthur Garland, are that they avoid "strictly parochial items," items that will be out of date by the time the taped segments are aired, and (in line with WRGB-TV policy) editorializing. One show of special merit: examining the problem of venereal disease and high school students.

Interviews with a youth worker and a juvenile judge on teen-age shoplifting, a story on the birth of a baby giraffe at the Pittsburgh Zoo, a commentary on teachers and an interview with a young woman member of a co-ed track team are among the features of KDKA-TV Pittsburgh's *We, Our, Ours, Us* magazine format show. What's special is the presentation from a young person's point of view, provided by hosts Amy White and

Warren Gauvin (see photo). Segments appear weekly or monthly on zoology, health, growing up and careers.

San Francisco Bay Area youngsters participate in a discussion/interview with a prominent newsmaker or expert in a particular field, weekly on KPPIX-TV's *Kid's News Conference* (see photo). The program is a learning experience designed "to expand (children's) knowledge of the many specialty fields open to them in later years," according to producer Ann Miller.

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WBZ-TV Boston airs three programs that stress audience participation. *Something Else*, an entertaining magazine format program for children 8 to 12, won one of eight Action for Children's Television awards in 1975. "Access is an important part of the *Something Else* concept," according to WBZ-TV. "Children are encouraged to write in with their ideas and opinions." *For Kids Only*, in its fifth year on WBZ-TV, uses four seventh-grade students from throughout the state in a press-conference format, with the young reporters interviewing newsworthy guests. *A Real*, a vehicle for specials on current social and political issues, uses a news format to explain issues on a level children understand. So far, the prototype special was *A Real: You and Money*.

According to vice president and general manager Milton Grant, WDCB-TV Washington's "Kids-to-Kids" public service announcements "utilize the commercial form to get constructive messages across to the children of the area," by allowing them to use the tools of television to communicate positive and constructive messages to other children. The commercials sell common sense: "read a book," "eat healthy," "don't take rides from strangers," etc.

In a more traditional vein, several long-running children's shows report proved formulas with continued updating.

Currently celebrating its 25th anniversary, WCPQ-TV's Cincinnati's *Uncle Al Show* (see photo) has been changed over the years "to reflect the tastes and needs of the audience and the skills of the industry."

Second-generation on-air competitors are not unusual on KMTV(TV) Omaha's *Playground Champions*. The show is in its 21st season and the purpose "has always been to encourage participation in supervised recreation in city parks." Another long-run KMTV program is *Jean's Story Time*, a Sunday school for children, now in its 19th year.

Every Saturday morning in Austin, Tex., the skits, songs and show-and-tell games put on by 30 to 40 children are conducted by Uncle Jay—for 23 years the star of KTBC-TV's *Uncle Jay Show*. "Happy Raine" has been on the air 16 years at WSCS-TV Charleston, S.C. (see photo). New elements on *The Happy Raine Show* are "Friends Around the World," featuring children from other countries in interviews and showing their native dress, and "Christmas Around the World," with native carols and storytelling.

The *Old Rebel Show* on WFMY-TV Greensboro, N.C., is approaching the quarter-century mark with George Perry (see photo) appearing five days a week before a live audience.

Another veteran children's program is WKZO-TV Kalamazoo, Mich.'s *The Channel 3 Clubhouse*, now running for over 20 years. Hostess Fran Harding and the Bonevich puppets are the regulars with frequent appearances by nature center, library and museum experts.

Many stations are beyond the traditional children's format. Several local outlets report programming for special segments of the children's audience, notably bilingual programming and programming for the deaf or hearing impaired.

Special sign language instruction and Spanish lessons are parts of a typical week on KWGN-TV Denver's *Blinky's Fun Club*. The program is centered on "clowning, cartoons and safety," but the alternative educational segments have been cited as influential among viewers.

Similarly, WABC-TV New York broadcast a BBC series for children with hearing impairments. *Vision On* premiered in New York in February 1973 and was rebroadcast through last August.

The bilingual preschool series, *Los Ninos*, enters its eighth season this year on KENS-TV San Antonio, Tex. This translated title appropriately describes the show's stars and audience: "The Children." The show is geared to "help economically disadvantaged and culturally different children acquire the verbal and social skills necessary for success in school."

On the *You and I* show Friday mornings on Milwaukee's WITI-TV, children are exposed to a "word for the day" in both Spanish and sign language, or they may see a segment on the metric system, fine arts or science, all designed "to entertain and inform our audience, not overpower it." As producer-host Darlyne Berg says at the end of each show, the hope is that viewers will "learn something, love someone and really like yourself."

It's a theme reaffirmed each year by broadcasters, often with advice from the world of education specialists and child development specialists: learning can be fun.

Homework assignment for all sixth and seventh graders in Duval county, Fla.: Watch on television a 1934 Universal science fiction serial, *The Vanishing Shadow*. The idea of using television to improve children's literacy skills is part of a pilot program co-sponsored by the school system and WJXT(TV), the Post-Newsweek station in Jacksonville. Three weeks and 12 installments later, a 27 rating (54 share), approval from educators and 18,000 enthusiastic youngsters speak well for the project. During the April trial period, scripts were distributed and read aloud in class and students were assigned to watch the broadcasts Monday through Thursday from 7-7:30 p.m., following along in their scripts. In the morning, teachers followed up with vocabulary questions and worksheets. The program has been re-edited "to turn kids on to reading" through animation, freeze-frame and other devices, according to executive producer Ray Hubbard.

Innovations in educational-type broadcasting on commercial stations have been tested elsewhere. An approach to reading for preschoolers, called "Picturepages," is incorporated into WIS-TV Columbia, S.C.'s weekday *Knozit-land* program. The segments are presented in cooperation with the U.S. Department of Health, Education and Welfare and the Midlands Community Action Agency. The *Mr. Knozit* Saturday and Sunday shows offer locally produced "Kids News," and *Big Blue Marble* syndicated segments in addition to a regular ventriloquist act, birthday file and daily cartoon.

Consultants from the Early Childhood Development Center at Texas Women's University and the Dallas Independent School District help put together *Peppermint Place* on WFAA-TV Dallas-Fort Worth, based on the concept that "entertainment is the key to effective education" (see photo). Sixteen puppets teach basic concepts, motor skills and preparation for subjects to be taught in school, through songs, cartoons and stories aimed mainly at children in the third grade.

KING-TV Seattle's *How Come?* was awarded a 1974 Peabody Award as a "well paced, fully literate program which neither talks down to nor over the level of the young audience for which it is intended. It features newsmen Al Wallace delivering news and feature stories to the 8-12 year old market (see photo).

Nancy Hill, a school teacher in Zanesville, Ohio, doubles as hostess on WHIZ-TV's *Small Talk* program, Fridays 4:30-5 p.m. The show "deals with instructions and education more than with entertainment," and topics are timed to coincide with community activities or national observances.

"Fifteen years ago the emphasis was on cartoons, slapstick comedy and live commercials. The swing to constructive comedy and information has been gradual," says Bill Thompson, writer and producer of KPHO-TV Phoenix's *The Wallace and Ladmo Show*. Now in its 22d season, the show undertakes a sophisticated form of comedy, satirizing current events and teaching history through a "time machine" segment which introduces viewers to historical figures—a "candy coated pill" according to program manager Ed Aiken.

Other children's shows, less easy to categorize, present pro-social values or instructive commentary in the form of easy-to-take entertainment.

There is a definite rationale behind those multicolored, huggable puppets used on WFLA-TV Tampa, Fla.'s *Virginia's Place* monthly children's show (see photo). Chester's personality is parallel to that of the children, aged 8 to 12, to whom the program is targeted; Cecilia is "a younger brother or sister image." She is also used to portray positive feelings about being a girl.

A second children's show on WFLA-TV premieres Sept. 27 at 7:30 p.m. *B'tween* will be geared for the 9-14 age group, a monthly exploration of young people's hobbies, places of interest and interesting guests.

On the set of an old country railroad depot, station master Uncle Bob is visited by the four o'clock "friendship train" twice a week on *Friends*, broadcast live by WILX-TV Onondaga, Mich. Three minute film features called "Friends," distributed by the Behrens Co., Miami, suggest the topic for discussion each day "to help us achieve our goal of educating the 4-to-10 age group in our coverage area, in an entertaining way." The show's stated objectives are "to teach grade school age children an appreciation for the interdependent nature of the people and communities of America, including their own community," and involving children in an active arts and crafts or physical fitness project related to the show topic.

An outgrowth of the Governor's Conference on Children in Jackson, Miss., last year, is WRWV-TV Tupelo, Miss.'s, monthly children's show, *FunShop*. The station produces *FunShop* in conjunction with the Department of Elementary Education, University of Mississippi, as a public service with no commercial interruptions.

"We're very high on *Bumpity* here at KATU(TV) Portland, Ore.," Reports producer Tonia Secanti. From a bump in the park that "just grew," the gentle muppet and his side-kick, a quiet worm named Fred, have become celebrities to their young audience (see photo). The show aims to emphasize "important educational and social values" for youngsters who "learn painlessly" Sundays at 10:30 a.m. and Saturdays at 6:30 a.m.

Competition is the incentive to learning on KGTU(TV) San Diego's vocabulary game show, *Words A-Poppin* (see photo). The show will air on the other three McGraw-Hill stations as well this fall (WRTV(TV) Indianapolis, KMGH-TV Denver and KERO-TV Bakersfield, Calif.). Fifth and sixth graders compete for prizes—unscrambling letters to form words, supplying synonyms or antonyms, and building words by filling in letters.

KNXI(TV) Los Angeles's children's series has won five consecutive Emmys. The producers of *Dusty's Treehouse*, Sagen Arts Inc., North Hollywood, describe the program in psychological terms with emphasis on "interpersonal relationships" and dealing with emotions. Dusty and his treehouse family of puppets (see photo) deal with problems ranging from staying up late and temper tantrums to love, death, adoption and the energy crisis.

WMC-TV Memphis has aired *Magiland* on Sunday mornings for nine years, with magician Dick Williams on a 360-degree set leading 20 to 30 children through a half-hour of cartoons and magic tricks. The station's second children's show, *Sneakers*, premiered two months ago and is billed as "relying heavily on things Memphis." Co-produced by Lynne Jordan and Nancy McGlasson, *Sneakers* has trekked to the Memphis Art Academy, Pink Palace museum and Overton Park zoo.

Captain Noah and His Magical Ark sails the WPVI-TV Philadelphia airwaves weekdays at 7 a.m., Saturdays at 9 a.m. W. Carter Merbreier, an ordained clergyman, is the star and executive producer (see photo), who "Charts the most fascinating and wondrous of seas ... a child's imagination." The format, a proven winner for years, is wholesome: a paper-eating monster encourages viewers to clean up after themselves; "prayers of the animals" segments compliment the inspirational weekly Bible picture story; Grandmother Noah's "Advice for Life" explores problems of growing up.

In some instances, the host's personality carries the show.

Since he joined WJZ-TV Baltimore two years ago as the weatherman, was nicknamed "The Sunshine Kid," and proceeded to win audiences, Bob Turk has evolved his own children's program, *Bob Turk and The Sunshine Kids*, which airs Saturday mornings (see photo). Each week children from a different elementary or junior high school participate in the program with special guests, who have included the fire department captain, an expert on Kung Fu and participants in Baltimore's Polish Festival.

Similarly, Professor Julius Sumner Miller has won the affections of his KYW-TV Philadelphia audience on the *Experience* program (see photo). The Professor (familiar nationally since appearing on *The Tonight Show*), took the gravity out of a three-part physics lecture, which unlike most of the show's episodes, was shot in the studio.

Interspersed with regular children's programs are those special productions, some one-time-only, others rebroadcast or circulated among affiliated stations. A special aired on WABC-TV New York in December 1974, *The Clown Who Lost His Smile*, was produced by David Gil, in association with WABC-TV, featuring The Meri Mini Players, a cooperative children's theater group in an original children's musical.

A series of prime time specials, *Observatree*, on WMAR-TV Baltimore, takes viewers to places of historical interest, staging dramatic recreations on location. The programs are produced in cooperation with College Media Services, Towson State College, Maryland.

Premiering this fall on WKYC-TV Cleveland is a 90-minute musical for children, *Noah's Animals* by John Patrick, to be taped at Baldwin-Wallace College in Berea, Ohio, this August. A half-hour prime time special to be aired by the five NBC-owned stations is *New Spirit '76*, produced by WKYC-TV. And the Sunday morning *Merry-Go-Round* with Melinda Scott continues, aimed at the 6-10 year old market.

The special: *Jack and the Beanstalk*. The problem: getting a five-foot tall actor to look only one third as large as a five-foot-six-inch actor. Complicated props and sets were designed for chroma-key shots and the program, broadcast as part of a mini-series called *Once Upon A Time* on WOTV(TV) Grand Rapids, Mich., won the National Association of Television Program Executives 1974 award for excellence in production and broadcast. Other specials undertaken jointly by WOTV and the Grand Rapids Young People's Theater, were *Androcles and the Lion* and *Beauty and the Beast*.

Reduced profits, cutbacks in commercials as decreed by the television code, more live-action series as an antidote to the cartoon clutter, the clampdown on obvious forms of violence—these are some of the things that have been happening in the last few years on Saturday mornings at ABC, CBS, and NBC.

The days when CBS was clearing a profit of \$16.5 million (for the year 1970) on its

Saturday-morning line-up are gone, as the president of the CBS Broadcast Group, John A. Schneider, pointed out last month (BROADCASTING, May 19). One highly placed network source said CBS's 1974 profits in Saturday morning had plummeted to an all-time low of \$2 million.

"All I can say to John Schneider is: 'Welcome to the club,'" said William Hogan, the director of children's programs at NBC. "Saturday morning hadn't been a profit center at NBC for years." But the 1974-75 children's schedule will show "a marginal profit," according to Mr. Hogan, due to NBC's move into first place in the national Nielsens for the fourth quarter of 1974 and a consequent hike in its rate-card prices for subsequent quarters.

(Only fractions of a rating point separate the three networks these days in Saturday-morning programming, as all three avoid the action shows that used to mean clear superiority in audience. For the September-December 1974 quarter NBC led on Saturdays, 8 a.m.-12:30 p.m., with a rating of 6.6 and share of 30, compared to CBS's 6.4/29 and ABC's 6.2/28. For the month of May this year the rankings were: CBS, 5.7/30; NBC, 5.4/30 and ABC, 5.0/28.)

ABC's Saturday-morning profits hover in the \$2.5 to \$3 million range (compared to the \$7 million it was harvesting in 1970), according to industry sources.

This ebbing in the networks' profit flow is attributed mainly to the enforced cut-back in the volume of commercial time carried in the children's Saturday programming. On Jan. 1, 1973, the standard load was reduced from 16 minutes an hour to 12, by an amendment to the National Association of Broadcasters television code. Last year the permissible commercial load was trimmed still further by newer amendments to the code negotiated by the broadcasters and FCC Chairman Richard E. Wiley. Effective last Jan. 1, the networks were reduced to 10 minutes an hour and must go to nine and a half minutes next Jan. 1. These quotas are for all nonprogram elements, including billboards, promotional announcements and public service messages.

"While we were losing the revenues from these cutbacks," said Jerry Golod, CBS's director of children's programming, "the production costs of our series were going up." One episode of a half-hour children's series—both live-action and animation—costs anywhere from \$68,000 to \$75,000, which, according to Squire Rushnell, the vice president for children's programs at ABC Entertainment, is \$10,000 more than it took to do that same episode three years ago. (The average prime-time half-hour costs in the neighborhood of \$110,000.) NBC's Bill Hogan said that the biggest expenses will be incurred by a live-action series such as *Westwind*, which is being shot on location in Hawaii.

"The economics of doing a live show were prohibitive a few years ago," said Mr. Golod, with the result that the Saturday-morning children's block in the sixties and early seventies consisted mostly of an unrelieved string of animated series.

The cartoons were falling over each other to imitate what had previously been successful," Mr. Hogan recalled. But with such a severe strain on the few production factories geared to turning out animated series in bulk, "the prices of animation began to increase," in Mr. Hogan's words. At the same time, he said, "the costs of live action started to come down with the miniaturization of the equipment and the improvement of 16 mm film stock to broadcastable quality." The production studio was relieved of having to rely solely on the more cumbersome and expensive 35 mm equipment.

This breaking of the stranglehold of cartoons "has been one of the healthiest trends in children's programming in recent years," Mr. Hogan said. "Formerly, any project that was brought to the networks was automatically assigned to an animation studio. Now with all the live-action series on the schedules, we can claim real diversity and programming choice."

"But we haven't put any sort of quota on live-action or on animation," said ABC's Squire Rushnell. As an example of the kind of thinking that leads to a decision on whether to put a given concept into live-action or animated form, he cited the series idea based on Mark Twain's *Tom Sawyer*. Some ABC programmers plumped for doing it as a live-action half-hour whereas others thought a cartoon approach would be more suitable. Pragmatics won out in the end. "We chose the cartoon form," said Mr. Rushnell, "because as a live-action series it would require location shooting, riverboats, elaborate costuming—all factors that would make it prohibitively expensive." Despite all this brainstorming, *Tom Sawyer* didn't make the network's 1975-76 children's schedule.)

NBC also decided to go to animation with *Beyond the Planet of the Apes* because, according to Mr. Hogan, "we designed a specific art style that enhances the concept" which is already familiar to audiences from the theatrical movies and the short-lived prime-time series CBS tried to make a go of last fall.

When CBS first started to move back into live-action children's programs a few years ago "we wanted to keep firm control of the costs," Mr. Golod said. "So we went to the variety format, with the Hudson Brothers and the Harlem Globetrotters." Next season, Mr. Golod continued, CBS will try two live-action comedy shows that will be taped in a studio with the same three-camera setups employed by producers who turn out prime-time sitcoms. *Far Out Space Nuts* will star Bob Denver and Chuck McCann and *Ghost Busters* has Larry Storch and Forrest Tucker in the title roles. Both will go in for broad Abbott-and-Costello-type slapstick.

Mr. Golod said CBS has deliberately scheduled these shows later in the morning (11-12 noon NYT), aiming them at kids from, say, 6 to 12, with maybe some younger teen-agers added to the mix. "The younger kid gets up at the crack of dawn and controls the set during the early hours of Saturday morning," he explained. All three networks tend to go with their pure entertainment series (the ones that pretty much steer clear of pro-social messages) from, roughly, 8 to 10 a.m. That's when ABC will schedule Tom and Jerry cartoons beginning next September, CBS will go with Bugs Bunny and NBC with *The Pink Panther*.

Odd Ball Couple, originally slotted at 8:30 a.m. next season by ABC's programming strategists, was pushed back to 11:30 a.m., according to Mr. Rushnell, "when more scripts began coming in and we started to get a feel of the program. It's derived from Neil Simon's *Odd Couple*, only in our case it's a dog and a cat that are cohabitating, and trying to get along with each other. The scripts are just sophisticated enough to appeal more to the 10- and-11-year-olds than to younger children."

Similarly, he continued, *Odd Ball Couple* will be immediately preceded by *Uncle Croc's Block*, "which is also aimed at slightly older kids because it's the first children's satire series since *Bullwinkle* and *George of the Jungle*. And these were probably over the heads of kids—they had big audiences even among the college students. By contrast, *Uncle Croc's Block* will be satirizing people like Evel Knievel, Sonny and Cher and *The Six Million Dollar Man*."

Mr. Rushnell said the anti-violence crusaders should have very little problem with ABC's Saturday-morning schedule next fall because "we've taken off all our action-adventure comedy shows to the point where "we were taking out the action, taking out the adventure and ending up with mild action, which the kids just refused to watch. The best example of this is a series of ours called *Korg 70,000 B.C.*, which went right into the toilet."

Even ABC's all-comedy line-up will be sanitized to a degree, Mr. Rushnell said. "When Warner Bros. told us that in order to keep Bugs Bunny [which is one of ABC's highest-rated children's shows] on our schedule we'd have to take an additional half-hour of Roadrunner cartoons," he said, "we said no because Roadrunner epitomizes the old-style cartoons that play heavily on aggressiveness and action. Their whole focus is centered on one creature trying to eliminate another creature." (Warners ended up taking the 60-minute Bugs Bunny-Roadrunner package to CBS, which has slotted it at 8:30 a.m. beginning next September.)

Even though aggressiveness and action are the *raison d'être* of these cartoons, Mr. Rushnell said he still thinks they fall more into the category of "fantasy, not violence." He explained: "There's a vast difference between the Three Stooges kind of mayhem, with cracks on the head, pokes in the eyes and punches in the belly, and the fantasy of Bugs Bunny being knocked through a wall and coming out the other side in good shape.

"As far as I'm concerned, there's absolutely no violence, nothing in the way of harmful programming, on Saturday mornings. Even the Tom and Jerry cartoons, which we're bringing back, will emphasize the sibling rivalry rather than the adversary relationship of the old cartoons. The story premises will spawn from their friendly competitiveness—they'll help each other out."

At NBC, "we're scrupulous about eliminating overt physical violence," said Bill Hogan. "All of our story material is reviewed very carefully by broadcast-standards people, and I'm satisfied that we're meeting my own personal criterion, which is that we shouldn't portray anything that could be imitated by a child to his or her own peril."

Despite these strictures, though, Mr. Hogan said that "the creative people who

put our shows together don't feel their hands are being tied. Children's television is still an entertainment medium. We haven't eliminated conflict, which is still the key ingredient at the heart of our adventure and comedy programs."

CBS's Jerry Golod said, "We're policing our schedule, "but then a little later in the conversation added, "It's not possible to eliminate all violence." Mr. Golod takes the practical view that if the network soft-pedals action in favor of too much informational content, "you'll end up with a rating of zilch." He mentioned in this context CBS's colossal ratings failure of last year, *The US of Archie*, which featured the familiar Archie, Jughead and Veronica characters acting out various episodes in American history. "The kids stayed away from it because it was more informational than entertaining," Mr. Golod said. "To kids who tried to watch the show, it must have felt like going back to school on the weekend."

And in terms of violence, he cited a significant change in the *Isis* half of next fall's new live-action *Shazam-Isis Hour*. "Isis was originally slated to be a college professor in criminology," Mr. Golod said. "But on the advice of Gordon Berry of UCLA, one of our consultants, we changed her occupation to high-school science teacher because as a criminologist she'd wind up having to deal with major crimes, and that would have meant an unacceptable level of violence." In this connection, Mr. Golod drew the same distinction as Mr. Rushnell: When a show is animated, children tend to shrug off any violence as unreal, as something not worth getting concerned about. But when it's live-action, they are frightened by hazardous situations as portrayed on the screen because flesh-and-blood actors are involved, not cartoon cut-outs.

Decisions like these, which can determine the success or failure of a network children's series, have to be calibrated carefully because of the stringent economies of Saturday-morning programming. The networks typically produce 22 new episodes a year of each of their successful prime-time series. According to various industry sources, for Saturday morning only 17 or 18 episodes of a first-year series will be ordered, and if the series flops in

the ratings, no more new episodes will ever be done. But because of the limited budget situation, that flop series will still be held over for a full second year (of nothing but reruns). However, if the series clicks in the ratings, only seven or eight new episodes will be ordered for the second year (instead of the 22 or so new ones that would be produced for a hit prime-time series). Usually, the extra reruns telecast during a click series' second year cause it to diminish in the ratings and it ends up being canceled, but if it still holds up, seven or eight (but not more) new episodes will be set in motion for a third year.

While Saturday morning figures to remain clangingly competitive for as long as the present commercial structure continues to exist, it's in the area of specials that the children's programmers for the three networks speak with the most relish and appear to show the most pride. Mr. Rushnell said ABC will continue its commitment to the *ABC Afterschool Special* with seven new episodes to be interspersed with six repeats. A batch of new *Schoolhouse Rock* segments will be woven into ABC's Saturday and Sunday morning line-ups, along with some new public-service cartoon spots on nutrition.

Mr. Golod pointed to the Monday-through-Friday *Captain Kangaroo* series, the Saturday afternoon *Children's Film Festival*, the CBS *Children's Festival of the Lively Arts* (the Peking Opera, the Alvin Ailey dance troupe, etc.) and the periodic *What's It All About* half-hour news specials (Daniel Shorr on the CIA, Walter Cronkite on the Apollo-Soyuz space flight, etc.). In addition, CBS will start its fifth season of *In the News* telecasts, featuring 12 new two-and-a-half minute "news broadcasts for school-age children" each weekend, 10 of them shoe-horned into the Saturday-morning schedule, the other two on Sunday morning.

Mr. Hogan said NBC is setting in motion seven one-hour *Special Treat* children's programs, to be telecast one-a-month during a late-afternoon Tuesday time period beginning in October. These programs "will cover a wide range of subject matter" and "will incorporate a wide variety of production techniques."

Services Corp.): This series, which was being stripped on 55 stations (most of them scheduling it in early-fringe periods) during the survey period, is far out in front of the pack with a designated market area (DMA) household rating of nine. In New York, the show gets an 11 rating, beating such formidable competition as blockbuster movies and *The Mike Douglas Show*, and in Los Angeles, with a 10 rating, it serves as strong counterprogramming to the local news shows.

The Flintstones (Screen Gems): 74 stations, about half of which strip it in the daytime and the other half in early fringe. It gets an average DMA household rating of six. In Baltimore, it gets a 10 rating, beating out Mike Douglas (nine rating) and *Bewitched* (6 rating), and in Pittsburgh, it gets an 11 rating.

The Bugs Bunny Show (Warner Bros. Television): 18 stations, most of which strip it in the daytime. Its average DMA household rating is six, although it racks up a 10 rating in New York during the week and an 11 rating for its Saturday-at-noon appearance in Indianapolis.

The Little Rascals (King World Production): 25 stations, the majority of which strip it in the daytime. Its average DMA household rating is four. In Cedar Rapids, Iowa, following *60 Minutes*, it scores a 24 rating, beating *Wild Kingdom* (22 rating), and in Flint, Mich., it harvests a 21 rating in the Sunday-at-noon time period.

The 3 Stooges (Screen Gems): 21 stations, most of which strip it in the daytime. Its average DMA household rating is four. On Sunday at 8:30 a.m. it chalks up an eight rating in Detroit, and in Nashville, during the same time period it comes in at a 14.

Popeye (King Features): 25 stations, most of which strip it in the daytime. Its average DMA household is four. In Charleston, S.C., it wipes out the competition at 10 a.m. Sunday with a 13 rating, and stripped at 3 p.m. in Dallas, it hits a six rating.

Big Blue Marble (Vitt Media International): 90 stations, 85 of which play it in weekend daytime slots. Its average DMA household rating is two. In Colorado Springs, it gets a six rating on Saturday at 12:30 p.m. and in Honolulu, it has an eight rating on Saturday at 10:30 a.m.

The New Zoo Review (Fun Company Corp.): 98 stations, 92 of which strip it in the daytime. Its average DMA household rating is two. Stripped in Boise, Idaho, it gets a seven rating, and, as a 9 a.m. strip in Erie, Pa., it chalks up a nine rating.

Underdog (Filmtel International Corp.): 27 stations, the majority of which play it in weekend daytime slots. Its average DMA household rating is three. In Green Bay, Wis., where it plays Wednesdays at 3 p.m., it gets an eight rating, and in St. Louis, Sunday at 9:30 a.m., it hits a six rating.

Rainbow Sundae (Danny Wilson Productions): only on ABC's five owned stations, in prime-access periods. Its average DMA household rating is five, although it gets six ratings on WABC-TV New York, WLS-TV Chicago and WXYZ-TV Detroit.

Who's the leader of the syndicated club?

'Mickey Mouse' tops Nielsen list of nonnetwork offerings for children's programming

Feb. 6, 1975 to March 5, 1975:

Rank	Show	Households (000)
1.	The Mickey Mouse Club	4,398
2	The Flintstones	3,586
3	The Bugs Bunny Show	1,613
4	The Little Rascals	1,275
5	The 3 Stooges	1,150
6	Popeye	1,084
7	Big Blue Marble	994
8	The New Zoo Review	914
9	Underdog	823
10	Rainbow Sundae	811

The Mickey Mouse Club (SFM Media

Syndicated programming often accounts for much of a station's children's programming output. And the top-rated syndicated children's show is, ironically, a 1950's vintage show, *The Mickey Mouse Club*.

The following top-10 syndicated children's shows are ranked on the basis of average quarter-hour household levels computed from Nielsen's market-by-market analysis of syndicated program audiences during the sweep period covering

RADIO

RADIO

When the last soap opera left radio in 1960, it signaled the demise of a form of broadcasting service which was unique to its day and to which radio will probably never return. With the intrusion of television on the scene, radio ran for its life, fearing at times for its very existence, but gaining confidence and strength as it began to find its role in the communications scheme of things. It finally settled down to a new role, that of music maker, counselor, friend, companion, who could be with us wherever we went.

FM Radio has probably gone through the greatest change in the past ten years--both in numbers of listeners and in program format. The FM of the 50's with its specialized audiences of classical music fans or jazz buffs has now re-directed itself to an audience whose tastes fall toward middle-of-the-road music or top 40 music. It is not uncommon to hear hard rock on FM now. This popularizing of FM programming has resulted in larger numbers in the FM audience. FM has made rapid inroads into the AM audience over the past five years, so that the split which used to be about 75%/25% in favor of AM is now down to about 60%/40%. By 1980, FM should have taken the lead. Their revenues, which have also been growing, have not grown at a proportionate rate, however.

All of radio broadcasting has been faced with the difficult problem of trying to keep income up and costs down. The day of the huge staff of announcers is gone and generally even the larger stations are using combo announcers. This coupled with the installation of automation equipment, has allowed radio to sustain itself. The trend toward programmed music services has also helped. This has resulted in a minimizing of the disc jockey's performance in many cases and ultimately in his influence on the audience. The emergence of another type of radio program has strengthened the general performers position, "talk" show (usually telephone call-in) has become exceedingly popular in recent years and it is not unusual to have large blocks of time devoted to "talk" with the audience. Stations committed to this type of format hire people specifically to handle this kind of program and whose specialty (or lack of one) allows them to deal with the "talk" audience.

The other growth area of radio is in the number of radio stations catering specifically to the black audience. There have been minority programs around for some time (Polish, German, Indian, etc.) but it is relatively recent that the station geared to all aspects of the black community "needs" has also been profitable.

Whether you can call what radio is going through a renaissance or not is debatable, but there is no question that the reformation of the radio industry has revived the spirit of radio so that it is a viable force in our communication systems of the present.

Yesterday's teen-agers are dictating today's and tomorrow's radio formats

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Post-World War II generation mellows and diversifies in taste; programmers follow suit

Ask educated observers of the radio industry what they see in the McGavren-Guild format survey and the most common reaction is that it reflects a growing refinement in target audiences: in a word, specialization. But within that general trend, many of the experts think there lies

a more specific phenomenon that accounts for the most dramatic changes in radio listening in the last five years.

While it is today's teen-agers who are primarily responsible for maintaining the contemporary/top-40 sound as the most popular format, the trend toward specialization seems to be following, in music programming at least, the evolving tastes of yesterday's teen-agers—the members of the post-World War II baby

Markets 1-10—men 18+/6-10 a.m. Monday-Friday

	1972	1973	1974	1975	1976	% chng. vs. '75	% chng. vs. '72
Good music	106	106	107	116	111	- 4.3	+ 4.7
Country music	2.9	5.3	5.5	6.4	6.3	- 1.6	+117.2
News	7.9	11.0	13.2	11.5	15.1	+31.3	+ 91.1
MOR	23.8	21.5	21.0	19.6	19.8	+ 1.0	- 16.8
Contemp./top 40	18.0	14.6	14.9	14.9	14.5	- 2.7	- 19.4
Progressive	3.9	4.3	4.3	5.6	6.3	+12.5	+ 61.5
Black	2.6	3.5	3.6	3.9	3.6	- 7.7	+ 38.5
Talk	9.6	8.3	6.0	5.0	5.9	+18.0	- 38.5
Classical	1.7	1.4	1.5	1.4	1.3	- 7.1	- 23.5
Oldies	1.4	2.0	2.4	2.1	2.1	NC	+ 50.0
Other	17.6	17.5	16.9	20.1	14.0		

Markets 1-10—women 18+/6-10 a.m. Monday-Friday

	1972	1973	1974	1975	1976	% chng. vs. '75	% chng. vs. '72
Good music	11.9	11.4	11.1	12.3	11.7	- 4.9	- 1.7
Country music	2.3	4.0	4.5	5.4	5.4	NC	+134.8
News	8.5	10.4	12.1	11.3	12.8	+ 13.3	+ 50.6
MOR	23.3	19.5	19.7	18.2	19.7	+ 8.2	- 15.5
Contemp./top 40	13.7	15.0	14.9	15.7	16.1	+ 2.5	+ 17.5
Progressive	2.7	2.9	3.5	3.4	3.9	+14.7	+ 44.4
Black	3.9	4.1	4.9	4.7	4.3	- 8.5	+ 10.3
Talk	11.4	10.1	7.6	6.4	6.7	+ 4.7	- 41.2
Classical	1.3	1.2	1.3	1.1	1.1	NC	- 15.4
Oldies	1.2	1.7	1.9	1.8	1.8	NC	+ 50.0
Other	19.8	19.7	18.5	19.7	16.5		

Markets 1-10—teens/7 p.m.-12 midnight/Monday-Friday

	1972	1973	1974	1975	1976	% chng. vs. '75	% chng. vs. '72
Good music	15.5	15.7	16.0	16.5	15.9	- 3.6	+ 2.6
Country music	3.3	6.0	5.3	6.4	6.6	+ 3.1	+100.0
News	7.6	8.6	10.0	9.5	9.8	+ 3.2	+ 28.9
MOR	17.7	15.6	14.7	14.1	14.4	+ 2.1	- 18.6
Contemp./top 40	14.1	14.7	15.5	14.5	14.8	+ 2.1	+ 5.0
Progressive	6.3	5.9	7.0	8.2	9.5	+15.9	+ 50.8
Black	3.8	3.6	4.1	4.6	4.2	- 8.7	+ 10.5
Talk	6.7	5.3	4.0	3.5	4.3	+22.9	- 35.8
Classical	2.2	1.6	1.9	1.8	1.6	- 11.1	- 27.3
Oldies	1.9	2.5	2.5	2.8	2.7	- 3.6	+ 42.1
Other	20.9	20.5	19.0	18.1	16.2	- 10.5	- 22.5

Markets 1-10—teens/3-7 p.m./Monday-Friday

	1972	1973	1974	1975	1976	% chng. vs. '75	% chng. vs. '72
Good music	19.6	18.6	18.8	20.2	19.4	- 4.0	- 1.0
Country music	3.1	4.0	4.4	5.5	5.3	- 3.6	+71.0
News	5.6	7.2	8.2	7.5	7.6	+ 1.3	+35.7
MOR	17.5	14.3	13.8	12.6	13.9	+10.3	-20.6
Contemp./top 40	13.8	16.7	15.4	16.0	16.4	+ 2.5	+18.8
Progressive	3.7	4.0	4.9	4.8	5.9	+22.9	+59.5
Black	4.6	4.4	4.8	5.5	5.2	- 5.5	+13.0
Talk	6.4	5.9	4.0	3.3	4.0	+21.2	-37.5
Classical	2.1	1.8	1.7	1.7	1.7	NC	-19.1
Oldies	1.9	2.6	3.0	2.7	3.1	+14.8	+63.2
Other	21.7	20.5	21.0	20.2	17.5	-13.4	- 19.4

Markets 1-10—men 18+/10 a.m.-3 p.m./Monday-Friday

	1972	1973	1974	1975	1976	% chng. vs. '75	% chng. vs. '72
Good music	16.9	17.3	18.0	18.9	17.9	- 5.3	+ 5.9
Country music	3.8	4.9	5.8	6.9	6.8	- 1.4	+ 78.9
News	4.6	6.4	7.5	7.4	8.3	+12.2	+ 80.4
MOR	16.1	13.8	12.8	12.2	13.1	+ 7.4	- 18.6
Contemp./top 40	15.2	14.2	14.5	13.1	13.1	NC	-13.8
Progressive	6.2	6.2	6.9	8.6	9.7	+12.8	+ 56.5
Black	4.0	3.4	4.2	4.9	4.4	-10.2	+ 10.0
Talk	7.0	6.0	4.4	3.8	3.8	NC	- 45.7
Classical	1.6	1.4	1.6	1.5	1.5	NC	- 6.3
Oldies	1.5	2.1	3.2	3.5	3.0	+14.3	+100.0
Other	23.1	24.3	21.1	19.2	18.4	- 4.2	- 20.3

Markets 1-10—women 18+/10 a.m.-3 p.m./Mon.-Fri.

	1972	1973	1974	1975	1976	% chng. vs. '75	% chng. vs. '72
Good music	21.9	21.4	22.0	24.0	21.0	-12.5	- 4.1
Country music	3.1	4.8	5.0	6.4	5.8	- 9.4	+87.1
News	4.3	6.5	7.6	7.8	7.3	- 6.4	+69.8
MOR	19.6	15.4	14.8	13.6	13.3	- 2.2	-32.1
Contemp./top 40	15.0	15.0	14.4	14.9	13.9	- 6.7	- 7.3
Progressive	3.4	3.6	4.3	4.5	5.0	+11.1	+47.1
Black	4.4	4.8	4.9	5.6	5.4	- 3.6	+22.7
Talk	10.2	9.0	6.9	5.5	5.4	- 1.8	-47.1
Classical	1.8	1.3	1.7	1.5	1.3	-13.3	-27.8
Oldies	1.9	2.8	3.5	3.1	3.0	- 3.2	+57.9
Other	14.4	15.4	14.9	13.1	18.6	+42.0	+29.2

Markets 1-10—men 18+/3-7 p.m./Monday-Friday

	1972	1973	1974	1975	1976	% chng. vs. '75	% chng. vs. '72
Good music	2.4	2.5	1.5	2.0	1.6	-20.0	- 33.3
Country music	0.4	1.1	1.2	1.0	1.8	+80.0	+350.0
News	0.6	0.8	1.2	2.4	1.4	-41.7	+ 13.3
MOR	7.1	4.3	4.4	3.4	5.1	+50.0	- 28.2
Contemp./top 40	44.7	42.1	43.2	43.6	46.1	+ 5.7	+ 3.1
Progressive	14.1	13.0	14.0	14.5	19.2	+32.4	+ 36.2
Black	7.9	6.7	7.3	8.2	7.5	- 8.5	- 5.1
Talk	2.0	1.7	1.7	1.6	1.0	-37.5	- 50.0
Classical	0.2	0.4	0.2	0.3	0.2	-33.3	NC
Oldies	1.9	2.8	2.4	1.8	2.6	+44.4	+ 36.8
Other	18.7	24.6	22.9	21.2	13.5	-36.3	- 27.8

Markets 1-10—women 18+/3-7 p.m./Monday-Friday

	1972	1973	1974	1975	1976	% chng. vs. '75	% chng. vs. '72
Good music	3.5	3.4	2.2	2.2	1.8	-18.2	-48.6
Country music	0.7	1.2	1.3	1.1	1.8	+63.6	- 57.1
News	0.7	0.6	0.7	1.5	0.7	-53.3	NC
MOR	5.7	4.1	4.0	3.7	4.8	-29.7	-15.8
Contemp./top 40	44.3	40.7	42.4	43.3	45.0	+ 3.9	+ 1.6
Progressive	12.9	10.7	12.8	13.5	18.2	+34.8	+41.1
Black	10.8	8.9	10.7	10.9	10.5	- 3.7	- 2.8
Talk	1.6	1.0	0.8	0.6	0.5	-16.7	-68.8
Classical	0.2	0.2	0.2	0.3	0.2	-33.3	NC
Oldies	1.7	2.6	2.6	2.3	2.7	+17.4	+58.8
Other	17.8	26.6	22.3	20.6	13.8	-33.0	-22.5

The 500 of fortune: radio's biggest stations

The top-10 outlets in the top-50 markets that bring in the largest audiences; contemporary sets the pace as the most-heard format, Next: MOR, beautiful music

Contemporary radio formats are the most popular in the top-50 markets. Based on Arbitron Radio's April/May ratings, 135 contemporary stations are among the top-10 stations in the first 50 markets for an average quarter-hour audience of 2,937,800, consisting of 12 year olds and older for the 6 a.m.-to-midnight time period.

The top three formats—contemporary, beautiful music and middle of the road (MOR)—have a 56% share of the pie in the top-50 markets, with 22 other formats—many of which are variations of the top three—taking the remaining slice of audience on the Arbitron list.

AM outlets still show their dominance of the elite 500 listing: 279 make the Arbitron ratings, with their strongest showing of 41 stations in the number-one spot. FM's are represented by 199 outlets, and their worst performance is in the top slot where only seven scored number one. There are 22 AM-FM outlets on the list.

Contemporary music stations consistently made strong showings in all markets. Another 41 stations that program rock also schedule other formats—MOR, album-oriented rock (AOR) or the softer sound of "mellow rock"—and it becomes a fine line in determining what constitutes a contemporary format. When these 41 outlets are added with the total audience of 135 "pure rock" stations, an audience of 3,684,000 is reached.

Beautiful music formats on 88 stations rate second over-all with a total audience of 1,836,900. However, when the 68 MOR stations (1,641,400 audience) are added with the 42 stations that schedule MOR with other formats, the audience total jumps to 2,787,400, outdistancing beautiful music formats.

The 45 country stations making the Arbitron list reach an audience of 858,900, and added with the part-time country WSM(AM) Nashville, the total is 875,100.

Twenty stations program all-news, reaching an audience of 813,000, and two outlets program news and beautiful music, producing a total audience for the 22 stations of 844,200. News stations had their best outing in the top-10 markets, where nine of the 10 stations scored in the upper half of the top-10 slots. However, the number-three spot is the highest a news station could attain.

Another 13 stations on the Arbitron list schedule news but also are heavy in talk and discussion programs. They have a 622,000 audience, while the five all-talk formatted stations reach an audience of 144,400.

Black (R&B and soul) formats made poor showings in most markets. Only two of the 24 black stations managed to rate in the upper half of the top 10 of the 50 markets, and only one—WDIA(AM) Memphis—scored number one. But they have a total audience of 415,200, and added with one disco station and a religious/black format, a 437,000 total audience is reached.

Other formats making the Arbitron list were golden oldies (five stations), ethnic-Spanish (five), classical (one), Hawaiian (one) and big band (one) for a total of 196,900.

The formats of the 500 stations making the Arbitron list are the ones used during the April/May rating sweep.

In describing some formats: contemporary stations are ones that program top 40 and rock. Contemporary/AOR play rock singles and album cuts; contemporary/MOR play rock and easy listening and crossover artists, and mellow rock represents a "soft rock" sound. AOR stations play rock-album cuts and heavy or progressive rock music. MOR/talk/news stations program music and either talk or news or both, and may even include some sports in their daily programing.

Following are the top-10 radio stations in the top-11 markets. Ratings are for Monday-Sunday, 6 a.m. to midnight, average persons 12-plus, average quarter hour, April-May 1976. Asterisks (*) denote stations from an outside market. (The data is copyrighted by Arbitron. Nonsubscribers to Arbitron's syndicated radio service may not reprint or use this information in any form.)

Station	Format	Avg. Persons (00)
1. New York City		
1. WABC(AM)	Contemporary	2,523
2. WOR(AM)	Talk/news	2,027
3. WCBS(AM)	News	1,318
4. WRFM(FM)	Beautiful music	1,256
5. WBLS(FM)	Black	1,185
6. WPLJ(FM)	Contemporary/AOR	987
7. WINS(AM)	News	984
8. WHN(AM)	Country	874
9. WMCA(AM)	Talk	856
10. WXLO(FM)	Contemporary	804
2. Los Angeles		
1. KABC(AM)	Talk/news	1,005
2. KBIG(FM)	MOR	909

Station	Format	Avg. Persons (00)
3. KNX(AM)	News	669
4. KHJ(AM)	Contemporary	636
5. KJOI(FM)	Beautiful music	569
6. KMPC(AM)	MOR	564
7. KFI(AM)	MOR	502
8. KFVB(AM)	News	462
9. KLOS(FM)	Contemporary/AOR	458
10. KLAC(AM)	Country	457
3. Chicago		
1. WLS(AM)	Contemporary	1,797
2. WGN(AM)	MOR/talk	1,618
3. WMAQ(AM)	Country	1,087
4. WBBM(AM)	News	839
5. WLAK(FM)	Beautiful music	672
6. WLOO(FM)	Beautiful music	618
7. WAIT(AM)	Beautiful music	542
8. WIND(AM)	MOR/contemporary	449
9. WCFL(AM)	Beautiful music	421
10. WVON(AM)	Black	401
4. San Francisco		
1. KFRC(AM)	Contemporary	677
2. KGO(AM)	News/talk	619
3. KCBS(AM)	News	555
4. KSFO(AM)	MOR	443
5. KNBR(AM)	MOR	382
6. KFOG(FM)	Beautiful music	356
7. KIQI(AM)/KIOI(FM)	MOR/contemporary	302
8. KABL(AM)	Beautiful music	285
*9. KBAY(FM)	MOR	274
*10. KRAK(AM)	Country	250
5. Philadelphia		
1. WWSH(FM)	Beautiful music	713
2. WFIL(AM)	Contemporary	699
3. KYW(AM)	News	668
4. WIP(AM)	MOR	659
5. WCAU(AM)	News	629
6. WDVR(FM)	Beautiful music	421
7. WFIL(FM)	Contemporary	351
8. WMGK(AM)	Mellow rock	344
9. WYSP(FM)	AOR/contemporary	292
10. WIBG(AM)	Contemporary/MOR	260
6. Detroit		
1. WJR(AM)	MOR/talk	1,260
2. CKLW(AM)	Contemporary	829
3. WRIF(FM)	Contemporary/AOR	403
4. WWJ(FM)	Beautiful music	314
5. WWJ-FM	News/talk	303
6. WXYZ(AM)	MOR/contemporary	297
7. WCHB(AM)	Black	280
8. WMJC(AM)	Mellow rock	278
9. WOMC(FM)	MOR	272
10. WDRQ(FM)	Contemporary	271
7. Boston		
1. WBZ(AM)	MOR/talk	694
2. WRKO(AM)	Contemporary	671
3. WJIB(FM)	Beautiful music	613
4. WEEI(AM)	News	465

Station	Format	(00) Avg. Persons
5. WVBF(FM)	Contemporary	417
6. WHDH(AM)	MOR	399
7. WROR(FM)	Golden oldies	229
8. WBCN(FM)	AOR	220
9. WMEX(AM)	Talk	194
10. WCOZ(FM)	Contemporary/AOR	189

8. Washington

1. WMAL(AM)	MOR	514
2. WPGC-AM-FM	Contemporary	459
3. WGAY-AM-FM	Beautiful music	378
4. WASH(FM)	MOR/contemporary	217
5. WTOP(AM)	News	213
6. WJMD(FM)	Beautiful music	208
7. WOL(AM)	Black	164
8. WKYS(FM)	Disco	157
9. WWDC-FM	AOR/contemporary	153
10. WPIK(AM)	Country	145

10. Dallas-Ft. Worth

1. WBAP(AM)	Country	776
2. KRDL(AM)	News/MOR	304
3. KVIL-AM-FM	Contemporary	289
4. KOAX(FM)	Beautiful music	240
5. KNUS(FM)	Contemporary	222
6. WFAA(AM)	Contemporary	202
7. KBOX(AM)	Country	157
8. KSCS(FM)	Country	156
9. KLIF(AM)	Contemporary	149
10. KZEW(FM)	AOR	135

11. Pittsburgh

1. KDKA(AM)	MOR/talk	1,151
2. WPEZ(FM)	Contemporary	362
3. WDVE(FM)	Contemporary/AOR	293
4. WWSW(AM)	MOR/news	259
5. WSHH(FM)	Beautiful music	247
6. WKQT(AM)	Contemporary	233
7. WEEP-AM-FM	Talk (now country)	220
8. WTAE(AM)	MOR/golden oldies	185
9. WJOI(FM)	Beautiful music	182
*10. WWVA-AM-FM	Country	138

AM vs. FM competition

A listing of the number of AM, FM and AM-FM combinations that figured in the top 10 competition in the first 50 markets in Arbitron's April/May 1976 rating sweep. For example, reading left to right in the top row: 41 AM stations placed first in the top 50 markets, seven FM stations placed first in those markets, as did two AM-FM combinations. Taking the bottom line: 24 AM stations placed 10th, 23 FM's placed 10th and three combinations rated 10th.

	AM	FM	AM-FM
1.	41	7	2
2.	35	13	2
3.	31	16	3
4.	27	23	0
5.	24	21	5
6.	24	26	0
7.	23	24	3
8.	26	22	2
9.	24	24	2
10.	24	23	3
Total	279	199	22

FM claims 40% of big- market audience

A special Arbitron Radio study shows FM audience shares have doubled in the top-10 radio markets in six years.

Covering the period from April 1970 to April 1976, the study reveals that average FM shares grew from 20.1 to 40.0. In contrast the average AM shares during the period fell by almost 30%, from 71.2 to 51.5.

In two markets—Dallas-Fort Worth and Washington—FM shares actually were higher than AM, according to Arbitron.

For Dallas-Fort Worth, the FM share for April/May 1976 was 48.5 while AM registered a 45.1, while for Washington the FM share was 46.2, as against 44.9 for AM outlets.

During the period covered by the study (1970-1976), the number of FM stations meeting the listing requirements for inclusion in the market reports climbed by 31%. Since 1966 Arbitron has used uniform measurement standards to survey both the AM and FM radio audiences.

	Stations reported		Audience share		Average station share	
	Total	FM	FM	AM	FM	AM
New York						
1970	39	16	23.4	69.1	15	30
1974	37	19	33.2	56.9	17	32
1975	42	21	36.4	53.9	17	26
1976	40	21	39.7	51.9	19	27
Los Angeles						
1970	36	13	21.2	69.7	16	30
1974	48	21	33.9	58.2	15	22
1975	47	20	35.3	57.1	18	21
1976	47	20	38.6	54.2	19	20
Chicago						
1970	30	12	13.3	78.6	10	44
1974	32	16	27.8	63.6	17	40
1975	34	19	31.6	60.0	17	40
1976	32	17	35.1	56.3	21	36
Philadelphia						
1970	25	10	19.7	68.3	20	46
1974	27	13	34.5	53.3	27	38
1975	27	14	39.7	50.5	28	39
1976	26	13	40.7	47.4	31	36
San Francisco						
1970	29	14	21.3	67.6	15	45
1974	38	19	29.6	60.1	16	32
1975	41	22	32.6	57.5	15	30
1976	42	21	34.6	56.5	16	27
Detroit						
1970	28	17	20.8	70.0	12	64
1974	34	20	38.4	53.1	19	38
1975	34	20	41.1	52.2	21	37
1976	32	19	44.2	47.4	23	36
Boston						
1970	27	9	19.0	72.7	21	40
1974	34	13	31.6	60.5	24	29
1975	31	13	38.8	52.6	30	29
1976	33	13	39.0	51.9	30	26
Washington						
1970	31	12	27.5	65.0	23	34
1974	32	14	39.4	51.7	28	29
1975	30	14	40.7	49.2	29	31
1976	33	15	46.2	44.9	31	25
Dallas/Ft. Worth						
1970	30	13	20.5	72.0	16	42
1974	31	15	37.5	57.4	25	36
1975	31	15	38.2	55.7	26	35
1976	29	15	48.5	45.1	32	32
Pittsburgh						
1970	30	12	14.7	79.2	12	44
1974	30	12	30.2	62.4	25	35
1975	32	13	29.8	62.6	23	33
1976	32	14	33.6	59.0	24	33

The upbeat tempo of FM 1974

More stations, more listeners, bigger profits, bigger prices for time, bigger prices for stations

Ten years ago Howard Grafman and his Century Broadcasting Corp. bought KSHE(FM) Crestwood, Mo., near St. Louis, for \$5,000 down. That first October, he recalls, the station billed \$1,800. This October he estimates it will bill in the neighborhood of \$70,000—which incidentally is also in the neighborhood of the 1964 total purchase price of \$72,000—and for the full year 1974 he expects the station to gross around \$750,000.

And that, more or less, is the way things have been going for scores if not hundreds of FM stations across the country in recent years. The dollar figures vary from station to station, but business has gradually been getting better and better for more and more. In the last decade, FM's annual revenues have increased from \$19.7 million to a projected \$224 million this year, and its share of radio revenues has risen from about 2.5% to an anticipated 14% in 1974. Nationally FM is credited with a third of all radio listening, and in some markets it does a good deal better than that. And, though there are still more losers than winners at the bottom line, the number of profitable stations—and the extent of their profitability—has been growing steadily.

For these reasons—and others—FM broadcasters have more to get excited about today than they've ever had. They have FM's contending with established AM's for top positions in the ratings in market after market. Although their rates generally don't yet compare with those of established AM's, the FM rate trend is up while AM's is often static and in some cases down. They have expanded their program formats till they offer something for everybody, just as AM does. They have won advertiser acceptance along with audience acceptance,

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and they can still claim a somewhat more affluent, somewhat better educated audience than AM's. They know they have better fidelity of reception, to which more than half of them have added stereo, and 10% or more are currently into quadraphonic transmission, although quad is still regarded mostly as a plaything. In short, they're riding a growth medium and they know it.

Behind the growth is a momentum that shows no signs of any marked slowdown. An analysis completed last month by an independent management consulting firm, the Business Equities Corp. of Boston, projects total FM revenues of \$732 million, representing 30.8% of all radio revenues, in 1980.

BEC's conclusions, which have the apparent endorsement of FM operators who have examined the report, anticipate FM revenues of \$224 million this year, \$277 million next year, \$343 million in 1976, \$410 million in 1977, \$495 million in 1978 and \$595 million in 1979.

For the top-25 markets, BEC projects for FM a 35.4% share of the audience and 18.4% share of radio revenues this year, rising to 40% of the audience and 23.8% of the revenues in 1976, and to 47.5% and 35.1%, respectively, in 1979.

That growth is evident in every direction. Take formats. If KSHE's sales growth was symptomatic of industry growth, its programming history is even more reflective of industry changes. When Century bought the station in 1964, it was playing classical music. The new owners switched it first to middle of the road, then to top 40—or a looser version that Howard Grafman calls top 41—and finally to its current format, progressive rock. FM's own evolution has been even more extensive, taking it from an almost universal format of classical, semiclassical and "good" music in the early days to a diversity that now embraces every significant music format. A study by the N. W. Ayer & Son advertising agency in the top-10 markets a couple of years ago produced this profile of the similarities already reached in AM and FM formats:

Program Formats—Stations in Top 10 Markets

	AM		FM	
	Number	%	Number	%
Contemporary-top 40	25	16.3	32	25.8
Middle of road	25	16.3	13	10.5
Standard	23	15.0	24	19.4
Good music	14	9.2	22	17.7
Classical/semi-class.	7	4.6	13	10.5
Country and western	14	9.2	8	6.5
Other	46	29.4	12	9.8

The explosion in programing has been accompanied by an even bigger one in facilities. Almost two out of every five commercial radio stations today (37%) are FM, and since the mid-1960's, FM has outrun AM not only in rate of growth but in actual number of stations added.

Thus the 4,416 commercial AM's on the air today represent a gain of 391 since 1965, while the 2,580 commercial FM's now in operation are almost double the 1,343 that were on the air in 1965. And the facilities explosion is continuing. In the 12 months up to Aug. 31 of this year, 130 new commercial FM's went on the air (as compared with 26 new AM's).

And as stations multiplied and their programing diversified, listenership has soared. The latest national research figures indicate that FM currently accounts for about one-third (33%) of all radio listening. That estimate comes from the 1974 network-commissioned RADAR study, conducted by Statistical Research Inc., and it reflects a sharp advance in a short time. In 1972, SRI had found that 25% of all radio listening was to FM; a year later, 28%. Thus in two years FM has increased its share by almost a third—and AM radio's share has dropped from 75% to 72% to 67%. And that's on a national basis. In many larger markets, FM's share runs substantially above the national average.

To help run up these increases, Americans have bought FM sets and AM-FM combinations on a scale that has almost matched their purchases of the less-expensive AM-only sets in recent years.

Since 1968, more than half (53% to 59%) of all radio sets bought annually for the home have had FM capability. AM-only sales peaked in 1965; FM and AM-FM sales are still climbing. But FM's total annual unit count has been kept just below the 50% mark (around 44%-49%) by the relative rarity of FM in automobile radios—a deficiency that happily is being corrected in substantial leaps, with FM's in new cars going from less than 10% of 1967's models to 13.85% in 1970 to 19.36% of the following year's models, 23.7% of 1972's new cars and 28.26% of last year's. (Correction of the auto deficiency will presumably come even faster if the all-channel law is enacted by Congress in its pending form, which would require that all new-car radios incorporate both FM and AM.)

With all these purchases, an estimated

Markets 1-25—total persons 12+/-6 a.m.-12 midnight/Monday-Sunday

	1972	1973	1974	1975	1976	% chng. vs. '75	% chng. vs. '72
Good music	15.1	15.3	15.1	15.7	15.5	- 1.3	+ 2.6
Country music	4.4	4.7	6.1	6.9	6.7	- 2.9	+52.3
News	3.2	3.5	4.3	4.8	5.2	+ 8.3	+62.5
MOR	19.7	18.8	18.2	17.0	17.4	+ 2.3	-11.7
Contemp./top 40	19.2	19.0	19.5	19.3	19.5	+ 1.0	+ 1.5
Progressive	4.8	5.4	5.8	7.2	7.7	+ 6.9	+60.4
Black	4.8	5.0	5.2	5.6	5.0	-10.7	+ 4.2
Talk	5.6	4.7	4.2	3.5	3.3	- 5.7	-41.1
Classical	1.8	1.5	1.5	1.6	1.4	-12.5	-22.2
Oldies	1.4	1.5	1.3	1.1	1.2	+ 9.1	-14.3
Other	20.0	20.6	18.8	17.3	17.1		

90% of U.S. homes are currently FM-equipped, up from about 85% in 1972. And close to 80 million listeners—about half of all listeners—tune to FM during an average week.

So with all those sets and with all those listeners doing all that listening, what is FM's problem? Why, as an industry, is it still losing money? More specifically why, if it has one-third of all radio listening, does it have only an estimated 14% of all radio revenues?

The first point that some enthusiasts make is that too many AM-FM owners still treat FM as a stepchild, giving the AM half of their combinations favored treatment. In this line of reasoning, the industry is composed of (1) those who aggressively program and sell FM and (2) those who ride their AM's and give FM short shrift, with the former group largely responsible for FM's profits, the latter for much of its losses. As one FM advocate puts it, "FM as an industry is not the loser it looks to be—or it wouldn't be if everybody was trying. To a great extent it's a loser by default."

To many, however, that explanation sounded better a few years ago than it does now. Since then, big-market AM-FM operators in particular have been pushing—and selling—their FM's more seriously. "Only the dummies are bonusing their FM's these days," one major-market operator noted last week. And the fact remains that even among FM-only stations—where AM favoritism could not be a factor—both winners and losers have been increasing in number, as have the sizes of their profits and losses (see table). When the FCC added to these independent-FM figures the separately reported FM results from 275 AM-FM combinations, it reached a grand total for the year (1972) of 330 FM stations whose profits totaled \$11.9 million, and 535 FM stations whose losses totaled \$24.6 million.

By comparison, 1,167 out of 4,221 other AM-FM's and FM-only stations reported losses for the year, but the AM/AM-FM group as a whole had profits totaling \$143 million.

If there is any comfort to be drawn from losses, some may be found in the probability that FM's are partly traceable to the still steady start-ups of new stations, which under the best of circumstances usually lose money before they start to make money. In addition, the FCC's figures show that, at least for the last three years, the number of independent profit-makers has increased faster than the number of losers. In 1972 there were two new profit-makers for every new loser.

The profit-makers include such successful FM groups as the Woody Sudbrink stations and the Century Broadcasting group, along with other leading multiple FM operators and individual stations, while those still taking losses include some of the largest AM-FM investors in FM. It's understood that ABC's FM division is expected to become profitable next year if not this year, but in the past has operated in the red despite some individually profitable stations: WPLJ New

York, KLOS Los Angeles and WRIF Detroit reportedly were profitable in 1973 and are expected to be joined by WDAI Chicago in the profit column this year. CBS's FM group is also said to be still in the red despite profitable performances by three stations: WCBS-FM New York, KNX-FM Los Angeles and WCAU-FM Philadelphia. "But we're on target," one CBS source said. And what is the target for group profitability? "If we make it in 1975 we'll be ahead," the source replied.

Experienced operators insist that FM really has no significant problems that AM doesn't have. However, if FM broadcasters generally could be granted one wish,

Take it easy. Beautiful music/easy listening has replaced middle of the road as the most popular format with FM stations, according to results of a new National Association of FM Broadcasters survey released last week. NAFMB officials said stations identifying themselves with an MOR format had dropped to 12.2% from 21.4% in a 1972 survey, while those saying they program beautiful music/easy listening rose to 29.9% from 19.3% in 1972. Country and western were reported up from 10.6% to 11.5%. In addition, 11.1% said they offer two formats, usually beautiful music and something else.

There also have been apparent changes in target audiences. The largest group of respondents, 36.3%, said they were programming to adults 18-34, while 26.6% said they were reaching over-35's and 23.1% were going for all adults 18 and over. Directly comparable earlier figures were not available but NAFMB sources said the new findings appeared to represent a definite shift toward younger audiences.

In addition, 74.6% of the respondents said they broadcast in stereo and 14.1% said they feature quad at least some of the time.

Separatists. Last Tuesday (Oct. 1), the FM station that had been identified as WITH-FM Baltimore since 1949 became known as WDJQ. It was in keeping with the times. As FM itself has increasingly become a medium of its own, so also have those stations commonly owned with an AM sought their own, independent identities. According to Gordon K. Faulkner, general manager, the rationale for the change was that, "With two distinctive and different stations, programming two distinctively different formats, I felt each needed a separate identity with different call letters. WDJQ was selected because each letter is unique in Baltimore radio and because DJ connotes young, energetic radio." That format—again, indicative of the change away from the "good music" image of FM's beginnings—is "52 minutes of non-stop stereo rock every hour, 24 hours a day."

most would probably ask for stronger morning drive time. "From 10 a.m. on, FM can take care of itself," says Bob Cole, vice president in charge of CBS-owned FM stations. And, he adds, increasingly it is showing its ability to take care of itself during the 6-10 a.m. period too. For many FM's, however, the broadcast day starts at 6 and the commercial day, for practical purposes, at 10.

The reason is a combination of fact and fantasy: Most cars have AM but relatively few have FM; therefore drive time is AM time, not FM time—at least in the minds of many advertisers and agency buyers. What this reasoning ignores is sizable in-home audiences between 6 and 10. Harold L. Neal Jr., president of ABC Radio, is one of those who denounce the "no FM drive time" notion as a myth and a canard. True, he says, FM's share in those hours isn't as big as in other day parts, but the audience is still sizable and significant—and ABC stations, he adds, are having success in selling it to local retail advertisers in particular.

Though drive time is the biggest competitive problem area for most FM's, it is becoming less of a problem for many FM operators—and, apparently, almost no problem at all for some stations. Officials of the Woody Sudbrink group report, for instance, that their WLYF Coral Gables-Miami is number one in the market in combined morning and afternoon drives, and that they have others in top-side contention too. Many other stations can claim 6-10 a.m. as well as 3-7 p.m. ratings ranging from dominant to good.

If the all-channel bill is passed, of course, some of FM's drive-time problem will be automatically eliminated as future cars come off the assembly lines with FM built in along with AM—unless car manufacturers choose to omit radio altogether. Some sources think they might do just that, on grounds that adding FM is too expensive, but FM leaders for the most part seem disposed to believe that, if the bill becomes law, car makers will drop their objections and begin to comply immediately, probably without waiting for the legal effective date.

In the meantime, many FM stations individually and through the National Association of FM Broadcasters have been promoting the sale and installation of FM converters in cars at prices well below the factory-installed level. Thousands of low-cost converters have been sold to listeners by stations participating in the NAFMB's Project FM Auto Radio. A study by ABC-FM Spot Sales earlier this year reported estimates that the total auto radio "aftermarket"—the sale of units for installation in cars not radio-equipped at the factory—averages some 200,000 FM units a month, totaled about \$400 million in volume last year and may reach \$450-\$475 million this year.

Welcome as an all-channel law would be, many FM broadcasters look upon it more as a bonus than as a necessity. This doesn't mean they don't want it or are not working for it. But they regard it as essentially a long-term blessing, not

an instant panacea. "It will help, but it won't be a dramatic thing," says Century's Howard Grafman, and one way he thinks it will help is in creating a greater awareness of FM on the part of buyers as well as listeners. Allen Shaw Jr., vice president in charge of ABC-owned FM stations, also regards the all-channel measure as a long-term help. "Listeners who're interested in what we offer will seek us out," he says. "But many people don't listen to FM because it isn't available to them. If it's available they will try it and use it. So in the long run the all-channel law will be helpful."

Another place where FM's drive time differs from AM's is in the station personality department and in the extent of services rendered. By and large, FM has not yet developed the kind of personality that dominates early-morning radio on countless AM stations across the country. Nor has it developed the strong flow of news, traffic and weather reporting that these AM personalities dispense.

One of the reasons undoubtedly is cost, and as stations become more profitable they tend to expand these services, but since FM's service is essentially music there is some question as to how far they will want to go. Some think they don't need to go far at all. Woody Sudbrink's people say their drive-time rise has been accomplished with only the barest nod toward AM drive-time conventionality: "A little heavier news—but not excessive news—in the morning." Woody Sudbrink himself says FM doesn't need AM-type personalities and approaches. As things are, he says, "we're eroding AM superiority every day."

Bob Cole says the CBS-owned FM stations devote 5% of their time to news and 5% to public affairs, making at least 10% nonmusic, but that he's found that "if you go much longer than three or four minutes at a time with nonmusic, you've got a tune-out factor." This does not discourage some FM's from offering a generalized service à la AM, but for the most part the most successful ones stick essentially to what FM has always been best known for: music.

FM billings, though still a fraction of AM's, have been increasing steadily. From 1970 through 1972, for example,

total radio revenues grew by about 10%-12% a year while FM's advanced on the order of 32%-35% annually. If FM reaches the projected \$224 million this year, that total will be more than double—almost triple—its total 1970 revenues, and its share in the same span will have virtually doubled, from 7.5% to 14.2%.

In some markets it's doing even better. CBS-FM officials estimate that in New York, for example, FM accounted for 11% of 1971 radio revenues, 12% of 1972's, 15.7% of last year's and thus far is up to a 16% share of 1974's.

National radio business generally has been flat this year, holding pretty close to year-ago levels, according to radio sales authorities. But market after market—and rep after rep—reports FM sales up.

Examples: Martin Percival, vice president in charge of ABC-FM Spot Sales, projects that his firm's 1974 sales will exceed last year's—for substantially the same list of stations—by 24%. He attributes the gain to a combination of FM audience growth, aggressive salesmanship and his firm's concentration on—and reputation as specialists in—stereo album rock stations (34 currently) aimed at the 12-to-34 year-old audience.

Jack Baker, general manager of CBS-FM Spot Sales, which represents the seven CBS-owned FM stations and eight others that together encompass all formats except classical and country, says that "almost all of our 15 are outperforming the [national] average." The increases, he feels, "can be ascribed to the

anything, they say, what buyers need is to retune their thinking, or what Century National's Peter Greenwald calls buying "FM strengths, instead of by the clock."

What he means, he says, is that many media planners are so used to thinking of radio's strengths in clock terms—morning and evening drive times for AM, for example—that they ignore solid audience opportunities at other hours. In FM's case, he notes, they usually concentrate on 10 a.m. to 7 p.m. even though good audience values are available at other times, especially at night. Or, he adds, "if an FM station has as much audience from 7 to 11 p.m. as an AM has from 6 to 10 a.m., chances are the AM would still get the order." But the situation is improving, he says, noting that "buyers will consider weekend time now—a few years ago they wouldn't."

To Robert E. Richer, a pioneer FM rep who now is executive vice president of the Able Communications group, the change in advertiser/buyer acceptance is "the greatest change" that's occurred in FM in his time. "Buyers now have grown up with FM in their ears," he says. "You don't have to explain what it is any more. It's a joy."

(The preceding section of this "Special Report" on FM was written by Rufus Crater, chief correspondent, New York.

FM's demographic advantages

Income	Women		Men	
	FM	AM	FM	AM
\$15,000+	22%	18%	27%	22%
\$10,000-14,999	26	24	28	28
\$5,000-9,999	38	33	36	38
\$5,000—	14	19	9	12
Education				
College	34%	22%	46%	34%
High school	61	68	49	57
Grade school	5	10	5	9

Source: Pulse LQR 1970 as quoted in N.W. Ayer & Son FM report

fact that FM is still a growth medium—most FM stations have not reached their full potential."

Peter Greenwald, Eastern sales manager of Century Broadcasting's Century National Sales, which represents the parent company's four FM stations and some 26 other outlets, mostly FM, says business at his shop is running 29% ahead of last year, again with substantially the same number of stations. Along with FM's continued growth, he figures tight money may be working to FM's competitive advantage: "Maybe the dollar squeeze has helped, because FM's are less costly [than AM]."

FM salesmen and executives are also agreed that advertisers and agency people, by now, are virtually free of negative bias—or at least conscious negative bias—against FM. They speak of traces of "marginal" prejudice, or "covert" prejudice, but they seem to regard most of it as unconscious rather than willful. If

It's a two-team league in radio barter

Two shows aimed at the counterculture—*The National Lampoon Radio Hour* and *The King Biscuit Flower Hour*—are stirring up most of the activity in radio barter programming these days.

The National Lampoon Radio Hour started its weekly run in mid-November 1973 with a line-up of about 60 stations and a rate-card price of \$1,700 per minute. As of last week, the show (although reduced to a half-hour last February because, according to a source at the show, it was impinging too much on the writers of the parent *National Lampoon* magazine) was being mailed out to 185 stations, and the rate-card price had risen to \$2,800 for a sponsor minute.

The King Biscuit Flower Hour sends out tapes of two 60-minute rock concerts a month on barter to 136 FM stations. The show, just over a year old, has a rate-card price of \$4,500 a minute, but the six commercial minutes on each program are locked in by term contract to Pioneer Electronics and Landlubber jeans (which buy three minutes each on the first of the two monthly concerts) and to 3M Scotch tape and Clairol Herbal Essence shampoo (three minutes each on the second). The 136 stations on the mailing list, which get the show free, are accorded two commercial minutes to sell locally.

Broadcasting May 6 1974

Ten-year tracking of independent FM finances

Year	Num-ber sta-tions	Reve-nues (mil-lions)	Num-ber re-port-ing profit	Aver-age profit	Num-ber re-port-ing loss	Aver-age loss
1972	590	\$77.4	224	\$31,557	366	\$43,333
1971	527	55.3	182	26,598	345	40,200
1970	464	40.6	144	22,381	320	29,509
1969	442	33.4	136	16,674	306	25,541
1968	433	28.3	148	15,308	285	21,599
1967	405	22.6	115	NA	290	NA
1966	381	19.4	111	NA	270	NA
1965	338	15.7	102	NA	236	NA
1964	306	12.8	93	NA	213	NA
1963	294	11.4	86	NA	208	NA
1962	279	9.3	71	NA	208	NA

Source: FCC reports.

NA—Not available. FCC apparently did not compute profit and loss averages before 1968.

The Many Worlds of Radio 1976

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Contemporary: variations of familiar themes

**Predictions by the experts:
FM rock stations will continue
to grow but not at the expense
of AM's; today's formats
may survive through next decade**

Ask one of the pre-eminent contemporary music programmers in the country how those radio giants can keep going in face of increasing specialization from the competition, and ABC's Rick Sklar answers, "it isn't easy."

The broad-appeal contemporary format has a good chance of continuing for the next decade and a half, says Mr. Sklar, vice president, ABC-owned AM stations, because of the shift in demographic bulges in the general population. "There are not too many 18-24's around; the bulk of the audience will be 25-54 in years to come," and that should help adult contemporaries he said.

Side-effects of this demographic shift will be the demise of disco (to fade slowly over 10 or 15 years) and bad news for record companies, since "no one over 25 buys records." The researchers are seeking ways to change that buying habit and ABC will eventually get involved in large, hence costly, sample field studies.

Even though the rate of FM growth is building, WABC(AM) New York's come has held steady "at five million for a while now," Mr. Sklar said, and WLS(AM) Chicago has held the line and been even more aggressive. He sees FM as growing as a result of the technological revolution and FM will continue to grow regardless of what AM is programing, "good, bad or indifferent." But, Mr. Sklar said, "Our FM's will continue to grow not necessarily at the expense of our AM's." Allen Shaw, president of the ABC-owned FM stations group, estimated the group's combined sales for the year at 50% ahead of last year.

The questions now, Mr. Sklar proposed, are how long FM will continue its growth; whether AM stereo comes to pass; whether CB radio will hurt AM or FM.

■ A continent away, the other half of the dynamic duo of American contemporary radio—Paul Drew, the program chieftain for RKO General's chain of contemporary radio stations, in Los Angeles—also pays heed to the magnetic pull of demographics. "They've made program directors more conservative," he says—and thus cautious about trying out new sounds.

That tendency to "wait and see" on harder sounds isn't so evident in England and Australia, which have far fewer stations and thus much less competition. The result is that those playlists are far harder than America's.

That doesn't mean the U.S. sound has gone to ballads. Elton John, who has reigned as contemporary music champion for the past two years, still holds that honor. The crown prince, in Mr. Drew's view, is Paul McCartney, and coming up fast is Peter Frampton.

The contemporary sound itself is still home for Mr. Drew and RKO, and there are no present plans—or even signs—that it will change. He recognizes that FM will become an increasingly important competitor to AM's contemporary dominance, but at the same time, thinks FM will become more MOR'ish as more of the audience comes its way. The leader of that trend, he says, is Metromedia's WASH(FM) Washington, which has some of the highest drive-time demographics on the FM side of the dial. But FM itself, he believes, will remain the medium for beautiful music, and for the audience that wants to turn on its radio and stay put.

Album-oriented rock (AOR) takes a bigger chunk of the younger listeners who otherwise would desert contemporary stations, but the AOR format "has its limitations," Mr. Sklar said. Oldies are not doing well, he observed, and country has more appeal in Chicago than in New York but is not a real threat in either market.

In short, Mr. Sklar said, the greatest threat to a good contemporary operation is another good contemporary operation. "And you don't find them often."

In Chicago, a classic rock battle finally ended in March of this year when WLS(AM) forced WCFL(AM) to bail out and adopt a beautiful music format. It was an unusual situation as John Gehron, program director of WLS, tells the story, to have two major rock AM's competing in one market. "WLS was stronger and stronger with each book" and after a 10-year fight, it won out as the solo "mass appeal" contemporary top-40 station, gaining a high percentage of WCFL's former listeners.

Rock music has adapted to the specialization prevalent in today's formats, Mr. Gehron said. "Every variation is represented, from Barry Manilow to Led Zeppelin . . . Music, like the universe, continues to expand and absorb variations. Zeppelin is still popular, the Beatles and the Beach Boys both just had number-one records in Chicago and the Manilow end of the spectrum is thriving also." It's a healthy change, he thinks, from the days when anyone outside the mainstream had a hard time selling albums and getting airplay.

WLS plays the most popular music aimed for the 12-49 range (mainly 12-34) and "we make the obvious compromises to appeal to each group within that range."

The future for WLS looks very good, according to Mr. Gehron. "Our growth [i.e., in listeners] has stopped. We must become aggressive defensively to hold those we have. The threat is from rock stations targeting younger, or any station targeting any one of the smaller audience segments."

The country station there, WMAQ(AM), is not considered a threat. WMAQ General Manager Charles Warner has baseball (which steals listeners), Mr. Gehron stated, "but he considers me as a prime threat."

WLS does not go in for syndicated programs which appeal to narrow age groups. However, the station's own show, "Music People," features artist interviews reminiscent of the *King Biscuit Flower Hour*. Will automation ever make inroads in the contemporary format? "Automation is very important for stations with specialized, controlled formats . . . On a station like WLS that is popular because of its personalities, wit and spontaneity, automation would not work," Mr. Gehron said.

Jay Cook, program director of WFIL(AM) Philadelphia, finds it increasingly difficult to identify and serve the mass audience flocking to contemporary radio formats. The competition is largely from FM, he said, and while WFIL's come is "holding up well," the problem for Mr. Cook is "to remove the irritants." The quick rotation of music on top-40 stations is a necessary evil, and "yelling" at the audience seems necessary, too; "We have to be a little larger than life," he said.

Although Mr. Cook identifies the 25-44 age group as most desirable, WFIL's strength lies in the 18-34 bracket. Because the demographics skew young, the station "likes to think we're riding and anticipating the trends" that are youth-oriented.

Mr. Cook believes guidelines for putting together a playlist have changed. Record store sales, formerly a key indicator of audience response are on the way out as a research aid. Call-out research and person-to-person research are on the way in. "Anyone who can use these methods will have a competitive edge," said Mr. Cook. WFIL is currently working with Temple University, Philadelphia, on a call-out research project to be implemented this month. (Rick Sklar would disagree; he feels cash sales are the single most objective research tool available.)

There's an offshoot of the contemporary format that has gone through evolutions and name changes as the former counterculture has become a culture all its own. It was called "underground" radio in 1971; then the "progressive" and "alternative" labels came and went; now the genre is AOR. Album-oriented rock covers a broad spectrum, generally FM stereo, emphasizing artists rather than hits. The concept goes back to KMPX(FM) San Francisco and Larry Miller and Tom Donahue.

In Los Angeles there are now five album-oriented rock FM's, ranging from KNX-FM soft rock to KWST(FM) very hard progressive. In California alone, there are over 30 AOR stations, mostly FM. The total in the U.S. is upwards of 200, although an accurate count is virtually impossible.

The demographics are the middle of the top-40 range: Whereas WABC(AM) gets 12-49 men and women, AOR stations reach 15-34, mostly male although the sex distribution is balancing out.

Tom Yates, program director at KLOS(FM) Los Angeles, said, "It's been a great year." Specialization of formats and sophistication of audiences are evident. "We're not trying to pretend it's 1968 any more—the audience is more sophisticated musically, less political, aspiring to individual lifestyles without mass movements."

Tom Donahue in 1971 said he hoped the form—"underground" then—would not disappear or be co-opted under the pressure of commercialism. Today's proponents of AOR are indeed commercially oriented but are no less involved with their particular brands of rock music. Far from disappearing, the formats have specialized, identifiable types of sound, which Tom Yates illustrates as (uptown) "la la la" versus (heavy metal) "chunka chunka" songs.

Up from the underground: NRBA panel session examines AOR and its new acceptability

"Programming album-oriented rock (AOR), progressively better," was the title of one lively workshop at the National Radio Broadcasters Association convention last week. It might have been better entitled, "AOR: from underground headed for the top floor," because that is the clear impression made by the panel of experts.

The panelists—seven plus a moderator—all young, all casually dressed and with long hair, some with beards or mustaches, faced an audience whose average age looked to be more advanced. There was no gap in understanding, how-

ever, as the members of the audience repeatedly nodded their assent as the young programmers talked about the radio format they have made successful.

AOR, descendent of what was originally termed "underground" when it emerged in the late 1960's "is not underground anymore," said Jeff Pollack of KBPI(FM) Denver. On the contrary, AOR is out front competing with top-40 and easy listening and in fact influencing the longer-standing formats, he said. "We can break albums and get credit for it for the first time."

The transition to the top floor was literal in one case. Norm Winer of WBCN(FM) Boston, called one of the "legendary progressive" programmers at the session, said his station now occupied the top floor of Boston's tallest occupied building.

There are now about 120 AOR's around the country, according to moderator Michael Harrison of *Radio & Records* magazine, Los Angeles. And they continue to pop up, sometimes at a rate of two or three a week, he added.

The panelists offered several reasons for AOR's success. Said Jack Crawford of WKDA-AM-FM Nashville, "One reason for AOR's success is that we do not repeat music every two hours as top-40 does." Mr. Winer said another reason is that, from the beginning, "we didn't talk to the listener loud and fast or sell them pimple creams."

But perhaps the greatest reason is that AOR is not constrained to any one style of music—rock, country or top-40, the panelists said. "Our genre of music," Mr. Winer said, "is not limited by our name. We can choose from all the available resources . . . We can play anything we like as long as it's good."

AOR's influence can be seen at some top-40 stations that are now using fully researched album selections to fill an hour of hits. In those instances, and others, AOR has penetrated the AM dial. But largely it still occupies the FM dial that it has become so closely associated with, the panelists said. And that is as it should be, said Mr. Winer. "AM is insulting to music," he said, "It doesn't do it justice."

Mr. Winer said he thinks eventually people will no longer want to hear music on AM for that reason. Another panelist, John Gorman of WHK(AM)-WMMS(FM) Cleveland added there is no longer an AM rock station in his market. But Mr. Harrison, responding to a questioner, hypothesized that the potential spread of AM stereo might arrest the music exodus.

The panelists' enthusiasm for AOR did not extend to the advertising that supports

it. They agreed, in fact, that "advertising agencies seem to be the last front in understanding AOR," in Mr. Harrison's words. Mr. Crawford said most commercials are designed to fit into other formats, such as country or easy listening, but that "I have yet to hear an AOR version of commercials."

Several complained that most ready-made commercials are too slick and plastic-sounding to be compatible with the more casual, loosely structured style of AOR. Several endorsed copy-only commercials for disk jockeys to read, to preserve the improvised effect. The panelists also agreed that commercials should not be repeated as often as top-40 repeat hits, because repetition breeds listener tune-out" in the AOR format, Mr. Crawford said.

Having given such an upbeat picture of AOR, the panelists admitted to an uncertain future for their specialty. "We were born of a certain culture and now we're getting older," said Mr. Harrison. Programmers have to decide if AOR should continue to seek the 18-34 audience or to expand to include an older group, he said, underscoring that by pointing out that there is already a conflict between the appeal of music of groups such as Buffalo Springfield that were original AOR staples and some of the new groups fresh on the scene. "Some AOR stations will become the pop teeny stations of the future," he said. Some will fade into something else—I don't really know what form they will take."

■ Rochelle Staab, vice president and national program director, Bartell Broadcasters, New York, sums up the Bartell formula as "programming mass appeal formats tailored to the markets we're in"—all top-40 stations (except WADO(AM) New York, sale of which is pending FCC approval). In San Diego, KCBQ(AM) is programmed for its mostly white 12-49 audience, "with little ethnic balance." WOKY(AM) Milwaukee's "straight pop" format is very similar, Ms. Staab said. WDRQ(FM) Detroit is geared to its 12-34 audience with "50% black balance." WMJX(FM) Miami also aims for the 12-34 group, but with black and Cuban balance; it's "the only disco town we have," Ms. Staab said. And in St. Louis, KSLQ(FM) goes for the 12-49 group with some country, pop and black balance; it is Bartell's "most well rounded city," in terms of demographics.

A little bit of everything provides variety to MOR formats

A supermarket of broadcast services and crossover music enables MOR stations to succeed amidst specialized radio

Elmo Ellis, vice president-general manager of WSB(AM) Atlanta, bristles at the mention of the term middle-of-the-road. "In Atlanta, nobody refers to us as MOR. If a station is as comprehensive and varied in what it does as WSB," he said, "it can't be labeled."

Large comprehensive stations similar to WSB must constantly develop special programs to hold audience interest. So much is available in specialized music and there is competition from television, that WSB "constantly feels the challenge of coming up with new ideas," he says. In fact, one of the reasons for a variety of formats is the near-obsession of avoiding routine or predictability, according to Mr. Ellis.

He notes, by way of example, the variety of WSB's morning programs for a week in early September: Monday 9:05-10 a.m. *WSB Guessing Game* with clues every five minutes and prizes for guessing the person/place/thing; Tuesday (same time), *Rate the Record Show*, in which a panel listens to and scores 12 new songs, some to be added to the playlist (WSB's playlist currently comprises 100 songs; Mr. Ellis estimates the station plays 500 songs per week); Wednesday, a mobile microphone "goes underground" live from locations where a subway is being built; Thursday, an engineer or other station staff member selects the music for an hour and serves as guest on Friday, *Battle of Music* elects a most-popular album according to phone-in requests.

These are 9 o'clock samplings—and it goes on all day on approximately 2,400 stations that have variety/comprehensive/total service or MOR formats, similar to WSM.

At WCCO(AM) Minneapolis, Phil Lewis manages a "full service" station, including some emphasis on farm service or agricultural news, and music from what he calls the "top 10,000." The format hasn't changed for 52 years, Mr. Lewis says, and offers something for everyone in music and variety features. He claims the station was one of the first to move away from the idea of news-on-the-hour or half-hour. Instead, WCCO "breaks in" any time when there is news of importance to report. There has been a "small erosion of the 18-25 year-old" audience in the last year, Mr. Lewis admits, due to the increased specialization of stations within the market. He cites the rise of NIS (News and Information Service), country and rock formats as probable cause of WCCO's demographic slippage.

Robert Henley, vice president and general manager, WGN(AM) Chicago, denies that "fractionalization" of radio formats is a trend for the future, although all-news, classical, stock market/business formats may be possible exceptions. And even there, he says, "I'm a classical music lover myself, but I don't want 24 hours a day of it. . . . There will always be a market for what we do, as long as we do it well," he says. WGN's mix of talk, phone call-ins, free-flowing music, baseball (81 Cubs games), farm reports (90 minutes, Monday-Saturday) and service-oriented contests and games—makes the station "extremely difficult to imitate." The format is "expensive to do and to do well," and it is only in rare instances that FM will attempt to duplicate it, he said.

Mr. Henley stresses that WGN "is not an easy station to listen to: our personalities are too good, services too broad," including public affairs discussion (9-11 p.m.) that is not "gutter-level," and contests that are not "hype."

James Wesley Jr., vice president and general manager of KFI(AM) Los Angeles, believes MOR succeeds and will continue to succeed in the face of increasingly specialized formats because of its personalities and the supermarket of broadcast services it provides. He says the continued influence of contemporary music has given MOR a more uptempo format in recent years, except in the manner of presentation, which remains distinct. KFI's is a "fun format" which has never pushed contests/games/promos for prizes, but rather to help promote station personalities.

Mr. Wesley said KFI has not had the demographic slippage reported elsewhere, that the 18-49 and especially 25-49 groups are still strong. The trend toward specialization? "It's gone about as far as it can go in Los Angeles," where all manner of formats are represented—but he agrees the trend will continue in other markets.

KFI's program director, Elliot (Biggie) Nevins preprograms the station's broadcast day with more music in the middle of the day and on weekends, more service in morning and evening-drive times. At night, 8-midnight, KFI counter-programs with talk against all-talk KABC(AM), at which time switches to sports. It's "the lemming theory at work," Mr. Nevins observes, and the talk audience is left to KFI. "The L.A. Dodgers are the only thing that beats us, and they beat everything."

KFI's playlist has been cut from 60 to

50 songs, eliminating the "stiffs," Mr. Nevins said. The music styles range from Elton John to Al Martino: a consistent format, geared to the station's median age audience, 30-35, who were "weaned on Elvis, Chubby Checker, R&B." Crossovers are evidenced only sporadically. Mr. Nevins says: "We're ready if a Tammy Wynette crossover comes along. We'll play it, but not pressure play three or four times a day. . . . We're always on the lookout for R&B or disco crossovers to pop." And he likes reggae but is "careful about how abrasive our reggae sound is." The guideline is whatever appeals to the 18-49 KFI audience. And as Mr. Nevins explains, "we could wear out that welcome very quickly."

The top 25 formats in radio

Following are the formats represented among the 500 radio stations that occupy the top-10 rating positions in the first 50 markets in April/May 1976, according to Arbitron Radio, and the number of stations programming a particular format. Each is listed in order of popularity, showing the average number of persons (12 years and older) listening to all the stations programming a particular format in an average quarter hour from 6 a.m. to midnight, seven days a week.

Format	Number of stations	Audience (00) avg. persons
1. Contemporary	135	29,378
2. Beautiful music	88	18,369
3. MOR	68	16,414
4. Country	45	8,589
5. News	20	8,130
6. MOR/talk/news	23	7,861
7. Talk/news	13	6,220
8. Contemporary/AOR	20	4,270
9. Black	24	4,52
10. MOR/contemporary	18	3,545
11. AOR	17	2,258
12. Talk	5	1,444
13. Golden oldies	6	910
14. Spanish	5	863
15. Mellow rock	2	619
16. News/beautiful music	2	312
17. Contemporary/MOR	1	260
18. Country/MOR	1	162
19. Disco	1	157
20. Classical	1	82
21. Hawaiian	1	65
22. Religious/black	1	61
23. Contemporary/talk	1	55
24. MOR/beautiful music	1	54
25. Big band	1	49
Total	500	114,279

It's back to the tried and true for top-40 radio

Reproduced, with permission, from BROADCASTING Magazine. The medium's most disciplined format tried to loosen a few stays these past few years and, for the most part, learned to regret it. Now, little worse off for the experience, it's back at the old stand, practicing basics uniquely its own.

It was back to basics last year for contemporary top-40 radio. Burned by experiments with album cuts, low-key air personalities, low-profile promotions and "much more m-u-u-u-u-sic," top-40 radio trimmed down its playlists, brought back the big-prize promotions and sent its program directors scurrying to their record libraries in search of the oldies that a nostalgia-crazed audience craved. It was the year in which top-40 radio pulled in the reins, saw that its financial situation was healthier than it was giving itself credit for, and then went back to the roots that had made it so strong before progressive-rock music and changing life styles sent top-40 radio spinning.

In the late sixties, top-40 stations were nervously looking over their shoulders at a gang of FM stations that programed rock music in a loose, album-cut format. Top-40 stations then watched with dismay as they saw the 18-to-24 year old men drop out of the demographic columns in the rating books and appear next to some FM call letters. Dismay then turned to horror as the top 40's tried to bring those listeners back by offering album cuts and found themselves alienating both younger and older demographics.

Black rhythm-and-blues music, a cyclical phenomenon on predominantly white contemporary radio, came back in full strength. Al Green, Bill Withers, the Spinners, the O'Jays, the Chi-Lites and the Stylistics captured the ear of the mass radio audience.

Record companies, ever alert to the handwriting on the wall, brought back oldies—not the music, but the performers themselves. At one point last fall, five of the top six songs on the charts were by artists who had their first hits in the fifties: Ricky Nelson, Elvis Presley, Chuck Berry, Johnny Nash and Curtis Mayfield.

And, any attrition in contemporary radio's 18-to-24 count has been more than overcome by the added numbers it has found in the demographics above 30 years old. People who grew up with the original top-40 radio are still listen-

ing, adding more numbers to the upper end of the demographic spectrum as each year passes.

Top-40 radio is now firmly entrenched, despite perennial reports of ill health. Top-40 operations are now ranked number one in six of the top-15 markets—New York, Dallas, Houston, Philadelphia, Seattle and San Francisco—and number two in seven of the top-15.

If rating books are not proof of top 40's status, ledger books are. One expert has estimated that the rate of return of a top-40 station—generally acknowledged as one of the least expensive operations—can be as high as 64 cents and is rarely lower than 43 cents on the dollar. WABC-AM New York billed slightly more than \$8 million last year and will return more than 50% of that to corporate coffers, according to one reliable source at the station. KHJ(AM) Los Angeles billed \$5.3 million in 1972 and will return a little less than half of that as before-taxes profit, a source within RKO General, licensee of the station, says.

As George Wilson, national program director of the Bartell stations, a top-40 group, phrased it: "It's the last of the gold-mine businesses."

Top 40's rebirth is not, however, a reincarnation. In less than 12 years, top-40 radio has been transformed from something akin to a shoot-'em-up western to a sedate parlor drama. In the late fifties and early sixties, playlists stretched to 80, 90 and often 100 records. Disk jockeys were allowed to choose their own music. Music directors who made \$75 a week drove Jaguars. Time brokerage was common.

Standing out from what was both a troubled and a saving time in radio's history was one man—Allan Freed, himself both damned and divine in radio culture and history. He sired the excitement that brought the radio business back from the crippling blow television had dealt it. He turned radio over to the kids, who, supported by a post-war prosperity, poured new-found dollars into products only their parents could have bought before the war. And there was one product in particular the kids bought—records.

In 1954, the record industry was little more than a \$200-million business. Four years later, the dollar volume in records had jumped to over \$500 million. Total



WABC's Rick Sklar

radio billings took a healthy 42% jump during this same period.

Underpaid programmers and music librarians, aided by an uninvolved or uninterested management, were ripe for the payola that would come with the increased prosperity of the record business. In one year alone, record distributors shelled out close to a quarter-million dollars to get their records plugged, a congressional committee found.

Scarred by the taint of payola money, rock-and-roll radio, as it was known then, came to a screeching halt. Allan Freed took "the big fall" in 1959 at WABC(AM) New York when he refused to sign a statement that he had never taken money to plug records. Two days later, his contract with WNEW-TV for a television dance program was canceled "by mutual consent." He was given a daytime slot on KDAY(AM) Santa Monica, Calif., and took the first step down from the lofty heights he had lived in for six years. A year later, in Los Angeles, he was indicted for commercial bribery, pled guilty, was given a six-months suspended sentence and fined \$400. He later was charged with income tax evasion. He died in 1965 at the age of 43.

It was within a few weeks of Mr. Freed's death that Phillip Yarbrough began his talks with the corporate management of RKO General concerning his take-over of the programing of ailing KHJ(AM) Los Angeles. Using his mother's maiden name, which he had adopted while a disk jockey at what was then WAKE(AM) Atlanta, he would delight station operators with the ratings he could rake in by cutting playlists, shortening jingles, segueing music and keeping disk jockey patter to a startling minimum. Programers and jocks would criticize him for "depersonalizing radio," "turning it into a juke box" and "sterilizing the rock-and-roll format." Unlike Allan Freed, however, Bill Drake never wanted the crown so many were willing to thrust upon him. Canonized as a savior in the mid-sixties, Bill Drake has been blamed for many of the ills that beset top 40 in the seventies.

Bill Drake's influence as a programmer was felt on a national basis for the entire latter half of the sixties. As George



RKO's Bill Drake

Wilson, vice president of Bartell Broadcasting, said of him: "Bill did a lot of things we all knew had to be done. We knew that audiences wanted more music, they wanted fewer commercials. Bill was the guy who had the guts to demand that those changes be made."

Mr. Drake's advice was sought by many stations, his syndicated programming did a booming business, his name at the top of a story in the trade press commanded attention. There have been reams of stories told and written about his famous "red phone"—the line that could put Mr. Drake in touch with any of the RKO stations he was consulting. The impression that Bill Drake actually had iron-fisted control over everything that went on at his consulted stations grew to the point that the FCC called him in four years ago to see if his consultancy violated the seven-station rule. The commission found nothing wrong.

It's 3,300 miles from the houseboat that Bill Drake lives on in a boat basin outside Los Angeles to Manhattan, where Rick Sklar, the man who programs WABC(AM) New York, works and lives. These two men are worlds apart, except for the success both have enjoyed as programmers. But Rick Sklar never has garnered the attention that Bill Drake has, probably because Mr. Sklar has been less accessible to both the radio industry as a whole and to the press.

Rick Sklar became a radio programmer through sheer audacity, he says. He was working at WINS(AM) New York as promotion manager in the late fifties when the payola scandal broke in New York. The station's program director slipped off discretely to California and the next morning Rick Sklar, the young promotion man, walked into the P.D.'s office, sat down at the desk, called the owner on the phone and informed him that he "would handle everything."

"Well," the owner said, "with all the trouble we're in now, we need to appoint a community leader as the program director—give us some respectability. But you can stay until we appoint someone," he told Rick Sklar. A "community leader" was never appointed and nine months later the station was sold.

"I suppose I was really naive," Mr. Sklar says today, "wanting to take over that job after what had gone on." That experience also began what has been an attitude of distrust toward record people that has made him either famous or infamous, depending on your point of view. "First thing I did at WINS," he said, "was ban all record pluggers from the building."

Even today, he sees very few promotion men and keeps close watch over WABC's record-store monitoring system to avoid "hypes" by the stores that record companies may have influenced with free records.

But talk of payola, etc. is secondary to any discussion about what WABC means as a radio station. What counts is that Rick Sklar has been wildly successful at programming a mass-appeal radio station. For the eight years he has been its program director, WABC has been the solid,

number-one radio station in the largest market in the country. And Mr. Sklar has achieved that stature by never varying from the basics.

WABC is the Green Bay Packers of radio. It has never strayed into what Mr. Sklar calls "fancy stuff" and has been meticulous about making sure that every record it plays is a hit—in the strongest sense of that over-used word. In most cases, a record will have had to have proved itself everywhere else in the country before it can make the WABC playlist. The station has been criticized because it waits so long to "go on" a record and will stay on for a much longer time.

In many ways, WABC is an old-fashioned radio station. It still uses an echo-chamber to filter both its voices and music. The echo is an old device that Mr. Sklar never saw any need to change when everyone else was discarding it. "It is a distortion, there's no doubt about it. But I think people like it because it makes it sound like radio."

The WABC echo is in direct opposition to the way Bill Drake would have the RKO stations sound. Mr. Drake adheres to the idea that the sound of a station should be as flat and as pure as possible.

And Rick Sklar never fell prey to the rush to put album cuts on top-40 playlists, as Bill Drake did. The trend toward album cuts was a means, most programmers thought, of keeping the 18-to-24 male audience that was beginning to tune to progressive-rock FM stations in the late sixties. "At the time," Mel Phillips, program director of Drake-consulted WXL0(FM) New York, shrugged, "it seemed like the right thing to do. Almost everybody got caught in the trap, though."

"I knew it was wrong," Bill Drake now says "because after we took the LP cuts off the station the numbers immediately went back up."

Maybe it was because there really were no FM's breathing down WABC's neck that Rick Sklar never had to resort to such experimentation. Or maybe it was his belief that WABC was so strong in all other demographic categories that the station could stand a little attrition in a small section of its audience.

Most likely, however, the main reason for Rick Sklar's success at WABC is his heavy involvement in an elemental practice of top-40 radio—record research.

Record research has been the foundation of top 40 since its infancy. Because of the very nature of the beast, popular-music programmers have faced every Monday the task of determining the best-liked records for the week. And the procedures of those determinations have, for the most part, not changed since the time of *Your Hit Parade*.

Store reports—a survey of record outlets that report the best-selling records in ranked order—has been the heart of the research process. And it promises to remain so for some time.

But changes in the record-buying habits of the public, changes in musical taste and even some changes in the ideas of top-40 radio are beginning to erode the basis of record research.

The biggest change is because singles

are no longer bought in the proportionate volume that they once were. Time was when an artist had a hit single, his company would rush him into a studio to cut another nine or ten songs (usually conversions of hit songs by other artists) to put on an album with the same title as the original hit single. Today, singles are usually culled from albums that are made with an LP concept in mind. Singles are used as marketing devices to sell albums that, according to the Recording Industry Association of America, make up more than 85% of the retail record volume.

There are about as many, if not more, singles bought today as there were 10 years ago. But single sales have not risen proportionately with the growth in population. And all this leads to the questions: Who is buying singles now? And, are these sales reports then a reliable indicator of the relative popularity of records?

As for "who buys singles any more," no nonempirical research data has come forward. Programmers who say sales figures for singles have lost their credibility are saying that singles are bought only by low-income groups, especially blacks, and therefore give a distorted picture when projected onto a broader audience. And others believe that singles, even though proportionate sales have dropped off, are still bought by a wide audience who may be young, but are still no different from the public that bought singles years ago.

Bill Stewart, a veteran of the Storz station group and now operations manager of WYOO(AM) Minneapolis: "To me, the single is a truer measure of popularity than an album. The kid who buys album is the kid who gets a \$20 allowance every week and can run down to buy an LP whenever he wants, which is usually when the peer-group pressure to have a certain album is strong enough. He may listen to it only once or twice; it doesn't matter because the album is really just a status symbol. But the kid who gets a dollar a week for her allowance, when she goes down to buy a single, she chooses it with great care." To Bill Stewart's mind, the audience for top 40 is the low-income groups, of whom "there are a lot," he has said.

But Chuck Dunaway, one of the few major-market programmers who still pulls an air-shift (at WIXY[AM] Cleveland), has begun to re-evaluate his methods of programming. "I don't think the sales reports that I get really can be taken in toto as a true reflection of what people want to hear. First of all, you must have an ear. I've been doing this too long not to trust my ear. We're not in business to educate people; we're here to reflect musical tastes. But I want to reflect a total picture."

So, WIXY has shifted the emphasis of its programming from pure research to a form of "concept" programming. It was all necessary, Mr. Dunaway says, when he saw WIXY's quarter-hour averages begin to slip. "What can you do when you see that you've got a monstrous cume average but your quarter-hours are bad? The problem has got to be repetition. Right?"

Could that be John Denver in among all those violins?

Beautiful music begins to change, even adding some soft-rock sounds in hopes of attracting audience that's younger; some stations are making it by programing their own

Strange vibrations are cropping up among those lush strains of beautiful music. The format that is programed mostly by syndicators is undergoing some changes—soft-rock sounds, even disco beats, will be featured and vocals are being added—all with the idea of attracting younger audiences.

Many stations that program beautiful music receive their formats from radio program packagers. One of the more prominent is Schulke's Stereo Radio Productions, South Plainfield, N.J. (see page 70), which supplies formats for such top-rated beautiful music stations as KJOI(FM) Los Angeles, WLAK(FM) Chicago and WWSH(FM) Philadelphia.

Ed Winton, president and general manager of WWBA-AM-FM Tampa/St. Petersburg, Fla., programs his own beautiful music format but surmises that he is in the minority. "There are quite a few syndicators lower-priced than Schulke's SRP or Bonneville, and a lot of FM's in secondary markets are using syndicated formats, many of them automated," he said.

WWBA-AM-FM claims to be first among major market beautiful music stations, based on April-May Arbitron estimates by share, total adults, in the top-20 markets with two or more good music stations. The station has a 18.1 share (combined AM and FM), and that in a market of five good music competitors.

In the Tampa/St. Petersburg market, WWBA-AM-FM competes in the same format against WDUV(FM) Bradenton, which uses Peters Productions of San Diego; WQXM(FM) Clearwater, which uses the FM-100 package from Century Broadcasting of Chicago; WAVV(FM) Tampa, using TM Programing of Dallas, and WFLA-FM Tampa, which programs its own beautiful music format.

William Elliott, program director at WQXM, thinks the vast majority of beautiful music stations use syndicated services due to the cost factor, the availability of beautiful music itself and the fact that many are "not free-standing FM's, but are connected with AM-TV operations."

KRFM(FM) Phoenix programs its own beautiful music format, and comes out number one (average quarter hour, April-May ARB) against four syndicated beautiful music formats on competing stations. Operations manager Eric Johnson said the station dropped its SRP affiliation a year ago last May because "we simply weren't getting the response . . . Since we went to our own music, we have nearly doubled our share"—now it is 11.1.

Mr. Johnson confirmed that beautiful music formats in general are tending toward soft rock, although he hates to think of it in those terms. British, Canadian and German orchestras picking up on American hits can be heard on beautiful music formats now, he said, carried over from MOR success. KRFM is using a few more group vocals, "coming foreground a bit," and standard single vocalists Frank Sinatra, Andy Williams, Vicki Carr, et al. John Denver and Neil Diamond have not been granted airplay on KRFM yet, but Mr. Johnson expects to take that step in a year or so.

In predicting trends in the beautiful music format that are programed by radio packagers, Jay Taylor, president of Master Broadcast Services of Morrisville, Pa., sees the addition of more MOR artists; old favorite tunes done to disco beats; increasing use of synthesizers and electric pianos; and more vocals, particularly female vocals.

KYXY(FM) San Diego counts itself among that "vast minority" of beautiful music stations programing their own music—and that's slightly stretching the truth because KYXY simulcasts part of each day's program from sister station KIXI-FM Seattle. KIXI-FM syndicates a sedate program of beautiful music through Broadcast Programing International, Bellingham, Wash., to some 30 stations around the country.

The San Diego market calls for a more uptempo sound—not intrusive or abrasive but "bright and beautiful" as KYXY's format is labeled. The station steers clear of the "dental office waiting room" sound and avoids "MOR-rock stuff," according to assistant program director Jonathan Hartzell, playing instead Ray Coniff, Olivia Newton-John, Lettermen and—as a "sparkler"—coming out of a commercial break—John Denver.

At the NRBA convention in San Francisco last week, a workshop was conducted

to discuss the "simple, yet sophisticated format" of beautiful music and why it is thriving across the country. "It is here to stay," predicted Kenneth Mellgren, operations manager at WJIB(FM) Boston and moderator of the workshop panel. One of the trends in beautiful music seems to be toward the direction of syndicated formats, Mr. Mellgren said, "although local operators are doing successful programing of their own."

The latter goal is represented by Ted Dorf, one of the panelists and general manager of WGAY-FM Washington. "We feel we control our own destiny," Mr. Dorf said, for three reasons primarily: "We are fairly consistent in our programing, we have one of the largest record libraries and we know our market better than anyone."

Marlin Taylor of Bonneville Broadcast Consultants, Tenafly, N.J., laid down these rules for a successful beautiful music format: (1) the announcer should project as a warm, mature human being; (2) commercials should not be irritating; (3) all the program elements should fit; (4) the talk should be as good as the music; (5) the music should be as good as the talk; (6) the news and weather should be understandable, and (7) the station should project its own style. According to his definition, style is an expression of individuality impossible to copy. "Radio stations with it have got the ratings and money, too," he said.

The syndicator side was represented by Mr. Schulke of Stereo Radio Productions. A key to beautiful music, he said, is good technical quality. He urged antenna optimization ("I feel RCA does it better than all the others") and said that experience has shown him that "whatever you spend on basic RF signal will come back to you in share points and dollars."

Richard Ferguson of WEZN(FM) Bridgeport, Conn., stressed promotion to make beautiful music work. "Every good beautiful music station is a personality station—even though most don't have on-air personalities," he said, and the promotion should express that personality. WEZN, he said, looks for "classy" promotions doing things like buying four-color ads in the local editions of *Time* magazine, putting soothing ads on all-news WCBST(AM) New York and on local television. All the parts of the promotion, from newspapers to billboards, he said, are keyed to the same personality.

No matter what the label, country music is country

Crossover problem that was evident a couple of years ago seems to have stabilized

Hair-splitting distinctions within the 1,100-plus country music stations' formats—bluegrass, country-politan, contemporary country, modern country and country and western—won't wash with most station managers. "They are figments of some sales manager's imagination," said Don Nelson, vice president-general manager of WIRE(AM) Indianapolis; "country is country."

Whatever country is, it has been growing rapidly in every dimension, to the consternation of some country purists and to the delight of numbers-watchers.

"There was a time when we even questioned playing John Denver," Mr. Nelson said. Arlo Guthrie's "City of New Orleans" was banned from WIRE because Mr. Guthrie's freaky side showed through in the movie "Alice's Restaurant" and elsewhere. Now, Mr. Nelson said, "we play it as gold." In general, the crossover problem which loomed large on the country horizon for a couple of years seems to have stabilized.

The single most important growing branch of country music, in Mr. Nelson's opinion, is the Austin sound—a vein of progressive country gaining ground for several years, represented by Willie Nelson and the Pure Prairie League, for example, and most popular among the 18-24 age group (younger than traditional country demographics).

Charles Warner, general manager of WMAQ(AM) Chicago, would agree that the hottest subdivision of country is progressive country or "redneck rock, if you will"—his term for the Willie Nelson brand of country music.

The problem of the "closet" country music fan lingers on, and WMAQ never identifies itself on the air as a country station. There's still that "poor white trash, hillbilly" image that alienates urban listeners, according to Mr. Warner.

He describes WMAQ as seeking the broadest possible audience, crossing the lines of popular/contemporary sounds. With a cume of over two million listeners a week and as the number-four station in the U.S. in total survey area, 25-49, WMAQ "must have mass audience appeal to make it ... to be hard, pure country makes no sense. I have no choice," Mr. Warner said.

"At WMAQ, country music is defined as music that people who like country music want to hear ..." That, in combination with providing good services (news, information, weather, time, community happenings), gets a good audience, he said. And, he claims, while MOR skews toward the old and contemporary skews toward the young, country has the broadest demographic appeal, 25-49.

Geography is a determining factor in country music, more so than in other formats, as WBAP(AM) Fort Worth will attest. The image problems Charles Warner talks about in Chicago are nonexistent at WBAP, where country music listeners are "without inhibitions."

General Manager Warren Potash and Program Manager Don Thompson explain that the station is "on the traditional side of country," but the base is broadening. Mixing in a little bluegrass and some modern country, the station still tries "to maintain the integrity of what we started with." While the range of artists played may be wider ("not the Eagles, but, yes,

some Olivia Newton-John"), the playlist is down from 110 songs a few years ago to 49 charted and 10 extras now. WBAP does best among men, 35-49, and women, 50-64; its total cume for Monday-Sunday, age 12-plus, is 1,078,000.

Messrs. Potash and Thompson stress that traditional country is very stable. They have been watching the progressive country or so-called Austin sound for 18 months and, contrary to what Don Nelson predicts as the growing trend, Mr. Thompson says no artist has become a major national force without being rooted in the traditional country vein.

Long-form shows find homes on many stations

CBS mysteries entrenched as nightly hours; syndication of other types makes progress

The prospects are looking up for long-form radio programming.

That's the word from the various producers who are involved in everything from the *CBS Radio Mystery Theater* to the three-hour weekly nostalgia-laden *Dick Clark's Solid Gold*.

The *CBS Radio Mystery Theater* has defied the skeptics who said the whole project would come a cropper as soon as the early-seventies nostalgia wave began to recede. Instead of collapsing, *Mystery Theater* starts its fourth year next January; the five commercial network minutes within each daily hour are being picked up by the Buick division of General Motors, Budweiser beer, Menley & James Labs, Tru-Value hardware stores, Singer, Sears-Roebuck, Seven-Up and Ex-Lax, among other national sponsors. Two hundred and seventeen stations, including 46 in the top-50 markets, carry it seven days a week. Stations get the series free and are given three commercial minutes within each hour, plus adjacencies, to sell to local advertisers.

Robert Franklin, the president of Cinema/Sound Ltd., a New York-based radio syndicator, says he's laying out a production budget of \$10,000 a week to create new half-hour tapes of five melodramas: *Dick Tracy*, *Brenda Starr*, *Terry and the Pirates*, *Counterspy* and *Crime Doctor*.

The umbrella title for the melodramas is *Five for the Money*. Thirteen episodes of each of the five are being produced for a November target date. Stations would strip the five, a different one each day, and get all six commercial minutes to sell to local advertisers.

Mr. Franklin says he's asking big-market stations to pony up as much as \$250 for a week's worth of *Five for the Money* programming, with a step-down arrangement, depending on market size, that

would reach a low of \$50 per week for stations in small markets. Stations signed so far include WOR(AM) New York, WBAL(AM) Baltimore, KMAX(FM) Los Angeles and KSFO(AM) San Francisco.

Even Bristol-Myers, which failed last year with an elaborately produced *Radio Playhouse* series of four 15-minute daily soap operas, is still looking at proposals that would put it back into sponsorship of radio drama, according to Peggy Kelly, B-M's radio-TV supervisor.

Radio Playhouse didn't make it because most stations are so rigidly formatted during the so-called housewife time (10 a.m. to 3 p.m.) that they were reluctant to break up those formats with a 60-minute block of drama, according to Robert Turner, B-M's media/program services director.

The executive producer of *Radio Playhouse*, Richard Cox, says he could have cleared many more stations than the 60 or so that ended up accepting the series if Bristol-Myers had not forced him to adhere to the limits of 10 a.m. to 3 p.m.

Meanwhile, old-time-radio drama and comedy are still the province of Charles Michelson, now relocated to Los Angeles after 38 years in New York, who reports that tapes of the original half-hour broadcast of *The Shadow* are being played in 300 markets, and that 200 or so markets are plugged in to *The Lone Ranger*, *Fibber McGee and Molly*, *The Green Hornet* and *Gangbusters*.

The other healthy area for long-form radio syndication is music aimed to the youth audience, and four distributors have done particularly well in the last couple of years. They are the D.I.R. Corp. in New York, which produces *The King Biscuit Flower Hour* weekly concerts, Watermark Inc. of Los Angeles, whose mainstay is the weekly three-hour *American Top 40* countdown; Diamond P Productions, also Los Angeles, which does the *Dick Clark Solid Gold* nostalgia show, and RATW Inc. of Boston, whose concert series is called *Rock Around the World*.

Talk radio: in the middle of America's conversational mainstream

The medium's famous one-to-oneness can become one to many when a station turns to talk; a special report on why so many take to an increasingly popular format

The imminent release of topless-radio selections from which the FCC culled the two that cost an FM station a \$2,000 fine for obscenity will be regarded as unnecessary cruelty by the proprietors of stations that feature less raunchy talk. Nobody

The changed look of jazz. There may be as many as 37 commercial and about 45 noncommercial stations (many of them college stations) programming jazz. However, the number of full-time jazz stations is closer to 10. *WAVR(FM)* New York is a jazz station that is about to change its format to rock under the new ownership of Sonderling Broadcasting. But Program Director Barney Lane is optimistic about the shape of jazz radio, despite *wava's* defection from jazz ranks. "If anything, jazz is enjoying a bit of a renaissance at the moment," with many stations at least experimenting with jazz programs with other formats, he said. It is a "pan-ethnic and international" format with an audience dominated by males 18-49 "but not ethnic enough to be considered an ethnic station." Jazz is "broadening its musical elements and in the base of its appeal," Mr. Lane said, and *wavr*, for one, has witnessed a steady growth since the jazz format was implemented in February 1974. The volume and type of sales have changed, he said, from retail and jazz-related businesses at first, to national and large regional advertisers. One reason why what used to be an esoteric format has now broadened its appeal, according to Charlene Watts, program and music director of *WILD(AM)* Boston, is that a lot of artists—especially black artists—have become more commercially oriented. Jazz will outlive the disco formats or any fad format, Ms. Watts believes. "The longevity of jazz is due to its being straight ahead, down to earth."

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wants a revival of the publicity that preceded the FCC's action against Sonderling Broadcasting's *WGLD-FM* Oak Park, Ill. (BROADCASTING, April 16). Talk like that can give all talk a bad name, including the talk on stations that are among the most respected in the country.

"We ran into enormous amounts of sales resistance when every day the paper was filled with 'Senator Attacks Topless Radio,'" Sidney Levin, vice president and general manager of *WKAT(AM)* Miami Beach, Fla., said last week. "We took a black eye for something a few other guys were doing." To Mr. Levin, the prospect of new uprisings among sensitive accounts that were only recently subdued is uninviting. Yet the FCC has voted, 4-to-3, to make public the tape its investigators assembled from topless shows on a number of stations ("Closed Circuit," May 21), and presumably a new rash of publicity about sex on the air will break out. There is no reason whatever to believe that *WKAT* is represented in the FCC's collection, or *KMOX(AM)* St. Louis or *KABC(AM)* Los Angeles or *WEEI(AM)* Boston or *WCAU(AM)* Philadelphia or *KTRH(AM)* Houston, or any of the established stations that have been talking a long time. Neither, despite their unblemished reputations, is there any sure way to know that none of them is on the tape. The commission voted to excise station identifications in the version to be made public.

Indeed sex is an accepted subject for discussion on most talk stations, as is almost any other subject that may enter the fertile minds of the "hosts" or "talk-masters" or "communicators" or the listeners who seek to be heard. It is, most talk-station managers agree, a matter of treatment that makes the difference. A Bill Ballance may draw such criticism for salacious exchanges with women callers that his employer, Storer Broadcasting, has to call him off sex (BROADCASTING, April 2). A psychologist may freely discuss sexual subjects in an interview program and draw nothing but praise. R. Peter Straus, president of *WMCA(AM)* New York, a relative newcomer to the talk business, has explained: "Bill Ballance was to what we're doing as hardcore porno movies are to art films."

The asserted relationship to art may be stretching the talk format beyond its limits of elasticity, but a certain delicacy of touch is evident in the stations that have pioneered and kept the format. "You have to know how to do it," says Robert Hyland, vice president-general manager of *KMOX*, "because it's dangerous."

History suggests Mr. Hyland knows how. He began the conversion of the CBS-owned *KMOX* to talk in February 1960 by dropping all music shows from 3 to 7 p.m. weekdays and putting in new information programs with audience participation. The evolution to all-talk or, more precisely, mostly talk (some records are still played on the midnight-to-dawn show) took several years. "People wanted a voice in things that were going on in their world," Mr. Hyland recently recalled. "They were asking more and more questions. We decided broadcasting could be a service to these people if it didn't talk down to them, if it didn't have those dull panel shows that talked and talked in platitudes."

At about the same time Ben Hoberman, then newly transferred by ABC from *WABC(AM)* New York, began casting about for a way to lift *KABC(AM)* Los Angeles, of which he had become vice president and general manager, above the cacophony of all that music from the maybe 70 radio stations that could be heard in one part or another of his domain. "I knew there was something missing," Mr. Hoberman says. He decided it was talk.

In August 1960 Mr. Hoberman began substituting talk for record programs and completed the process in October 1961 when the last music, in morning and afternoon drive time, was taken off the station and solid news blocks were put in.

The *KMOX* and *KABC* ventures began to beget others. In Houston, Frank Stewart, newly placed in charge of *KTRH(AM)* as vice president and general manager, was looking for escape from the middle-of-the-road format in which the station had been wallowing. Another broadcaster, Sid Levin of *WKAT*, later asked him where he got the nerve to go all-talk. "We did a survey," Mr. Stewart explained, "and 74% of the people voted for music. So I said to myself: 'Frank, I know where you can get a 26 share.'"

Mr. Stewart was recently reminiscing. "I made the decision and then went to school," he said. He visited *KMOX* and *KABC* ("they were the only two that were good at the time"), borrowed from their formats, mixed in ideas of his own and went to his kind of talk in the spring of 1963. Next month the station is moving into a new \$750,000 facility expressly equipped for talk radio.

It wasn't easy at the start, however. Advertisers and agencies were slow to comprehend what the innovation meant. As Mr. Stewart recalls it, the commonest question from incredulous advertisers and agencies was, "You mean you aren't going to play any music?"

"But then they began to hear two-way radio and got caught in the excitement of it," Mr. Stewart said. "It reminded me

of the days when we did the first man on the street. That was the first time outsiders had been allowed to talk into a microphone."

Earlier Mr. Hoberman had trouble too. "It was very difficult at the beginning to make this kind of operation commercially successful," he said recently. "As we gathered success stories from our sponsors, we used them to attract others. Later on the station began to show up in the ratings." But it was a couple of years before the gamble began to pay off.

In St. Louis there was also buyer resistance at the start. "Some gave us a week," Mr. Hyland remembers. "Some were more charitable and said 60 to 90 days."

It has all changed. Mr. Hyland's fellow managers concede that KMOX is now the biggest profit center among CBS-owned radio stations.

Talk today can be heard on many stations at many hours, but the all-talk station is still in exclusive company. In all of the 50 major markets no more than 20 stations have scrapped their record libraries. Among them, the generic term "talk" covers a variety of characters and services. It can mean play-by-play sports, hard news, editorials, telephone conversations with kooks or castoffs, serious interviews with scholars, light interviews with eccentrics. The station personalities on the air range from professional journalists to compulsive talkers who abandoned disk-jockey careers to avoid competition from the music. Station to station, sounds are as diverse as the policies and personalities.

Three CBS-owned stations are now all talk and all different.

KMOX broadcasts news and news features in morning drive time; *At Your Service* programs, with hosts, guests and telephone calls through the day; play-by-play sports on many nights and weekends. Calls from the listening audience are restricted to short questions or comments. "We don't have a back-fence conversation ever," Mr. Hyland says.

At CBS's WCAU(AM) Philadelphia, which began converting to talk in 1962 and completed the process in about five years, there are news blocks in morning and afternoon drive time. Nights and weekends are devoted to what John Downey, vice president and general manager, calls the heaviest play-by-play sports schedule in broadcasting. The rest of the time is devoted to two-way talk that sometimes turns into three-way or more. Each talk show features a "newsmaker" interviewed by telephone by the host and cued into circuits with public callers. The WCAU telephone system can put as many as 12 persons on one conference call. It is not unusual to get a conversation going among host, newsmaker and two or more callers.

WEEL(AM) Boston, the third CBS talk station, features a mixture of news and telephone talk. Unlike WCAU, it shuns play-by-play sports; indeed, it programs talk against a heavy play-by-play schedule on the rival Westinghouse-owned WBZ(AM) in the evenings. Donald J. Trageser, vice president and general manager, thinks the talk on WEEL is on a higher

plane than that heard on most stations elsewhere. "In this area, with 400,000 students, there are a lot of bright people," Mr. Trageser has noted. "We get graduate students galore on the air. The other day Paul Samuelson, the MIT economist, picked up the phone and called one of our talkmasters."

In California, two ABC-owned stations talk all the time, but somewhat differently. KABC, the original, now has a news block at 5-9 a.m. and two-way talk shows conducted by "communicators" all the rest of the time. KGO(AM) San Francisco, which went all-talk in 1965, calls its format "Newstalk." It has news blocks in both morning and afternoon drive time, 5-9 a.m. and 4-6 p.m., and two-way talk with "communicators" the rest of its 24-hour day.

At none of the CBS or ABC stations are there prohibitions against topics that may be discussed, except that KABC confines all call-in talk about religion to a Sunday-evening show on which a rabbi, priest and minister appear. Otherwise anything goes, as long as outright sensationalism is suppressed. "It's a matter of taste and treatment," says KABC's Hoberman. "There is no subject we won't discuss," says KMOX's Hyland, "but we avoid talk that you might say would be rated X."

A more restrictive approach is being taken in Miami Beach where Mr. Levin and WKAT have experimented with many forms of talk since abandoning music entirely in 1965. "We tried it all," says Mr. Levin. "We had the syndicated Joe Pyne for the biting kind of thing. We had the planned interview to tell the listener what paint to buy. We did the controversial, political type of show, both ways—the guy who says, 'Let's draw the wagons in the circle,' and the other guy who says, 'Let's strike the flag and be one world.'"

A year and a half ago, WKAT made a radical change. It dumped all its topical, open-phone shows and instituted "The Young Talk of Miami," as it now calls its programing. "We had lost control of the over-all sound of the station," Mr. Levin explains. The politically oriented call-in show had developed a hard core of constant callers who were elderly, idle—and dull. Says Mr. Levin: "People got to thinking that nobody listened but little old ladies, because when people turned the radio on, little old ladies were all they heard."

"With our new format," he added, "we control the sound." At 6 to 10 a.m. is *The Informer*, which Mr. Levin calls a radio version of NBC-TV's *Today*. It features Jim Alton and Lynne Russell (in roles roughly comparable to Frank McGee's and Barbara Walters's) and Dan Green (as Frank Blair). In addition to news, weather, traffic reports and sports, it presents shorts edited from hour-long interviews, perhaps as many as three, taped the day before. "Yesterday," said Mr. Levin one day last week by way of illustrating the range of interviewee, "we had a guy who runs a school for frogs. His hour was cut up to three two-and-a-half-minute pieces."

A similar show, *The Insider*, is carried

in afternoon drive, 3-7 p.m. There are other interview shows and, a peculiarity, a three-hour monologue at 7-10 p.m. conducted by Alfred, who goes by no other name and has been musing into a lonely microphone for years. Two-way talk with the public is confined to *At Your Service*, a name and concept borrowed from KMOX, at 11 a.m. to noon; *The Light Show* ("Strictly occult," says Mr. Levin. "Guests can be anything from handwriting analysts to satanists to astrologers to defrocked psychiatrists.") at 10 p.m. to 1 a.m.; a sports call-in at 1-3 a.m., and a celebrity interview plus call-in the rest of the night.

The change in format has uncovered some local advertisers who had secretly resisted buying into the earlier shows because of a disinclination to be associated with controversy, though they never previously admitted the true reason, Mr. Levin says. "There's no way to gauge how much of that there was under the old format."

Advertiser resistance to strong talk has been suffered by other stations. On Feb. 14, 1972, WERE(AM) Cleveland abruptly changed from a familiar format of "some music, some news, some discussion—a real potpourri," as Paul Neuhoﬀ, vice president and general manager, describes it now, to "very aggressive talk." It was traumatic. "In three days we had lost a million dollars in billings."

The memory is still fresh. "At 7 o'clock that morning," Mr. Neuhoﬀ says, "you could picture people tuning in for that prestigious news the station had always had. And there was Gary Dee shouting at some lady: 'Why don't you go gargle with razor blades?' They all went off. We had had every bank, every savings and loan, every utility on the air. They all left."

WERE had given birth to "People Power," fathered by the station's program director, Robert V. Whitney. To Mr. Whitney civility on a talk station is a mortal sin.

"People like to hear tantrums and people yelling at one another," he explains. "The issues that trouble people these days are emotional issues."

In preparing the WERE format, Mr. Whitney says, "we wanted to say that everybody has power, including the ordinary guy who feels kind of powerless; we wanted to provide a soapbox."

That aim was activated by "some pretty zippy personalities," Mr. Whitney says. "These personalities were willing to mirror—in the extreme sometimes—the way people really feel. People really get angry. So these personalities were willing to be angry."

So, it turned out, were some listeners who early this year took to writing their congressman, Representative James V. Stanton (D-Ohio), who requested the U.S. district attorney in Cleveland to investigate the station for alleged violations of the criminal law against obscene broadcasts. To Manager Neuhoﬀ the subsequent events have smacked of intimidation. "The station has been investigated by the FBI six times now," Mr. Neuhoﬀ says. "The last two times, the

topics of the shows weren't even sex. One was a show on prisoner rehabilitation and the other on a city-council election." No charges have been filed, and there was no mention of WERE in the FCC inquiry into topless radio.

Despite abrasive relations with some elements in the community, WERE claims to have recovered its lost billings, and added considerably more. In average quarter-hour metro ratings, Monday-Sunday, 6 a.m. to midnight, WERE was number two in the January-February 1973 ARB report. The first station was WDOK-FM with wall-to-wall music. Tied for fourth in the market in the same report was WJW(AM), which six months ago went from mostly music to a half-talk, half-music format. WJW had improved its position from the number-eight it occupied before heavying up with talk.

Having firmly installed his zippy personalities and angry callers at WERE, Bob Whitney left the station to resume the consulting business he had been in before he agreed to spend a year at the Cleveland station on staff. Based in Fort Lauderdale, Fla., Mr. Whitney has exported "People Power" to KSDO(AM) San Diego and KORL(AM) Honolulu. The format is to be introduced this week at WEEZ(AM) Chester, Pa., a suburb of Philadelphia, accompanied by page ads in several community papers announcing a "radio explosion guaranteed to give you a drugless, psychedelic high." Erny Tannen, owner of WEEZ, hired Jack Turner from WERE to direct the programming.

"People Power" also emanates from WAVI(AM) Dayton, Ohio, a daytime, that switched from middle-of-the-road music to talk in March 1971. H. K. (Bud) Crawl, president, foresees FM as the dominant music service. "On AM," he says, "all talk is the way to go," though he is only now beginning to make a profit from the format. (His black-programmed FM in Dayton has been carrying the load.)

Another daytimer, WRNG(AM) ("Ring Radio"), is talking itself into a position in Atlanta. In the October-November 1972 ARB, it was sixth among the 22 stations listed.

Perhaps the biggest test of two-way talk radio has been going on since September 1970 in New York. At the end of the sixties the "good guys" who spun records at WMCA(AM) New York were picking the next rock-and-roll hits and organizing softball games in Central Park with the disk jockeys of WABC(AM)—all orchestrated with pretty girls as cheerleaders and happy-face T-shirts for loyal fans. Three years later, Golda Meir and Abba Eban were on WMCA answering questions from listeners on the future of Israel and the Middle East.

In the interim, Peter Straus, the station owner, had hired Ken Fairchild from WNBC(AM) New York to change the format. Years earlier Mr. Fairchild had been Frank Stewart's program director at KTRH Houston.

Mr. Straus calls it "inside-out radio." Seventy-five percent of the programming input comes from people outside staff.

The change in format was made to "solve the problem of distinctiveness," says Mr. Straus. "When WMCA introduced rock and roll, we were the only station doing that. By the time the decision was made to shift formats we were one of maybe 25 doing that."

In one way there has been demonstrable progress, says Mr. Straus. From a low point reached just before the switch to talk, billings have tripled. Ratings, however, have not soared breathlessly. A station that at times led the market in its headiest days of rock and roll is now tied for ninth in the latest ARB, 6 a.m. to midnight, Monday-Sunday.

"Talk radio is nowhere near its potential," says Mr. Straus. "I am convinced the format produces unusual advertising impact, but we need research to document my assumptions of audience response."

Example: A restaurant that has used the station for years in an annual Thanksgiving promotion featuring free meals got 79,000 responses last year. Before the station changed format, responses never passed 30,000. Mr. Straus is scouting ways to measure the marketing advantages he thinks talk may legitimately claim. With evidence in hand, he then hopes to make converts of the mass marketers who buy gross rating points.

Mr. Straus's is the only station in New York with so pronounced a two-way-talk format, but another, of towering presence, talks a lot. It is WOR(AM), number one in that same ARB survey.

"Talk radio is for people who are looking for something different," George

The changed look of jazz. There may be as many as 37 commercial and about 45 noncommercial stations (many of them college stations) programming jazz. However, the number of full-time jazz stations is closer to 10. WRVR(FM) New York is a jazz station that is about to change its format to rock under the new ownership of Sonderling Broadcasting. But Program Director Barney Lane is optimistic about the shape of jazz radio, despite WAVI's defection from jazz ranks. "If anything, jazz is enjoying a bit of a renaissance at the moment," with many stations at least experimenting with jazz programs within other formats, he said. It is a "pan-ethnic and international" format with an audience dominated by males 18-49 "but not ethnic enough to be considered an ethnic station." Jazz is "broadening its musical elements and in the base of its appeal," Mr. Lane said, and WRVR, for one, has witnessed a steady growth since the jazz format was implemented in February 1974. The volume and type of sales have changed, he said, from retail and jazz-related businesses at first, to national and large regional advertisers. One reason why what used to be an esoteric format has now broadened its appeal, according to Charlene Watts, program and music director of WILD(AM) Boston, is that a lot of artists—especially black artists—have become more commercially oriented. Jazz will outlive the disco formats or any fad format, Ms. Watts believes. "The longevity of jazz is due to its being straight ahead, down to earth."

R. Brown, vice president of WOR(AM) New York in charge of programing and news, believes. "They certainly don't want TV reruns. They want something new." He compares WOR—and talk radio in general—with a newspaper. Sectionalized, specialized, broad-based, hard news and soft, all in one, talk radio's strength is not consistency—the credo of top 40—but diversity. "That's the way a station gets a cross-section of people."

Here and there the all-talk station faces part-time competition in its specialty. In Boston a number of stations broadcast some talk, and WBZ broadcasts 12 hours of talk (including sports) at night against WEEI and its pure-talk format. In the latest ARB the lead went to WBZ, including its contemporary music, in the Monday-Sunday, 6 a.m.-midnight averages, and WEEI tied at a strong third. In the Monday-Friday, 7 p.m.-midnight periods when both are on talk, the competition is one-two, with WBZ at a 1.4 average and WEEI 1.2.

In the Miami market, the all-talk WKAT is met on its own ground by a performer with perhaps the most durable voice in the business. Alan Courtney has been doing two-way talk on one Miami station or another since June 1949, on WIOD(AM) since mid-1968. Mr. Courtney takes strong positions ("a little to the right of George Lincoln Rockwell," in the description of one associate) on political affairs of the day and attracts a devoted audience. In the latest ARB Mr. Courtney's *Open-Phone Forum*, which is aired at 9 p.m. to 1 a.m., Monday-Friday, and 11 p.m. Saturday-1 a.m. Sunday, delivered a larger quarter-hour audience than any other station's drive-time show.

Talk is not peculiar to the big markets. In Hancock, Mich., on the state's remote upper peninsula, a combination AM daytimer and full-time FM has been talking for the past three years. In a town of 5,000 WMPL-AM-FM (pronounced "Wimple") is grossing \$350,000 a year and has begun to use Bob Whitney's "People Power" slogan. Robert T. Olson, partner and general manager, says: "We sell everything."

The station has two salesmen on the street and two girls on the telephone, soliciting merchants for special sponsorships, at \$10 each, of special events such as high-school band concerts.

The policy at Wimple is to "talk about anything people are talking about." Sometimes it rubs local citizens the wrong way. Mr. Olson recalled a recent incident during his conduct of the survey that the government requires of licensees.

"The FCC wants us to ask leaders of the community what the problems are," said Mr. Olson. "One guy told us: 'The problem is Wimple.'"

Problem for the community, perhaps, but not for Mr. Olson and his partner, Joe Blake. Their format is working handily on another daytimer they bought a year and a half ago in Ishpeming, Mich., 100 miles south of Hancock. WUPY (pronounced "Whoopie") had never billed more than \$30,000 under its former ownership. In its first year of Wimple-type talk, it took in \$180,000.

Broadcasting May 28

Radio copes with the needs of a news-hungry public

The trend of all-news operation, including the advent of NIS, and the proliferation of more diverse forms of reporting are a few of the many ways the medium is meeting the challenge;

"The spectacular success of citizen band radio should have taught us a lesson," says James Holton, NBC's general manager, radio news. "People are hungry to talk about people."

Music may dominate in radio, but station operators will testify that news and talk are voices not easily drowned out.

"People are depending more on radio news," is the word from Doug Raper, news director at KBOI(AM) Boise, Idaho. Smaller market stations are doing more of it, he explains, and taking "more pride in what they are doing."

At KIRO(AM) Seattle, News Director Bill Whippel, and his staff of reporters operate under a credo: "everything you really wanted to know about your community but really didn't know you wanted to know about it."

Peter McCoy, vice president, CBS Radio, and KCBS(AM) San Francisco general manager, characterizes his all-news operation as "feeding a huge machine that's never satisfied." With the exception of talk and information KMOX(AM) St. Louis, all of CBS owned-and-operated stations have been all-news since 1968. And at KCBS, Mr. McCoy says that the most important result from the change is that "we're more comfortable in our skins." Westinghouse converted several of its stations to all-news even earlier.

Sheer numbers underscore the impact of NBC's News and Information Service. Sixty-four NIS subscribers currently are on-air. In major markets such as New York and Chicago, this new entry (mid-1975) faces stiff competition from the well-established all-news offerings of CBS and Westinghouse. In Washington there's competition for NIS from Post-Newsweek's CBS affiliate, WTOP(AM), and Transdynamics Corp.'s WAVA-AM-FM, licensed to Arlington, Va.

Robert Mounty, vice president and general manager of NIS, admits that "we have not achieved our early expectations." Yet he remains confident that 1977 will be the year NIS goes into the black (BROADCASTING "Profile," Sept. 20). His goal for a profitable system would be to have NIS outlets in 75 of the top-100 markets.

As to how many all-news stations a market can support, he says: "I don't think we know yet where that saturation point is."

At Associated Press Radio, Ed DeFon-

taine, managing editor, notes that "consumer information seems to be very high" on the interest list of subscribing stations, as are feature reports on sports, commodities and financial matters. Frank Sciortino, audio bureau manager for UPI Audio Network, comments on the demand affiliated stations have made for the longer two-minute features that his organization sends out for use on weekends. He also notes a strong interest in consumer-oriented stories. Earlier this year, UPI Audio added a consumer feature to its morning feed.

And with these stories, radio takes advantage of its immediacy. According to Emerson Stone, vice president, CBS Radio News, "If anything, the interest lies in the expansion of hard news." He notes that two specialty broadcasts, *What's Happening* (regarding women) and *World of Religion* are now sent within 24 hours. There had been more leeway in the past, he says.

Over-all, ABC also has expanded its news product. As of Aug. 31, ABC joined CBS and NBC Radio as 24-hour-a-day operations. With its four radio networks—American Contemporary, Information, Entertainment and FM—it now produces 138 newscasts daily.

With the proliferation of radio news, Westinghouse Broadcasting Co. has set a new goal for itself: "We have an obligation to tell people what all of this means," says Bill Scott, vice president, news.

Mr. Scott likened the public's absorption of radio news to that of a "Chinese meal." In other words, he says, it leaves the listener with an "indefinable hunger." People have the facts, he acknowledges, but desire to know their meaning.



On the air. Jim Dunbar of KGO(AM) San Francisco wakes up his audience with *Dunbar and the Morning News* weekdays, 5-9 a.m.

To fill this gap, Group W will be expanding its commentator/analyst role to create a core of experts, or a "Group W think tank." Areas to be covered include economics, international affairs, military, social problems and politics. Mr. Scott expects Westinghouse to be a trendsetter in this area.

One effort is to begin at the end of this month and concerns the small turnout of voters expected in the November presidential election. We're going to "begin to tell the public what's at stake here," Mr. Scott explains, in a combined effort involving analysis, commentary, public service announcements, public affairs programming and other approaches.

No matter what the size of the station, Mr. Scott believes this approach can be undertaken. He speaks in terms of "investigative accounting," and, for example, suggests "What does it mean that the city council did X? There is no small station in this country incapable of doing that."

John Salisbury, director of news and special projects at KXL-AM-FM Portland, Ore., and president of the Radio Television News Directors Association, has two basic observations: Those stations that are concentrating on news are doing it better than before; but it's "appalling" the number of stations that have cut back.

For those stations that are improving, he claims, they are looking at "life and lifestyles." At KXL and other stations, he says, "we're not sticking with the establishment news" but rather are "probing." He says that many stations are becoming the "conscience of their community" by doing news "that really affects every segment of the community."

However, he finds a basic problem remains with radio news: "We just don't have enough people to specialize." And he notes that many stations have complained that "we can't afford that kind of staff."

Those stations that are cutting back, he believes, are shortsighted because "news does sell." And even for the smaller operations that can work only with local community groups and a tape recorder, he says that a news operation can be built at the cost of shoe leather and extra effort.

KIRO's Mr. Whippel agrees that "it is the local ingredient that counts." That means heavy emphasis on cultivating local sources. "We have trained the Port of Seattle to call us" every time a new ship comes in, he says.

KBOI's Mr. Raper says that the key is "just getting out and dealing with the people in the community." For stations, especially those on a miniscule news budget, he suggests story trading. While KBOI

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ranks second in its market and has a profitable news operation, Mr. Raper says, it participates in this a great deal. "We're feeding out much more than we're getting back," he says, pointing out that among the daily recipients are six stations in Idaho, several in Oregon and KSL(AM) Salt Lake City. It's important to him to know that the stations will reciprocate.

A supplier to public stations that primarily operate on limited news budgets is National Public Radio. Its daily half-hour news program, *All Things Considered*, is aired by 95% of NPR's 170 FM and 20 AM member stations. The program, with average news stories four-and-a-half minutes long, is characterized by its "depth, background and analysis," according to Lee Frischknecht, NPR president. He says that the show not only presents the facts but tells why they occurred. NPR also offers a variety of other news material including coverage of congressional hearings.

"Most news directors have their hands full handling the news," says Marc Bragg, director of the Public Affairs Broadcast Group. Since 1973, Mr. Bragg and his organization have been supplying public affairs programming. Currently, the 123 subscribers take their weekly choice of either two half-hour documentaries, seven three-minute features or seven one-minute features.

Before a station can subscribe it must supply the Public Affairs Broadcast Group with a list of its ascertained problems. Programming is then devised in an attempt to meet the common needs.

Limited-sized news staffs are predominant in broadcasting, according to the results of a survey taken last spring by University of Georgia professor Vernon Stone. Under the auspices of the Radio Television News Directors Association, Mr. Stone polled a random sample of 330 radio stations, with 42% responding.

Compared to a 1972 survey conducted by Mr. Stone and James Hoyt of the University of Wisconsin, the results do show an increase in the number of stations that have at least one full-time news person. The median staff increased from .8 persons full time to 1.2. In markets with populations above one million, Mr. Stone found a median of four. He prefers to use the midpoint rather than average, noting that the few all-news stations would distort the picture. When stations cited troubles with their news operations, Mr. Stone found that the basic worry was "keeping your head above water," with problems involving budget, maintaining staff and equipment.

As for the future, there are those like Robert Mounty of NBC who expect "a wave of new formats," and who expect that one trend will be toward more and more specialization. "For instance, in a city like New York we could see one station programming only legal-oriented information geared to the legal profession." However, others such as his NBC colleague, James Holton, aren't as optimistic and believe that we may "have reached the limits in terms of specialization."

Classical formats: a distinct breed

'Recession-proof' audience provides amount of stability to stations that often have financial headaches

The Classical Music Broadcasters Association lists as members 269 concert-music stations, of which all but 86 are noncommercial. Loyalties to the format are fierce and, even though the number of stations is relatively few, the challenges to change classical formats in some markets stir great animosity.

While classical music formats remain defiantly distinct from every other breed of radio, the strains within the breed are somewhat vague. Concert, fine music, semiclassical and serious music are all acceptable designations, and all program directors will agree the sounds are difficult to define.

"There's no such thing as semiclassical any more," according to Jerry Lyman, vice president and general manager of WGMS-AM-FM Washington. The misnomer is frequently used to identify "the Montovani thing," he said, which is now classified as "easy listening or background music."

"Semiclassical is a different kettle of fish," in the concurring opinion of Robert Sherman, program director of WQXR-AM-FM New York. He doesn't hide his disdain when he describes semiclassical as "wallpaper music," calling it no more than "upgraded top-40 music." He identifies WQXR's sound as "a fine-arts service, a more thoughtful program package than the classical music jukebox others have become. We program the way Bernstein programs a Philharmonic concert." The major change Mr. Sherman has noted over the past five years at WQXR is that the station is becoming entirely classical, edging out the show music and jazz, Rogers and Hart, and others. "We're forever tinkering," says Mr. Sherman—which would apply to just about all stations with any imaginable format on radio today.

But the classical format's special financial headaches are obvious: less program time for commercials, smaller audience numbers and very selective tastes, making for a tough sell. On the positive side, the hallmark of classical stations is stability. Mr. Sherman notes that at WQXR, "our junior announcer has been here 15 years—there's no cult of personality here." The only future trend he anticipates is a change in subtleties, more vocal music perhaps.

A trend pointed out by Mr. Lyman is support given to the community fine-arts efforts, financially and otherwise. Mr. Lyman emphasizes the personality element of WGMS—"We believe in radio; a classical music station should have all the elements of a good radio station"—and he has been known to knock the "sleepy sound" of some others of the genre.

President and general manager of WFMT, Ray Nordstrand sounds more serious than sleepy when he declares that "ours is a very personal communication with the listener, respecting the taste, intelligence and dignity of the kind of professional, executive, well educated listener that classical music attracts . . . Jingles and gimmicks are an affront to this sophisticated audience." While WFMT's personalities are known and liked, Mr. Nordstrand says, they do not try to impose their own styles on the listener. He stresses the refined attitude the station wants to convey, adding it is the music rather than the announcer that controls the environment.

Both stations' approaches have been highly profitable, which indicates, according to Mr. Nordstrand, that "audiences tend to expect what you have conditioned them to like. A WGMS in Chicago would be a disaster, and a WFMT in Washington would be a disaster." trends on the part of classical format stations:

"Serious music stations are tending to be a shade *more* serious." Lighter, shorter classical music—still serious—has been applauded; "syrupy," Montovani-type and show music has not.

Folk music and comedy have been proved compatible with classical formats. WFMT's *Midnight Special*, 10 p.m.-1 a.m. Saturdays, which began 24 years ago, is still the most popular single program on the station. KVOD(FM) Denver, WCLV(FM) Cleveland, WCRB(FM) Waltham, Mass., and WONO(FM) Syracuse, N.Y., in recent years have successfully included folk/comedy programs in their classical formats.

Stations are moving away from records-only and toward specially produced programs. Eight symphony orchestras are now available on reel-to-reel tapes. WFMT's program of the Chicago Symphony Orchestra circulates to 230-plus stations. The program is underwritten by Standard Oil (Indiana) and, west of the Rockies, by United Airlines, to begin Oct. 1.

A national sales representative firm, Concert Music Broadcast Sales, New York, has signed seven classical stations and expects to have 10 by the end of this month. President of the new rep firm, Peter J. Cleary, is backed up by Mr. Nordstrand when he predicts "the wave of the future for sales reps" is in the specialized service.

Finally, Mr. Nordstrand, who is also chairman of the Classical Music Broadcasters Association, relates the optimistic tone expressed at that group's August convention: Classical music stations are "far more resourceful than ever and have more resources than ever." Part of the reason, he said, is the unique "recession-proof" audience.

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Success stories: packages of automated musical formats

Syndicated programmers are capitalizing on their lucrative track record with proved systems and trying out new ones based on old, familiar themes

Radio program packagers, initially limited to beautiful-music formats and geared to cost-conscious FM's, have in recent years branched out across the spectrum of stations and musical formats. They are going after younger demographics, exploring rock, country and variations on MOR themes—and coming up with some success stories.

Jim Schulke's Stereo Radio Productions, one of the originals in the field, will gross \$1.5 million-plus this year—on target for the projected \$2-million mark by 1980. Based on the April-May ARB's, 23 of the 70 SRP subscribing stations rank number one in their markets (among all AM and FM stations, persons 18-plus).

"No one is doing as much gross on just one format as we are," Mr. Schulke says, and the news for this year is expansion: "We are contemplating two new formats."

One new MOR format will go into test first, then to AM stations "not designed to be number one." It will take about six months to master a library, he said.

The second innovation is a soft-rock format targeted to young demographics, 18-35, aimed to women rather than men. It will be based on the successful "magic" format (WGMK(FM) Philadelphia), and Mr. Schulke is certain he will have no trouble selling it.

"Each year, tastes change a bit," he said. The beautiful-music formula used to be "quite unobtrusive, with no rock beat. Over the last four to five years, you hear more and more rock." Traditionally, beautiful music is not a vocal format (vocals only 25% of the time and then mostly groups), but Mr. Schulke is using a few more original artists' hits—like Neil Diamond and John Denver—and it seems a trend likely to continue.

Although slightly more than a third of SRP's clients operate live, Mr. Schulke said automation is increasingly convenient. Four SRP clients are semiautomated, recorded just prior to broadcast, many are live six to 12 hours each day, and many are fully automated (including two-top ranking stations, WAET-FM West Palm Beach, Fla., and WOOD-FM Grand Rapids, Mich.). Each subscriber receives a basic library of 170-190 tapes, 53 minutes of music each, supplemented during the year with 80 additional tapes.

In June, SRP signed with the British Broadcasting Corp. to import BBC beautiful-music orchestra tapes exclusively. The amount of material, according to Mr. Schulke, "is equal to more than one-third of all the renditions of songs we now have in play." The total cost to clients for two-year minimum contracts in smaller markets, for three years in larger markets, ranges from \$900 to \$6,000 a month (not including New York).

Bonneville Broadcast Consultants has four packaged program services—two beautiful-music and two MOR—currently running on 80 stations, 90% of them FM, half fully automated. A fifth format, soft rock, was introduced at the NRBA convention.

Marlin Taylor, president of Bonneville Broadcast Consultants, sees automation as more and more the mode, "not only to cut costs, but to free station personnel for other things." Musically, his forecast is for a convergence of previously distinct styles: contemporary and MOR.

Of the 50 stations in ARB-rated markets subscribing to Bonneville, 29 are in the top five in their markets; three or four are number one, and about a dozen are number two. Monthly prices range, according to market size, from \$400 to \$3,000, and all formats are exclusive.

Two of Bonneville's formats are beautiful music; one is a quarter-hour segmented service, totally controlled and designed for larger-market FM stations. There are 200 hours in that library and a 50% turnover each year. The other is a random-select beautiful-music package, geared for AM's in smaller, less competitive markets. This package is inexpensively produced and less expensive to buy. Its 130 hours have a two-thirds turnover annually.

Two more Bonneville formats are MOR, one traditional, built on artists in the style of Andy Williams, Tony Bennett, the Carpenters and "soft-John Denver." The library has 65 tapes in one-hour reels, plus a current hit tape sent to subscribers every 10 days. The other is contemporary MOR, which is more uptempo (Captain and Tennille or Barry Manilow). Fifty tapes are supplemented by a weekly hit tape.

The new soft rock format will be patterned after the "easy listening rock sound," Mr. Taylor said, likening it to WKTU(FM) New York. The target audience is 18-34, balanced between men and women. The formula will allow for softer cuts of actual rock artists.

Musically, according to Mr. Taylor, "the road becomes narrower every month. We are moving closer to original rock arrangements. Beautiful music is becoming more contemporary; contemporary music on the average is softer today" (to wit: Neil Diamond, Barry Manilow). The softest Beatles' hits are actually in traditional MOR, he said, and the Carpenters are represented on all four Bonneville formats.

Some things haven't changed. Asked whether his music service is background or elevator music, Mr. Taylor replied, "We believe we have a foreground sound—music for people who really want to listen and to enjoy it." The announcers talk on a one-to-one basis in a friendly tone, and the music is to be heard, he contends.

TM Programming, Dallas, will introduce its fifth format Nov. 1—a beautiful-rock package already signed by four pilot stations. Beautiful rock will feature turntable hits as opposed to radio hits, a soft, mellow, nonelectric sound, according to Ernie Winn, executive vice president and general manager of TM Programming.

Other TM formats: Good music, which has 78 clients, is "foreground sound" with a high content of vocals, targeted to the 25-49 audience. Beautiful music, with 22 clients, is string-oriented "romance" music, also for the 25-49 group. Stereo rock, with 60 clients, features hits of 1968 through today, for 18-34 demographics. TM country, with 16 clients, is modern country's proved hits, targeted to the 18-49 audience.

Mr. Winn said fees range from \$700 to \$3,000 per month, depending on the market, and he projects a \$2 million gross for the year.

TM's most recent success is WCFL(AM) Chicago, which dropped its rock format March 16 and switched to beautiful music. "According to the April-May [Arbitron] book, its came went up to over one million in 23 days, the fourth-highest beautiful music station came in the U.S.," Mr. Winn said, pointing out the station reached that million from "virtually zero".

Drake-Chenault Enterprises has been at it since 1968 and counts over 200 clients for its eight formats. Art Aster, executive vice president and general manager, projects 1980's gross at \$3 million, not including special programs. Prices ("nobody prints a rate card in the syndication business") range from \$550 to \$5,000 monthly, according to market size.

Drake-Chenault formats have been successful in medium-size and smaller markets, and among teen-agers and 18-34 age groups in most cases.

The formats: "Great American Country," targeted to 25-49 demographics, is modern as opposed to progressive country, from Johnny Cash to Linda Ronstadt. "Supersoul," just getting started on a handful of stations, is black-oriented for AM or FM. "Classic Gold," is an oldies format from 1955 forward with more than 2,000 selections. "Contempo 200," aimed at 18-49-year-olds, is oldies from the last 15 years plus current rock hits. "Contempo 300," adult contemporary music, is currently on about 85 stations. "XT-40" is "fast-paced" contemporary top 40 geared for 12-34-year-olds. "XT-100," ready Jan. 1 and geared to the 18-34 range, features an album-oriented rock format. "Beautiful Music-Plus," introduced at the NRBA and available Jan. 1, has two versions, standard (for 35-and-up), including modern arrangements of standards like "Stardust," and contemporary, a "heavier," Burt Bacharach sound.

Basic libraries for each format are 50 one-hour reels (150 for "Beautiful Music-Plus").

Additionally, Drake-Chenault offers the following special programs (one per market, clients have first-refusal rights): A new version of "History of Rock 'n Roll" (50 hours) will be ready in late 1976; "Golden Years of Country" and "Golden Years of Rock" (both 20 hours) are being updated and will be syndicated late this year and "Top Hits of the 60's" (12 hours), currently in over 100 markets.

Radio Arts Inc., Burbank, Calif., has for a year and a half produced and syndicated an adult MOR music package, "The Entertainers," now on 50-plus stations. The music blend is a vocally based combination of standard MOR (Frank Sinatra, Tony Bennett), current MOR (the Carpenters, Captain and Tennille) and country crossover (John Denver), Olivia Newton-John).

President of Radio Arts, Larry Vanderveen, said "The Entertainers" originated with his "long-standing belief that MOR has disintegrated into a soft-rock substitute and play-the-hit orientation which tends to mean rock."

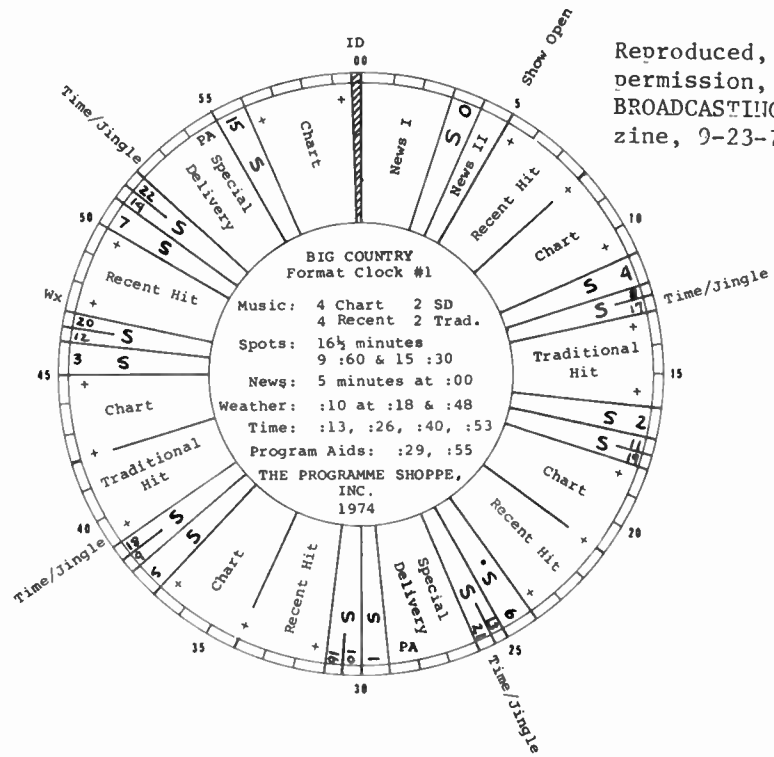
"The Entertainers" package comprises 24 hours of music daily, on tape, with or without customized promo's/ID's and announcers (half of the stations go with, and half without the option). Costs are scaled by market size, from \$375 to \$3,800 monthly (WITHIAM) Baltimore being the largest).

Mr. Vanderveen said, "We're riding the crest of a wave some people haven't recognized yet." The emphasis is on melody. Today the rhythm and harmony of rock are the focus. "The trend musically is to bring back contemporized arrangements with standard artists." He sees a continued trend toward automation.

With 20% of the stations in the country at least partly automated already, "the cost-efficiency factor has been replaced by the recognition that better quality, consistency and control" can be had through automation, he contends.

And now Radio Arts has branched off into country. A new program service, to be available in early December, is titled "Easy Country." The sound will be "the smoother, MOR country sound" as opposed to hillbilly, bluegrass or progressive country, according to Mr. Vanderveen.

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By the numbers. One of the assets of automation is tight play as well as the right mix. Program services provide their clients with daily schedules that advise station personnel how to load the tape transports and the cartridge units. Here is a one-hour clock provided by Alto Communications Inc., Hollywood, to customers of its Big Country format that provides an illustration of the complexity and the simplicity of automation. Remember, everything is automatic. The hand-lettered "S" stand for spot (Spot 1, for example, is scheduled for 29 seconds after the start of the hour). News is from tapes or cartridges, from network, or can be live. Special delivery stands for a new song that Alto Communications thinks may be a hit. PA, just before 29 seconds and 55 seconds, stands for program aids.

A shopper's guide to automated programming services

A radio broadcaster in the market for an automated programming service has many choices facing him. At least 18 outfits are working in this area, some with as many as eight different formats from which to choose and with monthly prices starting at \$200 and going up to \$5,000 depending on the market and type of service. Following are those firms, in alphabetical order, with the different formats and monthly price ranges for each:

Alto Communications Inc., Los Angeles. Formats: Big Country, Rock Unlimited, Something to Love, Swinging Velvet, Gentle Persuasion. Monthly rates (depending on market size and service): \$700-\$2,000.

Toby Arnold & Associates Inc., Dallas. PGMS Foreground MOR, PGMS Contemporary, PGMS Gold, PGMS Rock, PGMS Country (due end of year). \$600-\$3,600.

Bonneville Broadcast Consultants, New York. Programme I (good music), Programme II (good music), Classic MOR. \$325-\$3,000.

Broadcast Programming International Inc., Bellevue, Wash. MOR Service, Rock Gold, Easy Listening, Sounds for All Seasons, Country Living, Spectrum, Light Classics, XL Stereo. \$100-\$800.

CnB Studios, Belmont, Calif. A Library, B Library, C Library, Sound of Music, Latin, Country and Western, Big Band, Soft Sweet. \$1,550 (package price).

Drake-Chenault, Canoga Park, Calif. Hitparade, XT-40, Great American Country, Classic Gold, Solid Gold. \$550-\$5,000.

Fun Music Radio, Scottsdale, Ariz. FM Radio. \$275.

More Music Enterprises Inc., Los Angeles. The Great Hits. \$250-\$500.

Harry O'Connor Productions, Los Angeles. Beautiful Music (begins January 1975). \$300-\$5,000.

PAMS Productions, Dallas. Escape, Bright 'n Easy, MOR, Super Rok, Old Gold, Country. \$200-\$2,000.

Peters Productions Inc., San Diego. Music for Two of Us, MOR, Country and Western, Contemporary. \$400-\$2,500.

RPM, Southfield, Mich. Progressive MOR, Contemporary Beautiful Music, Rockin' Gold, Quadrasonic Concert (due next year). \$375-\$1,400.

Stereo Broadcasting Corp., Fresno, Calif. Adult Contemporary Rock. \$400-\$1,500.

Stereo Radio Productions Ltd., New York. Beautiful Music. \$800-\$6,000.

Studio West, Anaheim, Calif. The Sound of Love. \$300-\$1,000.

TM Programming Inc., Dallas. Good Music, Beautiful Music, Stereo Rock, Country (due to start next month). \$575-\$3,000.

Ultra-Sonic Productions Inc., Belleville, Ill. Side of the Road, Audio I, Golden Greats, Country Sunshine (due in 60 days). \$215-\$3,500.

WNA Music, Seattle. Bright 'n Beautiful (sold through Broadcast Programming International). \$350-\$1,000.

Growth market in black radio

It's still a separate medium, but becoming less so as polish, professionalism and commercial acceptance grow

The term "black radio" has always brought to mind a particular format, as definable in its way as top 40, country or "beautiful music." That format—popular soul music and personalities—is still very much alive; quantitatively and commercially, it continues to dominate its field. But it no longer has the field to itself. Slowly, tentatively, the diversity of black America is beginning to find expression on the radio dial.

It follows. Specialization is overtaking all of radio, as entrepreneurs recognize the commercial advantages of acknowledging audience diversity; and if the black audience was ever a monolith (which is, at the least, doubtful), it is anything but that in 1972. But diversity in black radio has been a long time coming; four years after picket signs crying "soul music is not enough" went up, more than a decade after the black struggle assumed center stage, diversity on the radio dial is just passing its infancy. But if the stations are still few in number, their progress is being watched closely, and their number is likely to grow.

There are, for example, stations that emphasize a particular kind of black music other than soul, such as gospel or jazz. There are noncommercial and/or educational stations, either operated by black institutions or devoting a substantial portion of their schedule to black programming.

Most interesting, though so far numerically insignificant, are the stations known at least provisionally as "progressive" black radio. These stations, born of a new black consciousness and geared specifically to that portion of the black community for which soul music alone is no longer enough, combine all aspects of the black experience—soul, gospel, jazz, African music, talk, whatever.

All of these stations, whether mainstream or specialized, are identifiably, consciously black, but their interpretations of what a black station ought to

be in 1972 are taking them in quite different directions. The soul station—a lineal descendant of the raunchy sound that used to be called "race radio"—is now, in its more successful incarnations, as slick and commercial as any general-market station. This version of black radio is slowly becoming homogenized. Its advertisers, personalities, economic incentives and professional standards owe at least as much to the traditions and practices of commercial radio in general as to the distinctive demands of blackness. Only in its playlist—which is dominated although not monopolized by commercial black artists—a few of its public-service efforts, and some of the slang and off-the-cuff remarks by air personalities ("Ahhh . . . When will my black brothers find *peace*?" wonders the DJ, introducing a record), does this kind of station stand firmly apart from its more general counterparts.

And even that distinction may be lessening. With the overlap between playlists of black and general stations; the airing on top-40 stations of features like "He's a Black Man," a series of short tributes to significant blacks; general-market stations that are beginning to seek black announcers in an effort to carve a bigger share of the minority audience; and the continuing specialization of radio in general, there are some who think that "black radio" as a separate entity may eventually disappear. In fact, some think it would be a good thing.

"I hope black radio is headed out of business," says Paul Yates, general manager of WILD(AM) Boston. "I look for the day when there is no need for black radio, or Spanish radio, or any kind of ethnic radio." That day will come, he says, only when there is racial integration, philosophical consensus and economic equality on a level far beyond that of the present.

The growing specialization in black radio is firm evidence that many others find that goal neither attainable nor desirable. One good way to understand the combination of prosperity and uncertainty in traditional black radio is to look in some detail at the new kinds of radio that have sprung up to compete with it.

In Washington, for example, a pioneering attempt to win a special audience with an all-gospel format has been going strong for about a year at WUST(AM). Consciously surrendering the teen-age and subteen market, WUST installed an "upbeat" gospel format, mixed it with a smooth, general-market sound, and nearly tripled its audience, according to General Manager Perry Walders.

"Over the years," Mr. Walders says, "we've always found that our gospel programming came up with the highest ratings. On Sunday we were all gospel and church programming, and our ratings then were the highest for the week."

The "gospel soul" sound that WUST developed to replace its former soul programming is not unselectively "religious." "We don't play some slow, draggy Mahalia Jackson song just because it's religious," Mr. Walders says. "Our sound is upbeat."

Other stations devote a considerable portion of the broadcast day to gospel, but WUST is believed to be the first 100% gospel station. Not surprisingly, Mr.

Walders is among those who say that new forms of black radio will continue to gain in the competition with soul stations.

One reason, as he sees it, is the fact that soul stations are beginning to sound less and less like "black stations." The standard soul stations, he says, "would never have the high ratings if it weren't for the white teen-agers who suddenly went for soul music." Although there are no audience-research figures that either support or refute statements about which race listens to which stations, Mr. Walders says: "Just go to any suburban high school and listen to what's being played on the transistor radios."

To find an even more marked departure from the traditional soul format, look at WLIB-FM New York, where Frankie Crocker last year launched the new sound that has been called "progressive" black radio.

He'll play jazz or African music or gospel or soul, black or white artists, "anything we think relates to our format," Mr. Crocker says. "We choose records by feeling. Sure we look at the charts, but we're usually so far ahead of the trades that it takes time for them to catch up."

Another experimenter is Harvey Holiday, who programs WDAS-FM Philadelphia. The station switched nine months ago from progressive rock to a black progressive sound.

"The white kids who disliked top 40 could turn to the underground stations," Mr. Holiday says. "But the black kid who grew up a little—and may not dislike black AM, R&B radio, but wanted something a little more relevant, had to go to the underground too. But when he did, he lost the tie to the black community and music of black awareness."

Both Mr. Crocker and Mr. Holiday are hesitant about comparing the advent of black progressive formats with the rock formats. But it's undeniable that many of the same needs that dictated the necessity for progressive rock formats also helped bring the progressive black format into being. Audiences simply wanted to hear on the radio what they were hearing on their record players. The scope of black music has expanded as rapidly as the rest of pop music in the last half decade. The lyrics of songs like the Temptations' "Ball of Confusion," the Chi-Lites' "Give More Power to the People," and the Staple Singers' "Respect Yourself," indicate at least an attempt for relevance and awareness. But these songs made it onto top 40 as well as R&B because, although their lyric content was something new, they weren't much different musically.

There was no place on the dial for artists like Curtis Mayfield (who left a popular group, the Impressions, because he wanted to say something that went beyond the standard, slick sound; Melvin Van Peebles (producer of the hit black movie "Sweet Sweetback's Baadasssss Song") and his "Ain't Supposed to Die a Natural Death"; Roberta Flack and Donny Hathaway, and Grover Washington Jr. Black jazz artists have long lamented the fact that they get no airplay on black music stations. Radio audiences that wanted to hear Ornette Coleman, or Rahsaan Roland Kirk, or Charles Mingus, or Miles Davis, had few places on the dial to call their own.

This is the point where progressive rock and progressive black radio diverge. Rock radio has developed in order to provide a forum for a particular kind of music (and in some cases, the accompanying culture); black progressive radio was developed in order to encompass the full range of "all black professional talent," as Mr. Crocker puts it.

Hy Lit was once the top-rated disk jockey in the Philadelphia market while at WIBG(AM). Three years ago, tired of the regimentation in top 40 he, took the job of general manager at WDAS-FM to make the station into an underground rocker. But the ratings never quite lived up to expectations. It was then decided that perhaps they might try an idea that Bob Klein, general manager of WDAS-(AM)—an R&B station—had had even before Hy Lit took over. So around March of last year, Mr. Holiday started programming album cuts, and African groups, and segued sets of songs together with montages. An audience in Philadelphia's black community lined up to listen to this new sound, the advertisers stayed with them, and the station was off and running. In eight months, its quarter-hour average ratings doubled from 77,000 people in January to 156,000 people in September. WDAS's theme, "Music for the People," proved to be no hype.

"Harvey had jocks who like to swing and swing hard; they like to break records, and because of that they created an audience," says Harold Freidman of Poppy Records. He likes to tell a story that indicates the kind of influence that WDAS now has. In October, Poppy released an album of a speech Dick Gregory made at Kent State University on the first anniversary of the killing of four students there. Harvey Holiday played parts of the album on his show; played underneath it was "Ohio," a song by the Isley Brothers about the shootings. As the weeks passed, Mr. Holiday chose different parts of the album and different songs to go with it. In the Philadelphia market, the album sold 10,000 copies (sales nationally have totaled 20,000) and climbed to number 10 on the soul charts, a rarity for a spoken album.

WLIB-FM was an all-jazz station before Frankie Crocker, formerly a DJ with WMCA(AM) New York, was brought in as program director. The station was something new; Mr. Crocker provided it with "The Total Black Experience in Sound."

"Our audience is of course mostly black, but in New York, if you want

basic black music, no matter what nationality you are, this is the only place to get it. We're also the only black station in stereo."

Mr. Crocker splits the playlist into four sections—R&B, jazz, Latin and gospel—and programs to balance each category equally. The playlist is revised every two weeks, without any guidelines as to how much new product to program or how many records there can be on any list. Albums are placed on the playlist and each of the four disk jockeys is allowed to choose which cut he will play.

Mr. Crocker is also planning the station's first broadcast of a live show from Harlem's famed Apollo Theater, some time in February.

WLIB-FM's rating jumps since its format change are worth noting. In January and February of last year, with a jazz format, WLIB-FM was fifth in the market with adults between 7 p.m. and midnight; the quarter-hour average was 64,100. In September and October, with the new format, it had jumped to number three in the market with adults for the same time period, with 75,400 per quarter-hour.

Many broadcasters and record companies are watching these two stations to see if the experiment will work. Black

radio has always had an intensely loyal audience, but the black audience—once thought to be almost monolithic by researchers and businessmen—has splintered as a result of new socio-political awareness and an influx of more dollars into the black community. The power of the black progressive format (like that of rock radio) lies in the fact that it is an alternative for an audience that has been offered few alternatives.

But for the moment, the visibility and commercial power still belong to mainstream black radio. And here the message is not so much the change in programming style—it is simply a continuation of a long-standing trend toward mellow, slicker, more general-sounding radio—but the way that large national advertisers have adopted it as perhaps the best possible vehicle for reaching this specialized audience.

Its desirability grew during the sixties, as the number of blacks living in metropolitan areas increased by 6%, accelerating an already obvious trend. Today, nearly 75% of all blacks live in cities. Most of them listen to traditional black-oriented radio. And as blacks increasingly gravitate to urban centers, major national advertisers are slowly, belatedly recognizing the demographics of major markets.

For example, more than 14 million blacks reside in the 50 largest metropolitan areas alone; they represent 63% of the country's total black population. Black-oriented stations operating from those 50 cities reach that group of listeners and more—over 80% of the total black population, according to reliable estimates.

What this can mean to a national advertiser is summarized by Jack Davis, executive vice president of Bernard Howard & Co., the rep for 44 black stations in the top-50 markets: "A major advertiser today probably cannot achieve success or a number one position in most major urban areas without seeking the support of the black market." He notes that in cities like Washington, Atlanta, Detroit and Gary, Ind., the black population is 45% or more, and in many others blacks constitute a sizable minority. "Obviously," Mr. Davis notes, "you have to sell that [black] segment to assure a pre-eminent position for your product in the market." That's pure, unsentimental commercialism: Advertisers seek these stations "not because they're white or black, but because we're delivering people, people with money."

A lot of blacks, watching the slow pace of social change, might be more than intrigued to learn that they're "people with money." But, considered in coldly commercial terms—as an economic lump—that's what they are. Estimates of black America's spending power run in the \$30-40-billion range. It is a classic illustration of the way money talks.

There is also the related matter of corporate image for advertisers to consider. "They know it is to their advantage to court, to woo minorities," says Herman Sitrick, vice president and general manager of WGRT (AM) Chicago.

But the decisive fact is the change that has taken place over the past several years in the prosperity of black Americans and the way their money is spent. The products that are finding their way into black radio reflect these changes: "We know specific product categories have done extremely well in the black community—cars, shoes, beer, personal hygiene products—but we're seeing a change now," says agencyman Howard Nass of Cunningham & Walsh, New York. "Travel is coming in, the airlines, for instance. In the past, social restrictions prevented Negroes from having the money to travel, but that's changing. Blacks did not have the spendable income in the past that they have now."

The respectability of today's advertising on black-oriented stations is a far cry from the fly-by-night companies that crept onto the air 10 or 15 years ago. As Nashville's Race Relations Information Center noted two years ago in a report on the medium: "Advertising on black-oriented radio . . . underwent a radical change in the sixties. Previously, nearly every 'soul' station regularly promoted easy-credit clothing and furniture stores, often unscrupulous used-car dealerships . . . and cure-all patent medicines. It mattered little or nothing to ad salesmen whether the advertising claims were true, so long as the clients paid for their commercial time. . . . National advertisers' awareness of black economic growth played a major role in changing this economic policy."

Among the advertisers cited as having made a strong investment in the black medium are Colgate-Palmolive, Arco gasoline, American Airlines, Bond clothes, Hormel meats, Parkay margarine, Robert Hall clothes, and such substantial regional advertisers as Macy's and Continental Bank of Chicago. The list could go on but the point has been made: Big advertisers are seeking out black radio for the reason most persuasive to them—its economic value.

For all the obvious improvement in this area, management still needs to be on its guard. "We check it out with the Better Business Bureau," says Lucky Cordell, general manager of WVON (AM) Chicago, "and if they don't have any complaints, we take the ads. You [as a radio station] have to accept advertising from all businesses that are legitimate if you accept it from one."

If an advertiser is later found by the station to be exploiting the black community, he is taken off the air, Mr. Cordell says. "We investigate every single complaint, and follow each one through to satisfaction," he says. "But it takes time to eliminate the exploiters."

Another development that accompanied the emergence of larger advertisers in black radio is the decline of the "ethnic" sound in commercials. Some may occasionally be heard, but they are often regarded by black radio-men themselves as counterproductive. Reggie Lavong, general manager of WHAT (AM) Philadelphia, calls them "a big turnoff. In the early days," he adds, "there was a need for identity, to say: 'O.K., he's black so he sounds like he's from down home.' I'm 38, my parents were born in the ghetto and so was I, and I really don't relate to that and I really don't have to hear that. Now, I have children and they can't possibly have any particular ties to that type of sound."

This concern for professional sound extends to the programing side. When asked what a manager looks for in an announcer, Reggie Lavong says: "I won't hire a DJ unless he has a general sound. Most of the jocks here have worked pop stations before. Sound has no color; it's either good or bad. Blacks are no different."

Paul Yates shares that viewpoint but carries it a step further. "I agree that professionalism is desirable, but I won't hire a guy unless he's part of the mission," he says. "Color is not important, but to work here an announcer has to share a belief in aiding, informing and influencing the community we serve, the black community. If a white man came in here and was sincerely interested in doing that, I'd hire him if I thought he could do the job."

This kind of commitment to professionalism and community service, within the bounds of the economic realities faced by any broadcaster who hopes to be a commercial success, is the rule in standard black radio. It has helped win for the medium not only audience, but also the same kind of criticism that has been directed at general-market stations by reformers.

A recent example is a nationwide study conducted by the Rev. Anthony J. Meyer, S.J., of the Stanford University Institute for Communication Research. He concluded that black radio suffers because too much effort is put into maximizing profits at the expense of public service. That means, he said, that news must be kept in its place, that only token amounts of money and man-hours need be invested in community-service programing, and that ethically marginal advertising dollars are still accepted. This philosophy is followed, Father Meyer contends, until public outrage threatens to harm the station's image. It all sounds very much like the barbs thrown at general commercial radio.

And, to carry the parallel still further, one possible source of alternative programing is university radio. The newest of the breed is WHUR (FM) at Washington's Howard University.

The station began broadcasting under Howard's management last month, having been donated by Post-Newsweek Stations. What is its first priority? You're not likely to hear this answer often among commercial managers; Phil Watson, chairman of Howard's radio department and general manager of the station, lists it as "nation building." Radio is to him a means of building group identity and awareness of blacks as a "people," which he feels must come before they can achieve their rightful place in the society.

"I take seriously the old saying that black people have rhythm," he says, and he uses that rhythm to pace his programming efforts. "Everything is being done from a black perspective—editorials, music, cultural programs." He's out to prove that a black station can both produce quality programming and market it. In pursuing that end, WHUR wants to present the "black truth, not only for blacks, but for anyone else who wants to know what it is. Our target is the black community, but we'll be reaching out for the white suburbs too."

One of his future projects is to institute a black news service. There is now only one—the Black Audio Network, which services some 80% of all black-oriented radio stations in the country with actualities of black newsmakers or newsmakers of interest to a black listening audience. Jay Levy, president of BAN, says his service has on many occasions transmitted items from and of the black community far ahead of their appearance on the general news wires. This is a result, Mr. Levy says, of having newsmen working in most major cities with a large black population. "They're in the community every day and are able to get the news days before a formal press conference is held, for example."

All the reports are transmitted to New York for distribution to his client stations—more than 90 in most major markets—that phone BAN twice daily for audio feeds.

The natural conclusion would be that BAN's success contradicts the notion of "homogenization" in standard black radio. If the vast majority of black stations are seeking a specifically black news service, doesn't that mean that they're getting into blackness and claiming it as an identity?

Mr. Levy doesn't think so. He joins the consensus and says: "Black radio is tending to lose its identity. More and more black stations are trying to outdo their downtown competition instead of striving to retain black identity while at the same time trying to reach the general-market community."

One path away from homogenization might be an increase in black ownership and management of radio stations. There has been movement in that direction, but it's still too sluggish to be called a trend. Of the more than 400 stations that program for blacks at some time during the day (about 115 of them broadcast exclusively to blacks), only 16 are minority-owned. The consensus is that there has been improvement on the management side—it's particularly hard to find a white program director at a black station—but the increase in black ownership has been slower.

Richard Eaton, a white owner whose holdings include black-oriented stations WOOK(AM) Washington, WJMO(AM) Cleveland and WSID(AM) Baltimore, says: "There's a definite lack of well-trained, well-qualified black executives. They just don't have the opportunity to climb up through the ranks, to acquire the experience and training needed to run a modern radio station."

But the list is growing—there were only five black-owned stations in 1968—and the commitment of many new black owners is strong. The latest example is the acquisition of WSOK(AM) Savannah, Ga., by BCC Georgia Inc., a subsidiary of New York-based Black Communications Corp., whose executives are black artists and businessmen. Ben Tucker, BCC chairman—he's a jazz musician, composer and independent TV-radio and record producer—will direct the day-to-day operations at WSOK as general manager. "Absentee ownership doesn't cut it with me," he says. "How can I institute community affairs or public affairs from New York? No way in the world."

The stations owned wholly or substantially by blacks are WEBB(AM) Baltimore; WJBE(AM) Knoxville, Tenn.; WRDW(AM) Augusta, Ga.; KWK(AM) St. Louis; WCHB(AM) Inkster, Mich. (Detroit); WEUP(AM) Huntsville, Ala.; KPRS(AM) Kansas City, Mo.; WGPR(FM) Detroit; WTLC(FM) Indianapolis; WMPP(AM) Chicago Heights, Ill.; WORV(AM) Hattiesburg, Miss.; WWWV(FM) Saginaw, Mich.; WVOE(AM) Chadbourne,

N.C.; WSOK(AM) Savannah, Ga.; KOWH-FM Omaha; and WBLK-FM Buffalo, N.Y. The sale of WLIB(AM) by New Broadcasting Inc., a white-owned firm, to Inner City Broadcasting Inc., a black group in Harlem, for \$1.9 million is awaiting FCC approval.

There's no way to tell what will come of the interaction between slowly widening black ownership and management on the one hand, and the slowly emerging trend toward polish in programming on the other. Black ownership doesn't necessarily mean that the programming will be strongly "black" (as opposed to general market) in character; at the same time, polish alone hardly constitutes proof that a station is "going white."

What does matter is the *kind* of polish and professionalism a station seeks, and all the evidence there—you can hear it on radio in any good-sized city—points toward the acceptance by many black stations of much of the sound and commercial outlook of general-market radio.

This development shouldn't be interpreted to mean that black radio or any important segment of it is about to disappear, to melt into something called "just plain radio." In the diverse, prosperous world of radio in the seventies, there is no such thing as "just radio." The measure of black radio's change and growth is that, in its own way and for its own audience, it is beginning to reflect that same diversity.

Black radio: It's still got soul

Wider variety of music changes ethnic sound of R&B programming

BROADCASTING, 9-23-76

There are approximately 225 commercial stations which identify themselves as black, soul or rhythm and blues formats and the trend among all these designations is toward a wider spectrum of music. The preferred label is "black-oriented" for, as one program manager related, "R&B and soul sound tacky."

There is a movement toward jazz in a more commercial vein that is accompanied by a move away from the earlier ethnic sound of James Brown and others. Commercialism has put a polish on some older music types: gospel records, for instance, are now acceptable in discos. Artists such as George Benson, Natalie Cole and Nancy Wilson have become commercially viable.

The disco format itself, in the opinion of Sonny Taylor, program director of WWRL(AM) New York, has become tiresome in the New York area but is still fresh in Washington and Chicago. Disco has branched out into various forms, making songs like "A Fifth of Beethoven" acceptable.

WWRL is number one of three black-oriented AM stations in New York. Its playlist is tight (24 singles, nine album cuts and seven disco records are played in a typical week) and its audience is 18-49 (12-34 is strongest), mostly women. "We lose men to FM," Mr. Taylor conceded. Black AM's are suffering from two things, he said, the influx of FM and the preference of audiences for all-news stations, especially in the morning. "They don't want to boogie out of bed into the bathroom anymore" because "news affects blacks, now."

Arnold Schorr, vice president and general manager of KGFI(AM) Los Angeles, agrees that the trend is to a general market appeal, but thinks those "crossovers from soul to pop still must start in black radio."

Mr. Schorr noted three subdivisions of the black format: disco, progressive soul (on FM, album-oriented and increasingly important), and the original top-40 soul in the South (rapid paced, using many production aids, still popular in smaller markets).

KGfJ, Mr. Schorr said, is "very general top-40" because "Los Angeles is the least traditional black market in the country." The influx of the black population (now in excess of one million) was from the mid-west, not the south and "they expect general music appeal, they want jocks who speak good English." The image is 'West Coast' he said, and attempts to be as "slick and tight as any top-40 rocker" with

news on the same level as the local all-news station.

There will always be a place for black radio, even though it has become diluted with crossovers, he said, "The black community is our reason for being."

In Detroit, according to WJLB(AM) disk jockey Claude Young, disco is the last word in black radio. Black AM's are playing jazz more than ever before, he said, (WJLB plays three or four selections each week), but disco dominates everything. Gospel is big, Mr. Young said, but it has changed "from 'sound like you wanna die' to almost a disco sound."

At WOOK(AM) Washington, Program Director Leonard Roberts said the trend is toward a hybrid of musical types: the instrumentation of jazz and the commercial sound of disco. The station has programed black-contemporary or black-top-40 since February, a unique mass appeal format using only hit singles and selected album cuts, aimed primarily at a black audience. Wook plays no jazz, no gospel, but will sometimes play older black hits from the last 20 years (by the Drifters or the Shirelles for instance). The prognosis for disco? Mr. Roberts said, "As long as there are people who enjoy dancing, there will be disco music."

The station's goal is "nation-building," or developing among blacks an awareness of themselves as a people. "[We want to present] the black truth, not only for blacks, but for anyone who wants to know what it is. Our target is the black community, but we'll be reaching out for the white suburbs, too."

"I don't see in the foreseeable future the day when radio is radio, when there is a complete merger of radio. That will come only when there is no need in society to have special voices for ethnic minorities."

Black progressive radio has developed to provide a home not merely for one kind of music, but for "all black professional talent," in a mix dictated as much by the gut as anything. "We choose records by feeling. Sure, we look at the charts, but we're usually so far ahead of the trades that it takes time for them to catch up."

The following is a listing of black-owned radio stations, newspapers with at least 20,000 circulation weekly, and television stations.

ALABAMA

WEUP-AM, Huntsville
Birmingham Times, Birmingham

ARKANSAS

Southern Mediator Journal, Little Rock

CALIFORNIA

Central News-Wave, Los Angeles
Compton Metropolitan Gazette, Compton
Firestone Park News & Southeast News Press, Los Angeles
Herald-Dispatch, Los Angeles
Los Angeles Sentinel, Los Angeles
Oakland Post, Berkeley
Sacramento Observer, Sacramento
San Joaquin Progressor, Stockton
Watts Star Review, Los Angeles

DISTRICT OF COLUMBIA

WHUR-FM
Channel 32 (1976)
Capital Spotlight
Informer
Observer

FLORIDA

Tampa Sentinel Bulletin, Tampa
Weekly Challenger, St. Petersburg

GEORGIA

WAUC-FM, Atlanta
WRDW-AM, Augusta
WSOK-AM, Savannah
Atlanta Inquirer, Atlanta
Atlanta Voice, Atlanta
Atlanta World, Atlanta
Macon Times, Macon

ILLINOIS

WJPC-AM, Chicago
WMPP-AM, East Chicago Heights
Chicago Bulletin, Chicago
Chicago Citizen, Chicago
Chicago Courier, Chicago
Chicago Defender, Chicago
Daily Defender, Chicago
Metro News, Chicago
New Crusader, Chicago
Woodlawn Observer, Chicago

INDIANA

WTLC-FM, Indianapolis
Indiana Herald, Indianapolis

KANSAS

Black Progress Shopper News, I

LOUISIANA

KGRM-FM, Grambling
Louisiana Weekly, New Orleans

MARYLAND

WEBB-AM, Baltimore
Afro-American, Baltimore

MASSACHUSETTS

WILD-AM, Boston

MICHIGAN

WCHB-AM, Inkster
WCHD-FM, Detroit
WGPR-FM, Detroit
WWWS-FM, Saginaw
WGPR-TV, Detroit
Michigan Chronicle, Detroit
Valley Star, Saginaw

MISSISSIPPI

WCRV-AM, Hattiesburg

MISSOURI

KPRS-AM/FM, Kansas City
KWK-AM, St. Louis
Metro Sentinel, St. Louis
St. Louis Argus, St. Louis
St. Louis Sentinel, St. Louis

NEBRASKA

KOWH-AM/FM, Omaha
Omaha Star, Omaha

NEW JERSEY

WLDB-AM, Atlantic City
Afro-American, Newark

NEW YORK

WDXK-FM, Rochester
WUFO-AM, Buffalo
WLIB-AM, New York
Amsterdam News, New York
Metro Courier, Brooklyn
New York Daily Challenge, Brooklyn
New York Manhattan Tribune, New York
New York Recorder, Brooklyn
Voice, Jamaica

NORTH CAROLINA

WAFR-FM, Durham
WVOE-AM, Chadbourn
Carolina Times, Durham

OHIO

WCSU-FM, Wilberforce
Buckeye Review, Youngstown
Call & Post, Cleveland
Cleveland Metro, Bedford Heights

PENNSYLVANIA

WAMO-AM/FM, Pittsburgh
New Courier, Pittsburgh
Nite Life, Philadelphia
Nite Owl, Philadelphia
Philadelphia Tribune, Philadelphia
Scoop, USA, Philadelphia

SOUTH CAROLINA

WOIC-AM, Columbia

TENNESSEE

WJBE-AM, Knoxville

TEXAS

Dallas Post Tribune, Dallas
Dallas Weekly, Dallas
Houston Forward Times, Houston
In Sepia Dallas, Dallas
New Generation, San Antonio
Voice of Hope, Houston

VIRGINIA

WFOV-FM, Hampton
Journal & Guide, Norfolk

WASHINGTON

KYAC-AM/FM, Seattle

WISCONSIN

WNOV-AM, Milwaukee

VIRGIN ISLANDS

WSTV-TV, St. Croix

Controversial radio tip sheets still going strong

By Robert Sobel

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I have been astute and perspicacious enough to have found the secret of life. Nature affords a vacuum, and the vacuum has to be filled. I filled that need." So says Kal Rudman, radio tip-sheet kingpin, whose *Friday Morning Quarterback* is recognized by the majority of music programmers as being the most influential and most popular of the reports on top-40 music programming.

Such a philosophical and pragmatic statement made by Rudman indicates the kind of bearing he believes his sheet has on what radio programmers play. By far the most razzle-dazzle in style—and the most provocative as well—the sheet has the widest (top-secret) circulation, the most advertising and the largest full-time staff (10). In addition, it recently broadened its coverage to include progressive-music airplay.

Other tip sheet publishers take a more conservative stance regarding their importance in programming by stations. Of the seven other major national sheets, *The Breneman Review*, the *Bobby Po Report*, *Mickey Turntable*, *Radio Music Report*, *Radio & Records*, *Walrus* (bi-weekly) and *The Gavin Report*, the latter weekly is by far the most influential. However, Bill Gavin, its publisher, says his sheet doesn't have any more influence than other reports which furnish information and facts on station music programming.

Value to stations

The value of tip sheets to stations depends on the market and the size of the station. Small stations generally have low research budgets and consequently must follow the sheet for most of their programming judgment. On the other hand, major stations can compile their own data, in addition to using the reports. Actually, the major stations interviewed which subscribe to the publications play down their importance.

Dean Tyler, WIP Philadelphia program director, says the sheets (the station subscribes to Gavin, Rudman and R & R) serve as reinforcements to his own programming judgment. The reports are also helpful in tracking a record—that is to say where the record is being played and what its movement has been in various markets.

Carol Singer, music director of WRKO Boston, says she uses Gavin, Rudman, *Walrus* and Bobby Po (plus the three major trade publications) as a reference tool. In addition, she notes, she gets the national picture of the record's progress from its very beginning. "There are some stations you can watch on the sheets to see what they are playing." She says, however, "I could never depend on tip sheets alone." The station relies heavily on its local research (requests, store sales)—and the record's sound—for its programming.

Singer feels that smaller stations have a strong need for the sheets. "The outlets in rural areas depend almost solely on them, because they can't afford the kind of information supplied by the publications. Besides, their playlists are larger than those in major markets and they can get on a record quicker than we do."

WIP's Tyler says the value of the sheets to small stations is probably immense. "They are always looking for something to help them program better. If they add a record that winds up as a hit, it aids their ratings and prestige."

George Wilson, president of Bartell Broadcasting, says his five top-40 stations use the sheets to see what new records are moving which his own research did not pick up. Wilson notes his chain spends about \$160,000 annually on research—which is the basis for what his stations play.

Another reason for the stations to subscribe to the sheets is record service—especially beneficial to small stations.

Rudman says "What do the stations get in return for subscribing to my sheet? They get full record service (because record companies are more-willing to send discs to the small stations when they see that they are providing input to the sheets). At conventions, the smaller stations are always complaining to record companies that they can't get records. They argue that they are the little guys and will take chances on new records, unlike WABC (New York) and WFAA (Dallas), where you can't even get the records played because of their tight playlist. The record companies don't even want to hear of such complaints.

"The record companies know the promotional value of tip sheets and, although there is a great deal of expense involved, they feel it is worth the money to service the stations. The record companies' business is to promote records and to get them played in major markets. They know that having that record listed by a number of small stations can be used by their promotion men to build a case when they see a major station."

Word of caution

Bob Henabery, radio consultant, is also on the side of those stations which feel the sheets' role in music programming is limited. "They're good to read but they are no more than a supplement. They only have meaning on local stations. A record may be big in Tulsa, but it doesn't follow it will do the same in San Antonio. A station would be foolish to jump on a record because of the sheets alone and without waiting to see if it actually was going to succeed. Later is better. It really takes about seven weeks for a top-40 record to make it big."

Bonneville Broadcasting's Dick Drury, sales manager of its soft-rock format, says Bonneville had used several sheets on a limited basis but found them unsuitable for its programming needs. It does use, however, *Radio & Records*, because the sheet gives the positioning of a soft-rock record quickly, according to Drury. He believes that sheets in general are not as strong now as they were even five years ago.

Drury notes, "There is too much divergence of formats for them to cover all areas. Even the highly specialized formats have different textures now. The publications were originally used as top-40 aids, and, even with their expansion, they can't cover all the bases."

It's easy for stations such as WIP and WRKO (Boston) to minimize how much they depend on sheets for their programming, says one industry observer. But, he wants to know, do they really mean it? "It certainly wouldn't make them look good if the owners of the station felt that most of its music programming resulted from the publications. Naturally, a program director or a music director is going to deemphasize the sheet's value."

The station feedback to sheets is in itself open to criticism from some sources. Rick Sklar, vice president of programming at ABC Radio, whose group "never really" subscribed to sheets, says the nature of the "business is to come up with valid data on musical selections, and I would raise the question on what resources the sheets use, vis-a-vis the stations and how extensive the sheets' research can actually be."

He suggests, as do some other industry executives, that the input received from the respondent stations is circular, with each station feeding airplay information to the sheets after being influenced by the sheets to play the record in the first place. "What is actually happening," says one observer, "is that one song has increased its popularity because of the sheets—the so-called 'evidence of the record's movement. So the sheets could easily manipulate a record into almost any position they wanted—with the respondent radio stations playing an innocent role."

Personal opinion used?

Bonneville's Drury says some sheets are highly influenced by personal opinion for one reason or another, especially in "touting" a record. He notes that their credibility factor would be enhanced in general if they would all include in their research such elements as store sales, phone logs and mail, in addition to station airplay input.

Rudman feels he gives "total research," explaining "It is a compendium of facts, figures and quotations. It's done by giving back to radio what it gives back to me." Rudman's main feature is his red page, which includes, along with showbiz jargon, a chart of his top records "based on analyzing the major markets and the total numbers and affects we get from the stations. That front page is a mirror of all those things."

Based on fact or fiction or combinations thereof, the fact remains the reports are making money. Just exactly how much, none of the publishers chose to say, but Rudman puts it this way: "I'm not starving. I met the payroll last month. I'm obviously getting bigger; I'm escalating. I'm a growth stock, and the feedback from the stations is that the records are working out. It's success story after success story." Also adding to Rudman's income is the fact that he is a consultant to record companies; advising on a record's potential and other related matters.

Betty Breneman, owner of the *Betty Breneman Review*, says her West Coast publication, the newest of the breed, is getting "excellent enthusiasm" since beginning life about a year-and-a-half ago. She feels her influence, because of the sheet's newness, has not been felt yet, but "it will in time." Her subscription rates are less than Rudman's and Gavin's—\$145 per year.

The difference between her sheet and others, she says, is that "we deal with contemporary music as a whole spectrum, rather than attempting to specialize in specific areas.

"Our information is derived from specific radio people, not large numbers. We give daypart and demographic information, for example, collected from only 65 stations. My emphasis is on quality not quantity. I prefer spending 15 minutes on the phone with a station rather than spending less time and getting less information."

Breneman's style of writing is low-key, and very little of the tipster element appears—no endorsement of a record in a high-pressured manner. Ron Brandon, who publishes *Radio Market Report*—out of South Carolina, says his sheet is doing very well financially. RMR is offered to record companies for \$120 yearly; the cost to stations is \$75. RMR was founded about 14 years ago and was taken over by Brandon, who changed RMR to a magazine format about two-and-a-half years ago.

Although RMR offers much comment and interpretation, along with its general input from radio stations, it is considered by Brandon to be conservative in approach.

"I think it is a disservice to have a razzle-dazzle kind of hype sheet. And we really don't go on a record until we are sure it will be a hit." He says his subscribers number 350 and are growing "rapidly." RMR reflects what stations have on their playlists and compiles the information on a point basis, which winds up as the basis of a front-page chart.

Not 'opinion sheet'

The *Bobby Po Report* is about 10 years old. A one-man operation, it's run by Po and specializes in top 40. Po also disclaims his publication is an opinion sheet. "Ours is just a report, as opposed to one giving tips like Rudman and Gavin." Airplay is Po's only source. "We might report the record heavily, but we don't get involved in sales or any other methodology." *The Po Report* serves about 350 stations, which get it free, but the cost is \$125 per year to record manufacturers and others.

Besides revenues derived from subscription, another means of income for four of the publications is advertising. Rudman, Po, Brandon and *Radio & Records* all accept advertising. Breneman says she is exploring taking ads. On the other hand, Gavin is unwilling to use ads in his sheet. He feels doing so would put the report in a conflict-of-interest position and open the publication to controversy.

Radio & Records, a West Coast tabloid paper carries full page ads and a classified section, in addition to picture pages, gossip, features and news. Most of the sheets print some combinations of gossip, news, features and employment opportunities. Rudman's *Quarterback* gets \$1,000 per page and has been averaging 27 pages of ads per issue and growing, Rudman says. Advertising has increased at the other three publications as well, the owners claim.

The advertising is apparently paying off. Jay Leipzig, president of The Music Agency, advertising company which creates ads and radio spots for several key labels, says the ads placed in the sheets have a great deal of influence on station airplay. The ads, which carry endorsements by stations playing the record being promoted, attract other stations to play the record too, he says.

Jim Jeffries, national promotion manager of Epic Records, feels advertising in the sheets is second only in importance to the sheets themselves in influencing airplay. He notes that advertising in the sheets is especially advantageous when it comes to promoting a specific record quickly. Sheets are more up-to-date on a record's progress than trade magazines, he says.

Jeffries' opinion of sheets in general is high, declaring they have the power to make a hit. He says, for example, they created the "stamp of excitement on 'Enjoy Yourself' by the Jacksons. Collectively, they touted the song, and it became a hit."

Gavin doesn't believe his sheet or any other solely can make a hit. "It really depends on the reaction of the people who hear the record." He adds, "We can call attention to it, but that's as far as it goes." Rudman admits the "record must be in the grooves. Nobody can make a hit out of a dog. Certainly putting the record on a sheet will make it rise, but even if it is put on the air—the ultimate—for perhaps two hours every day for six months, it will not become a hit if the audience rejects it. This is true of books, films and even neckties. You can't force something that is no good down people's throat."

Skeptics notwithstanding, sheets are a fact of radio station programming life and, as Rudman says, "they will be around for a long time." It's obvious, too, they will continue to be praised by many and bad-mouthed by others. □

PROGRAM REGULATION

Federal Communications Commission (FCC) authority to regulate programming is an interpretation of the 1934 Communications Act which delegates to the FCC regulation of broadcasting in the public interest, convenience and necessity. Although the conflict between the regulation of programming in the public interest (section 307) and the First Amendment has been resolved by the Courts (see Trinity Methodist Church and Red Lion Broadcasting, in Kahn, Documents), the disparity between program regulation and section 326 of the ACT--the FCC cannot censor--has forced the FCC to regulate through vague policy statements, circuitous rules, and jawboned changes in the NAB Code. This section contains examples of program regulation with which station and network program directors must deal. It is important to note that the FCC regulates form and length of programming, but rarely content. The significant incursion into the content area has occurred in the nineteen seventies with the FCC's regulation of obscene and indecent programming. (see Eastern Educational Broadcasting, in Kahn, Documents.)

The first part of this section contains copies of AM, FM, and TV renewal forms, examples of ascertainment procedures, and a copy of the annual programming report. The local broadcaster as part of the tri-annual renewal of license must provide the FCC with the results of an ascertainment of community needs, and percentages of programming in the categories: news, public affairs and other. This programming data is also submitted annually by television stations, and the FCC annually releases the data for each station, grouped by size of market and income of station.

The FCC has initiated rules in the past three years which require local broadcasters to inform the public of its rights on a regular basis and to make available at the station certain materials for public inspection. (see TV Under Pressure.) A fifteen-day announcement requires all broadcasters to inform the listener or viewer that the channel is a public property which is licensed to the broadcaster who is obligated to ascertain the community and program to its needs; opinions, criticisms, or suggestions are requested from the public. Included in the station's public file, which must be made available during business hours, are: recent renewal applications, ownership reports, various reports regarding broadcasts by political candidates, annual employment reports, letters received from members of the public, and a copy of the "Broadcast Procedure Manual." In addition public files of television stations must include: annual programming reports, and an annual listing of significant problems and needs of the area served by the station.

General programming regulations apply to both stations and networks. Although the FCC does not regulate networks, the five owned-and-operated stations of each network are regulated, thus forcing the networks to follow FCC policies. Included in this section are the FCC's major program regulations: 1960 Programming Policy, Fairness Doctrine (NAB interpretation), political broadcasting rules (section 315--NAB interpretation), Primetime Access Rule III, and Children's Television Policy. Note the specificity of section 315 requirements in contrast to the

PROGRAM REGS

broadness of both the Fairness Doctrine and the 1960 Programming Policy Statement.

BMI, ASCAP and SESAC form a liason between broadcasters and composers and authors of music. Music licensing is a complex procedure which is made clear in the essay by Chuck Halteman of BMI, Inc. The broadcasters are self-regulated through the NAB Codes; the Radio and Television Codes have sections on programming, advertising content and time standards for non-programming material.

RENEWAL FORMS

UNITED STATES OF AMERICA
FEDERAL COMMUNICATIONS COMMISSION

APPLICATION FOR RENEWAL OF LICENSE FOR
COMMERCIAL AM OR FM RADIO BROADCAST STATION

File No.

FOR COMMISSION USE ONLY

7. Since the filing of the applicant's last renewal application for this station or other major application, has an adverse finding been made or final action been approved by any court or administrative body with respect to the applicant or parties to the application concerning any civil or criminal suit, action, or proceeding, brought under the provisions of any federal, state, territorial or local law relating to the following: any felony; lotteries; unlawful restraints and monopolies; unlawful combinations, contracts or agreements in restraint of trade; the use of unfair methods of competition; fraud, unfair labor practices; or discrimination?

YES NO If YES, attach as EXHIBIT 7 a full description, including identification of the court or administrative body, proceeding by file number, the person and matters involved, and the disposition of the litigation.

PART I - GENERAL INFORMATION

1. NAME OF APPLICANT

STREET ADDRESS

CITY

STATE

ZIP CODE

Send notices and communications to the following-named person at the address indicated below.

NAME

STREET ADDRESS

CITY

STATE

ZIP CODE

2. RENEWAL REQUESTED FOR FOLLOWING EXISTING FACILITIES

CALL LETTERS

FREQUENCY

CHANNEL NO.

POWER IN KILOWATTS

NIGHT

DAY

HOURS OF OPERATION

Unlimited

Daytime only

Limited

Shoring with (specify stations)

Other (specify)

STATION LOCATION

CITY

STATE

3. RENEWAL IS ALSO REQUESTED FOR THE FOLLOWING:

AM		FM	
DAY	NIGHT		
			AUXILIARY ANTENNA
			AUXILIARY TRANSMITTER
			ALTERNATE TRANSMITTER
			SUBSIDIARY COMM. AUTHORIZATION

PART II - LEGAL

4. Is applicant's Ownership Report (FCC Form 323) filed with this application as EXHIBIT 4?

YES NO

If NO, give the date of filing of the last Ownership Report and the station's call letters of the renewal application with which it was filed.

5. Is the applicant in compliance with the provisions of Section 310 of the Communications Act of 1934, as amended, relating to the interests of aliens and foreign governments?

YES NO

6. Is the applicant or any officer, director, or principal stockholder (any person owning 25% or more of applicant's stock) an officer, director, or 25% or more stockholder in a newspaper publishing company, a CATV company, or a company engaged in broadcasting related activities?

YES NO

If YES, attach as EXHIBIT 6 a complete listing and description of these interests.

PART III - ENGINEERING

8. Are the following technical reports completed and available for Commission inspection?

- YES Equipment performance measurements for each main and alternate transmitter made within four months of the filing date of this application.
- NO For directional AM stations operated by remote control: Annual skeleton proofs of antenna performance made during the past license term.
- DOES NOT APPLY
- YES For directional AM stations operated by lesser grade operators: At least one partial proof of antenna performance made during the past three years, and skeleton proofs made the other two years.
- NO DOES NOT APPLY.

9. Transmitters (Main and Alternates)

Manufacturer and Type No.	1.		
	2.		
Use (i.e. Main or Alternate)	3.		
	(1.)	(2.)	(3.)
Total plate current to last radio stage in amperes			
Plate voltage applied to last radio stage in volts			
Efficiency factor F of the transmitter at operating power			
Transmitter power output in kilowatts			
AM: Antenna or common point ammeter reading in amperes			

10.(a) Directional Antenna Operating Values (AM only)

Tower	Phase Reading in Degrees		Antenna Base Current				Remote Indications of Antenna Current			
			Day		Night		Day		Night	
	Day	Night	Value	Ratio	Value	Ratio	Value	Ratio	Value	Ratio
1										
2										
3										
4										
5										
6										

(b) Identify by manufacturer and type the antenna monitor used to take the above readings:

(c) Are monitoring point values within limits specified in the station license?

YES NO

If NO, attach as EXHIBIT 10 a complete explanation and a statement of what is being done to correct it.

I certify that I represent the applicant in the capacity indicated below, that I have examined the statements made in response in questions 8 through 10 above, and that they are true to the best of my knowledge and belief.

Signature _____ Telephone _____ (Include area code)

- Technical Director Consulting Engineer
 Chief Operator Registered Professional Engineer

PART IV - PROGRAMMING

11. Has applicant placed in its public inspection file at the appropriate times the required documentation relating to its efforts to ascertain the community problems, needs, and interests?

YES NO If NO, attach as EXHIBIT 11 a complete statement of explanation.

DOES NOT APPLY.

12. Attach as EXHIBIT 12 applicant's community leader checklist for the preceding license term.

DOES NOT APPLY.

13. Has the applicant placed in its public inspection file at the appropriate times its annual list of those problems, needs and interests which, in the applicant's judgment, warranted treatment by station and typical and illustrative programming in response thereto?

YES If YES, attach those listings as EXHIBIT 13.

NO If NO, attach as EXHIBIT 13 a complete statement of explanation.

14. (a) Attach as EXHIBIT 14 one exact copy of the program logs for the composite week used as a basis for responding to the questions herein. Applicants utilizing automatic program logging devices must comply with the provisions of Sections 73.112(f) and 73.282(f) of the Commission's rules.

(b) PROGRAM TYPES	Previously Proposed		Composite Week Performance		Minimum Proposed	
	Minutes of Operation	% of Total Time	Minutes of Operation	% of Total Time	Minutes of Operation	% of Total Time
1. News						
2. Public Affairs						
3. All other programs, exclusive of entertainment sports						
4. Sports						
TOTALS						
Public Service Announcements	Number		Number		Number	

15. Attach as EXHIBIT 15 those programs in the composite week included in the public affairs and "all other" program categories (lines 2 and 3 of the above chart), indicating the title, source, type, brief description, time broadcast and duration of each program.

16. Did the amount of time applicant devoted to non-entertainment programming (lines 1, 2 and 3 of the above chart) during the composite week vary substantially from the representations made in applicant's last application?

YES NO If YES, attach as EXHIBIT 16 a statement explaining the variations.

17. State the number of 60-minute segments in the composite week (beginning with the first full clock hour and ending with the last clock hour of each broadcast day) containing over 18 minutes of commercial matter; segments. List in EXHIBIT 17 each segment and the day and time broadcast with headings of "Amount of Commercial Time in Segment" and "Day and Time Broadcast".

18. Do the applicant's commercial practices for the period covered by this application vary from the representations made in applicant's last application?

YES NO If YES, explain in EXHIBIT 18 the variations and the reasons therefor.

19. State the maximum amount of commercial matter applicant proposes normally to allow in any 60-minute segment (Minutes). State the percentage of hourly segments per week this amount is expected to be exceeded (%), and the limits per hourly segment that would then apply under those circumstances to regular commercial (Minutes) and to political commercial matter (Minutes)

20. Describe briefly applicant's program format(s) during the past 12 months:

Describe briefly applicant's proposed format

21. Does the applicant's station duplicate the programming of another radio station?

YES NO If YES, state:

(a) the call letters of the duplicated station _____

(b) the population of the community of license of the duplicated station _____

(c) the population of the community of license of the station for which renewal is requested _____

(d) the total number of broadcast hours in the composite week _____

(e) the amount of programming duplicated during the composite week _____ %

22. Attach as EXHIBIT 22 any additional information which, in applicant's judgment, is necessary to adequately describe or to present fairly its services and operations in relation to the public interest.

PART V - EQUAL EMPLOYMENT OPPORTUNITY

23. Attach as Exhibit 23 a description of the program the applicant proposes to follow during the coming license term and, where applicable, the program implemented during the preceding license term to assure equal employment opportunity for minorities and women.

24. Attach as EXHIBIT 24 a brief description of any complaint which has been filed before any body having competent jurisdiction under federal, state, territorial or local law, alleging unlawful discrimination in the employment practices of the station, including the persons involved, the date of filing, the court or agency, the file number (if any), and the disposition or current status of the matter.

THE APPLICANT hereby waives any claim to the use of any particular frequency or of the ether as against the regulatory power of the United States, because of the previous use of the same, whether by license or otherwise, and requests an authorization in accordance with this application. (See Section 304 of the Communications Act.)

THE APPLICANT acknowledges that all the statements made in this application and attached exhibits are considered material representations and that all the exhibits are a material part hereof and are incorporated herein as set out in full in the application.

CERTIFICATION

I certify that the statements in this application are true, complete, and correct to the best of my knowledge and belief, and are made in good faith.

Signed and dated this _____ day of _____, 19_____.

NAME OF APPLICANT _____

BY SIGNATURE _____

TITLE _____

WILLFUL FALSE STATEMENTS MADE ON THIS FORM ARE PUNISHABLE BY FINE AND IMPRISONMENT. U.S. CODE, TITLE 18, SECTION 1001.

FCC NOTICE TO INDIVIDUALS

The solicitation of personal information requested in this application is authorized by the Communications Act of 1934, as amended. The principal purpose(s) for which the information will be used is to determine if the benefit requested is consistent with the public interest. The staff, consisting variously of attorneys, accountants, engineers, and application examiners, will use the information to determine whether the application should be granted, denied, dismissed, or designated for hearing. If all the information requested is not provided, the application may be returned without action having been taken upon it or its processing may be delayed while a request is made to provide the missing information. Accordingly, every effort should be made to provide all necessary information.

THE FOREGOING NOTICE IS REQUIRED BY THE PRIVACY ACT OF 1974, P.L. 93-579, DECEMBER 31, 1974, 5 U.S.C. 552 a (e) (3).

Instructions, Definitions and General Information for Commercial TelevisionRenewal Applicants**I. INSTRUCTIONS**

1. Applicants for renewal of license for commercial television stations shall file Section IV as part of their renewal application. Where any information required is already on file with the Commission, such information need not be resubmitted provided that the previous application or filing containing the information is specifically referred to and identified and the applicant states that there has been no change since the information was filed.
2. The "documentation" relating to the renewal applicant's ascertainment efforts, the Community Leader Checklist, and the annual problems - programs lists referred to in Questions 1, 2, and 3 are explained in detail in the Primer on Ascertainment of Community Problems of Broadcast Applicants (57 FCC 2d 418, 41 Fed. Reg. 1372, 35 AR 2d 1555). The "appropriate times" at which that documentation and the annual problems - programs list should be placed in the renewal applicant's public inspection file is also set forth in the Renewal Primer and specified in Section 1.526 (a), (9), (11) and (12) of the Commission's rules.
3. Except for Questions B.B., B.C., 13.B. and 13.C., which are optional, applicants shall answer all questions contained in Section IV. In answering questions on proposed operation where no substantial change from past operation is proposed, applicants may so state.
4. A. Exhibits submitted in response to Questions 4, 13.B., 13. C., 15 and 16 shall be limited to two pages.
B. Exhibits submitted in response to Question 7 shall be limited to three pages.
C. Exhibits submitted in response to Questions 8.B. and 8.C. shall each be limited to six pages.
D. Applicants may, at their option, supplement information contained in Exhibits submitted as part of this Section IV by placing additional material in their public inspection file. Such additional material shall be identified as a continuation of the particular exhibit and is subject to inspection by the public and the Commission.
E. Applicants for renewal of license will be expected to provide the information requested for Questions 14 and 17 only for periods following January 1, 1976. For the purpose of Question 14, it is suggested that a licensee who has in effect a policy of adhering to the indicated commercial limits may rely on periodic reports from responsible personnel and need not review all program logs at the time of preparing the renewal application. In addition, for the purpose of Question 14, if, one or more children's programs fill a full clock hour, that full hour should be listed as a "one hour" segment; if one or more children's programs fill only one-half hour of a clock hour, it should be listed as a "1/2 hour" segment.
5. A legible copy of Section IV and all the exhibits submitted therewith shall be kept on file available for public inspection at any time during regular business hours. It shall be maintained at the main studio of the station or any other accessible place (such as a public registry for documents or an attorney's office) in the community in which the station is licensed.

FCC Form 303
December 1976

Approved by GAO
B-180227(RO-173)

United States of America
FEDERAL COMMUNICATIONS COMMISSION

APPLICATION FOR RENEWAL OF LICENSE
FOR COMMERCIAL TELEVISION BROADCAST STATION

II. DEFINITIONS

The definitions set out below are to be followed in furnishing the information called for by the questions of Section IV. The inclusion of various types and sources of programs in the paragraphs which follow is not intended to establish a formula for station operation, but is a method for analyzing and reporting station operation.

1. A. Sources of programs are defined as follows:

- (i) A Local Program (L) is any program originated or produced by the station, or for the production of which the station is substantially responsible, and which also employs live talent more than 50% of the time. Such a program, taped, recorded or filmed for later broadcast shall be classified as local. A local program fed to a network shall be classified by the originating station as local. All non-network and non-syndicated news programs may be classified as local. Programs primarily featuring syndicated or feature films, or other non-locally recorded programs shall not be classified as local, even though a station personality appears in connection with such material. However, identifiable units of such programs which are live and separately logged as such may be classified as local (e.g., if during the course of a feature film program a non-network 2-minute news report is given and logged as a news program, the report may be classified as local).
- (ii) A Network Program (NET) is any program furnished to the station by a network (national, regional or special). Delayed broadcasts of programs originated by networks are classified as network.
- (iii) A Recorded Program (REC) is any program not defined in (i) and (ii) above, including without limitation, syndicated programs, taped or transcribed programs, and feature films.

B. Types of programs are defined as follows:

- (i) News Programs includes reports dealing with the current local, national and international events, including weather and stock market reports; and commentary, analysis, or sports news when it is an integral part of a news program.
- (ii) Public Affairs Programs are programs dealing with local, state, regional, national or international issues or problems, including, but not limited to, talks, commentaries, discussions, speeches, editorials, political programs, documentaries, mini-documentaries, panels, roundtables and vignettes, and extended coverage (whether live or recorded) of public events or proceedings, such as local council meetings, congressional hearings and the like.
- (iii) All Others (excluding entertainment and sports) includes all other programs which are not intended primarily as entertainment (e.g., music drama, variety, comedy, quiz, etc.) and do not include play-by-play and pre- or post-game related activities and separate programs of sports instruction, news, or information (e.g., fishing opportunities, golfing instructions, etc.)
- (iv) A Local Program -- See II, 1.A (i) above.
- (v) Programs Designed for Children: programs originally produced and broadcast primarily for a child audience twelve years old and under. This does not include programs originally produced for a general or adult audience which may nevertheless be significantly viewed by children.

Note 1: The definition of "Programs Designed for Children" is not applicable for the purpose of logging, but is applicable only to Questions 7, 14, and 17.

Note 2: If a program contains two or more identifiable units of program material which constitute different program types as herein defined, each such unit may be separately classified.

C. Commercial Matter (CM) includes commercial continuity (network and non-network) and commercial announcements (network and non-network) as follows:

- (i) Commercial Continuity is the advertising message of a program sponsor.
- (ii) A Commercial Announcement is any other advertising message for which a charge is made, or other consideration is received.

(1) Included are (i) "bonus" spots, (ii) trade-out spots, and (iii) promotional announcements of a future program where consideration is received for such an announcement or where such announcement identifies the sponsor of the future program beyond mention of the sponsor's name as an integral part of the title of the program. (e.g., where the agreement for the sale of time provides that the sponsor will receive promotional announcements, or when the promotional announcement contains a statement such as "TOMORROW SEE -- /NAME OF PROGRAM/ -- BROUGHT TO YOU BY -- /SPONSOR'S NAME/").

(2) Other announcements including but not limited to the following are not commercial announcements:

- (i) Promotional announcements, except as defined above;
- (ii) Station identification announcements for which no charge is made;
- (iii) Mechanical reproduction announcements;
- (iv) Public service announcements;
- (v) Announcements made pursuant to Section 73.654(d) of the Rules that materials or services have been furnished as an inducement to broadcast a political program involving the discussion of controversial public issues;
- (vi) Announcements made pursuant to the local notice requirements of Sections 1.580 (pre-grant) and 1.594 (designation for hearing) of the Rules.

2. A Public Service Announcement (PSA) is any announcement (including network) for which no charge is made and which promotes programs, activities, or services of federal, state, or local governments (e.g., recruiting, sales of bonds, etc.) or the programs, activities or services of non-profit organizations (e.g., UGF, Red Cross blood donations, etc.) and other announcements regarded as serving community interests, excluding time signals, routine weather announcements and promotional announcements.

3. A Program is an identifiable unit of program material, logged as such, which is not an announcement as defined above (e.g., if, within a 30-minute entertainment program, a station broadcasts a one-minute news and weather report, this news and weather report may be separately logged and classified as one-minute news program and the entertainment portion as a 29-minute program).

4. Network Programs. Where information for the composite week is called for herein with respect to commercial matter or program type classifications in connection with network programs, the applicant may rely on information furnished by the network.

III. GENERAL INFORMATION

1. Composite Week. Seven days designated annually by the Commission in a Public Notice and consisting of seven different days of the week. A composite week is also used to complete FCC Form 303-A (Annual Programming Report).

2. Typical Week. A week which an applicant projects as typical of its proposed weekly operation.

3. Replies to questions contained in Section IV constitute representations on which the Commission will rely in considering an application for renewal. Thus, time and care should be devoted to the replies so that they will reflect accurately the applicant's responsible consideration of the questions asked. It is not,

however, expected that an applicant will or can adhere inflexibly in day-to-day operation to the representations made herein.

- B. Replies relating to future operation constitute representations against which subsequent operation of the station will be measured. Accordingly, if during the license period the station substantially alters its programming format or commercial practice, the applicant should notify the Commission of such changes at that time; otherwise it is presumed that the station is being operated substantially as proposed in Section IV.
4. The applicant's attention is called to the Commission's Report and Statement of Policy re: Commission En Banc Programming Inquiry, FCC 60-970, 25 Federal Register 7291, 20 Pike and Fischer Radio Regulations 1902, copies of which are available upon request to the Commission; and also to the material contained in Attachment A to this Section.

NAME OF APPLICANT		6. A. Was the applicant affiliated with one or more national television networks during the past license period? <input type="checkbox"/> YES <input type="checkbox"/> NO If YES, give name(s) of Network(s):	
CITY AND STATE WHICH STATION IS LICENSED TO SERVE	CALL SIGN	1. Has applicant placed in its public inspection file at the appropriate times the required documentation relating to its efforts to ascertain the community problems, needs and interests? <input type="checkbox"/> YES <input type="checkbox"/> NO <input type="checkbox"/> DOES NOT APPLY If NO, attach as Exhibit No. a complete statement of explanation.	
2. Attach as Exhibit No. applicant's community leader check-list for the preceding license term. <input type="checkbox"/> DOES NOT APPLY		B. If a network affiliate, did the applicant regularly carry (i.e., carry more than 50% of the programs offered during the current license period) available network news and public affairs? <div style="text-align: right; margin-right: 50px;"> YES NO </div> (1) News <input type="checkbox"/> <input type="checkbox"/> (2) Public Affairs <input type="checkbox"/> <input type="checkbox"/>	
3. Has the applicant placed in its public inspection file at the appropriate times its annual list of those problems, needs and interests which, in the applicant's judgment, warranted treatment by its station and typical and illustrative programming in response thereto? <input type="checkbox"/> YES <input type="checkbox"/> NO If YES, attach those listings as Exhibit No. If NO, attach as Exhibit No. a complete statement of explanation.		7. In Exhibit No. give a brief description of programs, program segments or program series broadcast during the license period which were designed for children twelve years old and under. Indicate the source, time and day of broadcast, frequency of broadcast, and program type.	
4. Describe in Exhibit No. the procedures applicant has or proposes to have for the consideration and disposition of complaints or suggestions from the public.		8. A. In the applicant's judgment, does the information supplied in the Annual Programming Reports (FCC Form 303-A) submitted during the current license period, the information supplied in the annual listings of typical and illustrative programs and program segments broadcast to help meet significant problems and needs of the service area for the current license period, and the information supplied in Questions 5, 6 and 7 above adequately reflect its programming during the current license period? <input type="checkbox"/> YES <input type="checkbox"/> NO	
5. A. State for the most recent composite week (a) the total number of public service announcements broadcast and (b) the number of public service announcements broadcast between 8AM - 11PM.		B. If the answer to A is NO, the applicant may attach as Exhibit No. such additional information (including the listing of entertainment programs the applicant considers to be of special merit) as may be necessary to describe accurately and present fairly its program service.	
(a)	(b)	C. Attach as Exhibit No. one exact copy of the program logs for the most recent composite week used as a basis for responding to Questions 5, 11, and 12 herein. Applicants utilizing automatic program logging devices must comply with the provisions of Section 73.670(c).	
B. Of the total number of public service announcements broadcast during the most recent composite week state (a) the number which in the licensee's judgment were primarily designed to promote programs, activities, or services of organizations or organizational units located in the service area, (b) the number which in the licensee's judgment were primarily designed to promote programs, activities or services of organizations or organizational units located outside the service area, and (c) the number which in the licensee's judgment do not readily fall into either category (a) or (b) and/or are a combination of both.		C. If the applicant's programming reflected in the Annual Programming Reports submitted during the current license period varied substantially from the programming representations made in the last renewal application, the applicant may submit as Exhibit No. a statement explaining the variations and reasons therefor.	
(a)	(b)	(c)	

9. Indicate the minimum amount of time the applicant proposes to devote normally each week to the categories below. Commercial time should be excluded in all computations except for the entries in columns 2, 6 and 10 of the total time operating line (line a).

ANTICIPATED TYPICAL WEEK DATA (1)	FROM 6AM TO MIDNIGHT				FROM 6PM TO 11PM (5PM to 10PM CENTRAL AND MOUNTAIN TIME)				FROM MIDNIGHT TO 6AM			
	ALL PROGRAMS		LOCAL PROGRAMS ONLY		ALL PROGRAMS		LOCAL PROGRAMS ONLY		ALL PROGRAMS		LOCAL PROGRAMS ONLY	
	MINUTES OF OPERATION	PERCENTAGE OF TOTAL TIME OPERATING	MINUTES OF OPERATION	PERCENTAGE OF TOTAL TIME OPERATING	MINUTES OF OPERATION	PERCENTAGE OF TOTAL TIME OPERATING	MINUTES OF OPERATION	PERCENTAGE OF TOTAL TIME OPERATING	MINUTES OF OPERATION	PERCENTAGE OF TOTAL TIME OPERATING	MINUTES OF OPERATION	PERCENTAGE OF TOTAL TIME OPERATING
	(2)	(3) <u>2/</u>	(4) <u>1/</u>	(5) <u>2/</u>	(6)	(7) <u>3/</u>	(8) <u>1/</u>	(9) <u>3/</u>	(10)	(11) <u>4/</u>	(12) <u>1/</u>	(13) <u>4/</u>
a. TOTAL TIME OPERATING		100%				100%				100%		
b. NEWS <u>1/</u>												
c. PUBLIC AFFAIRS <u>1/</u>												
d. ALL OTHERS (Exclusive of entertainment and sports) <u>1/</u>												

- 1/ Excluding Commercials
- 2/ Percentages are of the total minutes of operation reported at the top of column 2.
- 3/ Percentages are of the total minutes of operation reported at the top of column 6.
- 4/ Percentages are of the total minutes of operation reported at the top of column 10.

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10. A. State (a) the minimum total number of public service announcements and (b) the minimum number of public service announcements between 8AM - 11PM the applicant proposes to broadcast during a typical week.

(a)	(b)
-----	-----

B. Of the total number of public service announcements the applicant proposes to broadcast during a typical week state (a) the number which it expects will be primarily designed to promote programs, activities or services of organizations or organizational units located in the service area, (b) the number it expects will be primarily designed to promote programs, activities or services of organizations or organizational units located outside of the service area, and (c) the number which it expects will not fall readily into either category (a) or (b) and/or will be a combination of both.

(a)	(b)	(c)
-----	-----	-----

PAST COMMERCIAL PRACTICES

11. State the number of 60-minute segments during the most recent composite week (beginning with the first full clock hour and ending with the last full clock hour of each broadcast day) containing the following amounts of commercial matter:

A. Up to and including 8 minutes	
B. Over 8 and up to and including 12 minutes	
C. Over 12 and up to and including 16 minutes	
D. Over 16 minutes	

List each segment in category D above, specifying the amount of commercial time in the segment, and the day and time of broadcast.

Segment	Amount of Commercial Time in Segment	Day and Time Broadcast

If more space is needed continue in Exhibit No.

12. State the number of 60-minute segments in the 6PM - 11PM (5PM - 10PM Central and Mountain Time) time period during the most recent composite week containing the following amounts of commercial matter:

A. Up to and including 8 minutes	
B. Over 8 and up to and including 12 minutes	
C. Over 12 and up to an including 16 minutes	
D. Over 16 minutes	

List each segment in category D above, specifying the amount of commercial time in the segment, and the day and time broadcast.

Segment	Amount of Commercial Time in Segment	Day and Time Broadcast

If more space is needed continue in Exhibit No.

13. A. In the applicant's judgment, does the information supplied in questions 11 and 12 adequately reflect its commercial practices during the current license period?

YES NO

- B. If NO, applicant may attach as Exhibit No. _____ such additional material as may be necessary to describe adequately and present fairly its commercial practices.
- C. If the applicant's commercial practices for the period covered by Question 11 and 12 varied from the representations made in the applicant's last renewal application the applicant may explain in Exhibit No. _____ the variations and the reasons therefor.

14. Submit as Exhibit No. _____ each one hour or ½ hour segment of programming designed for children twelve years old and under broadcast during the license period which contained commercial matter in excess of:

- (a) 12 minutes per hour or 6 minutes per half-hour on weekdays (Monday through Friday), or
 (b) 9½ minutes per hour or 4 ¾ minutes per half-hour on weekends (Saturday and Sunday).

For each programming segment so listed, indicate the length of the segment (i.e. one hour or ½ hour) and the amount of commercial matter contained therein.

PROPOSED COMMERCIAL PRACTICES

15. What is the maximum amount of commercial matter in any 60-minute segment which the applicant proposes normally to allow?

If the applicant proposes to permit this amount to be exceeded at times, state in Exhibit No. _____ under what circumstances and how often this is expected to occur, and the limits that would then apply.

16. What is the maximum amount of commercial matter in any 60-minute segment between the hours of 6PM - 11PM (5PM - 10PM Central and Mountain Time) which the applicant proposes normally to allow?

If the applicant proposes to permit this amount to be exceeded at times, state in Exhibit No. _____ under what circumstances and how often this is expected to occur, and the limits that would then apply.

17. A. What is the maximum amount of commercial matter per hour the applicant proposes to allow in programs broadcast on weekdays (Monday through Friday) which are designed for children twelve years old and under?

If the applicant proposes to permit this amount to exceed 12 minutes, state in Exhibit No. _____ under what circumstances and how often this is expected to occur, and the limits that would then apply.

- B. What is the maximum amount of commercial matter per hour the applicant proposes to allow in programs broadcast on weekends (Saturday and Sunday) which are designed for children twelve years old and under?

If the applicant proposes to permit this amount to exceed 9½ minutes, state in Exhibit No. _____ under what circumstances and how often this is expected to occur, and the limits that would then apply.

NOTE: Unless otherwise indicated, it is assumed that proportional commercial time limits apply to ½ hour segments for the purpose of this question.

ATTACHMENT A

Attention is invited to the Commission's "Report and Statement of Policy Re: Commission En Banc Programming Inquiry" released July 29, 1960 - FCC 60-970 (25 Federal Register 7291; 20 Pike and Fischer Radio Regulation 1902).

Pursuant to the Communications Act of 1934, as amended, the Commission cannot grant, renew or modify a broadcast authorization unless it makes an affirmative finding that the operation of the station, as proposed, will serve the public interest, convenience and necessity. Programming is the essence of broadcasting.

A broadcast station's use of a channel for the period authorized is promised on its serving the public. Thus, the public has a legitimate and continuing interest in the program service offered by the station, and it is the duty of all broadcast permittees and licensees to serve as trustees for the public in the operation of their stations. Broadcast permittees and licensees must make positive, diligent and continuing efforts to provide a program schedule designed to serve the needs and interests of the public in the areas to which they transmit an acceptable signal.

In its above-referenced "Policy Statement," the Commission has indicated the general nature of the inquiry which should be made in the planning and devising of a program schedule:

"Thus we do not intend to guide the licensee along the path of programming, on the contrary, the licensee must find his own path with the guidance of those whom his signal is to serve. We will thus steer clear of the bans of censorship without disregarding the public's vital interest. What we propose will not be served by pre-planned program format submissions accompanied by complimentary references from local citizens. What we propose is documented program submissions prepared as the result of assiduous planning and consultation covering two main areas. first, a canvass of the listening public who will receive the signal and who constitute a definite public interest figure, second, consultation with leaders in community life-public officials, educators, religious (groups), the entertainment media-agriculture, business, labor, professional and eleemosynary organizations, and others who bespeak the interests which make up the community."

Over the years, experience has shown both broadcasters and the Commission that certain recognized elements of broadcast service have frequently been found necessary or desirable to serve the broadcast needs and interests of many communities. In the Policy Statement, referred to above, the Commission set out fourteen such elements. The Commission stated:

"The major elements usually necessary to meet the public interest, needs and desires of the community in which the station is located as developed by the industry, and recognized by the Commission, have included: (1) Opportunity for Local Self-Expression, (2) The Development and Use of Local Talent (3) Programs for Children, (4) Religious Programs, (5) Educational Programs, (6) Public Affairs Programs, (7) Editorialization by licensees (8) Political Broadcasts, (9) Agricultural Programs, (10) News Programs, (11) Weather and Market Reports, (12) Sports Programs, (13) Service to Minority Groups, (14) Entertainment Programming."

It is emphasized that broadcasters, mindful of the public interest, must assume and discharge responsibility for planning, selecting and supervising all matter broadcast by their stations, whether such matter is produced by them or provided by networks or others. This duty was made clear in the Commission's Policy Statement, page 14, paragraph 3:

"Broadcasting licensees must assume responsibility for all material which is broadcast through their facilities. This includes all programs and advertising material which they present to the public. With respect to advertising material the licensee has the additional responsibility to take all reasonable measures to eliminate any false, misleading, or deceptive matter and to avoid abuses with respect to the total amount of time devoted to advertising continuity as well as the frequency with which regular programs are interrupted for advertising messages. This duty is personal to the licensee and may not be delegated. He is obligated to bring his positive responsibility affirmatively to bear upon all who have a hand in providing broadcast matter for transmission through his facilities so as to assure the discharge of his duty to provide (an) acceptable program schedule consonant with operating in the public interest in his community. The broadcaster is obligated to make a positive, diligent and continuing effort in good faith, to determine the tastes, needs and desires of the public in his community and to provide programming to meet those needs and interests. This, again, is a duty personal to the licensee and may not be avoided by delegation of the responsibility to others."

1976

ANNUAL PROGRAMMING REPORT

SEE INSTRUCTIONS ON REVERSE SIDE BEFORE COMPLETING THIS REPORT

RETURN TWO COPIES TO THE FCC; RETAIN ONE COPY FOR YOUR FILES

PLEASE TYPE OR PRINT

RETURN COPY WITH MAILING LABEL AND
ONE ADDITIONAL COPY TO THE FCC
RETAIN ONE COPY FOR YOUR FILES

CALL SIGN	CHANNEL	LICENSEE'S NAME	COMMUNITY OF LICENSE		STATE			
NETWORK AFFILIATION		LEAVE BLANK						
157	COMPOSITE WEEK DATA		FROM 6PM TO 11PM (5PM TO 10PM CENTRAL AND MOUNTAIN TIME)		FROM 6AM TO MIDNIGHT		FROM MIDNIGHT TO 6AM (SAME BROADCAST DAY)	
			Minutes of Operation (A)	% of Total Time (Line 1-Col. A) (B)	Minutes of Operation (C)	% of Total Time (Line 1-Col. C) (D)	Minutes of Operation (E)	% of Total Time (Line 1-Col. E) (F)
1. TOTAL TIME OPERATING <i>(Including commercial material)</i>			(Maximum 2100)	100.0	(Maximum 7560)	100.0	(Maximum 2520)	100.0
LOCAL AND NON- LOCAL	2. TOTAL NEWS <i>(Exclude commercial material)</i>			.		.		.
	3. TOTAL PUBLIC AFFAIRS <i>(Exclude commercial material)</i>			.		.		.
	4. TOTAL OTHER Non-entertainment/Non-sports <i>(Exclude commercial material)</i>			.		.		.
LOCAL ONLY	5. LOCAL NEWS <i>(Exclude commercial material)</i>			.		.		.
	6. LOCAL PUBLIC AFFAIRS <i>(Exclude commercial material)</i>			.		.		.
	7. LOCAL OTHER Non-entertainment/Non-sports <i>(Exclude commercial material)</i>			.		.		.
	8. ALL LOCAL PROGRAMS - Include Entertainment & Sports <i>(Exclude commercial material)</i> ¹			.		.		.

¹ LINE 8 EQUALS THE TOTAL OF LINES 5, 6 AND 7 PLUS LOCALLY-PRODUCED ENTERTAINMENT AND SPORTS PROGRAMS

INSTRUCTIONS FOR FCC FORM 303-A

Filing Requirements

All commercial television licensees/permittees must file this form annually before February 1. The data to be filed is to be taken from the programming for the composite week shown in the enclosed notice. Return two copies of the form (one with the mailing label) and two copies of the program descriptions to the FCC, Washington, D.C., 20554. A third copy of the form including program descriptions is to be placed in the licensee's public inspection file along with a copy of the program logs for the composite week in accordance with section 1.526(a) (8) of the Commission Rules.

For each program included in the categories of 'public affairs' and 'all others', the date and time of broadcast, duration, source (see definition 2 below) and a brief description should be submitted with this form. For each program in the category of 'news', the date and time of broadcast, duration, and source (see definition 2 below) should be submitted with this form. Write the station call sign on each page of these attachments.

Guidelines

1. Stations in the Central and Mountain Time zones are to use the time classification of 5-10 PM in place of 6-11 PM.
2. Report all time in minutes rounded to the nearest minute. Round all percentages to the nearest tenth of a percent.
3. Include commercial matter (see definition 1(e) below) in line 1, columns A, C and E. Exclude all commercial matter from all other program categories (Lines 2, 3, 4, 5, 6, 7, and 8, all columns).
4. Satellite stations are to report as local programs only those programs that the satellite station originates itself. Definition 1 (d) below should be followed in determining what is considered local.
5. In reporting network affiliation, write ABC, CBS, or NBC if affiliated; write IND if not affiliated. If affiliated with more than one network during the composite week, write the primary affiliation first followed by the secondary affiliation(s).

Definitions

1. The following definitions are to be used in furnishing the information called for in the Annual Programming Report:

- (a) News includes reports dealing with current local, national and international events, including weather and stock market reports; and commentary, analysis, or sports news when they are an integral part of a news program.
- (b) Public Affairs Programs are programs dealing with local, state, regional, national or international issues or problems, including, but not limited to, talks, commentaries, discussions, speeches, editorials, political programs, documentaries, mini-documentaries, panels, roundtables and vignettes, and extended coverage (whether live or recorded) of public events or proceedings, such as local council meetings, congressional hearings and the like.
- (c) All Other non-entertainment/non-sports includes all other programs which are not intended primarily as entertainment. (Entertainment includes music, drama, variety, comedy, quiz, etc.) Do not include play-by-play sports programs, pre- or post-game related activities and separate programs of sports instruction, news, or information (e.g. fishing opportunities, golfing instructions, etc.).
- (d) A Local Program is any program originated or produced by the station, or for the production of which the station is substantially responsible, and which also employs live talent more than 50% of the time. Such a program, taped, recorded or filmed for later broadcast shall be classified as local. A local program fed to a network shall be classified by the originating station as local. All non-network and non-syndicated news programs may be classified as local. Programs primarily featuring syndicated or feature films, or other non-locally recorded programs shall not be classified as local, even though a station personality appears in connection with such material. However, identifiable units of such programs which are live and separately logged as such may be classified as local (e.g., if during the course of a feature film program a non-network 2-minute news report is given and logged as a news program, the report may be classified as local).
- (e) Commercial Matter includes commercial continuity (network and non-network) and commercial announcements (network and non-network) as follows:
 - (1) Commercial Continuity is the advertising message of a program sponsor.
 - (2) A Commercial Announcement is any other advertising message for which a charge is made, or other consideration is received.

- (a) Included are "bonus" spots, tradeout spots, and promotional announcements of a future program where consideration is received for such an announcement or where such announcement identifies the sponsors of the future program beyond mention of the sponsor's name as an integral part of the title of the program (e.g., where the agreement for the sale of time provides that the sponsor will receive promotional announcements, or when the promotional announcement contains a statement such as "TOMORROW SEE -- NAME OF PROGRAM -- BROUGHT TO YOU BY -- SPONSOR'S NAME").
- (b) Other announcements including but not limited to the following are not commercial announcements:
 - (1) Promotional announcements, except as defined above
 - (2) Station identification announcements for which no charge is made
 - (3) Mechanical reproduction announcements
 - (4) Public service announcements
 - (5) Announcements made pursuant to Section 73.654(d) of the Rules that materials or services have been furnished as an inducement to broadcast a political program involving the discussion of controversial public issues
 - (6) Announcements made pursuant to the local notice requirements of Sections 1.580 (pre-grant) and 1.594 (designation for hearing) of the Rules.

2. Sources of programs are defined as follows:

- (a) A local program - See instruction 1 (d) above.
- (b) A network program is any program furnished to the station by a network (national, regional or special). Delayed broadcasts of programs originated by networks are classified as network.
- (c) A recorded program is any program not defined in (a) and (b) above, including without limitation, syndicated programs, taped or transcribed programs, and feature films.

CERTIFICATE

I certify that I am _____ of _____
Official title Exact legal name of licensee or permittee
 that all the statements made in this report and attached exhibits are considered material representations, and that all the exhibits are a material part hereof and are incorporated herein as if set out in full in the report; that the statements contained in this report are true, complete, and correct to the best of my knowledge and belief, and are made in good faith.

(Signature) _____, 19____
 Any person who willfully makes false statements on this report can be punished by fine or imprisonment. U. S. Code, Title 18, Section 1001.

Person to whom inquiries may be directed
(please type or print)

Name _____

Area Code _____ Phone _____

158

STATEMENT OF PROGRAM SERVICE OF
BROADCAST APPLICANT

Name of applicant:

FOR COMMISSION USE ONLY

**APPLICATION FOR RENEWAL OF NONCOMMERCIAL
EDUCATIONAL TV, FM, OR STANDARD BROADCAST STATION LICENSE**

DEFINITIONS FOR PROGRAM DATA

1. Sources of programs are defined as follows:

A local program (L) is any program originated or produced by the station, employing live talent more than 50% of the time, and using the studios or other facilities of the station. A local program recorded or filmed by the station for later broadcast shall be classified as local. A program produced by a station and fed to a network shall be classified by the originating station as local. Programs primarily featuring phonograph records, syndicated or feature films or taped or transcribed programs, shall not be classified as local even though a station personality appears incidentally to introduce such material.

A record program (REC) (Radio only) is any program, not falling within the definition of "local" above, which utilizes phonograph records, electrical transcriptions or taped music, with or without commentary by a local announcer, or other station personnel.

A network program (N) is any program furnished to the station by a network (national, regional or special) such as NET, NAEB Radio Tape Network, Eastern Educational Network, Educational Radio Network, etc.

Other Programs (OTHER) are any programs not defined above, including, without limitation, syndicated film, taped or transcribed programs, and feature films.

2. Types of educational programs are defined as follows:

Instructional (I) includes all programs designed to be utilized by any level of educational institution in the regular instructional program of the institution. In-school, in-service for teachers, and college credit courses are examples of instructional programs.

General Educational (GEN) is an educational program for which no formal credit is given.

Performing Arts (A) is a program, live or recorded, in which the performing aspect predominates such as drama or concert, opera or dance.

Public Affairs (PA) includes talks, discussions, speeches, documentaries, editorials, forums, panels, round tables, and similar programs primarily concerning local, national, and international affairs or problems.

Light Entertainment (LE) includes programs consisting of popular music or other light entertainment.

Other (O) includes all programs not falling within the definitions of Instructional, General Education, Performing Arts, Public Affairs or Light Entertainment. Such programs as news or sports should be reported as "other."

PROGRAM DATA

1. (a) Attach as Exhibit No. _____ Program Logs for a full week of operation:

(1) from the school term during which the application is filed, or

(2) if such term began less than 90 days before the date of filing the application, from the school term immediately preceding the school term during which the application is filed.

(b) State for the week submitted in 1(a) above the sign-on and sign-off time and total hours for weekdays, Saturday, and Sunday.

Weekdays Saturday Sunday

Sign-on

Sign-off

Total hours on air Total

(c) State for a full week submitted in 1(a) above the portion of the schedule obtained from the following sources (totals to equal 100%):

<u>Source</u>	<u>Hours</u>	<u>Percentage</u>
1. Local program
2. Record program (Radio only)
3. Network program
4. Other
Total	100%

(d) State for a full week submitted in 1(a) above the amount of time devoted to the following types of programs (totals to equal 100%):

<u>Type of Program</u>	<u>Hours</u>	<u>Percentage</u>
1. Instructional
2. General Educational
3. Performing Arts
4. Public Affairs
5. Light Entertainment
6. Other
Total	100%

2. Does applicant contemplate any material changes in future program service?

YES NO

If "Yes", submit as Exhibit No. _____ a statement indicating what they are.

3. Will the station be affiliated with any network?

YES NO

If "Yes", give the name of the network(s).

NOTE: The NET, NAEB Radio Tape Network, Educational Radio Network, and the Eastern Educational Network are examples of educational networks.

4. Is the station for which renewal is requested a Class D FM facility ("10-watt") as defined by Section 73.504 (b)(1) of the Commission's rules or is the programming of the station wholly "instructional" as that type of programming is defined above?

- YES If Yes, omit questions 5 through 7.
- NO

5. Has the applicant placed in its public inspection file at the appropriate times the required documentation relating to its efforts to ascertain community problems, needs and interests?

- YES
- NO If No, attach as Exhibit No. a complete statement of explanation.

Radio applicants, attach as Exhibit No. the narrative description of these efforts as required by Section 1.527 (b) of the Commission's rules.

Television applicants, attach as Exhibit No. the narrative description of the public survey as required by Section 1.527 (c)(2)(ii) of the Commission's rules.

6. Television applicants, attach as Exhibit No. your community leader checklist for the preceding license term.

7. Has the applicant placed in its public file at the appropriate times its annual list of those problems, needs and interests which, in the applicant's judgment, warranted treatment by the station, and the typical and illustrative programming broadcast in response thereto?

- YES If Yes, attach those listings as Exhibit No.
- NO If No, attach as Exhibit No. a complete statement of explanation.

ASCERTAINMENT

The FCC in late 1975 modified the rules on ascertainment of community needs to require stations to continually ascertain. In the past the requirement was to conduct the ascertainment during the period six months prior to the license renewal date. Despite this change, the mechanics of ascertainment have remained the same; a station must ascertain the needs of both the general public and community leaders.

The ascertainment of the general public may be done by a research organization. Many stations do their own ascertainment; ascertainment for the stations in Pittsburgh, Pennsylvania, was conducted in 1975 by the University of Pittsburgh; and MediaStat, a research firm in Los Angeles, does ascertainments for stations across the country. According to the 1976 Primer on Ascertainment,¹ the general public survey may either be conducted throughout the license period or at a specified time.

The community leaders must be interviewed primarily by station management; recent rules, however, allow a percentage to be interviewed by non-management. A sample form for recording the results of community leader interviews is found in this sub-section, as well as a categorization of responses from such interviews.

The station, having determined the needs of the community, groups needs under problem areas. The problem areas are discussed by the station management, and a list of programs responsive to the ascertained needs is compiled. Two examples of programming proposals, one broad and one specific, are included. Radio stations file ascertainment results with their renewals, but television stations are required to prepare an annual list of problems and programming responsive to the problems.

A final portion of the ascertainment sub-section contains two examples of the routine handling of complaints and suggestions by the public.

¹Federal Communications Commission, Ascertainment of Community Problems by Broadcast Applicants, Primer, Federal Register, 41 (January 7, 1976).



NATIONAL ASSOCIATION OF BROADCASTERS

1771 N STREET, N.W. • WASHINGTON, D.C. 20036 • (202) 293-3500

ASCERTAINMENT OF COMMUNITY PROBLEMS AND NEEDS THE PRIMER AND ITS REQUIREMENTS

I. General

- A. Period and scope of community survey.
 - 1. Survey of community leaders must be on continuing basis. General public survey can be either continuous or within some specific period during license term.
 - 2. Primary emphasis of community leader survey on community of license, secondary emphasis outside that area. In no event must station survey beyond 75 miles and can omit communities within its service area for good reason, e.g., service provided by local stations. Survey of general public is limited to city of license.
 - 3. Stations licensed to communities of 10,000 or less which are not part of an SMSA are exempted from all requirements of the primer except the annual listing of problems and programs. (See IV at p. 4)*
- B. Purpose of survey to ascertain problems, needs, and interests of public -- not programming tastes.
- C. Compositional data on city of license.
 - 1. Stations now must have following data in their public file:
 - a. Total population
 - b. Numbers and proportions of:
 - (i) Males and females
 - (ii) Minorities
 - (iii) Youths (17 and under)
 - (iv) Elderly (65 and older)

*Exempt stations are still required to ascertain the problems of their service areas but the FCC will avoid any inquiry into how these stations discerned which particular problems would be covered.

II. The Community Leader Survey

A. Nineteen institutions and elements which must be covered by community leader surveys.

1. Agriculture
2. Business
3. Charities
4. Civic, Neighborhood and Fraternal Organizations
5. Consumer Services
6. Culture
7. Education
8. Environment
9. Government (local, county, state & federal)
10. Labor
11. Military
12. Minority and ethnic groups
13. Organizations of and for the Elderly
14. Organizations of and for Women
15. Organizations of and for Youth (including children) and Students
16. Professions
17. Public Safety, Health and Welfare
18. Recreation
19. Religion

B. Number of leaders which should be consulted during license term to insure quantitative sufficiency of survey.

Population of city of license	Number of Consultations
10,001 to 25,000	60
25,001 to 50,000	100
50,001 to 200,000	140
200,000 to 500,000	180
Over 500,000	220

C. Conduct of community leader survey.

1. Cannot be conducted by professional research firm.

2. Up to 50% of interviews may be conducted by non-management level employees under direction and supervision of principal or management level employee.
3. In addition to formal ascertainment interviews, station may take credit for interviews conducted during business meetings, luncheons, on-the-air broadcasts, and news interviews.
4. Joint consultations permitted where:
 - a. All leaders on roughly equivalent plane.
 - b. Leaders have ample opportunity to express opinions on problems, needs and interests of community.
 - c. Each licensee has opportunity to question each leader.
5. Face to face interviews preferred but telephone may be used, particularly as to outlying areas, as long as no over-reliance on use of phone.

D. Documentation of community leader interviews.

1. Within 30-45 days of interview, station must place following report in its public file: **
 - a. Name and address of leader.
 - b. Institution or element represented.
 - c. Date, time and place of interview.
 - d. Problems, needs or interests discussed (leader can request confidentiality on this information).
 - e. Name of interviewer (if non-management level employee, must also include name of principal or management person who reviewed the employee's report and date of review).
2. On filing for license renewal, station must submit a checklist showing number of leaders interviewed during license term in the 19 enumerated categories.***

**Suggested form attached as Attachment A.

***Suggested form attached as Attachment B.

III. General Public Survey

- A. Conduct of public survey.
 - 1. Must consult with random sample of public.
 - 2. No set number or formula has been adopted by the FCC.
 - 3. Interviews may be conducted by professional research service, principals or station employees. Non-management level employees must be supervised by superiors.
- B. Documentation to be placed in public inspection file.
 - 1. Description of method used to insure random sampling of general public.
 - 2. Number of people consulted.
 - 3. Ascertainment results of survey.

IV. Programming

- A. Station does not have to treat all problems ascertained. In selecting problems to be treated, station may consider programming of other area stations as well as its own format and audience composition.
- B. Problems may be treated in programs, news and public service announcements but the latter two categories should not be used exclusively.
- C. Documentation of programming efforts to meet ascertained community problems.
 - 1. Annually, on anniversary of renewal filing date, all stations must place in public file list of no more than ten significant problems ascertained during previous year.
 - 2. As to each problem, licensee must list typical and illustrative programs broadcast in response to those problems, including title, source, type, brief description, time broadcast and duration.
 - 3. On filing for license renewal, station must submit current annual listing of problems and programs as well as the listings for the two previous years.

PUBLIC QUESTIONNAIRE "A"

City or County _____ Interviewer _____
Tel. Directory _____ Date of Interview _____
Tract # if Personal Interview
Telephone# _____ (Check One)
Address if Personal Interview Male Female teen (12-17)

1. What do you think of the (City) area as a place to live? _____
2. Thinking of all the things which you, yourself, consider important, what would you say are the most important problems or needs of the (City) area at this time? _____

Any others? _____

2a. (Of those giving single word answers, i.e., crime, school, drugs, etc.)
You mentioned (name problem or need). In what way? _____

3. As of now, what do you consider the one most important problem in the (City) area?

4. In your opinion, is there any one problem which you think deserves more attention than it is receiving? NO _____ YES _____
If NO, skip to Question 5. If YES, ask Question 4a.

4a. (If YES to 4) Which one? _____

5. In addition to those you, yourself, consider most important, what other problems are there in the (City) area? _____

Any others? _____

6. (To be asked of those having named at least two problems up to now)
Looking ahead three to five years, which of the problems you have mentioned are most likely to see improvement? _____

6a. Which do you think are likely to become worse? _____

- 6b. (To be asked of those having named only one problem up to now. For all others skip to Question 7) Looking ahead three to five years on the problem you mentioned, name problem or need do you think it is likely to see improvement or become worse in that time? (Check one)

See Improvement _____ Become Worse _____

Before asking Question 7, say: To help establish the fact that this survey provides a representative cross-section of the (City) area population, your answers to the next few questions will be helpful.

7. What is your occupation? _____

8. Now, will you please tell me which of these age groups includes you?

12-17 _____ 18-34 _____ 35-49 _____ 50 + _____

9. What was the last year of school completed?

Less than High School: _____
High School: Some _____ Completed _____
College: Some _____ Completed _____
Advanced Degree: Some _____ M.A. _____ Ph.D. _____

10. Which foreign language, if any, do you speak? _____

11. Where did you first learn to speak _____? (Name each language respondent mentioned as speaking and record answer for each)

12. It is important that we have a representative sample of the general public in this survey. Which racial group are you a part of? _____

(AID ONLY IF NEEDED) For example, White, Black, or any other (specific) race.

13. Looking at it from an ethnic or nationality point of view, how would you identify or describe yourself? _____

(AID ONLY IF NEEDED:) For example, the U.S. Census uses terms like (List groups appropriate to the market, per Census) among many others. How would you identify or describe yourself in such a way?

THIS TERMINATES THE INTERVIEW

May 3, 1974

COMMUNITY LEADER ASCERTAINMENT INTERVIEW: Example B

COMMUNITY LEADER: _____

TITLE/AFFILIATION: _____

DATE: _____

INTERVIEWER: _____

1. What, in your opinion, are the most critical problems we are facing in our area today?

(IF ABOVE ANSWER FOCUSES ON NATIONAL ISSUES ONLY, ASK 1a.)

1a. In your opinion, are these our most critical local problems? If not, what would those problems be?

2. Are there any other problems which you are aware of in our community or in your own field of involvement?

Problems Mentioned
SURVEY OF COMMUNITY LEADERS

	<u>TOTAL MENTIONS</u>
1. ECONOMY	
Unemployment	141
Inflation/Recession	127
Funding Resources	125
Economy General	116
Job Opportunities	62
	571
2. GOVERNMENT	
Lack of Leadership	144
Other aspects, Lack of & Poor Planning, Bureaucracy, etc.	109
Unresponsiveness	102
Corruption	45
Lack of Confidence	44
	444
3. CRIME	
Crime/Fear of Crime	195
Gang Warfare, Violence	49
Other Aspects (Vandalism, Fraud, Rape, Etc.)	38
Juvenile Delinquency	32
Rebellion Against Authority	16
	330
4. EDUCATION	
Quality Education	198
Educational Options (Vocational Training)	59
	257

DISCUSSION OF PROBLEM

CRIME -- including fear of crime, crime in the streets, gangs and gang warfare, robbery, rape, burglaries, muggings, etc.

The survey of public opinion indicates that crime and lawlessness and all related facets are a principal concern of people generally. It was by far the most mentioned of all problems in the public survey. Among surveyed community leaders, this problem is also ranked very high--number three in terms of mentions. Verbatim responses of both samplings are similar, expressed in such phrases as "too much crime," "crime here is terrifying," "you can't walk the streets because of crime," and "people are afraid to go out at night." Specific crimes such as mugging, purse snatching and burglary are also mentioned; but the fear of crime seems to override the specifics.

Black persons tend to respond much the same as white persons except that they are often more specific and gang violence and related crimes are a repeated concern. White persons and black alike express opinions that police services are inadequate and inefficient. The need for greater police services are inadequate and inefficient. The need for greater police visibility and accessibility is a frequently heard demand. Complaints about the laxity of the courts are also frequent. There is widespread discontent with the criminal justice system.

If there is a difference between the ways community leaders and the general public express their concerns about this problem area, it may be one of perspective. People generally tend to perceive a problem in terms of daily realities. Leadership types, however, tend to view problems philosophically as they relate causatively to wider social complexities.

What seems beyond dispute from these surveys is the fact that both the reality and the fear of crime are determining factors which are contributing most to the removal of people from urban centers and to the creation of an atmosphere in all urban areas which is not conducive to their growth and development. As much as back alleys or secluded nooks, deserted streets provide the occasion for crime.

CHANGES IN THE STATION'S PROGRAM PLANS

As a result of its intensive ascertainment of community leaders and its survey of the general public, WBBB-TV has determined that there should be a shifting of emphasis and redefinition of the problems facing the community which it will undertake to serve. Such problems as drugs and alcohol abuse, community attitudes and the quality of government now appear to require greater emphasis and such specific problems as those relating to youth, ecology and poverty seem less significant, although they are now contained within broader, redefined problem categories. Our problem lists previously covered the following categories: economy, unemployment, poverty, housing, transportation, race relations, education, crime and law enforcement, youth and parental supervision, and the energy-ecology crisis. We expect our future programs to address:

1. The Economy -- including cost of living, inflation, unemployment, food and utility costs, etc.
2. Crime -- including fear of crime, crime in the streets, gangs and gang warfare, robbery, rape, burglaries, muggings, etc.
3. Government -- including lack of leadership, unresponsiveness, lack of confidence, corruption, the bureaucracy, lack of planning, etc.
4. Lack of Services -- including social services, local services, public utilities, etc.
5. Education -- including quality education, educational options, financing and busing, etc.
6. Transportation -- including public transit, streets, roads, highways, traffic, etc.
7. Housing -- including urban decay and improvement, shortage, conditions, etc.
8. Racism -- including race relations, integration, discrimination, etc.
9. Drug and Alcohol Abuse -- including permissiveness and lack of parental supervision and involvement, family breakdown, lack of recreation, etc.
10. Attitudes -- including apathy, lack of involvement, lack of communication, negativism, etc.

With respect to these problem areas, we presently anticipate addressing them with essentially the same program vehicles described in the April 1, 1975 Annual Problems Listing.

In addition, we have over the past three years, and pursuant to a commitment made to the Commission in connection with the acquisition of WBBB-TV, devoted substantial resources to the development of programs of special interest to the area's minorities. These programs were funded by the licensee and developed by a minority advisory committee.

The term of this commitment has passed. We intend, however, functionally to preserve the important public interest benefits which we believe were achieved pursuant to it. Thus, in the past we assisted in and funded the production of minority programs conceived by the committee. We now have established a fully operational production unit on the station's staff which will develop and produce a wide range of programs of special interest to minorities. We are also soliciting minority oriented programs developed by independent sources. Finally, while the minority advisory committee that was created is no longer operational, it is our desire to develop a new committee that will advise the station's in-house production unit on program ideas and possible community experts who can assist in the implementation of the ideas. We also hope that the committee will act as a catalyst for independently-produced programming.

TYPICAL AND ILLUSTRATIVE PLANNED
PROGRAMMING TO MEET COMMUNITY
NEEDS AND INTERESTS

Introduction

WBBB-TV in the past and the present has established through its diverse schedule of Public Affairs, News and Instructional Programming, practice of presenting important material directly related to community issues, needs and concerns. In the new license period we will continue this policy and expand our programming with special emphasis on those major community needs revealed in Exhibit 2. WBBB-TV plans to include a significant amount of this programming in the 6:00 - 11:00 p.m. time period. This prime time programming will include two locally produced weekly Public Affairs, Instructional or News Programs, hereafter described. WBBB-TV will also continue its practice of monthly local specials as well as the broadcast of CBS News and Public Affairs programs in prime time viewing hours.

The discussion which follows, presents some of WBBB-TV's present programming plans for the forthcoming license period. The station intends to continue community needs ascertainment regularly over the next three years and cannot predict that community priorities will remain as they presently are. Whatever the problems may be, WBBB-TV will continue to broadcast programs either the same as, or similar to those described throughout this exhibit in order to meet those needs of the community.

WBBB-TV IMPACT CONCEPT

Local - All Time Periods - Monthly

Frequently community issues are of such overriding importance that no single program will have the kind of impact necessary to focus public attention and galvanize the community into action. WBBB-TV, in its continuing attempt to address the major needs and concerns of the people of the Pittsburgh area, has devised a coordinated approach called the "Impact Concept." Under this concept, the full spectrum of local programming will be dedicated to exploring a single concern. WBBB-TV anticipates that during the coming license period, each of the major ascertained needs, interests, and problems will be the subject of an Impact Week. Additional Impact Weeks will deal with the other subjects developed during the course of the year. WBBB-TV anticipates that it will deal with, on the average, one topic per month through the use of its Impact Week Concept.

The components of the Impact Plan are:

- 1). A prime time special program discussing the most important aspects of the problem.
- 2). Concentration on the impact subject in the Monday through Friday afternoon program, "The Afternoon Show", in the live interview segment of this series.
- 3). Multi-part documentary report on the impact subject during the 6:00 or 7:00 p.m. and 11:00 p.m. News Programs.
- 4). Treatment of the impact subjects in at least one of the following series:
 - a) Black Scope - A half-hour time program concentrating on news and issues of the black community.
 - b) Who's News - A news interview program that deals with contemporary subjects.
 - c) Women - An interview series primarily designed to deal with the problems faced by women in our society.
- 5). Editorials and rebuttals will be broadcast on the impact subject during the week of the special programming.
- 6). A significant number of promotional announcements broadcast to inform the public of the programs in the Impact Week.
- 7). A public service campaign with a significant number of specially produced public service announcements will be timed with the Impact Week.

COMPLAINTS AND SUGGESTIONS

PROCEDURES FOR CONSIDERATION AND DISPOSITION OF COMPLAINTS OR SUGGESTIONS: EXAMPLE "A"

WBBB-TV maintains regular procedures for consideration and disposition of complaints and suggestions received from the public.

1. General audience mail is initially directed to either the General Manager or Program Director. General audience mail is either answered if an answer is required or acknowledged if no specific answer is required. Copies of viewer letters concerning the operation of WBBB-TV and its programming efforts are maintained in the public file in accordance with established FCC regulations (see 47 CFR 73,1202(f)).
2. The WBBB-TV switchboard is open from 8:30 AM to 11:30 PM Monday through Friday and 10:00 AM to 10:00 PM Saturday and Sunday. A telephone answering service is maintained during all other hours. Both the WBBB-TV switchboard and answering service are provided key WBBB-TV management home telephone numbers to transmit important messages received by telephone during non-business hours.

Mail and telephone calls are handled by the applicable department as follows:

Advertising Department. Mail or calls dealing with schedule changes or information about specific programs, information for students, requests for station tours, tickets to NBC programs and general information requests are handled by the Advertising Department.

Program Department. Mail or calls relative to specific programming program content, inquiries concerning station programming and referrals to NBC sources are handled by the Program Department.

Sales. The Sales Department answers mail and calls relative to station commercial practices and specific commercial content.

News Department. The News Department handles calls and mail concerning WBBB-TV and NBC news programming, inquiries concerning content of news broadcasts and referrals to NBC sources for network news inquiries. The News Department also maintains two separate telephone recording services for "Action-Line Reporter" calls from the general public and "Consumer Affairs Reporter" calls from the general public. Both telephone answering devices are transcribed periodically and contents are used to develop on-air reports in the community ombudsman area and consumer areas of WBBB-TV news broadcasts. Mail relative to these features is kept in the News Department and is also included in the selection of topics for on-air news features.

General Manager. Mail and calls of a general nature are routed through the General Manager. Included are editorial response requests, requests for copies of editorials, equal time requests and miscellaneous calls about programming or commercials. Those not answered directly by the General Manager are directed to individual departments for response. At all times, WBBB-TV makes every attempt to treat all telephone and mail correspondence with courtesy. Such an attitude in communication with the general public results in quicker, more accurate service to the viewer.

Mail and telephone inquiries frequently result in WBBB-TV making further follow up contact to provide answers to inquiries, suggestions and complaints. WBBB-TV management frequently meets with the public to explore program suggestions, objections to programs and to obtain input on matters of station operation. Documentation of initial contact and any follow up contact is maintained by WBBB-TV.

GENERAL REGS



COMMISSION POLICY)
ON PROGRAMMING)

[§10:307, §10:326, §53:24] Commission programming policy.

The communication of ideas by means of radio and television is a form of expression entitled to protection against abridgement by the First Amendment. The fact that one may not engage in broadcasting without first obtaining a license does not mean that the terms of such a license may be so framed as to unreasonably abridge the free speech protection of the First Amendment. While the Commission must determine whether the total program service of broadcasters is reasonably responsive to the needs and interests of the public they serve, it may not condition the grant, denial or revocation of a broadcast license upon its own subjective determination of what is or is not a good program. Responsibility for the selection and presentation of broadcast material ultimately devolves upon the individual station licensee. However, since broadcasters are required to program their stations in the public interest, convenience and necessity, the broadcaster's freedom to program is not absolute. The Commission may not grant, modify or renew a broadcast station license without finding that the operation of the station is in the public interest. A significant element of the public interest is the broadcaster's service to the community, and programming is of the essence of radio service. The licensee must make a diligent, positive and continuing effort to discover and fulfill the tastes, needs and desires of the service area. The licensee must also assume responsibility for all material broadcast through the facilities of the station, including advertising material, and must take all reasonable measures to eliminate any false, misleading, or deceptive matter and to avoid abuses of over-commercialization. This duty may not be delegated.

[§51:304, §53:24] Programming information required of applicants.

The Commission recognizes as major elements of broadcast programming, which must be considered in determining whether operation of a broadcast station serves the public interest, (1) opportunity for local self-expression, (2) development and use of local talent, (3) programs for children, (4) religious programs, (5) educational programs, (6) public affairs

programs, (7) editorializing, (8) political broadcasts, (9) agricultural programs, (10) news programs, (11) weather and market reports, (12) sports programs, (13) service to minority groups and (14) entertainment. These categories are not intended as a rigid mold or fixed formula for station operation, but the principal ingredient of the licensee's obligation to operate his station in the public interest is a diligent, positive and continuing effort to discover and fulfill the tastes, needs and desires of the community or service area. Licensees and applicants will be required, in the future, to furnish a detailed statement with each application for new facilities, modification or renewal as to the measures taken and the efforts made to determine the tastes, needs and desires of the community or service area, and the manner in which the applicant proposes to meet those needs and desires. The applicant must show that he has made a canvass of the listening public and that he has consulted with leaders in the community life, professional and eleemosynary organizations, etc.

[§53:24] Commercial vs. sustaining programs.

There is no public interest basis for distinguishing between sustaining and commercially sponsored programs in evaluating station performance. However, the licensee must retain the flexibility to accommodate public needs.

January 17, 1975

[§53:658] Prime time access rule.

The prime time access rule is amended to provide that network owned or affiliated stations in the 50 largest TV markets may present no more than three hours of network or off-network programs during the hours of 7:00 to 11:00 p.m. E.T. and P.T. and 6:00 to 10:00 p.m., C.T. and M.T. Certain categories of network and off-network programming are not to be counted toward the three-hour limitation, viz., programs designed for children, public affairs programs, documentaries, special news programs dealing with fast-breaking news events, on-the-spot coverage of news events, political broadcasts by or on behalf of legally qualified candidates, regular half-hour network news programs when immediately adjacent to a full hour of locally produced news or public affairs programming, runovers of live network coverage of sports events where the event has been reasonably scheduled to conclude before prime time, broadcasts of international sports events, and New Year's Day college football games. Prime Time Access Rule, 32 RR 2d 697 [1975].



NATIONAL ASSOCIATION OF BROADCASTERS

1771 N STREET, N.W. • WASHINGTON, D.C. 20036 • (202) 293-3500

November, 1974

L-410

M E M O R A N D U M

To: Membership

From: Legal Department

Subject: SUMMARIZATION OF FCC FAIRNESS REPORT

In July, 1974, the FCC issued its Fairness Report which restates and clarifies the essential principles and policies of the fairness doctrine. We have summarized below what are believed to be the principal points of the Report. It should be noted that this information is intended only as a very brief and general guide to the current parameters of the fairness doctrine. Any questions which might arise under a particular set of circumstances should be referred to station counsel.

I. The Affirmative Obligation To Provide Coverage Of Issues Of Public Importance.

- A. The Commission reaffirmed the broadcaster's obligation under the fairness doctrine to provide coverage of issues of public importance. Ordinarily, the problems disclosed by the station's ascertainment of community needs will predominate the list of issues to be covered.
- B. The selection of program material to cover such issues is that of the individual licensee.
- C. Except in rare cases where an issue is "so critical or of such great public importance" that a licensee could not reasonably ignore it, the FCC will not become involved in the selection of issues to be covered. Subject to the same exception, the licensee is not expected "to cover each and every important issue which may arise in his community."

- D. The amount of time to be devoted to news and discussion of such issues is left to the judgment of the licensee.

II. Reasonable Opportunity For Opposing Viewpoints,

- A. The other principal requirement of the fairness doctrine, and the one most often cited, is the responsibility of a station which presents one side of a controversial issue of public importance to afford a reasonable opportunity for the presentation of contrasting viewpoints.
- B. Each station must provide the opportunity for presentation of contrasting viewpoints with respect to controversial issues presented over its facilities. The fact that opposing views have been aired on other stations or in other media serving the same area is immaterial.
- C. Opportunity for opposing views is not required in individual programs or series of programs, but only in a station's overall programming over a reasonable period of time.

III. What Is A Controversial Issue Of Public Importance?

- A. An issue is not necessarily one of "public importance" merely because it has received broadcast or newspaper coverage. The degree of media coverage is only one factor to be considered.
- B. The Commission suggests that the principal test of "public importance" is "a subjective evaluation of the impact that the issue is likely to have on the community at large."
- C. The Commission suggests an objective approach to determining whether an issue is "controversial" is to measure "the degree of attention paid an issue by government officials, community leaders, and the media."
- D. Absent unusual circumstances, any issue on which the general public is asked to vote is presumed to be a controversial issue of public importance, e.g. ballot propositions.
- E. Discussion of mere private disputes of no consequence to the general public does not trigger the fairness doctrine.

- F. An opportunity for fairness response is not required "as a result of offhand or insubstantial statements." The Commission emphasized it is opposed to a "policy of requiring fairness, statement by statement or inference by inference."

IV. What Is A "Reasonable Opportunity" for Contrasting Viewpoints?

- A. This obligation cannot be met "merely through the adoption of a general policy of not refusing to broadcast opposing views where a demand is made of the station for broadcast time." The licensee must play a "conscious and positive role in encouraging the presentation of opposing viewpoints."
- B. The Commission refuses to establish a formula for all broadcasters to follow in their efforts to find a spokesperson for an opposing viewpoint. Various approaches or combinations thereof are generally acceptable, such as the following:
 - 1. Announcements at the beginning or ending (or both) of programs presenting opinions on controversial issues that opportunity will be made available for the expression of contrasting views upon request by responsible representatives of those views.
 - 2. Contacting individuals or groups who are known to have opinions contrary to those expressed on the station and offering reasonable time for a response.
 - 3. Consulting with community leaders as to who might be an appropriate individual or group to respond on a given issue.
- C. A licensee may legitimately fail to present an opposing viewpoint on the ground that no appropriate spokesperson is available. However, in such cases, he should be prepared to show that he made a diligent, good faith effort to communicate to such potential spokespersons his willingness to present their opposing views. Furthermore, in cases involving "major issues discussed in depth" this

showing should include specific offers of response time to appropriate individuals in addition to general over-the-air announcements. *

- D. The duty to provide opportunity for presentation of contrasting views includes the so-called Cullman doctrine. This means that where a licensee has broadcast a sponsored program which for the first time presents one side of a controversial issue, and the licensee has not presented and does not plan to present contrasting views in other programming, and furthermore has been unable to obtain paid sponsorship for the presentation of opposing views -- then the licensee cannot reject a presentation otherwise suitable to it on the ground that it cannot obtain paid sponsorship for that presentation.
- E. Where there may be several different contrasting viewpoints or shades of opinion on a given issue, the licensee is not expected to afford an opportunity for presentation of all these views. The Commission expects the licensee to make a good faith effort to identify the "major viewpoints and shades of opinion" being debated in the community and afford provision for their presentation.
- F. The Commission refuses to establish standards for selecting appropriate spokespersons for opposing views but reminds licensees that they have a duty not "to stack the decks" by deliberate selections which favor one viewpoint at the expense of the other. The Commission looks toward the selection of "genuine partisans who actually believe in what they are saying." Though the Report does not rule out individual instances of a licensee presenting opposing views itself, it would regard as unacceptable a "policy of excluding partisan voices and always itself [the licensee] presenting views in a bland, inoffensive manner."
- G. The licensee is not required to provide "equal time" for the various points of view. The Commission believes that no precise mathematical time ratio (e.g., 3 to 1, or 5 to 1) is appropriate for all cases. The licensee is ex-

* Though not covered in the Report, previous rulings indicate this extra obligation also applies where the licensee has presented its side of an issue in which it has a personal stake.

pected to exercise good faith and reasonableness in considering the particular facts and circumstances of each case. One approach which the Commission regards as patently unreasonable is "consistently to present one side in prime time and to relegate the contrasting viewpoint to periods outside prime time." It also suggests there can be an imbalance from the sheer weight on one side as against the other stemming from the total amount of time afforded, the frequency of presentation, the size of the listening audience, or of a combination of factors.

V. Editorial Advertising.

- A. The fairness doctrine does apply to paid ads which contain commentary on controversial issues of public importance, e.g., a 30 or 60 second announcement prepared and sponsored by an organization opposed to abortion which urges a constitutional amendment to override a decision of the Supreme Court legalizing abortion under certain circumstances.
- B. Institutional ads which do not involve debate on public issues are not covered by the fairness doctrine. On close questions, the Commission expects the licensee, in reviewing the text of the ad, to take into account his general knowledge of the issues and arguments in the ongoing public debate. If the ad "bears only a tenuous relationship to that debate, or one drawn by unnecessary inference, the fairness doctrine would clearly not be applicable." However, "if the relationship could be shown to be both substantial and obvious," the doctrine could be applicable.

VI. Ads For Commercial Products Or Services.

The Commission has rejected the concept of countercommercials and, specifically, its prior ruling in the cigarette fairness decision. Henceforth, the fairness doctrine will apply only to those commercials which are "devoted in an obvious and meaningful way to the discussion of public issues."

VII. No Direct Right Of Access.

The Commission rejected the concept of a system of mandated access, either free or paid, for persons or groups wishing to express a viewpoint on a controversial issue of public importance. It concluded

that the public interest would best be served "through continued reliance on the fairness doctrine which leaves questions of access and the specific handling of public issues to the licensee's journalistic discretion."

VIII. Application Of The Fairness Doctrine To Ballot Propositions.

The Commission has refused to apply the "quasi-equal opportunities" or so-called Zapple doctrine to ballot propositions. It will continue to deal with ballot proposition issues as it does with other controversial public issues under the fairness doctrine. The Report stressed that no licensee is required to yield his facilities to one side of a ballot proposition for a so-called "blitz." It also recognized that some ballot issue advocates take advantage of the Cullman principle by spending their money in non-broadcast media, then waiting for the other side to buy time on the air, and finally demanding that their own views on the issue be given free broadcast exposure, thus obtaining a broadcast "subsidy" for their views. Nevertheless, the Commission concluded that the Cullman principle should not be abandoned because of the possible abuses of a few. Moreover, it stressed that those who rely on Cullman have no assurance of obtaining equality by such means since the fairness doctrine does not require equality of exposure of contrasting views. The amount of time to be afforded is a matter for the licensee's discretion.

Personal Attack

Q. What do the Commission's rules regarding personal attacks provide?

A. The Commission's Rules regarding personal attacks, which became effective August 14, 1967, provide as follows:*

(a) When, during the presentation of views on a controversial issue of public importance, an attack is made upon the honesty, character, integrity or like personal qualities of an identified person or group, the licensee shall, within a reasonable time and in no event later than 1 week after the attack, transmit to the person or group attacked (1) notification of the date, time and identification of the broadcast; (2) a script or tape (or an accurate summary if a script or tape is not available) of the attack; and (3) an offer of a reasonable opportunity to respond over the licensee's facilities.

(b) The provisions of paragraph (a) of this section shall not be applicable (i) to attacks on foreign groups or foreign public figures; (ii) to personal attacks which are made by legally qualified candidates, their authorized spokesmen, or those associated with them in the campaign, on other such candidates, their authorized spokesmen, or persons associated with the candidates in the campaign; and (iii) to *bona fide* news-casts, *bona fide* news interviews, and on-the-spot coverage of a *bona fide* news event (including commentary or analysis contained in

the foregoing programs, but the provisions of paragraph (a) shall be applicable to editorials of the licensee).

Note: The fairness doctrine is applicable to situations coming within (iii), above, and, in a specific factual situation, may be applicable in the general area of political broadcasts (ii), above. See Section 315(a) of the Act, 47 U.S.C. 315(a); Public Notice: *Applicability of the Fairness Doctrine in the Handling of Controversial Issues of Public Importance*, 40 F.C.C. 598 (1964). The categories listed in (iii) are the same as those specified in Section 315(a) of the Act.

181. Q. Do the personal attack rules apply to all personal attacks made over a station's facilities?

A. No. Since the personal attack rules are an outgrowth of the "fairness doctrine", they apply only in situations where the "fairness doctrine" applies. Thus, the rules apply only to personal attacks which are made during a *discussion of a controversial issue of public importance*. Other types of personal attacks would not invoke the "fairness doctrine". Of course, "the use of broadcast facilities for the airing of mere private disputes and attacks would raise serious public interest issues," as well as the libel and slander implications which surround *any* personal attack. (Docket No. 16574, 8 F.C.C. 2d 721 [1967]).

Material on Political Broadcasting from National Association of Broadcasters Political Broadcast Catechism, Eighth Edition, 1976.

LAWS AND REGULATIONS GOVERNING POLITICAL BROADCASTS

From the Communications Act of 1934, as amended:

Section 312. (a) The Commission may revoke any station license or construction permit—

* * *

(7) for willful or repeated failure to allow reasonable access to or to permit purchase of reasonable amounts of time for the use of a broadcasting station by a legally qualified candidate for Federal elective office on behalf of his candidacy.

Section 315. (a) If any licensee shall permit any person who is a legally qualified candidate for any public office to use a broadcasting station, he shall afford equal opportunities to all other such candidates for that office in the use of such broadcasting station: *Provided*, That such licensee shall have no power of censorship over the material broadcast under the provisions of this section. No obligation is imposed under this subsection upon any licensee to allow the use of its station by any such candidate. Appearance by a legally qualified candidate on any—

- (1) bona fide newscast,
- (2) bona fide news interview,
- (3) bona fide news documentary (if the appearance of the candidate is incidental to the presentation of the subject or subjects covered by the news documentary), or
- (4) on-the-spot coverage of bona fide news events (including but not limited to political conventions and activities incidental thereto), shall not be deemed to be use of a broadcasting station within the meaning of this subsection. Nothing in the foregoing sentence shall be construed as relieving broadcasters, in connection with the presentation of newscasts, news interviews, news documentaries, and on-the-spot coverage of news events, from the obligation imposed upon them under this Act to operate in the public interest and to afford reasonable opportunity for the discussion of conflicting views on issues of public importance.

(b) The charges made for the use of any broadcasting station by any person who is a legally qualified candidate for any public office in connection with his campaign for nomination for election, or election, to such office shall not exceed—

(1) during the forty-five days preceding the date of a primary or primary runoff election and during the sixty days preceding the date of a general or special election in which such person is a candidate, the lowest unit charge of the station for the same class and amount of time for the same period; and

(2) at any other time, the charges made for comparable use of such station by other users thereof.

(c) For the purposes of this section:

(1) The term "broadcasting station" includes a community antenna television system.

(2) The terms "licensee" and "station licensee" when used with respect to a community antenna television system, mean the operator of such system.

(d) The Commission shall prescribe appropriate rules and regulations to carry out the provisions of this section.

From the Rules of the Commission Governing Radio Broadcast Services. (The foregoing Sections of the Communications Act govern any inconsistencies between the following rules and those Sections):

Section 73.120. Broadcasts by candidates for public office.

(a) Definitions. A "legally qualified candidate" means any person who has publicly announced that he is a candidate for nomination by a convention of a political party or for nomination or election in a primary, special, or general election, municipal, county, state or national, and who meets the qualifications prescribed by the applicable laws to hold the office for which he is a candidate, so that he may be

voted for by the electorate directly or by means of delegates or electors, and who:

- (1) has qualified for a place on the ballot or
- (2) is eligible under the applicable law to be voted for by sticker, by writing in his name on the ballot, or by other method, and
 - (i) has been duly nominated by a political party which is commonly known and regarded as such, or
 - (ii) makes a substantial showing that he is a bona fide candidate for nomination or office, as the case may be.

(b) General requirements. No station licensee is required to permit the use of its facilities by any legally qualified candidate for public office, but if any licensee shall permit any such candidate to use its facilities, it shall afford equal opportunities to all other such candidates for that office to use such facilities: *Provided*, That such licensee shall have no power of censorship over the material broadcast by any such candidate.

(c) Rates and practices. (1) The rates, if any, charged all such candidates for the same office shall be uniform and shall not be rebated by any means direct or indirect. A candidate shall, in each case, be charged no more than the rate the station would charge if the candidate were a commercial advertiser whose advertising was directed to promoting its business within the same area as that encompassed by the particular office for which such person is a candidate. All discount privileges otherwise offered by a station to commercial advertisers shall be available upon equal terms to all candidates for public office. (2) In making time available to candidates for public office no licensee shall make any discrimination between candidates in charges, practices, regulations, facilities, or services for or in connection with the service rendered pursuant to this part, or make or give any preference to any candidate for public office or subject any such candidate to any prejudice or disadvantage; nor shall any licensee make any contract or other agreement which shall have the effect of permitting any legally qualified candidate for any public office to broadcast to the exclusion of other legally qualified candidates for the same public office.

(d) Records; inspection. Every licensee shall keep and permit public inspection of a complete record of all requests for broadcast time made by or on behalf of candidates for public office, together with an appropriate notation showing the disposition made by the licensee of such requests, and the charges made, if any, if request is granted. Such records shall be retained for a period of two years.

(e) Time of request. A request for equal opportunities must be submitted to the licensee within 1 week of the day on which the first prior use, giving rise to the right to equal opportunities, occurred: *Provided, however*, That where a person was not a candidate at the time of such first prior use, he shall submit his request within 1 week of the first subsequent use after he has become a legally qualified candidate for the office in question.

(f) Burden of proof. A candidate requesting such equal opportunities of the licensee, or complaining of non-compliance to the Commission shall have the burden of proving that he and his opponent are legally qualified candidates for the same public office. (Corresponding rules—FM, 73.290; TV, 73.657)

Section 73.112 Program Log:

(a) the following entries shall be made in the program log: * * *

(1)(v) An entry for each program presenting a political candidate, showing the name and political affiliation of such candidate. * * *

(2)(iii) An entry showing that the appropriate announcement(s) (sponsorship, furnishing material or services, etc.) have been made as required by Section 317 of the Communications Act and § 73.119. A check mark will suffice but shall be made in such a way as to indicate the matter to which it relates. * * *

(4)(ii) An entry for each announcement presenting a political candidate, showing the name and political affiliation of such candidate.

(Corresponding Rules—FM, 73.282; TV, 73.670)

The "Legally Qualified" Candidate

13. Q. Who is a legally qualified candidate for public office?

A. The Commission's Rules define a "legally qualified candidate" as follows:

A "legally qualified candidate" means any person who has publicly announced that he is a candidate for nomination by a convention of a political party or for nomination or election in a primary, special, or general election, municipal, county, state or national, and who meets the qualifications prescribed by the applicable laws to hold the office for which he is a candidate, so that he may be voted for by the electorate directly or by means of delegates or electors, and who:

(1) Has qualified for a place on the ballot, or

(2) Is eligible under the applicable law to be voted for by sticker, by writing in his name on the ballot, or other method, and (i) has been duly nominated by a political party which is commonly known and regarded as such, or (ii) makes a substantial showing that he is a bona fide candidate for nomination or office, as the case may be. (Sections 73.120(a), 73.290(a), 73.590(a) and 73.657(a)).

14. Q. Need a candidate be on the ballot to be legally qualified?

A. Not always. The term "legally qualified candidate" may embrace persons not listed on the ballot if such persons are making a *bona fide*

What Constitutes a "Use" of Broadcast Facilities?

23. Q. Must a broadcaster give equal opportunity to a candidate whose opponent has broadcast in some other capacity than as a candidate?

A. Yes. Section 315 does not distinguish between types of uses. For example, a weekly report of a Congressman to his constituents via radio or television is a broadcast by a legally qualified candidate for public office as soon as he becomes a candidate for reelection. His opponent must, therefore, be given equal opportunity for time on the air.

45. Q. Does Section 315 apply to one speaking for or on behalf of the candidate, as contrasted with the candidate himself?

A. No. Section 315 applies *only* to legally qualified candidates. Candidate A has no legal right to demand time where B, not a candidate, has spoken against A or in behalf of another candidate. (*Felix v. Westinghouse Radio Stations*, 186 F.2d 1 [3d Cir. 1950], *cert. denied*, 341 U.S. 909 [1951].) However, in the above described circumstance the Commission's so-called "Zapple" doctrine may afford quasi-equal opportunities to supporters or spokesmen of a candidate.

174. Q. What is the quasi-equal opportunities (Zapple) doctrine?

A. Quasi-equal opportunities, also referred to as the political party corollary to the fairness doctrine or the "Zapple" doctrine, is a doctrine established by the Commission in 1970 which specifies that when a station sells time to supporters or spokespersons of a candidate during an election campaign who urge the candidate's election, discuss the campaign issues, or criticize an opponent, then the licensee must afford comparable time to the spokesperson for an opponent. (Letter to *Nicholas Zapple*, 23 F.C.C. 2d 707 [1970]; *First Report*, Docket No. 19260, 36 F.C.C. 2d 40 [1972]).

SPONSORSHIP IDENTIFICATION

6. Q. What Commission rules govern sponsorship announcements for political broadcasts?

A. Section 73.1212 (a), (b), (c), (d), and (e), of the Commission's rules provides as follows:

(a) When a broadcast station transmits any matter for which money, service, or other valuable consideration is either directly or indirectly paid or promised to, or charged or accepted by such station, the station, at the time of the broadcast, shall announce (1) that such matter is sponsored, paid for, or furnished, either in whole or in part, and (2) by whom or on whose behalf such consideration was supplied: *Provided, however*, That "service or other valuable consideration" shall not include any service or property furnished either without or at a nominal charge for use on, or in connection with, a broadcast unless it is so furnished in consideration for an identification of any person, product, service, trademark, or brand name beyond an identification reasonably related to the use of such service or property on the broadcast. race for the office involved and the names of such persons, or their electors can, under applicable law, be written in by voters so as to result in their valid election. The Commission recognizes, however, that the mere fact that any name may be written in does not entitle all persons, who may publicly announce themselves as candidates to demand time under Section 315. Broadcast stations may make suitable and reasonable requirements with respect to proof of the *bona fide* nature of any candidacy on the part of applicants for the use of facilities under Section 315. (F.C.C. Rules 73.120 [AM]; 73.290 [FM]; 73.590 [Noncommercial Educational FM]; 73.657 [TV]. Letter to *Socialist Labor Party*, 40 F.C.C. 239 [1951]; letter to *CBS, Inc.*, 40 F.C.C. 244 [1952]; *In re "Legally Qualified Candidate"*, 40 F.C.C. 233 [1941]).

What Constitutes Equal Opportunities?

47. Q. If a station sells time to candidate A, must the station give free time to opposing candidates who request it?

A. No. The law requires "equal opportunities" for candidates—not "equal time." This means that the other candidates must be allowed to purchase comparable time at an equal rate.

48. Q. Is a station's obligation under Section 315 met if it offers a candidate the same amount of time an opposing candidate has received, where the time of the day or week afforded the first candidate is superior to that offered his opponent?

A. No. The station in providing equal opportunities must consider the desirability of the time segment allotted as well as its length. And while there is no requirement that a station afford candidate B exactly the same time of day on exactly the same day of the week as candidate A, the time segments offered must be comparable as to desirability.

Limitations as to Use of Facilities by a Candidate

65. Q. May a station delete material in a broadcast by a candidate because it believes the material contained therein is, or may be, libelous?

A. No. Any such action would entail censorship which is expressly prohibited by Section 315 of the Communications Act. (*Farmers Educational and Cooperative Union of America v. WDAY, Inc.*, 360 U.S. 525, [1959]).

67. Q. If a candidate does make libelous or slanderous remarks, is the station liable therefor?

A. No. A broadcast station licensee who does not directly participate in the libel is free from liability which might otherwise be incurred under state law, because of the operation of Section 315, which precludes a licensee from preventing a candidate's utterances. The United States Supreme Court has ruled that since a licensee could not censor a broadcast under Section 315, Congress could not have intended to compel a station licensee to broadcast libelous statements of a legally qualified candidate and at the same time subject the licensee to the risk of damage suits. (*Farmers Educational and Cooperative Union of America v. WDAY, Inc.*, *supra.*)

Period Within Which Request Must Be Made

78. Q. When must a candidate make a request of the station for opportunities equal to those afforded his opponent?

A. Within one week of the day on which the first prior use, giving rise to the right of equal opportunities occurred. If the person was not a candidate at the time of such first prior use, his request must be made within one week of the first subsequent use after he became a candidate. (Section [e] of F.C.C. Rules 73.120 [AM]; 73.290 [FM]; 73.590 [Noncommercial Educational FM]; 73.657 [TV]).

What Rates May be Charged Candidates?

As indicated in the Foreword, Section 315 has been amended by the Campaign Communications Reform Act so as to affect the rate practices applicable to certain political broadcasts. Section 315(b) now requires that the charges made for the use of a broadcasting station by any person who is a legally qualified candidate for any public office cannot, during the forty-five (45) days preceding a primary election and during the sixty (60) days preceding a general or special election,* exceed the lowest unit charge of the station for the same class and amount of time for the same period. At any other time the charges made for a use by a legally qualified candidate are to be those which would be made for a comparable use of the station by other users. Thus, the effect of this amendment is to create two classes of charges applicable to political broadcasting—lowest unit charge and comparable use charge. In order to avoid confusion we will discuss each of these classes separately.

LOWEST UNIT CHARGE

83. Q. What is the meaning of the term "lowest unit charge"?

A. The term "lowest unit charge" refers to the full statutory phrase "lowest unit charge of the station for the same class and amount of time for the same period." The term "class" refers to rate categories such as fixed-position spots, pre-emptible spots, run-of-schedule and special-rate packages. The term "amount of time" refers to the unit of time purchased, such as 30 seconds, 60 seconds, 5 minutes or 1 hour. The term "same period" refers to the period of the broadcast day such as prime time, drive time, class A, class B or other classifications established by the station. The term "lowest unit charge" also provides the candidate with the benefit of all discounts, frequency and otherwise, offered to the most favored commercial advertiser for the same class and amount of time for the same period, without regard to the frequency of use by the candidate. (F.C.C. Guideline VI. 1).

Reasonable Access

93. Q. What would be some concrete examples of the way in which frequency discounts are included in a determination of the lowest unit charge?

A. Set forth below are four examples of the manner in which discounts are taken into account in determining the lowest unit charge.

(a) A licensee sells one fixed-position, 1-minute spot in prime time to commercial advertisers for \$15. It sells 500 such spots for \$5,000. It must sell one such spot to a candidate for not more than \$10.

(b) A licensee sells one immediately preemptible 30-second spot in drive time to commercial advertisers for \$10. It sells 100 such spots for \$750. It must sell one such spot to a candidate for not more than \$7.50.

(c) A licensee's best rate per spot for run-of-schedule, 1-minute spots is 1,000 for \$1,000. Its rate for one such run-of-schedule spot is \$4. It must sell one such spot to a candidate for not more than \$1.

Political Editorializing

168. Q. What do the Commission's rules regarding political editorializing provide?

A. The Commission's rules* regarding political editorializing, which became effective August 14, 1967, provide as follows:

(c) Where a licensee, in an editorial, (i) endorses or (ii) opposes a legally qualified candidate or candidates, the licensee shall, within 24 hours after the editorial, transmit to respectively (i) the other qualified candidate or candidates for the same office or (ii) the candidate opposed in the editorial (1) notification of the date and the time of the editorial; (2) a script or tape of the editorial; and (3) an offer of a reasonable opportunity for a candidate or a spokesman of the candidate to respond over the licensee's facilities: *Provided, however,* That where such editorials are broadcast within 72 hours prior to the day of the election, the licensee shall comply with the provisions of this paragraph sufficiently far in advance of the broadcast to enable the candidate or candidates to have a reasonable opportunity to prepare a response and to present it in a timely fashion.

138. Q. What are the access rights of state and local candidates?

A. As to the right to access by candidates for other than Federal elective office, a station must govern its conduct by established interpretations of Section 315 of the Communications Act prior to amendments. One such interpretation of Section 315 is the Commission's historic policy regarding sale of time to candidates for office: The station in its own good-faith judgment in serving the public interest may determine which political races are of greatest interest and significance to its service area, and therefore may refuse to sell time to candidates for less important offices, provided it treats all candidates for such offices equally. (F.C.C. Guideline VIII. 1).

However, if a licensee adopts a policy of selling spot announcements to legally qualified candidates for a state or local office, it cannot deny the candidates the opportunity to purchase spot announcements of the type and length which are available to commercial advertisers. See Q's and A's 128 and 149. (*Public Notice*, 47 F.C.C. 2d 516 [1974]).

FCC HANDLING OF COMPLAINTS AND INQUIRIES CONCERNING POLITICAL BROADCASTS

The Commission will give prompt attention to all inquiries and complaints involving political broadcasts. However, the Commission encourages prior good faith negotiations between licensees and candidates seeking broadcast time or having relative questions. In the past, such negotiations have often led to a disposition of the request or questions in a manner which is agreeable to all parties. Thus, a complaint relative to political broadcasting should only be filed with the Commission after such a good faith effort has been made by the parties concerned. In this way, resort to the Commission might be obviated in many instances and time—which is of such great importance in political campaigns—might be saved. If a complaint is filed, a complete statement of facts should be furnished to the Commission as quickly as possible by both the complainant and the licensee and each should send to the other a copy of all communications directed to the Commission, including the initial complaint and response thereto.

In general, the Commission limits its interpretative rulings or advisory opinions to situations where the critical facts are explicitly stated without the possibility that subsequent events will alter them. It prefers to issue such rulings or opinions where the specific facts of a particular case in controversy are before it for decision. (*Letter to Pierson, Ball & Dowd*, 40 F.C.C. 295 [1958]).

THE PERFORMANCE OF COPYRIGHTED MUSIC IN BROADCASTING

by

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The business of broadcasting, serving the public with information and entertainment by means of radio and television, always has relied heavily on music. Music, of all types, is one of the raw materials of broadcasting -- undoubtedly its chief raw material -- for the production of entertainment. To describe music as the raw material of broadcasting is simply to say that music is to broadcasting as steel is to the automobile industry, or as lumber and bricks are to the builder. Most radio and television stations in this country devote approximately three-fourths of their operating hours to the presentation of entertainment, and at least eighty percent of that entertainment consists of music. On radio it is the feature performance of music itself; on television, either feature performance or the application of music to enhance dramatic material or other artistic media. We will say, then, that music is the chief ingredient of broadcasting. There are others: news, sports, information about weather, markets, homemaking and so on, but music must be granted first place in terms of quantity.

Now, the materials of which any business builds its product cost money -- and the music of broadcasting is no exception. Our purpose is to discuss what this supply of material costs the broadcaster, to whom he pays, and why. This is a perfectly proper business transaction.

COPYRIGHT

We'll begin with the term "COPYRIGHT". What is it? It is simply the right to personal property, universally recognized in our society, as applied to the product of artistic or literary endeavors. The United States Constitution, Article One, Section Eight, says that Congress "----shall have the power to promote the progress of science and useful arts by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries."

Although authors and inventors might seem to have been the only beneficiaries of this constitutional provision, they were so benefited only as a means to the primary objective. A Supreme Court decision relating to this subject has said, "The copyright law, like the patent statutes, makes reward to the owner a secondary consideration. However, it is intended definitely to grant valuable, enforceable rights to authors, publishers, etc.....to afford greater encouragement to the production of literary or artistic works of lasting benefit to the world." So it was the public, really, which was intended to be the prime beneficiary when the framers of the Constitution granted Congress the power to enact Copyright legislation.

Congress exercised that power in passing the first U.S. Copyright Act, in 1790. This first law protected authors against printed copying of their writings. Later statutes recognized artists, sculptors, composers and other creators as deserving similar protection, and set forth additional "rights" as being included in the term "copyright". Under today's laws, authors and composers of music are recognized as being the sole and exclusive owners of the intellectual property they have created for a term of the lifetime of the composer plus 50 years. It is interesting to note that the Government does not "grant" a copyright. The copyright exists from the instant the work is published with appropriate notice. Upon proper application, the Government will REGISTER the copyright, but it is publication, not registration, which invests one with a Federal copyright. The Copyright Law goes into considerable detail in setting forth the so-called bundle of rights which make up the copyright.

1. The right to copy or publish the work. Publication right.
2. The right to record the work for mechanical instruments. Mechanical right.
3. The right to synchronize records of the work with motion picture film or videotape. Synchronization right.
4. The right to perform the work publicly (for profit.) Performance right.

Please note that these are separate and distinct rights, and that they all belong to the copyright holder. The average person thinks that if he buys a piece of music he may use it at will. This is not true. The law says he may not copy it; he cannot make a sound motion picture in which the song is used; and he cannot sing or play the song publicly for profit. Nor can he secure a record of the song and do any of these things with it. That is the law of the United States, which provides criminal penalties and civil damages in case of violation. To do any of these things legally he must first obtain the permission of the copyright owner, for which the owner may demand payment.

Now, although it is conceivable that Publication Rights, Mechanical Rights, and Synchronization Rights to a musical composition might be sought by a broadcaster, the occasions would be relatively few, and this problem is not properly the subject of this discussion. What we are concerned with is the right of public performance for profit. Since the law reserves this right to the holder of the copyright, no other person may legally perform the work publicly for profit without his permission, and the courts have said that commercial broadcasting constitutes such performance.

Now, if I am a radio station owner, using upwards of two hundred pieces of music per day, how do I go about securing the permission of each of the thousands of copyright holders whose works I want to broadcast?

If, on the other hand, I am a writer who owns a copyrighted song, how can I possibly contract with, or license, the six thousand or more radio and television broadcasting stations which may wish to perform my music? Or the concert halls, theaters, bars, dining rooms and so on, in which singers and instrumentalists may wish to use my songs?

PERFORMANCE RIGHTS LICENSING

The answer to both questions is found in the organizations which exist for the purpose of negotiating permission for the performance of music by those who wish to use it, and securing payment for such permission as agent for the copyright owner. The vast majority of musical compositions used in broadcasting are handled by two organizations: Broadcast Music, Inc., known as BMI; and The American Society of Composers, Authors and Publishers, known as ASCAP. There is a third organization, SESAC which, together with public domain music, accounts for the remaining small percentage of the music in use by broadcasters. The organizations are unlike in many respects, but they are similar in this: They all handle the negotiation of performance rights and collect the fees charged for these rights. In addition, performance rights to foreign compositions also are handled by these organizations. Thus, nearly every copyrighted composition which a broadcaster might wish to use is available to him through BMI, or ASCAP, or SESAC. Now, the mechanics--how does it work?

CONTRACTS

With very, very few exceptions, radio and television stations enter into contracts, or "licenses", as they are often referred to, with all three organizations. Under the most commonly used form of agreement, the stations receive a "blanket" permission to use any or all of the compositions in the catalogue of the respective organization, without restriction as to the number of performances during the term of the contract. BMI and ASCAP fees for these performance rights are equal to a small percentage of the station's gross receipts, less certain adjustments. In the case of BMI, it is 1.64% for stations with a gross of over \$100,000 and 1.44% for stations with a smaller gross. ASCAP is 1.725% and has no gross break-down. ASCAP does charge a sustaining fee which brings their total percentage to about 2%. ASCAP rate for television stations is 1.25% of gross while BMI has a TV rate of 0.725% of gross. There are other differences between the two contracts--but this explanation is meant to deal with general concepts, rather than specific details. SESAC performance fees have no relation to station income, but are flat fees, and they vary according to such factors as location, hours of operation and power of station.

So now the stations have received permission to perform any of over a million compositions, and have paid the licensing organizations for these performing rights. Now how does the money find its way back to the creators whose music actually has been performed? Obviously not all of the writers should share equally in these proceeds, but those whose music actually has been used should be compensated according to the frequency of its use. How can this be determined? Again the methods differ among the organizations.

The creators of music receive compensation for use of their property by a method which actually counts each radio and television network performance, 365 days a year. It arrives at local performances by a method somewhat like the one physicians use for blood counts. One drop of blood is analyzed and the corpuscles counted, then the figure is multiplied by a certain factor to arrive at the number of corpuscles per cubic centimeter. This, then, gives the physician an accurate picture of the condition of the whole blood supply. This is the same as the BMI local station sampling system.

The tabulations of performances on local stations are done on a sampling basis. In radio, the year is divided into one-week periods, and for each period a representative group of stations is chosen by a scientific sampling method to supply a written record of all the musical works broadcast on the respective stations during that period. This selection process would occur on an average of every 18 or 20 months. Television stations do the same. These small samples then are properly weighed and multiplied by formulas established by leading statisticians, to arrive at a computed count of the total performances of each composition. Payment is then made to the author, composer and publisher of each composition for the number of performances thus calculated.

There are other types of licenses for granting performance rights to broadcasters, under which only those revenues received for programs containing music are used for the base, but the percentages used to determine fees are much higher, and every composition must be individually logged every minute the station is on the air--365 days a year. Because the percentages are higher and because of the amount of paper work involved, only those stations which use very little music find this type of license desirable, and there are very few of these "per program" licenses in effect. One other license option is that of "Limited Use." It does not allow use of feature music, only "incidental music"--basically lead-ins and backgrounds to commercials. Fee is 4 times the highest published one minute spot rate per month.

The system of acquiring performance rights known as "blanket licensing" is in use at almost all radio and TV stations in the United States, and all of those involved -- the creators, including authors, composers and publishers, and the broadcasting industry -- regard it as the most practical means yet devised for carrying out the intent of the Constitution: ".....to promote the progress of science and useful arts by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries."

Preamble

In 1937 a major segment of U.S. commercial radio broadcasters first adopted industry-wide standards of practice. The purpose of such standards, then, as now, is to establish guideposts and professional tenets for performance in the areas of programing and advertising content.

Admittedly, such standards for broadcasting can never be final or complete, because broadcasting is a creative art, always seeking new ways to achieve maximum appeal and service. Therefore, its standards are subject to periodic revision to reasonably reflect changing attitudes in our society.

In 1945 after two years devoted to reviewing and revising the 1937 document, new standards were promulgated. Further revisions were made in subsequent years when deemed necessary. The objectives behind them have been to assure that advertising messages be presented in an honest, responsible and tasteful manner and that broadcasters, in their programing, tailor their content to meet the needs and expectations of that particular audience to which their programing is directed.

The growth of broadcasting as a medium of entertainment, education and information has been made possible by its commercial underpinning. This aspect of commercial broadcasting as it has developed in the United States has enabled the industry to grow as a free medium in the tradition of American enterprise. The extent of this freedom is underscored by those laws which prohibit censorship of broadcast material. Rather, those who own the nation's radio broadcasting stations operate them—pursuant to this self-adopted Radio Code—in recognition of the needs of the American people and the reasonable self-interests of broadcasters and broadcast advertisers.

I. Program Standards

A. News

Radio is unique in its capacity to reach the largest number of people first with reports on current events. This competitive advantage bespeaks caution—being first is not as important as being accurate. The radio code standards relating to the treatment of news and public events are, because of constitutional considerations intended to be exhortatory. The standards set forth hereunder encourage high standards of professionalism in broadcast journalism. They are not to be interpreted as turning over to others the broadcaster's responsibility as to judgments necessary in news and public events programing.

1. **News Sources** Those responsible for news on radio should exercise constant professional care in the selection of sources—on the premise that the integrity of the news and the consequent good reputation of radio as a dominant well-balanced news medium depend largely upon the reliability of such sources.

2. **News Reporting** News reporting should be factual, fair and without bias. Good taste should prevail in the selection and handling of news. Morbid, sensational, or alarming details not essential to factual reporting should be avoided. News should be broadcast in such a manner as to avoid creation of panic and unnecessary alarm. Broadcasters should be diligent in their supervision of content, format, and presentation of news broadcasts. Equal diligence should be exercised in selection of editors and reporters who direct news gathering and dissemination, since the station's performance in this vital informational field depends largely upon them.

3. **Commentaries and Analyses** Special obligations devolve upon those who analyze and/or comment upon news developments, and management should be satisfied completely that the task is to be performed in the best interest of the listening public. Programs of news analysis and commentary should be clearly identified as such, distinguishing them from straight news reporting.

4. **Editorializing** Broadcasts in which stations express their own opinions about issues of general public interest should be clearly identified as editorials.

5. **Coverage of News and Public Events** In the coverage of news and public events broadcasters should exercise their judgments consonant with the accepted standards of ethical journalism and should provide accurate, informed and adequate coverage.

6. **Placement of Advertising** Broadcasters should exercise particular discrimination in the acceptance,

placement and presentation of advertising in news programs so that such advertising is clearly distinguishable from the news content.

B. Controversial Public Issues

1. Radio provides a valuable forum for the expression of responsible views on public issues of a controversial nature. Controversial public issues of importance to fellow citizens should give fair representation to opposing sides of issues.

2. Requests by individuals, groups or organizations for time to discuss their views on controversial public issues should be considered on the basis of their individual merits, and in the light of the contributions which the use requested would make to the public interest.

3. Discussion of controversial public issues should not be presented in a manner which would create the impression that the program is other than one dealing with a public issue.

C. Community Responsibility

1. Broadcasters and their staffs occupy a position of responsibility in the community and should conscientiously endeavor to be acquainted with its needs and characteristics to best serve the welfare of its citizens.

2. Requests for time for the placement of public service announcements or programs should be carefully reviewed with respect to the character and reputation of the group, campaign or organization involved, the public interest content of the message, and the manner of its presentation.

D. Political Broadcasts

1. Political broadcasts, or the dramatization of political issues designed to influence voters, shall be properly identified as such.

2. Political broadcasts should not be presented in a manner which would mislead listeners to believe that they are of any other character.

3. Because of the unique character of political broadcasts and the necessity to retain broad freedoms of policy void of restrictive interference, it is incumbent upon all political candidates and all political parties to observe the canons of good taste and political ethics, keeping in mind the intimacy of broadcasting in the American home.

E. Advancement of Education and Culture

1. Because radio is an integral part of American life, there is inherent in radio broadcasting a continuing opportunity to enrich the experience of living through the advancement of education and culture.

2. Radio broadcasters, in augmenting the educational and cultural influences of the home, schools, religious institutions and institutions of higher education and other entities should:

- (a) be thoroughly conversant with the educational and cultural needs and aspirations of the community served;
- (b) develop programing consonant with the stations particular target audience.

F. Religion and Religious Programing

1. Religious programing shall be presented by responsible individuals, groups or organizations.

2. Radio broadcasting reaches audiences of all creeds simultaneously. Therefore, both the advocates of broad or ecumenical religious precepts, and the exponents of specific doctrines, are urged to present their positions in a manner conducive to listener enlightenment on the role of religion in society.

G. Responsibility Toward Children

Broadcasters have a special responsibility to children. Programing which might reasonably be expected to hold the attention of children should be presented with due regard for its effect on children.

1. Programing should be based upon sound social concepts and should include positive sets of values which will allow children to become responsible adults capable of coping with the challenges of maturity.

2. Programing should convey a reasonable range of the realities which exist in the world to help children make the transition to adulthood.

3. Programing should contribute to the healthy development of personality and character.

4. Programing should afford opportunities for cultural growth as well as for wholesome entertainment.

5. Programing should be consistent with integrity of realistic production, but should avoid material of extreme nature which might create undesirable emotional reaction in children.

6. Programing should avoid appeals urging children

to purchase the product specifically for the purpose of keeping the program on the air or which, for any reason, encourage children to enter inappropriate places.

7. Programing should present such subjects as violence and sex without undue emphasis and only as required by plot development or character delineation.

Violence, physical or psychological, should only be projected in responsibly handled contexts, not used to excess or exploitatively. Programs involving violence should present the consequences of it to its victims and perpetrators.

The depiction of conflict, and of material reflective of sexual considerations, when presented in programs designed primarily for children, should be handled with sensitivity.

8. The treatment of criminal activities should always convey their social and human effects.

H. Dramatic Programing

1. In the design of dramatic programs it is in the interest of radio as a vital medium to encourage those that are innovative, reflect a high degree of creative skill, deal with significant moral and social issues and present challenging concepts and other subject matter that relate to the world in which the listener lives.

2. Radio programing should not only reflect the influence of the established institutions that shape our values and culture, but also expose the dynamics of social change which bear upon our lives.

3. To achieve these goals, radio broadcasters should be conversant with the general and specific needs, interests and aspirations of all the segments of the communities they serve.

4. Radio should reflect realistically the experience of living, in both its pleasant and tragic aspects, if it is to serve the listener honestly. Nevertheless, it holds a concurrent obligation to provide programing which will encourage positive adjustments to life.

In selecting program subjects and themes, great care must be exercised to be sure that treatment and presentation are made in good faith and not for the purpose of sensationalism or to shock or exploit the audience or appeal to prurient interests or morbid curiosity.

5. In determining the acceptability of any dramatic program, especially those containing elements of crime, mystery, or horror consideration should be given to the possible effect on all members of the listening audience.

In addition, without sacrificing integrity of presentation, dramatic programs on radio shall avoid:

- (a) the presentation of techniques of crime in such detail as to be instructional or invite imitation;
- (b) presentation of the details of violence involving the excessive, the gratuitous and the instructional.

I. General

1. The intimacy and confidence placed in radio demand of the broadcaster, the networks and other program sources that they be vigilant in protecting the audience from deceptive broadcast practices.

2. Sound effects and expressions characteristically associated with news broadcasts (such as "bulletin," "flash," "we interrupt this program to bring you," etc.) shall be reserved for announcement of news, and the use of any deceptive techniques in connection with fictional events and non-news programing shall not be employed.

3. The broadcasters shall be constantly alert to prevent inclusion of elements within programing dictated by factors other than the requirements of the programing itself. The acceptance of cash payments or other considerations in return for including the choice and identification of prizes, the selection of music and other creative programing elements and inclusion of any identification of commercial products or services, trade names or advertising slogans within the programing are prohibited unless consideration for such inclusion is revealed to the listeners in accordance with Sections 317 and 508 of the Communications Act.

4. Special precautions should be taken to avoid demeaning or ridiculing members of the audience who suffer from physical or mental afflictions or deformities.

5. The broadcast of gambling sequences deemed necessary to the development of plot or as appropriate background is acceptable only when presented with discretion and in moderation, and in a manner which would not excite interest in, or foster, betting nor be instructional in nature.

6. Quiz and similar programming that is presented as a contest of knowledge, information, skill or luck, must in fact, be a genuine contest and the results must not be controlled by collusion with or between contestants, or by any other action which will favor one contestant against any other.

7. Contests may not constitute a lottery.
8. Listener contests should not mislead as to the nature or value of prizes, likelihood of winning, nor encourage thoughtless or unsafe acts.

9. No programing shall be presented in a manner which through artifice or simulation would mislead the audience as to any material fact. Each broadcast must exercise reasonable judgment to determine whether a particular method of presentation would constitute a material deception, or would be accepted by the audience as normal theatrical illusion.

10. Legal, medical and other professional advice will be permitted only in conformity with law and recognized ethical and professional standards.

11. Narcotic addiction shall not be presented except as a destructive habit. The use of illegal drugs or the abuse of legal drugs shall not be encouraged or be presented as desirable or socially acceptable.

12. Material pertaining to fortune-telling, occultism, astrology, phrenology, palm-reading, numerology, mind-reading, character-reading, or subjects of a like nature is unacceptable if it encourages people to regard such fields as providing commonly accepted appraisals of life.

13. Representations of liquor and smoking shall be de-emphasized. When represented, they should be consistent with plot and character development.

14. Obscene, indecent or profane matter, as proscribed by law, is unacceptable.

15. Special sensitivity is necessary in the use of material relating to sex, race, color, age, creed, religious functionaries, or rites, or national or ethnic derivation.

16. The presentation of marriage, the family and similarly important human relationships, and material with sexual connotations, should not be treated exploitatively or irresponsibly, but with sensitivity.

17. Broadcasts of actual sporting events at which on-the-scene betting is permitted by law should be presented in a manner in keeping with federal, state and local laws, and should concentrate on the subject as a public sporting event.

18. Detailed exposition of hypnosis or material capable of having an hypnotic effect on listeners is forbidden.

19. Any technique whereby an attempt is made to convey information to the listener by transmitting messages below the threshold of normal awareness is not permitted.

20. The commonly accepted standards of humane animal treatment should be adhered to as applicable in programming.

21. Broadcasters are responsible for making good faith determinations on the acceptability of lyrics under applicable Radio Code standards.

22. Guests on discussion/interview programs and members of the public who participate in phone-in programs shall be treated with due respect by the program host/hostess.

23. The standards of this code covering programing content are also understood to include, wherever applicable, the standards contained in the advertising section of the Code.

24. To assure that broadcasters have the freedom to program fully and responsibly, none of the provisions of this Code should be construed as preventing or impeding broadcasts of the broad range of material necessary to help broadcasters fulfill their obligations to operate in the public interest.

E. Time Standards for Advertising Copy

1. The amount of time to be used for advertising should not exceed 18 minutes within any clock hour. The Code Authority, however, for good cause may approve advertising exceeding the above standard for special circumstances.

2. Any reference to another's products or services under any trade name, or language sufficiently descriptive to identify it, shall, except for normal guest identification, be considered as advertising copy.

3. For the purpose of determining advertising limitations, such program types as "classified," "swap shop," "shopping guides," and "farm auction" programs etc., shall be regarded as containing one and one-half minutes of advertising for each five-minute segment.

Preamble

Television is seen and heard in nearly every American home. These homes include children and adults of all ages, embrace all races and all varieties of philosophic or religious conviction and reach those of every educational background. Television broadcasters must take this pluralistic audience into account in programming their stations. They are obligated to bring their positive responsibility for professionalism and reasoned judgment to bear upon all those involved in the development, production and selection of programs.

The free, competitive American system of broadcasting which offers programs of entertainment, news, general information, education and culture is supported and made possible by revenues from advertising. While television broadcasters are responsible for the programing and advertising on their stations, the advertisers who use television to convey their commercial messages also have a responsibility to the viewing audience. Their advertising messages should be presented in an honest, responsible and tasteful manner. Advertisers should also support the endeavors of broadcasters to offer a diversity of programs that meet the needs and expectations of the total viewing audience.

The viewer also has a responsibility to help broadcasters serve the public. All viewers should make their criticisms and positive suggestions about programing and advertising known to the broadcast licensee. Parents, particularly, should oversee the viewing habits of their children, encouraging them to watch programs that will enrich their experience and broaden their intellectual horizons.

Program Standards

I. Principles of Governing Program Content

It is in the interest of television as a vital medium to encourage programs that are innovative, reflect a high degree of creative skill, deal with significant moral and social issues and present challenging concepts and other subject matter that relate to the world in which the viewer lives.

Television programs should not only reflect the influence of the established institution that shape our values and culture, but also expose the dynamics of social change which bear upon our lives.

To achieve these goals, television broadcasters should be conversant with the general and specific needs, interests and aspirations of all the segments of the communities they serve. They should affirmatively seek out responsible representatives of all parts of their communities so that they may structure a broad range of programs that will inform, enlighten and entertain the total audience.

Broadcasters should also develop programs directed toward advancing the cultural and educational aspects of their communities.

To assure that broadcasters have the freedom to program fully and responsibly, none of the provisions of this Code should be construed as preventing or impeding broadcast of the broad range of material necessary to help broadcasters fulfill their obligations to operate in the public interest.

The challenge to the broadcaster is to determine how suitably to present the complexities of human behavior. For television, this requires exceptional awareness of considerations peculiar to the medium.

Accordingly, in selecting program subjects and themes, great care must be exercised to be sure that treatment and presentation are made in good faith and not for the purpose of sensationalism or to shock or exploit the audience or appeal to prurient interests or morbid curiosity.

Additionally, entertainment programing inappropriate for viewing by a general family audience should not be broadcast during the first hour of network entertainment programing in prime time and in the immediately preceding hour. In the occasional case when an entertainment program in this time period is deemed to be inappropriate for such an audience, advisories should be used to alert viewers. Advisories should also be used when programs in later prime time periods contain material that might be disturbing to significant segments of the audience.

These advisories should be presented in audio and video form at the beginning of the program and when deemed appropriate at a later point in the program. Advisories should also be used responsibly in promotional material in advance of the program. When using an advisory, the broadcaster should attempt to notify publishers of television program listings.

Special care should be taken with respect to the content and treatment of audience advisories so that they do not deserve their intended purpose by containing material that is promotional, sensational or exploitative. Promotional announcements for programs that include advisories should be scheduled on a basis consistent with the purpose of the advisory.

II. Responsibility Toward Children

Broadcasters have a special responsibility to children. Programs designed primarily for children should take into account the range of interests and needs of children, from instructional and cultural material to a wide variety of entertainment material. In their totality, programs should contribute to the sound, balanced development of children to help them achieve a sense of the world at large and informed adjustments to their society.

In the course of a child's development, numerous social factors and forces, including television, affect the ability of the child to make the transition to adult society.

The child's training and experience during the formative years should include positive sets of values which will allow the child to become a responsible adult, capable of coping with the challenges of maturity.

Children should also be exposed, at the appropriate times, to a reasonable range of the realities which exist in the world sufficient to help them make the transition to adulthood.

Because children are allowed to watch programs designed primarily for adults, broadcasters should take this practice into account in the presentation of material in such programs when children may constitute a substantial segment of the audience.

All the standards set forth in this section apply to both program and commercial material designed and intended for viewing by children.

III. Community Responsibility

1. Television broadcasters and their staffs occupy positions of unique responsibility in their communities and should conscientiously endeavor to be acquainted fully with the community's needs and characteristics in order better to serve the welfare of its citizens.

2. Requests for time for the placement of public service announcements or programs should be carefully reviewed with respect to the character and reputation of the group, campaign or organization involved, the public interest content of the message, and the manner of its presentation.

IV. Special Program Standards

1. Violence, physical or psychological, may only be projected in responsibly handled contexts, not used exploitatively. Programs involving violence should present the consequences of it to its victims and perpetrators. Presentation of the details of violence should avoid the excessive, the gratuitous and the instructional.

The use of violence for its own sake and the detailed dwelling upon brutality or physical agony, by sight or by sound, are not permissible.

The depiction of conflict, when presented in programs designed primarily for children, should be handled with sensitivity.

2. The treatment of criminal activities should always convey their social and human effects.

The presentation of techniques of crime in such detail as to be instructional or invite imitation shall be avoided.

3. Narcotics addiction shall not be presented except as a destructive habit. The use of illegal drugs or the abuse of legal drugs shall not be encouraged or shown as socially acceptable.

4. The use of gambling devices or scenes necessary to the development of plot or as appropriate background is acceptable only when presented with discretion and in moderation, and in a manner which would not excite interest in, or foster, betting nor be instructional in nature.

5. Telecasts of actual sports programs at which on-the-scene betting is permitted by law shall be presented in a manner in keeping with federal, state and local laws, and should concentrate on the subject as a public sporting event.

6. Special precautions must be taken to avoid demeaning or ridiculing members of the audience who suffer from physical or mental affliction or deformities.

7. Special sensitivity is necessary in the use of material relating to sex, race, color, creed, religious functionaries or rites, or national or ethnic derivation.

8. Obscene, indecent or profane matter, as proscribed by law, is unacceptable.

9. The presentation of marriage, the family and similarly important human relationships, and material with sexual connotations, shall not be treated exploitatively or irresponsibly, but with sensitivity. Costuming and movements of all performers shall be handled in a similar fashion.

10. The use of liquor and the depiction of smoking in program content shall be deemphasized. When shown, they should be consistent with plot and character development.

11. The creation of a state of hypnosis by act or detailed demonstration on camera is prohibited and hypnosis as a form of "parlor game" antics to create humorous situations within a comedy setting is forbidden.

12. Program material pertaining to fortune-telling, occultism, astrology, phrenology, palm-reading, numerology, mind-reading, character-reading, and the like is unacceptable if it encourages people to regard such fields as providing commonly accepted appraisals of life.

13. Professional advice, diagnosis and treatment will be presented in conformity with law and recognized professional standards.

14. Any technique whereby an attempt is made to convey information to the viewer by transmitting messages below the threshold of normal awareness is not permitted.

15. The use of animals, consistent with plot and character delineation, shall be in conformity with accepted standards of humane treatment.

18. Quiz and similar programs that are presented as contests of knowledge, information, skill or luck, must, in fact, be genuine contests; and the results must not be controlled by collusion with or between contestants, or by any other action which will favor one contestant against any other.

17. The broadcaster shall be constantly alert to prevent inclusion of elements within a program dictated by factors other than the requirements of the program itself. The acceptance of cash payments or other considerations in return for including scenic properties, the choice and identification of prizes, the selection of music and other creative program elements and inclusion of any identification of commercial products or services, their trade names or advertising slogan within the program are prohibited except in accordance with Sections 317 and 508 of the Communications Act.

18. Contests may not constitute a lottery.

19. No program shall be presented in a manner which through artifice or simulation would mislead the audience as to any material fact. Each broadcaster must exercise reasonable judgment to determine whether a particular method of presentation would constitute a material deception, or would be accepted by the audience as normal theatrical illusion.

20. A television broadcaster should not present fictional events or other non-news material as authentic news telecasts or announcements, nor should he permit dramatizations in any program which would give the false impression that the dramatized material constitutes news.

21. The standards of this Code covering program content are also understood to include, wherever applicable, the standards contained in the advertising section of the Code.

V. Treatment of News and Public Events

General

Television Code standards relating to the treatment of news and public events are, because of constitutional consideration, intended to be exhortatory. The standards set forth hereunder encourage high standards of professionalism in broadcast journalism. They are not to be interpreted as turning over to others the broadcaster's responsibility as to judgments necessary in news and public events programming.

News

1. A television station's news schedule should be adequate and well-balanced.

2. News reporting should be factual, fair and without bias.

3. A television broadcaster should exercise particular discrimination in the acceptance, placement and presentation of advertising in news programs so that such advertising should be clearly distinguishable from the news content.

4. At all times, pictorial and verbal material for both news and comment should conform to other sections of these standards, wherever such sections are reasonably applicable.

5. Good taste should prevail in the selection and handling of news:

Morbid, sensational or alarming details not essential to the factual report, especially in connection with stories of crime or sex, should be avoided. News should be telecast in such a manner as to avoid panic and unnecessary alarm.

6. Commentary and analysis should be clearly identified as such.

7. Pictorial material should be chosen with care and not presented in a misleading manner.

8. All news interview programs should be governed by accepted standards of ethical journalism, under which the interviewer selects the questions to be asked. Where there is advance agreement materially restricting an important or newsworthy area of questioning, the interviewer will state on the program that such limitation has been agreed upon. Such disclosure should be made if the person being interviewed requires that questions be submitted in advance or if he participates in editing a recording of the interview prior to its use on the air.

9. A television broadcaster should exercise due care in his supervision of content, format, and presentation of newscasts originated by his/her station, and in the selection of newscasters, commentators, and analysts.

Public Events

1. A television broadcaster has an affirmative responsibility at all times to be informed of public events, and to provide coverage consonant with the ends of an informed and enlightened citizenry.

2. The treatment of such events by a television broadcaster should provide adequate and informed coverage.

VI. Controversial Public Issues

1. Television provides a valuable forum for the expression of responsible views on public issues of a controversial nature. The television broadcaster should seek out and develop with accountable individuals, groups and organizations, programs relating to controversial public issues of import to his/her fellow citizens; and to give fair representation to opposing sides of issues which materially affect the life or welfare of a substantial segment of the public.

2. Requests by individuals, groups or organizations for time to discuss their views on controversial public issues, should be considered on the basis of their individual merits, and in the light of the contribution which the use requested would make to the public interest, and to a well-balanced program structure.

3. Programs devoted to the discussion of controversial public issues should be identified as such. They should not be presented in a manner which would mislead listeners or viewers to believe that the program is purely of an entertainment, news or other character.

4. Broadcasts in which stations express their own opinions about issues of general public interest should be clearly identified as editorials. They should be unmistakably identified as statements of station opinion and should be appropriately distinguished from news and other program material.

VII. Political Telecasts

1. Political telecasts should be clearly identified as such. They should not be presented by a television broadcaster in a manner which would mislead listeners or viewers to believe that the program is of any other character.

(Ref. Communications Act of 1934, as amended, Secs. 315 and 317, and FCC Rules and Regulations, Secs. 3.654, 3.657, 3.663, as discussed in NAB's "Political Broadcast Catechism & The Fairness Doctrine.")

VIII. Religious Programs

1. It is the responsibility of a television broadcaster to make available to the community appropriate opportunity for religious presentations.

2. Programs reach audiences of all creeds simultaneously. Therefore, both the advocates of broad or ecumenical religious precepts, and the exponents of specific doctrines, are urged to present their positions in a manner conducive to viewer enlightenment on the role of religion in society.

3. In the allocation of time for telecasts of religious programs the television station should use its best efforts to apportion such time fairly among responsible individuals, groups and organizations.

IX. General Advertising Standards

1. This code establishes basic standards for all television broadcasting. The principles of acceptability and good taste within the program standards section govern the presentation of advertising where applicable. In addition, the code establishes in this section special standards which apply to television advertising.

2. Commercial television broadcasters make their facilities available for the advertising of products and services and accept commercial presentations for such advertising. However, television broadcasters should, in recognition of their responsibility to the public, refuse the facilities of their station to an advertiser where they have good reason to doubt the integrity of the advertiser, the truth of the advertising representations, or the compliance of the advertiser with the spirit and purpose of all applicable legal requirements.

3. Identification of sponsorship must be made in all sponsored programs in accordance with the requirements of the Communications Act of 1934, as amended, and the Rules and Regulations of the Federal Communications Commission.

4. Representations which disregard normal safety precautions shall be avoided.

Children shall not be represented, except under proper adult supervision, as being in contact with, or demonstrating a product recognized as potentially dangerous to them.

5. In consideration of the customs and attitudes of the communities served, each television broadcaster should refuse his/her facilities to the advertisement of products and services, or the use of advertising scripts, which the station has good reason to believe would be objectionable to a substantial and responsible segment of the community. These standards should be applied with judgment and flexibility, taking into consideration the characteristics of the medium, its home and family audience, and the form and content of the particular presentation.

6. The advertising of hard liquor (distilled spirits) is not acceptable.

7. The advertising of beer and wine is acceptable only when presented in the best of good taste and discretion, and is acceptable only subject to federal and local laws (See *Television Code Interpretation No. 4*).

8. Advertising by institutions or enterprises which in their offers of instruction imply promises of employment or make exaggerated claims for the opportunities awaiting those who enroll for courses is generally unacceptable.

9. The advertising of firearms/ammunition is acceptable provided it promotes the product only as sporting equipment and conforms to recognized standards of safety as well as all applicable laws and regulations. Advertisements of firearms/ammunition by mail order are unacceptable. The advertising of fireworks is unacceptable.

10. The advertising of fortune-telling, occultism, astrology, phrenology, palm-reading, numerology, mind-reading, character reading or subjects of a like nature is not permitted.

11. Because all products of a personal nature create special problems, acceptability of such products should be determined with special emphasis on ethics and the canons of good taste. Such advertising of personal products as is accepted must be presented in a restrained and obviously inoffensive manner.

12. The advertising of tip sheets and other publications seeking to advertise for the purpose of giving odds or promoting betting is unacceptable.

The lawful advertising of government organizations which conduct legalized lotteries is acceptable provided such advertising does not unduly exhort the public to bet.

The advertising of private or governmental organizations which conduct legalized betting on sporting contests is acceptable provided such advertising is limited to institutional type announcements which do not exhort the public to bet.

13. An advertiser who markets more than one product should not be permitted to use advertising copy devoted to an acceptable product for purposes of publicizing the brand name or other identification of a product which is not acceptable.

14. "Bait-switch" advertising, whereby goods or services which the advertiser has no intention of selling are offered merely to lure the customer into purchasing higher-priced substitutes, is not acceptable.

15. Personal endorsements (testimonials) shall be genuine and reflect personal experience. They shall contain no statement that cannot be supported if presented in the advertiser's own words.

X. Presentation of Advertising

1. Advertising messages should be presented with courtesy and good taste; disturbing or annoying material should be avoided; every effort should be made to keep the advertising message in harmony with the content and general tone of the program in which it appears.

2. The role and capability of television to market sponsors' products are well recognized. In turn, this fact dictates that great care be exercised by the broadcaster to prevent the presentation of false, misleading or deceptive advertising. While it is entirely appropriate to present a product in a favorable light and atmosphere, the presentation must not, by copy or demonstration, involve a material deception as to the characteristics, performance or appearance of the product.

Broadcast advertisers are responsible for making available, at the request of the Code Authority, documentation adequate to support the validity and truthfulness of claims, demonstrations and testimonials contained in their commercial messages.

3. The broadcaster and the advertiser should exercise special caution with the content and presentation of television commercials placed in or near programs designed for children. Exploitation of children should be avoided. Commercials directed to children should in no way mislead as to the product's performance and usefulness.

Commercials, whether live, film or tape, within programs initially designed primarily for children under 12 years of age shall be clearly separated from program material by an appropriate device.

Trade name identification or other merchandising practices involving the gratuitous naming of products is discouraged in programs designed primarily for children.

Appeals involving matters of health which should be determined by physicians should not be directed primarily to children.

4. No children's program personality or cartoon characters shall be utilized to deliver commercial messages within or adjacent to the programs in which such a personality or cartoon character regularly appears. This provision shall also apply to lead-ins to commercials when such lead-ins contain sell copy or imply endorsement of the product by program personalities or cartoon character.

Advertising Standards

XI. Advertising of Medical Products

1. The advertising of medical products presents considerations of intimate and far-reaching importance to consumers because of the direct bearing on their health.

2. Because of the personal nature of the advertising of medical products, claims that a product will effect a cure and the indiscriminate use of such words as "safe", "without risk", "harmless", or terms of similar meaning should not be accepted in the advertising of medical products on television stations.

3. A television broadcaster should not accept advertising material which in his/her opinion offensively describes or dramatizes distress or morbid situations involving ailments, by spoken word, sound or visual effects.

XII. Contests

1. Contests shall be conducted with fairness to all entrants, and shall comply with all pertinent laws and regulations. Care should be taken to avoid the concurrent use of the three elements which together constitute a lottery-prize: chance and consideration.

2. All contest details, including rules, eligibility requirements, opening and termination dates should be clearly and completely announced and/or shown, or easily accessible to the viewing public, and the winners' names should be released and prizes awarded as soon as possible after the close of the contest.

3. When advertising is accepted which requests contestants to submit items of product identification or other evidence of purchase of products, reasonable facsimiles thereof should be made acceptable unless the award is based upon skill and not upon chance.

4. All copy pertaining to any contest (except that which is required by law) associated with the exploitation or sale of the sponsor's product or service, and all references to prizes or gifts offered in such connection should be considered a part of and included in the total time allowances as herein provided. (See *Television Code, XIV*)

XIII. Premiums and Offers

1. Full details of proposed offers should be required by the television broadcaster for investigation and approved before the first announcement of the offer is made to the public.

2. A final date for the termination of an offer should be announced as far in advance as possible.

3. Before accepting for telecast offers involving a monetary consideration, a television broadcaster should be satisfied as to the integrity of the advertiser and the advertiser's willingness to honor complaints indicating dissatisfaction with the premium by returning the monetary consideration.

4. There should be no misleading descriptions or visual representations of any premiums or gifts which would distort or enlarge their value in the minds of the viewers.

5. Assurances should be obtained from the advertiser that premiums offered are not harmful to person or property.

6. Premiums should not be approved which appeal to superstition on the basis of "luck-bearing" powers or otherwise.

XIV. Time Standards for Non-Program Material

In order that the time for non-program material and its placement shall best serve the viewer, the following standards are set forth in accordance with sound television practice:

1. Non-Program Material Definition:

Non-program material, in both prime time and all other time, includes billboards, commercials, promotional announcements and all credits in excess of 30 seconds per program, except in feature films. In no event should credits exceed 40 seconds per program. The 40-second limitation on credits shall not apply, however, in any situation governed by a contract entered into before October 1, 1971. Public service announcements and promotional announcements for the same program are excluded from this definition.

2. Allowable Time for Non-Program Material.

a. In prime time on network affiliated stations, non-program material shall not exceed nine minutes 30 seconds in any 60-minute period.

Prime time is a continuous period of not less than three consecutive hours per broadcast day as designated by the station between the hours of 6:00 PM and Midnight.

b. In all other time, non-program material shall not exceed 16 minutes in any 60-minute period.

c. Children's Programming Time—Defined as those hours other than prime time in which programs initially designed primarily for children under 12 years of age are scheduled.

Within this time period on Saturday and Sunday, non-program material shall not exceed nine minutes 30 seconds in any 60-minute period.

Within this time period on Monday through Friday, non-program material shall not exceed 12 minutes in any 60-minute period.

3. Program Interruptions

a. Definition: A program interruption is any occurrence of non-program material within the main body of the program.

b. In prime time, the number of program interruptions shall not exceed two within any 30-minute program, or four within any 60-minute program.

Programs longer than 60 minutes shall be pro-rated at two interruptions per half-hour.

The number of interruptions in 60-minute variety shows shall not exceed five.

c. In all other time, the number of interruptions shall not exceed four within any 30-minute program period.

d. In children's weekend programming time, as above defined in 2c, the number of program interruptions shall not exceed two within any 30-minute program or four within any 60-minute program.

e. In both prime time and all other time, the following interruption standard shall apply within programs of 15 minutes or less in length.

5-minute program—1 interruption;

10-minute program—2 interruptions;

15-minute program—2 interruptions.

f. News, weather, sports and special events programs are exempt from the interruption standard because of the nature of such programs.

4. No more than four non-program material announcements shall be scheduled consecutively within programs, and no more than three non-program material announcements shall be scheduled consecutively during station breaks. The consecutive non-program material limitation shall not apply to a single sponsor who wishes to further reduce the number of interruptions in the program.

5. A multiple product announcement is one in which two or more products or services are presented within the framework of a single announcement. A multiple product announcement shall not be scheduled in a unit of time less than 60 seconds, except where integrated so as to appear to the viewer as a single message. A multiple product announcement shall be considered integrated and counted as a single announcement if:

a. the products or services are related and interwoven within the framework of the announcement (related products or services shall be defined as those having a common character, purpose and use); and

b. the voice(s), setting, background and continuity are used consistently throughout so as to appear to the viewer as a single message.

Multiple product announcements of 60 seconds in length or longer not meeting this definition of integration shall be counted as two or more announcements under this section of the code. This provision shall not apply to retail or service establishment.

6. The use of billboards, in prime time and all other time, shall be confined to programs sponsored by a single or alternate week advertiser and shall be limited to the products advertised in the program.

7. Reasonable and limited identification of prizes and donors' names where the presentation of contest awards or prizes in a necessary part of program content shall not be included as non-program material as defined above.

8. Programs presenting women's/men's service features, shopping guides, fashion shows, demonstrations and similar material provide a special service to the public in which certain material normally classified as non-program is an informative and necessary part of the program content. Because of this, the time standards may be waived by the Code Authority to a reasonable extent on a case-by-case basis.

9. Gratuitous references in a program to non-sponsor's product or service should be avoided except for normal guest identification.

10. Stationary backdrops or properties in television presentations showing the sponsor's name or product, the name of the sponsor's product, his trade-mark or slogan should be used only incidentally and should not obtrude on program interest or entertainment.

Time Standards for Independent Stations

1. Non-program elements shall be considered as all-inclusive, with the exception of required credits, legally required station identifications, and "bumper" Promotion spots and public service announcements, as well as commercials, are to be considered non-program elements.

2. The allowed time for non-program elements, as defined above, shall not exceed seven minutes in a 30-minute period or multiples thereof in prime time (prime time is defined as any three contiguous hours between 6 p.m. and midnight, local time), or eight minutes in a 30-minute period or multiples thereof during all other times.

3. Where a station does not carry a commercial in a station break between programs, the number of program interruptions shall not exceed four within any 30-minute program, or seven within any 60-minute program, or 10 within any 90-minute program, or 13 in any 120-minute program. Stations which do carry commercials in station breaks between programs shall limit the number of program interruptions to three within any 30-minute program, or six within any 60-minute program, or nine within any 90-minute program, or 12 in any 120-minute program. News, weather, sports, and special events are exempt because of format.

4. Not more than four non-program material announcements as defined above shall be scheduled consecutively. An exception may be made only in the case of a program 60 minutes or more in length, when no more than seven non-program elements may be scheduled consecutively by stations who wish to reduce the number of program interruptions.

5. The conditions of paragraphs three and four shall not apply to live sports programs where the program format dictates and limits the number of program interruptions.

FCC sets its official policy on children's TV; decision not to make rules draws ACT objection

Four and one-half years after it began to look into subject, FCC last week formally decided to attempt to improve television service to children by policy and lifted eyebrow. Commission issued statement that was designed to "clarify" broadcasters' responsibilities in programing and advertising aimed at children, and to nudge broadcasters in certain directions. But it adopted no rules.

Statement was immediately criticized as inadequate by Peggy Charren of Action for Children's Television, Boston-based group whose petition in February 1970 prompted commission to look into kind of service television stations were providing children. "It's not enough to rely on the sense of commitment of broadcasters," Mrs. Charren said. "If it were, ACT would not have had to come into existence."

Commission vote was unanimous. But some commissioners were not completely satisfied. Benjamin L. Hooks, who along with Robert E. Lee and Charlotte Reid concurred in result, plans statement this week expressing reservations. He reportedly thinks FCC should have gone further.

Commission statement follows outlines reported three weeks ago (*Broadcasting*, Oct. 7). It calls on stations to:

- Provide reasonable amount of programing for children and to make sure significant amount is educational or informational in nature. Commission said it expected stations to make "a substantial effort in this area," and warned that low levels of performance would not be acceptable. As trustees of valuable public resource, commission said, licensees are expected to present programs that will serve needs of children.

- Make some provision for special needs of pre-school child.

- Present programing for children through week, not only on weekends.

- Reduce level of advertising in children's programing in accordance with reforms adopted by National Association of Broadcasters and Association of Independent Television Stations. NAB and INTV have agreed to limit non-program material in children's programs to nine and one half minutes per hour on weekends and to 12 minutes during week by 1976. Mrs. Charren said drawing distinction between weekends and rest of week was "absurd."

- Avoid host selling and other sales techniques that blur distinctions between programing and advertising.

- Make clear separation between program and advertising content.

ACT had proposed eliminating all sponsorship of children's programing, and requiring stations to present specific amounts of programing at stated time periods and aimed at certain age groups. But commission said barring sponsorship of children's programs was "unrealistic." Eliminating economic base and incentive for children's programing would result in curtailment of broadcasters' efforts in that area, it said. However, it also said there is basis for concern about overcommercialization on children's programs; its investigation indicates that in many cases current levels of advertising are in excess of what broadcasters need to provide programing to serve public interest.

In reference to absence of rules, commission said government reports and regulations cannot create sense of commitment to children where it does not exist. And it said that in case of children's television programing, broadcast industry should be given every opportunity to reform itself. "Self-regulation preserves flexibility and an opportunity for adjustment which is not possible with per se rules," commission said. "In the final analysis, the medium of television cannot live up to its potential in serving America's children unless individual broadcasters are gen-

uinely committed to that task."

FCC commended industry for self-regulation it undertook in connection with commercials in children's programing. Action of NAB and INTV - which was taken in response to pressure from FCC Chairman Richard Wiley - was said to reflect responsive and responsible attitude toward broadcasters' public service obligations.

Commission, however, was not removing pressure from broadcasters. It said that since standards NAB and INTV adopted were comparable to those commission would have considered adopting in form of rule, it would postpone direct action until it had chance to assess effectiveness of self-regulation. As aid in that assessment, FCC plans to amend license renewal form to obtain more detailed information from broadcasters on commercial matter they include in children's programing.

Furthermore, it said, commission intends to evaluate anticipated improvements in children's programing and advertising. Accordingly, it is keeping proceeding open.

But ACT's Mrs. Charren was not impressed. "By not making a rule at this time the FCC has said to the broadcaster, 'You have gone far enough,'" she said. "No one who has followed the development of children's advertising as an issue of public importance expects the NAB to make further rules now that the FCC has indicated it will not act." And, referring to the tremendous outpouring of mail generated by the children's programing proceeding, she said: "It would seem that all 100,000 letters the commission received from the public, and all the comments from organizations concerned with children's health and development have been totally ignored by this policy statement."

RADIO AND TELEVISION UNDER PRESSURE

In 1966, the U.S. Court of Appeals, D.C. Circuit, granted representatives of the public the right to petition FCC actions: rulemaking, renewals of license, etc. In 1969, the Court ordered the FCC to deny the renewal of the license of WLBT-TV Jackson, Mississippi, based, in part, on the allegations contained in a petition from the public. That same year, KTAL-TV in Texarkana, Texas, signed a thirteen-point agreement with a community coalition written to assure better service to all segments of the community. The agreement represented a realization by broadcasters that the public had the potential power to force denials of station license renewals and the alternative of agreeing to demands was often the least objectionable alternative.

During the same period the lessons from the black movement of the sixties were assimilated by other minorities--women, chicanos, gays--who combined the new militancy with the power of petitions and have forced dramatic changes in broadcasting in the last eight years. Leonard Gross, in a TV Guide series, presents a balance sheet of results:

...more responsive networks, better children's programming, new kinds of programs reflecting the concerns of minorities, women, and special-interest groups; instances of insensitivity, impracticality, extortion and threats to creative freedom.

Despite the negative side of Gross' balance, citizen action is an integral part of the broadcast license renewal procedure, and the programmer, as well as the public, needs the information included in the "Access Primer." (see pages 201-205) Of primary importance are the twenty-six regulatory standards which are considered by the FCC.

The three-part series, "Television Under Pressure," includes a number of case studies of public pressure: ACT, the Population Institute, challenge to WJIM-TV, and challenges to transfers of ownership.

PRESSURE

Participating In License Renewals

Step 1: Study FCC Procedure

Ideally the best way to participate in the licensing process is to know how the FCC works before you start. Practically speaking, you're likely to be learning about the FCC in general while you deal with a particular station. The books and institutions below are good places to start for information and help.

- *FCC Procedure Manual: The Public and Broadcasting* (1974 ed). Free from the FCC [Washington DC 20554]. All you need to know about official filings. Dull reading.
- *Parties in Interest*. 60 cents from the Office of Communication of the United Church of Christ [289 Park Ave. S., New York NY 10010]. Basic information on the regulatory process involving local stations. Readable. Excellent starting point.
- *How to Protect Your Rights in Television and Radio*. \$5.50 from the Office of Communication [see above]. The best book available on FCC processes and local stations' obligations. Tells how to read forms and applications that stations submit. Indispensable.
- *Media Access*. \$8.95 from Little, Brown and Co. Excellent and current guide to content regulations such as the fairness doctrine and section 315. Readable.
- *access magazine*. \$24 / year for 24 issues. Biweekly journal for media activists. The latest information on regulatory matters, techniques and strategies. Covers broadcasting, CATV, video. [National Citizens Committee for Broadcasting, 1028 Connecticut Ave N.W., Washington DC 20036].
- Documents cited in the footnotes here under "Regulatory Standards."
- *Citizens Communications Center*. Advises community groups on legal rights. Helps in negotiations and petitions

to deny, as well as other proceedings. No attorney fees charged, but reimbursement of expenses required if client can pay. Can't take all cases but will give advice. [1914 Sunderland Place, N.W., Washington DC 20036, (202) 296-4237].

- *Media Access Project*. Same as Citizens but MAP's concentration is in access, fairness doctrine, and news management cases. [1910 N St., N.W., Washington DC 20036, (202) 296-4238].

- *Office of Communication of the United Church of Christ*. Provides technical assistance and runs field seminars for community groups to advise them of their rights. Specialties are minority rights, quality of programing. [289 Park Ave. S., New York NY 10010, (212) 475-2121].

- *National Organization for Women*. Technical and strategic assistance on women's issues in media. [Kathy Bonk, National Media Coordinator, 215 Constitution Ave., N.E., Washington DC 20002 (202) 632-2058].

- *National Black Media Coalition*. Technical and strategic assistance on Blacks' issues in media. [2027 Massachusetts Ave., N.W., Washington DC 20036, (202) 797-7474].

- *Action for Children's Television*. Technical and strategic assistance on children's programing and advertising issues. [46 Austin St., Newtonville MA 02160, (617) 527-7870].

Step 2: Study Stations

You will need to gather a great deal of information about any station you suspect may not deserve license renewal. If you are concerned about programing, you may want to gather extensive data on what the station airs. If your interests are in employment, you may find more useful information in the station's public file.

You may want to list a station's programing program-by-program and commercial-by-commercial over a specific period of time. There are several ways to do this: (1) review listings from newspapers or *TV Guide*, (2) check station program logs (available on request from TV stations only), or (3) monitor programs as they are aired. You will almost certainly have to monitor if your concern is with the content of programs, as in fairness doctrine cases. Excellent materials on monitoring are available from the Office of Communication of the United Church of Christ and the National Organization for Women whose addresses are above.

You may also want to look at the station's public inspection file. All stations must keep a file of important documents at an accessible location in the community (usually the station itself) and give individuals in the service area access to it on request. TV stations must provide copies of any of the contents at a reasonable photocopying fee, usually about a dime. Some of the information available in the file is:

- Latest license renewal or other applications to the FCC,
- Latest annual programing report (TV only),
- Latest ownership report,

- Latest annual employment report,
- Program logs for the "composite week" of programs on which the license renewal is based (TV only),

- Complaints received by the station. Potentially any document in the file may help in a case against a station, and all should be scrutinized carefully.

Step 3: Negotiate

Once you have studied FCC procedure and gathered some data on the station you will probably want to talk to the station about your complaints. The FCC encourages citizens and broadcasters to maintain a "continuous dialogue," and some citizen groups do indeed negotiate with stations all the time. You may, then want to start negotiation with a station the moment after its license is renewed— a full 32 months before another renewal application from the station will be filed. Others find stations only receptive to negotiation as license renewal nears. Exactly when you negotiate, then, is a strategic matter.

Form a coalition with the most powerful and respected elements of your community available to you. Bring your requests to the attention of the station manager (or general manager) or higher officer. If it's a large station, the community affairs director may be the first person to see.

Say who you are, how many people are behind you and who they are, why it is in the station's best interest to comply with your requests, and what deficiency in the station's record leads you to make the request. You should have a list of specific cognizable standards that the station is deficient in. (Whether you release the list at the outset or later is a strategic decision, but it is necessary that you have it and that you are versed in your rights.)

List your requests simply and prepare arguments and counter-arguments why they are in the public interest and should and could be carried out.

Never leave a meeting with station personnel without making some arrangement (however tenuous) for a follow-up. Continuing dialogue not only is urged by the Commission, but it's good strategy.

Make a record of the sessions, either during the meeting or immediately afterward. It is recommended that you send a letter commemorating the major events of the meeting. If negotiations do not work out, a copy of the letter will be useful to you at the FCC.

The station personnel only has to listen; he or she does not have to grant *anything*. The best rule is make friends and try to persuade people of the value of your requests. If the manager is adamantly opposed to your request or if he or she refuses to continue the negotiations, enter that in your formal legal proceedings.

Step 4: Consider Legal Remedies

Under present law, broadcast station licenses expire every three years and a station must get its renewal application to the FCC four months before the license expires [see table for exact dates]. If negotiation has not brought changes you think necessary, you may need to consider legal remedies.

Your complaint against a station may have been based simply on a belief that, in general, the station could do better—or it may have been based on a quite specific complaint about, say the number of commercials aired. If you are thinking about formal legal remedies you should be aware that not everything you may think wrong with a station will be thought wrong by the FCC.

Another section of this guide, "Regulatory Standards," briefly reviews the things the FCC has, in the past, considered important in evaluating stations. You need not necessarily restrict yourself to those things—after all, they became relevant issues because somebody once convinced the FCC that they mattered. You may raise new kinds of complaints. You should be forewarned, however, that you are much more likely to succeed with the FCC if you raise routine complaints than if you suggest something novel.

There are four legal remedies that the FCC handles. You are not limited to these, of course. You may engage in picketing and boycotting; deal with advertisers or program producers; produce your own programming; work for the development of a "competitor" like cable television; or continue to levy pressure, through personal contact, through the remainder of the license term. Documents to invoke legal remedies should be sent to: Secretary, FCC 1919 M St., N.W., Washington DC 20054.

1. *Complaint*. Anyone may file a complaint at any time against any licensee. Whether the FCC acts on it, or the vigor

with which it acts on it, depends on (1) how much the complaint touches a specific, cognizable standard of performance by the licensee [see regulatory standards], and (2) what evidence is submitted at the time of the complaint. Normally, one who complains must also ask for a remedy.

2. *Petition to Revoke*. This pleading may be filed at any time and is the equivalent of a petition to deny except that the burden is not on the licensee to prove continued operation is in the public interest. It is on the petitioner to show continued operation is not in the public interest. Consequently, the petition to revoke should only be used (1) for strategic purposes or (2) against the most hideous broadcasters.

3. *Informal Objection*. This pleading is the equivalent of a petition to deny except that it is procedurally defective as one. For example, it is filed somewhat late or it is filed in less than the proper number of copies or it does not contain affidavits required. Generally the FCC treats them the same as petitions to deny but is not required to do so. In principle they carry somewhat less weight than a petition to deny.

4. *Petition to Deny*. The important thing about the petition to deny is that it is the culmination of a lengthy analysis of the station's performance in serving the public interest. If you decide to file a petition to deny, you should include every ounce of information you can muster about the licensee's performance, even if it doesn't strictly relate to your principle concern. The premise of the petition is that renewal of this station's license would not serve the public

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interest. You say why in as many words as you need with empathy for the reader.

Legal Requirements. Typed, double-spaced, with an original and nine (9) copies. Original signed. Copy sent to the station(s) involved by first-class mail on the date of filing. You must send the FCC a separate affidavit affirming that you have done this. Affidavit(s) from person(s) with personal knowledge of any incident which is a part of the petition. Filed by 4:30 p.m. at the FCC the first business day of the month before the license expires. You must also include a description of yourselves as petitioners, affirming that you live in the station's service area.

Suggestions. Organize material coherently. Use logic and persuasive speech, not diatribes. Cite examples and avoid rhetoric. Tie complaints to specific cognizable standards.

What Happens Next. If you have decided to file a petition to deny, you are then bound by certain rules.

- It is improper, legally, for you to contact the FCC Commissioners or certain key staff people after you file a petition to deny. Any further documents you file or contact you have with any FCC office or official should be accom-

panied by notification of the station and/or its attorneys.

- The station has 30 days to file an "Opposition" to your petition.

- You (the petitioner) then have 20 days to file a "Reply."

- The Broadcast Bureau (Renewal Branch) of the FCC will recommend to the Commissioners what should be done. This usually won't come for at least six months, although the process is being speeded up.

- The Commissioners will either dismiss the petition or set the renewal for a formal hearing.

If you get a hearing, get set for years of legal proceedings and tons of paper as the station fights to save its license.

If your petition is denied, but you believe the FCC made a mistake of law or you have new information you could not have obtained when you first filed your petition, you may request "Reconsideration" within 30 days. You may also appeal to the U.S. Court of Appeals in Washington, DC. Even if the FCC denies your petition, however, it may still withhold renewal if it is not satisfied with the station's service to the public interest.

Regulatory Standards

Not every complaint you may have against a broadcaster will be regarded as relevant to the "public interest" by the FCC. Listed below are 26 things that, in varying degrees, are considered by the Commission.

1. Ascertainment: Stations must interview community leaders in all "major segments" of the community (labor, business, women, agriculture, education, etc.) to ascertain the "problems, needs, and interests" of the community. Check whether a station omits a significant segment, or conducts inadequate interviews (in quality or quantity), or does not interview continuously during the license term, or misrepresents the fact of or the results of an interview. Stations must also survey members of the general public. Check there to see that significant segments of the community are not ignored. Substantial information about the station's ascertainment should be found in its public file (see next page).

2. Responsive Programming: The station must propose and present programming designed to respond to the "problems, needs, and interests" that emerge from the ascertainment. Check whether the programs offered are sufficient in quantity or quality.

3. Public Affairs Programs: Stations are required to present *some* public affairs programming (although the FCC has never said how much and has even renewed licenses who present none). Check whether the amount and quality are sufficient for service to your local community. Check whether the station airs all (or most) of its public affairs programs at inconvenient times for listeners or viewers. Check whether, if the station is a network affiliate, it airs its network's public

affairs programs (or preempts them for entertainment programming).

4. News: Stations are required to present some news programming (although the FCC has never said how much and has even renewed licenses who present none). Check whether the amount and quality are sufficient for service to your local community. Check whether, if the station is a network affiliate, it airs its network's news programs (or preempts them for entertainment programming).

5. News Bias: The FCC does not generally interfere with a station's right to present its point of view in programming, as long as fairness doctrine obligations are met. Consequently, most cases of "bias" will not be addressed by the FCC. However, if there is substantial *evidence* that a licensee's financial or personal interests are the cause of bias, the FCC will address that as a "character" issue [see below].

6. Local Programs: Stations are required to present some locally originated programming (although the FCC has never said how much). Check whether the amount and quality are sufficient for service to your local community.

7. Special Programming: Stations are required to present some programming on religion, education, agriculture, weather, market, sports, and minority groups if there is a need in its service area for programming of this type (although the FCC has never said how much of any). Check whether the amount and quality in any of these areas are sufficient for service to your local community. ²

1. Commercial and non-commercial stations ascertain differently and, in the non-commercial area, there are different standards for radio and TV. For details on commercial ascertainment, see Ascertainment of Community Problems by Broadcast Applicants, 25 FR2d 1555, 41 FR 1371 (1975), especially Appendix B, a new primer on ascertainment. For non-commercial, see Ascertainment by Noncommercial Educational Applicants, 36 FR2d 953, 41 FR2423 (1976).

2. The FCC's most general statement of what programming it expects from stations is Report and Statement of Policy re. Commission on Basic Programming Inquiry, 25 FR 9291 (1960). Usually just called the "1960 Programming Policy Statement," this is also relevant document to items 3, 4, and 6.

8. Children's Programming: Television stations are required to present some programming especially designed for children, not just programs that children will watch (although the FCC has never said how much). The FCC suggests that different programs may be needed by pre-school and school aged children. A "reasonable amount" of such programming must be "designed to educate and inform—and not simply to entertain." Under the 1960 Policy Statement, even radio stations are expected to provide programs for children. [See also Children's Advertising, below].³

9. Overcommercialization: The FCC has no standards on quantity of commercials but will recognize repeated violations of the industry's own code. Those maximums are: 9½ minutes per hour in prime time, 12 minutes per hour in other time periods for network affiliates, 14 minutes per hour in other time periods for independent stations (regardless of the number of commercials that appear in that time limit). [The standards for radio are slightly more liberal.] Check (by monitoring or by program logs) how many times during an average week the station exceeds the standard. Check the license renewal application to see that the station's promise on that point was not exceeded. [see also Children's Advertising, below]

10. Public Service Announcements: Stations are required to present some public service announcements—non-commercial educational messages for the public good—(although the FCC has never said how many). Check whether the quantity and quality are sufficient to serve the needs of your community.⁴

11. Fairness Doctrine: Each licensee is required to (1) discuss controversial issues of public importance in the community and (2) to afford reasonable opportunity for contrasting views on those issues. Fairness doctrine complaints may be filed if a licensee fails to do either of these two things. Complaints can be made at any time during the license period, but deficiencies should be noted at renewal time, also.⁵

12. Equal Time/Editorialization/Reasonable Access: Each station must provide "reasonable access" to all candidates for federal office. Once a station permits an appearance by one legally qualified candidate for any public office in an election, it must provide the same opportunity to all opposing candidates in that election. If a station endorses one candidate in an election, it must provide comparable access for response to all other candidates for that

office. Violations should be reported to the FCC, regardless of the outcome of the election, and should be noted at renewal time.⁶

13. Violence: The FCC really has no standards whatsoever on violent content in programs. It leaves this one up to "self-regulation." The NAB TV code says that "violence . . . may only be projected in responsibly handled contexts, not used exploitatively . . . Presentation of details of violence should avoid the excessive, the gratuitous and the instructional. The use of violence for its own sake and the detailed dwelling upon brutality or physical agony, by sight or by sound, are not permissible." Many TV broadcasters promise the FCC that they will follow this code. Check whether the quantity and type of violence in programs, network and local, are unsatisfactory for your community.

14. Obscenity and Indecent Language: In program content, obscenity is that material "taken as a whole, that appeals to the prurient interest and is patently offensive by contemporary community standards, and lacks serious scientific, literary, artistic, or political value." Indecent language is that which describes, in terms patently offensive to contemporary community standards for broadcasting, sexual or excretory activities and organs. When substantial numbers of children are in the audience, scientific/literary/artistic/political value cannot "save" the speech. When they are not [late at night, for example], serious scientific/literary/artistic/political value *can* save it. Check, using specific programs and specific scenes and dialogues, whether the amount and kind of obscenity and indecent language is unsatisfactory for your community.⁷

15. Format Change [Radio Stations Only]: Generally, radio stations can choose whatever format that makes sense to them. However, if one station wants to drop a format "unique" (the only one of its kind) to a community and there is a great "hue and cry" over the change from listeners, the FCC must conduct an inquiry on the reasons for the change. If the reason is economic, the station will be required to prove that the old format was not profitable.⁸

16. Program Diversity: Many people complain that all radio and television is nearly the same. The FCC claims its goal is diversity of programming. Although it would be very unusual for the Commission to rule against a station on lack of program diversity, it is possible in principle (especially for public TV stations that literally duplicate their pro-

3. See Children's Television Report and Policy Statement, 50 FCC2d 1 (1974).

4. See access 34 for several articles on PSAs. There is a pending petition for rulemaking filed by the Media Access Project that would expand citizen access to PSA time. See access 37, p. 13.

5. There are two major official FCC reviews of the fairness doctrine: (1) Applicability of the Fairness Doctrine . . . (usually just called the "Fairness Primer"), 29 FR 10415 (1964) and (2) Fairness Doctrine and Public Interest Standards, 39 FR 26372 (1974). See access 4, pp. 6-15, access 10, pp. 9-13, access 37, pp. 10-11.

6. There are several official FCC summaries of this area of law: (1) Use of Broadcast Facilities by Candidates for Public Office, 24 FCC2d 832 (1970), (2) Use of Broadcast Facilities . . . , 34 FCC2d 510 (1972), (3) Licensee Responsibility under Amendments to the Communications Act by the Federal Election Campaign Act of 1971, 47 FCC2d 516 (1974) and (4) Federal Election Campaign Ac

Amendments of 1974, 33 RR2d 1679 (1975). Two good summaries are: Asher, Thomas R. and J. Victor Hahn, *Broadcast Media Guide for Candidates*, Media Access Project, Washington DC, 1974 and Shapiro, Andrew W., *Media Access: Your Rights to Express Your Views on Radio and Television*, Little, Brown & Co., 1976.

7. See Report on the Broadcast of Violent, Indecent and Obscene Material, 40 FR 11023 (1975) and Pacifica Foundation, 32 RR2d 1331 (1975). The Pacifica case is being appealed in the courts, but its definition of indecency has recently been used in an FCC proposal to Congress for new obscenity legislation. See access 36, p. 18.

8. The policy described is largely the creation of the courts. The FCC would prefer not to supervise format choices at all, and in essence says that in the recently concluded inquiry in Docket 10682. The last work on all this will probably come from the courts, not from the FCC. Citizen complaints about format changes are most effective when a station is being sold, but they can be made at renewal time as well.

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graming instead of offering new programs). There are limits to the amount of programing that can be duplicated on co-owned AM and FM stations.⁹

17. Deceptive Advertising: The Federal Trade Commission (FTC) prohibits "false, misleading, or deceptive advertising." The FCC requires stations not only to be aware of FTC activities but to independently take responsibility for guarding against this kind of advertising.

18. Advertising for Children: The FCC has no standards for ads to children, but it does take stock of stations' adherence to the industry code. The industry prohibits more than 9½ minutes of commercials per hour during children's weekend programing. No program host can sell products (because that might confuse children). Vitamins cannot be advertised as candy on children's programs.

19. Equal Employment Opportunity: No station may discriminate in hiring, promotion, or other employment practices according to race, religion, national origin, or sex. Each licensee with 10 or more full-time employees must have a written "affirmative action" program describing its procedures for assuring that minority and female applicants will be vigorously recruited for all positions at a station.

Check whether a station's employment record (overall and in the "top four" job categories [officials and managers, professionals, technicians, and sales workers]) is at parity with the percentages of minorities and females in the local workforce. Check trends since 1971. Check any individual complaints of unlawful discrimination against the station. Check the quality of the "affirmative action" program and whether or how effectively it has been carried out. Check the accuracy of the yearly employment report (form 395) submitted to the FCC. Check whether jobs are misclassified so that low- or middle-level positions are enhanced to appear to be executive-level jobs.¹⁰

20. Concentration of Control: The FCC has a policy of maximizing diversity of control as a means of maximizing diversity of content. It has several basic rules: one service of a kind (AM, FM, TV) per broadcaster per community [public broadcasting stations are exempt]: no new broadcast-news-paper or broadcast-cable TV combinations are permitted in the same market [although existing combinations are generally exempt]; no new radio-TV combinations are permitted in the same market [although existing combinations are exempt]; usually no more than three broadcast properties are permitted by one owner within 100 miles of each other; no more than 21 broadcast properties (no more than 7 AM, 7 FM, or 7 TV) are permitted to any one owner anywhere (and only five of the 7 TV properties can be VHF); and no licensee can own three VHF stations anywhere in the top 50 markets [although existing stations are exempt]. "Ownership" is 1% or more, except for banks, insurance

companies, etc., which have 5% as the cutoff.

Beyond those specific rules, check whether any multiple or cross-media ownership of broadcast licenses inhibits the diversity of expression. Check especially for specific instances cross-media management of news.¹¹

21. Fraud: The FCC (and the law generally) prohibits fraudulent business practices. Among the more common are "clipping" (overbooking commercials so that part of regularly scheduled programs are cut short, cheating regular sponsors—and viewers—out of their regular programs) and double billing, the substitution of commercial B for commercial A on the air but billing both A and B for the time. You may not care much about one businessman ripping off another, but the FCC does and this may be a sure way to get a bad broadcaster off the air. In recent weeks, a get-tough policy has led to non-renewal of several broadcasters for such practices.

22. Public File Violations: Each station is required to have an up-to-date file of station documents within easy access to the public. The station must make it available for inspection during normal business hours at a location convenient to citizens. TV stations must provide copies of documents in the file (for a "reasonable" fee, generally 10 cents per page). They may require name, address, and some form of identification from an inspector but not organization affiliation, place of work, purpose of inspection, or anything else. The public must be treated courteously.

Check whether the file is complete and whether an effort has been made to render the file useless by cluttering it with extraneous or unorganized information. Report any discourtesies by station personnel.

23. Promise versus Performance: On each license renewal application, the licensee is required to propose program service for the next license term (quantity of news, public affairs, PSAs, commercials, etc.), and specific programs that meet ascertained needs, etc.). The FCC will scrutinize any serious unexplained deviation. Check whether the station has performed according to its promises for its past license term.

24. Failure to Negotiate in Good Faith: Licensees are required to meet periodically with members of the public and to attempt to deal with suggestions and criticisms raised by the public in good faith. A licensee who refuses to meet with the public is in violation.

25. Misrepresentation: The FCC regards every representation made to it in official filings as the gospel, and any licensee caught lying or being "less than candid" is in big trouble. Check for any irregularities or errors in any filing or letter or phone call or any other communication between station personnel and the FCC or other government agencies, especially when that error or irregularity puts the station in a favorable light as against charges made against it.

26. Licensee's Character: The FCC will take note of any information relating to character of the licensee that might affect his or her ability to serve the public interest. Past criminal or civil charges, pending or imminent charges or investigations are prime examples.

9. Limits effective May 1, 1977 are that co-owned AMs and FMs in communities of over 100,000 population may not duplicate one another more than 25 percent and that stations in communities of 25,000 to 100,000 population may not duplicate one another more than 50 percent. Limits now are that stations in areas of over 100,000 may not duplicate more than 50 percent. See 73, 242, CFR.

10. The FCC has recently revised its EEO Guidelines. See Nondiscrimination in the employment policies and practices of broadcast licensees, FCC 76-426 (1976).

11. See Newspaper-Broadcast Crossownership, 32 RR2d 954 (1975) and CATV-TV Crossownership, 34 RR2d 1693 (1975).

TELEVISION UNDER PRESSURE

Are a Handful of Activists Saving or Wrecking the Medium?

First of Three Parts
By Leonard Gross

There was a little meeting in San Francisco not long ago that says a ton about American television's newest fact of life.

Physically, there was nothing to distinguish the meeting from thousands of others: 13 well-meaning volunteers gathered in the home of one of them, sipping coffee and munching pastries and discussing the logistics of a forthcoming community event. It was only when the committee members got around to the list of possible participants in their event, a "television fair," that meeting became metaphor. On that list, by the time they finished, was every important government regulator, network executive, producer and egghead in the television business.

It didn't matter that some of those who would be invited might not come. What mattered was that these 13 committee members considered inviting them the perfectly natural thing to do. In fact, most of those invited *would* come, or would at least send representatives. Individually, those committee

members might not have much impact, but such was their collective clout that they had to be respected.

Across the country today, citizens' groups like the one in San Francisco are producing an impact on television unlike anything the medium has experienced before. Call them activists or advocates, lobbyists or pressure groups, they operate on two fundamental assumptions. The first is that television, for better or worse, is the most important shaper of personality, next to the family. The second is that the people who *watch* TV ought to have a say in what kinds of programs should exert so profound an influence on their lives.

These assumptions have been operative for some time, but it is only in the last few years that citizen activists have gone onto the offensive. It's no longer just a matter of complaining, after the fact, about a program they didn't like. In East Lansing, Denver, Bakersfield and dozens of other communities, citizens' groups are compelling local stations to change their

programming and hiring practices, and in a few instances to cancel network shows. Other groups are impregnating television drama with their ideas. Still others are challenging the rights of some licensees to operate stations—and, in at least one case, making the challenge stick.

These citizen activists, not surprisingly, have vigorous supporters and violent opponents. The supporters say they will save television; the opponents say they will wreck it. The techniques of the activists range from soft-sell to blatantly militant. Their motives range from altruism to commercialism and ambition. Whatever their motives, their efforts are certain to affect what the rest of us will or won't see on TV.

For the next three weeks, we'll be looking at the people and organizations that inhabit this movement—who they are, how they got started, how they operate and what they hope to accomplish. This week, we'll start with what might be called the mother of the movement—Action for Children's Television.

Seven years ago, ACT consisted of a handful of people. Today, it is what one network official describes as "maybe the most important grass-roots movement in America."

The origins of ACT are like a democratic dream. Fundamental to the democratic process is the belief that someone irked about something in our society can do something about it. Peggy Charren was irked. She was, at the time, a "nonworking working housewife" in her middle 30s, living in Newton, Mass., a Boston suburb, with her husband, a manufacturer, and



two young daughters. "I looked at what my 3-year-old was watching," she recalls, "and it looked like it could use some improvement." It seemed to Mrs. Charren that in the eight years since her older daughter had watched the same kinds of programs, the incidence of violence had significantly risen.

Mrs. Charren convened a group of friends: academics, professionals, other women and their spouses. "We asked ourselves the kinds of questions a group of citizens should ask when they decide to change something in the system that isn't working right." The work that resulted fell to four mothers. For a year they read the magazines of the broadcasting industry, carefully monitored television and talked to local broadcasters. When they felt well-enough educated, they traveled to New York and descended on the networks.

"We were looking for the answer to why television was like it was," Mrs. Charren remembers. "It was the broadcasters who, in answering that question, established ACT's goals. What the broadcasters said was children's television is like it is because it exists only to meet the needs of the 2-to-11-year-old market. When you get a program format that's successful, you keep employing it because you want the largest part of the 2-to-11-year-old market to see the commercial."

Children in that age group, in other words, had been identified as a separate, specific market and independent profit center. This was hardly reassuring to the Newton housewives. They returned home and drafted a program which they filed with the Federal →

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Communications Commission early in 1970.

The program provided: (1) There shall be no commercials on children's programs; (2) no performer on a children's program can also function as a pitchman; and (3) every television station should be required to provide daily children's programs and a minimum of 14 hours of such programs each week, and such programs should reflect the fact that 2-year-olds and 11-year-olds have different levels of understanding.

When the FCC invited public comment, it received 100,000 replies, a response without precedent. Ninety per cent of the responses favored the proposals. ACT was on the political map.

Today, ACT operates out of the upper floor of a white clapboard house in Newton, its staff of six full-time and eight part-time employees crammed into tiny warrens that overflow mail into the halls and stairway. The organization has 5000 dues-paying members, foundation grants of \$150,000 a year and the blessings of powerful professional and academic associations. It stages an international festival on children's television that draws delegates from as far away as Australia and Japan. It distributes a documentary film, "But First, This Message . . ."

Considering ACT's tender age, its impact on television has been extraordinary. The National Association of Broadcasters, which establishes the industry's advertising code, has ruled that hosts on children's television shall sell no more. Compliance with NAB rulings is up to the individual stations. Most stations go along, however, which is why Captain Kangaroo and other children's hosts no longer pitch products. Similarly, most stations have banned vitamin advertising on children's television, after ACT pointed out to the Federal Trade Commission that some children who overindulge in the sweet-tasting products could go into shock

or coma. Commercial time, which once ran 16 minutes an hour, compared to 9½ minutes during prime-time viewing hours, has been cut to 10 minutes and will be down to 9½ by 1976—a sort of Bicentennial gift to children. Today, all three networks have executives for children's television. "Broadcasters no longer design children's programs with a story board that only a few people look at. There's been a tremendous consciousness raising at the network executive level," Mrs. Charren says. No doubt she's right, but it doesn't mean that all network officials are happy about the situation.

Last spring, Variety quoted John A. Schneider, president of the CBS Broadcast Group, to this effect: "We must recognize the enemy, and they are the consumer groups who went to Washington and told the FCC that they must put an end to all advertising on children's programming. There is no way to negotiate with such a group."

A few days later, Schneider amplified his off-the-cuff remark in a speech to Los Angeles broadcasters. "The most pressing assault on our freedom of operations is currently found in television programming designed for children," he said. "The assault is aimed at both its advertising and program content. Simple economics demonstrates that the two issues are inexorably intertwined. Advertising pays for programs—not government funds, not donations from Action for Children's Television—but advertising."

Schneider scored pressure groups "who apparently believe that parents and broadcasters are not as well equipped as they are to decide what the American child should see on television." He warned that a decrease in advertising meant a decrease in program quality. It was the "chilling" intent of pressure groups, he indicated, to get rid of advertising on children's programs altogether.

To Schneider and others in commer-

cial television, such thoughts reek of ferocity. ACT never offered any practical proposal for financing children's television in the absence of paid commercials. To the contrary, the burden of a study commissioned by ACT was that advertising support should be phased out over a five-to-seven-year period. "There's nothing in the Communications Act that says every hour of programming has to pay for itself," Mrs. Charren notes. "A broadcaster making money in one part of its schedule should use a little of it to design programming for children that doesn't pitch products."

Even more troubling, perhaps, was a matter implicit in Schneider's criticism—the belief that vocal minorities can sometimes act so aggressively they compel broadcasters to make decisions that do not reflect the will of the majority. In support of that belief, a survey made early last year concluded that mothers with children between ages 2 and 20 not only approve of television to an overwhelming degree, but believe exposure to television is beneficial to their children.

The survey was made for the Association of National Advertisers by the A.C. Nielsen Company. Of 442 respondents, 82 per cent termed television's effect positive; only nine per cent considered it negative. (Nine per cent had no opinion.)

On the basis of that result, many broadcasters and advertisers are prepared to argue that ACT does not reflect the attitudes of American mothers and is without a national constituency. "I object to their speaking as if they were representatives of the entire population," Seymour Banks, vice president of media and programming analysis of the Leo Burnett Company, a Chicago-based advertising firm, notes. "On any basis, ACT does not represent a majority. It's a very small number of people relatively speaking."

"I never thought I was speaking for

all housewives and mothers," Mrs. Charren replies. "A study finds out different things depending on what questions are asked. The answers of studies relate very much to the needs of the people commissioning the studies. This does not mean that Nielsen is dishonest. It's just that possibly he would have asked different questions if I paid for the research."

While the size of ACT's constituency can be questioned, its impact can't be. Last fall, James D. Culley, assistant professor of business administration at the University of Delaware, reported on a comparison he had made between the attitudes of government regulators, sponsors, advertising agency executives and ACT. "On almost every issue in the survey, the attitudes and opinions of the government respondents agreed with those of the ACT respondents," Culley noted. "Both were usually in conflict with the attitudes and opinions of the industry—a fact that has serious implications regarding present public opinion and potential legislation and regulatory actions."

Example: Some 76.5 per cent of the advertisers and 67.1 per cent of the agency people considered TV ads a true picture of the product; all of the ACT people and 81.8 per cent of the government people didn't.

Unfortunately, there are no comparisons available of government and industry attitudes before ACT came into existence. If there were, then ACT's precise influence could be measured. Without such measures, one must rely on subjective judgments. One such judgment, by Elizabeth Roberts, former head of a special children's unit of the FCC, seems to put the matter in balance: "In broad strokes, I think they've been very effective. They've kept up the kind of pressure on children's television that until their existence had not been forthcoming."

Next week: How pressure groups try to influence prime-time drama.

THE SWEET SELL

That sugarcoated message
in last night's TV drama may have
been cooked up
by a special-interest group

By Leonard Gross

"I'm an old-fashioned storyteller," the mahogany-hued man perched on the edge of an overstuffed chair began. The cocktail chatter faded; the guests settled into sofas and chairs, or onto the floor of the Hollywood apartment. The speaker—a barnstorming United Nations official—told his stories

then, about people who are propagating so fast that the population of the world will double in the next 30 to 35 years, and of other people who are trying to educate them, as well as the rest of the world, to the consequences.

The speaker hoped, somehow, the people in this room would help communicate the story of overpopulation to the world.

They could, if they chose to. They were television producers, writers and executives. The shows they produced would be seen by 25 per cent of the world's population. They had been invited to this party by a woman whose



business it was to make them want to help.

The hostess was spiritual kin to the citizen activists whose efforts to influence television programming were examined last week. Like them, she believed that television is the most significant external factor at work today in the shaping of ideas.

Like them, she tried to infuse the content of programs with ideas that reflect her concerns. But the similarity stops there. The citizens' groups operate at a high political pitch, applying pressure through government channels. The small but burgeoning groups of "idea salesmen" keep a low profile and use the gentle art of persuasion.

For years, special-interest groups have carried their causes into the editorial offices of newspapers and magazines, radio and television news rooms, and even television variety and talk shows. What is new, and just a touch troubling, is that special-interest

groups, to an increasing degree, are attempting to espouse their ideas through dramatic shows and situation comedies.

"It's a two-edged sword," says David Gerber, executive producer of *Police Story* and *Police Woman*. "In terms of groups that have some very good goals and desires for making sure that their views are presented properly on television, I'm all in sympathy. Various ethnic groups and women's-lib groups have made tremendous inroads toward making sure that their views are part of what people see. This is all good. The other edge of the sword is that people who have been suppressed and frustrated all of a sudden go to the extreme. Pressure groups become censors, militant and inflexible in their thinking, forcing their thought on the spectrum audience."

For a little more understanding, let's look in on that cocktail-party hostess. She was Helyne Landres, a pert and affable widow who was once the membership administrator for the Writers Guild of America West, which means that she's on a first-name basis with most of the movers and shakers in the field of television drama. In June 1973, the Population Institute, a nonprofit group based in the East, asked her to head its recently established "communications center" in Los Angeles.

Mrs. Landres went to work. She spent several months dropping in on the producers, story editors and writers of every series on television (she left the job in December). On her visits, Mrs. Landres engaged in what she called "consciousness-raising," explaining the consequences of overpopulation. She left printed materials, including an artist's version of what the United States would look like when it overflowed with people. "Here's a present," she would say. "Put it up. Think about it."

Some people didn't want to be bothered. Others were sympathetic. "We're not dealing in controversy," Mrs.

Landres stressed. "We're not urging abortion. We're opting for responsible parenthood. And," she added with a smile, "we have a carrot."

The "carrot" is \$30,000 in annual cash awards—\$20,000 to writers, \$10,000 to a producer—for programs that reflect the theme of overpopulation.

The Institute claims some success. "Four years ago, when it initiated its relationship with U.S. television, our rate of natural population increase was significantly larger than today," the Institute states. "Most population experts credit television with playing a major information role, which has resulted in our reduced growth rate."

Any success in Hollywood invariably begets imitators. In what was widely interpreted as a counter to the Population Institute, a new group announced itself in June 1974, under the name of The Human Family Institute. It offered \$50,000 in prizes to those writers whose scripts for television best communicate "those values which most fully enrich the human person." The guiding force behind the new Humanitas prize, Father Ellwood (Bud) Kieser, veteran producer of the TV show *Insight*, denies any rivalry with the Population Institute.

The priest explained recently. "I'm an ambitious man. I want to reach people. I produce a program. I reach about three million people a week. I want to reach 20 million. No heavy God pitch. Just 'Be more fully human.' So I think of myself, 'How do I get a humanizing message across in prime time?' I know that the crucial guy is the writer. So I ask myself, 'How do we get writers to put these values into their shows?'" Father Kieser shrugged. "The answer is Humanitas."

Last fall, the Human Family Institute held a colloquium for writers at the University of Southern California. A member of the audience asked which producing companies were receptive to message films.

The producing company that ap- →

pears to care the most—and, as a consequence, is every idea lobbyist's favorite target is Norman Lear and Bud Yorkin's Tandem Productions (*All in the Family*, *Maude*, et al.). So great has the traffic become that in 1973 Lear hired an assistant, Virginia Carter, a nuclear scientist and active feminist, whose major assignment is to deal with pressure groups.

Ms. Carter's appointment sheet reads like a "Who's Who" of special-interest organizations: the American Cancer Society, American Heart Association, the National Council on Alcoholism, black groups, women's groups, gay groups. "They have attitudes that come out of their narrow concern over a specific issue," says Ms. Carter. "As they perceive life, it has been imperfectly represented by television. It's a very desirable thing to have them tell us about that."

In most instances, that's true. Surely, any efforts that stimulate good dramas about social issues, moral questions and individual health can hardly be faulted. Nor can efforts that result in more accurate portrayals of women, minorities and other special-interest groups. But there is a line in the latter instance beyond which advice becomes coercion, at which point writers can become self-censors. As John Furia Jr., Writers Guild president, put it:

"The negative side of lobbying by interest groups is that it creates a kind of negative climate. If everyone lobbies—don't slander ethnic groups, never offend anyone—then TV winds up even more pap-oriented than it is today. The more organized and the more groups there are, the more neutered TV is going to become. It becomes difficult for the writer to invest an antagonist or villain with any characteristics. He can't be ethnic, even to his name. He can't be from any minority group. He can't be from any respected group—a doctor, a lawyer, a priest or whatever. He winds up being an abstract antagonist."

Last fall, several ABC affiliated stations bowed to pressure from homosexual activists and canceled a *Marcus Welby* episode dealing with an incident of child molestation involving a male schoolteacher. Local gay groups cheered, and cheered once more when NBC postponed an episode of *Police Woman* that dealt with lesbianism. "It's our view that because we showed a little muscle with ABC, NBC took it off the air," a spokesman for the National Gay Task Force declared.

The episode had been a favorite of the producers because it was based on an actual case brought to their attention by a policeman. Three women proprietors of a home for the aged, who happened to be lesbians, had gotten some inmates to sign over their bank accounts and then killed them. In one scene, one of the proprietors offers Angie Dickinson a job, and then touches her hand. This scene and several lines were ordered removed by the network; the producers had no alternative but to postpone the air date of the episode to make the changes. Producer David Gerber was upset. "I don't think a pressure group should have forced me to make cuts that artistically and creatively negated the show," he said recently. "Where does it all end? We talk about freedom of religion, press and discourse. We have to maintain that."

The line between legitimate special pleading and unwarranted censorship is thin. Each time it breaks, freedom is weakened. "People's first instinct is to censor," attorney Al Kramer, a veteran campaigner in behalf of citizen action groups, acknowledges. "Something's creating a bad image, let's just shut it off the air. That's what the networks are worrying about, and that's a legitimate concern. The answer to offensive ideas is not to censor them but to hear the other side."

Next week: Do license challenges mean constructive change or blackmail?

CITIZENS WITH CLOUT

License challenge is a powerful weapon, whether for constructive change or the satisfaction of a few

Last of a Series

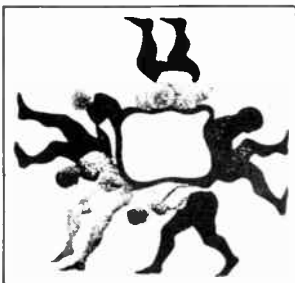
By Leonard Gross

One day in the winter of 1972, Amanda Wallner, the wife of a professor of entomology at Michigan State University, wrote a letter to the editor of the Lansing newspaper, expressing her disgust with the after-school programs her two children were offered by station WJIM-TV. The letter,

and others that followed, drew a big response from like-minded readers. By spring, their mutual dissatisfaction had produced a citizens' group called the Lansing Committee for Children's Television (LCCT).

With the help of a research team from the university, LCCT conducted a community survey that revealed widespread dissatisfaction with programming, as well as support for change. Armed with this knowledge, LCCT and a second group, Citizens United for Better Broadcasting, went after the station's management. They accused management of being insufficiently responsive to the needs of children, and of ignoring the counsel of parents, child specialists and representatives of community interests.

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While these talks were underway, the citizens' groups took one additional, and important, step. They prepared a detailed "petition to deny" the station's owner, Gross Telecasting Inc., the right to operate WJIM-TV after its current license expired. Such petitions are filed with

the Federal Communications Commission in Washington, D.C. But the Lansing citizens' groups didn't file theirs. They simply held it at the ready.

Naturally, management learned about the petition. A series of meetings ensued.

In September 1973, WJIM-TV and the citizens' groups reached an agreement. The station would produce a number of programs that would be more responsive to the community's needs. In January 1974 the first of these programs appeared. Called *Collage*, it was a bright, zesty hour show in magazine format. In addition to *Collage*, a regular series, WJIM-TV has done a number of programs on community affairs, covering such subjects as race, venereal disease and mental disability. And the citizens'—>

continued

groups have never filed their petition.

The Lansing experience is one of several dozen across the United States dramatizing the new clout citizens' groups have in the content of TV, and the operation of TV stations. Radio and TV stations use public airwaves, and are expected to operate in the public interest.

For years, public ownership of the airwaves was of no real consequence; if the knowledge was intellectually understood, its practical opportunities were not. No longer. Today, the "petition to deny" a license for asserted failure to serve the interests of the community has become a formidable tool. In the wrong hands, it can be—and some say has been—used to pressure stations unfairly and to promote individual profit. Properly utilized, it can produce constructive change.

From 1970 until September 1974, 247 petitions to deny had been filed. Of these, 67 were unsuccessful, 48 were withdrawn, 131 are unresolved and only one was granted. Not an impressive set of statistics on the surface; but if statistics don't lie, neither do they tell the whole story.

The real story behind the statistics is what the *threat* of filing a petition to deny by a citizens' group can do. For every citizens' group that actually files a petition, there are half a dozen others that achieve their objectives simply by threatening to do so.

The proliferation of such threats has created a situation that is, in the view of some experts, damaging the stability of the television industry. A change may be in the offing. FCC member James H. Quello has indicated that the agency may soon issue a policy statement on negotiations with citizens' groups. Speaking to a meeting of station owners, he said, "If you are doing a conscientious job in affirmative action on minority employment, in overall ascertainment of community needs and in programming to meet those needs, you are meeting Commission requirements. You

don't have to knuckle under to professional petition-to-deny groups that may represent less than one per cent of the total public you serve."

No doubt many broadcasters breathed a silent "Right on!" as they listened to that speech. Because dealing with petitions to deny is expensive in many ways. Litigation costs money. It also pre-empts the time of valued executives. It is better avoided. To do so, television stations these days are listening closely to leaders of citizens' groups.

Much of what has happened as a consequence of this increased dialogue has been for the good. Broadcasters are doing what many feel they should have been doing all along. They have increased the hiring of minorities and women in all job categories. They have increased public-affairs programs. Their investigations into the needs of their communities—known in the trade as "ascertainments"—have been conducted with much more vigor and depth than previously.

Some of what has happened does not appear to have been for the good. Some broadcasters may have been intimidated. Some representatives of citizens' groups have turned out not to represent much more than their own interests—and not even those very well.

Some industry executives won't even discuss it lest they trouble the waters, but at least one, John Schneider, president of the CBS Broadcast Group, is openly bitter about what he terms "the ominous side effect of the healthy trend toward greater citizen participation in community affairs."

In an address before the Georgia Association of Broadcasters last June, Schneider declared: "In recent years, more and more of us have allowed the benefits of our openness, of our responsiveness, to be frequently twisted by small, vocal minorities that may or may not have the good of the entire community at heart." By "caving in" to the demands of citizen groups, "by turning

over to them rights and responsibilities that have been conferred upon us as licensees for the benefit of the community as a whole, we are depriving our communities of the professionalism and expertise that they expect us to provide," Schneider went on.

But talking at another level, one gets a different impression. It is of men who have undergone an experience they had never had before, and come away from it with new understanding.

Of all the challenges issued by citizens' groups in the last several years, the two most significant, perhaps, were those against two companies, McGraw-Hill and Capital Cities Communications Inc., that were attempting to acquire new stations. In both cases, tough deals were struck so that the purchases might be consummated. The agreements have been honored and unexpected dividends have accrued.

McGraw-Hill, which bought stations in Bakersfield, Cal., San Diego, Denver and Indianapolis from Time-Life, agreed to meet minority employment quotas and to produce a series of programs on Spanish-speaking Americans. Management also agreed to set up minority advisory councils in the four communities. The score card: the goal of 20 per-cent minority employment at all the stations together is being approached; in Denver, a black, a Chicano and an Indian are already doing on-camera work. Minority advisory councils are functioning in all four cities, recommending topics and treatments for programs and talent resources. And three hours of programs dealing with Chicanos in American life, called *La Raza*, have not only been produced and broadcast but sold to ABC for airing on a number of its stations.

"I would not pretend that we haven't had some problems in relationships," says Norm Walt, president of the McGraw-Hill Broadcasting Co., "but we have hung in there, and they have hung in there with us. If we do have a prob-

lem, it's because these people in no way relieve us of the obligation to seek out the themes and interests of the many other publics that exist in our communities. Frequently we find that, for example, the blacks in our minority advisory councils may not always be truly representative of a black community as large as Indianapolis or Denver."

The experience of Capital Cities has been even more of a challenge. That company bought stations in Philadelphia, New Haven, Conn., and Fresno, Cal., from Triangle Publications. The agreement struck with citizens' groups, and approved by the FCC, provided for the creation in each of the three cities of citizens' advisory committees to work with the stations in the development of programming aimed at minority audiences, and to sensitize station personnel to minority concerns.

There was a specific commitment to do a certain number of programs about minorities, with a percentage of these to appear in prime time. Another commitment required Capital Cities to increase employment of minorities.

Capital Cities' commitment for minority programming totaled \$1 million, a low number from a business point of view, to a company anxious to keep a multimillion-dollar deal from collapsing. The agreement enabled the company to secure prompt FCC approval of the license transfers, but it exposed the company to some withering private criticism within the television industry.

"Others were enraged, even if they didn't vocalize, that Cap Cities had caved in," a close observer of the scene recalls. "They could foresee this as a harbinger, with other stations being laid siege to for a lump sum of money. It can only be guessed at as to how much blackmail was involved, because no one will say these things outside of the executive lunch."

The best guess is that there was no major rip-off, beyond a loss of equipment and the cost of a large bash →

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whose usefulness could be questioned, both losses occurring in Philadelphia. "I think there were people who would have ripped it off," says one admitted cynic, "but they couldn't get organized. Everybody was dazzled by how much money there was, but no one could figure out how to get it."

Tangible results varied wildly. In Philadelphia, what eventually became the Minority Communications Board floundered badly. Name and personnel changes left many persons confused. Intramural arguments frustrated both blacks and whites. An expensive mobile television unit, purchased ostensibly to acquaint young people with TV career opportunities, served as little more than a showpiece. A documentary on Mayor Frank L. Rizzo, which cost \$8200 to produce, never got on the air. Mistrust grew like fungus, not only between the minority board and Capital Cities, but between the minorities themselves.

Yet, all the while, progress was being made. Overall, hiring of minorities by Capital Cities went from approximately four per cent to 16 per cent. Work on programs went so well that the program commitment was surpassed. The averages were considerably helped by the experience in Fresno, where the Minority Advisory Committee was composed of Chicanos, blacks and Indians. In three years, this MAC group produced more than 50 of its own shows, representing the viewpoints of all three minorities. Each of the minorities set up training centers for its own people. The work was uneven, poorly focused at times and wanting in research, but on occasions it was excellent. Of the three groups the Chicanos were by far the most successful.

On balance, Capital Cities' gamble seems to have paid off. "They rolled the dice on this one, but they made their point," one industry source declares. "They're going to come out of this very well. They can point to some posi-

tive results."

Last October, as an example, Capital Cities and Fresno's MAC group concluded a new three-year agreement, in which MAC became, in effect, an autonomous production company, with complete latitude in administration once agreement is reached on a program budget. Prior to this agreement, KFSN-TV, Capital Cities' Fresno station, took care of the administration. To people looking to prove something, both to the Establishment and themselves, the difference is crucial.

"You're asking the wrong question," Joseph Dougherty, president of the broadcast division of Capital Cities, replied when he was asked how the programs had been received. "You can't judge these programs and their effectiveness by the same standards you would use to judge entertainment programs. The very fact that minorities had the opportunity to present their message from their viewpoint, that can't be judged in rating points. The input we received, the awareness, the sensitivity that all of us who participated received can't be judged that way.

"We would like to think that we made a contribution to the entire community—to the minority community and the area we're licensed to. It's made us better broadcasters, and, frankly, as we've gone through these individual experiences, hopefully it's made us better human beings."

The balance sheet of citizen involvement in the affairs of television reads something like this: more responsive networks, better children's programs, new kinds of programs reflecting the concerns of minorities, women, and special-interest groups; instances of insensitivity, impracticality, extortion and threats to creative freedom. It's the kind of balance sheet that invariably accompanies social change. If the bottom line at all resembles the words of Capital Cities' Dougherty, then citizen involvement has been worthwhile. (END)

