

TRENDS AND ISSUES IN COMMERCIAL PRIME
TIME TELEVISION--AN ANALYSIS OF NETWORK
PROGRAMMING, 1966-1976

Dissertation for the Degree of Ph. D.
MICHIGAN STATE UNIVERSITY
LAWRENCE D. THOMPSON
1977



This is to certify that the
thesis entitled

Trends and Issues In Commercial Prime Time Television:

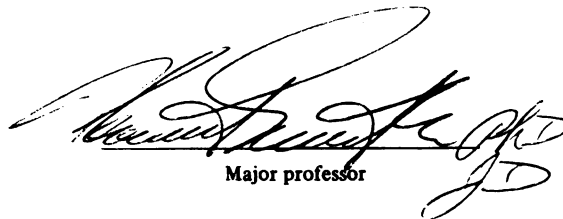
An Analysis of Network Programming, 1966-1976

presented by

Lawrence D. Thompson

has been accepted towards fulfillment
of the requirements for

Ph.D degree in Mass Media



Major professor

Date July 7, 1977

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ABSTRACT

TRENDS AND ISSUES IN COMMERCIAL PRIME TIME TELEVISION--AN ANALYSIS OF NETWORK PROGRAMMING, 1966-1976

By

Lawrence D. Thompson

Recent Federal Communications Commission decisions on such issues as the "Rerun Inquiry" and "Family Viewing Hour" have once again accentuated the lack of comprehensive research into prime time broadcast television programming. Over the thirty-year history of network prime time television no study has been conducted that examines the overall trends in prime time programming.

Likewise, the flow of programming information about network prime time television is insufficient, given the significant position it occupies in home and family. It is apparent that the lack of information is partly due to the lack of serious programming research and analysis of past prime time programming trends and decision making.

This condition coupled with the intriguing nature of the television experience provides the two essential factors for this particular research. But the lack of a full study of television programming is the primary stimulus for this study. It is believed that there is a need for a basic

knowledge of television programming. This research offers some insights into the practices of prime time programming on the U.S. commercial television networks.

This study is essentially descriptive and is concerned with the trends in prime time programming on ABC, CBS and NBC from September 1966 through September 1976. In addition, the development and definition of a method for classification for all prime time programs is advanced.

This descriptive method, based on past programming studies, classifies all prime time programs into eight major groups by the overall theme of the program and various sub-groups by the roles portrayed by the principal characters.

After placement of all programs within a specific group, the ten year period of programming is analyzed in sum and by individual networks for each program category. In addition to typology, analysis is made on the total number of repeat and original episodes per program.

From September 1966 to September 1976, 522 different programs have appeared in prime time on the three commercial television broadcast networks--194 on ABC, 165 on CBS and 163 on NBC.

Drama has occupied the largest portion of prime time programming during the time frame of the study. The last ten years has shown an increase in the total number of dramas. However, while the total have increased, the types of dramas have changed radically. The western,

medical and science fiction drama have rapidly decreased, replaced by crime and family dramas.

The networks have had distinct programming philosophies during the past ten years concerning prime time programming. CBS has programmed a majority of situation comedies, most dealing with adult themes, and has emphasized the comedy or family drama. ABC, on the other hand, has increased its total number of situation comedies but has concentrated on the young adult and teen audience. Movies and action/adventure dramas have been the dominant part of ABC's schedule since 1966. Finally, NBC, while seldom using the situation comedy, has stressed crime and action/adventure drama, many in anthology form.

The findings of the study suggest that the networks will continue, at least for the foreseeable future, to concentrate on nonviolent types of programming such as situation comedies and family dramas. In addition, science fiction, adventure and western drama appear to be increasing.

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Lawrence D. Thompson

A DISSERTATION

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

Communication Arts and Sciences - Mass Media

1977

G106979

DEDICATION

To Linda, Dorothea, Phil and Sue

ACKNOWLEDGMENTS

I would like to express my gratitude to the members of my guidance committee, Professors Thomas Muth, Arthur Weld, Maurice Cullen and Russell Nye for their assistance in the preparation of this dissertation. Dr. Thomas Muth, my chairman and dissertation advisor, must be singled out for special thanks for giving me a great amount of his time and patience throughout my doctoral program.

I would like to also express my thanks to Dr. Robert Schlater, Chairman of the Department of Telecommunication and Dr. Thomas Baldwin, Chairman of the Mass Media Ph.D. Program, for their assistance and support in many ways in the past four years.

My wife Linda deserves my special gratitude for her patience and understanding throughout, and my mother for her moral support along the way.

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GLOSSARY

General Definitions

Broadcasting - the dissemination of radio and television communications intended to be received by the public, directly or by the intermediary of relay stations.

Common Carrier - any person engaged as a common carrier for hire, in interstate or foreign communication by wire or radio or in interstate or foreign radio transmission of energy, except where reference is made to common carriers not subject to the Communications Act of 1934; but a person engaged in radio broadcasting shall not; insofar as such person is engaged, be deemed a common carrier.

Television Broadcast Station - a station licensed as a television broadcast station by the Federal Communications Commission.

Commercial Broadcast Television - television service supported by the sale of advertising, and broadcast to the general public.

Network - one of the three (ABC, CBS and NBC) major commercial television networks.

Television - a system in which an optical image is translated into electrical signals for transmission by radio or over wires or by microwave, after which the signals are translated back to light rays to form a reproduction of the original image on the receiver screen.

Prime Time - the hours from 6 P.M. to 11 P.M. in the Eastern and Pacific time zones of the United States, and the hours from 5 P.M. to 10 P.M. in the Central and Mountain time zones of the United States in which the three major television networks feed programs to their affiliated stations.

Fringe Hours - the hours from 11 P.M. to 2 A.M. and 6 A.M. to 9 A.M. in the Eastern and Pacific time zones of the United States, and the hours from 10 P.M. to 1 A.M. and 6 A.M. to 9 A.M. in the Central and Mountain time zones of the United States.

Program Definitions

Program - a program is an identifiable unit of broadcast program material, logged as such, which is not an announcement (commercial, PSA, etc.).

Programming - the selection and placement of programs within a broadcast schedule with special consideration given to the effect of each program in terms of a broadcaster's overall objectives.

Block Programming - a group of programs designed to appeal to a similar type of audience and scheduled one after another (Bionic Woman, Baretta, Charlie's Angels).

Network Exhibition - the initial and repeat exhibitions of a television program on the ABC, CBS or NBC television networks during the term of any agreement between ABC, CBS or NBC and an independent program supplier for such exhibition of such program.

Stripping - broadcasting of a series two or more times a week at the same hour.

Episode - one program in a series.

Program Types

Network Program - furnished to the station by one of the three major television networks. Delayed broadcasts of programs originated by the networks are classified as network programs.

Network Regularly Scheduled Series - a program regularly scheduled for at least three weeks in the same time period and on the same day of the week.

First-Run Syndicated Program - a program sold for broadcast on individual commercial television stations and not previously carried on one of the three major television networks.

Off-Network Syndicated Program - a program sold for broadcast on individual television stations which was previously carried on one of the three major television networks.

Independent Program - a program offered for network exhibition other than from ABC, CBS or NBC, a person controlling ABC, CBS or NBC, or a person in which ABC, CBS or NBC or a person controlling ABC, CBS or NBC has an ownership interest.

Network-Produced Program - a program produced and financed solely by a network or a wholly owned subsidiary of a network.

Subsidiary Rights and Interests in Network Programs

Syndication Right - the right to act as a syndicating agent, that is, as agent in distributing the program to stations for nonnetwork exhibition in the U.S. or abroad.

Syndication Interest or Syndication Profit Share - a right to share in the receipts from syndication (after deduction of the syndicator's distribution fee and expenses and recoupment of production overages).

Stations

Affiliate - a television station which possesses a contractual right of first refusal (sometimes called right of first call) with one or more of the major television networks.

Single Affiliate - an affiliate which possesses a contractual right of first refusal with only one of the three major networks.

Multiple Affiliate - an affiliate which possesses a contractual right of first refusal with more than one of the three major networks.

Independent Station - a station having no contractual right of first refusal with any of the three major networks.

CHAPTER I

INTRODUCTION

This research focuses on the types, characteristics and patterns of national prime time commercial television broadcast programming* on the three major U.S. commercial television networks from September 1966 to September 1976. The study will concentrate principally on an analysis of all network prime time programming during that period, but will also analyze network prime time program decision-making for the ten year period. In addition, regulatory factors which might have influenced the decision-making process will be discussed.

There is a long-standing disagreement as to whether television programming fulfills the needs, tastes and desires of a free society. Some claim that television broadcasting is serving the public interest well and that competition and self-regulation can be relied upon to provide variety and quality in television program fare. Others maintain that U.S. citizens are ill-served by TV

*For purposes of this research, television programming consists of prime time television broadcast programming on the three major commercial U.S. television networks.

broadcasting and that adequate service can be achieved only through firmer governmental direction.

Regardless of the point of view, television broadcasting has become such an important influence on the way Americans spend their time and money, and form their opinions, that it is often taken for granted. The public has accepted the fact that some seventy million homes, or 98 percent of the nation's total, have one or more television receivers. People are not startled by the fact that advertisers spend over \$4 billion annually on television and that another \$4 billion worth of television sets are purchased each year.

Television is important to our economy in terms of the revenues it earns and the jobs it provides (directly or indirectly) throughout the country. Although television broadcasting is not a labor-intensive industry, employing only approximately 250,000 people, it enables employment of thousands of other people in related areas. For example, television broadcasting has created jobs in advertising, music, merchandising, talent development, program production, etc. But probably the greatest contribution to our way of life cannot be stated in numbers of jobs and balance sheet figures. As perhaps the greatest medium developed thus far, television broadcasting has given almost our entire population a new awareness of the arts, public affairs and human nature.

Television is more than just a means of holding the attention of millions of viewers. It places them in daily contact with personalities, events, ideas and performances that would formerly have been restricted to large metropolitan areas such as New York City or Los Angeles. The average American viewer may watch many important events as they occur, including national political conventions, sporting events and news programs. Moreover, the viewer can see special forms of programming unique and suitable only to broadcast TV, such as ABC's presentation of "Roots" or frequent episodes of "Hallmark Hall of Fame," "Bell System Family Theatre," and "ABC Theatre."

For the most part, however, the average viewer is the recipient of a great deal of entertainment from television. The American public receives more hours of entertainment programming from television than all other types of traditional entertainment (books, films, theatre, etc.) combined, averaging more than seventy hours every week in prime time on a network level. Thus, it is not surprising that the majority of broadcast prime time television has come to be occupied by dramatic, adventure or comedy shows designed to appeal to broad cross-sections of the population on a week-in, week-out basis.

Over the short thirty year life of television, a major problem has surfaced. Most serious television program

commentary* concerns the audience rather than the subjects of the medium. A primary concern has been with audience response as influenced by television. Most available research indicates that the influence of the audience is, at most, indirect. Highly organized networks face a disorganized audience, which is sold to advertisers at varying rates per thousand viewers. Despite frequent arguments that programming is "what it is because the audience wants it so," producers of programs have little knowledge of the audience for whom they are designing shows. Using ratings, they supposedly know the size and demographic composition of the audience, but even this information is not always exact. (Ratings literature will be discussed further in Chapter 3.)

While audience studies present an extensive body of research literature, there are few careful descriptions of television programming content. Similarly, there are several political, economic and regulatory histories of broadcasting, but no histories of television programming. (Erik Barnouw in his trilogy on broadcast history (A Tower In Babel, The Golden Web and The Image Empire) comes the closest in presenting any formal presentation on television network prime time programming. Even this, at best, is sketchy.) Recently, a number of books with a "nostalgic"

*Commentary in television program research refers to the critical consideration and judgment of television programs in the form of comment, review, article, etc.

theme have been published concerning a single program or program type. However, no single work has been published detailing the programming efforts of the television industry. Without such descriptions and histories, there is little continuity and context of development in television programming and little awareness of differences in program type, writing or production. Although definite change takes place from season to season in television programming, multiple years must be examined to establish specific trends in programming.

Most viewers know television exclusively in terms of programs, stars, newscasters and commercials. The fuller dimensions and implications of television are virtually beyond the public at large. Fan magazines about television perpetuate the myth that television is only glamour, success and sensation. TV Guide, the magazine with the world's largest circulation, occasionally publishes an article that sheds some light on a deeper aspect of the medium. No publications designed for the general public, however, deal with television as a coherent institution; nor do they penetrate into the more profound questions about its place in society.

For most people in society, television is only what they see on the TV screen. Most have no concept of what a television network is, or for that matter, even where the networks are located. It is probable that most do not care. What concerns them most is what they see on television, not how it got there.

There are some scholars who write probing and serious books that examine implications of television (violence, social effects, economics, production) but these are normally read almost exclusively by other scholars, students and critics--a tiny minority. A few lively, informative trade books (and articles) about the broadcasting business (not television programming per se) come along sporadically, but these too, are generally read by people who have already acquired a serious interest in the medium. In no case has there been a major work concerned with the content of prime time television. This point will be examined in greater detail in discussions of relevant literature in the next chapter.

Professional television criticism in the United States underscores the lack of research into television program content and trends. Generally, it is felt that television criticism in this country has fallen far short of its potential. Television criticism is offered in daily or weekly form in publications ranging from TV Guide to the local newspaper and from Newsweek and Time to Sr. Scholastic.

By its very nature, television programming provides barriers to the conscientious television critic. Faced with the problem of commenting on over seventy shows a week in prime time, the critic is often forced to isolate a single episode or series to review. This provides the reader with a sketchy, single, point-in-time description of television. It is, therefore, easy to see how the general public reacts

only to television that "was on last night" or "is on tonight." Conversely, it is hard to understand why scholars, critics and other researchers dealing with the television medium have let themselves fall into the same pattern.

Granted, television programming is dynamic and what is viewed this week may not be on the networks' schedules the next. Therefore, it is difficult for the critic to portray television as anything but a series of single events. This task frequently leaves the average critic (researcher and writer) with developing a formulistic approach to television criticism or relying on the reams of press information provided by the networks and production companies.

What has not been accomplished is the formation of a "critical climate" regarding television programming in this country.* Criticism of other art forms such as films, plays, music, etc., is regarded in a much different light than television criticism. Television appears to be readily available to pull off the shelf to ridicule when the critics are short of material.

There are a few television critics and researchers who have attempted to comment on television as a "whole" and provide insights into the medium. Among the few are Lawrence Laurent, Jack Gould, Gaye Tuckman, Les Brown,

*Horace Newcomb refers to "critical climate" only in the context of television criticism. However, it seems apparent that the argument can also be made for inclusion of television programming research.

Horace Newcomb, Robert Lewis Shayon and John Crosby. It is these precious few who are attempting to establish a "critical climate" for television and bring television criticism and research to the level of other art form research and commentary.

Unfortunately, these researchers are too few. For every one listed above, there are hundreds who confine themselves to reporting only on the day-to-day events of television.

Along with the infrequent book that deals in part with broadcast programming and the day-to-day criticism of the medium, numerous short studies of various aspects of the medium have also appeared. These range from a small number of studies dealing with artistic aspects of the medium to the volumes of research dealing with social effects of the medium. Contained in these research studies are frequent mentions of television programming in the form of analysis of specific programs, types or characters. However, few studies deal expressly with programming itself.

The sum of all this is to affirm that at the present time, the flow of information about network prime time television programming is insufficient, given the significant position it occupies in home and family. It is also apparent that the lack of information is partly due to the lack of serious programming research and analysis of past prime time programming trends and decision-making.

This condition coupled with the intriguing nature of the television experience provides the two essential factors for this particular research. But the lack of a full study of television programming is the primary stimulus for this study. It is believed that there is a need for a basic knowledge of television programming and it is hoped that this research will offer some insights into the practices of prime time programming on the U.S. commercial television networks.

Chapter II will provide an overview of the network-affiliate relationship. In addition, the program production and distribution process will be detailed and discussed. It is assumed that those interested in this type of research will include academic researchers as well as laypersons whose major interest is what they see on television. In that regard, this discussion will provide the readers with background sufficient to follow the discussion on programming that follows.

Chapter III will detail the relevant literature in the prime time programming area. Discussions will center on literature dealing with ratings, television criticism, trade journals as well as government and academic studies of prime time programming. Chapter IV will advance methods for analysis of prime time programs and trends. Definitions will be provided for program types as well as a method for inserting programs within each classification.

Chapter V will provide analysis of prime time programming from September 1966 to September 1976. Current, as well as past trends and decision-making will be outlined and analyzed. Finally, Chapter VI will provide recommendations concerning further research to be conducted in the prime time programming area.

CHAPTER II

THE PRIME TIME TELEVISION PROGRAMMING PROCESS AND INDUSTRY

To understand the programming structure of the network-affiliated station television industry, it is paramount to understand the underlying program production industry and how policies of the FCC may directly or indirectly alter the network-affiliate relationship. In the course of such exposition, it may also be instructive to detail the various paths which programs may take to finally appear on the networks' schedules.¹

The Development of Broadcast Television

Before World War I, Americans led an existence which by today's standards was somewhat grim. Pay was low and hours were long. If people lived in large cities, they might have filled leisure hours by reading newspapers or books borrowed from public libraries. If they lived in small towns, they were forced to generate almost all entertainment in their own homes and communities.

A decade later the typical American had improved his economic status to a point where he could afford the time and money necessary to attend films in one of 19,000

theaters in the United States. During the same period, radio had begun to be a vital force and was well on its way to becoming the favorite entertainment medium of the thirties. Daily newspapers and national magazines also developed rapidly during the first forty years of this century and, together with radio and films, continued to dominate the increasing leisure time of the typical American until the late 1940s.

Except for scattered broadcasts, television was largely an obscure dream until June 1941 when the FCC granted its first commercial television license to station WNBT in New York City. By May 1942, ten commercial TV stations were in operation. The television boom might have begun at that time, if World War II had not intervened.

Scientific research during World War II contributed significantly to the technology of television, but as late as 1947 many people still considered it to be little more than a technical curiosity. For example, on January 1, 1947, there were only an estimated 16,000 television homes in the United States as compared with an average weekly theater audience of ninety million persons. Few people realized in the late 1940s that television was soon to become a spectacular growth industry, due largely to advertisers who found that television provided an excellent selling medium for mass merchandising.

Role of Advertisers

Advertising provides the life blood of television in the United States. The cost of transmitting virtually all programs to date has been underwritten by American business through its expenditures for advertising. As television audiences grow, advertisers have been willing to devote a greater part of their expenditures to television in preference to other media. This trend was more pronounced during the late 1940s and early 1950s than today, probably because the percentage increase in the television audience has tended to be smaller in each succeeding year.

In the past, advertisers selected, produced and sponsored television programs. The 1958 quiz scandals reversed this trend. A number of sponsored "big money" quiz shows were providing contestants answers to questions. The networks pleaded ignorance of the situation, blamed the problem on the sponsors and producers of the programs and announced that they would take charge of all programs they put on the air.

It became impossible for a sponsor to buy a show from a producer. Instead, an advertiser had to pick a program from a group of shows offered by a network. These programs were owned by the networks or production companies. Before long, networks owned, at least in part, nearly every show they telecast. As prices rose, fewer and fewer advertisers could afford to sponsor entire programs. They found it more expedient and profitable to spread commercials

among a number of programs and thus reach more viewers. Instead of sponsoring entire programs, most network advertisers now buy one minute or thirty second spot commercials in various programs.

Television has become a seller's market. Available time (six minutes per hour is allotted for network commercials in prime time) sells at an average rate of \$150,000 a minute² but is so scarce that a number of advertising agencies are speaking seriously about trying to form a fourth network.

Some national commercials are placed directly on local stations, and, of course, the local stations sell commercial time to local advertisers. Preliminary Television Bureau of Advertising estimates show that network income from advertising for 1976 will be up 23.1 percent from 1975 to \$2.9 million. Moreover, TVB estimates ABC took in \$953,981,700 (up 33.1 percent), while CBS boasted a 19.8 percent increase to \$1,045,550,700 and NBC was up 17.8 percent to \$991,748,300. National commercials placed on local stations were up 37 percent to \$2.2 billion and local advertising was up 27 percent to \$1.7 billion.³

The Networks

A television network consists of a number of geographically distinct television stations which are generally separately owned and operated and are interconnected by common carrier coaxial cables or microwave relays so as to

be capable of the simultaneous broadcast of television programs. A network can be as few as two stations or as many as two hundred domestic and foreign outlets; it can be a temporary "one-shot" special association (sporting event) or a permanent one consisting of long-term affiliation contracts (ABC, CBS and NBC).

As indicated, however, television transmission on a network level is generally accomplished by hundreds of stations scattered throughout the country. This decentralization of transmission might have extended to program production except for the tremendous creative and financial demands when programs must be shown continuously throughout the day, seven days a week.

If each station provided all of its own entertainment programs, the industry would have to originate well over 30,000 half-hour shows every day of the week to maintain present schedules. Thus, it is not surprising that stations have sought ways to share program costs or to keep them at a minimum.

Networking becomes profitable for two major reasons. First, the method of disseminating television programs means that one person's consumption during a time period does not lessen the consumption of another person during that same time period. Second, when two or more stations form a network, they need produce only one program and can share the cost.

The three national major commercial television networks in operation today evolved from radio networks established in the 1920s. Even prior to World War II, these companies extended millions of dollars on television transmission and receiving equipment research. They continued to invest heavily through the 1940s even though their television operations consistently showed losses. However, their investments paid off handsomely. In fact, network television now dwarfs network radio and has since the 1950s.

Directly or indirectly (through parent and subsidiary companies) networks reach into almost every corner of the industry. Through owned and affiliated stations, they transmit programs into millions of homes and sell hundreds of millions of dollars worth of advertising. They are active in the development of equipment. They produce a substantial number of live and recorded programs with their own funds and facilities. They invest directly in non-network production companies and assist other producers by finding buyers, renting facilities and advancing capital.

The networks are the single most important force in television broadcasting today. With their ownership of the most lucrative television stations, they can exert significant influence and control over the syndication business. Because of the natural scarcity of television stations, widespread economies of scale and past artificial restraints on competition, the networks have evolved into a very profitable operation.

Local Stations

There are approximately 722 commercial television broadcast stations in the United States today.⁴ Each station has a free government license* to operate in a certain portion of the electromagnetic spectrum. The FCC has followed a policy of decentralizing the ownership and physical location of stations as far as economically feasible. These two technological and regulatory factors have been largely responsible for the development of a basic broadcasting pattern in which the 722 stations transmit over limited areas.

Prior to 1952 all allocated TV channels were located in the very high frequency (VHF) range of the broadcast spectrum. However, immediately after World War II, the FCC began to doubt that the best development of television would be possible if channels were limited to the VHF spectrum. Consequently, in 1948 the Commission began an investigation of station allocation practices and issued a freeze order providing that no new station applications would be granted during the investigation.

At the outset of the freeze, it was believed that the investigation would last about ninety days. However, the problem proved to be so complex that it was not until April 1952 that the freeze was lifted. As a result of the

*According to FCC regulations, a small fee has been charged to cover administrative costs of issuing a license.

study, the Commission provided for 1,875 commercial assignments of which about 70 percent were in the ultrahigh frequency (UHF) portion of the broadcast spectrum.

Contrary to early expectations, UHF did not substantially expand broadcast coverage. Many frequencies were not applied for and there was a great turnover in those licenses that were utilized. The main problem was that set manufacturers were not required to equip TV sets with receiving apparatus for UHF and separate tuners were expensive to buy and install. Even if the public bought the tuners, they had difficulties tuning in the stations because of lower power and interference problems. No "click type" tuners were available at that time.

Because of the inherent problems with UHF, the 1962 All Channel Receiving Bill was passed making it mandatory that all sets manufactured after January 1963 be equipped to receive UHF as well as VHF signals and include a "click type" tuner.⁵

VHF stations still account for a majority of stations in operation (514 VHF and 208 UHF) and apparently account for an even greater part of those being profitably operated.⁶ As the limitations of UHF broadcasting still persist to some extent, the FCC has renewed its study of allocation practices, but apparently has not yet found a satisfactory solution to the problem.

Considering the small number of available VHF channels, the growth in stations and their ability to transmit

programs has been remarkable. These stations, in turn, reach sparsely populated areas through boosters, translators and satellites which rebroadcast part or all of the programs transmitted by their mother stations.

These stations, located in the largest 100 markets, are more valuable because each dollar spent on programming can attract a greater number of viewers and hence lowers the advertiser's cost-per-thousand. Because of the UHF handicap in reception, possessing a VHF station (all other things considered equal) will generally mean larger profits. And because VHF stations are more profitable, they generally attract the second most coveted prize (the first being a license): network affiliation.

Each network has approximately two hundred affiliated stations.⁷ A network will contractually affiliate or franchise with a local station for a period of two years agreeing to provide the local station with a schedule of television shows. An affiliate may or may not broadcast a given program: if the station does air the program and if the sponsor has paid for the station, then the network "compensates" the affiliate.

The compensation usually amounts to 30 percent of its standard station rate--the value of its time, that is, the net contribution of the station to the total advertising package. These station rates and the percentages remitted to the stations are often bargaining issues in the affiliation renewal process but for the most part reflect

the size of the market and other important demographic factors.

Local stations accept this apparently low rate for four major reasons: (1) local advertising rates are lower than the network rate, (2) there is very little expense incurred in accepting network programs, (3) a network may offer a noncleared show to a competitor in the same market, and (4) the quality of the network programs is continuous and superior to that which could be produced at most network affiliate stations outside of the largest market stations.

FCC Regulation of the Networks

Considering the importance of networks to the television industry, it is surprising that they are not directly regulated by the FCC. Nevertheless, the Commission has played a significant role in shaping network operations. For example, the American Broadcasting Company emerged as an independently owned radio network because the FCC forbade any of its licensed stations to sign an affiliation contract with any company owning two or more radio networks serving the same area. The ruling (National Broadcasting Co., Inc., et al. v. U.S., 319 U.S. 190 (1943)) ultimately appealed to the Supreme Court, forced the Radio Corporation of America to divest itself of its Blue Network in October 1943. This key Supreme Court decision upheld the

Commission's authority to issue regulations pertaining to business arrangements between networks and their affiliates.

This kind of regulation has also affected the way networks have invested directly in television stations. Once FCC regulation prohibits the common ownership of more than five VHF stations and two UHF stations. The networks have complied with this ruling but have nevertheless been able to maintain a substantial interest in direct transmission since their owned and operated stations are ordinarily located in large metropolitan areas.

Another example of indirect FCC regulation of the networks is the adoption of the Prime Time Access Rule in 1970.⁸ Although the FCC contends that the rule was adopted for the benefit of the local station, the rule had the effect of eliminating one half-hour of network prime time each evening and returning control of that time to the local stations. The rule has had little effect on network revenues.

Because networks use the local stations to disseminate programming, they have paid close attention to the rules and regulations promulgated at that level, especially where such rules and regulations might affect network affiliate relations.

Network Impact on Programming

The networks' capacity to sell advertising is dependent upon the ability of any particular program to secure

high ratings and this, in turn, is influenced by their ability to spread heavy production costs over a great number of viewers. By increasing production expenditures, the networks are able to improve programming by the use of the services of top-level writers, directors, performers and other talented personnel.

At first, the networks created a large volume of programming with their own production personnel and facilities, much like network radio of the 1940s and 1950s. In addition to direct production, the networks also generated and encouraged programs created by nonnetwork production companies. For example, they frequently invested in various ways in small production organizations to obtain the services of particularly desirable actors or other artists.

From the beginning of network television in 1947, all shows were produced live. Because the majority of stations were not interconnected during this time, the cost of live shows could not be shared by the maximum number of outlets. In addition, the costs of highly successful programs could not be prorated in the way recorded programs can over first-run and subsequent rerun audiences as they are today. Time differences between east and west coasts made it difficult to direct simultaneous broadcasts to audiences of comparable size and composition throughout the country.

These problems of time zone differences, sharing program costs, and reruns were first solved by the use of

"kinescopes." Kinescope recordings are simply filmed copies of programs as they appear over a monitor receiver in a studio. They are usually lower in quality than live programs but were widely used in the decade immediately following World War II. By mid-1951, CBS and NBC were each reported to be shipping upwards of 1,000 kinescopes a week to their affiliates.

By 1948, a few producers of theatrical films began to release their older films to television. Theatrical films continued to trickle slowly into television until late 1955 when the RKO library of pre-1948 pictures was purchased by General Teleradio and released to television.

Within two years, all the major domestic film producers had released large libraries of pre-1948 productions. On television, such productions usually require, with intermittent advertising, three half-hour time periods for a complete showing.

By the late 1940s, a few filmed programs were being especially created for television and its half-hour telecasting schedules. However, the early filmed shows were considered relatively expensive and not particularly attractive. Nevertheless, by the early 1950s a number of individuals and companies had become interested in film and formed the nucleus for the present group of producers who supply the majority of night-time programming to the national networks.

Television Program Production Industry Development

The television program production industry, in its origin, growth, and present structure, reflects the influences of its forebears--radio broadcasting and theatrical movies. Sales and promotional techniques and certain program characteristics were inherited from radio broadcasting. Production methods and accounting controls, however, came largely from the motion picture industry.

The influence of radio in shaping television film production is easily recognizable. Weekly shows linked together by common theme (principal characters, theme music, types of stories, etc.) were a trademark of radio. Also, the tailoring of dramatic action to fit the requirements of intermittent commercials was carried over from radio. Production methods utilized in producing motion pictures were appropriate for filmed (and later taped) television series.

Film became the dominant vehicle for television program production in the 1950s because no technically adequate substitute was available. Most broadcast historians consider "Cisco Kid" as the first filmed program series for television, leased to stations in 1949. A few other such shows appeared later that year and in 1950, but filmed programs did not become a continuing factor until 1951. In that year, CBS cooperated with Desi Arnaz and Lucille Ball in producing "I Love Lucy" and Jack Webb succeeded in placing "Dragnet" on the NBC prime time schedule. Both

series achieved immediate popularity. The successes of these series and others such as "Ozzie and Harriet," "Burns and Allen" and "Father Knows Best" encouraged others to enter the field.

A few of the early successful producers quite naturally continued to create new and additional series. They borrowed money, sought studio facilities and began building general production organizations. As it became evident that filmed series were going to play an important part in the development of prime time programming, the networks began to expand their own film departments. Then in the mid-1950s major theatrical studios began engaging directly in television series production. Some of these early theatrical producers now account for a substantial part of television network schedules (Universal, MGM, 20th Century Fox, Paramount, etc.). In summary, the television program production industry is now composed of four principal types of companies:

1. Large television film/tape production companies such as Lorimar, Mary Tyler Moore, Aaron-Spelling and Quinn Martin devote their major efforts to the creation of filmed/taped series or made-for-television movies. They maintain either leased or owned studios, which are used for their own series as well as those of small independent producers.
2. Although they still concentrate largely on production of motion pictures for exhibition in

theatres, theatrical motion picture companies produce a substantial number of television programs. For example, Universal has had the most hours of series programs on the network schedules for the last three years.⁹ Other examples include Paramount, Screen Gems, 20th Century Fox and Warner Bros.

3. The ABC, CBS and NBC television networks engage in the production of some shows and lease studio facilities to programs that are being produced for insertion in their network prime time lineups. Examples of network-produced shows include, "Gun-smoke" and "Hawaii-Five-O" (CBS) and "Little House on the Prairie" (NBC).
4. A number of small corporations, partnerships, joint ventures and independent production companies produce one or two series at a time. They normally rent studio space from large production companies or from the networks. Typically, a small program production unit will become successful and move up the ladder. These companies usually supply a majority of special programming and summer replacement shows, but also are successful in placing a number of shows in network prime time.

No two series was ever produced under identical circumstances. There are, for example, many variations in the ways they are conceived, financed, photographed and

owned. Rather than discussing all the possible variations, it may be more helpful to provide a general overview of the program production and selection process as it exists today.

The Program Production and Selection Process

In July 1976, before NBC finalized its fall schedule, it considered six hundred program ideas, had scripts prepared for one hundred and fifty and financed thirty-six pilots.¹⁰ The figures were comparable at the other two networks. Eventually, thirteen new shows were placed on NBC's schedule, either as fall starts or second season replacements.

In 1973, the networks spent a combined total of \$1,076 million on technical and programming expenses. Of that total, \$624.4 million, or 58 percent, was amortization* of the costs of programming supplied by outside sources. Network revenues over the last five years have grown at a 5.5 percent compound rate while expenses have risen at a compound rate of 3.7 percent.¹¹

The program selection and production process is a lengthy procedure and can begin as early as March or April with a story idea or concept and end the following April with a series purchase. Typically, a story idea will cost between \$2,000 and 3,000 with the network picking up the

*Depreciation is concerned with the spreading of the cost of physical assets, amortization deals with assets of an intangible nature.

tab in many cases. If the story idea is accepted, it progresses to the development stage where a script for a pilot is prepared. The cost for this stage is generally \$10,000 to \$30,000 with the network funding most of this expense.¹²

If the script development results are accepted, but before funding of a pilot, the network and program supplier sign a "pilot and series" contract which stipulates not only what share of the costs the network will pay for the pilot but also gives the network the option at a set fee for each year of the series up through the fifth year or longer. Table 2.1 represents two sample network production fee schedules with program suppliers for prime time programs.

In the past there was normally a price escalation of about 5 to 8 percent per year built into the options. The 8 percent figure was for shows with star talent such as the "Jackie Gleason Show" and "Red Skelton Show," etc. The 5 percent was usually a normal figure for all others. However, recently the percentage raise has given way to an exact dollar figure. There is usually another price escalation clause built into the contracts which covers increased "industry costs," such as union wage settlements (for example, the recent 15 percent pay hike granted the International Alliance of Theatrical Stage Employees.). However, lately the producers have been subjected to a "flat rate" for the first year, in which, they are unable to pass these added costs on to the networks.

Table 2.1

Sample Network-Program Supplier Production Fee Schedules

	New Program	% Increase	Repeat Program	% Increase
MGM Contract with CBS for "Medical Center" for October 1968 ^a				
1st year	\$172,500	-	\$15,000	-
2nd year	\$179,475	4	\$15,500	3.33
3rd year	\$186,764	4	\$16,000	3.22
4th year	\$194,381	4	\$16,500	3.13
5th year	\$202,341	4	\$17,000	3.03
6th year	\$210,659	4	\$17,500	2.94
Universal-TV Contract with CBS for "Kojak," August 25, 1972 ^b				
1st year	\$200,000	-	\$20,000	-
2nd year	\$207,000	3.5	\$20,500	2.50
3rd year	\$213,500	2.14	\$21,000	2.44
4th year	\$220,000	3.04	\$21,500	2.38
5th year	\$226,500	2.95	\$22,000	2.33
6th year	\$233,000	2.87	\$22,500	2.27

^aSOURCE: U.S. vs. CBS, ABC and NBC, Exhibit 6.

^bSOURCE: U.S. vs. CBS, ABC and NBC, Exhibit 7.

This has had the effect of locking the producer into a set price even before the pilot is shown or the series accepted. There are exceptions to this rule. Shows that are accepted without a pilot such as "Rhoda" or "Phyllis" do not go through this type of negotiation. Eventually, however, the same fixed-length, fixed-fee contracts must be signed.

However, during the last two years (1975-76) minor changes have been taking place. The program supplier has been successful in getting higher production budgets approved by the networks as well as increased fees for repeat programs. But more importantly, program suppliers have been successful in negotiating some open-ended provisions for the ability of a show to prove successful.

For example, the producers of "Laverne and Shirley" accepted a five year contract with ABC much like the contracts shown in the example. However, they were successful in negotiating an addendum to that contract which stipulated that if the show became a ratings success, the contract could be renegotiated.

If a program is highly successful, it commands a larger price for commercial spots and the increased revenue will go not only to the program supplier but also to the networks.

It is not just a coincidence that the networks have chosen a five or six year contract plan. If the program is successful enough to run its full five or six year term

and is renewed by the networks, a new contract must be negotiated. This is when the program suppliers reap their rewards and the networks have to make concessions.

Generally, those who renegotiate contracts not only get large increases in their fees but they are also successful in forcing the network into concessions such as buying old episodes for daytime stripping. Such is the case with "Happy Days" and "Sanford and Son" which have both been able to negotiate new contracts with the networks that not only list new episodes of the programs but also list prices for old episodes which are used for daytime stripping. This provides the production company with increased payments for new episodes and money for their older episodes which goes to pay off any production deficits or is simply profit.

However, program suppliers are not satisfied. The consensus among Hollywood television production companies is that any increase in licensing fees granted by the networks is less than adequate, and is offset by increasing payrolls and inflations. For example, Ron Beckam, vice president in charge of business affairs at Twentieth Century Fox Film Corp., estimates that a typical one hour series episode costs around \$250,000 to produce.¹³ He goes on to explain how even a 10 percent increase in fees by the networks would be inadequate. "The IATSE pay increases are going to cost us around an additional \$17,500 per episode. Add in another \$5,000 per episode in pay increases to

other personnel and continuing rampant inflation, and we're back where we started."¹⁴

The networks have long contended that producers own the negatives of the shows they produce and can, therefore, use them as they wish after the show has been cancelled. The networks feel that the program producers should be willing to shoulder some of the increased production expenses involved in producing series. However, production companies disagree, noting that only the most successful and long-lasting series make money in syndication once their initial run is completed.

The chances of remaining on the network schedules long enough to reap these rewards and renegotiate the contract to get a fee increase are slim to none. Of the 459 shows that premiered in prime time during the last ten years,* 60 percent were cancelled after only one season, 17 percent lasted two seasons, 14.5 percent remained on the air for three or four seasons, and only 9.5 percent were still on after five years.

It seems clear that the networks have chosen the five year length of their contracts and fee structures with care and have taken advantage of the facts that less than 10 percent of the programs will ever last the life of the original contract and program suppliers are forced to use

*See Appendices A, B and C for a complete list of all programs premiering between 1966 and 1976.

the networks' methods because of the small number of program outlets.

Beckam once again disagrees, alleging that deficit financing, in which a series is produced at a cost exceeding the networks' allocation of funds for it, is a thing of the past. Beckham goes on to say that at Fox they are now producing for what they get from the networks. He contends that Fox is no longer going "to subsidize the networks and is gradually closing the gap in deficit program financing."¹⁵

At this point, one might well ask why the program supplier accepts this deal when there are three buyers bidding for his product. While there are theoretically three buyers, in reality, there is often only one buyer. For example, the producer may be trying to sell a half-hour situation comedy. One or two of the networks might already have enough situation comedies and would not be in the market for a new one. Or, the format of the proposed series might be too similar to a show that is already running on that network which would reduce its interest in that product. Thus, the three buyers might easily be reduced to two or even one. In addition, since all three networks follow this pilot and series process, there is no alternative.

Moreover, there may be a multitude of producers who have a similar proposal up for selection. At least forty major firms plus many smaller companies have a stake in supplying TV programs. For the 1974-75 prime time season, there were forty-two different suppliers of pilots, offering

from one to sixteen ideas each.¹⁶ Thus, the competition for series programming is quite intense. Assuming that a pilot and series contract is successfully negotiated, the producer will then make his pilot. Today, most situation comedy pilots are half-hour shows costing from \$150,000 to \$300,000. Drama pilots are usually shot as 90- or 120-minute movies-of-the-week costing \$500,000 to \$700,000. Generally, the network fee will cover 80 percent or less of this cost.¹⁷

Program production companies have been able to reduce their risks on new shows by getting an advance commitment for a movie, featuring stars of a possible series, to premiere on television. In other words, they sell the sample. To illustrate, Filmways sold the pilot film of "Big Hawaii" (a series to premiere on NBC in September 1977). The two hour made-for-television movie was called "Danger In Paradise" and starred the same actors and used the same locations that would be used on the series. Similarly, MCA sold "Kingston: Confidential" (featuring Raymond Burr of "Perry Mason" and "Ironside" fame) as a two hour movie. It was a second season entry on NBC this past (76-77) season.¹⁸

After completion of a pilot, it is tested through on air exhibition as a single special segment or a movie-of-the-week, through theater testing or private, in-house network screenings to see if the "hoped-for" effect is achieved. The network programmers then add their own "feel" to the process. The decision is then made as to which new

shows to pick up as well as which old shows merit pink slips.

Once a new fall show is selected, the network will normally purchase eleven to fifteen episodes with an option for the remainder of the season. If the initial ratings are disappointing, the network must react quickly since cancellation notices must be sent out by mid-November. If a new show is cancelled during this period, the network normally pays a "short rate" of \$50,000 to \$200,000. This is to help make up some of the deficits incurred by the program supplier during this short production run on items such as sets, costumes, etc. A returning show is normally bought for a full season of 22-24 episodes with up to one rerun per episode and, therefore, is not subject to a short rate settlement.¹⁹

Revenues and Expenses of Series Programs

The costs of producing television series vary substantially from program to program and from supplier to supplier depending upon the format, the status of the performers and the technique used to record the program. In general, a one hour program may cost \$250,000 to \$300,000 to produce with a half-hour show coming in at between \$125,000 to \$150,000. At current network license fees, deficit financing on long-form programming may run as much as \$70,000 per episode. Typically, short-form programming, which is

primarily situation comedies, is brought in fairly close to the license fee without much deficit financing necessary.

Typically, program production costs are broken down into three major categories: (1) "above-the-line," (2) "below-the-line," and (3) overhead.²⁰

The "above-the-line"* costs are established prior to shooting and include the costs of the story and its writing, the producer and director and their staffs, as well as the talent and supplemental labor expenses. The major variable in this category is the talent cost. Talent costs of \$20,000 per episode for stars do not seem unusual in today's marketplace. In general, "above-the-line" costs will run 35 to 40 percent of the total expense of producing a program.

The "below-the-line" costs are those associated with the actual production of the show and include the production staff, camera crew, set crew and expenses, wardrobe, makeup, etc. Two major factors which cause higher "below-the-line" costs are filming on location and "period" shows.

The remaining costs are basically administrative overhead and facilities, such as studio rental. The independents, such as Mary Tyler Moore and Quinn Martin, rent studios from a network, a private studio or from one of the majors. The majors will usually utilize their own facilities.

*The above- and below-the-line terms were developed when craft unions divided unions into technical people (below-the-line) and creative people (above-the-line).

In recent years, many of the majors have set up their studios as separate profit centers and will actually charge each of their productions a set fee.

A prime time program supplier derives revenues for his product from three different sources:

1. The network licensing fee, which is paid by one of the three major networks;
2. Foreign syndication fees, which are paid when the program is made available in foreign markets, usually prior to its domestic syndication sale and sometimes concurrent with its network carriage; and
3. Domestic syndication fees, which are sales of the series to individual stations once the series has left network television, assuming that there are enough episodes of the product to make it worthwhile.

It is apparent that few, if any, of the program suppliers break even with the license fees they receive from the networks. Many of the suppliers are still losing money even when the revenues for foreign syndication are included. Current industry gossip indicates that some programs are costing up to \$70,000 more per episode to produce than they are generating from network fees. If it were not for the lucrative domestic syndication profits, the industry would have a hard time surviving.²¹

Costs have been increasing and during the last two years have skyrocketed. This can be explained in two ways. First, network profits have been increasing rapidly while program suppliers are having difficulties meeting expenses and have begun to put pressure on the networks to "share the wealth." Second, talent and production costs have accelerated. Television talent demand more and more money per episode and union contracts have also increased especially with the signing of the Screen Actor's Guild contracts in 1974.

Therefore, the networks are beginning to increase their fees paid to program suppliers for prime time programming. There are indications that deficit financing will continue in the foreseeable future. Nevertheless, networks have been forced to grant some increases in program fees rather than face the possibility that the number of suppliers will shrink and eventually reach a bargaining power equal to that of the networks.

CHAPTER III

REVIEW OF RELEVANT LITERATURE

Before discussing the pertinent academic studies concerned with prime time television programming, it is necessary to examine certain ancillary research areas.

TV Ratings Research

Most current television ratings research has often been referred to as a "body count" by those who favor other types of programming research. Ratings data have become more sophisticated in the last ten years,* providing not only information on how many people tune to a particular program, but also a multitude of characteristics regarding those viewers. These demographics include such items as age, education and income of viewer, etc. Primarily, the demographic information is used to sell audiences to advertisers.

Ratings data, however, have some serious drawbacks according to those interested in programming research more than just numbers and audience information. Ratings alone

*The ten year period referred to in this chapter coincides with the time frame for the research. It is felt that reference to items having some influence on programming would be best discussed in the same time parameters.

do not characterize television programming trends in either program types or programming theories. Ratings do not reflect whether viewers like or dislike, or for that matter, even watch a show. Ratings simply show how many sets are on and what station has been selected. Ratings are instant and fade quickly and do not provide any ongoing look at television programming.

Once a season has ended, ratings data are quickly forgotten in the haste of preparing for a new season. Although ratings data would probably benefit any ongoing study of television programming, it is difficult to obtain. Ratings data from such companies as A. C. Nielsen and Arbitron are sold as a service to networks, production companies, local stations, etc. for use in programming decisions. Because the market for this type of information is small, the cost is necessarily high. Moreover, when ratings data are provided to academic researchers, it is usually out of date. To obtain ratings data to conduct a long-term study of programming would be virtually impossible without cooperation of the ratings companies.

Television Social Effects Research

Another related area that has dealt with programming studies is the field of social effects of television. In the last ten years, there have been many studies conducted concerned with violence on television, the portrayal of minorities in prime time television, the effects of

television on children, as well as a few studies concerned with single programs or program types in prime time television.

This type of study, however, does not provide much insight into the overall character of television programming or lead to any interpretation of programming trends. Rather, the scope of the studies is concerned only peripherally with programming. The studies appear to use programming content merely to formulate dependent variables such as violence indexes, etc.

Television Program Regulation Research

There has been a growing body of research dealing with broadcast program regulation. While this type of research has involved many areas of broadcasting, it has only incidentally touched on programming content. Many articles dealing with broadcast programming are concerned with the ability of the Federal Communications Commission (FCC) to regulate programming.²²

This type of research has provided many insights into the programming production process, network-affiliate relations and how programming is viewed by the Commission. However, little is actually said about the program content.

Trade Press Criticism of Programming

Another type of literature dealing with television programming is the trade press. Page after page of information on programming has been printed in such publications

as TV Guide, Broadcasting, Television Magazine, Sponsor, TV Index, Hollywood Reporter, etc., as well as hundreds of fan magazines and publications. Seldom has any one of these publications concerned itself with a serious discussion about television programming. In too few instances, an article has appeared concerning some past programming trend or series, but most of the time the article has been written in a "nostalgic" theme and not to provide any perception of television programming trends.

Conversely, one trade magazine must be singled out for its achievements in the publishing of relevant articles concerning television programming. Television Magazine, which published from 1958-68, has been the only periodical in the thirty year history of television broadcasting to be constantly concerned with the programming process. Most articles in the publication, although necessarily written about people within the industry, provided fresh and different approaches to various aspects of the television programming industry. However, most of the articles dealt with network television programming from 1960-68. Since that time, no other publication has continued to print that type of article on a continuing basis.

There have been an increasing number of books dealing with television programming in the last few years. Although there is only one book, edited by Gaye Tuckman,²³ that deals exclusively with programming on television,

there are sections of a number of others that concern the subject.

Among the books published that discuss programming on television are two that deal with the economic aspects of television. The Noll/Peck/McGowan book²⁴ provides insights into the program production industry, including FCC policies toward television regulation.²⁵ The structure of the television industry is detailed along with a description of the program production process. However, the book is general in nature and can be considered no more than an overall view of the industry and its makeup.

Conversely, Owen/Beebe/Manning²⁶ provides a more detailed description of the programming process. The book provides a detailed structured analysis of the program supply industry including the syndication market. Not only is the economics of program supply discussed, but also the book itemizes various options for the local station and program producers concerning the foreign and domestic syndication markets.²⁷

In addition, the book develops a model for program choice.²⁸ Information is provided on how program supply and network programming theories affect viewer preference and viewing patterns. Finally, the book looks at the behavior of networks and methods of improving diversity of program choice in television.

Although Owen/Beebe/Manning furnishes new approaches to understanding the television programming process, it

offers few concrete examples of the process. Rather, the book utilizes abstract examples in its discussions. The model presented attempts to predict viewer preference but deals mainly with variables other than programming content variables. The model attempts to determine who controls the decisions regarding what programs to produce and what factors influence that choice. The model approaches the question from an abstract and theoretical point of view and does not attempt to analyze programming trends nor make any predictions about future trends in prime time. The data base for the model is general market and economic data. Although it provides a multitude of information concerning the program decision-making aspects of television, the model does little to foster an understanding of any coherent overall view of television programming. Rather, it is a static, single point-of-view study of the economics of television programming.

As noted earlier, only one book has been published that deals exclusively with TV programming. The book, edited by Gaye Tuckman, offers a series of in-depth articles on the power and profits of TV programming. The book contains articles written by authors concerned with an overall view of television. Included in the book are articles such as Molotch and Lester's²⁹ which concerns a methodology for analyzing plot structures in prime time programming.

In addition, Tuckman's hypothesis on programming trends--how they develop and permeate the networks' schedule--is discussed.³⁰ This article is general in nature and does not cite any specific program examples, but it is an attempt to look at thirty years of prime time television and provide some comment about what has occurred.

Moreover, the book addresses such topics as mass society and mass culture and how they are affected by television. Other articles deal with children's television³¹ and trends in network news.³² The dominant theme of the book is its attempt to look at the content of television programming to provide some understanding of the production process and trend development. It is unfortunate that the book does not go one step further and discuss examples of trends in programming.

Although this type of research can only be considered a first step in analysis of programming and trends in prime time television, it does provide general guidelines for further research. One such conclusion reached by Tuckman is that a body of knowledge dealing with the content of television programming must be developed. It can only be after this knowledge has been gathered that serious consideration can be given to developing testable hypotheses as to the prediction of trends in programming. She calls for all those interested in broadcast program research to

concentrate on the content of television programs, leaving the audience research to others.

Programming Studies Dealing With
Prime Time Television

There have only been six research studies conducted in the last ten years that deal principally with prime time television content. Three were conducted in conjunction with some part of the federal government, either by producing a report for a government body or receiving funds to conduct the research. A fourth study was prepared for clients of a member company of the New York Stock Exchange. The last two are considered academic research, since they were published in academic journals. One was prepared under a grant from the American Association of Advertising Agencies and the other under a grant from the Graduate School of Business, University of Chicago and the Ford Foundation. A summary of the six studies is provided below.

Tucker Anthony Report

In January 1975 the Tucker Anthony and R. L. Day Company, a member company of the New York Stock Exchange, released a thirty-five page report prepared by Dennis B. McAlpine.^{33*} Tucker Anthony became interested in the television broadcast industry when a number of its clients

*Although the report was largely written by Mr. McAlpine, the study was commissioned by Tucker Anthony and hereinafter will be referred to as the Tucker Anthony Report.

obtained financial interest in companies related to either the television networks or the program production industry. Therefore, Tucker Anthony commissioned the study to give its clients a better understanding of how the program production industry operates.

Although the report does not deal with programming explicitly, it is a detailed analysis of the program production industry, from an economic description of the marketplace and program selection process to the costs of series programming. Also included is a summary and conclusion section with recommendations concerning future trends in the program production business.

The recommendations are primarily based on providing present and potential customers of Tucker Anthony with the knowledge that will enable them to enter into investments in the program production industry. For example, the report examines the number of programs accepted by the networks from each production company (Universal, 20th Century Fox, Paramount, etc.) and gives recommendations as to which company is the better investment and appears to have the edge in having programs accepted by the three television networks. Conversely, the report also looks at the record of the three television networks and estimates which is the best investment for an advertiser or someone interested in investing in program production. Note that the report is dated and was written during the period in which ABC was moving out of its third place in the ratings race and,

therefore, does not give that network much chance for investment possibilities.

It is interesting, however, that in the last paragraph of the Tucker Anthony report recommendations, some insights are offered into the possibility of ABC being successful in a potential move toward number one network. Tucker Anthony concluded that ABC had made a number of management changes designed to improve its prospects and although it might have a difficult time changing the position of the network, the trends would indicate that the potential for change existed.

Although the report lacks bibliographical and footnote citations, it is apparent that Tucker Anthony was able to secure financial information from various program production companies that heretofore had not been published. The only cited source is FCC Annual Reports that are available to all members of the public. It is also apparent that most of the financial information was provided by the production companies in confidence, because the report does not provide financial information on any individual company.

This descriptive report details information on such topics as: (1) network growth in revenue and expenses, (2) program longevity, (3) suppliers of movies for television, (4) ratings distribution of films shown on television, (5) rerun statistics and trends, (6) television revenues of major production studios, as well as data on

program suppliers by the number of programs and hours of programming furnished to the networks.

The report is important in the study of prime time television programming trends because it provides a breakdown for certain types of programming with indications as to why they have been successful. The conclusions are not based on empirical study, but rather on a tabulation of the successes of certain program types (and production companies). Tucker Anthony's measure of success is the ability of a program to be renewed. (Although it is apparent that renewability is not the sole measure of success, it certainly cannot be excluded as one measure of the ability of a program to be successful.)

Tucker Anthony made only one recommendation to its clients concerning prime time programming. It concluded that movies, while proving to be a valuable programming tool in the past, particularly for ABC, lacks continuity in holding an audience. Eventual increased costs and scarcity of product will result in a diminished use of film and, therefore, would be a poor investment. The report includes both made-for-television and theatrical movies in this recommendation. The report goes further recommending that its clients invest in short and long form series programming (half-hour and sixty minute series programming).

The report does little overall analysis of television programming trends. What little program trend analysis is provided concerns economic trends and is the

basis for recommendations on which program types are the best investment or offer the best chance of returning investment.*

Television Show Preference:
A Choice Model

Predicting individual choice of a program is critical to advertisers and network program executives. It is obvious that demographics and personality variables (TVQ ratings, etc.) by themselves are not very effective predictors of individual choice. As an alternative choice, Lehmann's³⁴ article attempts to show that individual choice among similar alternatives (such as television shows) appear to be governed by specific attributes relevant to those alternatives. The article provides a model for individual choice and compares its effectiveness with predictions based on demographics.

The study utilizes multidimensional scaling as the methodology for predicting viewer preference. The basic weakness of the study is that, although it is a marketing research study, it fails to incorporate television programming in a dynamic situation. The model does not incorporate television programming in a dynamic situation. The model does not incorporate the fact that networks compete

*For a complete understanding of programming trends in prime time television, it is apparent that the economic data must be combined with an analysis of trends in order to provide a complete view of what has happened in prime time.

for viewers and at a minimum there are always three program choices and the viewer is rarely able to make a preference without considering at least two other alternatives.

In addition, the model utilizes a limited number of dimensions (action, suspense, humor, personal involvement, well produced and directed and topical or educational value) and only twenty television programs as its sample. It seems obvious that television has an almost limitless number of dimensions and no attempt was made by the author (other than a priori reasons) to defend his reasons for choosing the six variables. In addition, the author attempts to generalize about viewer preference in prime time from a small sample which includes a number of shows that were not even in prime time ("CBS News," "NBC News," etc.).

The study is one of two empirical studies that have been published in the last fifteen years that deal with prime time television programming (aside from studies dealing with demographics and ratings). Although the final conclusions indicate that the model is probably not the best way to approach the problem of viewer choice, it is the first empirical attempt at solving the viewer preference problem. For this reason, the study is valuable in the study of prime time television programming and of why people watch prime time shows.

The Rise and Fall of Program Types

The second empirical study was conducted by William D. Wells of the University of Chicago and deals with trends in program types.³⁵ The basic premise of the research is that television programming "copycats" from year to year and that no program is ever really new. Wells' research question is "Do program groups defined this way (two programs are similar if viewers who like one also tend to like the other) remain the same from year to year, with new programs replacing the ones that are lost, or do preference patterns change in such a way as to signify the disappearance of certain program types and the first appearance of others?"³⁶

The data for the research came from TVQ, a syndicated rating service. The TVQ data, sold by Marketing Evaluations, Inc., are rankings of performers and programs on the basis of their "likeability." Based on mail questionnaires the TVQ report gives two scores for a program or performer--the percent of public familiarity (FAM) and the percent of likeability (Q). Specifically, the data from March 1962, 1964, 1966 and 1968 consists of responses from 750 families to mail questionnaires. The families were asked to rate programs on a five point rating scale from "one of my favorites" to "have never seen" (see Table 3.1).

Table 3.1

TVQ Ratings

1	2	3	4	5	6
One Of My	Very	Good	Fair	Poor	Have Never
Favorites	Good				Seen

The following "scores" are computed on the basis of responses:

Scale Ratings: The proportion of respondents who say a program is "one of my favorites," percent who say it is "very good," etc.

Familiarity: The proportion of respondents with any opinion about a program provide a measure of familiarity or awareness.

Favorites: The proportion of respondents saying the program is "one of my favorites."

TVQ Score: A qualitative measurement of the degree of enthusiasm for a program. This score is determined by finding the percent of those familiar with a program who have described it as "one of my favorites." Thus:

$$\text{TVQ Score} = \frac{\text{Percent saying "one of my favorites"}}{\text{Familiarity}}$$

The results of the study indicates that only three program types were present in all four years sampled--westerns, news and adult situation comedies. In addition, traces of three other factors were present--variety, police-war and kids-animal shows. However, it is not apparent what each category includes because no definitions were provided.

The research suffers other serious flaws. First, Wells does not take into account the flexibility of prime time television. Therefore, his sample (taken in March)

does not account for programs that began any particular season. Many programs that were cancelled (they could be programs that had previously been renewed or brand-new programs) were not taken into account when structuring specific trends. The only reason for using March, according to Wells, was because it was "late in the program season." It is not recognizable why March was utilized or why being late in the program season would have any major effect on the study.

Second, Wells does not fully discuss the relationship of those programs picked as favorites in his study with those deemed most-viewed by A. C. Nielson and Company. He never discusses how his model of viewer preference differs from the actual choice of programs that were watched during those particular times.

Finally, Wells does nothing to explain why certain types of programs disappear or reappear in the four sample years. He brushes the problem aside by simply stating that viewers watch wild or new program types for brief periods, but go back to conventional types when the novelty wears off.

Studies on Prime Time Television Funded by Government Agencies

There have been three major studies funded in whole or in part by different branches of the federal government to study various aspects of prime time television programming.

A. The Spindletop Studies

Spindletop Research Inc. was one of eight research firms under special contract to the President's Task Force on Telecommunications in 1968. It conducted the only study that dealt with prime time television programming.

The President's Task Force on Telecommunications, organized in August 1967, was comprised of subcabinet members representing virtually all federal government departments with an interest in communications. Eugene V. Rostow, under secretary of state for political affairs, was chairman; James D. O'Connell, director of the Office of Telecommunications Management and telecommunications advisor to the President, was vice chairman. Executive director of the task force, with a permanent staff of seven professionals, was Alan R. Novak, a lawyer and special assistant to Mr. Rostow. Director of research was Lee Johnson, an economist formerly with the Rand Corporation.

Following several months of organization and formulation of approaches, the staff let eight research contracts at an overall cost estimated to be nearly \$500,000. The money was from various government departments and agencies that were represented on the task force. The task force was charged with submitting its report to the President by August 1968.

At that time Spindletop consisted of seventy-five professionals in economics, mathematics, engineering and physics. It was an independent, unaffiliated organization

and was nonprofit. Between 1963 and 1968, Spindletop completed between fifteen and twenty projects in the broadcast and communications field. Among them was a study of pay cable television for Time, Inc., a study of the Ford Foundation's plan for a domestic satellite system for TV and various market studies for single stations. This was the first study undertaken by Spindletop concerned with programming content or trends.

The organizational structure of the group apparently influenced the final report. The report failed to provide any insights into future programming trends, apparently because the group lacked personnel with knowledge of television and the programming process. Instead, the report concerned itself principally with possible barriers to entry into the programming industry. Ironically, a major portion of the report dealt with new ways in which programs could be distributed to other than mass audiences. Among the methods advanced to solve this problem were cable television and the system of pay TV.

The report superficially deals with prime time programming on the network level. The most beneficial part of the report in trying to understand more about the programming process was Spindletop's discussion about the distribution of prime time programs, including the relationship between production companies and the networks. In this discussion, programming was considered in total and no specific examples were provided.

B. The Supply of Prime Time Programming

Another study dealing almost exclusively with the program supply industry was Willard G. Manning's report³⁷ prepared under a National Science Foundation Grant in September 1973. In the introduction to the report, Manning lists as a justification for the study, the "existence of no recent study of the program supply industry."³⁸ His major objective was to gather information on the nature and structure of the industry. Manning admits that his study was not meant to be exhaustive. Rather, another objective was to gather existing public information and use that information to paint a "broad brush picture of the industry, its firms and its markets." Again, one of the few major research studies conducted on prime time television fails to undertake any indepth study of the programming content, rather, limiting its parameters to the programming industry.

Manning's report contains sections on a description of the supply of programming to the networks as well as an analysis of the syndication markets for programs. Manning uses the combined data from these sections to discuss competition in the program supply industry. Finally, Manning deals with how the program supply industry for prime time television might be used to supply programming for the cable television industry.

A major weakness of the Manning study is that it fails to offer any new research in the program production

industry. The study utilizes data from several trade journals including Television Magazine, Broadcasting and Variety. Much of the editorializing in the report is Manning's own interpretation of this material. The only "hard" data referred to in his report are the Arthur D. Little Co. study (see page 59, below) and the Office of Telecommunication's study of reruns in prime time.³⁹ In addition, Manning includes citations from a report conducted by Herman Land Associates for the National Association of Broadcasters.⁴⁰

Manning includes an interesting warning in his introduction. He concludes that since the data used were presented by those having vested interests in those supporting the research, it should be treated cautiously. Apparently, Manning chose to include the OTP report in that reference also. He continues by encouraging those who intend to use the data he reports to go back to the original documents, read the footnotes, and evaluate the data's applicability.

Because most of Manning's data come from previously conducted studies, his interpretation offers little new analysis of the prime time programming process. What new ground is covered concerns the economics of program supply. Manning uses unpublished economic data, especially in the areas of program budgets and costs of preparing a prime time program for network release. This information provides some interesting analysis on a limited number of single

episodes from various series as well as the costs involved with these single episodes. Manning does not go further in an attempt to provide any overall view of the programming industry. Rather, he chooses to keep his analysis on a select, limited per-program level.

C. The Arthur D. Little Report
on Television Programs, Pro-
duction, Procurement, Dis-
tribution and Scheduling

Perhaps the foremost research study on prime time programming was conducted by the Arthur D. Little Company in 1966⁴¹ with a follow-up report in 1968.⁴² The first report was prepared following issuance of a Notice of Proposed Rule Making by the FCC in March 1965⁴³ proposing to adopt a rule limiting the amount of network programming produced by networks or obtained by networks from acquiring financial or proprietary rights or interests in programs produced for network television (except programs produced by the networks) and would prohibit networks from engaging in domestic syndication, and with the exception of network produced programs, from engaging in foreign syndication of programs.

After issuance of the notice, counsel for the three networks retained the Little Company to gather and analyze data relevant to the rule proposed by the Commission. The gathering and analysis of the data for the first report, together with the preparation of the report itself, took almost one year. The report was completed in February 1966.

Most of the data contained in the first report covered the period 1957-64, the same period covered by the tables appended to the Commission's notice.

The principal subjects of the first report were the existing economic conditions in the market for program production and procurement for network television, the varying arrangements for network program production, procurement and sponsorship, and the likely consequences of adoption of the rule proposed by the FCC.

The first report presented and analyzed data relating to the availability of nonnetwork programming, including first-run and off-network syndication programs, and the activity of producers and distributors in the syndication market.

On September 20, 1968, the FCC entered a further order seeking comments relating to a rule proposed by Westinghouse Broadcasting Company in their comments regarding the original proposed rule making which would, in general, prohibit television stations in the top fifty markets from broadcasting more than three hours of network programming each day during the time period from 7 to 11 P.M. The Little Company was retained by CBS and NBC to assemble and present data pertaining to the rule proposed by Westinghouse and to supplement data previously presented in its first report. Although ABC did not retain Little, it did provide many tables of data for the report.

The second report consisted of two parts: one, the updating of a number of tables appearing in the first report and the other, the assembly and presentation of new data primarily related to the Westinghouse proposal. The reports utilized the following sources:

1. An analysis of the American Research Bureau's Sweep Surveys for 1958 and 1968;
2. A survey by Arthur D. Little Co. on television stations' purchases of syndicated programming broadcast in 1968;
3. A study by the Broadcast Information Bureau;
4. The FCC, TV Broadcast Financial Data for 1957, 1958-67;
5. The Television Factbook 1958, 1965 and 1968 with Weekly TV Addenda, January 6, 1969;
6. Nielsen Marketing Service Multi-Network TV Ratings, November 1962-68 and April 1963-1968;
7. American Research Bureau's data on weekly television station circulation; and
8. The three commercial broadcast television networks.

The 242-page second report utilized ninety-eight tables and fourteen figures, providing the most comprehensive analysis of network prime time television programming practices to this time. The tables from the first report which have been updated or supplemented are primarily concerned with four areas: sponsorship patterns, network participation in syndication rights and interests, network

syndication activity and availability of syndicated programs. Attached as appendices for cross-reference purposes are lists comparing the tables in the two reports, showing which of the tables from the first report have been updated or supplemented. The data in the second report primarily pertinent to the Westinghouse proposal, cover several areas, including:

1. The availability of first-run syndicated programs and the markets in which these programs were broadcast;
2. Competition among producers and distributors of syndicated programs;
3. Prices paid by stations for syndicated programs;
4. Station revenue from the sale of station time and the broadcast of network programs;
5. The number of affiliated and independent television stations;
6. The audiences of independent and UHF television stations;
7. The amount of programming offered by the television networks and cleared by affiliates;
8. The amounts of network and nonnetwork programming (first-run syndicated, off-network, feature film and local) broadcast by stations; and
9. The extent to which affiliated stations' 1968 schedules would require changes to comply with a

three-hour limitation such as in the Westinghouse proposal.

This report typifies the type of research conducted during the last ten years regarding prime time programming. The stress has been on the economics of program production and how the network-affiliate relationship is affected. Thus far, program variables have usually been limited to cost and revenue figures. The Little Report provides a multitude of cost variable analysis, including: (1) cost per episode of new and returning programming, (2) cost per minute for advertising, (3) costs for new program development, and (4) costs for pilots, as well as the number of pilots accepted by the networks and which company produced them. Included in the revenue analysis are such breakdowns as: (1) the range of total revenue to networks per half hour, (2) network syndication rights, (3) comparison of fees charged by network companies and nonnetwork distributors, and (4) network net gain from syndication and merchandising rights and interests.

The Little Report not only covers the complex economic relationships encountered in the network programming process, but also, for the first time, provides some analysis of trends in particular program types. Although most of the comments deal with the quantity of selected program types from year to year, it is the first attempt to examine trends in programming.

However, the Little Report's analysis of trends in programming is weakened by its lack of definition of program categories. In every attempt to analyze trends, the report utilizes large program categories and often includes more than one type of program within a category. For example, the analysis on trends is based on the following six undefined categories: (1) talk-variety, (2) talk, (3) adventure, mystery and comedy, (4) sports, (5) audience participation and games, (6) other entertainment, and (7) other. It is obvious that group three contains a majority of the programming in prime time. Therefore, any analysis is inconsequential in explaining trends in prime time programming.

Research In Progress and Conclusions

At present, there are two actions underway that could possibly lead to more information about the programs in prime time television. On December 10, 1974, the Justice Department filed complaints against ABC, CBS and NBC under Section 4 of the Sherman Anti-Trust Act.⁴⁴ The Justice Department alleged that the networks in combination with their owned and operated stations, have entered into contracts in unreasonable restraint of trade and commerce in television entertainment program exhibition on network television.

Although the specific alleged offenses are not directly applicable to a discussion of trends in prime time television, they concern program supply and the influence

of it on network television. In that regard, many comments were received by the Justice Department for and against the position of the networks. These included comments from such diverse groups as the American Civil Liberties Union, the Metropolitan Opera, Nicholas Johnson for Access, AT&T, the Judiciary Committee of the U.S. Senate, as well as the networks.

On November 16, 1976, NBC signed a consent decree,⁴⁵ agreeing to change a number of practices concerning the procurement, distribution and licensing of entertainment programming. ABC and CBS declined to sign similar decrees and litigation on these cases continues.

The litigation provides another opportunity for increased data on prime time programming. Although the NBC procedure failed to uncover any new study on prime time programming, the chances appear better in the other two cases. Since NBC lost the case and ABC and CBS do not wish to adhere to the same provisions agreed to by NBC, it is apparent that the two networks will take a different approach when arguing their cases. In that regard, an attempt could be made to further explain past programming practices.

In a related matter, the FCC launched an inquiry on January 18, 1977 into the three television networks for possible inequities in their relationships with affiliates and program suppliers. The probe does not include any Justice Department areas, including whether the networks

should be required to divest their owned and operated stations.

The inquiry addresses many questions raised by Westinghouse Broadcasting (when it petitioned the investigation) and others included in NBC's consent decree. Comments on the inquiry were due at the FCC by May 30, 1977.

Among the issues are:

1. The adequacy of current regulations prohibiting networks from acquiring distribution rights or profit shares in outside programs, and from engaging in syndication;
2. Whether unlimited network production capability gives networks an anticompetitive advantage or limits the supply of independent programs;
3. Possible effects of regulations in the area of network schedules, the quality and type of programming, prices paid for network exhibition rights, and the cost and supply of syndicated programs available.
4. Exclusive exhibition rights for program pilots, the extent to which networks eventually use programs that were initially rejected, and the amount of elapsed time between initial rejection and eventual acceptance of this programming;
5. The need for restrictions on acquiring rights to reruns at the same time as first-run rights, the effects of such restrictions on cost of repeats, network use of repeats during daytime and fringe,

investment opportunities in new first-run network and syndication programming, and the demand for new and repeated syndicated material.

It is possible that new prime time program studies will be submitted to the FCC during the formal comment part of the proceedings. However, at this time none has been published.

It is apparent from examination of the preceding research studies dealing with prime time programming, that there does not exist a complete basic study of prime time programming. The lack of any basic knowledge of the past programming trends, hampers researchers interested in developing methods for determining viewer preference or trends in future programming.

It is also obvious that no method now exists for examination of prime time television programming. Even basic information on program category definitions has not been published. Various research articles allude to program categories but never actually define them.

It is hoped that the present research will not only present a concise method for analyzing prime time programming, but also provide working definitions for all program categories in prime time series.

The research will also provide a general background of material on the last ten years of prime time programming, including program types and trends. There will also be attempts to include some economic analysis, provided in

past research studies, to foster a better understanding of prime time programming trends. A complete discussion of methodology and definitions follows in Chapter IV.

CHAPTER IV

METHODOLOGY AND DATA COLLECTION

This study of prime time commercial network television programming covers the ten year period from September 1966 to September 1976. That period was selected for several reasons. First, in September 1966, the three commercial television broadcasting networks began full color programming in prime time. In order to avoid the necessity of comparing "black and white" (monochrome) programs with those produced in color, it was decided to use September 1966 as the origin of the study. Although the seasons prior to 1966-67 utilized many color programs, the schedules were not completely in color.

A second reason is that during this period there have been a minimum of new rules and regulations promulgated by the FCC concerning network prime time programming. The only major rule, the Prime Time Access Rule⁴⁶ was enacted in 1970. The major effect of this rule was to preempt one half-hour of network prime time programming on the three commercial television networks. Recently, the adoption of the Family Viewing Hour by the networks (although not an official rule) has had some direct effect

on program content. This will be discussed further in Chapter V. Other than these two cases, there have been no other major rules or rule making procedures that have drastically affected the program product of prime time television.

A third consideration is the historical aspect. It was felt that it would be easier to collect data on programming for the last ten years than for the first ten years from 1947-57. It was also believed that it would be easier to determine the regulatory pressures on television during the last ten years because of the familiarity and abundance of material on this subject.

A final consideration was the data collection itself. Due to the complications involved in gathering programming material and the lack of any formal method for collection, it was decided to concentrate on a recent period where programming material would be readily available.

The primary purpose of this research is to provide a valid body of research knowledge about prime time television programming as a base for further research in the area. A second purpose is to identify a complete description for all prime time television programs appearing on the three commercial TV broadcasting networks from September 1966 through September 1976. These network programs include all shows that began a particular season, all second season as well as summer replacement programs.

In order to conduct a complete analysis of all prime time programming for 1966-76, all 2,500 days of prime time programming were examined. The programming data were extracted from the following.

TV Guide

The primary source for the programming data was selected metropolitan editions of TV Guide. Although there are over 150 different editions (markets) published by TV Guide, the study utilizes only editions from the New York City and Detroit metropolitan market areas. The major reason for selecting New York and Detroit was the availability of TV Guides for those markets.

A second major consideration was that both are top-10 television markets and include network owned and operated stations* and have all three major commercial television broadcast networks represented.

A final reason for selecting comparable markets with owned and operated stations was that most owned and operated stations, as well as those affiliated in the top-10 markets, normally clear (agree to televise) all network programming. This results in a savings of research time by not having to check programs that were not cleared for one reason or another.

*Detroit, the seventh largest TV market in the U.S., has only one network owned and operated station, WXYZ (ABC).

TV Guide market editions usually carry the following information about any single episode of a prime time series: (1) date, (2) time, (3) title of episode (if available at press time), (4) a synopsis of the plot, (5) starring actors/actresses, (6) guest stars, and (7) a notation as to whether the episode was an original or a repeat.

For purposes of the study, the following information was recorded for each prime time program for each week of a season: (1) a brief story line capsulizing the plot, (2) the major guest stars, (3) whether the program was an original or a repeat, (4) the length of the program, and (5) whether the program was a regular or special extended episode. In addition, if the episode was preempted, the title and synopsis of the program that replaced the series episode was recorded. (See Table 4.1 for examples of the program listings.) This information permitted the tabulation of the total number of originals and repeat episodes, where repeats occurred during the original season and when the actual repeat season began. The information on story lines and guest stars was used not only to place the program within a specific type of programming, but also to determine if a particular episode was a repeat or an original and provide clues as to the content of the show.

This is the basic program information recorded for all episodes for all series appearing in prime time during the parameters of the study. In addition, other information was recorded. Along with the detailed description of the

Table 4.1

Examples of Entries on Data Sheet for Programs

The Carol Burnett Show

- 11/3/73 - Steve Lawrence, Paul Sands - a tribute to Irving Berlin,
60 min.
- 11/10/73 - Preempted. Perry Como Special, 60 min., original.
* * * * *
- 5/4/74 - Repeat, OAD (original air date) 11/3/73.
* * * * *
- 5/18/74 - Preempted. Repeat. Perry Como Special, OAD 11/10/73.
-

Kojak

- 9/15/74 - Two syndicate hoods are fighting over territorial rights
(M. Constantine), 2 hr. special (Preempts Bronk).
* * * * *
- 3/16/75 - Repeat, OAD 9/15/74, 2 hr. special (Preempts Bronk).
-

The FBI

- 2/23/69 - "The Catalyst" - a commercial airliner is hijacked
(A. Rey and A. Hill), 60 min.
* * * * *
- 8/3/69 - Repeat, OAD 2/23/69.
* * * * *
- 8/4/70 - Repeat, OAD 2/23/69 (repeat episode from different year).
-

program information obtained from TV Guide, a master data sheet for each series was also compiled (see Figure 4.1). This sheet listed various programming variables that were later used to analyze the programs and their possible position within a trend or trends. Included on this sheet were production crew variables including: (1) producer, (2) executive producer, (3) creator of the series, (4) musical director, (5) originator of the theme music, (6) director of photography, and (7) set and art director.

Another section of the data sheet listed information on the cast, including names, ages, occupations and ethnicity of characters. Also the changes in characters from season to season were noted. Finally, the actors and actresses who portrayed the characters were listed.

A final set of variables pertained to the show itself. For example, data was recorded on: (1) the network televising the show, (2) the production company producing the show, (3) the program type and duration, (4) the day and time location, (5) the day production began and finished, (6) the number of original and repeat episodes, and (7) the production configuration (film, live, tape or a combination). In addition, any changes in the above variables from season to season (as well as within any given season) were noted. This type of information was used to analyze when networks made decisions and how many decisions were made over a single season as well as the entire ten years of the study.

TITLE OF SHOW: _____		YEAR: _____
		SEASON: _____
NETWORK: _____	PROGRAM TYPE: _____	
PRODUCTION HOUSE _____	PROGRAM DURATION: _____	
IN ASSOC. WITH _____	DAY LOCATION: _____	
PRODUCERS: _____	TIME LOCATION: _____	
_____	PROD. CONFIG.: LIVE TAPE FILM	
_____	PRODUCTION AT: _____	
IN CHG. PROD: _____	DATE BEGAN PRODUCTION: _____	
EXECUTIVE PRODS: _____	DATE ENDED PRODUCTION: _____	
_____	NUMBER YEARS IN PRODUCTION: _____	
_____	NUMBER ORIGINAL EPISODES: _____	
CREATED BY: _____	NUMBER OF REPEAT EPISODES: _____	
_____	COST OF ORIGINAL EPISODE: _____	
DEV. FOR TV BY: _____	PILOT: _____	
_____	_____	
THEME BY: _____	YEARS IN TOP 10 PROGRAMS: _____	
_____	TYPE OF COLOR: _____	
MUSIC BY: _____	STARRING: _____	
_____	_____	
DIR. OF PHOTOG.: _____	_____	
_____	_____	
CHOREOGRAPHER: _____	_____	
COSTUMES: _____	_____	
ART DIRECTOR: _____	_____	
SET DIRECTOR: _____	_____	
WRITERS: _____	DIRECTORS: _____	*=new

Figure 4.1

Example of Data Collection Sheet

After tracing all series programming for a given season, it became apparent that using TV Guide as the sole source of information had major deficiencies. Due to the inherent problem of having to publish its issues from ten to fourteen days before the programs were actually shown, the networks had plenty of time to switch programs and, therefore, not correspond to the listing in TV Guide. Over the ten year study, thirty cases of this nature were discovered.

Some clues to the discrepancies were provided by TV Guide. In many instances it would provide a notice at the end of a program listing--"(Postponed from a previous date)." This indicated that a network had preempted the listed episode and inserted another episode from the series or had chosen to broadcast a "special."

Even if TV Guide did not publish a notice, it was readily apparent that something out of the ordinary had taken place when the same listing was repeated the following week or two or three weeks after it had originally appeared. The result was to cast doubt as to what episode was really shown on the date in question. Therefore, a new method had to be developed to solve these thirty problems and arrive at the exact program for each date.

Use of Newspaper TV Listings As A Program Source

Where programs were preempted, where no listings were available, or where there were conflicting entries, an

examination was made of various newspaper TV listings from across the four U.S. continental time zones.

The newspapers utilized were the Los Angeles Times, San Francisco Examiner, Milwaukee Journal, Lansing (Michigan) State Journal, Detroit News, New York Times, Boston Globe and the Washington Post. The newspapers were selected due to their geographic location in markets where all three commercial television networks were represented. If a program was preempted, the other markets were checked by using the TV listings in the various newspapers. In this fashion, it could be determined whether a program was preempted locally or nationally. A second reason for using these newspapers was that they were available on microfilm, listed chronologically, and therefore, easy to check for any specific date.

An example of the process is consideration of the TV Guide program listings for November 6, 1972, shown as regular network programs for the 10 to 11 P.M. time slot on all three networks. However, after the program information was released to TV Guide, a political program (talk) was selected for airing during that time slot on all three networks. The hour-long program was a talk by Richard M. Nixon. After examination of the preceding week's TV Guide, it was apparent that the programs listed for that time period were not carried by the networks.

It was necessary to consult the various newspapers (which actually receive program information from the

networks as well as United Press International and Associated Press news wires) to determine which programs had been substituted. After checking the sample of newspapers, it was apparent that the Nixon speech had preempted the regularly scheduled shows. It was then necessary to correct the program data sheets of the three programs affected. In this manner, twenty-five problems concerning preemptions were checked and corrected. However, in the remainder of the cases it was necessary to consult further programming sources.

Other Programming Data Sources

If a program was not carried by a network but was included in TV Guide editions, or it was not possible to ascertain which program took its place by consulting the various newspapers, it became necessary to examine three other programming information sources for clarification.

Rather than concentrate on one source, it was deemed appropriate to solicit information from three sources in order to better estimate programs in the various time slots. Therefore, identical letters of inquiry were sent to the commercial television network involved and the program production company that produced the show. In addition, a check was made of the Series, Serials and and Packages TV/Film Tape Sourcebook published by Broadcast Information Bureau, Inc. In this manner, if one or even two of the sources failed to provide the needed information,

it was probable that the information could be obtained from the third.

As it turned out, there were always two answers to every query about any particular programming problem. Through this method it was possible to solve all thirty preemption problems over the entire ten year study.

To further validate the information, a sample of ten production companies was selected. The programming information gathered on programs that had been produced by these companies was forwarded to them for validation. In all cases, the production companies agreed with the data and in many cases they added particular facts that were not available from the other sources. For example, Mary Tyler Moore Enterprises listed all directors and writers for all its program series in prime time and Aaron/Spelling listed episode titles for all its programs. Over and above this information, many program production companies provided scripts for various shows as well as biographies on cast and crew members. Having received no conflicting information from any production company, it was concluded that the information was valid and reliable.

Upon completion of the program information file, the task became selection of a method to interpret the various program data and classify the program types.

A Method for Determining Prime Time
Program Types

For purposes of analysis, it was necessary to separate programs into a classification by type. In reviewing the relevant literature on television prime time programming, it became evident that there has been no agreement on definitions of program types in prime time television.

Many different typologies have been utilized to describe categories of prime time (as well as nonprime time) programming. However, all have one major imperfection; no single classification system was common to all categories. The categories appear to have developed by mutual consent over the thirty year history of television broadcasting. It has become commonplace to discuss types of television programming syntatically without actually defining them. For example, terms such as "variety," "situation comedies," "dramas," and "crime shows" are used by almost every trade journal and magazine, as well as numerous research articles. These actually are used as program categories in broadcast parlance. Apparently, researchers have come to the conclusion that there is sufficient common usage of particular types of programming and it has not been necessary to further examine the definitions in program research. Conversely, this research attempts to rigorously define broadcast television categories.

In reviewing the literature, three major classification systems were found. All have been utilized as sources by many other researchers and writers in the field. Perhaps the most popular list of program types was developed by Summers and Summers in their book on Broadcasting and the Public in 1966.⁴⁷ (See Table 4.2 for a list of all program types for each of the three sources.) The Summers' typology listed sixteen separate categories for television programming after 6 P.M. and nine individual types for daytime, Monday through Friday.

In 1967, another classification code was advanced in an article entitled "Television Theories, Facts and Policies."⁴⁸ The derivation of the system was based on Gary Steiner's The People Look At Television (1963),⁴⁹ the typology used by A. C. Nielsen and Co. and the very detailed program classification devised by the National Association of Educational Broadcasters in the mid-1950s. Additional information on the categories was also suggested by the programming departments of the three commercial broadcast television networks.

The third major typology was derived by Dr. William D. Wells of the University of Chicago in 1969.⁵⁰ Although his study utilizes only selected program types, it was necessary for him to develop a system of program classification.

Unfortunately, none of the three typologies provide any help in developing classification types for prime time programs other than general titles. Rather, they simply

Table 4.2

Sample Program Typologies

<u>Summers and Summers</u>	<u>Levin</u>
Variety	Entertainment
Talk	Adventure/Mystery/Police
Musical Variety, Light Music	Comedy
Anthology Drama	Variety
Other General Drama	Westerns
Crime/Detective/Mystery Drama	Feature Films
Action/Adventure Drama	Light Drama
Adult Western Drama	Heavy Drama
Situation Comedies	Light Music
Theatrical Feature Films	Heavy Music
Quiz/Panel/Game Shows	Sports Events
News Broadcasts	Specials
Talks/Forum Discussions	Type I Information
Documentary/Informative Drama	News/Weather/Sports
Play-by-Play Sports	Travel
Children's Programs/Cartoons	Light Talk/Variety Information
	Heavy Talk/Special Talks
	Type II Information
	Discussion/Debates/Interviews
	Documentary/News Specials
	Religious
	Political/Editorials
<u>Wells</u>	
Westerns	
News	
Adult Situation Comedies	
Variety	
Police/War/Action	
Kids and Animals	
Teenage Situation Comedies	
Panels	
Supernatural	
Cartoons	
Handsome Heroes	
Drama	
Movies	
Science Fiction	
Doctors	

allude to the program types that had been developed and leave it to the readers to interpret their choices on an a priori basis. Therefore, it was decided that before any rigid analysis of programming trends in prime time could be undertaken, it would be necessary to develop a typology for use in placing programs within a given category.

In developmental stages, definitions (and typologies) are necessarily arbitrary. That arbitrariness is guided by the purpose and perspective of the author. As part of the arbitrariness of the development of this typology, it is assumed that the reader has some knowledge of prime time television programming concepts.

What follows is the development and definition of a typology for classification for all prime time programming. Using the various previously-designed program types as a starting point, eight major categories of prime time television programs were developed: (1) News/Documentaries, (2) Quiz/Game shows, (3) Variety, (4) Situation Comedies, (5) Films, (6) Sports, (7) Animation, and (8) Drama. It is assumed that all prime time television programs will fit into one of the eight program types and that the categories are mutually exclusive.

Eight Major Program Types

Each of the eight program types will be discussed below and definitions provided for not only the overall program types but subtypes within each category. As has

been indicated, the first major step in typing a prime time program is to place the program into one of the eight major categories. The sole determinant of which category the program belongs to is based on the major dominant theme of the show. These themes will become evident as the program categories are defined. After placing a program into one of the eight major categories, the subgroups are determined principally from the roles portrayed by the starring character(s).

A. Variety

A prime time variety show is defined as any program appearing in prime time on one of the three major commercial television broadcasting networks* that is made up of different kinds of acts, as comic skits, songs, dances, and so forth. In other words, a collection of various musical, comedy and/or discussion segments within an overall program theme. This overall theme can be classified as either musical, comedy or talk/miscellaneous variety.

1. Musical Variety.--In order to be classified as a musical variety program, the stars must be known primarily as musical performers. For example, "The Captain

*For all other program types listed below, it will be assumed that they must appear in prime time television on one of the three major commercial television broadcast networks. It is also concluded that there are programs outside prime time that will necessarily fit the various program definitions.

and Tennille Show," "The Julie Andrews Show," or "The Andy Williams Show."

2. Comedy Variety.--To be typed as a comedy variety, the program's stars must be primarily known as comedians or comediennes. Examples of this type of show are the "Flip Wilson Show," "The Red Skelton Show," "The Jackie Gleason Show" and "Laugh In."

3. Talk/Miscellaneous Variety.--The final classification of variety shows is the talk/miscellaneous variety show. In this category, the program's theme must be incorporated into a typical talk show format. The host/hostesses of the talk/miscellaneous variety show must not only introduce the guests, but also participate in discussions. "The Dick Cavett Show" and "It Was A Very Good Year" are examples of this type of program.

Any variety program that does not fit into comedy or musical variety is also placed in the talk variety classification. A pertinent example is "The Ed Sullivan Show." Although the program is obviously a variety show, it is impossible to determine if it is more appropriately musical or comedy variety. Therefore, it will be considered as a combination and be placed in the miscellaneous variety type.

B. Films

As far as can be determined, there are only two types of films included in this category--made-for-television movies and theatrical films released to television. In the late 1950s and early 1960s, the theatrical film was the sole type of film shown on network prime time television. In the early 1960s the networks began to experiment with made-for-television movies. This type of film is now considered one of the cornerstones of programming any film time slot. For purposes of analysis, no distinction will be made between theatrical and made-for-television films.

C. Play-By-Play Sports

All regularly scheduled sporting events, whether live or taped, shown in prime time are included in this category. With the exception of sporting events in the early days of television ("ABC's Friday Night Fights"), there have been few regularly scheduled play-by-play sporting events in prime time. Recent examples are "ABC Monday Night Football," "ABC Monday Night Baseball" and "NBC Monday Night Baseball." Although there have been an increasing number of special sports programs in prime time, such as "The World Series" and NFL football games, etc., they do not classify as regularly scheduled play-by-play network series.

D. Animation/Cartoon

Although not as prevalent in the past ten years, the animation/cartoon type was a major programming took in the 1960s. To be classified as a cartoon or animation, a program must be a motion picture made by photographing a series of drawings, each showing a stage of movement slightly changed from the one before, so that the figures in them seem to move when the drawings are projected in rapid succession. An animated cartoon is an animated series of drawings caricaturing or symbolizing, often satirically, some event, situation, or person usually of topical interest. There have been many examples of this type of programming over the years, including "Alvin," "Bugs Bunny Hour," "The Flintstones," "The Jetsons," and more recently, "Huddles."

E. News/Documentary/Information

To fit into this classification, a program's overall theme must be to provide its viewers with new information (whether it is a discussion of events or straight news) about recent happenings, personalities, etc. This new information may take the form of a regularly scheduled news show, a series of documentaries exploring certain aspects of different themes ("Sixty Minutes" or "Bell Telephone Hour") or a regularly scheduled forum or discussion show ("Good Company"). The forum program can be separated from the talk variety format by the background of the host/hostess. In the talk variety format, the stars usually

have a show business background while the stars of the forum program usually have broadcast news experience.

F. Game/Quiz/Audience Participation

To be typed as a game or quiz program, a show must have as the basic premise a group of contestants competing by either answering questions or taking part in some contest of skill in return for monetary or merchandise awards. The show may take the form of one or more contestants competing against or with a group (sometimes celebrities); one or more contestants competing amongst themselves in a particular knowledge or skill area; contestants competing against a time limitation or other mechanical apparatus; or any number of a dozen other game show formats. The basic premise is that there is some form of competition for some form of remuneration, either in cash or merchandise. Examples of this type of show are: (1) "The Newlywed Game," (2) "Let's Make A Deal," (3) "I've Got A Secret," (4) "What's My Line," (5) "Dreamhouse," (6) "Password," and (7) "The Dating Game."

G. Situation Comedies

The second largest category is situation comedies. Typically, situation comedies are thirty minutes in length with a more or less humorous treatment of characters and situations, usually with a happy or nontragic ending. For purposes of overall analysis, situation comedies will not

be subdivided. However, to enable understanding of this particular program type, situation comedies have been broken down into three subdivisions--serious, burlesque and fantasy thematic comedies.

1. Serious Situation Comedies.--These situation comedies must have as a premise pragmatic "real life" circumstances possible in daily life. This applies despite the type of humor employed; subtle, slapstick, etc. Examples of serious situation comedies are "Mary Tyler Moore Show," "Julia," "Welcome Back Kotter," "The Dick Van Dyke Show," and "All In The Family." Regardless of the characters of the show, the situation has to be a real life one.

2. Burlesque Situation Comedies.--Burlesque comedies are a takeoff, parody or satire of some situation. While there are few burlesque comedies, examples are "Hogan's Heroes" (spoofing the war) and "Get Smart" (satirizing the government spy business).

3. Fantasy Thematic Situation Comedies.--These situation comedies reflect situations that are not possible in real life. Examples are "Girl With Something Extra" (a girl with ESP powers), "Mr. Terrific" (supernatural powers), "I Dream Of Jeannie" (about a genie) and "Bewitched" (about a witch).

H. Drama

The final major classification is the television drama. To classify as a drama program, a television show must tell a story, usually of human conflict, by means of dialogue and action, to be performed by actors/actresses. Because this is the largest single category of programs in prime time, it is necessary to provide a further breakdown of drama types. It has been concluded that there are twelve minor divisions of the drama: (1) western, (2) medical, (3) crime, (4) science fiction, (5) legal, (6) family, (7) supernatural, (8) anthology, (9) action/adventure, (10) war, (11) serial, and (12) burlesque. Each subcategory of the drama will be discussed.

1. Western Drama.--To classify as a western, a prime time series must have as its central characters western, U.S. frontier figures or a western setting (one related to the American West), especially during the latter half of the nineteenth century. In this category, the central characters may be cops (marshall, texas ranger, etc.) but would not be identified in that particular program classification. (See crime category, below.) This leaves all programs with western settings in this class regardless if the program is action/adventure ("Wagon Train"), crime oriented ("Wyatt Earp" or "Heck Ramsey") or family oriented ("The Monroes").

In addition, this category also includes other types of shows principally detailing different periods of American history, such as early American history ("Daniel Boone"), the Civil War ("Young Rebels"), the 1920s ("The Bearcats"), as well as other period settings ("Anna and the King"). Finally, this category includes all programs having a rural American theme whether past or present ("Nakia" and "Cade's Country").

2. Medical Drama.--These are prime time series where central characters are principally members of the medical (or related) professions. Examples of medical dramas include doctor programs in hospitals or in rural areas ("Ben Casey," "Marcus Welby, M.D.," "Doc Elliott" and "Medical Center"), those preparing for the medical profession ("The Interns") and related medical professions ("The Psychiatrist"). Although ambulance/rescue type shows are closely related to medical dramas, they have been included in action/adventure dramas.

3. Crime Drama.--Perhaps the largest single category in recent years is the crime/police/detective drama. To be classified as a crime drama, the central characters must be employed as policemen ("Adam 12," "The Blue Knight," and "Joe Forrester"), detectives ("Ironside," "Starsky and Hutch," and "Columbo"), private detectives ("Cannon," "Mannix" and "Matt Helm"), undercover cops or informants ("Serpico" and "Toma"), special investigators for city,

state or federal governments ("O'Hara, U.S. Theasury," "The F.B.I.," "Hawaii-Five-O," and "Dan August") even if that agency is fictitious. Although the various crime categories appear to be different, the essential elements of the crime show are relatively stable. Therefore, these categories were not separated for analysis, but considered as one category. The labels "policemen," "detective" etc. are merely illustrative and do not portend to be a complete list of crime show classifications.

4. Science Fiction Drama.--A program shown in prime time that classifies as a science fiction show must incorporate fiction of a highly imaginative or fantastic kind, typically involving some actual or projected scientific phenomenon, or highly advanced technology or scientific phenomenon. Science fiction on television usually deals with space, travels in space, settings in the future or visits to the past. Examples of various science fiction shows are: "Star Trek," "Journey to the Unknown," "Time Tunnel," "Planet of the Apes," "Voyage to the Bottom of the Sea," "The Six Million Dollar Man," "Bionic Woman," "Lost In Space," and "The Invisible Man."

5. Legal Drama.--Legal dramas center on characters which are either members of the legal profession (lawyers, judges, D.A.s, etc.) or members of city, state or federal governments (mayors, government officials, etc.). The typical prime time legal series concerns lawyers such as

"Perry Mason," "Owen Marshall, Counselor At Law," and the "Lawyers" segment of "The Bold Ones." Although not a large category, the government official subcategory of legal dramas is represented by shows dealing with federal officials ("The Senator" segment of "The Bold Ones") and city governments ("The Man and the City").

6. Family Drama.--A family drama is typically general in nature having no particular overriding theme except its ability to appeal to all segments of the family unit, especially children. However, family drama also includes action and adventure and often has high elements of drama included in plot structures. This rapidly growing programming type involves many different types of programs, including such diverse themes as "Walt Disney's Wonderful World of Color," "The Waltons," "Off To See The Wizard," "Swiss Family Robinson," "Lassie," "Apple's Way," "Sons and Daughters," "Beacon Hill," "Three for the Road," and the "Adventures of Huck Finn."

7. Supernatural Drama.--To qualify as a supernatural drama, a program must have a plot which centers on a subject not explainable by the known forces or laws of nature, or involving or attributed to ghosts, spirits or the occult. In addition, the plot could involve existence or occurrences outside the normal experience or knowledge of man. Common themes in prime time programming include terror from everyday objects ("Night Gallery"), ghosts

("Ghost Story" and "Circle of Fear"), werewolves and frankenstein-type monsters ("Kolchak, the Night Stalker"), and the occult ("Sixth Sense," "Strange Report," and "Escape").

8. Anthology Drama.--An anthology is a series of dramas (or comedies) that has no common theme or central characters other than a master of ceremonies or host/hostesses. The program must have a central executive producer or producer. Examples of television anthologies are "GE Theatre," "Bob Hope Presents," "The Chrysler Theatre," and "ABC Stage 67."

A distinction must be made between an anthology with no central theme and one having a definite recurring theme. An example is NBC's production of "Police Story." While this programming unit is definitely an anthology, it does not fit the definition set forth. The problem occurs with the recurring theme of police activities. Although very few characters reappear in subsequent episodes, many minor characters are utilized more than once. Although "Police Story" is an anthology, it is concluded that it rightly belongs in the crime drama category. Other examples of anthologies with recurring themes are "Doctor's Hospital" and "Medical Story." The dominant factor in placing an anthology is the overall theme (or lack of theme) in the program.

9. Action/Adventure Drama.--While most prime time programs have elements of action and adventure within them, this category is reserved for those programs whose main theme is action oriented--the encountering of danger or an exciting or unusual experience involving dangerous elements. Traditionally, the major element of action/adventure shows is the rescue type programs ("Emergency," "Firehouse," "Sierra"), those dealing with exciting places such as "San Francisco International Airport," "Born Free," and "Bracken's World," and jungle shows ("Daktari" and "Tarzan").

Adventure shows deal with the main character's pursuit of adventure, whether it is of his own choosing or not. Examples are the "Immortal" (running from a man who wishes to imprison him), "Run For Your Life" (a man trying to squeeze years of living into one), "The Fugitive" (his pursuit of his wife's killer) and "Then Came Bronson" (the search for new meaning in a man's life).

10. War Drama.--This rather limited category is simply programs that deal with war, whether in the past, present or future, regardless of geographic location. The program content can deal with armed forces units ("Combat"), specialized units ("Rat Patrol"), air-oriented units ("Twelve O'Clock High"), or intelligence or underground activity ("Garrison's Gorillas" and "The Zoo Gang").

11. Serial Drama.--Serial drama must have a continuing plot from episode to episode. Not only must the

characters continue from episode to episode, but the story line developed in any particular episode must provide a lead to the following one. The serial can be presented in chapter form ("The Survivors" and "Rich Man, Poor Man") or in continuing form, such as "Peyton Place."

12. Burlesque Drama.--The final category of television drama is the burlesque drama. To be classified as a burlesque, the drama program must be a takeoff, parody or satire with an overall dramatic rather than comic theme. While there are few programs that classify as burlesque, examples are "Man From U.N.C.L.E.," "Batman," and "Girl From U.N.C.L.E."

CHAPTER V

TRENDS IN PRIME TIME PROGRAMMING, 1966-76

There have been approximately 1,750 prime time series presented on the three commercial broadcast television networks since 1947.⁵¹ The two major methods of discussing prime time programming are by individual program and program type. Throughout the last thirty years of prime time television, most critics and researchers have chosen to utilize the individual prime time program (or episode of a program) as the basic research unit. Almost everything in print about television has a single program (or episode) as the focal point.

Conversely, little discussion takes place concerning program types. Any discourse on prime time program types is, in reality, a discussion of programming trends. In general, a trend is the general tendency of something to prevail or a vogue or current style. In television, a trend is described as a tendency of a particular program type to prevail. In order to develop a trend in prime time programming, it is necessary to have a "trend setter," a program considered the first of its kind, something new and different, a short commodity in prime time television.

Generally, most observers of television programming agree that there is really "nothing new on television any more."⁵² In reality, network programming changes little from season to season, a fact that leads most critics, and even many industry veterans, to assert that "it is the same old stuff."⁵³ But viewed in terms of decades, there has been considerable change in programming trends.

Perhaps television has been rightly accused of not being original. In analyzing the early years of television programming on the networks in prime time, it is apparent that many of the programs had origins in other media (radio, books, theater and films). Many successful radio shows ("Green Hornet," "Gunsmoke," "Lux Radio Theatre," "Jack Benny," "Perry Mason," etc.) were adapted for use in episodic television. Likewise, books, plays and films were also converted for use on television. Because of this, television has always been accused of copying.

Although many shows were adaptations from other media, many were successful. They began to be imitated, if not in content, in form. In a television trend, there is the original; if the public loves it (or at least watches it), the imitations begin. To other American businesses it would be called a fad, in television it is called a trend.

Generating a television trend is difficult. Sustaining a trend is even harder. Forecasting it is close to impossible. Forecasting a trend is the most complicated,

the most difficult assignment any program executive can have. The challenge of predicting what television programs become popular for 30, 40 or 50 million people is virtually impossible.⁵⁴ If it were possible, the networks would probably split the audience equally and have approximately the same program mix. Since this has not occurred, it can be assumed that prediction of popularity of programs and program types has not been completely successful.

In the thirty year history of prime time television, it has been estimated that prime time television has gone through ten or twelve major program cycles of one kind or another and that none of them have been predictable.⁵⁵ These cycles are difficult to isolate without a complete examination of all prime time program data. However, it can be assumed that the eight major program types (as well as the subgroups) have their roots in the late 1940s and early 1950s. Although many program ideas originated in other media, this research considers any program on television as new. Therefore, every television program type has an initial program as an origin. Assigning any one program as the progenitor of each type is a hazardous job--but Table 5.1 attempts it.

These are the originals for television, the trend setters. These programs are considered "the first of their type" on television and from these thirty-nine programs, the trend in each program category was established. One aspect is clear in analyzing television programming trends:

Table 5.1

Trend Setters for Each Program Type in Prime Time

NEWS/DOCUMENTARY		Meet the Press	1949 NBC
		See It Now	1951 CBS
PANEL/QUIZ		What's My Line	1950 CBS
		Pantomine Quiz	1950 CBS
		Twenty Questions	1950 ABC
		Beat the Clock	1950 CBS
VARIETY		Ed Sullivan	1948 CBS
		Arthur Godfrey	1948 CBS
		Texaco Star Theatre	1948 NBC
		Admiral Radio Review	1948 NBC
FILMS		Famous Film Festival	1956 ABC
SITUATION COMEDIES			
SERIOUS		The Goldbergs	1949 CBS
		Life of Riley	1949 NBC
		Morey Amsterdam Show	1948 ABC
FANTASY		Topper	1953 CBS
BURLESQUE		Phil Silvers Show	1955 CBS
SPORTS		Cavalcade of Sports	1947 CBS
ANIMATION		The Flintstones	1960 ABC
DRAMA			
WESTERN		Gunsmoke	1955 CBS
		Cheyenne	1955 ABC
		Wyatt Earp	1955 ABC
MEDICAL		Medic	1954 NBC
SCIENCE FICTION		Voyage to the Bottom of the Sea	1964 ABC
SUPERNATURAL		Lights Out	1949 NBC
		Suspense	1949 CBS
CRIME		Men Against Crime	1949 CBS
FAMILY		Disneyland	1954 ABC
		Lassie	1954 CBS
		Rin Tin Tin	1954 ABC
LEGAL		Perry Mason	1957 CBS
ADVENTURE		77-Sunset Strip	1958 ABC
ANTHOLOGY	30-minute	Ford Theatre	1948 NBC
	60-minute	Kraft TV Theatre	1948 NBC
		Philco Playhouse	1948 NBC
	90-minute	Playhouse 90	1956 CBS
WAR		O.S.S.	1957 ABC
SERIAL		One Man's Family	1949 NBC
BURLESQUE		Man From U.N.C.L.E.	1964 NBC

no type is permanently dead. Any program type can be repeated, but it depends on such variables as time (1940s, 1950s, etc.), audience desires, talent available, etc. In addition, the essential elements of a particular program type might continue in a different form. For example, a "good guy-bad guy" relationship can be established in many program types, depending on what is popular at the time. Therefore, a western may have a chance today but a few years ago it would not because there were too many of them.

There are only a few basic types of television programs. As one type increases, is successful, and fades, others replace it and continue through a series of cycles. A pertinent example is crime shows. In the 1950s the three television networks programmed many crime shows, including "Naked City," "Brenner," "87th Precinct," etc. In the early 1960s the program type almost disappeared. However, beginning in 1963, crime shows once again began to dominate the networks' schedules culminating in 1973-74 with an all-time high of twenty-eight crime shows. Currently, crime shows are decreasing. The networks' published schedules for the 1977-78 season list only eleven crime shows--three on ABC, five on CBS and three on NBC.

The death of a trend appears to be a combination of audience rejection, weak material and economics. Perhaps the major reason for a decrease in popularity is the failure to sustain good writing and story ideas. The good television writers' services are in demand almost constantly. The

shows are all written at the same time of year, all stop at the same time. The specialists in a certain program type are far rarer than the people who need them. When talent is not available, the result is poorer programs. Given saturation and less-than interesting imitations, the trend wanes.

Perhaps the biggest reason for increases and decreases in any program type is imitation.⁵⁶ Everyone is guilty of imitation on television. The program production companies "imitate a successful program type because they want to make a quick sale. The networks and the advertisers encourage the imitations because they are afraid to take a chance on something that has not been done before."⁵⁷

The real success in development of a trend is if the program is first--the first serial, the first fantasy, etc. Something new and different encourages the audience to watch. Television thrives on the support of the audience. Program producers strive to find pilots that are different and therefore, appeal to the audience.

Even as programmers try to find something fresh and different, imitations are often successful in prime time. "Bonanza" did not come along until many years and many westerns had broken the television trail behind "Gunsmoke." Still, it was successful. "Ben Casey" and "Dr. Kildare" came on television long after "Medic" first tried it in 1954, and with better ratings. Programs often survive a

trend. The latest in programming is often a revival or duplication of earlier successes.

Prime Time Television Program Types
and Trends

From September 1966 to September 1976, 522 different programs have appeared in prime time on the three commercial television broadcast networks--194 on ABC, 165 on CBS and 163 on NBC. Appendices A, B and C list all 522 programs by network and include the following information: (1) program type, (2) date production began, (3) date production ended, (4) number of original and repeat episodes, (5) number of years on the network, and (6) production configuration. This information provides the basic data for the following analyses.

Analysis of the programming data is broken down into the following sections. First, the programs are classified into various program types for each year by the method outlined in Chapter IV. This provides the overall information necessary to discuss program trends in prime time from 1966-76. Second, the total number of repeat and original episodes were tabulated, indicating how networks have used various programs and program types in program decision making.

Before any discussion of network program decision making, it is necessary to examine the overall distribution of program types for the last ten years. Table 5.2 is a tabulation of the number of programs and repeat and original

TABLE 5.2

COMBINED NETWORK PROGRAM TYPE TOTALS

	1966-67	1967-68	1968-69	1969-70	1970-71	1971-72	1972-73	1973-74	1974-75	1975-76
NEWS/DOCUMENTARY	N O R 3 86 21	N O R 3 102 10	N O R 3 56 1	N O R 3 55 3	N O R 3 60 0	N O R 1 10 0	N O R 4 53 2	N O R 1 10 0	N O R 1 8 0	N O R 1 34 0
PANEL/QUIZ	8 229 18	4 158 0	4 141 0	3 116 0	3 107 0	0 0 0	0 0 0	0 0 0	0 0 0	0 1 4 0
TOTAL VARIETY	21 423 72	18 425 104	27 390 131	26 537 196	25 502 199	15 214 80	11 209 75	17 187 56	12 115 22	17 166 58
MUSICAL	11 218 28	8 171 29	14 269 59	17 353 108	14 274 67	8 111 45	6 105 39	11 114 31	9 73 12	13 110 40
COMEDY	8 155 34	9 214 62	11 229 66	8 147 77	9 187 123	7 103 35	5 104 36	5 69 25	3 42 10	3 41 15
TALK/MISC.	2 50 10	1 40 13	2 96 6	1 37 11	2 41 9	0 0 0	0 0 0	1 4 0	0 0 0	1 15 3
FILMS	6 149 135	6 143 151	7 157 177	10 183 216	10 200 202	10 216 201	11 208 209	12 213 204	12 246 222	10 163 98
TOTAL SIT COMS	32 821 472	20 560 411	24 604 428	32 718 578	32 643 552	29 518 374	24 496 432	24 440 326	24 439 348	35 570 443
SERIOUS	20 517 274	13 364 259	17 418 299	26 560 454	30 591 520	28 492 361	24 496 432	24 440 326	24 439 348	34 558 443
FANTASY	10 244 157	5 130 108	5 134 84	4 106 89	1 28 19	1 26 13	0 0 0	0 0 0	0 0 0	1 12 0
BURLESQUE	2 60 41	2 56 44	2 52 45	2 52 39	1 24 13	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0
SPORTS	0 0 0	0 0 0	0 0 0	0 0 0	2 31 0	2 23 0	2 29 0	2 28 0	2 28 0	2 28 0
ANIMATION	0 0 0	0 0 0	0 0 0	1 10 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	1 0 5
TOTAL DRAMA	47 1261 707	50 1145 777	41 885 663	32 691 552	42 650 598	38 639 575	41 646 576	44 703 564	44 767 646	51 852 613
WESTERN	11 306 186	14 327 227	11 288 215	8 199 138	8 122 131	7 129 101	6 83 48	4 66 33	3 58 59	2 25 7
MEDICAL	0 0 0	0 0 0	0 0 0	3 62 54	6 102 89	3 59 62	3 63 61	2 48 41	3 61 60	4 74 25
SCIENCE FIC	7 178 108	5 119 92	2 26 37	1 25 22	0 0 0	0 0 0	0 0 0	2 36 22	1 15 15	3 48 39
SUPERNATURAL	0 0 0	0 0 0	1 16 0	0 0 0	3 22 23	2 35 30	4 53 25	1 20 20	0 0 0	0 0 0
CRIME	9 188 114	12 254 200	15 348 276	11 247 218	12 249 209	16 308 251	22 331 330	28 429 369	23 383 333	27 483 409
FAMILY	3 83 64	3 81 71	3 70 68	1 21 28	1 18 30	1 20 28	2 44 51	5 76 58	5 105 99	8 121 86
LEGAL	0 0 0	1 26 24	1 24 26	1 8 8	4 64 42	3 49 37	1 22 23	0 0 0	3 57 40	3 33 0
ADVENTURE	5 144 98	5 120 97	4 58 41	5 114 67	5 67 48	3 39 38	2 43 38	1 22 21	5 82 40	3 56 47
ANTHOLOGY	2 51 14	3 29 17	0 0 0	1 0 4	3 0 26	3 0 28	0 0 0	0 0 0	0 0 0	0 0 0
WAR	4 90 41	2 52 49	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	1 6 0	0 0 0
SERIAL	2 102 0	2 95 0	2 55 0	1 15 13	1 6 0	0 0 0	1 7 0	1 6 0	0 0 0	1 12 0
BURLESQUE	4 119 82	2 42 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0

N=Total number of programs, O=Total number of original episodes, R=Total number of repeat episodes.

episodes for each program type for each year of the study. This information is for the three networks combined. Tables 5.3, 5.4 and 5.5 provide a breakdown of individual network programming. As evidenced by Table 5.2, there have been many fluctuations in the total number of programs, as well as the number of repeat and original episodes, during the last ten years. Each program category will be discussed below.

News/Documentary

The past ten years have shown a deterioration of the news/documentary in prime time television regularly scheduled series. In the 1950s many news (public affairs) programs were on the networks' schedules. Audiences in 1955 were able to see such diverse public affairs programs as "Person to Person," "Bishop Sheen," "Camel News Caravan," "Plymouth News," and "Red Barber's Corner." However, by 1960-61, public affairs programming had dwindled to "Face the Nation" and "Person to Person."

There are a number of probable reasons for the demise of public affairs programming in prime time. Perhaps the most prominent reason is that television news (and sports) were relegated to the 6 to 7 P.M. timeslot. This had the effect of moving most news and public affairs programming out of prime time. A second major factor appears to be the development of the TV special. In the early 1950s most specials were comedy or musical entertainment.

TABLE 5.3

ABC TELEVISION NETWORK PROGRAM TYPE TOTALS

	1966-67	1967-68	1968-69	1969-70	1970-71	1971-72	1972-73	1973-74	1974-75	1975-76
	N O R	N O R	N O R	N O R	N O R	N O R	N O R	N O R	N O R	N O R
NEWS/DOCUMENTARY	1 9 7	1 16 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0
PANEL/QUIZ	2 84 0	3 126 0	4 141 0	3 116 0	3 107 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0
TOTAL VARIETY	5 115 8	3 88 27	11 223 44	10 192 66	6 124 11	3 36 6	2 34 4	2 11 0	4 28 2	3 33 27
MUSICAL	4 98 8	3 88 27	8 153 44	8 171 63	5 108 11	1 5 0	1 24 4	1 7 0	2 10 1	1 14 14
COMEDY	1 17 0	0 0 0	2 20 0	2 21 3	0 0 0	2 31 6	1 10 0	1 4 0	2 18 1	1 4 0
TALK/MISC.	0 0 0	0 0 0	1 50 0	0 0 0	1 16 0	0 0 0	0 0 0	0 0 0	0 0 0	1 15 13
FILMS	2 41 43	2 40 47	2 46 52	4 74 78	4 90 76	4 101 68	4 84 86	5 120 101	6 102 87	4 69 39
TOTAL SIT COMS	8 205 133	4 118 86	5 124 69	10 238 208	12 258 238	12 227 137	12 220 160	9 147 84	8 128 86	10 163 100
SERIOUS	5 124 80	1 30 20	2 42 22	7 158 136	11 230 219	11 201 124	12 220 160	9 147 84	8 128 86	9 151 100
FANTASY	3 81 53	3 88 66	3 82 47	3 80 72	1 28 19	1 26 13	0 0 0	0 0 0	0 0 0	1 12 0
BURLESQUE	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0
SPORTS	0 0 0	0 0 0	0 0 0	0 0 0	2 31 0	1 13 0	1 13 0	1 13 0	1 13 0	2 28 0
ANIMATION	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0
TOTAL DRAMA	22 603 289	21 531 315	15 367 219	10 215 163	12 226 146	10 216 161	13 214 176	13 240 220	14 243 191	16 283 151
WESTERN	4 103 60	6 128 69	4 102 66	1 26 22	2 29 15	1 23 23	2 26 17	2 35 35	2 37 9	1 13 0
MEDICAL	0 0 0	0 0 0	0 0 0	1 26 23	2 40 23	1 24 23	1 24 27	2 37 40	1 24 20	1 24 2
SCIENCE FIC	5 119 70	2 52 46	1 26 21	1 25 22	0 0 0	0 0 0	0 0 0	1 15 15	1 23 20	2 35 39
SUPERNATURAL	0 0 0	0 0 0	1 16 0	0 0 0	0 0 0	1 13 5	1 12 1	1 0 0	1 20 20	0 0 0
CRIME	4 92 52	6 127 103	6 144 106	4 86 82	6 118 87	5 118 86	7 128 108	6 118 96	8 133 122	8 160 105
FAMILY	0 0 0	1 25 24	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	1 6 0	2 26 5
LEGAL	0 0 0	1 26 24	1 24 26	0 0 0	1 24 6	2 38 24	1 22 23	1 22 20	0 0 0	0 0 0
ADVENTURE	1 27 20	0 0 0	0 0 0	2 37 1	1 15 15	0 0 0	0 0 0	1 13 14	0 0 0	1 13 0
ANTHOLOGY	1 26 4	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0
WAR	3 74 39	2 52 49	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0
SERIAL	2 102 0	2 95 0	2 55 0	1 15 13	0 0 0	0 0 0	1 7 0	0 0 0	0 0 0	1 12 0
BURLESQUE	2 60 44	1 26 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0

N=Total number of programs, O=Total number of original episodes, R=Total number of repeat episodes.

TABLE 5.4

CBS TELEVISION NETWORK PROGRAM TYPE TOTALS

	1966-67	1967-68	1968-69	1969-70	1970-71	1971-72	1972-73	1973-74	1974-75	1975-76																				
	N	O	R	N	O	R	N	O	R	N	O	R																		
NEWS/DOCUMENTARY	1	44	3	1	48	2	2	47	1	2	44	3	2	49	0	0	1	11	0	1	8	0	1	10	0	1	34	0		
PANEL/QUIZ	5	129	18	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	4	0		
TOTAL VARIETY	12	224	49	9	206	58	10	221	66	10	209	96	9	152	80	8	93	37	3	71	35	6	66	21	7	75	35	11	106	37
MUSICAL	3	36	5	2	21	1	3	35	3	4	72	24	4	66	18	5	71	32	1	25	22	5	42	11	4	38	25	10	82	26
COMEDY	7	138	34	6	144	44	6	144	57	5	100	61	4	61	53	3	22	5	2	46	13	1	24	10	2	33	10	1	24	11
TALK/MISC.	2	50	10	1	40	13	1	42	6	1	37	11	1	25	9	0	0	0	0	0	0	0	0	0	1	4	0	0	0	0
FILMS	2	52	48	2	53	53	2	52	50	3	54	58	3	56	54	3	63	70	3	69	60	3	50	47	2	56	45	3	33	20
TOTAL SIT COMS	16	403	239	11	318	242	13	322	248	16	340	279	17	326	305	12	207	198	10	228	229	11	218	215	10	208	186	15	295	272
SERIOUS	11	288	157	10	288	218	12	296	225	14	288	240	16	302	292	12	207	198	10	228	229	11	218	215	10	208	186	15	295	272
FANTASY	4	85	61	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
BURLESQUE	1	30	21	1	30	24	1	26	23	2	52	39	1	24	13	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
SPORTS	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
ANIMATION	0	0	0	0	0	0	0	0	0	0	1	10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	5
TOTAL DRAMA	8	201	116	11	236	204	11	213	186	7	152	133	11	181	206	9	202	190	10	192	213	12	231	217	15	261	191	13	248	191
WESTERN	2	57	38	4	85	80	3	78	68	3	51	39	3	24	50	3	61	41	2	37	26	1	23	24	1	24	19	1	12	7
MEDICAL	0	0	0	0	0	0	0	0	0	1	26	22	2	48	51	1	24	25	1	24	27	1	24	20	1	24	21	1	23	20
SCIENCE FIC	1	30	18	2	41	25	1	0	16	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	13	2	0	0	0
SUPERNATURAL	0	0	0	0	0	0	0	0	0	0	0	0	1	0	7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
CRIME	1	12	0	1	24	24	2	49	45	2	50	47	2	49	51	4	95	97	5	85	117	7	134	132	8	146	118	7	156	136
FAMILY	1	30	18	1	28	23	1	28	16	0	0	0	0	0	0	0	0	0	1	24	23	2	37	38	3	48	31	3	48	28
LEGAL	0	0	0	0	0	0	0	0	0	0	0	0	1	23	20	0	0	0	0	0	0	1	13	3	0	0	0	1	9	0
ADVENTURE	2	56	40	2	51	52	4	58	41	1	25	25	2	31	27	1	22	27	1	22	20	0	0	0	0	0	0	0	0	0
ANTHOLOGY	0	0	0	1	7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
WAR	1	16	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
SERIAL	0	0	0	0	0	0	0	0	0	0	0	0	1	6	0	0	0	0	0	0	0	0	0	0	1	6	0	0	0	0
BURLESQUE	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

N=Total number of programs, O=Total number of original episodes, R=Total number of repeat episodes,

As time passed, the networks became conscious of the increasing costs of specials with high-priced talent and the lack of public affairs programming in prime time, and period of highest audience viewing. Thus, for the first time, public affairs program specials appeared in prime time.

Another major factor in the demise of public affairs programming in prime time was the ratings. As other types of entertainment programming in prime time increased, fewer viewers watched the regularly scheduled public affairs programming. Also, most public affairs programs on the air at that time were usually operated at a loss, supplemented by the successful situation comedies and dramas.

Because of these reasons a new variety of public affairs programming developed. The new program was public affairs but was sponsored in part by companies other than then networks. An excellent example is the "Bell Telephone/NBC Specials," which contrasts and in a sense continues its earlier "Bell Telephone Hour." Bell underwrote a number of public affairs programs on NBC, alternating with NBC specials. This combination encouraged new viewer interest and enabled NBC to program regularly scheduled public affairs programming without suffering a large deficit.

In 1966, there were only two regularly scheduled public affairs programs in prime time--CBS's "CBS News Hour" and NBC's "Bell Telephone/NBC News Specials." ABC had

experimented with a summer replacement program "Summer Focus" but did not place it on their schedule for the fall of 1967. The "CBS News Hour" lasted ten years until 1970. "Bell Telephone Hour" was phased out in 1967 after eleven years on NBC with NBC News specials continuing in various forms for the next five years. NBC also experimented with various forms of public affairs programming including a once-a-month slot in their network movie schedule. Programs involved with this experiment were "America," "First Tuesday," and "NBC Reports."

In 1968 CBS also inserted a new public affairs program in one of their movie schedules. "Sixty Minutes" ran for twenty episodes during the 1968-69 season. For the next two seasons it followed the same form, alternating with movies. Then in 1971 the program was dropped. The next year, 1972-73, it resurfaced as a summer replacement program and kept that form until the 1975-76 season when it once again occupied prime time as a regularly scheduled series, the only public affairs program on any network. This brief history of "Sixty Minutes" provides evidence as to the problems encountered by public affairs programming. During the 1976-77 season, "Sixty Minutes" appeared in the weekly top 10 a number of times and finished the 1976-77 season in seventeenth place.

As a result of the success of "Sixty Minutes," other public affairs programming has begun to surface. CBS tried another version entitled "Who's Who" and utilized the

same format with personality types. According to industry gossip columns, ABC and NBC are developing their own "magazine" type public affairs shows for insertion as second season replacements.

"Sixty Minutes" has been the only regularly scheduled public affairs program for the last three years (1973-1976) and the 1977-78 schedules indicate that it will have no company for another season.

Panel/Quiz Shows

At one time there were more panel/quiz programs in prime time than either drama or situation comedy. In September 1954 there were fourteen different quiz/panel/audience participation programs on the three networks, including "Name That Tune," "I've Got A Secret," "What's My Line," "Dollar A Second," and "Break the Bank."

By 1957 there had been a growth in the "big money" quiz programs. Such programs began to offer more and more money to gather audience support and to generate publicity. Such shows as "Twenty-One," "\$64,000 Question" and the "\$64,000 Challenge" typified this type of show. During this period rumors of quiz program corruption surfaced. In August 1958, Herbert Stempel, an early winner on "Twenty-One" stated the program was "fixed." A New York grand jury began to look into the matter of irregularities in quiz shows. In January 1959 many previous winners including Charles Van Doren, one of the most famous, gave assurances

that all was on the level. Soon after Van Doren dropped from sight only to reappear and recount how he had allowed the producer of the quiz program to give him the answers.

After Van Doren's revelations, many others began to disclose the fact that most "big money" quiz shows on the air were tainted. The problems prompted law suits which remained in litigation for years.

The quiz scandals all but eliminated "big money" quiz shows from the network schedules. The networks agreed to take over all quiz programs and maintain tight control over the prizes and the selection of contestants. Many quiz programs faded from the network schedules. However, one type of quiz show seemed unaffected.

In the early 1950s a number of panel and audience participation programs began to appear on the networks' schedules. These programs relied on personalities and audience participation and therefore seemed unaffected by the quiz scandals. This was principally due to the small amount of money or merchandise that was awarded as prizes. For example, "What's My Line" which started on CBS in 1950, offered a total prize of \$50.00 to the person who stumped the panel. This amount of prize money did not change throughout the seventeen year history of the program. Similarly, other programs such as "Truth or Consequences," "Beat the Clock," "I've Got A Secret," and "To Tell the Truth," offered little in the way of awards except appearing on the show and having fun.

Most of panel/audience participation programs stayed on the network schedules and avoided any scandal. Through the mid-1960s a number of these programs were successful in being renewed, although very few new quiz shows were added in subsequent years. From 1962 through 1965 no new quiz shows were introduced by any of the three television networks. During the 1966-67 season, two new nighttime game shows were introduced by ABC. Both "The Dating Game" and "The Newlywed Game" prospered in the early Saturday night lineup against Jackie Gleason and NBC's new entry "Maya." Quiz shows enjoyed a brief resurgence with "Dreamhouse," "The Reel Game" and "Let's Make a Deal" premiering later the same season.

However, the resurgence was short-lived. By the beginning of the 1969-70 season there were only two regularly scheduled quiz shows in prime time; both on ABC. ABC's attempt to schedule a game show during the second season was also unsuccessful. Although ABC kept "The Dating Game" and "The Newlywed Game" through the end of the 1970-71 season, the final outcome was imminent. The quiz show, once a staple of prime time, had finally ended its brief reign. Since 1971, no new quiz shows have appeared in prime time. The only exception is CBS's revival of "I've Got A Secret" for four episodes as a summer replacement program during the summer of 1976.

It is not possible to estimate if quiz shows will ever return to prime time television. One major obstacle

is the presence of a number of this type of program during the daytime and "fringe time" from 7 to 8 P.M. Programs such as "Hollywood Squares" and "The \$25,000 Pyramid" have been highly successful during these time periods. Because of the success of panel/quiz shows, producers have developed many programs of this type for syndication. With competition in the program production industry for placement in daytime and fringe times, it is almost impossible for a quiz show to be developed for prime time. NBC is testing "The Gong Show" in prime time via a number of hour-long specials. If this show is successful, a resurgence of the quiz/audience participation programs might once again take place.

Variety

Variety programs were easily adapted from radio to television. Many well known performers were in half-hour or hour variety shows on radio in the late 40s and early 50s. When television began to seduce talent from radio by offering lucrative contracts, there was a virtual stampede. In the early 50s it appeared that anyone important had a variety show of his own. In 1951, twenty variety shows were listed, including: (1) "Your Show of Shows," (2) "Frank Sinatra," (3) "Ed Sullivan," (4) "Milton Berle," and (5) "Jackie Gleason."

Talent was easy to find. Everyone wanted to get on the new medium. Guest stars were plentiful and the cost was

not prohibitive. Sets were cheap and many shows consisted of a series of sketches with the stars of the program in front of a curtain playing to an audience. As variety shows became more sophisticated, the formats also changed. Complicated and elaborate sets were built (often more than one per program), groups of singers and dancers were hired to support the stars of the show, and talent began to develop specific characters or situations that could be continued from show to show. Larger orchestras were hired and more attention was paid to musical arrangements. The main ingredient of the variety program did not change, however. That essential element was the star.

Many of the longest-running prime time series are variety programs. Included in that list are the "Ed Sullivan Show" (twenty-two years), "Dean Martin Show" (ten years), "Red Skelton" (seventeen years), "Carol Burnett" (Eleven years) and "Lawrence Welk" (fifteen years). It is apparent that comedy and music are both popular forms of variety.

An examination of Table 5.2 appears to show that variety has not changed much from 1966-1976. However, this is somewhat misleading. While there is only a difference of four programs between the 1966 and 1976 totals, there is a sizeable difference in the number of episodes of variety programs offered by the three networks. In 1966 the networks offered 423 original episodes and 72 repeat episodes of variety programming. In 1975-76 the three networks

programmed seventeen variety programs but only offered 166 original episodes, over 250 less than 1966, and 58 repeat episodes. This can be explained by economics of program supply. Except for the early days, variety programs are traditionally expensive to produce. Coupled with the problem of residuals that must be paid to guest talent, very few variety programs are rerun. Instead the networks have programmed a number of summer replacement variety programs in place of the regular variety series. This accomplishes a number of things. First, the audience is treated to original programming with new and different talent. Second, the networks can use these four to six episode series as pilots. (A number of series has made it to the network schedule in this manner, including "Tony Orlando and Dawn," "Glen Campbell Show," and "Sonny and Cher.") Finally, since fewer programs of both the original series and the summer replacement series are rerun, the expenses are reduced. This in part explains why the total number of variety programs have not decreased appreciably over the last ten years but the number of episodes presented has.

It is also apparent that variety programs are going to continue declining in prime time. In the recently announced schedules for 1977-78, only four variety programs are scheduled (ABC--Redd Foxx and Donnie and Marie, CBS--Carol Burnett and NBC--Richard Pryor). Two of these programs are premieres. Although there will certainly be many variety programs during the summer, it is evident that

variety will not play as important a part in network prime time programming in the near future. One reason for the demise of variety shows in prime time can be attributed to the syndication market. Although variety shows are not as expensive as comparable hour dramas,* they are virtually impossible to place in syndication. Consequently, program suppliers must recover their costs by keeping production costs low or being able to retain programs on the networks' schedule for a number of years. During the current nostalgia craze, such shows as "Red Skelton," "Ernie Kovacs" and "Jackie Gleason" have been successfully sold in syndication, mostly to Public Broadcasting Stations and commercial independents. However, there appears to be little hope for most variety programs with major musical talent.

It is evident by an examination of Table 5.2 that musical programs have provided the largest amount of variety programming during the last ten years. Tables 5.3-5.5 indicate that ABC and NBC have totaled less comedy variety than CBS. This could be partly attributed to CBS's philosophy of maintaining a significant number of situation comedies (and variety) on their schedule and ABC's failure to secure talent acceptable to their younger viewers.

*For example, during the 1976-77 season Sonny and Cher cost \$255,000 per episode, Carol Burnett was priced at \$265,000 while Kojak cost \$340,000 and Starsky and Hutch \$315,000.

Films

Although ABC's "Famous Film Classics" was the first regularly scheduled prime time film series, it was not until 1961 that films began to be a major part of the networks' schedules. In 1961 NBC introduced the "NBC Saturday Night At the Movies" and the following year ABC's "Sunday Night At the Movies" premiered. CBS did not add a movie night to its schedule until 1965 when the "CBS Thursday Night Movie" debuted. Made-for-TV movies were introduced on network schedules during the 1967-68 season and have become an essential part of all movie time slots. This is primarily due to the dwindling number of theatrical films available for showing on network television. Movies on television have been extremely successful. In the 1960s almost any movie on television drew a large audience. Generally, it has been assumed that this was due to the newness of films, and that families could enjoy theatrical movies in their own homes at virtually no cost and higher "production values." This success continued into the late 1960s. Movies have generally placed in the top-20 programs for any particular season. The highest finish for any movie series has been a fifth place finish by ABC's "Movie of the Week" in 1971 (it placed sixth the previous season).

A number of factors have led to a decreasing number of prime time movie series. First, the number of movies that are available for television has decreased rapidly over the last ten years. Because all three networks have been

showing films on more than one night per week, it has not taken long for the networks to use up many of the available films. When all three networks went full color in 1966, the problem intensified and it became harder for black and white movies to be shown on network television. Furthermore, the number of color theatrical films available for network showing was small. This necessitated the development of made-for-television movies and a reduction in the number of movie nights on the schedule.

Another major factor is the increasing difficulty with clearing movies for use on television. During the last five years there have been an abundance of R-rated films. This has caused problems in both editing and clearing programs.

Finally, the cost of programming films on television have risen dramatically in the past ten years. In 1966-67 "ABC Sunday Night Movie," "NBC Saturday Night at the Movies," and "CBS Thursday Night Movies" cost approximately \$380,000 per feature. By the 1976-77 season the cost had risen to \$900,000 each, an increase of 260 percent.

One of the major reasons for the decreasing number of program series has been the programming of movies. A movie series (generally) occupies a two-hour time slot (sometimes 90 minutes) and can take the place of two hour dramas or four 30-minute programs or a combination. Because movies were successful and they were at least equal in cost to two-hours of regular series programming, the networks

could make fewer programming decisions by blocking large amounts of time with movies.

Since 1974, this method has changed. With increasing expenses for obtaining films and problems encountered in clearing them, the networks have begun to revert to the traditional forms of series programming. An example is the projected lineup for the 1977-78 season in which ABC has scheduled three movie nights (Sunday, Monday--after NFL Football--and Friday), CBS only one on Wednesday nights, and NBC two on Monday and Saturday nights. The Monday night movie might be misleading because ABC has scheduled "How the West Was Won" for ten two-hour episodes during that time slot. Basically, this leaves five movie slots, the lowest number since 1966. However, there is every indication that the networks will schedule "blockbuster" movies as special attractions. This should continue in much the same form as the current (76-77) season in which "Godfather" and "Gone With the Wind" were scheduled. Moreover, in 1977-78 CBS plans to schedule new footage of "Godfather" I and II in combination with reruns of the original movies as specials. It is also apparent that novels filmed for television will be more prevalent in the future. Although not new to television (see serial drama), the novel for television took new shape and sequence after ABC's presentation of "Roots." The novel for television has many characteristics of a movie--the use of film, time slots, etc.--but has become an experimental programming tool. "Roots" has proven that

movies can now be shown on successive days and even at different times. The concept has been successful and preparations are underway for the filming of "Boys and Girls Together," "Wheels," etc. for showing in following seasons.

In order to make films pay on television, it has been necessary to repeat each film at least once. In this way, the networks can spread the costs of the films over more plays and guarantee a profit. In examining Table 5.2, it is apparent that reruns have played an important part in film series. In most years, the total number of reruns have outnumbered the total original episodes. However, in the last three seasons, this trend has reversed.

Sports

In the early days of television, sporting events played a major part in the success of the medium. Sporting events enabled the new medium to be shown at its best. Audiences were able to view the action of the events for the first time from their homes. It did not seem to matter what event was shown--boxing, golf, tennis, bowling, baseball, football, etc.--it was action and it was on television.

In prime time during the early 1950s, wrestling and boxing enjoyed a prominent role. Perhaps the most successful was the Friday night fights. But by 1960, sporting events had disappeared as regularly scheduled series. This trend continued well into the 1960s until ABC brought professional football to prime time. This was soon followed

in 1971 by baseball on NBC. With the large array of professional, college, and amateur sports in nonprime time, it is difficult to single out any particular reason for the reemergence of sports in prime time. One possible explanation could be the sophisticated ratings data that are now possible. In the early 1960s, it would have been impossible for a network to know rapidly who was watching sports in prime time. Now it is possible not only to know the total number watching but exactly who makes up the audience. Although "ABC Monday Night Football" ended the 1976-77 season in twentieth place (its highest finish), ABC has indicated that no matter where it places it will stay on the schedule. This is primarily due to the ratings information available on the audience. Because NFL Football is watched by an audience largely composed of males between the ages of 18-49, it is easy to sell the necessary advertising. Therefore, it really does not matter how large the audience is, as long as the male audience is maintained. ABC has recently extended the series to include baseball after the football season. NBC has also shown baseball on Monday nights. As a result of a recent contract, the two networks now alternate baseball on Monday nights and Saturday afternoons as well as the playoffs and World Series.

It is evident that sporting events as regularly scheduled series will play a small role in future programming trends. However, special sporting events in prime time have rapidly increased over the last ten years, and

appear to be an integral part of special programming in the future. In the past few years, examples of such special programming include: (1) professional boxing, such as Ali vs. Frazier, (2) baseball, basketball and hockey playoffs, (3) special events such as Billy Jean King vs. Bobby Riggs and the Olympics.

There is every indication that these types of programs will continue to be regularly programmed on the three networks. More and more special programming during the last ten years has consisted of sporting events. They have taken the place of many news and even some entertainment specials.

Animation

During the 1960-61 season, a new program type was born--animation. The cartoon has always been an integral part of theatrical films and short subjects. In addition, animation features have been produced for theatrical release. Animation first appeared in prime time on "Walt Disney's Wonderful World of Color." With the success of animation on that program, the networks began to develop animation series. In 1960, ABC introduced "The Flintstones" and CBS premiered "Bugs Bunny" in prime time. As expected these programs were programmed during the early evening hours to appeal to the younger viewers. Many animation series appeared on Saturday morning before and after their appearance in prime time.

At the start of the 1961-62 season, ABC added two new animation series, "Calvin and the Colonel" and "Top Cat," while acquiring "Bugs Bunny" from CBS and continuing "The Flintstones." In 1962-63, ABC added "The Jetsons." But by the end of the 1963-64 season, the "Flintstones" remained as the sole animation series in prime time and finally ended its run at the end of the 1965-66 season. The only other animation series to appear in prime time was CBS's presentation of "Where's Huddles" as a summer replacement program in 1969-70 and a four-episode repeat showing of "The Bugs Bunny Hour" during the 1975-76 season.

During the last ten years, there has been a tendency for the networks to recreate prime time programs in animation for use on Saturday morning. Typical of these types of shows is "Star Trek."

It is generally assumed that the sophistication of the young prime time audience and the expense of animation has relegated the animation/cartoon to Saturday mornings. Therefore, it is assumed that animation will have little importance in the future programming of prime time television. The only future for animation in prime time appears to be an occasional appearance on "Walt Disney's Wonderful World of Color" or an occasional special such as "Peanuts."

Situation Comedies

The major component of prime time programming has been the situation comedy. Although there has been less situation comedies than dramas every year for the past ten years, they appear to have had the most influence on network programming philosophies. Although there were not a large number of situation comedies on the schedule in the early 1950s, those programmed were highly successful. Much has been written about the pioneers in situation comedy, such as "I Love Lucy," "Burns and Allen," "The Goldbergs," and "Mama." All were highly successful and led to an increase in situation comedies as the mid-50s approached. By 1957 a number of prominent Hollywood talent had become stars of their own comedy shows. Among these shows were "The Danny Thomas Show," "Eve Arden Show," "Phil Silvers Show," "Ozzie and Harriet," "Father Knows Best," "Real McCoys," "The Life of Riley," and "Bachelor Father."

However, the largest number of situation comedies in the thirty-year history of prime time television was achieved during the 1975-76 season. A total of thirty-five situation comedies were programmed by the three networks. Perhaps the largest change in situation comedies over the last ten years has been in their scope and content. In the 1950s, the dominant theme in situation comedies was the family. Dominating the networks' schedules were such shows as "Father Knows Best," "Ozzie and Harriet," "I Love Lucy," "Danny Thomas," "Real McCoys," "Life of Riley," and "Burns and

Allen." All had one thing in common--family life was the theme for the program. Not only was family life at the center of the program, all these programs had complete families (both a mother and father as well as assorted children). The few exceptions to this rule included "Bachelor Father," other situation comedies concerning employment situations (Eve Arden and Phil Silvers) and miscellaneous shows like "Sally," about an older woman and her traveling companion.

This family trend continued into the early 1960s with the establishment of such programs as "Andy Griffith," "My Three Sons," "Hazel," and "Pete and Gladys." However, situation comedies outside the family theme began to be more prevalent. Programs such as "Car 54, Where are You?" and "The Bob Cummings Show" began to appear.

In the mid-1960s different types of situation comedies were developed while the traditional situation comedies continued in such programs as "Dick Van Dyke," "The Lucy Show," "Petticoat Junction" and "Gomer Pyle."

These new types of situation comedy, developed in the mid-1960s, were the burlesque and thematic fantasy situation comedy. In the 1965-66 season alone the following burlesque and fantasy situation comedies were programmed:

- (1) "My Favorite Martian," (2) "Bewitched," (3) "The Munsters," (4) "The Addams Family," (5) "Hogan's Heroes,"
- (6) "F Troop," (7) "McHale's Navy," (8) "Get Smart,"
- (9) "My Mother the Car," and (10) "I Dream of Jeannie."

The 1965-66 and 1966-67 seasons proved to be the high point for this type of situation comedy. After the 1966-67 season the program type began to diminish and almost disappeared by 1970. Examination of Tables 5.2-5.4 suggests how each network approaches the programming of situation comedies. CBS for instance, appears to have decided to eliminate fantasy and burlesque situation comedies from their program lineup. Historically, CBS has had the reputation of utilizing more situation comedies than the other networks. In fact, comedy has been the dominant feature of the CBS network during the last twenty years. Since 1966, CBS has only programmed one burlesque situation comedy--"Hogan's Heroes." During the 1969-70 season, CBS acquired "Get Smart" from NBC but cancelled it at the end of the year. CBS's experience with fantasy situation comedy was in 1966 when four new programs were tried. Two ran the entire year and were cancelled, while the other two were cancelled earlier in the season.

Traditionally, NBC has not utilized situation comedies as an integral part of its programming philosophy. Known more for drama programs, NBC in 1966-67 programmed such situation comedies as "The Monkees," "Captain Nice," "Get Smart," and "I Dream of Jeannie." "Captain Nice" was cancelled but the others became popular programs. However, after these programs were cancelled, NBC did not attempt to introduce any other fantasy or burlesque situation comedies into their schedule. Since 1970, NBC has

managed to renew only two situation comedies for a second year--"Sanford and Son" and "Chico and the Man." The others listed on Table 5.4 are programs that were introduced at the beginning of a season but eventually cancelled. For the 1977-78 season, NBC has added only one situation comedy, "CPO Sharkey," a second-season entry in 1976-77 instead of drama programs.

ABC has followed a different pattern in situation comedies. Although currently not programming any fantasy situation comedies, ABC utilized the fantasy situation comedy through the late 1960s. "Bewitched" and "Flying Nun" were the only fantasy situation comedies renewed during that period. "Bewitched" was the only fantasy to last from 1966 through 1971-72 season. After 1971-72, ABC chose not to program either a fantasy or a burlesque situation comedy.

ABC's serious situation comedies have also differed from those of the other networks. While CBS's serious situation comedies could be classified as "adult" in nature, ABC has apparently decided to program to a younger audience. Situation comedies on ABC have tended to be aimed at teens or young adults. For example, such programs as "The Brady Bunch," "The Partridge Family," "Room 222," and "Courtship of Eddie's Father" have been very successful. In comparison, CBS has programmed such serious situation comedies as "Maude," "Mary Tyler Moore," "Bob Newhart," "Green Acres," "Doris Day," "All In the Family," "Good Times," "The Jeffersons," and "Rhoda."

It is also apparent that ABC's new programming president, Fred Silverman, has begun to increase the number of situation comedies on the ABC lineup. However, it is also recognizable that Silverman has not tried to use the CBS formula for situation comedies at ABC.* Rather, Silverman has tended to build ABC's situation comedies toward a different audience than CBS's. Although criticized for programming to a young audience, Silverman has been able to develop such popular shows as "Happy Days," "Laverne and Shirley," "Barney Miller," "Welcome Back Kotter," and "What's Happening." Silverman's philosophy can further be explained by an examination of the 1977-78 schedule in which ABC introduces six new programs, all comedies. It is difficult to distinguish any other pattern to ABC's serious situation comedies. They include a mixture of different types and themes.

Some indications of future problems in the syndication market are evident by looking at the trends in situation comedies over the last ten years. A brief look at programs that have been successful syndication recently finds that most are either fantasy or burlesque.

*The different philosophies of network programmers traditionally influence what is shown on the networks. Most network philosophies are, in reality, the philosophies of the program executives. They are hired and fired by their success in programming and, therefore, usually mold the schedule around their personal philosophy (taking into account the reputation and philosophy of the network). A study of program philosophies is almost a case study in the careers of network program heads.

"Bewitched," "Hogan's Heroes," "Get Smart," "I Dream of Jeannie," "Flying Nun," and "F-Troop" are all enjoying long syndication runs. Very few serious situation comedies have been able to make it in syndication. Examples of those that are now in syndication are "Petticoat Junction," "Green Acres," "Doris Day," "Mary Tyler Moore" (77-78 season), "I Love Lucy," "The Lucy Show," and "The Odd Couple." Many of the above shows are not of recent vintage. "The Odd Couple" would probably be considered the newest serious situation comedy to be syndicated, although Mary Tyler Moore is offering her program for the 77-78 season.

This would seem to indicate that fantasy and burlesque situation comedies are very successful in syndication. Serious situation comedies unless aimed at younger audiences or that deal with general topics seem to fare poorly in syndication. If this trend continues, the syndication operators will find little material in the next few years. Programs such as "All In the Family," "Maude," "Jefferson," etc. with many "adult" themes and situations, could find it difficult to be stripped in the lucrative early evening hours.

It also seems apparent that ABC's situation comedies stand a better chance for syndication. Most of their situation comedies, as has been stated, are aimed at younger audiences. This is a natural for fringe time syndication stripping. There is little doubt that shows like "Happy Days," "Laverne and Shirley," "What's Happening," "Fish,"

and "Barney Miller" will have any problem with the early time slots.

In the future, there is no reason to believe that the three networks will switch from their programming practices with regard to situation comedies. ABC will continue to increase their number of situation comedies, aimed largely at the young audience. CBS will continue to develop adult themes in their situation comedies in the Norman Lear tradition, while NBC will continue to de-emphasize situation comedy and continue to place their emphasis on dramas and variety.

An old adage in television states that "the network with the #1 situation comedy, is the #1 network." According to the rankings each season conducted by A. C. Nielsen, there is no reason to dispute that axiom. CBS dominated the ratings for the last twenty years utilizing the situation comedy as a major factor. ABC has recently taken over as the #1 network in ratings, mainly on the weight of shows like "Happy Days" and "Laverne and Shirley."

It is not known why NBC has not entered the "situation comedy race" with the other two networks. One apparent reason is the lack of software. There is only so much comedy material produced each year and for the networks to all program thirteen or fourteen situation comedies might depreciate the supply of these types of programming. Perhaps a better reason is that NBC is probably counter-programming, assuming that they will get the audience that

does not want to watch these types of programs. So far, this does not appear to have worked.

Drama

Drama on television has occupied the largest portion of prime time programming during the last ten years. Table 5.2 indicates that drama has had the largest number of series and the most original and repeat episodes in all ten years of the study. In addition, drama is traditionally one hour in length as compared to the half-hour situation comedy, the program type with the next highest program total. This has not always been the case in prime time. In the early 1950s many drama programs were thirty minutes having been adapted for television from radio. Examples of such shows include "Ellery Queen," "Front Page Detective," "Charlie Wild," "Lights Out," "Famous Jury Trials," and "Big Town."

Perhaps the most popular form of drama during the 1950s was anthologies. Programs such as "Lux Video Theatre," "Pulitzer Prize Playhouse," "Starlight Theatre," "Kraft Television Theatre," "Philco Playhouse," "Somerset Maugham Theatre," and "Robert Montgomery Presents" were included in networks' schedules.

In the late 1950s anthologies gave way to the specialized drama program. Instead of programming thirty-nine dramas of all types during a particular season, programs began to offer thirty-nine dramas in one interest

area (legal, western, medical, etc.). Many different types were offered, although crime shows played a large part in the makeup of the schedules. For example, it was not until 1955 that the first western drama premiered on network television, followed soon after by legal and adventure dramas. Many of the other types had developed earlier such as the medical shows in 1954, the serial drama in 1949 and crime in 1949.

Today we have a wide variety of drama programs on television. The last ten years have shown an increase in the total number of dramas (from forty-seven to fifty-one) but a decrease in the number of combined original and repeat episodes (from 1,968 to 1,465). This can be explained in a number of ways. First, in 1966 there were fewer second season and summer replacement dramas. Of the forty-seven listed as appearing in the 1966-67 season, only seven were replacement programs. The remaining forty were regularly scheduled first season programs. In comparison, the 1975-76 season comprised twenty-eight first season shows and thirty-seven from the second and summer season. Therefore, it can be concluded that the number of dramas has actually decreased. Regarding reruns, it is apparent that although the number of reruns episodes decreased from 707 to 613, the number of original episodes decreased 409 episodes (from 1,261 to 852). The overall effect is to provide about the same number of programs in 1975-76 as in 1966-67 but with 400 fewer episodes.

Western Drama

Westerns came to television in 1955 when "Gunsmoke," "Cheyenne," and "Wyatt Earp" premiered. Since that time hundreds of westerns have been programmed on the three networks. It did not take long for the TV western to become popular fare for television audiences. In 1956-57, "Gunsmoke" and "Wyatt Earp" were listed in the top 20 Nielsen programs for the season. By the end of the 1957-58 season, eight westerns were in the top 20, including five of the top 10. The 1958-59 and 1959-60 seasons saw westerns reach their peak. When nine westerns were in the top 20 each year, including the top three programs for each year. In both seasons "Gunsmoke" was number one, followed by "Wagon Train" and "Have Gun Will Travel."

During the last twenty years, TV westerns have been the #1 show during eight years (57, 58, 59, 60, 61, 64, 65, and 66). These first place finishes are represented by only three shows "Gunsmoke" (57, 58, 59, and 60), "Wagon Train" (61) and "Bonanza" (64, 65, and 66). Besides "Gunsmoke" and "Bonanza," no television western has appeared in the top 20 Nielsen programs since 1968, when the "Virginian" placed eighteenth.

Although the western continued to enjoy success by virtue of a few very popular programs, the TV western began to decline after the 1960-61 season. It began a brief comeback in 1967-68 when the networks programmed a total of fourteen westerns, including seven new shows. However, they

were not successful with only three new and six returning shows renewed. In 1968-69, only three new westerns were introduced and two failed. The combination of the networks allowing the older western to run their course and the practice of introducing only a small number of new westerns had the effect of almost eliminating the television western from prime time. In recent seasons, the networks have begun to slowly reintroduce the television western.

There are complications, however. In the 1960s when television westerns were at a peak, it was not uncommon for all large studios to maintain their own locations (both in studio and outside) for the filming of television westerns. In most cases they owned their own stock and properties. As the western began to decrease, most studios divested themselves of these properties and began to rent horses and equipment when it became necessary. Over the past few years it has become extremely expensive to film a television western. The costs of location shooting, coupled with the equipment and facilities have become prohibitive. Studios are not able to depreciate their costs over a short run and that limitation has forced most program production companies not to take risks on television westerns.

In 1975-76 two westerns were introduced--"Sara" and "Barbary Coast." Both were mostly shot within existing studio sets and street scenes and were cancelled at mid-season. A minimum of location shooting was utilized. This had the effect of prohibiting the western from its true

potential, the scenic shots necessary to make the program believable.

NBC has probably been the most successful with westerns in previous years. Currently, NBC has two western series on the air--"Little House on the Prairie" and "Grizzly Adams." Although these two programs appear to be different than the more traditional westerns ("Gunsmoke," "Bonanza," or "Wagon Train"), they indicate a metamorphosis in westerns. The new trend is to family oriented westerns, deemphasizing violence. NBC plans to introduce another western, "Oregon Trail," during the 1977-78 season. ABC currently has no westerns on its schedule and none are projected for 1977-78. CBS will premiere "Dan'l Boone" in 1977-78 although they currently are showing no westerns.

If past trends hold and as crime shows begin to decrease in number during prime time, it appears that the time is right for another resurgence of western drama on television. This would follow the same pattern as the 1950s when crime drama was the mainstay of television drama. When this trend began to wane, crime shows were replaced by westerns. When westerns fell out of popularity in the 1960s, they were replaced by a resurgence in crime programs. If this pattern holds, revival of westerns on television could be predicted. (See Crime Drama, page 140, below, for a complete description of this pattern.)

Medical Drama

Medical programs in prime time have played an insignificant part in the overall drama trends during the last ten years. Medical drama surfaced in 1954 when Richard Boone's "Medic" premiered. That was the only television medical show until "Ben Casey" and "Dr. Kildare" debuted in 1961-62. Other than a three year run of "The Nurses" on CBS from 1963-65, there were no medical dramas introduced to prime time television until the 1969-70 season. "Ben Casey" and "Dr. Kildare" each ran five full seasons with "Dr. Kildare" split into two half-hour shows on separate days for two of its five years.

In 1969-70 each network introduced one medical show, each continuing for long runs on its respective network. "The Doctor" segment of the "Bond Ones" lasted four years on NBC while "Medical Center" on CBS was cancelled at the end of the 1975-76 season after eight years. Likewise, "Marcus Welby" on ABC was also cancelled at the end of the 1975-76 season. These three popular medical programs provided impetus for production companies to develop new program concepts concerning medicine. Although a number of other medical programs were tested from 1969-70 through 1975-76, no program was successful in being renewed for a second season.

There have been only five medical shows to be renewed for a second year. It appears that either medical dramas are very successful or fail. Projections for the

1977-78 season list only one program, CBS's "Rafferty," in the medical drama category.

Science Fiction and Supernatural Drama

Because the two program types are related, it is concluded that any discussion of one would necessarily affect the other. Supernatural drama was another survivor of network radio drama. Two of the major forces in early supernatural drama on television were "Lights Out" and "Suspense" both of which ran a number of years on radio. These shows were adaptations of the shows presented on radio, with some added original episodes.

There were also a number of supernatural dramas presented in the form of anthologies, such as "Tales of Tomorrow" on ABC in 1952. After 1952, supernatural drama faded from the schedule until 1956 when "Alfred Hitchcock Presents" premiered. In 1959-60, Alfred Hitchcock was joined by Rod Serling's "Twilight Zone," with both programs continuing on CBS through the 1963-64 season. ABC introduced "Outer Limits" in 1963-64 and it lasted only two complete seasons.

The first science fiction in prime time on the three networks was ABC's "Voyage to the Bottom of the Sea" which premiered in September 1964. The following September CBS announced that "Lost In Space" would become their first entry into the science fiction category. In 1966-67, the three networks premiered five new science fiction programs,

including "Star Trek," "Time Tunnel" and the "Invaders." This period proved to be the peak for science fiction programming during prime time. Only one other program, "The Prisoner" was successful in being renewed with the exception of ABC's latest entries--"The Bionic Woman" and "The Six Million Dollar Man." In addition to these two programs, the 1977-78 schedule includes "Logan's Run," an adaptation of the movie, and the "Man from Atlantis" on NBC.

From the end of the 1963-64 season until "Journey to the Unknown" debuted in September 1968, there were no supernatural programs on prime time television. "Journey to the Unknown" failed to make it through one complete season, and once again the networks were without a supernatural drama until September 1970 when "Night Gallery" started its three year run and "Sixth Sense" began its first of two years on ABC. The only program that CBS has carried in the last ten years in supernatural category has been a repeat showing of seven episodes of "CBS Suspense Playhouse." ABC made one more unsuccessful bid at placing a supernatural program on their schedule in 1974-75 when "Kolchak, the Night Stalker" ran a complete season of twenty episodes with twenty repeats. Other than "Night Gallery," NBC tried one other program, "Ghost Story," in 1972-73 which failed to run a complete season. Currently there are no pilots dealing with supernatural subjects nor any shows slated for placement in one of the three networks' schedules. Although supernatural and science fiction enjoy a huge

following in print, this type of drama has typically not done well in the ratings. It is not known whether this is due to the large production expense necessary to produce shows of these types or to the writer's problems in the adaptation of book to television episode.

Crime Drama

Crime and police shows are one of two categories of drama to show an increase in programs over the last ten years. In 1966-67, there were only nine crime shows in prime time (188 original and 114 repeat episodes). In 1975-76 a total of twenty-seven crime shows were on the networks' schedules with a total of 483 original and 409 repeat episodes. This was the largest number of episodes of crime shows ever shown on television, and represents the peak year. The 1976-77 season saw a softening in prime time shows, further evidenced by the projected 1977-78 schedule in which only nine crime shows are listed, three on each network.

This peak in crime shows is actually the second such peak since the 1950s. As has been indicated, crime shows were very popular in the early 1950s, having gained some success by bringing loyal audiences with them from radio. After a lull during the mid-1950s, crime shows again became popular. Such programs as "87th Precinct," "The Untouchables," "Naked City," "The Investigators,"

"Target: The Corruptors," and "The Detectives" were all long running series.

However, the rise of the television western appears to be connected to the demise of the crime show in the early 1960s. By the start of the 1964-65 season, there were no crime shows on any of the networks. During this same period, the television western was enjoying a five year period of great success. Two years later, during the 1966-67 season, the cycle had been reversed with crime shows on the increase and westerns decreasing. Table 5.2 illustrates this progression.

It is important to note that crime and western drama have many of the same characteristics although they appear quite different. There has always been a relationship between westerns and crime stories because both utilize "hero figures" to solve (serious) problems. In examining the plot structures for the past ten years, it appears that the only major difference is the setting. Therefore, it is not surprising that both have never been successful at the same time. In this regard, it appears that production companies are using the same basic drama structure and substituting the setting that they think would be most acceptable to the viewers. It is assumed that other forms of drama are also influenced in this manner but to a lesser extent.

In September 1966, six new crime shows premiered and ABC's "The FBI" was renewed for its second season. The

following season, six new programs premiered including such popular programs as "Ironside," "N.Y.P.D.," "It Takes A Thief," and "Mannix." The 1968-69 season saw the debut of six more crime shows including such long-running shows as "Mod Squad," "Adam 12," "Hawaii Five-O," and "Name of the Game," television's first 90-minute crime show.

Other innovations in crime shows were NBC's creation of their "NBC Wednesday Mystery Movie" and the subsequent "NBC Sunday Mystery Movie," an anthology of 90- and 120-minute crime shows. The early 1970s also saw the rejuvenation of crime shows. Many of the late 1960s favorites had begun to soften and the networks came up with a new generation of crime shows. Examples include "Streets of San Francisco," "The Rookies," "Baretta," "Police Story," "Police Woman," "Kojak," "Cannon," "Barnaby Jones," and "Switch."

During the 1976-77 season, attempts were made to soften the action in crime shows. Shows such as "Rockford Files," "Switch," "The Feather and Father Gang," and "Charlie's Angels" deemphasized violence. Whether it has been the cries of excessive violence and sex on television or just simply that the audiences are getting tired of police shows, television crime shows appear to have ended another brief period of popularity. No new crime show has been slated for the 1977-78 prime time schedule. ABC has stated that it is going to lighten up "Starsky and Hutch" and deal more with the personalities of the two stars,

rather than violent crime. CBS will continue with "Kojak" (much the same tradition as "Baretta") and the softer "Hawaii Five-O" and "Barnaby Jones," while NBC has renewed "Police Woman," "Rockford Files," and "Quincy," although stating that it intends to deemphasize the nuts and bolts part of the show and concentrate more on the personal life of the main character, getting into more human interest type drama.

Family Drama

This category should not be confused with the "family viewing hour." Although many programs that fit into this category could be shown between 8 and 9 P.M. (the "family viewing hour" actually includes the time between 7 and 9 P.M., but prime time begins at 8 P.M.), some may be produced for showing at other times.

This category is the only other type of prime time program to show an increase during the last ten years. The history of family shows has been somewhat complicated. Family drama began in 1954 with the debut of "Disneyland" and "Rin Tin Tin" on ABC and "Lassie" on CBS. During the 1950s most family drama was actually programs aimed at children or teens. Examples are "My Friend Flicka," "Noah's Ark," "Circus Boy," and "People Are Funny."

Throughout the next ten years many different programs have fit into this family category, including: "Travels of Jamie McPheeters," "Circus By the Sea," musical

shows, such as "Hootenanny," and "Shindig," as well as other animal shows such as "Flipper" and "Gentle Ben," and some Disney lookalikes such as "Adventures of Huck Finn" and "Off to See the Wizard." These types of programs typified the family drama through the 1960s.

Actually the category up to that point might be best described as Children/Family Drama. Another turning point came in the early 1970s when CBS introduced the "Waltons" to prime time television. The success of "The Waltons" has led to many imitations, with only "Little House on the Prairie" (NBC) being successful. No longer is family drama aimed just at the children. The networks appear to want broader appeal programs for the early time slots that can be enjoyed by all members of the family. Other attempts at family drama include ABC's "New Land," and "Swiss Family Robinson"; NBC's "Lucas Tanner," and "Family Holvak" and CBS's "Sons and Daughters," "Three for the Road," and "Apple's Way."

Recently, interest in the family drama seems to have increased. The category appears to have altered once again to include another form of family drama--the comedy drama. The new generation of family programs are neither all drama, nor all comedy, but a combination. Typical of this new form is ABC's newest family program "Eight Is Enough." The program includes all the key elements of drama and is certainly classed as a family drama. However, the show is comedy also. Many of the plots have comical

twists and some essential parts of the script are for comic relief. It appears as if the family show has expanded once more to include another adaptation. "Eight Is Enough" is not the only example of the comedy-drama. According to the 1977-78 projected prime time schedule, six new comedy dramas, all sixty minutes in length are slated to debut in September 1977. Included are ABC's "San Pedro Bums" (about a group of five guys who buy an old boat), "Love Boat" (the adventures of a cruise ship starring Gavin MacLeod from "Mary Tyler Moore Show"), CBS's "The Fitzpatriks" (about a family from Flint, Michigan), "The Ed Asner Show" (where Lou Grant becomes the managing editor of a newspaper), and NBC's "Big Hawaii" (the adventures of a family who run a ranch in Hawaii) and "Class of 65" (about the adventures of a senior class about to graduate from high school).

The one thing all these shows have in common is that they all have elements of comedy. According to the press information, none will be strictly drama in the same sense as "The Waltons" or "Little House on the Prairie." It also appears that the family drama, with the pressure of the family viewing litigation and the amount of discussion about sex and violence on television will continue to increase in the foreseeable future.

Legal Drama

This category is distinguished from crime drama by the occupations of the major characters. Although both

categories are concerned with crime, legal drama evolves around the courtroom and deals with members of the legal profession or members of state, local and federal governments. "Perry Mason" in 1957 (along with "Court of Last Resort") was the first legal drama program in prime time. It was not until 1962-63 that another lawyer show, "The Defenders," appeared in prime time. Since 1962, there have only been three lawyer programs to be renewed: "Judd for the Defense" enjoyed two seasons, as did "Owen Marshall, Counselor at Law" and "Petrocelli." All other shows in this category were cancelled at mid-season. Recent attempts at legal series have strayed somewhat from the criminal lawyer arguing in court format to that of the consumer advocate type lawyer doing more work outside the courtroom, including investigative work. The only 1977-78 entrant in the legal category has this type of theme. "Rosetti & Ryan" are maverick lawyers, who often take on penniless clients or those that are tackling corporate giants.

There is no indication that legal dramas will establish any dominant trend in the near future. It appears that there will be occasional legal dramas, but there is no evidence that they will either decrease or increase significantly.

Adventure Drama

The adventure program has appeared in every season since 1958 when "77-Sunset Strip" premiered. Adventure

programs over the years have broken down into two major categories; those shows dealing with exciting and dangerous occupations or pursuits, and those that deal with exciting or dangerous places. There has been an approximately equal split in these two categories over the years. Adventure programs have not enjoyed any large popularity. Rather, they have held a steady pattern of two or three programs per year. There have been some very popular adventure shows, however, including "Tarzan," "The Fugitive," "Run For Your Life," "Daktari," and more recently "Emergency."

For the first time since 1958, the 1977-78 season does not include any adventure programs, although NBC will program special two-hour episodes of "Emergency" throughout the entire season.

Anthology Drama

Anthology drama was probably the first major type of drama program to be presented on television. Anthology drama was the dominant type during the early 1950s. It was difficult to find a night that one of the three networks did not have an anthology scheduled. The anthologies included all types of drama from the traditional "Kraft TV Theater" and "Playhouse 90" to the supernatural "Tales of Tomorrow." NBC was, and continues to be, the leader in anthology drama. From the 1950s, NBC has used the anthology as a principal programming tool. In the 1952-53 season alone, NBC scheduled eleven anthology dramas including:

"Campbell Playhouse," "Robert Montgomery Presents," and "Texaco Star Theatre."

Although Table 5.2 shows that there has been little anthology drama during the last ten years, the figures need clarification. With refinement of program categories and the classifying of many anthologies by the overall theme of the program, many anthologies are on television but not included in the overall category. For example, such anthologies as "NBC Sunday Mystery Movie," "The New CBS Tuesday Night Movies," ("Shaft" and "Hawkins"), and "Police Story" have been classified in categories that match the overall theme of the program, rather than as an anthology.

The last anthology drama in prime time was during the 1966-67 season when ABC programmed "ABC Stage 67" and NBC scheduled "Danny Thomas Presents." The remaining anthologies have been repeat performances of older anthologies, including "Bob Hope Presents" and "Comedy Playhouse." There are no new anthology programs scheduled for the 1977-78 season.

War Drama

War dramas on television lasted only ten years, with the first program, "O.S.S." being broadcast in 1957, and the last "Garrison's Gorillas" and "Rat Patrol" going off the air at the end of the 1967-68 season. There have only been two successful war dramas, both on ABC--"Twelve O'Clock High" (three years) and "Combat" (five years). It

is interesting to note that CBS had only one war program, "Jericho," in September 1966 and it did not last through December.

Serial Drama

Serial drama on television was adapted from radio where it made up a major portion of the programming. The first televised serial drama debuted on NBC in 1949 and was an adaptation of radio's "One Man's Family." "One Man's Family" lasted until the end of the 1952-53 season. As soap operas became a staple of daytime programming, all serial dramas disappeared from prime time by the mid-1950s. The 1964-65 season saw a revival of the serial in prime time when ABC scheduled "Peyton Place" on Monday and Thursday nights.

"Peyton Place" ran for five years, including a three-night weekly schedule during the 1964-65 season, and ended its run with 514 total episodes in prime time. Besides "Peyton Place" there have only been two other first season entries in the serial drama category, both on ABC. In September 1969, ABC attempted to program an adaptation of Harold Robbin's "The Survivors." However, it lasted only until mid-season.

CBS has attempted two summer season serial dramas. Neither designed to be developed into regular series. NBC has not programmed a serial drama since the mid-1950s. However, it appears that the serial drama is surfacing in a

mutated form--the novel for television. NBC had minor success during the 1976-77 season with "Best Sellers" a program consisting of novels adapted for television and shown in serial form. In the 1975-76 season, ABC once again programmed an adaptation of a novel, Irwin Shaw's "Rich Man, Poor Man." ABC followed the huge success of that program with "Rich Man, Poor Man, Book II." It appears that the serial drama will continue to appear in the form of novels for television during the next few years. All three networks have stated that they are preparing a number of novels for prime time presentation during 1977-78, all in serial form, including "Boys and Girls Together" and "Wheels."

Burlesque Drama

Burlesque drama has the dubious honor of being the shortest-lived category in prime time. Debuting in 1964, the spoof drama quietly faded at the end of the 1967-68 season. There have only been three different programs in the burlesque drama category--"Man From U.N.C.L.E.," "Girl From U.N.C.L.E.," and "Batman." During the time from 1964-1967 the fantasy and burlesque situation comedies were enjoying their greatest success. It is not surprising that the three spoof dramas were also successful. "Girl From U.N.C.L.E." lasted only one season; "Batman" lasted two complete seasons, although during the first season it was

programmed on two nights; while "Man From U.N.C.L.E." lasted four complete seasons.

Network Philosophies of Programming

No discussion of prime time program types would be complete without some illumination on individual network programming philosophies. Each network appears to have an overriding philosophy regarding placement of programs within prime time. It is difficult to be specific about prime time programming over a 30-year history; however, the following observations on trends appear to be acceptable.

Examination of Table 5.6 illustrates the overriding philosophy of CBS. The leader in prime time television for twenty of the last twenty-one years, CBS has relied mainly on the situation comedy for its success. Since 1952, CBS has placed a situation comedy in the number one position in the season overall ratings eleven times. In 1966-67, CBS programmed half of the situation comedies in prime time and over half of all variety programs. In comparison, CBS scheduled only eight dramas during the entire season. The pattern is repeated throughout the entire ten years with the exception of the early 1970s when CBS appears to have abandoned its philosophy concerning situation comedies and instead concentrated on more drama programming.

Variety programs during this time also decreased in number. Throughout the years, CBS has always been able to accomplish two things regarding situation comedies. First,

Table 5.6

Total Prime Time Programs by Program Duration, 1960-1977

	ABC				CBS				NBC				3-Network Total			
	30	60	90	120	Total	30	60	90	120	Total	30	60		90	120	Total
1960-61	20	14	0	0	34	29	8	0	0	37	21	13	0	0	34	105
1961-62	15	15	0	0	32	25	12	0	0	37	9	17	0	1	27	96
1962-63	14	15	0	1	30	21	14	0	0	35	7	17	1	1	26	91
1963-64	11	14	3	0	28	17	16	0	0	33	6	16	1	2	25	86
1964-65	19	12	0	1	32	20	14	0	0	34	7	14	2	2	25	91
1965-66	22	11	0	1	34	19	13	0	1	33	14	12	1	2	29	98
1966-67	22	12	0	1	35	20	13	0	1	34	14	13	1	2	30	99
1967-68	16	13	0	2	31	12	13	1	2	28	6	16	1	2	25	84
1968-69	12	14	0	2	28	13	14	0	2	29	7	12	2	3	24	81
1969-70	11	13	1	2	27	15	13	0	2	30	7	12	2	2	23	80
1970-71	15	10	1	2	28	14	11	0	2	27	5	13	2	2	22	77
1971-72	10	9	2	2	23	9	11	0	3	23	5	11	1	3	20	66
1972-73	6	11	2	2	21	11	9	1	2	23	4	12	2	2	20	64
1973-74	7	9	3	2	21	9	11	1	2	23	7	10	1	3	21	65
1974-75	6	11	2	2	21	8	13	0	2	23	3	12	1	2	18	62
1975-76	6	13	0	3	22	12	14	0	1	27	4	14	0	3	21	70
1976-77	8	12	0	3	23	14	13	0	1	28	3	12	3	2	20	71
1977-78	10	11	0	2	24	14	13	0	1	28	4	14	0	3	21	73

CBS has always been able to maintain a nucleus of situation comedies that have achieved at least limited success. These programs now are generally in their third or fourth year and provide enough strength to enable the programming of a number of new situation comedies each year. Second, this combination has enabled CBS to program new and experimental situation comedies. Norman Lear's comedies were developed in this fashion during the 1970s.

CBS was the last network to program a movie slot and during the last few years has deemphasized movies. With few exceptions, CBS has also refrained from programming any ninety minute programs. It is apparent that CBS is returning to the format that made them successful in the past.

Although CBS will program eleven dramatic programs in 1977-78, the emphasis is on comedy and family drama with one movie (Friday), one news ("Sixty Minutes"), one variety ("Carol Burnett") and the remainder situation comedies and drama. Recently, the head of CBS indicated that CBS intends to return to their accustomed #1 position in the ratings by using the formula that has been successful for the last twenty years. He indicated more care would be taken in choosing the properties that best fit the comedy/family drama philosophy.

Conversely, NBC has never relied on the situation comedy for stability in its program schedule. Examination of Table 5.6 indicates that NBC has placed its emphasis on the drama (including long form) and movies. NBC has

programmed almost four times the number of anthologies as the other two networks combined during the last twenty years. In the same fashion, NBC has been the innovator in developing the ninety minute drama program. Although ABC appears to have an equal number of ninety minute programs, most are ninety minute made-for-television movies while NBC's are dramas, such as "The Virginian," "Columbo," "McMillan and Wife," "McCloud," and "Banacek."

Table 5.6 also shows NBC utilizing fourteen thirty minute programs during both the 1966-67 and 1965-66 seasons. This, however, includes all forms of thirty minute programs, and situation comedies total seven in 1965-66 and eight in 1966-67. In 1967-68 there is a significant drop in the total number of thirty minute programs and the number slowly decreases to the projected four for the 1977-78 season.

Much of NBC's success in drama appears to be in the crime, family and adventure categories during the last ten years. Much of the success in family drama stems from "Walt Disney's Wonderful World of Color" and "Little House On The Prairie." NBC also has been the largest contributor to the adventure category with such successful programs as "Run For Your Life," "Tarzan," and "Emergency." As noted earlier, NBC has failed to include one adventure program on the 1977-78 schedule. Crime has been the largest category in drama programming for NBC during the last ten years. Perhaps the figures are inflated when all elements of the "NBC Sunday Mystery Movie" are considered single programs.

Regardless, nearly half of all crime programs during the ten year period have come from NBC.

Variety has not been a major element of NBC's programming philosophy, especially since 1966. "Kraft Music Hall," "Dean Martin," and "Laugh In" have provided the nucleus for what little success NBC has achieved in variety programming. Since 1972, NBC has been deemphasizing variety and has even failed to use the summer replacement season as a test period for possible prime time variety series. There is only one variety program, "The Richard Pryor Show," scheduled for the 1977-78 season on NBC.

NBC has maintained two movie nights, Monday and Saturday, throughout the ten years of the study. Both nights have been successful for NBC, although the Monday night slot suffered during the fall when ABC has programmed NFL Football. However, last season, 1976-77, "NBC Monday Night At The Movies" finished in a tie for 26th place while the Saturday night slot ended in 64th place.

There are indications that NBC has begun to change its philosophy on drama programming. Although the 1977-78 season includes only three situation comedies, a number of the sixty minute dramas can be classified as comedy-dramas. Additionally, NBC has scheduled a new science fiction program, "Man From Atlantis," as well as a western, "Oregon Trail."

ABC has probably showed the most change during the last ten years (see Tables 5.3 and 5.6). Traditionally,

ABC has been known for its programming of movies, action/adventure shows and programs for teens and young adults. ABC, by virtue of being last in ratings during most of the last ten years, has been successful in many innovations in prime time programming. Included in these innovations are the use of animation in prime time, programming of a ninety minute made-for-television movie slot, development of television's second season in 1966 and the third season concept this year (1976-77).

Table 5.6 illustrates the radical changes that have taken place over the years in ABC's programming of thirty minute programs. Many of the thirty minute programs during the 1960s were dramas rather than situation comedies. ABC experimented with the thirty minute drama including such shows as "Felony Squad," "N.Y.P.D.," "Guns of Will Sonnett," "Batman," and "Peyton Place." By the early 1970s, ABC had abandoned half-hour dramas for the more traditional hour format.

ABC has tried a wide-range of situation comedies in prime time. However, only one particular type of situation comedy has appeared to be successful. All the long-running situation comedies on ABC during the last ten years have had overwhelming success with young adults and teens. This does not mean that adults refused to watch them, it simply indicates that ABC was maintaining strength in those particular demographics. Typical of these types of shows are "The Brady Bunch," "Partridge Family," "Room 222," "The

Odd Couple," "Love American Style," and recently, "Happy Days," "Laverne and Shirley," "Barney Miller," and "What's Happening." Even the appearance of former CBS programming head Fred Silverman has not appeared to change this philosophy. On the contrary, Silverman appears to have developed the approach further.

Variety has never been a strong category for ABC. With the exception of such successes as "Lawrence Welk" and "Hollywood Palace" in the mid-1960s, ABC has had major problems in sustaining variety programs. It has not been from lack of trying. ABC has tried such performers as John Davidson, Johnny Cash, Tom Jones, Dean Jones, the King Family, Don Rickles, Dick Cavett, Engelbert Humperdinck, the Lennon Sisters, Pat Paulsen, the Smothers Brothers, Pearl Bailey and Ken Berry in various variety formats. A few achieved minimum success by being renewed once. "Donny and Marie" is the only variety program on ABC's schedule and is listed for renewal for the 1977-78 season. (Once again, the popularity of this program with young audiences documents ABC's programming philosophy.)

Although there has been no overriding trend in ABC's drama programming, it has experimented with many different types of dramas, not concentrating on any one or two particular types. ABC is the only network to program a western during all ten years between 1966 and 1976. In addition, ABC appears to have programmed more science fiction and supernatural drama than the other two networks

combined. ABC has also programmed dramas in war, serial and burlesque during the mid-1960s, but has not returned to these categories since. If there is one category that has been lacking for ABC it has been family drama. In the 1950s ABC had control of "Disneyland" but failed to renew it after five years because ABC felt it would not have much promise for future years. Since that time, ABC has failed to achieve any success in family drama.

Two attempts during the last ten years, "Swiss Family Robinson" and "Off to See the Wizard," failed almost before they got started and it has only been during the last season that ABC has developed promising family dramas-- "Hardy Boys/Nancy Drew" and "Eight Is Enough." The network has attempted to further remedy this problem by scheduling "San Pedro Bums," and "Love Boat," as well as "Family," "Eight Is Enough," and "Nancy Drew/Hardy Boys" during the 1977-78 season.

Movies on television have always been ABC's strongest feature. Since 1966, ABC has programmed the "ABC Friday Night Movies" and the "ABC Sunday Night Movies." Both have been highly successful, as indicated by their finish in the overall rankings during the 1976-77 season. The Sunday movies finished in sixth place and the Friday night movies finished strong in twenty-fourth place. The combination of successful movies and some drama shows has enabled ABC to stay competitive. With the addition of a strong schedule of situation and comedy dramas, ABC developed into the #1

network during the 1976-77 season and is continuing to program with the same philosophy for 1977-78.

In summary, the networks have had distinct programming philosophies during the past ten years concerning prime time programming. CBS has programmed a majority of situation comedies, most dealing with adult themes, and has emphasized the comedy or family drama. ABC, on the other hand, has increased its total number of situation comedies but has concentrated on the young adult and teen audience. Movies and action/adventure dramas have been the dominant part of ABC's schedule since 1966. Finally, NBC, while seldom using the situation comedy, has stressed crime and action/adventure drama, many in anthology form.

It is apparent that television will continue, at least for the foreseeable future, to concentrate on non-violent types of programming such as situation comedies and family dramas. In addition, science fiction, adventure and western drama appear to be increasing.

CHAPTER VI

RECOMMENDATIONS FOR FURTHER RESEARCH

Recommendations for further research in most dissertations are relegated to the last few pages and usually consist of brief examples of new types of research that could be accomplished given the results of the dissertation research. However, given the nature of this descriptive study, the recommendations for further research take on a greater importance. Because of the lack of research in the field of programming, a discussion must be undertaken of the major research possibilities that exist in the field.

Six major areas of concern have been singled out for discussion: (1) prime time programming trends, (2) the program production process, (3) program decision making, (4) audience studies, (5) effects of government regulation and society on television programming (and vice versa), and (6) success of prime time programs. Each will be discussed.

Prime Time Programming Trends

In any research project, the first major step (after formulation of a plan) is to collect the data. Data, in the case of prime time programming, are information concerning each program to appear in prime time on any of the three

major commercial broadcasting television networks since 1947. This information must be collected before any meaningful study of prime time programming can be undertaken.

Although the present study of programming in prime time from September 1966 through September 1976 has answered many questions about trends in programming, it fails to provide much insight into the early years of prime time programming. The first priority in the field of prime time television programming research is to provide a concise body of knowledge concerning all prime time programs from 1947, when the networks began prime time operations.

It is essential to record information on a set of variables for all programs over time to allow for comparison between programs. This does not mean that the set of variables in Chapter IV is the best or only list. However, the list is illustrative of the type of variables that must be recorded for each program.

A study of this type would result in information on all programs in prime time since 1947, based on the same set of variables. With this body of knowledge, the present study of trends in prime time programming could be extended back through 1947. Each program would be classified according to a typology and each particular type would then be examined over time to provide the first complete look at prime time television programming trends. It is necessary to have this body of knowledge about prime time programming before any of the following types of research can be undertaken

(except possibly for studies with a very limited range and applicability).

Program Production Process

As has been indicated in Chapters III and IV, the program production process has probably received the most attention in program research. Much is known about the financial dealings between networks, program suppliers and television stations. The process by which a program reaches the prime time network schedules is also well documented.

However, one particular element of that process is still somewhat of a mystery. How and why particular programs are picked (or rejected) by the networks is an unexplored area in program research.*

It is assumed that each network has its own method for selection of programs, but few, if any, are documented. It is known that the networks employ a program research department whose function it is to predict the acceptability of programs for each network.

Studies should be undertaken to explore the program production process from the idea stage through the preparation of a pilot and finally to the acceptance of a series. Methods for accepting series for each network would be better understood by this type of examination. If it is

*There are, however, two books that deal in part with the subject--"Reflections In a Bloodshot Eye" (a short history of CBS) and "The Business Behind the Box" by Les Brown.

known how many story ideas a network receives, the number of pilots and their type and the network programming philosophy, it would enable the researcher to formulate some hypotheses as to why and how programs are accepted at a network level.

Program Decision Making

An interesting aspect of prime time programming research is the influence on program decision making by the head programmer at each network. Throughout the thirty-year history of prime time television there have been many programming chiefs at the three networks. However, little is known about the influence these people have had on the programming shown on any particular network.

A series of studies should be undertaken to help isolate the influence of programming chiefs on the prime time schedule. By developing a chronology of prime time programmers for all three networks, each programmer's term could be examined to isolate changes that occurred during each term of office. This would help explain what, if any, influence they might have had on the prime time schedule and also what influence they had in changing the network philosophy on prime time programming.

It would be necessary to examine the background of each individual program chief and know something about the programming philosophy of each, but the results would

provide some interesting insights into the programming of prime time television programs.

Audience Studies

A completely new field in prime time program research concerns people's motivation for watching prime time television. As has been indicated, it is known through ratings research how many television sets are tuned in to a particular program and the demographic breakdown of those in the home. However, it is now known whether they are actually watching the set or if they like or dislike the program.

As far as can be determined, no study has ever dealt with why people watch prime time programming and what they like and dislike about the programming. It has been assumed by most that ratings indicate acceptance or rejection of a program. It is widely accepted in the industry that a program must maintain a thirty share in order to be renewed*. Of course there are exceptions to this rule, but generally by observing the overall results at the end of each season this fact is verified.

The networks have tended to introduce new shows based on their own research, mostly unreported. It is not known whether they use any other audience research outside of the traditional theatre testing and concept analysis.

*A program's share is determined by dividing the total number of TV homes in the United States tuned to a particular program divided by the total number of TV homes in the United States.

The networks introduce new shows, cancel them, replace them with second season shows, etc. without any indication that the moves were motivated by research.

Perhaps one basic problem area should be addressed first. The networks contend that the viewers generate the trends in programming by watching the programs and being counted as part of the ratings. On the other hand, many observers note that the audience is captive and can only watch what the networks air. Therefore, it is difficult to say whether the audience is watching what they want or simply their preference of what is offered by the three networks.

Effects of Society and Government Regulations

It is assumed that society affects television programming content. There appears to be a number of examples of this occurring over the last thirty years. During the McCarthy "red scare" in the 1950s, the content of most shows was closely edited to make sure nothing was said that would offend the viewers. Recently, the war in the press over sex and violence on television appears to have affected the number of crime shows on television.

Likewise, it can be stated that some government regulations have influenced prime time television. Such regulations as the Prime Time Access Rule and the "Family Viewing Hour" have apparently had some impact on what is

shown during prime time. It is difficult to say how much effect these regulations have had.

It cannot be stated equivocally whether society and government regulations affect television or whether television affects society and government regulations or a combination of the two. It is generally assumed that both effects exist given the dynamic situation of television.

Most studies in the area deal with the relation of the effects of television on various aspects or parts of society--effects of television on children, effects of violence, etc.--and little research is conducted on how social norms affect television prime time programming.

A series of studies should be undertaken on a multidisciplinary level to answer some of these questions. One study could be a mapping of all major events over the last thirty years onto a chronological study of prime time television program content. By looking at the events and analyzing prime time programming content after the event, some observations may be made about the effect of society on television.

Success In Prime Time Television

Finally, there must be an examination of why certain shows are successful and others fail in prime time. It is easily known which shows have been successful in the past, but at this time there is no known method for prediction success in the future.

Figure 6.1 shows what the 1975-76 network schedule owes to the past and how much it owes to the present. The first number to the right of any particular season is the number of new shows that premiered during the season on all three networks combined. This figure includes all first season, second season and summer replacement programs. The numbers to the right of that figure are the number of programs from that season that had their origins in other years. For example, in 1971-72, there were forty-two new programs. In addition, thirteen shows were renewed for a second year from 1970-71, eleven for a third year from 1969-70, etc. This chart provides a chronology of network prime time television renewals for all three networks for the thirty year history of prime time.

Tables 6.1 and 6.2 show the number of renewals for each network for the last ten years. Table 6.2 is a composite of Table 6.1, listing the total renewals for each network for each category for all ten years as well as the three network totals.

From examination of Tables 6.1 and 6.2, it is obvious that all three networks are about equal in their renewals of new programs (new, second and summer shows). CBS renews the most new shows (34.8 percent) while ABC renews 32.6 percent of its new shows and NBC renews 31.5 percent. However, there are some major differences in the various components of the total new shows. For instance, CBS renews the most first season shows (43.7 percent) but renews

1975-76	64	16	7	7	6	4	4	2	1	1	1	0	0	1	1	0	0	0	0	0	0	0	0	0	1	0
1974-75	52	9	8	7	5	5	3	3	1	1	0	0	1	1	1	0	0	0	0	0	0	0	0	1	1	0
1973-74	42	14	8	8	8	4	3	1	3	0	0	1	1	1	0	0	0	0	0	0	0	0	0	1	1	0
1972-73	39	11	10	10	6	4	3	3	0	0	1	1	1	1	0	1	0	0	0	0	0	0	1	1	1	0
1971-72	42	13	11	6	5	2	3	1	0	1	1	1	1	1	1	0	0	0	0	0	0	0	1	1	0	0
1970-71	46	17	15	8	5	6	1	0	3	1	2	1	0	0	0	0	0	0	0	0	0	2	1	1	1	1
1969-70	39	20	11	8	8	2	2	4	1	2	1	0	0	0	0	0	0	0	0	0	0	2	1	2	2	4
1968-69	38	20	12	12	5	2	4	1	2	1	0	0	0	0	0	0	0	0	0	0	0	2	1	2	2	4
1967-68	41	17	16	8	2	4	1	3	1	1	0	0	0	0	0	0	0	0	0	0	0	2	1	2	2	4
1966-67	56	20	12	5	6	2	4	1	1	1	0	0	0	0	0	0	0	0	0	0	0	2	1	2	2	4
1965-66	39	14	10	6	5	4	1	3	0	2	1	3	0	2	1	4	4	4	1	3	0	2	1	4	4	8
1964-65	37	13	10	8	4	4	1	3	0	3	1	5	6	5	4	1	1	0	2	2	4	4	7	7	11	11
1963-64	37	10	10	5	5	3	5	0	3	1	6	6	6	5	4	1	1	0	2	2	4	4	8	8	11	11
1962-63	37	16	10	8	4	8	1	4	4	1	3	0	3	1	5	6	6	5	4	1	3	0	2	1	4	8
1961-62	39	19	13	5	10	2	4	4	4	8	1	4	4	7	11	11	11	11	11	11	11	11	11	11	11	11
1960-61	41	20	10	13	3	6	5	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11
1959-60	50	20	17	6	7	5	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
1958-59	45	25	7	10	8	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20
1957-58	51	14	14	10	26	26	26	26	26	26	26	26	26	26	26	26	26	26	26	26	26	26	26	26	26	26
1956-57	41	23	13	42	42	42	42	42	42	42	42	42	42	42	42	42	42	42	42	42	42	42	42	42	42	42
1955-56	42	23	60	60	60	60	60	60	60	60	60	60	60	60	60	60	60	60	60	60	60	60	60	60	60	60
1954-55	42	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77	77
Prior to 54	118	118	118	118	118	118	118	118	118	118	118	118	118	118	118	118	118	118	118	118	118	118	118	118	118	118

The chart on this page shows what the 1975-76 network prime time schedule owes to the past and how much it owes to the present. In some instances the number of programs will increase as you move up a column. This is due to a program returning after a year's absence.

Figure 6.1
Prime Time Television Chronology, 1954-1976

Table 6.1

Prime Time Television Program Renewals
1966-1975

	New	Second	Summer	Total New	Returning
ABC					
1966-67	16-4	5-4	3-0	24-8	16-12
1967-68	11-4	3-2	1-0	15-6	19-14
1968-69	8-3	4-1	3-1 (J.Cash)	15-5	22-12
1969-70	11-6	5-2	2-0	18-8	19-10
1970-71	12-3	4-2	4-0	20-5	18-12
1971-72	7-1	2-1	4-1 (C.Bar)	13-3	17-13
1972-73	10-4	2-0	4-0	16-4	16-12 (1Sum)
1973-74	8-2	5-1	1-0	14-3	16-10
1974-75	10-2	6-3	4-2 (AAGoes&Frim)	20-7	13-8
1975-76	10-3	7-5	3-0 (Whats&BaseB)	20-8	15-8
	<u>103-32</u>	<u>43-21</u>	<u>29-6</u>	<u>175-57</u>	<u>171-111</u>
	31.1%	48.8%	20.7%	32.6%	64.9%
CBS					
1966-67	9-3	3-1	5-0	17-4	26-18
1967-68	7-3	1-1	5-1 (G.Campbell)	13-5	21-18
1968-69	8-7	1-0	4-2 (HeeHaw&Animal	13-9	24-17
1969-70	5-4	1-0	4-0 World)	10-4	26-20
1970-71	6-2	2-1	6-2 (S&Cher&CBS	14-5	25-13
1971-72	7-2	2-0	4-0 SunMovie)	13-2	17-13
1972-73	9-5	1-1	0-0	10-6	16-14
1973-74	6-1	3-2	4-1 (T.Orlando)	13-4	20-16
1974-75	5-1	5-2	4-0	14-3	20-17
1975-76	9-3	4-2	11-2 (Ivan&Jackson)	24-7	21-17
	<u>71-31</u>	<u>23-10</u>	<u>47-8</u>	<u>141-49</u>	<u>216-163</u>
	43.7%	43.5%	17.0%	34.8%	75.5%
NBC					
1966-67	10-3	2-1	3-2 (Saint&Deal)	15-6	18-13
1967-68	8-5	2-1	3-1 (Golddiggers)	13-7	18-12
1968-69	9-5	1-0	0-0	10-5	19-14 (2Sum)
1969-70	9-5	0-0	2-0	11-5	19-15
1970-71	9-3	1-0	2-0	12-3	20-12
1971-72	11-2	4-3	1-1 (B.Daron)	16-6	13-12
1972-73	10-3	1-0	2-1 (M.Country)	13-4	20-13
1973-74	12-1	1-0	2-1 (MacDavis)	15-2	17-11
1974-75	11-6	4-0	3-0	18-6	13-10
1975-76	9-0	9-1	2-0	20-1	16-13
	<u>98-33</u>	<u>25-6</u>	<u>20-6</u>	<u>143-45</u>	<u>173-125</u>
	33.7%	24.0%	30.0%	31.5%	72.3%

Table 6.2

Prime Time Television Program Renewals
(Three Network Totals)

	ABC	CBS	NBC	3-Net Totals
New Shows	103-32	71-31	98-33	272-96 (35.5%)
Second Season	43-21	23-10	25- 6	91-37 (40.7%)
Summer Shows	29- 4	47- 8	20- 6	96-18 (18.8%)
Returning Shows	171-111	216-163	173-125	560-399
	<u>346-168</u> (48.6%)	<u>357-212</u> (59.4%)	<u>316-170</u> (53.8%)	<u>1,019-550</u> (54.0%)

the fewest summer programs (17 percent), although it has tried more summer programs than the other two networks (almost twice as many as ABC and NBC combined).

ABC, on the other hand, has renewed the most second season programs (48.8 percent) but is last in first season and barely second in summer shows. Finally, NBC has appeared to have the least problem in summer by renewing 30 percent of its shows. However, the first season is 10 percent lower than CBS, while the second season renewals are 17.5 percent behind NBC, which trails ABC by 5.3 percent. ABC has programmed the most new programs (175) while CBS and NBC are almost equal (NBC = 143 and CBS = 141).

CBS has renewed the most returning programs (programs that were on the networks' schedules the season before), returning 163 of 216 programs (75.5 percent). NBC, while

having a smaller number of returning programs, has renewed 72.3 percent of them. ABC has been the least successful in renewing returning programs (64.9 percent).

Table 6.2 shows that, overall, CBS renews the most programs (59.4 percent), followed by NBC with 53.8 percent and ABC with 48.6 percent. For the three networks combined for all programs, the renewals average 54 percent.

These figures provide some idea of what programs have been successful in being renewed. However, they do not indicate why the programs were renewed or why they were not cancelled. But plainly they are basic to a study of the reasons for renewal, and are presented here as an indication of the kind of information scholars must accumulate if further study is to be accomplished.

There has been no research in the area of program success in prime time television (outside of in-house network studies which are not available). The only data in the area are concerned with ratings and demographics. One major theory is that networks judge programs solely on ratings data. While there is no quantitative research dealing with this hypothesis, it is supported by the actions of the networks during the last ten years. The season-end overall ratings by the A. C. Nielsen Company indicate that generally most programs failing to obtain a thirty share have been cancelled. There are exceptions to this rule, which indicate that the networks are using more than ratings to determine the renewability of programs.

Empirical studies must be undertaken to isolate the variables concerned with program success in terms of renewability. When that is accomplished, the next logical step would be to predict success of prime time programs based on those variables. It is, however, extremely difficult to isolate all the programming variables necessary to make such predictions. One major obstacle is the dynamic television programming process that is constantly changing and adapting to new programming pressures. Another is the networks' protection of their program selection process and renewal selection methods.

It is hoped that the present study has laid the groundwork for exploration of the prime time programming process. This study was conducted as a beginning contribution toward resolving the aforementioned research problems.

FOOTNOTES

¹Except as noted, the material for this chapter was obtained from the following sources: Erik Barnouw, The Image Empire: A History of Broadcasting in the United States (New York: Oxford University Press, 1970), vol. 3; Erik Barnouw, Tube of Plenty: The Evolution of American Television (New York: Oxford University Press, 1975); Sydney W. Head, Broadcasting in America, 3d ed. (Boston: Houghton Mifflin Company, 1976); Warde B. Ogden, The Television Business: Accounting Problems of a Growth Industry (New York: Ronald Press Company, 1961); and William L. O'Neill, Coming Apart: An Information History of America in the 1960s (New York: Quadrangle/New York Times Book Co., 1971).

²Bill Greeley, "Big Ad Buck: Right On (TV) Schedule," Variety, May 11, 1977, p. 463.

³Larry Michie, "TV Web Ad Coin Hits Record \$3-Bil," Variety, January 19, 1976, p. 1.

⁴"Summary of Broadcasting," Broadcasting, June 6, 1977, p. 63.

⁵Lawrence D. Longley, "The FCC and the All Channel Receiver Bill," Journal of Broadcasting XIII (Summer 1969): 293-294.

⁶Federal Communications Commission Annual Reports, 40th Annual Report, Fiscal Year 1974 (Washington, D.C.: U.S. Government Printing Office, 1975), pp. 119-125.

⁷Ibid.

⁸Report and Order. Prime Time Access Rule, p. 1945.

⁹"Prime Time Production Costs," Broadcasting, Annual Report--April or May of Each Year.

¹⁰Armon Glenn, "Kojak Hits Pay Dirt," Barron's, October 11, 1976, p. 5.

¹¹Dennis B. McAlpine, The Television Programming Industry (New York: Tucker Anthony and R. L. Day Company, 1975), p. 3.

¹²Ibid.

¹³Roger Cels, "TV Producers Term 10% License Hike Too Small," Hollywood Reporter, February 13, 1976, p. 24.

¹⁴Ibid.

¹⁵Ibid.

¹⁶Glenn, "Kojak Hits Pay Dirt," p. 18.

¹⁷McAlpine, The Television Programming Industry, p. 7.

¹⁸Glenn, "Kojak Hits Pay Dirt," p. 5.

¹⁹McAlpine, The Television Programming Industry, p. 3.

²⁰Ibid.

²¹"Increased Program Costs," Hollywood Reporter, December 3, 1976, p. 1.

²²These articles include: Ashbrook Bryant, "Historical and Social Aspects of Concentration of Program Control in Television," Law and Contemporary Problems (1970), pp. 610-635; Robert Crandall, "The Economics of Television-Network Program Ownership," Journal of Law and Economics (1971), pp. 385-412; Albert H. Kramer, "An Argument for Maintaining the Current FCC Controls," George Washington Law Review 42 (October 1973), pp. 93-114; and Walter H. Sweeney, "Regulation of Television Program Content by the Federal Communications Commission," University of Richmond Law Review 8 (1974), pp. 233-245.

²³Gaye Tuchman, The TV Establishment: Programming for Power and Profit, ed. Edwin M. Schur (New Jersey: Prentice-Hall Inc., 1974).

²⁴Roger G. Noll, Merton J. Peck and John J. McGowan, Economic Aspects of Television Regulation (Washington, D.C.: Brookings Institute, 1973).

²⁵*Ibid.*, pp. 97-128.

²⁶Bruce M. Owen, Jack H. Beebe and Willard G. Manning Jr., Television Economics (Lexington, Mass.: D. C. Heath and Company, 1974).

²⁷*Ibid.*, pp. 31-37.

²⁸*Ibid.*, p. 55.

²⁹Tuchman, The TV Establishment, p. 55.

³⁰*Ibid.*, pp. 35-39.

³¹*Ibid.*, p. 103.

³²*Ibid.*, p. 44.

³³McAlpine, The Television Programming Industry.

³⁴Donald R. Lehmann, "Television Show Preference, Application of a Choice Model," Journal of Marketing Research 8 (February 1971):47-55.

³⁵William D. Wells, "The Rise and Fall of Television Program Types," Journal of Advertising Research 9 (1969):21-27.

³⁶*Ibid.*, p. 21.

³⁷Willard G. Manning Jr., "The Supply of Prime Time Entertainment Television Programs," a report prepared under NSF Grant GS-33832, September 1973.

³⁸*Ibid.*, p. 1.

³⁹Analysis of the Causes and Effects of Increases in Same-Year Rerun Programming and Related Issues in Prime-Time Television (submitted with cover letter to the Federal Communications Commission by Clay T. Whitehead, Director of OTP), March 21, 1973.

⁴⁰Herman W. Land Associates, Inc., Television and the Wired City (Washington, D.C.: National Association of Broadcasters, 1968).

⁴¹Arthur D. Little, Inc., Television Program Production, Procurement and Syndication data relating to Proposals for Rule Making in Federal Communications Commission Docket No. 12782, March 22, 1965.

⁴²Arthur D. Little, Inc., Television Program Production, Procurement, Distribution and Scheduling, data relating to Proposals for Rule Making in Federal Communications Commission Docket No. 12782, including Data Supplemental to the 1966 Arthur D. Little, Inc. Study, Television Program Production, Procurement and Syndication.

⁴³Notice of Proposed Rule Making. Rules and Regulations with Respect to Competition and Responsibility in Network Television Broadcasting, Federal Communications Commission Docket No. 12782, March 22, 1965 (see also 30 F. R. 4065).

⁴⁴15 U.S.C. Sec. 4, c. 647, 26 Stat. 209, July 2, 1890, as amended.

⁴⁵United States v. National Broadcasting Co., Inc., Written Comments on Proposed Consent Judgment and Responses, Federal Register 42 (May 16, 1977, pp. 24711-24994, 24995-25312).

⁴⁶Report and Order. Prime Time Access Rule in Docket No. 23782, 18 RR 2d 1825, 1970, pp. 1945-6.

⁴⁷Robert F. Summers and Harrison B. Summers, Broadcasting and the Public (Belmont, Calif.: Wadsworth Publishing Company, 1966), p. 83.

⁴⁸Harvey J. Levin, "Program Duplication, Diversity, and Effective Viewer Choices: Some Empirical Findings," American Economic Review 61 (May 1971):83.

⁴⁹Gary A. Steiner, The People Look At Television: A Study of Audience Attitudes (New York: Alfred A. Knopf, 1963), pp. 115-161.

⁵⁰Wells, "Rise and Fall of Television Program Types," pp. 22-24.

⁵¹Deborah Haber, "Viewer's Choice: Top 359 Programs From TV's 18 Seasons," Television Magazine, February 1965, pp. 12-14. (Also see Appendices A, B and C.)

⁵²Alfred J. Jaffe, "Network TV: Confident of Growth, But New Profit Areas Are Scarce," Television/Radio Age, February 18, 1974, p. 102.

⁵³Ibid.

⁵⁴Deborah Haber, "The Ins and Outs of TV's Trends," Television Magazine, March 1965, p. 39.

⁵⁵Ibid.

⁵⁶Ibid.

⁵⁷Ibid.

APPENDICES

APPENDIX A

PRIME TIME PROGRAMS ON ABC TELEVISION NETWORK

TITLE OF PROGRAM	TYPE	BEGAN	ENDED	# OF ORIG	# OF RPTS	# OF YEARS	PROD CONF
ABC Comedy Hour	V:C	01/12/72	04/05/72	13	6	1	T
ABC Fri. Night Movie	M	09/12/75		34	22	1*	F
ABC Mon. Night Baseball	S	04/12/76		15	0	1*	L
ABC Mon. Night Football	S	09/21/70		78	0	6*	L
ABC Mon. Night Movie	M	01/19/70		87	95	7*	F
ABC Movie of the Weekend	M	09/18/71	08/12/72	24	23	1	F
ABC Sat. Suspense Movie	M	09/29/73	05/29/76	33	51	3	F
ABC Stage 67	D:A	09/14/66	05/10/67	26	4	1	F,T
ABC Sun. Night Movie	M	09/14/62		256	213	14*	F
ABC Tues. Movie of the Week	M	09/23/69	05/13/74	153	134	6	F
ABC Wed. Movie	M	01/11/67	01/14/70	69	73	4	F
ABC Wed. Movie of the Week	M	09/13/72	05/14/74	80	66	3	F
Almost Anything Goes	V:C	07/31/75	05/09/76	19	0	2	T
Adams Rib	S:S	09/14/73	12/28/73	13	1	1	F
Alias Smith and Jones	D:W	01/21/71	01/13/73	48	40	3	F
Animal World	D:V	04/30/70	09/17/70	20	1	1	F
Assignment Vienna (Men)	D:C	09/28/72	02/17/73	8	8	1	F
A Touch of Grace	S:S	01/20/73	04/21/73	13	7	1	T
Avengers, The	D:C	03/28/66	04/21/69	57	49	4	F
Barbary Coast	D:W	09/08/75	01/09/76	13	0	1	F
Barefoot In The Park	S:S	09/24/70	01/14/71	12	3	1	F
Baretta	D:C	01/17/75		35	32	2*	F
Barney Miller	S:S	01/23/75		35	33	2*	T
Batman	S:B	01/13/66	03/30/67	86	44	3	F
Bert De'Angelo	D:C	02/21/76	07/10/76	13	0	1	F
Bewitched	S:F	09/10/64	03/25/72	179	114	8	F
Big Valley	D:W	09/16/65	05/19/69	82	40	4	F
Bionic Woman	D:X	01/14/76		14	13	1*	F
Bob,Carol,Ted and Alice	S:S	09/26/73	11/07/73	7	0	1	F
Brady Bunch, The	S:S	09/26/69	03/08/74	116	111	5	F
Burns and Schreiber Comedy Hour	V:C	06/30/73	09/01/73	10	0	1	T
Caribe	D:C	02/17/74	05/12/74	13	13	1	F
Chopper One	D:C	01/17/74	04/18/74	13	11	1	T
Combat	D:W	10/02/67	03/14/67	25	22	5	F
Corner Bar	S:S	06/21/72	09/07/73	13	0	2	T
Courtship of Eddie's Father	S:S	09/17/72	03/01/72	73	66	3	F
Cowboy In Africa	D:W	09/11/67	04/01/68	26	22	1	F

TYPE CODE: N:D-News/Documentary, P:Q-Panel/Quiz, V:C-Comedy Variety, V:M-Music Variety, V:T-Talk Variety, F-Film, S:S-Sitcom Serious, S:F-Sitcom Fantasy, S:B-Sitcom Burlesque, S-Sports, A-Animation, D:W-Drama Western, D:M-Drama Medical, D:X-Drama Science Fiction, D:S-Drama Supernatural, D:C-Drama Crime, D:F-Drama Family, D:L-Drama Legal, D:V-Drama Adventure, D:A-Drama Anthology, D:W-Drama War, D:E-Drama Serial, D:B-Drama Burlesque

Cowboys, The	D:W	02/06/74	05/08/74	12	13	1	F
Custer	D:W	09/06/67	12/27/67	16	0	1	F
Dan August	D:C	09/23/70	04/07/71	26	20	1	F
Dating Game	P:Q	10/06/66	01/17/70	166	0	4	T
Delphi Bureau (Men)	D:C	10/05/72	04/17/73	8	3	1	F
Dick Cavett Show	V:T	05/26/69	09/19/69	50	0	1	T
Dick Clark Presents the							
Rock and Roll Years	V:M	11/28/73	01/09/74	7	0	1	T
Doc Elliott	D:M	10/10/73	05/01/74	14	13	1	F
Donny and Marie	V:M	01/16/76		14	14	1*	T
Don Rickles Show	V:C	09/27/68	01/31/69	17	0	1	T
Dreamhouse	P:Q	03/27/68	09/19/68	22	0	1	T
Engelbert Humperdinck	V:M	01/21/70	05/27/70	18	14	1	T
Family	D:F	03/09/76		6	1	1*	F
F.B.I., The	D:C	09/19/65	04/28/74	207	171	9	F
Felony Squad	D:C	09/12/66	01/31/69	73	43	3	F
Firehouse	D:V	01/17/74	04/18/74	13	14	1	T
Flying Nun	S:F	09/07/67	04/03/70	82	68	3	F
F-Troop	S:F	09/14/65	04/06/67	31	20	2	F
Garrison's Gorillas	D:W	09/05/67	03/12/68	26	25	1	F
Fugitive, The	D:V	09/17/63	04/11/67	28	20	4	F
Generation Gap	P:Q	02/07/69	05/23/69	15	0	1	T
Get Christie Love	D:C	09/11/74	04/04/75	22	14	1	F
Getting Together	S:S	09/18/71	01/08/72	14	0	1	F
Ghost and Mrs. Muir	S:S	09/21/68	03/13/70	50	46	2	F
Good Company	N:D	09/09/67	12/21/67	16	0	1	F
Good Heavens	S:F	02/29/76	06/26/76	12	0	1	F
Green Hornet	D:C	09/09/66	03/31/67	28	14	1	F
Griff	D:L	09/29/73	01/05/74	12	0	1	F
Guns of Will Sonnett	D:W	09/08/67	03/27/69	50	51	2	F
Happy Days	S:S	01/15/74		63	65	3*	F
Harry O	D:C	09/12/74	03/18/76	44	39	2	F
Hawk	D:C	09/08/66	12/29/66	17	0	1	F
Here Comes The Brides	D:W	09/25/68	04/03/70	52	42	2	F
Here We Go Again	S:S	01/20/73	04/21/73	13	9	1	F
Hondo	D:W	09/08/67	12/29/67	17	0	1	F
Hot l Baltimore	S:S	01/24/74	05/02/74	13	4	1	T
Hollywood Palace	V:M	09/10/64	02/07/70	102	27	7	T
Immortal, The	D:V	09/24/70	01/14/71	15	15	1	F
Invaders, The	D:X	01/10/67	03/26/68	43	39	2	F
Iron Horse	D:W	09/12/66	01/06/68	47	22	2	F
It Takes A Thief	D:C	01/09/68	03/23/70	66	63	3	F
It Was A Very Good Year	V:T	05/10/71	08/23/71	16	0	1	T
Jigsaw (The Men)	D:C	09/21/72	03/03/73	8	8	1	F
Jimmy Durante Presents							
the Lennon Sisters	V:M	09/26/69	04/04/70	24	11	1	T
Jim Stafford Show	V:M	07/30/74	09/03/74	6	0	1	T
Johnny Cash Show	V:M	06/07/69	04/07/71	58	11	3	T
Johnny Cash Presents the							
Everly Brothers	V:M	07/08/70	09/16/70	10	1	1	T
John Davidson Show	V:M	05/30/69	09/05/69	13	0	1	T
Journey to the Unknown	D:S	09/26/68	01/30/69	16	0	1	F
Judd For The Defense	D:L	09/08/67	03/21/69	50	50	2	F

Julie Andrews Hour	V:M	09/13/72	03/31/73	24	4	1	T
Just For Laughs	V:C	08/08/74	08/29/74	4	0	1	T
Karen	S:S	01/30/74	05/08/74	13	5	1	F
Keep On Truckin	V:M	07/12/74	08/02/74	4	0	1	T
Ken Barry Show	V:M	07/15/72	08/12/72	5	0	1	T
King Family	V:M	01/23/65	06/11/69	13	13	3	F
Kodiak	D:C	09/13/74	10/11/74	5	0	1	F
Kolchak, Night Stalker	D:S	09/13/74	03/28/75	20	20	1	F
Kung Fu	D:W	10/14/72	04/26/74	62	46	3	F
Land of the Giants	D:X	09/22/68	03/22/70	51	43	2	F
Laverne and Shirley	S:S	01/20/76		15	13	1*	T
Lawrence Welk	V:M	07/02/55	09/04/71	215	38	16	T,F
Let's Make A Deal	P:Q	05/21/67	08/30/71	143	0	4	F
Longstreet	D:C	09/16/71	03/02/72	23	23	1	F
Love American Style	S:S	09/29/69	01/11/74	111	89	5	F
Love On A Rooftop	S:S	09/06/66	04/06/67	30	18	1	F
National Reruns		05/12/71	09/08/71	0	16		
Love Thy Neighbor	S:S	06/15/73	09/05/73	12	0	1	T
Make Room For Grandaddy	S:S	09/23/70	03/25/71	24	23	1	F
Malibu U	V:M	07/21/67	09/01/67	7	0	1	F,T
Man and the City	D:L	09/15/71	01/05/72	15	1	1	F
Man In A Suitcase	D:C	05/03/68	08/30/68	17	4	1	F
Man Who Never Was, The	D:X	09/07/66	01/04/67	18	0	1	F
Marcus Welby, M.D.	D:M	09/23/69	03/09/76	169	145	7	F
Marty Feldman's Comedy Machine	D:C	06/07/72	08/21/72	18	0	1	T
Matt Helm	D:C	09/20/75	01/03/76	13	0	1	F
Matt Lincoln	D:L	09/24/70	01/14/71	16	0	1	F
The Men	(See Delphi Bureau, Assignment Vienna and Jigsaw)						
Milton Berle Show	V:C	09/09/66	01/06/67	17	0	1	F
Mobile One	D:V	09/12/75	12/29/75	13	0	1	F
Mod Squad	D:C	09/24/68	02/29/73	124	117	5	F
Monroes, The	D:W	09/07/66	03/15/67	26	20	1	F
Most Deadly Game, The	D:C	10/10/70	01/16/71	12	1	1	F
Mr. Deeds Goes To Town	S:S	09/26/69	01/16/70	16	0	1	F
Music Scene	V:M	09/22/69	01/12/70	17	0	1	T
Nakia	D:C	09/21/74	12/28/74	13	0	1	F
Nanny and the Professor	S:S	01/21/70	12/27/71	54	38	3	F
New Land, The	D:W	09/14/74	10/10/74	6	0	1	F
Newlywed Game	P:Q	01/07/67	08/23/71	231	0	5	T
New Temperatures Rising	S:S	09/25/73	08/29/74	12	2	1	F
New People, The	D:V	09/22/69	01/12/70	17	0	1	F
N.F.L. Action	S	05/12/71	09/08/71	18	0	1	F
N.Y.P.D.	D:C	09/05/67	04/01/69	49	47	2	F
Odd Couple, The	S:S	09/24/70	03/07/75	111	100	5	F
Off To See The Wizard	D:F	09/08/67	02/23/68	25	24	1	F,T
On The Rocks	S:S	09/11/75	03/29/76	24	10	1	T
Operation Entertainment	V:M	01/05/68	01/31/69	31	0	2	T
Outcasts, The	D:W	09/23/68	05/05/69	26	20	1	F
Owen Marshall, Counselor At Law	D:L	09/16/71	04/06/74	67	66	3	F
Paper Moon	S:S	09/12/74	12/19/74	13	2	1	F
Paris 7000	D:C	01/22/70	03/26/70	10	10	1	F

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Partridge Family	S:S	09/25/70	04/13/74	98	86	4	F
Pat Paulsen Show	V:C	01/22/70	04/16/70	13	0	1	T
Paul Lynde Show	S:S	09/13/72	03/14/73	24	18	1	F
Pearl Bailey Show	V:M	01/23/71	05/01/71	15	1	1	T
Peyton Place	D:E	09/15/64	06/02/69	252	0	5	F
Picadilly Palace	V:M	05/20/67	09/09/67	16	0	1	T
Pruitts of S. Hampton	S:S	09/06/66	04/07/67	30	18	1	F
Persuaders, The	D:C	09/18/71	03/08/72	22	15	1	F
Rango	S:S	01/13/67	05/05/67	17	15	1	F
Rat Patrol	D:W	09/12/66	03/18/68	58	41	2	F
Reel Game, The	P:Q	01/18/71	03/22/71	13	0	1	T
Rich Man, Poor Man	D:E	02/01/76		12	0	1*	F
Rookies, The	D:C	09/11/72	06/20/75	92	75	4	F
Room 222	S:S	09/17/69	01/11/74	113	89	5	F
Rounders, The	D:W	09/06/66	01/03/67	17	0	1	F
Sat. Night Live with Howard Cosell	V:T	09/20/75	01/17/76	15	3	1	L
Second Hundred Years	S:F	09/06/67	03/28/68	26	23	1	F
Shane	D:W	09/10/66	12/31/66	17	0	1	F
Shirley's World	S:S	09/15/71	01/05/72	16	0	1	F
Silent Force	D:C	09/21/70	01/11/71	15	1	1	F
Six Million Dollar Man	D:X	10/20/73		69	61	3*	F
Sixth Sense	D:S	01/15/72	12/23/72	25	6	2	F
Smith Family	S:S	01/20/71	05/31/72	39	18	2	F
Smothers Brothers Summer Show	V:C	07/08/70	09/16/70	8	3	1	T
Sonny Comedy Revue	V:C	09/22/74	12/22/74	13	1	1	T
Starsky and Hutch	D:C	09/10/75		22	23	1*	F
Strauss Family, The	D:E	05/05/73	06/16/73	7	0	1	T
Streets of San Francisco	D:C	09/16/72		96	93	4*	F
Summer Focus	N:D	05/18/67	08/31/67	9	7	1	T
Super, The	S:S	06/21/72	08/23/72	10	0	1	T
Survivors, The	D:E	09/29/69	01/12/70	15	13	1	F
S.W.A.T.	D:C	02/24/75	04/03/76	34	28	2	F
Swiss Family Robinson	D:F	09/14/75	03/28/76	20	4	1	F
Tammy Grimes Show	S:S	09/08/66	09/29/66	4	0	1	F
Temperatures Rising	S:S	09/12/72	03/27/73	26	21	1	F
Texas Wheelers	S:S	09/13/74	07/24/75	7	2	1	T
That Girl	S:S	09/08/66	03/19/71	136	108	5	F
That's Life	S:S	09/24/68	04/01/69	26	6	1	T
That's My Mama	S:S	09/04/75	12/17/75	38	24	2	T
Thicker Than Water	S:S	06/13/73	08/08/73	9	0	1	T
This Is Tom Jones	V:M	02/07/69	01/15/71	56	37	3	T
Time Tunnel	D:X	09/09/66	04/07/67	30	18	1	F
TOMA	D:C	10/14/73	05/09/74	24	17	1	F
Turn On	V:C	02/05/69	02/19/69	3	0	1	T
Twelve O'Clock High	D:W	09/18/64	01/13/67	17	0	3	F
Ugliest Girl In Town	S:S	09/26/68	01/30/69	16	0	1	F
Viva Valdez	S:S	05/31/76	09/06/76	12	0	1	T
Val Doonican Show	V:M	06/05/71	08/14/71	10	0	1	T
Voyage To The Bottom Of The Sea	D:X	09/14/64	03/31/68	52	45	4	F
Welcome Back Kotter	S:S	09/09/75		24	26	1*	T

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What's Happening	S:S	08/05/76		4	0	1*	T
What's It All About							
World	V:M	02/06/69	05/01/69	13	0	1	T
When Things Were Rotten	S:S	09/10/75	13/03/75	13	2	1	T
Young Lawyers	D:L	09/23/70	03/24/71	24	6	1	F
Young Rebels	D:W	09/20/70	01/03/71	15	0	1	F

APPENDIX B

PRIME TIME PROGRAMS ON CBS TELEVISION NETWORK

TITLE OF PROGRAM	TYPE	BEGAN	ENDED	# OF ORIG	# OF RPTS	# OF YEARS	PROD CONF
All In The Family	S:S	01/12/71		133	146	6*	T
Andy Griffith Show	S:S	10/03/60	04/01/68	30	21	8	F
Animal World	D:V	05/08/69	08/29/71	25	5	2	F
Anna and the King	D:W	09/17/72	12/31/72	13	0	1	F
Apple's Way	D:F	02/10/74	01/12/75	28	16	2	F
Arnie	S:S	09/19/70	03/11/72	48	49	2	F
Away We Go	V:M	06/03/67	09/02/67	14	0	1	T
Barnaby Jones	D:C	01/28/73		85	74	4*	F
Beacon Hill	D:F	08/25/75	11/04/75	12	0	1	T
Bearcats, The	D:W	09/16/71	12/30/71	13	0	1	F
Beverly Hillbillies	S:S	09/26/62	03/23/71	137	110	9	F
Big Eddie	S:S	08/23/75	11/07/75	12	0	1	T
Blondie	S:S	09/26/68	01/09/69	13	0	1	F
Blue Knight, The	D:C	12/17/76		13	13	2*	F
Bob Newhart Show	S:S	09/16/72		96	111	4*	F
Bobby Gentry's Happiness Hour	V:M	06/05/74	06/26/74	4	0	1	T
Bridget Loves Bernie	S:S	09/16/72	03/03/73	24	27	1	F
Bronk	D:C	09/21/75	03/28/76	25	12	1	F
Cade's County	D:W	09/19/71	04/09/72	24	19	1	F
Calucci's Department	S:S	09/14/73	11/30/73	13	2	1	T
Candid Camera	P:Q	10/02/60	04/23/67	30	18	7	T
Cannon	D:C	09/14/71	03/03/76	121	121	5	F
Carol Burnett Show	V:C	09/11/67		250	85	10*	T
CBS Comedy Playhouse	S:S	08/01/71	09/05/71	0	5	1	F
CBS Fri. Night Movies	M	09/16/66		254	227	10*	F
CBS Newcomers	S:S	07/12/71	09/06/71	8	0	1	F
CBS News Hour	N:D	09/10/60	09/07/71	172	7	11	T,F
CBS Sun. Night Movies	M	06/13/71	05/28/72	22	33	2	F
CBS Thurs. Night Movies	M	09/09/65	11/20/76	228	212	11	F
CBS Tues. Night Movies	M	06/30/70	03/26/74	33	28	3	F
Cher	V:M	02/16/75	01/11/76	29	6	2	T
Chicago Teddy Bears	S:S	09/17/71	12/17/71	13	0	1	F
Cimmarron Strip	D:W	09/07/67	03/07/68	23	26	1	F
National Reruns		07/20/71	09/07/71	0	8		
Coliseum	V:M	01/26/67	04/27/67	13	5	1	T
Comedy Special	V:C	03/14/75	05/23/75	9	0	1	T
Comedy Tonight	V:C	07/05/70	08/23/70	8	0	1	T
Coronet Blue	D:C	05/29/67	09/04/67	12	0	1	F
Daktari	D:V	01/11/66	01/15/69	69	45	4	F
Danny Kaye Show	D:C	09/10/63	04/12/67	30	8	4	T
David Steinberg Show	V:C	07/19/72	08/16/72	5	0	1	T

TYPE CODE: N:D-News/Documentary, P:Q-Panel/Quiz, V:C-Comedy Variety, V:M-Music Variety, V:T-Talk Variety, F-Film, S:S-Sitcom Serious, S:F-Sitcom Fantasy, S:B-Sitcom Burlesque, S-Sports, A-Animation, D:W-Drama Western, D:M-Drama Medical, D:X-Drama Science Fiction, D:S-Drama Supernatural, D:C-Drama Crime, D:F-Drama Family, D:L-Drama Legal, D:V-Drama Adventure, D:A-Drama Anthology, D:W-Drama War, D:E-Drama Serial, D:B-Drama Burlesque.

Diahann Carroll Show	V:M	08/14/76	09/04/76	4	0	1	T
Dick Cavett Show	V:T	08/16/75	09/06/75	4	0	1	T
Dinah and Her New Best Friends	V:M	06/12/76	07/31/76	7	0	1	T
Dirty Sally	S:S	01/11/74	04/05/74	13	12	1	F
Doc	S:S	09/13/75		32	24	2*	T
Dom DeLuise Show	V:C	05/01/68	09/18/68	17	0	1	T
Don Rickles Show	V:C	01/14/72	04/21/72	13	5	1	F
Dorris Day Show	S:S	09/24/68	03/12/73	128	114	5	F
Dundee and Culhane	D:W	09/06/67	12/13/67	13	0	1	F
Easy Does It	V:M	08/25/76	09/15/76	4	0	1	T
Ed Sullivan Show	V:T	09/10/48	03/28/71	186	49	23	L,T
Family Affair	S:S	09/12/66	03/04/71	137	106	5	F
Friends and Lovers	S:S	09/14/74	01/04/75	15	1	1	F
Funny Face	S:S	09/18/71	12/11/71	13	0	1	F
Garry Moore Show	V:C	09/11/66	01/08/67	18	0	1	T
Gentle Ben	S:S	09/10/67	04/27/69	56	39	2	F
Get Smart	S:F	09/26/69	05/15/70	26	16	1	F
Gilligan's Island	S:S	09/18/65	04/17/67	30	20	3	F
Glenn Campbell Goodtime	V:M	06/23/68	03/21/72	101	34	5	T
Gomer Pyle, U.S.M.C.	S:S	09/10/64	05/02/69	93	62	5	F
Good Guys	S:S	09/25/68	01/23/70	42	25	2	F
Good Morning World	S:S	09/05/67	03/19/68	26	22	1	F
Good Times	S:S	02/08/74		61	61	3*	T
Governor and J.J.	S:S	09/23/69	12/30/71	40	22	2	F
National Reruns		06/02/72	08/25/72	0	11		
Green Acres	S:S	09/15/65	04/27/71	138	100	6	F
Gunsmoke	D:W	09/10/55	03/31/75	245	210	20	F
Happy Days	V:M	06/25/70	08/27/70	10	0	1	T
Hawaii Five=0	D:C	09/26/68		193	195	8*	F
Hawkins (Tues. Movie)	D:L	10/02/73	03/05/74	8	6	1	F
Headmaster	S:S	09/18/70	01/01/71	14	12	1	F
He and She	S:S	09/06/67	03/13/68	26	22	1	F
National Reruns		06/26/70	09/11/70	0	11		
Hee Haw	V:C	06/15/69	03/02/71	51	30	3	T
Here's Lucy	S:S	09/23/68	03/18/74	144	156	6	F
Hogan's Heroes	S:F	09/17/65	04/04/71	136	104	6	F
Hudson Brothers Show	V:M	07/31/74	08/28/74	4	0	1	T
Ice Palace	V:M	05/23/71	07/25/71	8	0	1	F
Interns, The	D:M	09/18/70	03/26/71	24	24	1	F
It's About Time	S:S	09/11/66	04/02/67	26	22	1	F
Ivan The Terrible	S:S	08/21/76	09/12/76	5	0	2	T
I've Got A Secret	P:Q	09/09/52	04/03/67	26	0	15	T
		06/16/76	07/06/76	4	0	1	T
Jackie Gleason Show	V:C	09/29/62	02/28/70	93	74	8	T
Jackson Five	V:M	06/16/76		4	0	1*	T
Jean Arthur Show	S:S	09/12/66	12/05/66	12	0	1	F
Jeffersons	S:S	01/18/75		37	44	2*	T
Jericho	D:W	09/15/66	01/19/66	16	2	1	F
Jerry Reed Show	V:M	06/20/72	07/25/72	5	0	1	T
Jim Nabor Show	V:M	09/25/69	03/18/71	52	18	2	T
Jimmie Rogers Show	V:M	06/16/69	08/25/69	10	1	1	T
Joe and Sons	S:S	09/09/75	01/13/76	14	1	1	T

Joey and Dad	V:M	07/06/75	07/27/75	4	0	1	T
John Byner Hour	V:C	08/11/72	08/29/72	4	0	1	T
Johnny Cash Show	V:M	08/29/76	09/19/76	4	0	1	T
Jonathan Winters Show	V:C	12/27/68	05/07/69	43	2	2	T
Kate McShane	D:L	09/10/75	11/12/75	9	0	1	F
Kelly Montielth	V:C	06/16/76	07/07/76	4	0	1	T
Khan	D:C	02/07/75	02/28/75	4	0	1	F
Kojak	D:C	10/24/73		70	65	3*	F
Lancer	D:W	09/24/68	05/19/70	51	27	2	F
National Reruns		05/27/71	09/09/71	0	16		
Lassie	D:F	09/14/53	04/13/69	58	39	15	F
Late Summer, Early Fall							
Bert Convey Show	V:C	08/25/76	09/15/76	4	0	1	T
Leslie Uggams Show	V:M	09/28/69	12/14/69	10	0	1	T
Liberace Show, The	V:M	07/08/69	09/16/69	10	0	1	T
Lost In Space	D:X	09/16/65	03/06/68	54	43	3	F
Lucy Show, The	S:S	10/01/62	03/11/68	48	42	6	F
Manhattan Transfer	V:M	08/10/75	08/31/75	4	0	1	T
Manhunter, The	D:C	09/11/74	03/05/75	22	6	1	T
Mannix	D:C	09/16/67	04/13/75	195	184	8	F
Mary Tyler Moore Show	S:S	09/19/70		144	163	6*	F
M.A.S.H.	S:S	09/17/72		95	102	4*	F
Maude	S:S	09/12/72		95	95	4*	T
Mayberry, RFD	S:S	09/23/68	03/29/71	78	71	3	F
Me and the Chimp	S:S	01/13/72	04/27/72	13	3	1	F
Medical Center	D:M	09/24/69	03/15/76	169	162	7	F
Melba Moore/Clifton							
Davis Show	V:M	06/07/72	07/05/72	5	0	1	T
Mission Impossible	D:V	09/17/66	03/30/73	171	167	7	F
Moses, the Lawgiver	D:E	06/21/75	08/02/75	6	0	1	F
Mr. Terrific	S:F	01/09/67	05/08/67	17	16	1	F
My Three Sons	S:S	09/29/60	04/13/72	164	127	12	F
New Andy Griffith Show	S:S	01/08/71	03/12/71	10	10	1	F
New Bill Cosby Show	S:S	09/11/72	03/05/72	22	6	1	F
New CBS Tues. Night Movie with Hawkins and Shaft	(See CBS Tues. Movie)						
New Dick Van Dyke Show	S:S	09/18/71	03/11/74	71	73	3	F
New Perry Mason Show	D:L	09/16/73	01/27/74	13	3	1	F
O'Hara, U.S. Treasury	D:C	09/17/71	03/10/72	22	24	1	F
One Day At A Time	S:S	12/02/75		15	15	1*	T
Our Place	V:C	06/02/67	09/03/67	10	0	1	T
Password	P:Q	09/10/61	05/22/67	6	0	6	T
Phyllis	S:S	09/08/75		24	22	1*	T
Petticoat Junction	S:S	09/24/63	04/04/70	114	81	7	F
Pistols and Petticoats	S:S	09/17/66	03/11/67	26	23	1	F
Planet of the Apes	D:X	09/13/74	12/20/74	13	2	1	F
Popi	S:S	01/20/76	08/24/76	10	0	1	T
Premiere	D:A	06/29/68	09/09/68	7	0	1	T
National Reruns		05/24/71	07/05/71	0	7		
Prisoner, The	D:X	06/01/68	09/21/68	17	0	1	F
National Reruns		05/29/69	09/11/69	0	16		
Queen and I, The	S:S	01/23/69	05/01/69	13	0	1	F
Red Skelton Show	V:C	09/22/53	04/07/70	112	38	17	T

Rhoda	S:S	09/09/74		48	44	2*	T
Roll Out	S:S	10/05/73	01/04/74	12	0	1	F
Run, Buddy, Run	S:S	09/12/66	01/02/67	16	0	1	F
Sandy Duncan Show	S:S	09/17/72	12/31/72	13	0	1	F
Sara	D:W	02/13/76	05/07/76	12	7	1	F
Shaft	D:C	10/09/73	02/19/74	7	8	1	F
Showtime	V:M	06/11/68	09/10/68	12	1	1	T
Six Wives of Henry VII	D:E	08/01/71	09/05/71	6	0	1	T
Sixty Minutes	N:D	09/24/68		102	0	7*	L,F,T
Smothers Brothers Comedy Hour, The	V:C	02/05/67	04/27/69	72	22	3	T
Sonny and Cher Comedy Hour, The	V:M	08/01/71		79	61	5*	T
Sons and Daughters	D:F	09/11/74	11/06/74	9	0	1	T
Spotlight on the Stars	V:M	07/04/67	08/29/67	9	0	1	F
Steve Allen Show	V:T	06/14/67	08/16/67	8	0	1	T
Storefront Lawyers/Men At Law	D:L	09/16/70	04/13/71	23	20	1	F
Switch	D:C	09/09/75		23	19	1*	F
Three For The Road	D:F	09/14/75	11/30/75	12	0	1	F
Tim Conway Comedy Hour	V:C	09/20/70	12/13/70	13	0	1	T
Tim Conway Show, The	S:S	01/30/70	06/12/70	13	0	1	F
Tony Orlando and Dawn	V:M	07/03/74		45	30	2*	T
To Rome With Love	S:S	09/28/69	02/24/71	48	42	2	F
To Tell The Truth	P:Q	09/10/56	05/22/67	20	0	10	T
Vacation Playhouse	S:S	06/15/64	08/29/67	9	0	3	F
Waltons, The	D:F	09/14/72		96	104	4*	F
What's My Line	P:Q	09/14/50	09/03/67	47	0	17	T
Where's Huddles	A	07/01/70	09/02/70	10	0	1	F
Wild, Wild West	D:W	09/17/65	04/04/69	80	69	4	F
National Reruns		07/06/70	09/07/70	0	10		
We'll Get By	S:S	03/14/75	05/30/75	13	0	1	T
Your Hit Parade	V:M	08/02/74	08/30/74	5	0	1	T
National Reruns - Series Not Previously Show On CBS							
Bugs Bunny Show	A	04/27/76	06/01/76	0	5		
Dan August	D:C	05/23/73	10/17/73	0	21		
Dan August	D:C	04/23/75	06/25/75	0	8		
Honeymooners, The	V:C	01/03/71	05/09/71	0	15		
Lucy/Dezi Comedy Hour	S:S	06/08/67	08/31/67	0	13		
My World and Welcome To It	S:S	06/08/72	09/07/72	0	14		
Tarzan	D:V	06/04/69	09/10/69	0	15		

APPENDIX C

PRIME TIME PROGRAMS ON NBC TELEVISION NETWORK

TITLE OF PROGRAM	TYPE	BEGAN	ENDED	# OF ORIG	# OF RPTS	# OF YEARS	PROD CONF
Accidental Family	S:S	05/15/67	01/05/68	16	0	1	F
Adam 12	D:C	09/21/68	04/01/75	171	150	7	F
America	N:D	01/04/73	05/15/73	13	0	1	F
Amy Prentiss (Sun Mys)	D:C	12/01/74	02/02/75	3	3	1	F
Andy Williams	V:M	09/14/62	03/12/67	26	7	5	T
Andy Williams	V:M	09/20/69	04/17/71	50	25	2	T
Archer	D:C	01/30/75	03/13/75	6	0	1	F
Banacek (Wed Mys Movie)	D:C	09/13/72	03/12/74	16	15	2	F
Banyon	D:C	09/15/72	01/12/73	15	0	1	F
Beautiful Phyllis Diller Show, The	V:C	09/15/68	12/22/68	13	0	1	T
Bill Cosby Show	S:S	09/14/69	03/21/71	52	45	2	F
Bobbie Daron Show	V:M	07/27/72	04/27/73	20	0	2	T
Bob Hope Show	D:A	09/14/63	05/17/67	25	10	4	T
Bob Crane Show	S:S	03/06/75	06/12/75	14	1	1	F
Bold Ones	(See Doctors, Lawyers, Protectors, Senators)						
Bonanza	D:W	09/12/59	01/16/73	196	108	14	F
National Reruns		05/02/72	08/29/72	0	15		
Born Free	D:V	09/09/74	12/30/74	13	0	1	F
Bracken's World	D:V	09/19/69	12/25/70	41	20	2	F
Captain Nice	S:F	01/09/67	05/01/67	15	13	1	F
Champions, The	D:C	06/10/68	09/08/68	10	0	1	F
Chase	D:C	09/11/73	04/10/74	22	19	1	F
Chico and the Man	S:S	09/13/74		45	38	2	T
Chronology	N:D	09/22/71	07/28/72	10	0	1	T
City of Angels	D:C	02/03/76	05/18/76	13	8	1	F
Columbo (Wed/Sun Mys)	D:C	09/15/71		35	37	5*	F
Comin At Ya - Ben Varen	V:M	08/07/75	08/28/75	4	0	1	T
Cool Million (Wed Mys)	D:C	10/25/72	12/20/72	4	4	1	F
Cop and the Kid, The	S:S	12/04/75	03/04/76	9	0	1	T
D.A., The	D:C	09/17/71	01/07/72	15	0	1	F
Daniel Boone	D:W	09/24/64	05/07/70	106	71	6	F
Danny Thomas Hour	D:A	09/11/67	03/11/68	22	10	1	F
Dean Martin Show	V:M	09/13/65	04/05/74	228	82	9	T
Dean Martin's Comedy World	V:C	06/06/74	08/15/74	9	0	1	T,F
Debbie Reynolds Show	S:S	09/16/69	04/14/70	26	17	1	F
Diana	S:S	09/10/73	01/07/74	15	0	1	F
Doctors (Bold Ones)	D:M	09/14/69	05/04/73	44	39	4	F
Doctor's Hospital	D:M	09/10/75	01/14/76	14	1	1	F
Don Knotts Show	V:C	09/15/70	04/13/71	24	11	1	T
Dragnet	D:C	01/12/67	04/16/70	98	77	4	F
Dumplings, The	S:S	01/28/76	03/31/76	9	0	1	T

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Ellery Queen	D:C	09/11/75	04/03/76	24	19	1	F
Emergency	D:V	01/22/72		97	97	5*	F
Escape	D:S	02/11/73	04/02/73	4	4	1	F
Family Holvak, The	D:F	09/07/75	12/21/75	8	0	1	F
Faraday and Co. (Wed. Mys Movie)	D:C	09/26/73	01/08/74	4	4	1	F
Fay	S:S	09/04/75	06/02/76	11	1	1	T
First Tuesday	N:D	01/07/69	08/07/73	41	0	4	F
Flipper	D:F	09/19/64	04/15/67	28	21	3	F
Flip Wilson Show	V:C	09/17/70	03/07/74	94	49	4	T
Four In One	(See San Francisco International Airport, McCloud, Night Gallery and the Psychiatrist)						
From a Bird's Eye View	S:S	03/29/71	08/02/71	16	1	1	F
Funny Side	S:S	09/14/71	12/07/71	12	0	1	F
Get Smart	S:F	09/18/65	09/26/69	82	62	6	F
Ghost and Mrs. Muir	S:F	09/21/68	03/29/69	26	22	1	F
Ghost Story/Circle of Fear	D:S	09/15/72	03/30/73	22	11	1	F
Girl From U.N.C.L.E.	D:B	09/13/66	04/11/67	29	19	1	F
Girl With Something Extra	S:F	09/14/73	03/15/74	22	8	1	F
Gladys Knight and Pips	V:M	07/10/75	07/31/75	4	0	1	T
Goldiggers, The	V:M	06/20/68	09/10/70	28	0	3	T
Good Life, The	S:S	09/18/71	01/08/72	15	0	1	F
Grady	S:S	12/04/75	03/04/76	9	0	1	T
Hec Ramsey (Wed and Sun Mys Movie)	D:C	10/08/72	04/07/74	10	2	2	F
Helen Readdy Show	V:M	06/28/73	08/16/73	8	0	1	T
Hero, The	S:S	09/08/66	01/05/67	16	0	1	F
High Chaparell	D:W	09/10/67	03/12/71	96	82	4	F
Hey Landlord	S:S	09/11/66	04/23/67	31	2	1	F
Hollywood Squares	P:Q	01/12/68	09/13/68	32	0	1	T
Invisible Man, The	D:X	09/09/75	01/19/76	13	0	1	F
I Dream of Jeannie	S:F	08/18/65	05/26/70	109	53	5	F
Ironside	D:C	09/14/67	01/16/75	188	151	8	F
I Spy	D:C	09/15/65	04/15/68	55	40	3	F
Jerry Lewis Show	V:C	09/12/67	04/15/69	52	8	2	T
Jigsaw John	D:C	02/02/76	06/14/76	15	11	1	F
Jimmy Stewart Show	S:S	09/19/71	03/12/72	24	24	1	F
Joe Forrester	D:C	09/09/75	04/05/76	22	22	1	F
John Davidson Show	V:M	05/24/76	06/14/76	4	0	1	T
Julia	S:S	09/17/68	03/23/71	86	44	3	F
Kraft Musica Hall	V:M	09/13/67	03/31/71	159	6	4	T
Lawyers (Bold Ones)	D:L	09/21/69	02/13/72	27	30	3	F
Laredo	D:W	09/16/65	04/07/67	26	18	2	F
Let's Make A Deal	P:Q	05/21/67	09/03/67	16	0	1	T
Little House On The Prairie	D:F	09/11/74		44	43	2*	F
Little People/Brian Keith Show	S:S	09/15/72	03/29/74	46	39	2	F
Lotsa Luck	S:S	09/10/73	03/15/74	22	9	1	T
Love Story	S:S	10/13/73	01/02/74	12	0	1	F
Lucas Tanner	D:F	09/11/74	04/09/75	22	14	1	F

Mac Davis Show	V:M	07/11/74	06/17/76	34	1	3	T
Madigan (Wed Mys Movie)	D:C	09/20/72	02/28/73	6	6	1	F
Magician, The	D:C	10/02/73	04/15/74	21	7	1	F
Make Your Own Kind Of Music	V:M	07/20/71	09/07/71	8	0	1	T
Man From U.N.C.L.E.	D:B	09/22/64	01/15/68	46	19	4	F
Maya	D:V	09/16/67	02/10/68	18	0	1	F
McCloud (Four In One, Wed/Sun Mys Movie)	D:C	09/16/70		38	43	6*	F
McCoy (Sun Mys Movie)	D:C	10/05/75	01/25/76	4	1	1	F
McMillian and Wife (Sun Wed Mys Movie)	D:C	09/29/71		33	33	5*	F
McNaughton's Daughter	D:L	03/24/76	04/07/76	3	0	1	F
Medical Story	D:M	09/14/75	01/08/76	13	2	1	F
Monday Theatre	S:S	07/06/70	08/10/70	6	0	1	F
Monkees, The	S:S	09/12/66	03/25/68	58	37	2	F
Montefouscos, The	S:S	09/04/75	10/23/75	8	0	1	T
Movin' On	D:V	09/12/74	03/02/76	45	26	2	F
Music Country U.S.A.	V:M	07/26/73	05/09/74	19	2	2	T
Mothers In Law, The	S:S	09/10/67	04/13/69	56	42	2	F
My Friend Tony	D:C	01/05/69	06/22/69	15	8	1	F
My World and Welcome To It	S:S	09/15/69	03/09/70	26	22	1	F
Name Of The Game	D:C	09/20/68	03/19/71	76	66	3	F
Nancy	S:S	09/17/70	01/07/71	17	0	1	F
NBC Comedy Theatre	S:S	07/26/76	09/06/76	5	1	1	F
NBC Follies	V:M	09/13/73	12/27/73	13	0	1	T
NBC Mon. Night Baseball	S	06/12/72		56	0	4*	L,T
NBC Mon. Night Movies	F	09/16/68		158	125	8*	F
NBC Reports	N:D	09/12/72	09/04/73	19	2	1	F
NBC Thurs. Night Movie	F	05/28/75	09/16/76	19	28	2	F
NBC Sat. Night Movie	F	09/14/61		227	268	15*	F
NBC Tues. Night Movie	F	09/14/65	05/08/73	113	133	7	F
NBC Wed. Mystery Movie	D:C	(See Banacek, Tenefly, Snoop Sisters, Faraday and Company -- 1973; Columbo, McMillian and Wife, McCloud and Hec Ramsey -- 1972)					
NBC Wed. Night Movie	F	01/16/73	05/22/73	12	18	1	F
NBC Special Report/ Bell Telephone Hour	N:D	09/10/58	08/16/68	71	19	10	F,T
NBC World Premiere Movie	F	09/17/71	06/30/72	17	18	1	F
	F	09/10/74	05/20/75	28	21	1	F
Needles and Pins	S:S	09/21/73	12/28/73	9	0	1	F
New Adventures of Huck Finn	D:F	09/15/68	02/23/69	20	25	1	F,T
Nichols	D:W	09/16/71	03/14/72	24	16	1	F
Night Gallery (Four In One)	D:S	12/16/70	05/27/73	43	39	3	F
Occasional Wife	S:S	09/13/66	05/09/67	30	15	1	F
Outsider, The	D:C	09/18/68	04/16/69	26	19	1	F
Partners, The	S:S	09/18/71	08/25/72	19	1	1	F
Petrocelli	D:L	09/11/74	03/03/76	43	17	2	F
Please Don't Eat The Daisies	S:S	09/14/65	04/22/67	28	20	2	F

Police Story	D:C	10/02/73		66	60	3*	F
Police Woman	D:C	09/13/74		46	46	2*	F
Practice, The	S:S	01/30/76		14	11	1*	T
Protectors (Bold Ones)	D:C	09/28/69	03/08/70	6	6	1	F
Psychatrist, the (Four In One)	D:M	02/03/71	03/10/71	6	6	1	F
Ray Stevens Show	V:M	06/20/70	08/08/70	8	0	1	T
Red Skelton Show	V:C	09/14/70	03/15/71	24	14	1	F
Rick Little Show	V:C	02/02/76	05/18/76	13	4	1	T
Road West, The	D:W	09/12/66	05/01/67	29	14	1	F
Rockford Files	D:C	09/13/74		44	44	2*	F
Roger Miller Show	V:M	09/12/66	12/25/66	16	0	1	T
Rowen and Martin's Laugh In	V:C	01/22/68	03/12/73	140	56	6	T
Run For Your Life	D:V	09/13/65	03/27/68	55	41	3	F
Sanford and Son	S:S	01/14/72		110	110	5*	T
National Reruns		04/28/76	08/04/76	0	10		
San Francisco International Airport (Four In One)	D:V	10/28/70	12/02/70	6	6	1	F
Saint, The	D:C	05/21/67	06/20/69	32	34	3	F
Sarge	D:C	09/21/71	01/11/72	12	0	1	F
Search	D:C	09/13/72	03/28/73	23	19	1	F
Search For The Nile	D:V	01/18/72	03/06/72	6	0	1	T
Senator (Bold Ones)	D:L	09/13/70	02/28/71	9	7	1	F
Showcase 68	V:M	06/11/68	09/03/68	11	0	1	T
Sierra	D:V	09/12/74	12/02/74	11	0	1	F
Smothers Brothers Show	V:C	01/13/75	05/26/75	14	0	1	T
Snoop Sisters (Wed Mys)	D:C	12/19/73	03/19/74	4	4	1	F
Star Trek	D:X	09/08/66	03/28/69	79	53	3	F
Strange Report	D:S	01/08/71	05/14/71	16	11	1	F
Sunshine	S:S	03/06/75	05/29/75	12	3	1	F
Tarzan	D:V	09/08/66	04/05/68	57	42	2	F
Tenefly (Wed Mys Movie)	D:C	10/10/73	01/01/74	4	5	1	F
T.H.E. Cat	D:C	09/16/66	03/31/67	26	21	1	F
Then Came Bronson	D:V	09/17/69	04/01/70	26	21	1	F
Vic Damone Show	V:M	06/22/67	09/07/67	12	0	1	T
National Reruns		07/19/71	08/19/71	0	7		
Virginian, The	D:W	09/19/62	03/24/71	130	118	9	F
Walt Disney	D:F	09/19/54		227	268	22*	F
Zoo Gang, The	D:W	07/16/75	08/06/75	6	0	1	F
National Reruns -- NBC and Not Previously Shown on NBC							
Hawk	D:C	04/21/76	08/11/76	0	13		
NBC Adventure Theatre	D:A	06/15/72	09/02/72	0	12		
		07/24/71	08/28/71	0	5		
NBC Comedy Theatre	D:A	06/24/68	08/18/68	0	7		
		08/15/70	09/05/70	0	4		
		06/07/71	08/30/71	0	9		
		07/15/72	09/02/72	0	5		
NBC Action Playhouse	D:A	06/24/71	09/09/71	0	12		
		05/23/72	09/05/72	0	11		
NBC Fri. Night Movies	F	06/29/73	09/16/74	0	22	2	F
(NBC Adventure, Comedy and Action Playhouse are reruns of Bob Hope Presents The CryslerTheate.)							

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