

AN EXAMINATION OF THE CBS TELEVISION  
NETWORK PROGRAMMING PURGE OF 1970 AND 1971

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An Abstract

Presented to the  
Graduate and Research Council of  
Austin Peay State University

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Science

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By Miles Lee Elder

January 30, 1989



This was made to determine the causes of the massive programming changes that took place at the CBS television network during 1970 and 1971.

This study found five causes that related to these cancellations, which included very popular shows such as The Beverly Hillbillies, The Ed Sullivan Show, and The Red Skelton Show. Among the causes are: the emergence of demographic ratings over bulk ratings in determining a program's success or failure, changing demographics, the change in CBS management, the changing role of advertising, and rulings by the federal government.

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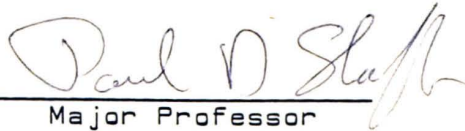
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By Miles Lee Elder

January 30, 1989



I am submitting herewith a Thesis written by Miles Lee Elder entitled "An Examination of the CBS Television Network Programming Purge of 1970 and 1971." I have examined the final copy of this paper for form and content, and I recommend that it be accepted in partial fulfillment of the requirements for the degree Master of Science with a major in Communication.

  
Major Professor

We have read this thesis  
and recommend its acceptance:

  
Minor Professor

  
Third Committee Member

Accepted for the Graduate and  
Research Council:

  
Dean of the Graduate School

The author wishes to thank his thesis committee for their tireless and patient efforts in helping me finish this project. Without the aid of Dr. Paul Shaffer, Dr. Ellen Kanervo, and Dr. Reece Elliott, this research simply would not have been possible.

Thanks go to both Greg Bailey of The Nashville Banner and Ken Beck of The Tennessean.

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## CHAPTER ONE: INTRODUCTION

### Definitions

Several terms will figure prominently in this research. Among them are:

CBS Television. This network grew out of the Columbia Broadcasting System, a radio network founded in 1927 (Sandman, Rubin & Sachsman, 1972). It entered the television industry in 1946 and from 1958 through 1971 was the top-rated network in the industry (Metz, 1975).

A.C. Nielsen Company. Like CBS, this company, which is headquartered in Northbrook, Illinois, began in radio and later switched its focus to television (Eastman, Head & Klein, 1985). Through the Nielsen Television Index (NTI), the company estimates audiences for network television using an audimeter, an electronic device attached to 1200 television sets around the nation (Eastman, Head & Klein, 1985). All references to "ratings" are those which are compiled by the A.C. Nielsen Company.

Demographics. Brown (1977) calls demographics "people or person ratings." Instead of measuring merely the number of persons watching--called the "bulk rating" (Steinberg, 1985)--demographics tell the researcher the age, sex, income and education-levels of the audience being measured.

Prime-time access rule. Took effect in 1971, the Federal Communications Commission forced networks to trim one-half hour an evening off of their prime-time offerings. The ruling reduced prime-time from three-and-a-half hours to three hours on weeknights (and from four-and-a-half hours

to four hours on Sundays.) The FCC passed the mandate in order to encourage more programming produced by local stations (Brown, 1977).

## Introduction

As the 1960s ended and the 1970s began, time was beginning to catch up with CBS television.

The network was known as "the Tiffany of television" (Brown, 1977) and ranked number one in the Nielsen ratings from 1957 to 1970 (The Wall Street Journal, May 3, 1971). However, the 1970-71 season ended with CBS sharing its perennial lead with rival NBC with ABC hot on the heels of both networks (Castleman & Podrazik, 1980).

The network had built its supremacy largely on its so-called "rural advantage" (Brown, 1977), which utilized rural-oriented programming to capture higher ratings in the 1960s. This strategy began to backfire in the 1970s. Essee (1982) states "consequently, CBS became known as 'the Hillbilly network.' It was not a welcome reputation."

Essee (1982) described the process by which CBS went about to change this reputation as "The Great De-Ruralization Purge of 1970-71." However, these program changes by CBS represented much more than a "de-ruralization," but, instead, represented something unseen before in the television medium. Five separate factors all came in to play at once causing the number one network, CBS, to cancel 13 of its programs from the previous season and leave only four in the slots they had held in the 1970-71 season (The Wall Street Journal, March 17, 1971).

It is important to state that the purge did not simply



involve bucolic programs. Instead, the targets of CBS's terminations were "rural-oriented programs or had strong rural appeal" (Essoe, 1982).

Perhaps the action that bears the most similarity with that taken by CBS involved the Saturday Evening Post in 1968. According to Wells (1971), the publishers of the magazine sought to transform the Saturday Evening Post into a "high-class magazine for a class audience." The publication's President, Marvin Ackerman, dropped more than half of the Post's 6.8 million subscribers, primarily those who resided in rural areas (Wells, 1971).

The Saturday Evening Post folded in 1969 (Wells, 1971). Its attempted de-ruralization--its attempt to rid itself of its less affluent clients failed.

CBS faced a similar dilemma as the Saturday Evening Post, in that advertisers "were not interested in the... rural...and middle class appeal" (Wells, 1971) that it enjoyed. It also was faced with an "overall audience demographic (that had) slowly aged" (Sandman, Rubin & Sachsman, 1972).

While many of the programs that will be listed were in rural settings or involved rural-oriented characters, their main liability to CBS was the fact that the network "felt these programs appealed to the wrong audience" (Adams, Eastman, Horney, Popovich, 1983). The same study stated "cancellations are the result of the advertisers' demands

for the ideal audience: This is the most often stated reason for the cancellation of apparently successful programs" (Adams, Eastman, Horney & Popovich, 1983).

Unlike the Post, CBS did not have to cut its rural viewers loose in order to make gains among urban viewers. The theory of the Least Objection Program was on CBS's side. Developed by former NBC executive Paul Klein, (Bedell, 1981) the theory said essentially that television viewers enjoy the medium of television so much they will watch whether or not there is an offering that pleases them. Sandman, Rubin & Sachsman (1972) call this philosophy "the main rule used to guide scheduling decisions."

This project seeks to detail the rationale behind the drastic programming changes at CBS. By examining and ranking the importance of each factor, this research show exactly why the top-rated network would unceremoniously dump half of its successful line-up.

#### Justification.

This research is justified for two major reasons.

First, the 1970-71 season was the focal point of change in many areas of television, including two networks' (CBS and NBC) management (Metz, 1975, the relationship between the networks and their advertisers, and the federal rules governing the medium. More importantly, the programs themselves changed as a record number of 35 programs were cancelled by the networks in 1971 (Brooks & Marsh, 1981).

Second, despite these changes, there has been so substantial research dedicated exclusively to this event at CBS. In lieu of the research that will be presented, a project such as the aforementioned has not attempted and is indeed justified.

Research has uncovered many references to the happenings in 1970 and 1971, but these works have, without exception, focused on one or perhaps two of the reasons behind these moves by CBS. They have failed to attempt to explain the big picture--where each factor fit into the overall rationale for CBS's decision.

The television industry, by nature, is a very fast-changing market, where trends come and go quickly. Eastman, Head & Klein (1985) state that "programming remains a high-risk undertaking with large amounts of money, prestige, and public interest at stake." Despite the resources invested in new programs, more than 60-percent fail each year (Eastman, Head & Klein, 1985).

In 1970, CBS premiered seven new series and only two (Arnie and The Mary Tyler Moore Show) were renewed (Brooks & Marsh, 1981). The failure rate of new series that season was just over 70-percent--only slightly higher than the norm. The bulk of the cancellations were among veteran shows. These programs will be listed later in this research.

Each factor that will be presented played a role in the cancellations by CBS. Paired together, they generated



a whirlwind effect that Variety magazine, one of the top trade newspapers of the television and movie industry, described in its March 24, 1971, issue as "the cancellation of a network."

Brown (1971) stated the cold, hard facts of the industry, which applied to the programs that were cancelled, "in truth, programs of great popularity go off the air, without regard for the viewers' bereavement, if the kinds of people it reaches are not attractive to viewers."

The aforementioned statement would ring true in 1970 and in 1971 for many programs on the CBS television network.

## CHAPTER TWO: Review of Literature

The events that transpired in 1970 and 1971 have not been heavily chronicled in depth. There have been no books discovered that devote themselves exclusively to the CBS purge of its schedule. However, several articles have been very useful as pieces in the proverbial puzzle that this research has attempted to place together.

First and foremost, is an article by Gabe Essoe in his 1982 book, The Book of TV Lists. The article, "13 Popular Shows Cancelled During the Great De-Ruralization Purge of 1970-71" briefly highlighted each program cancelled (nine of these programs were highlighted in this research were also cited by Essoe).

Essoe (1982) cited "new demographics" and "the FCC prime-time access rule" as major causes of the CBS moves. He also hinted that the actual process of "de-ruralization" began with the 1970 cancellation of Petticoat Junction and the subsequent insertion of The Mary Tyler Moore Show into its time slot.

A more detailed look at the 1970-71 season was provided by Harry Castleman and Walter J. Podrazik in an article, "Not Just Another Pretty Face" in their book Watching TV: Four Decades of American Television.

This article details the influence of the Federal Communications Commission and its ruling that shortened the length of prime time. It details the legislative decision that banned cigarette advertising from the airwaves and names it as one of the main factors in the CBS decision.

It also cites competition from other networks and how it and the change in CBS management figured into the programming purge.

Two articles in Jay Harris' TV Guide: The First 25 Years were of great use also.

The first, Dick Hobson's "Who Watches What?" explains the increasingly dominating role demographics were playing in programming, as opposed to the bulk ratings. He also documents the demographic weaknesses of nearly half of the programs cancelled after the 1970-71 season.

Hobson shows the gaps between programs in the top 10 overall and those popular among those whom Essoe (1982) called "the real consumers...young adults...those who live in big cities."

Paul L. Klein in "Why You Watch What You Watch When You Watch" updates Hobson's findings from three years earlier in strictly theoretical terms. Klein, the self-proclaimed former "guy in charge of the ratings at NBC," formulated the theory of the "Least Objectionable Program." He explains the concept:

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

Klein, in the same article, also reviews the fate of



many of the programs that were cancelled by CBS. He refers to the audiences of these cancelled shows as "Uncle Fuds, people who could not buy enough of the advertised product to pay for the advertising time."

Klein states the demographic case against Mayberry R.F.D., Green Acres, The Beverly Hillbillies, The Jim Nabors Show, Family Affair, and The Men From Shiloh.

Bedell (1981) cites Klein's importance in the CBS moves. While Klein worked for the competition, it was CBS executives Wood and Jack Schnieder, whom Bedell (1981) said "had fallen quietly in line with Klein."

A work that was contemporary with the events that transpired in 1971 was Les Brown's Television: The Business Behind The Box, published in 1971. Brown, a former television writer for both Variety and The New York Times, gave more insight inside the network and, along with Bedell, chronicled CBS and the corporate angle behind the changes at the network, specifically how the changing relationship between CBS programmer Mike Dann would soon lead to the purge. His perspective is a close one, as Dann called Brown before launching into his 1970 100-day programming blitz (Metz, 1975).

Both of Brown's other works cited, The New York Times Encyclopedia of Television (1977) and Les Brown's Encyclopedia of Television (1982), are excellent historical references concerning the concepts, programs, and persons involved in the industry this research examines.

Another insider's view was offered by Richard Metz in his 1975 work, CBS: Reflection in a Bloodshot Eye. He described the tension between Dann and Wood in the back rooms of the CBS offices in New York, and the pressure Wood and Silverman felt when they were changing the look of the nation's top-rated television network. Although it is somewhat shallow in its scope, the work did serve to reinforce claims by Bedell, Brown, and Jack Dodson.

Larry James Giankonos in his 1978 book Television Drama Series Programming: A Comprehensive Chronicle gives in-depth information about the series that were cancelled in 1970 and in 1971. An understanding of the series content is vital in understanding the events in that time frame. Their content is what drew the audiences to these shows and what ultimately caused their demise.

Next to Essoe's work, the best source for research was Sally Bedell's Up The Tube: Prime-Time TV and the Silverman Years. Bedell gives an excellent view of the situation at CBS, especially from the vantage point of Wood, the CBS President. Her work's most valuable was in its behind-the-scenes information supplied by personal interviews with then-CBS programmer Fred Silverman and Wood, whom Dodson (1987) claims were the two main orchestrators of the CBS purge. The input provided by these interviews was key to proving the theories developed by this research.

The backgrounds of both Silverman and Wood are important

to explore. Their backgrounds were critical factors in the decisions they made (Bedell, 1981).

Both Todd Gitlin's 1983 book Inside Prime Time and Robert Sklar's 1980 work Prime-Time America gave insights into the conditions that prevailed in prime-time television in the late 1960s and early 1970s. Gitlin and Sklar confirm the theories espoused by Bedell and Essoe in terms of how they relate to the commercial side of television.

Complete ratings and schedules were provided by Tim Brooks and Earle Marsh in their 1981 book, The Complete Directory to Prime Time Network TV Shows (1946-1981). By knowing the ratings and the actual numbers the cancelled programs had, concrete evidence was found to substantiate claims about what was actually happening in 1971. The numbers showed that something that never before occurred was coming about: high-rated programs were being cancelled.

Broadcast/Cable Programming by Susan Tyler Eastman, Sydney W. Head, and Lewis Klein (1985) gave background information on the industry and on the specific particulars of the ratings/demographics races among the networks.

The unsigned articles in The Wall Street Journal were useful because they gave concrete dates and figures concerning the events at CBS. They were particularly enlightening in the areas of CBS's financial standing, as well as on changes in the advertising policies of all major networks during the 1970-71 time frame. Many of the sources were

guilty of over-generalizing these events, but the coverage provided here was detailed and precise.

Variety, a Hollywood-based trade newspaper, was a disappointment in its coverage of the events, but in March, 1971, it did offer a few insights into the events that were reshaping the networks. Unfortunately, the newspaper's lack of foresight was indicative of the media coverage at the time this research covers.

W. Stewart Pinkerton's article in the February 17, 1971 issue of The Wall Street Journal described 1971 as "the year of the ax." Pinkerton was not referring to programming, but was discussing layoffs caused by the recession that gripped the television that year. This article provides the best description of the economic factors that shaped CBS's programming decisions.

The article "The Cancellation and Manipulation of Network Prime-Time Programs" by Adams, Eastman, Horney and Popovich (1983) actually documented an era shortly after 1971, but it was a useful because it referred to tactics used by the network programmers. While it is not contemporary with the events chronicled in this research, many of the same rationale used in the mid-1970s, which this article covers, were very much in use during 1970 and 1971.

Joseph Dominick and Millard C. Joseph's 1976 study, "Trends in Network Prime-Time Programming, 1953-1974" was a contemporary study. It pointed to the relationship between



network profits and the network's willingness to make drastic programming changes. The study said that during times of financial uncertainty marginal shows may not be renewed, whereas they would if times were more stable.

One of the few contemporary television writers who had given much attention to the moves at CBS was The New York Times's Jack Gould. His descriptions of the CBS actions were pinpoint and agreed with the research done much later.

Richard Burgheim was one of the first writers to pick up on what was actually happening at CBS. His factual article in Time was one of the first stories to accurately depict the dilemma facing CBS and to use, hard statics to state his case.

Ratings numbers and facts were supplemented by Cobbett Steinberg's TV Facts (1985). These figures backed those given in previously mentioned works.

Richard Davis' study, "Television and the Older Adult," offered insights into the viewing habits of the adult population from 55-80 in 1971. It proved Klein's theory, which said that among older audiences, whether they liked the programming or not, they would watch what was offered.

Wells, in his 1971 article "Can Mass Media Survive", chronicled the fate of the Saturday Evening Post in the late 1960s. These moves by the magazine were the only precedent with which the events at CBS would even be remotely compared.



### CHAPTER THREE: Statement of the Problem

CBS President Robert Wood announced the network's new line-up for the coming fall season on March 16, 1971. He referred to the cancellations as "Get(ting) the wrinkles out of the face of television" (Bedell, 1981).

Topping the list of programs cancelled by the CBS was one of the longest-running shows in the history of the medium, The Ed Sullivan Show, which had run for 24 years (Essoe, 1982). The hour-long variety show, which ran on Sunday nights during its stint, ranked 23rd in the Nielsen ratings as late as 1968 (Brooks & Marsh, 1981). But the program that introduced Elvis Presley and the Beatles to American audiences became "a casualty of the diverging entertainment cultures of youth and the older generations" (Brown, 1977).

It also was television's most expensive show to produce, with a price tag of \$220,000 per episode, in 1971 (Steinberg, 1985).

The Beverly Hillbillies starred Buddy Ebsen, Irene Ryan, Max Baer, Jr., and Donna Douglas as a family of rural Tennesseans transplanted to plush Beverly Hills after accidentally discovering oil on their property (Essoe, 1982). The "Hillbilly Network" namesake was the number one-rated program during its first two seasons, 1962-63 and 1963-64, and was at number 18 as late as 1970 (Brooks & Marsh, 1981).

The program placed nine of its episodes in the 50 most-watched programs of all time, more than any other series has ever done (Steinberg, 1985).

Petticoat Junction and Green Acres were both created

by The Beverly Hillbillies' creator-producer Paul Henning in 1963 and 1965, respectively (Brown, 1977). Both were patterned on the same formula for success of The Beverly Hillbillies.

Henning reversed the angle he used on The Beverly Hillbillies with Green Acres. The series featured Eddie Albert as a Manhattan attorney, who, along with his Hungarian wife, Lisa (Eva Gabor) moves to the fictional small town of Hooterville and is quickly forced to adjust to rural life (Giankonos, 1978). The series' ratings peaked during its first season, 1965-66, at number 11 (Brooks & Marsh, 1981).

Mayberry R.F.D. was a continuation of one of the most popular series of all time, The Andy Griffith Show (Giankonos, 1978). During its eight-year run, The Andy Griffith Show never finished out of the top 10 shows and in its final season, 1967-68, was the top-rated series on American television (Brooks & Marsh, 1981).

After Griffith left the series, he became executive producer of Mayberry R.F.D., which premiered in 1968 (Giankonos, 1978). The show was still set in fictional Mayberry, North Carolina, and featured Ken Berry as "Sam Jones," a relative newcomer, who finds himself elected to the town council (Essoe, 1982). Berry's character was surrounded by most of the supporting cast from The Andy Griffith Show (Essoe, 1982).

The series finished fourth during its first two seasons

and was number 15 during its final season (Brooks & Marsh, 1981).

Actor Jack Dodson, who portrayed county clerk "Howard Sprague" in both series, said and other cast members felt "total shock and total surprise" (Dodson, 1987) at the demise of their show. Dodson was particularly incensed that Mayberry R.F.D. was the last program dropped in favor of the low-rated Annie, which had finished its first season 53rd in the ratings. Metz (1975) confirmed Dodson's statement in his research.

Another spin-off to fall in 1971 was The Jim Nabors Show. It starred Nabors and his former Gomer Pyle USMC co-stars Frank Sutton and Ronnie Schell. Nabors' former vehicle, which was itself spun-off from The Andy Griffith Show, spent each of its five seasons from 1964-69 in the top 10 Nielsen ratings (Brooks & Marsh, 1981).

In 1969, the show debuted and ended its first season ranked 11th (Brooks & Marsh, 1981). In its second season, The Jim Nabors Show was paired against ABC's The Flip Wilson Show. In his first season, Wilson beat Nabors badly in the ratings finishing second in the 1970-71 season (Brooks & Marsh, 1981).

Lassie, which chronicled the feats of a remarkable collie dog, debuted in 1954 as Jeff's Collie. It later became Timmie & Lassie before being shortened to its final title (Brown, 1977). The show survived three major format

changes (Essoe, 1982) despite finishing no higher than 17th (in 1964-65) during its run (Brooks & Marsh, 1981).

Bob Crane, John Banner, and Werner Klemperer starred in Hogan's Heroes. The show was a tale of a Nazi prisoner of war camp where the commander of the prisoners (played by Crane) out-smarted his German counterparts to aid the Allied war effort (Giankonos, 1978). The series finished ninth in its first season and 18th in its second season in 1966-67 (Brooks & Marsh, 1981).

Hee Haw, a country music variety show hosted by Roy Clark and Buck Owens, debuted in 1969 and finished its first season in the 21st position (Brooks & Marsh, 1981). When the series was cancelled in 1971, it had finished number 16 (Brooks & Marsh, 1981). It continues in syndication today.

Family Affair finished 15th in its first season in 1965-66 (Brooks & Marsh, 1981) before reeling off three consecutive seasons as the fifth-ranked program in the Nielsen ratings (Brooks & Marsh, 1981). The tale of a devout bachelor (Brian Keith), who inherits his nephew and two nieces from his deceased brother from Indiana, lost its position when it too was matched Wilson's show (Brooks & Marsh, 1981).

In 1969, To Rome With Love premiered using the premise of a single father caring for three children. The series starred John Forsythe and Walter Brennan as a professor and his father-in-law who move to Rome with their motherless family (Giankonos, 1978).



Cimarron Strip starred Stuart Whitman as " Marshall Jim Crown." The series was patterned after NBC's 90-minute western, The Virginian, which also was cancelled in 1971 (Essoe, 1982).

With the demise of The Virginian's final incarnation, The Men From Shiloh in 1971, the western became almost extinct on network television. The number of westerns, which peaked at 30 during the 1959-60 season (Steinberg, 1985) stood at only two (CBS's Gunsmoke and NBC's Bonanza) during the fall of 1971 (Brooks & Marsh, 1981).

Andy Griffith made one of his first post-Mayberry series in 1971 in The New Andy Griffith Show (Brown, 1977). However, despite the popularity he gained from The Andy Griffith Show, he saw this series quickly cancelled just weeks after its premiere (Giankonos, 1978). This failure came on the heels of his first attempted to return to series television, The Headmaster, which came and quickly went in the fall of 1970 (Giankonos, 1978).

Wood's announcement early in 1971, was the end result of a decision made in February, 1970. The plan was "to take two years to gradually drop The Beverly Hillbillies, Petticoat Junction, Green Acres, The Red Skelton Hour and The Jackie Gleason Show, all proven successes that happened to appeal to the viewers with the least amount of money in their pockets" (Bedell, 1981).

Both Bedell (1981) and Essoe (1982) pointed to the



cancellations of Petticoat Junction, in 1970, as the beginning of the purge of existing CBS programs. Bea Benaderet was featured on the first season of The Beverly Hillbillies before landing the starring role on Petticoat Junction. Her death in 1969, was thought to be the cause of the series' demise, but was instead "a preview of things to come" (Essoe, 1982).

The process continued until "in 1971, over half of television's top thirty programs were cancelled--apparently for demographic reasons" (Adams, Eastman, Horney & Popovich, 1983).

The purge of existing programming was not confined only to CBS, but spread to its competitors ABC and NBC as well. Brown (1971) said that during 1971, 35 shows were cancelled, a figure he calls "a record number of shows."

NBC cancelled the third of the top 20 programs axed in 1971, when it ended the nine-year run of the 19th-ranked The Men From Shiloh (Essoe, 1982). The network also cancelled The Red Skelton Show, which it had picked up from CBS and trimmed to a half-hour (Essoe, 1982). All total, NBC cancelled 10 of its 1970 offerings (Brooks & Marsh, 1981).

ABC cancelled The Johnny Cash Show, That Girl, and The Lawrence Welk Show in 1971, all former top 20 shows that had run for two, five and 16 years, respectively (Brooks & Marsh, 1981). The last-place network cancelled 13 of its 1970-schedule shows in 1971 (Brooks & Marsh, 1981).

Eventhough the purge was practiced only "to a lesser

extent" (Essoe, 1982) at ABC and NBC. Its historical importance is amplified at CBS because the network was still the perennial frontrunner and implemented the practice much more extensively than its counterparts (Bedell, 1981).

While many of the notable aforementioned programs and characters in them did fall into the bucolic category, many others did not. The extent of non-rural programming involved prevents the use of Essoe's terms "de-ruralization" as accurate description of what transpired at CBS during 1970 and 1971.

## CHAPTER FOUR: Research Data

Research has isolated five causes of the moves by CBS. They are: 1) the emergence of demographics as the predominant meter gauging a program's success or failure, 2) changing viewing habits by the audiences, 3) a change in CBS management, 4) the changing role of advertisers in relation to programming, and 5) rulings by the federal government regulating the television industry.

"Demographics" as defined by Eastman, Head & Klein (1985) are "descriptive information on an audience, usually the vital statistics of age and sex, possibly including education and income." Brown (1977) described demographics as "persons or people ratings."

Bedell (1981) pointed to a 25-percent increase in advertiser rates at CBS from 1960 to 1970 as the key factor that brought about the emphasis on demographic-oriented ratings:

Until the early 1970s, network programmers had relied primarily on hunches to keep attuned to the shifting tastes and attitudes of their audience. But as the financial stakes rose, they hired whole batteries of researchers to produce scientific analyses of popular views and program preferences. The programmers of the seventies knew such information could justify their decisions.

As far back as 1967, Hobson (1968) found that four of

the programs cancelled by CBS in 1971 (The Andy Griffith Show, the predecessor of Mayberry R.F.D.; Family Affair; Gomer Pyle USMC, the predecessor of The Jim Nabors Show; and The Beverly Hillbillies) were popular among the American audience as a whole. Each series ranked in the top 10 Nielsen ratings from October 23 to December 3, 1967. However, none of these programs enjoyed equal success among white collar workers, college-educated, adults 18-34, and northeastern demographic groups.

Hobson (1968) said that the bulk of the audiences for the aforementioned programs was found in "the South, the Under-\$5000 income group, the Grade School educated, and the Blue Collar workers."

As network programmers and advertisers were exposed to these statistics, Essoe (1982) reported that their philosophies, particularly at CBS, began to change:

As demographics became more sophisticated sponsors were able to determine who the people were they were reaching with their commercials. The new demographics were unsettling. Suddenly, high ratings were no longer enough, a hit show was newly defined as a program that reaches a mass of young adults, preferably those who live in the big cities.

Klein (1971) claimed that the advent of more sophisticated

demographics made ratings irrelevant to advertisers:

Before advertisers became sophisticated, they purchased advertising, and paid the most money for advertising time, on the programs with the highest ratings. Almost always these programs were loaded with...people who could not buy enough of the advertised product to pay for the advertising time. Thus, advertisers began to demand changes in the programs.

Bedell (1981) said that one advertiser made its views clearly known:

Advertisers felt increasingly dissatisfied with most of what they saw on television. Their own marketing surveys showed that the prime consumers--those most hospitable to new products--were young adults aged eighteen to forty-nine. But the advertisers did not believe that the long-standing hits, especially on CBS, reached that desirable group. At least one corporation, the Armstrong Cork Company, loudly yanked all of its TV commercials, to protest the "pabulum programming" on the networks.

Thus, advertisers began to be more selective in their buying of television ads, thereby affecting the programming ads were vehicles for. Brown (1977) stated:

The purchasing of time according to demographics



led networks to design virtually all their programming for the most desirable age groups. A corollary effect is that programs with favorable demographics are often retained in the schedule even if their total audience falls below the required one-third share, while those with unfavorable demographics may be cancelled.

Bedell (1981) said that CBS President Wood was "being pressed by the advertisers through the CBS sales department to think demographically" when the plans for the 1971-72 season were being formulated. The CBS sales department, according to Bedell (1981), exerted a great deal of influence on Wood:

Advertisers were beginning to care more precisely who was watching the shows. From the beginning of the Nielsen ratings, advertisers for the most part had been satisfied to know how many households were tuning in. But Paul Klein at NBC cleverly began to clamor that it was individuals who bought products, not households, and that it was the precise composition of the household--age, sex and income--that counted.

Wood confirmed his thoughts in an interview with Bedell (1981):

As the ratings services started publishing

more and more data about who this audience was, it didn't take the sales department long to realize that advertisers were not altogether influenced by who was number one. 'Number one how?' became an important question to them. I was very much aware of their general feeling. What can we do to improve this network? About a third of every advertising dollar is spent on the products that go to people fifty and over. So we were doing very well in that category. But where were the other two-thirds?

With CBS's perennial number one position being threatened by NBC, which finished the 1969-70 season just fractions of a point behind CBS, (Bedell, 1981), Wood told Bedell (1981):

(CBS) was number one largely because of the strength from which it drew in the C and D counties [industry short-hand for the less populated areas]. Moreover, the audience that was the most loyal to CBS was, by and large, the post fifty-year group. I complained of the paradox that the network could on one hand be the leading national network, and on the other hand CBS could own stations in major cities that weren't competitive. Because the programming that made the network number one was making our own stations in

the large markets number two or number three.

Secondly, the presence of demographic ratings enabled network executives to determine that the viewing habits of the audience and the audience itself was changing. Brown (1977) in his epithet for Sullivan stated that his "was a casualty of the diverging entertainment cultures of youth and the older generations made worse for shows like Sullivan's by the deteriorating patterns of all-family viewing as homes acquired second and third TV sets."

Bedell (1981) said that due to the nature of the television industry, the medium was forced to alter its programming to suit the times:

Because it is a vehicle for advertising, TV must mirror society and its tastes. The networks became infatuated with the youth glorification of the sixties. To grab young consumer/viewers they concentrated on programs that were flamboyantly topical.

The society that television was attempting to serve was becoming younger. According to the 1970 World Almanac and Book of Facts, the population of the United States had grown by over 22-million from 1960 to 1970 to 202,711,000. In 1960, 45,799,000 Americans were age 15-34, making up roughly 25-percent of the total population, but, 10 years later, 57,951,000 Americans were in the aforementioned age group, accounting for over 34-percent of the total population (Long, ed.). Young adults were over one third of the masses.

Not only was the television audience more youthful, it was also becoming less and less satisfied with the offerings of the major networks. Bud Yorkin, producer of All In The Family, as quoted by Gitlin (1983), described the prevailing feelings among the audiences:

Coming out of the sixties, the climate was right, the kids were letting it all hang out, the kids didn't want to see Doris Day: they were telling us 'Quit jerking us off and give us something real.'

A program that many youthful Americans found popular was ABC's The Mod Squad, a series that starred Peter Cole, Clarence Williams IV, and Peggy Lipton as three former juvenile delinquents turned police officers (Giankonos, 1978). After its premiere in 1968, the series scored a 20.8 rating in its second season (Brooks & Marsh, 1981).

Bedell (1981) pointed to The Mod Squad as a trendsetter during the 1970-71 season. ABC added The Young Rebels and The Young Lawyers to supplement The Mod Squad (Giankonos, 1978). CBS premiered Storefront Lawyers and The Interns while NBC debuted The Bold Ones (Giankonos, 1978). Bedell (1981) said that the aforementioned shows, which all focused on young professionals, were no coincidence:

The schedule for fall 1970 on all three networks seethed with young rebels: young lawyers, young interns, storefront lawyers, young criminologists,



young psychiatrists, and "involved" teachers and ministers--all efforts to co-opt youthful consumers, as ABC's The Mod Squad had already done so successfully.

Not only were new shows being premiered, but CBS also altered some of its existing programs. The Doris Day Show, a half-hour comedy starring the popular movie actress, debuted in 1968 and finished its second season 10th in the Nielsen ratings (Brooks & Marsh, 1981). Despite its apparent success, its format was changed to reflect the public and network trends. The series' protagonist, "Doris Martin" moved from her father-in-law's farm, where she had spent the first two seasons, with her young sons into San Francisco, where she took a job at a well-known magazine (Giankonos, 1978).

The following season, in 1971, the children were eliminated altogether from the plot of the series, thus completing its evolution from a rural, family show to an urban-oriented program (Giankonos, 1978).

Network executives also knew that they would not lose most of their older viewers in an attempt to gain younger audiences. Davis (1971) described the perception of older Americans on television, and, in his research of the age group, found, found network stereotypes to be largely true:

The older audience has been labeled "embracers," viewers who accept without question or criticism all that is offered on television. Although



respondents in the present sample voiced general dissatisfaction with programming and subject matter available on television, by and large they confirm such a labeling.

It was no coincidence that two of the four most popular programs that Davis found among his respondents, Mayberry R.F.D. and The Jackie Gleason Show, were soon dropped from the CBS schedule in 1971 and 1970, respectively.

In the fall of 1971, only three series more than five years old were on CBS's schedule. (Not included was Here's Lucy, which spawned from comedian Lucille Ball's two earlier series I Love Lucy (1951-1960) and The Lucy Show (1961-1968) (Brooks & Marsh, 1981).) Gunsmoke, a classic Western which ran for 20 years on prime-time (Brooks & Marsh, 1981), anchored CBS's Monday night line-up and survived with a number five finish in the 1971 Nielsens. Other veteran CBS shows, My Three Sons (19th in 1971) and Here's Lucy (3rd in 1971) also finished in the top 20 ratings.

Each of these shows were placed together on Monday nights (Brooks & Marsh, 1981).

The only non-Monday night returnee was Mission Impossible, which premiered in 1966 and voluntarily ceased production in 1973, as did Here's Lucy following the retirement of Ball (Giankonos, 1978).

In 1972, the purge was essentially finished when My Three Sons, which premiered in 1960, and The Glen Campbell

Goodtime Hour were cancelled (Brooks & Marsh, 1981).

After 1973, when The Doris Day Show was cancelled (Essoe, 1982), Gunsmoke was the only network offering which had been on the air longer than five years (Brooks & Marsh, 1981).

As the 1970-71 season progressed, the older, rural-oriented programs that remained were taking their lumps against the new wave in youthful-oriented programming.

On Tuesday nights at 6:30 p.m. (Central), the CBS combination of The Beverly Hillbillies and Green Acres were paired against ABC's The Mod Squad. In this battle of rural versus urban and young versus old, The Beverly Hillbillies was knocked out of the top 20 for the first time ever during its prime-time run (Essoe, 1982). The Mod Squad enjoyed its best-rated season of its five-year stint (Brooks & Marsh, 1981).

Family Affair and The Jim Nabors Show, which had finished fifth and 12th, respectively, during the 1969-70 season (Brooks & Marsh, 1981) were paired against NBC's The Flip Wilson Show. In its first season, the hour-long comedy, which highlighted the contemporary humor of black comedian, Flip Wilson, (Giankonos, 1978) nudged both shows out of the Nielsen top 20 strata. It finished the season second overall in the ratings (Brooks & Marsh, 1981).

Two men who noticed the aforementioned effects were CBS President Wood and his programming chief Silverman.

The role these two individuals played constitutes the third cause of the purge of CBS programming.

Dodson (1987) believed that the rise of Silverman into the spot previously held by Mike Dann, who resigned in June, 1970, (Bedell, 1981) was the overriding factor that brought on the mass changes in the network's viewing offerings:

It was my impression that they were now in charge and everything on the schedule then (in 1971) was Mike Dann's programming. Not only in television, but in most corporate changeovers, the present management wants the corporation to reflect their thinking.

Wood had worked for CBS for 20 years when he became its president in 1969 (Bedell, 1981). He began his climb up the corporate ladder as a salesman at CBS-owned KNX radio in Los Angeles. Later, he became general manager KNXT-TV in Los Angeles in 1955 before becoming general manager of all network owned-and-operated stations in New York, Chicago, Los Angeles, Philadelphia, and St. Louis (Brown, 1977).

Silverman also rose quickly in the world of television. He first attracted the attention of the network bosses as a graduate student at Ohio State University, where his master's thesis on programming trends at ABC over a 10-year period brought him acclaim (Brown, 1977). He then moved on to WGN-TV, Chicago, where he continued his impressive works by developing a format for the station's catalogue of old

movies, a library setting he entitled Family Classics (Eastman, Head & Klein, 1985). He then went to work for CBS.

When Wood became CBS president in 1969, he had to deal with a very powerful foe in the form of programming chief Mike Dann. According to Brown (1977), Dann had engineered the network's schedules under three of Wood's predecessors. Much of his power was derived from his relationship with CBS Chairman of the Board William S. Paley. Dann's position was firm, said Brown (1971):

Having Paley's ear and trust gave Dann power at the network beyond his rank on the table of organization, and he used it lavishly to push past Wood's two predecessors, Dawson and Reynolds, not only his schemes for program maneuvers that would win for CBS but also his own exemption from their authority. We enjoyed a particular kind of autonomy within a system that did not normally permit it.

In February, 1970, Wood set out to start the process he called "changing the character of the network from more bucolic material to more fresh or updated, contemporary" (Bedell, 1981).

Wood soon found that he had an ally against Dann in the form of CBS vice-president of sales Frank Smith, who Brown (1977) said:

Smith had told Wood all season that sales were becoming increasingly difficult in some of CBS's



highest-rated series, because with every year of their continuance their audiences grew a year older. Although they were winning their time periods in total audience, they were not delivering enough viewers in the 18-49 age range to command the rates for hit programs. With its long-running series, CBS was beginning to fall victim to its own success and was developing a reputation as an old person's network.

Wood then began to enlist other allies. Brown (1971) said that both broadcast group president Richard Jencks and executive vice-president Jack Schnieder were recruited. At that time, Brown (1971) said, "it was Smith, Wood, Jencks and Schnieder against Dann."

Bedell (1981) described the chain of events that transpired in a February, 1970, meeting of the CBS hierarchy:

Mike Dann vehemently disagreed with his bosses. Knowing how difficult it was to build a hit, he thought CBS was taking unnecessary risk. Dann pleaded his case. But Paley sided with Wood...leaving Dann in the dust.

Before he resigned, Dann presided over the 1970 cancellations of Petticoat Junction, The Red Skelton Hour, and The Jackie Gleason Show. He tendered his resignation on June 22, 1970, (The Wall Street Journal, June 23, 1970) and Silverman was named to Dann's former post the next day

(The Wall Street Journal, June 24, 1970).

The Wall Street Journal (June 23, 1970) said that Dann "more than any other person, has been responsible for (CBS's) present schedule."

Silverman began changing the network's schedule as soon as he replaced Dann, a move which Brown (1971) said was unique to the network in 1970:

The schedule would be revised immediately, in midsummer, with six shows changing places on three different days, which meant that all sales in the programs would have to be renegotiated, the producers and affiliates informed, and all the promotional materials revised at a large cost.

Brown (1977) said three of the shows purged the following season, The Beverly Hillbillies, Green Acres, and To Rome With Love, were involved in these last-minute changes.

Thus, Wood and Silverman acted in a way that Castleman & Podrazik (1980) described as:

To the CBS leadership, it was clear that more drastic measures had to be taken to ensure supremacy. President Wood swallowed hard and in one swoop cancelled...shows (that) were still very successful but some slots had to be cleared and this was as good a time as any to complete Wood's previously stated plan to steer CBS away from its oldster-yokel image.

Not only did the CBS management have to bear an image they saw as an undesirable one, Wood also had to deal with an economic slump burdening the network early in 1971. CBS earnings for 1970 fell from \$71.9 million in 1969 to \$64.1 million. The network particularly floundered economically in the fourth quarter, as earnings dropped 27-percent from \$23.4 million to \$17 million from the same period in 1969 (The Wall Street Journal, February 11, 1971).

Pinkerton (1971) described the economic conditions that prevailed early in 1971:

1971 is turning into the year of the ax in television land. Reeling from the loss of cigarette advertising, a sluggish economy, soaring production costs and a Federal Communications Commission role reducing the amount of network programming, the industry is up against the most severe recession it has ever faced.

Dominick and Pearce (1976) found a direct correlation between network profits and the network's willingness to alter its schedule in their survey of television programming from 1953 to 1974:

The single strongest correlate was industry profits. The strong correlate of the diversity and homogeneity indicators with broadcast profits up, a "don't rock the boat" attitude, typical of

oligarchy became prevalent.

In 1971, the CBS hierarchy had something that many of their predecessors did not, independence from their advertisers. This increased freedom was felt primarily in the area of programming and constitutes the fourth cause of CBS's purge of its schedule.

Bedell (1981) laid out the evolution of the advertiser's role in programming:

Until the late 1950s, advertisers were primarily responsible for overseeing production of the shows that they sponsored. But a major scandal in 1958 involving rigged quiz shows (Twenty-One, The \$64,000 Question) prompted the networks to assume responsibility for all programming, and advertisers pared back their involvement. While in 1960 sponsors made pilot films for forty new series, in 1967 they made just five. Soon after advertisers stopped making pilots for new series, they began to re-evaluate further the way they purchased television spots.

Dodson (1987) illustrated how the old system worked in relation to his former vehicle:

General Foods had always been highly satisfied with the Griffith Show, no matter what its ratings were: the Griffith Show belonged to General Foods. As long as the advertiser was satisfied, the show



stayed on the air. The advertiser had some say in the programming content.

This "say" was being surrendered, according to Bedell (1981):

The advertisers gladly relinquished their power-- and its attendant financial risk--as they watched the cost of producing an hour-long prime-time dramatic show double from \$100,000 in 1960 to \$200,000 in 1970. At the same time they found the costs of fully sponsoring shows too high as well. The price tag for a minute of advertising time on top-rated CBS jumped from \$45,000 to nearly \$60,000 over the same decade.

The introduction of demographics as the primary indicator of a program's effectiveness gave advertisers incentive to buy spots on programs to a better pin-pointed audience. Sklar (1980) described demographics' effect on the marketplace:

This made "spot" advertising much more important-- the buying of commercial time station by station, program by program (or at least time by time period), rather than offering up the same ad to the entire country at the same moment.

Bedell (1981) elaborates:

Advertisers began purchasing "scatter plans" of buying time in and around an assortment of programs, a technique pioneered by NBC president

Pat Weaver in the fifties. By 1964, 80 percent of all programs were carried by three or more sponsors. With the direct power of advertisers over individual programs largely ended, network executives no longer feared wholesale rejection by sponsors of the prime-time schedules they assembled each year. Advertiser influence slid into more subtle requirements for programs in which commercial messages could appear to the best advantage.

CBS further continued the evolution of television advertising when it reduced the basic ad unit from 60 seconds to 30 seconds. (The Wall Street Journal, December 14, 1970). In 1965, only two-percent of all television spots ran for 30 seconds, but, five years later, the amount increased to 64-percent while the 60-second spots fell from 45- to 29-percent during the same time period (Steinberg, 1985).

The Wall Street Journal (December 14, 1970) said that the reason for the changes was to bring more advertisers into the market due to economic necessity:

It was hoped the 30-second sales unit would appeal to new advertisers who haven't previously had the money to buy a full minute of television time. With the general decline in business activity, people are cutting back on advertising budgets and the networks are having to drum up business where

they can.

Thus, with more advertisers on the air, each individual advertiser had less power. Freed from the bonds of advertiser dominance, Wood and Silverman had the needed flexibility to make programming decisions described by Dodson (1987) as "cancellations that had never occurred in the history of television and would never occur today." In previous years, advertisers, who had used many of the cancelled shows as long-time vehicles to advertise their products, might have protested such wholesale changes, but, with their diminished power, advertisers were unable to influence these decisions had they wanted to.

Two government rulings, in 1970, gave Wood and Silverman two more reasons to make the drastic changes in the network's schedule. These rationales came in the form of rulings that cut into the prime-time hours and cut off all exposure of the networks' biggest advertiser to the medium itself.

On May 7, 1970, despite objections by chairman Dean Burch, the FCC voted 5-to-2 to cut one-half hour each evening off the prime-time schedule (Facts On File, 1970).

Castleman & Podrazik (1980) discussed the effects of the FCC ruling:

On September 13, 1971, prime time shrunk. The FCC's access rule had taken effect and the nightly schedules of all three networks reflected a shake-up far greater than the usual fall season

reorganization. The new rules stipulated that the networks could not present more than three hours of prime time fare between 7 P.M. and 11 P.M.

Three of the aforementioned shows cancelled were in time slots eliminated by the FCC's prime-time access rule (Lassie, The Beverly Hillbillies, and Family Affair) (Brooks & Marsh, 1981). Thus, they were automatic candidates for cancellation. Essoe (1982) claimed that "CBS took the opportunity...to rid itself of the rural-appeal shows."

On April 1, 1970, President Richard Nixon signed legislation that, effective on January 2, 1971, banned cigarette advertising from television and radio. Senator Frank E. Moss sponsored the bill in the Senate, which approved the measure 75-9 before Nixon signed it into law (Facts On File, 1970).

Thus, television's biggest source of advertising revenue was gone (Castleman & Podrazik, 1980). The television industry finished the 1970 season with its profits down (Burgheim, 1970) and was in the process of cutbacks and layoffs (The Wall Street Journal, March 17, 1971).

Brown (1982) showed that television revenues from the three networks fell \$50 million in 1971. The 1971 total was the first drop in the figures since 1949 when the statistics were first kept (Brown, 1982).

The effects of the ban were immediate, according to Bedell (1981), squeezing CBS's profits during the months



of January and February prior to its decision in March to drastically change its line up. This time period is a critical one in network planning, because "between the middle of January and the end of February more network program decisions are made than in all the rest of the rest of the year" (Brown, 1971).

## CHAPTER FIVE: Conclusions and Recommendations

Each of the five aforementioned factors (demographics preeminence over ratings, changing demographics, CBS's change in management, the changing role of advertisers, and rulings by the federal government) played a major role in CBS's decision to purge its existing schedule so drastically. However, each factor fits into the overall big picture differently.

The first and foremost factor is the fact that demographics became more important to network executives and advertisers than the overall ratings. The programs that were cancelled in 1970 and 1971 had been on the air ranging from 24 years to one year. Some of the programs were very popular while some others were not. Some were in places ranging from the fictional Hooterville to New York City and to Rome. But every one of these programs scored low demographically among younger, urban audiences.

The maturation of children born during the baby boom caused viewing habits to change, forcing television to change with it.

Both demographic figures are inter-related. The increasing emphasis on youth coincides with the emerging prominence of the baby boom generation as consumers. The increasing accuracy of demographic ratings allowed both the networks and the advertisers to pinpoint who was and, in the case of the cancelled shows, who wasn't watching.

Richard Burgheim, writing in the March 2, 1970, issue of Time magazine, was one of the first writers to chronicle

CBS's dilemma:

In the ratings race, CBS is having its worst season since 1955, trailing NBC by 3% in prime evening-time audience. What is more, NBC, with its more urban-oriented schedule holds a 29% edge in college-educated viewers and a 28% margin among those \$10,000 or more. Since such demographic breakdowns are becoming increasingly critical for sponsors, Skelton and Petticoat Junction were dumped even though they were ranked among the top 25 programs in total audience.

The Red Skelton Hour, which had run for 19 years on CBS (Essoe, 1982), was cancelled despite its seventh-place finish in the 1969-70 Nielsens (Brooks & Marsh, 1981). It was the highest-rated show ever cancelled (Brooks & Marsh, 1981).

Another long-time mainstay of CBS, comedian Jackie Gleason, also saw his series cancelled in 1970. Gleason, who had been on CBS since the 1950s with his "Honeymooners" skits, had hosted The Jackie Gleason Show from Miami since 1966 (Giankonos, 1978).

Brown (1971) explained why the Gleason and Skelton shows were cancelled:

A few seasons earlier, when only the mass viewers counted, both were among the first to sell out

completely for the year. Conscious now of the quality of the audience--on age, income and education levels--the media buyers of advertising agencies considered the two CBS comedians overpriced for the kind of people they delivered.

Wood and Schnieder were aware of what was happening to the network. Both began their managerial terms with CBS owned-and-operated television stations (Bedell, 1981) and had seen first-hand CBS's failure in the major markets. This background gave them the prompting to make changes which Burgheim (1970) said was "the network abandon(ing) many of the traditional shows that had given it clear superiority in rural areas and among the elderly."

Dann's departure in June of 1970, left the door open for his replacement, Silverman, the man who actually made the changes. Dann reluctantly began the two-year change in 1970, but with Silverman at the programming helm the following year, the purge was in full gear.

The change of management was a factor in the changes, but it was only a contributing factor. Wood and Silverman accelerated an action that was being dictated by the state of the market and the general population.

Had advertisers been sole sponsors of many of the network programs, as many had been a year earlier, then perhaps the purge would not have been as thorough. Dodson (1987) said that many shows, in particular The Andy Griffith Show,



struggled struggled during their first few weeks on the air, had been saved because their sponsors were pleased with what they perceived as their shows.

The new rulings further precipitated the moves by CBS, giving the network both the pragmatic (in the case of the FCC's prime-time access rule) and the economic (in the case of the legislated ban on cigarette advertising) stimuli to act. Like the management change and the changing role of advertisers, these rulings were stimulating CBS to do what it had to do.

Brown (1971) said of the prime-time access rule:

The drastic change in the networks for the fall of 1971 was less an effect of the FCC's three-hour rule than of Madison Avenue's accent on demography. When the new schedules for September were drawn, they were less striking for what they contained than for what they had shorn away.

Thus, these five factors, converging on CBS simultaneously, forced the network to shed its image as "The Hillbilly network" (Essoe, 1982) via a process Gould (1971) described as the "casting aside all vestiges of the ruralism that was the network's dominant trademark."

The cancellations, according to Brown (1971), allowed CBS to "seek an urbanized, up-to-date pattern of programming in prime time."

### Recommendations for further study.

This research has dealt exclusively in the causes of the programming purge by CBS. It only dealt with causes that could be applied to the situation as a whole, and to the universals that effected each program involved.

The extent of the purge at rival networks ABC and NBC could be grounds for further study as well. ABC cancelled 12 programs while NBC took of 10 in 1971 as well (Brooks & Marsh, 1981), so CBS was not alone in its efforts.

Factors such as the specific demographic groups involved could explored. Not only was this purge a "de-ruralization" (Essoe, 1982), but it was also a purge of programming aimed at the elderly, the lower-educated, and the lower-income groups. Each of these groups' status and their reaction to these changes could further studied.

Beyond the causes of the programming purge, the effects could be studied. Research mentioned the decline of the television Western and this decline could be studied for any correlation between it and the purge.

The variety show was also a format that began to die out at this time and there could also be some correlation between that event and the purge by CBS as well.

Other studies could show television characters changed. The 1971-72 season ushered in the domination of All In The Family as one of the medium's most influential programs of the decade, as it marked the beginning of the show's

five-year stint at the top of the Nielsens (Brooks & Marsh, 1981). The series' protagonist, "Archie Bunker," differed in many ways from his predecessors. These differences could also warrant further research.

Dodson (1987) claimed that many of the actors in the programs cancelled by CBS were "blacklisted" during the following decade. This could also be carefully studied, as many prominent faces that had dominated television since its outset were gone after 1970 and 1971, including Ed Sullivan, Red Skelton, and Jackie Gleason. Was there an intentional omission of veteran actors and actresses? Closer study is required to make a definite answer.

This period in television history is the bridge that joined the medium's infancy with its present-day status. It is a source of endless study.

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## APPENDIX A

Programs Cancelled by CBS in 1970 and 1971+

<u>Program Name &amp; Its Lifespan</u>	<u>Best Top 20 Rating</u>
<u>Get Smart</u> , 1965-1970*	12, 1965-66
<u>The Jackie Gleason Show</u> , 1966-1970	5, 1966-67
<u>Good Guys</u> , 1969-1970	
<u>Lancer</u> , 1968-1970	
<u>The Leslie Uggams Show</u> , 1969-1970	
<u>Petticoat Junction</u> , 1963-1970	4, 1963-64
<u>The Red Skelton Show</u> , 1952-1970	2, 1966-67
<u>The Beverly Hillbillies</u> , 1962-1971	1, 1962-64
<u>Cimarron Strip</u> , 1967-68, 1971	
<u>Green Acres</u> , 1965-1971	11, 1965-66
<u>The New Andy Griffith Show</u> , 1971	
<u>Hee Haw</u> , 1969-1971	16, 1970-71
<u>Hogan's Heroes</u> , 1965-1971	9, 1965-66
<u>The Interns</u> , 1970-1971	
<u>Lassie</u> , 1954-1971	17, 1964-65
<u>Mayberry R.F.D.</u> , 1968-1971	4, 1968-70
<u>The Jim Nabors Show</u> , 1969-1971	11, 1969-70
<u>To Rome With Love</u> , 1969-1971	
<u>Storefront Lawyers</u> , 1970-1971	
<u>The Ed Sullivan Show</u> , 1947-1971	8, 1963-64

+ -Only programs cancelled at season's end.

\* -Ran on NBC for its first four seasons.

## APPENDIX B

1970

	7:30	8:00	8:30	9:00	9:30	10:00	10:30
SAT	ABC Let's Make a Deal	The Newlywed Game	Lawrence Welk Show	The Most Deadly Game		Local	
	CBS Mission: Impossible ++	My Three Sons ++	Arnie ++	Mary Tyler Moore Show	Mannix ++		
	NBC Andy Williams Show	Adam-12	NBC Saturday Night at the Movies				
SUN	ABC The Young Rebels	The FBI	The ABC Sunday Night Movie				
	CBS Hogan's Heroes +	Ed Sullivan Show +	Glen Campbell Goodtime Hour ++	Tim Conway Comedy Hour +			
	NBC The Wonderful World of Disney	Bill Cosby Show	Sonanza	The Bold Ones			
MON	ABC The Young Lawyers	The Silent Force	NFL Monday Night Football (to be replaced after Dec. 14 by movie)				
	CBS Gunsmoke ++	Here's Lucy ++	Mayberry R.F.D. +	Doris Day Show	Carol Burnett Show ++		
	NBC Red Skelton Show	Rowan and Martin's Laugh-In	NBC Monday Night at the Movies				
TUE	ABC The Mod Squad	Movie of the Week			Marcus Welby, M.D.		
	CBS The Beverly Hillbillies +	Green Acres +	How How +	To Rome With Love ++	News Hour at 11, with 60 Minutes (news show) +		
	NBC Don Knotts Show	Julia	NBC Tuesday Night at the Movies/First Tuesday (once a month)				
WED	ABC Eddie's Father	Danny Thomas	Room 222	Johnny Cash Show	Don August		
	CBS The Storefront Lawyers +	Governor and J.J. ++	Medical Center	Hawaii Five-O ++			
	NBC The Men from Shiloh	The Kraft Music Hall			Four-in-One		
THU	ABC Matt Lincoln	Bewitched	Barfoot in the Park	The Odd Couple	The Immortal		
	CBS Family Affair +	Jim Nabors Hour +	The CBS Thursday Night Movies				
	NBC Flip Wilson Show	Innards	Nancy	Dean Martin Show			
FRI	ABC The Brady Bunch	Nanny and the Professor	The Partridge Family	That Girl	Love, American Style	This is Tom Jones	
	CBS The Interns +	Headmaster ++	The CBS Friday Night Movies				
	NBC The High Chaparral	The Name of the Game			Bracken's World		

+-denotes cancellation.

+denotes that the series was moved from its 1970-71 time.

++ -cancelled at mid-season.



## APPENDIX C

1971

	7:30	8:00	8:30	9:00	9:30	10:00	10:30
SAT	ABC Local	Getting Together	Movie of the Weekend				The Persuaders
	CBS Local	All in the Family	Funny Face	New Old Van Dyke Show	Mary Tyler Moore Show ☆☆☆	Mission: Impossible	
	NBC Local	The Partners	The Good Life	NBC Saturday Night at the Movies			
SUN	ABC Local	The FBI		The ABC Sunday Night Movie			
	CBS	The CBS Sunday Night Movies			Cade's County	Local	
	NBC	The Wonderful World of Disney	Jimmy Stewart	Bonanza		The Bold Ones	
MON	ABC Local	Nanny and the Professor	Local	NFL Monday Night Football (to be replaced by movies after Jan. 24)			
	CBS Local	Gunsmoke	Here's Lucy	Doris Day Show ☆☆☆	My Three Sons	Arnie	
	NBC Local	Rowan and Martin's Laugh-In		NBC Monday Night at the Movies			
TUE	ABC	The Mod Squad		Movie of the Week		Marcus Welby, M.D.	
	CBS	Glen Campbell Goodtime Hour		Hawaii Five-O	Cannon	Local	
	NBC	Ironside		Sarge	The Funny Side		Local
WED	ABC Local	Bewitched	Eddie's Father	The Smith Family	Shirley's World	The Man and the City	
	CBS Local	Carol Burnett Show		Medical Center ☆☆☆		Mannix	
	NBC Local	Arlan-12	NBC Mystery Movie			Night Gallery	
THU	ABC Local	Alias Smith and Jones		Longstreet		Owen Marshall: Counselor at Law	
	CBS Local	Beverly Hills		The CBS Thursday Night Movies/CBS Reports (once a month) ☆☆☆			
	NBC Local	File Wilson Show		Nichols		Dean Martin Show	
FRI	ABC Local	The Brady Bunch	The Partridge Family	Room 222	The Odd Couple	Love, American Style	
	CBS Local	The Chicago Teddy Bears		O'Hare, United States Treasury		The New CBS Friday Night Movies	
	NBC Local	The O.A.		NBC World Premiere Movie/Chronology (once a month)			

☆☆-signifies that the show remained in its 1970-71 time slot.

(Appendix B was taken from Tim Brooks and Earl Marsh's book, The Complete Directory To Prime Time Shows 1946-1981.)

## APPENDIX D

Nielsen Ratings for the 1969-70 season  
Top 20

October 1969-April 1970

Ranking	Program
1.	Rowan & Martin's Laugh-In (NBC)
2.	Gunsmoke (CBS)
3.	Bonanza (NBC)
4.	Mayberry R.F.D. (CBS)*
5.	Family Affair (CBS)*
6.	Here's Lucy (CBS)
7.	The Red Skelton Show (CBS)+
8.	Marcus Welby, M.D. (ABC)
9.	Disney's Wonderful World (NBC)
10.	The Doris Day Show (CBS)
11.	The Bill Cosby Show (NBC)
12.	The Jim Nabors Show (CBS)*
13.	The Carol Burnett Show (CBS)
14.	The Dean Martin Show (NBC)
15.	My Three Sons (CBS)^
16.	Ironside (NBC)
17.	The Johnny Cash Show (ABC)*
18.	The Beverly Hillbillies (CBS)*
19.	Hawaii Five-O (CBS)
20.	The Glen C. Goodtime Hour (CBS)^

+-cancelled in 1970

\*-cancelled in 1971

^-cancelled in 1972

(Source: The Complete Directory To Prime Time Shows 1946-1981 by Tim Brooks and Earle Marsh).

## APPENDIX E

Nielsen Ratings for the 1970-71 Season  
Top 20

Ranking	Program
1.	Marcus Welby, M.D. (ABC)
2.	The Flip Wilson Show (NBC)
3.	Here's Lucy (CBS)
4.	Ironside (NBC)
5.	Gunsmoke (CBS)
6.	ABC Movie of the Week (ABC)
7.	Hawaii Five-O (CBS)
8.	Medical Center (CBS)
9.	Bonanza (NBC)
10.	The F.B.I. (NBC)
11.	Mod Squad (ABC)
12.	Adam-12 (ABC)
13.	Rowan & Martin's Laugh-In (NBC)
14.	Disney's Wonderful World (NBC)
15.	Mayberry R.F.D. (CBS)*
16.	Hee Haw (CBS)*
17.	Mannix (CBS)
18.	The Men From Shiloh (NBC)*
19.	My Three Sons (CBS)^
20.	The Doris Day Show (CBS)

\*-cancelled in 1971.

^-cancelled in 1972.

(Source: The Complete Directory To Prime Time Shows 1946-1981 by Tim Brooks & Earle Marsh.)