Phila. Inquirer 5/24/1977

'What in the World' coming back

By Harry Harris
Inquirer TV Writer

Back in the 1950s, when Channel 10 was still headquartered at 16th and Chestnut Streets, the station produced a Peabody Award-winning anthropological guessing game, "What in the World," that was also aired on other CBS stations

The program was done in conjunction with the University of Pennsylvania Museum, with Dr. Froelich Rainey, the museum's director, as host.

Artifacts from the museum were shown to a panel of resident and guest experts, including Dr. Carleton Coon, Dr. David Crownover, Dr. Schuyler Cammann, Dr. Alfred Kidder and Margo Plass, who tried to establish the strange looking objects' time and place of origin.

The program continued until 1967 and was revived for a year in 1970.

What in the world are we doing reminiscing about "What in the World"?

A program titled "What in the World" is being prepared for PBS by Bluegrass Productions. It's described by the company's president, Don Silverman, as a game show with "an intellectual point of view," based on museum items.

The principal difference between the old and new versions seems to be that Philadelphia and the University Museum are no longer involved. The Bluegrass series uses, instead, tuff and staff from Washington's Smithsonian Institution.

•

CBS' recent counterattack on the much-quoted Annenberg School of Communications television violence index and profile, an annual count of instances of video violence compiled by the school's Dean George Gerbner and Prof. Harry Gross, has cued a rebuttal to the rebuttal.

In a letter last week to Rep. Lionel Van Deerlin (D., Calif.), chairman of the U. S. House Subcommittee on Communications, the University of Pennsylvania researchers said that the network attempt to refute the index, like its efforts to monitor violent programming content, suffered from "basic misconceptions" about research.

The CBS response, they said, reflected a "corporate defense mechanism."

"Instead of trying to explain away findings when they happen to be inconvenient," they wrote, "CBS should take the lead in responding to our call for pooling research data in the national television archive of the Library of Congress."

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Former Philadelphian Jack Klugman, who's been agitating for "more meaningful" episodes of his NBC "Quincy" series, finally gets one to his liking Friday night at 10.

Titled "Let Me Light the Way," it's about a counselor to rape victims who becomes a rape victim herself. Adrienne Barbeau, "Maude's" daughter, plays the role.

which will build up the psychological profile of the person we're dealing with. There is a rapport in New York because we're used to dealing with so many people from the media.

But there are many smaller police departments that are unable to cope when 35 or 40 members of the media are thrust upon them. That happened in New Rochelle. It was an overwhelming situation. There was a lack of understanding because there was a lack of experience in dealing with so many people. The police department took an awful scolding from the media. They called them inept. I think the media felt hurt and that's why they snapped back at the cops.

What happens when the terrorist wants media attention or wants someone in the media to negotiate?

He may want Joe Blow because he feels that if Joe Blow is there the cop is not going to blow him away. Four years back you had the case with Chris Borgen of CBS. He went up to 135th Street and Fifth Ave. where two guys held 42 people hostage in a bank. They requested Chris Borgen because they felt that Chris would look out for their safety. He went into the bank before the negotiating team was there. Today we would not have permitted him to go in. We would permit him to be seen by the perpetrator, so he is aware he is at the scene. But we will not let him in.

The same thing happened with ABC's John Johnson this year. We told him we'd meet him on the corner of 109th and Madison. When we got there, Johnson wasn't there. We found out later that Johnson had gone right to the scene. He was drawn, almost like a magnet, to the door and the next thing you know he was inside. After about one and a half hours listening to the perpetrator, Johnson realized he was no longer a mediator or negotiator—he was a hostage. We had to get him out.

Have you talked to him since then? Does he regret what he did?

Oh yeah. He'll never do it again. He's a believer in the program. It's like a cop wearing a bulletproof vest. He thinks he's superman. He doesn't realize his vulnerability. He can get shot in the leg and bleed to death in three minutes. Many times the news media people seem to feel that the cloak of the media is going to protect them. But when you're dealing with a violent psycho, you're just what he wants. You cannot negotiate from inside. If you're inside you're out of the ballgame. It's like going into tear gas without a mask.

What about the situation where the guy just wants attention?

Ninety per cent of the time these things are attention-getting devices. These are the losers, the

TV NEWSMEN SPLIT ON AIR TIME FOR TERRORISTS

In the wake of the Kiritsis and Hanafi terrorist incidents, MORE *queried television newsmen around the country to determine if individual stations are drafting ethical codes to guide their news coverage. The answer seems to be "No." But those interviewed expressed some pointed, and often contradictory, opinions.*

Jim Warren, Reporter, KPHO-TV, Phoenix.

"The one basic guideline is that the media work closely with the authorities. No one tries to circumvent what the authorities want. We pretty much accede to what the authorities want."

Lou Rothbart, News Director, KTLA-TV, Los Angeles.

"If the media doesn't play an adversary role, the police might take justice further than they should. When we're covering a hostage story, police violence is not our first concern at the height of it, but it is one of the other elements. When the police say, 'We don't want you guys around,' my first thought is 'What are they going to be doing in there?'"

Gene Strul, News Director, WCKT-TV, Miami.

"I'm not awed by the police. Cops have made lots of wrong decisions. Judges and cops are no more qualified to make decisions as to what we should cover than any other human being. We should reserve the right to make our own decisions."

Phil Nye, News Director, WXYZ-TV, Detroit.

"We will definitely send our cameras to a hostage or terrorist situation. During the 1967 riots in Detroit, the city asked radio and TV stations to suppress their coverage, and everyone went along with it. That was a terrible mistake."

Wayne Vriesman, News Director, WGN-TV, Chicago.

"I will never black out a story. That would lead the public to think that we will black out other major stories. I would draw the line, though, at passing on police plans to a terrorist, but I can't say flat out that I would follow police requests."

Virgil Dominic, News Director, WJW-TV, Cleveland.

"Our primary concern is to cooperate fully with the cops. We used to cover terrorists with live cameras, but we've since changed our policy. Live coverage encourages the taking of hostages. Competition has replaced judgment in covering these stories and we are starting to lose control to the terrorists."

Fred Cowley, Managing Editor, KOOL-TV, Phoenix, Arizona.

"I'm sure grandstanding occurs. In some cases coverage serves as a steam valve. Perhaps it reduces some of the terrorist's hostility."

Dave McCormick, News Director, WKYC-TV, Cleveland.

"'Control' is the key word in any discussion of this kind. We cannot let the subject control the coverage. Once a station loses control over what is on the air, the station ceases to be responsible."

Bob Ferrante, News Director, WGBH-TV, Boston.

"Coverage of terrorists is done to titillate the audience. It's yellow journalism on television. The news departments justify the coverage by saying that 'news is news,' and the sales department is thrilled to death."

Tom Becherer, News Director, WWJ-TV, Detroit.

"There is a difference, I think, between the public's right to know, and the public's right to know everything."

Dr. George Gerbner, dean and professor at the Annenberg School of Communications, University of Pennsylvania.

"The most pervasive effect of broadcast violence is not the imitation of violence, but the spreading of intimidation, of the fear of victimization. Terror can only succeed if the act is conveyed to the audience whose behavior the terrorists are seeking to influence. The media, in conveying the terror, are cooperating. This makes them accomplices. If terror were not conveyed by the media, this fear of victimization would not be so pervasive. The press is directly responsible."

Garry Ritchie, News Director, WEWS-TV, Cleveland.

"Kooks will find a way of being anti-social no matter what you do. I don't believe that one hostage incident begets another. These things are going to occur whether or not there are TV cameras around to cover them."

June 3, 1977

Dr. George Gerbner
ANNENBERG SCHOOL OF COMMUNICATIONS
University of Pennsylvania
Philadelphia, PA.

Dear Dr. Gerbner,

I am enclosing the most recent issue of MORE for you. I thought you would be interested in MORE's survey "TV Newsmen Split on Air Time Coverage," for which your were interviewed.

The editors of MORE welcome your questions and comments.

Cordially,

Deede Dickson

Deede Dickson
Promotion Director

40 WEST 57TH STREET, NEW YORK, N.Y. 10019 (212) 757-3040

'Tom & Jerry' Is The Cheese Baiting MGM's Cartoon Trap As It Gets Top Syndie Prices

Variety, 6/1/1977

Curb TViolence Coin

Washington, May 31.

The Government's National Institutes of Mental Health says it will no longer fund the TViolence monitoring activities conducted by Dr. George Gerbner of the U. of Pennsylvania's Annenberg School of Communications. Reason: It thinks such coin should only go for research.

Gerbner was given the bad news when he submitted his renewal for the Federal grant which expires next February, stipulating that the money was earmarked for monitoring vid gore. The Government says its largesse is available only for research, and that if Gerbner wants money for that activity he should resubmit his application.

By BILL GREELEY

The high price of some syndicated product continues to shake up the tv industry. MGM-TV has just sold a package of mainly theatrical cartoons — with 137 "Tom & Jerry" segs first run in tv as the enticer — for prices comparable to the big money paid out recently for Paramount's off-web sitcom, "Happy Days."

The cartoons are being peddled market by market, and so far have only been sold to WPIX-TV New York and Metromedia outlets in Los Angeles (KTTV) and Washington, D.C. (WTTG).

N.Y. Independent WPIX reportedly is paying $5,500,000 for the cartoon package, along with such other MGM syndicated packages as the off-web "Medical Center" (180 hours) and the old off-web sitcom, "Please Don't Eat The Daisies" (58 half hours). WTTG is taking with the cartoon bundle the "Medical Center" series and 13 made-for-tv movies and "Conquest," a telementary series of six one-hour segments (WTTG also has bought "How The West Was Won" and 24 theatrical features).

Webs Turned 'Em Down

KTTV has picked up, along with the cartoons, 21 titles from MGM's packages of made-for-tv pix. The "Tom & Jerry" theatricals, featuring the famed mean cat-clever mouse team, originally were offered to the networks. But CBS, for example, turned them down because the network had just bought the "Bugs Bunny" shorts. ABC later bought two season's worth of "Tom & Jerry's" made for Saturday morning kidvid.

The MGM package of 263 cartoons includes the 48 tv "T&Js" off ABC, along with the 215 theatrical cartoons (7 to 9 minutes each), 137 with "T&J" and the rest without that team, made for theatrical showing.

The big draw, however, is the 137 firstrun on tv "Tom & Jerry" theatricals. In the market-by-market sales pitch, being made by MGM-TV's syndication sales veepee Robert B. Morin, it's being noted that the package's firstrun cartoons can be used in a prime-access slot.

Contents

Articles

9 Interview/ 'Mother Courage of Drag'
As a female impressionist, Lynne Carter is bold, bitchy and totally believable.

12 Light Comedy for Dessert
Old high school hams never die, and Maria Gallagher attempts to hit the comeback trail at the Riverfront Dinner Theater's auditions for *Carousel*. Along the way she discovers why recycling old musical comedy is a success formula.

26 Assaulting TV Violence
Penn's George Gerbner feels he has proved that TV violence is a growing menace to American life — but he doesn't think much can be done about it. Nonetheless, a powerful coalition of groups is going to try, using his data.

32 Fashion Meets Art
Artists have always made clothes for themselves. Now you can buy one-of-a-kind garments at some Philadelphia galleries. One particular artist-designed cloak you can wear — or hang on your wall.

Departments

8 Wise Guide

10 Personalities, etc.

11 The Skeptic/ Bailing Out Milt
The governor tried to cease being a burden to the taxpayers last year, and it's time for us to show our appreciation.

18 The Good Life/A Design
The University City home of Penn criminologist Marvin Wolfgang is gloriously Gothic.

39 Crossword Puzzle

41 Restaurants/Elaine Tait
The Saloon in Jeffersonville and Casa Vecchia on Chestnut Street.

46 Photoquiz and Finale
Movie stars and gas-guzzling lawnmowers.

COVER: A montage of photos by Richard M. Titley and Edward J. Freeman depicts audition night at the Riverfront Theater. The story begins on page 12.

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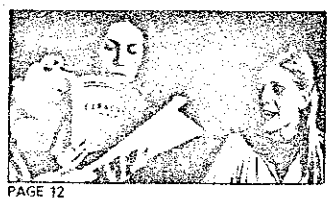
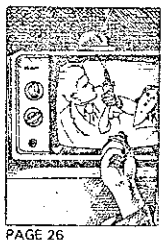


PAGE 12



PAGE 26

PAGE 32

Violent Excesses

In the last several weeks we have twice gotten into the issues raised by abuses of the right to free expression. A few weeks ago, writer Jack Smith suggested that the way to handle pornographic movies might be to use free speech against them — send someone into crowded X-rated theaters to yell "Fire!"

Andrew Feinberg, who has written this week's story on TV-violence researcher George Gerbner, offers no comparable pat solution. However, Tom Smothers once told me that "if people don't like what they see on television, they can turn it off."

At the heart of Gerbner's argument, however, is his belief that, in fact, people *can't* turn the TV off, or at least don't. "People use it (television) nonselectively. They don't choose programs . . . . Most people watch by the clock, not by the program," he says.

The question then seems to arise, did the authors of the First Amendment imagine that some day it would be used to defend the relentless depiction of murder and mayhem on television screens?

Probably not. But the problem is that these instances of irresponsibility inviting repression come at a time when, more than ever, we need our right to free speech in the realm for which it was intended — the realm of political freedom.

David R. Boldt

Penn's George Gerbner says
the problem is not that television makes us
tolerant of mayhem.
The problem is that it makes us afraid.

Assaulting TV Violence

By ANDREW FEINBERG

One day in late January two young women are hard at work in the basement of a building at the University of Pennsylvania, watching grown men in uniforms mistreat automobiles, people and the English language in general. They are watching *Starsky and Hutch*.

Screeeech! Starsky and Hutch "pull up" at an X-rated movie house as the show's dramatic, 241-second climax begins. In the theater, the thugs who killed Hutch's girl friend crouch behind seats and curtains, grimacing in false bravado.

Meanwhile, the two women sip sodas and inhale cigarets as they await the predictable conclusion. Their only weapons in this, their own little war against *Starsky and Hutch*, are a video tape recorder (a large reel-to-reel recorder chained to a small Sony TV, which in turn is chained to a wooden table), two sets of headphones, a stopwatch, pencils and colored charts — blue, yellow, pink, green and white.

Starsky enters the theater from the rear; Hutch takes the more traditional route and, once again predictably, he gets shot at first. "Look out, Hutch," yells a sympathetic if less than prompt Starsky.

Suddenly, one of the women begins taking notes; the other punches her stopwatch.

In little more than a flash, Starsky has surprised one of the thugs in the projection booth, where he pummels him briefly but evidently effectively, then ties him up with a fire hose. One down, two to go.

Hutch shimmies up a curtain to the balcony and knocks out the second man with a devastating kick to the midsection.

Now, only the head thug, Grossman, remains free and unbrutalized. But not for long. Starsky catches up to him at the head of a staircase; Hutch approaches from below, revenge in his eyes, a step at a time.

Grossman lunges at Hutch and instead goes tumbling down the stairs past him. Needless to say, Grossman does not get up. Starsky and Hutch look at one another with satisfaction.

The tape is stopped.

"Did Hutch push him?" one of the two analysts asks.

"It looked to me as if he didn't," the other analyst replies.

"But what about his right arm? Let's look at it again."

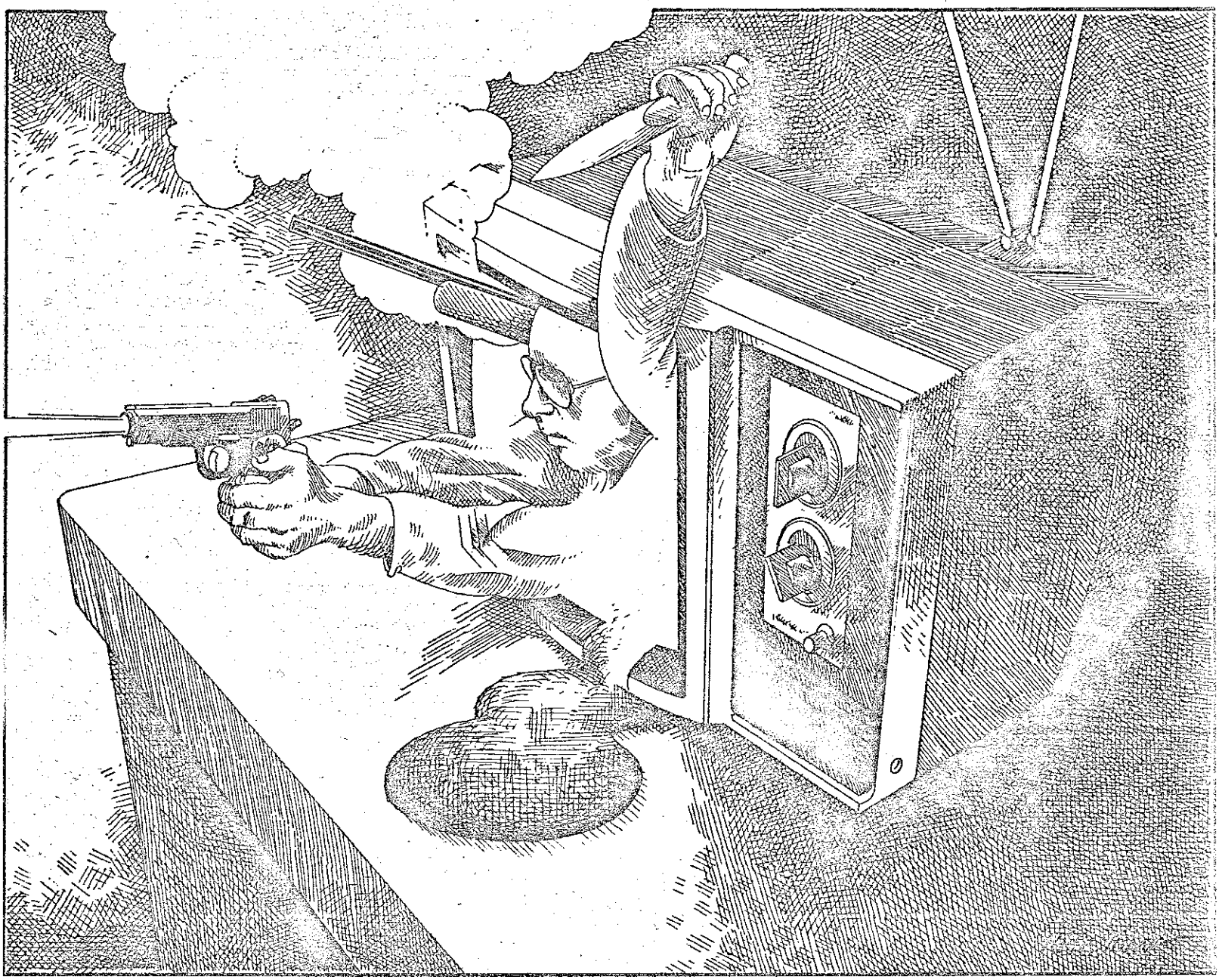
The tape is replayed twice before an agreement is reached on how to code the severity of this particular violent sequence.

The office of George Gerbner, dean of Penn's Annenberg School of Communications and the country's leading TV violence researcher, is directly above the monitoring room. From it, Gerbner has been directing what is probably the most intense study ever undertaken aimed at finding out what effect the constant witnessing of sequences like this one by millions of viewers has on American life. And he has come to some conclusions that, if correct, indicate that this effect has been badly misunderstood — and underestimated — up to now.

Moreover, it is being done at a time when an awesome array of pressure groups, including a major advertising firm, the American Medical Association, the national PTA and the National Council of Churches, has decided that violence on television has finally gone too far — and will have to be stopped.

A major portion of Gerbner's efforts is aimed at simply measuring the amount of violence on TV, which is what the women watching *Starsky and Hutch* were doing. Since 1968, when he was the principal investigator for the TV study sponsored by the National

ANDREW FEINBERG, who works for a New York publishing house, is making his debut in Today Magazine.



Commission on the Causes and Prevention of Violence, Gerbner and assistants like those calculating the level of mayhem in *Starsky and Hutch* have compiled the most widely cited index of TV violence. And Gerbner's findings indicate that violence is up.

His latest violence profile, issued in March of this year, but based on programing from the fall of 1976, indicated that TV violence was at its highest level since 1967. Violence had increased significantly, the report said, since the introduction two years ago of the "family hour" — the period from 7 to 9 p.m. when only shows suitable for children are supposed to be telecast. Gerbner found that not only were nonfamily-hour shows more violent, as has been widely acknowledged, but even action on the family-hour shows was getting more bruising.

Nine out of 10 programs on prime time and Saturday morning contain some violence, and the average hour of programing sampled had 9.5 violent episodes, Gerbner told the House Subcommittee on Communications in March.

Gerbner's most provocative work, though, has not been the cataloguing and graphing of violence on television. Rather, it has been the research and conclusions he and his colleagues have made about what the effects of the violence are. In short, Gerbner and his colleagues are convinced that the major consequence of viewing TV violence is not aggressive behavior, but fear.

Surveys in each of the last four years indicate that regardless of age, sex, education or other variables, the heavy TV viewer sees the world as a much more dangerous (and meaner) place than does the light TV viewer.

Here are some of the questions and answers from Gerbner's surveys:

During any given week, what are your chances of being involved in some type of violence — about a 50-50 chance, about a 1-in-10 chance, or about a 1-in-100 chance?

Among "light viewers" (those who watch television two hours or less a day) 39 percent picked "50-50 chance" or "1 in 10." The percentage among "heavy viewers" (four hours or more a day) who picked those two alternatives rose to 52. (One in 100 is closest to the correct answer; for most Americans, the chance is actually much, much less.)

Do you think most people would try to take advantage of you if they got a chance, or would they try to be fair?

Twenty-six percent of the light viewers thought their fellow men sought to take advantage of them; for "medium viewers" the figure was 31 percent; for heavy viewers, 38 percent.

Generally speaking, would you say that most people can be trusted or that you can't be too careful in dealing with people?

Again, the same progression: 48 percent of the light viewers thought "you can't be too careful;" 61 percent of the medium viewers thought so, and 65 percent of the heavy viewers.

Children and women were the most frightened groups. A survey released in March by the Foundation for Child

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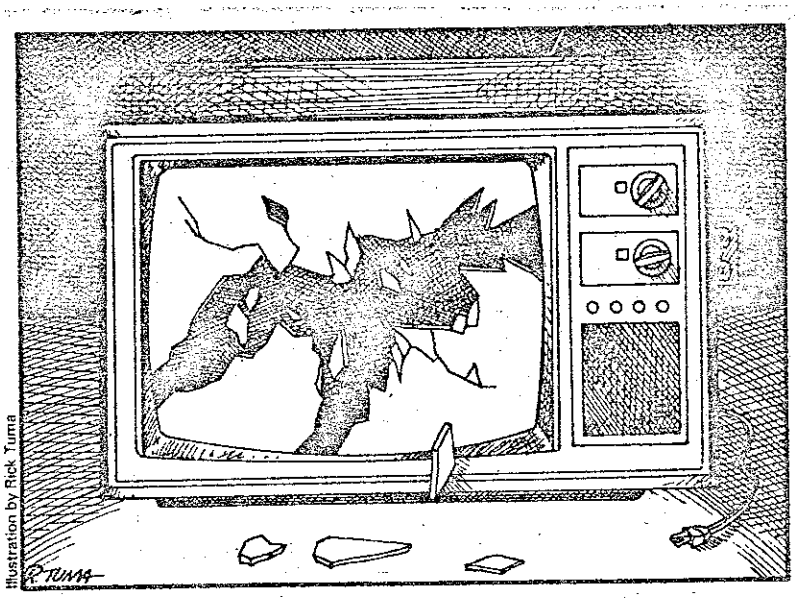

Illustration by Rick Tuma

TV VIOLENCE *continued*

Development found that heavy TV viewers among children were twice as likely to feel "scared often" as others their age.

To Gerbner, the frequently cited examples of bizarre crimes copied from TV (most notoriously the burning of a woman in Boston in 1973) are merely grisly red herrings. Although Gerbner fears that TV is training more and more people to take advangage of others, he is more concerned that it is creating a huge pool of potential victims.

"If you train enough people to anticipate their victimization, that will by itself suggest to others that there's a low-risk, or no-risk, occupation in taking advantage of that prevalent fear," Gerbner says. "That is being taught. And, indeed, most people do not look upon themselves as the perpetrators of violence, but they do look upon themselves as potential victims."

"I think that television causes a whole irrational hysteria that far transcends the harm of any crime," he adds. "I think this has very serious consequences for society. Fearful citizens, rigid citizens, citizens who demand protection and who will support authority will also support repression. I am concerned about the political implications as well as the psychological ones."

Because the world of TV violence is so dominated by white males (the "good guys" who do most of the killing), Gerbner believes that TV very successfully reaffirms the power structure of American society. His nine years of monitoring, he says, demonstrate that women members of minority groups and the elderly are much more likely to be cast as victims than as perpetrators. Thus, he argues, TV is confirming conventional, if prejudicial, notions of power and vulnerability.

Put another way, people who watch *Starsky and Hutch*, in Gerbner's opinion, tend to confuse that world of constant violence with reality. And the more they watch, the more confused they tend to be. Having accepted that view, they tend to perceive the world as a jungle — and support the great white hunters who police it — Starsky, Kojak, Baretta — in their quest to eliminate beasts of prey. They then are likely, he feels, to transfer the same support to similar figures in the real world.

However, even though Gerbner's political concerns flow logically from his surveys, they are conjectural — and disputed. One of his studies shows that junior high school students who watch TV heavily (other things being equal) are more likely to favor the death penalty than those who watch lightly. But a National Opinion Research Center study of adults shows no connection.

Some of Gerber's colleagues regard his findings as a bit far-fetched. Marvin Wolfgang, Penn's noted criminologist, believes there is some connection between TV violence and crime, but he finds Gerbner's deduction more clever than convincing.

continued on page 38

TV VIOLENCE *from page 28*

Gerbner concedes that more research has to be done. He deplores the "shallowness" of some of the laboratory findings currently being cited. "Many of the laboratory experiments are downright silly," he says. "Researchers have been surprisingly slow to discover what it is they are dealing with. We're talking about violence, not aggression. Good violence has nothing to do with aggression. It has to do with cool, calm social planning by an organization. Much violence is not necessarily hurtful. It is threat.

"This is the thing that psychologists seem constitutionally unable to understand. They look at violence as anything that hurts, kills or maims something. But violence is essentially a symbolic act predicated on the assumption that a little bit of terror goes a long way. It is essentially to generate fear so that people will obey."

He and his Annenberg colleagues believe, moreover, that the effects of TV in general are only beginning to be understood and that TV is much more significant than most people realize.

"Most studies of it have been very narrow, very superficial," says Gerbner. "And people use it so nonselectively. They don't pick and choose programs the way they do books, or even films. Most people watch by the clock, not by the program, and the TV clock is on over six hours a day in the average home. TV is what I call the new religion."

The "repetitive, ritualistic" nature of much TV, Gerbner contends, makes it essential to study the world view cultivated by the medium rather than the attributes of specific programs. (During more than three hours of interviews, he never mentions a program by name.)

"The basic question," Gerbner says, "is not just whether this perception of the world, this 'television view,' is distorted or not, but what kind of view is it, how helpful, how useful, how efficient, how humane is it?"

What is really important about the TV violence debate at this time, though, is that it actually appears that something substantive may happen on the issue. This year it is possible that for the first time the debate — influenced by the congressional hearings — may have a significant impact on network programing.

The networks have survived past waves of disapproval over violent programing handsomely, of course, but this year the rising public clamor and the threat of organized consumer action have caused network offials to make mollifying promises that, unlike those of before, may have to be acted upon.

There is also another factor at work. Violence may actually be hitting the networks in a truly vital place. Last fall, the J. Walter Thompson advertising agency, the nation's largest, unveiled a survey indicating that 35 percent of viewers avoid violent programing, and that 1.4 percent claim to have

continued

stopped buying a product because it was advertised on a show featuring brutality. Four and a half percent thought about not buying such a product.

Even before this survey, the agency had been advising its clients to avoid sponsoring shows perceived to be violent. The reasons were not solely humanitarian. The agency believes that negative viewer reaction diminishes selling power, despite what the ratings might say. Or, as one food company executive says, "To talk about macaroni and cheese after somebody has had his head blown off is not an appetizing proposition."

Three major Thompson clients — Kraft, Kodak and Samsonite — are following the advice. Others taking similar action are Procter & Gamble, General Foods, General Mills and Toyota.

Along the same lines, the National Citizens Committee for Broadcasting (NCCB), headed by former FCC Commissioner Nicholas Johnson, has aided TV-violence opponents since last spring by ranking not only the most violent shows but also the sponsors of violent shows.

And other groups not normally known for their activism on such issues have been joining the fight. These include the National Council of Churches, the Southern Baptist Convention and the national Jaycees.

Last year, the generally cautious American Medical Association's House of Delegates declared TV violence "an environmental hazard." In February 1977, the president of the AMA wrote to the 10 leading violence sponsors (according to the NCCB monitoring) and asked them to change their policies. Two have already agreed to do so.

In December, the National Congress of the Parent-Teacher Association launched a year-long fight against television violence. The PTA has 6.6 million members, and this is only the second such crusade in its history. The first was for immunization against polio. The PTA will issue a report this spring and may recommend boycotts of programs and perhaps sponsors.

Another group seems to have taken up arms: the viewers. Whether from fatigue or pricked social consciousness, some viewers have ended their loyalty to many violent shows. Most violent series have lower ratings this year than last.

George Gerbner is clearly a charming and witty man, but just as clearly reserved and unflappable. He rarely laughs. At 57, he amazes his colleagues with his energy. His work day routinely runs from 8:30 a.m. to midnight. For relaxation, he says, he works on "something else."

Gerbner became fascinated with communications while an undergraduate, almost before the field had been recognized in the academic world as a legitimate area for study, and long before he himself had anticipated the effects that an omnipresent story-teller like TV could have. And he didn't come to it directly.

Gerbner was studying folklore at the University of Budapest, in his hometown, when he was drafted in 1939. "It wasn't the army I wanted to fight for, so I came to the United States," he says in his fairly strong accent.

After graduating from Berkeley in 1942, he joined the San Francisco Chronicle, working as a reporter, copy-editor and financial editor. His intense interest in TV took root in 1950 at the University of Southern California, where he did his master's thesis on *Television and Education*. This was three years before the first educational station made its debut; it was, in fact, the first thesis ever written on the topic.

Some parents whose children have already learned to read may find that thesis title ironic. Shouldn't it be *Television vs. Education*? Indeed, preliminary data from a three-year study of New Jersey junior high school students, as well as several other studies, confirm parents' fears. The more kids watch TV, IQ's being equal, the worse they do in reading, language study and creative activities.

Do Gerbner and his co-investigator Larry Gross have any advice for parents about TV watching? "Yeah, turn it off," Larry Gross says.

'A parent should convey to the child a sense of skepticism and independence from the TV.'

But he's not entirely serious. "That's very difficult advice to follow. There's enormous social pressure on children from other children to watch. A parent should convey to the child a sense of skepticism and independence from the TV. Discuss the programs with them and don't be shy about telling them why you object to a particular program.

"One problem with permitting children to watch only educational shows is that it can make the other bad shows look very attractive. Overall, I'd say the best attitude is probably passive contempt."

The problem with that, of course, is that passive contempt is not very effective when it comes from a parent who watches several hours of TV every day.

Gerbner, who has two sons in their 20s, is even more fatalistic than Gross.

"You can discuss what they watch, but you can't control it. It's part of the culture." Polls have shown that 60 percent of American parents share this attitude and impose no restrictions upon their children's viewing.

Gerbner says he never forbade his sons to watch a program. "That's like wondering if an air pollution researcher comes home and gives his child a gas mask," he says.

He also says he finds very little time to watch television, whether at Annenberg or at his home in Ardmore, where he lives with his wife, Ilona, who teaches acting at Penn. He doesn't regard his lack of viewing as a problem. "I'm not interested in my personal impressions," he says. "Besides, no one of us could take a representative sample. I watch the data of our observers and try to see the whole picture."

The current crusade against TV violence puts Gerbner in a rather strange position. His name is invoked constantly by the crusaders, but he doesn't think they will have much long-term success.

He has more definite ideas about why TV violence has already survived so much criticism than about how to change things if the present network structure prevails.

"Networks find violence attractive because of their basic commercial formula, which is expressed as cost-per-thousand. It's important to remember that cost-per-thousand is not the same thing as popularity. It's how many people can you buy for a dollar.

"Violent programs are typically not the most popular. Look at the most popular programs over a period of years and you'll find that sometimes there are no violent programs. (For this past fall, the top 10 shows were, in order: *Happy Days, Laverne and Shirley, Charlie's Angels, M*A*S*H*, NBC Monday Night Movie, Bionic Woman, The Big Event, All in the Family, Baretta* and *Six Million Dollar Man.*)

"But violent programs are cheap to produce, easy to conceive, and they have an acceptable amount of attention value. They don't take great writing or acting talent and they're easy to put on an assembly line. You always have a simple way of solving any dramatic conflict. And violent shows are a marvelous demonstration of social power, of who gets away with what in our society."

An additional reason for the attractiveness of violent shows, especially cop shows, is that they appeal to a young, urban audience that is dear to the hearts of advertisers.

But the assembly-line nature of TV production, Gerbner contends, makes the *kind* of violence depicted at least as worrisome as the sheer amount. "TV violence is ritualistic, it's mechanical. It's automatic and you know just when it's coming," says Gerbner. "The main problem with it is that it is just too stereotyped, too conventional. It is that part of the religious ritual that I think engenders a narrow and prejudicial view of life."

Gerbner acknowledges that greed is not the only reason public pressure has thus far failed to have much effect on the networks.

"The range of interests, of points of view, of talents now involved in determining our program structure is probably the narrowest in the whole civilized world. The resource base is also the narrowest."

Some European countries have TV systems that are completely supported by taxes. British television, perhaps the most successful, is supported by both taxes and advertising.

They have a great variety of participatory mechanisms. We have only one — the sponsor.

"A mixed way of financing television can address itself to a wider variety of social goals. Only when that is done can you do much about violence," Gerbner says.

Whenever people get very angry at television, as they seem to be doing in increasing numbers, there arises talk of censorship. While the anti-violence crusaders see their campaign as an ethical one, and rarely advocate censorship, they do seem to mention it a lot. It is something devoutly not to be wished, says one, "but if you drive us to the wall, it just might happen." The J. Walter Thompson survey shows that already 25 percent of the respondents want the government to take action against violent programing.

On the question of censorship, George Gerber hedges.

"Obviously, one doesn't lightly favor any censorship, but I think that corporate censorship by nonelected officials is not particularly superior. These officials determine program structure solely on the basis of profitability. I don't think this is the worst way of doing things, but it's not the best.

"My goal is to try to understand the predicament of our cultural condition and develop a sufficient number of options and choices for myself and our children and for everyone else so that decisions can be made on a more rational basis than before. Then perhaps we won't be as likely to drift into unfortunate situations as we have in the past."

NBC affiliate. Order requires Hamburg to begin protection at its Leesport and Mohrsville, both Pennsylvania, systems within 90 days. WGAL-TV had requested protection on six interconnected Hamburg systems, but commission said it could require protection on only two systems within WGAL-TV's 35 mile specified zone.

Making public-affairs programs a success

How to build local public-affairs programs that will gain audience and thus become commercially attractive is one of the subjects being studied by the Lab for Public Affairs Television of New York's New School for Social Research. It's also among the areas to be explored in a one-day regional conference to be held June 15 under the sponsorship of the Lab, the Markle Foundation and the New York Chapter of the National Academy of Television Arts and Sciences.

The Lab's study, financed by a $116,000 grant from the Markle Foundation, is aimed at finding new ways to deliver top-quality local public-affairs TV. One phase is examining the feasibility of establishing a local public-affairs center that, working with one or more commercial TV stations, would do experimental research and production of programs designed to combine quality and wide audience appeal. Herbert Danska, formerly a producer with WNEW-TV New York and other stations, is project director for the study, and Thomas H. Smith, former program director of WNEW-TV and WCBS-TV New York, is consultant directing the research.

Speakers for the June 15 conference, to be held at the New School Graduate Center, include both broadcasters and critics. Among them: Ann Berk, station manager, WNBC-TV New York; Dave Marash, WCBS-TV News; John Johnson, WABC-TV New York News; John O'Connor, TV critic of the *New York Times,* and Nicholas Johnson, former FCC commissioner, now head of National Citizens Committee for Broadcasting.

ASCAP wants religious suit switched to New York

Charges by a group of religious broadcasters in a lawsuit demanding a per-use type of music license from the American Society of Composers, Authors and Publishers (BROADCASTING, March 31) have been denied by ASCAP in the U.S. district court in Orlando, Fla.

At the same time ASCAP asked that the case be transferred from Orlando to the U.S. Southern District Court in New York, which has jurisdiction over ASCAP operations under a consent decree and where, ASCAP noted, the All-Industry Radio Music License Committee's suit, including similar issues, pends. The case may be long and complex, ASCAP contended, and a trial in Orlando would be costly and inconvenient for ASCAP and less convenient than New York for most plaintiffs and some 200 stations they claim to represent. The plaintiffs include four members of the Religious Broadcasters Music License Committee: WSST(AM) Largo, Fla.; WTLN(AM) Apopka-Orlando, WRYT(AM) Boston and KGER(AM) Long Beach, Calif.

Gerbner is told to get a new act

Federal funds for his monitoring of TV violence to end next year; it's no longer 'basic research'

Dr. George Gerbner, a prominent surveyor of TV violence, has been advised that his flow of federal funds will be plugged up on Feb. 28, 1978, unless he comes up with a new proposal with more of a research than a monitoring angle.

The National Institute of Mental Health, through its advisory mental health council, has rejected the latest funding request from Dr. Gerbner as not being "basic research," but it let the professor from the Annenberg School of Communications of the University of Pennsylvania know that a revamped proposal would be welcomed for review. (Dr.

Gerbner is expected to submit a new request.)

Thus far, according to Dr. David Pearl, chief of the NIMH's behavioral sciences division, Dr. Gerbner and the Annenberg School have received grants totaling $350,000 to $400,000. Previous grants have allowed Mr. Gerbner to develop a "multidimensional" violence profile, Dr. Pearl said. He added that the NIMH decision was not based on the quality of Dr. Gerbner's work which he characterized as "well-based" and "excellent."

Dr. Gerbner and his staff plan to investigate other potential funding sources. In the meantime, however, funding continues from the American Medical Association—$107,000 over the next three years.

A matter of freedom

Congressional librarian says TV is dictating American lives; independence should be declared

"Just as earlier Americans showed the courage to declare their independence of political powers which limited their opportunities and infringed their freedoms, so we must declare our independence of the newly overwhelming television powers," Daniel Boorstin, librarian of Congress, said in a speech reprinted in the *Congressional Record.*

Mr. Boorstin called television a "revolution" that has "revised our American vocabulary, and now governs our times of rising and of eating and of retiring, the hours set for public events, the schedule of our daily lives."

Mr. Boorstin made these remarks at the dedication of the National Humanities Center in North Carolina, but he has applied them equally in arguing for legislation to create a Center for the Book in the Library of Congress. This particular speech was entered in the *Congressional Record* by Representative Lucien Nedzi (D-Mich.), a sponsor of the bill in the House. (The bill has also been introduced in the Senate by Howard Cannon [D-Nev.], who is vice chairman under Mr. Nedzi of the Joint Committee on Libraries.)

Mr. Boorstin said TV's influence has created a desperate need to reawaken interest in the humanities in this country: "The humanities which have made us free can and must keep us free. Free to choose from the resources of all past times and places, free to read and not just to watch. The humanities can keep us from becoming passive victims—of commercial songs and slogans and fantasies, of situation comedies and soap serials, or quiz programs and talk shows, of those who would tell us what to buy, what to think, whom to admire, how to behave." He said: "Television tends to make us objects and not subjects, to make each of us a target and not a bow."

Cablecasting®

Low-cost device promises cable to hinterlands

Key is Microwave Associates' package that would obviate need for expensive lines, relays; CATA's Moore shows it to FCC with admonition that its success hinges on commission's revamping its present rules

A question often posed to those who speak of cable television as the wave of the future is: How do cable television entrepreneurs plan to provide service in rural areas, where cable costs are high and the number of prospective subscribers is relatively low? Kyle D. Moore, president of the Community Antenna Television Association, may literally have been holding part of the answer to that question in his hand, last week, in an appearance before the FCC at its monthly en banc meeting.

It was several pounds of a 20 milliwatt microwave transmitter and receiver, complete with a fan-shaped antenna. With it, another device just like it serving as a receiver, and a small add-on electronics module attached to the receiver and supplying power, Mr. Moore said, a cable television operator could transmit a television picture "five or 10 miles" across open country "without any interconnecting cables."

The package—which has been developed by Microwave Associates, of Burlington, Mass., costs $108 per channel, and could be used for serving rural settlements with as few as 10 homes, Mr. Moore said, several hundred homes in rural areas if a combination of such units were employed. The cost of cable trunk and distribution lines to provide service to the rural areas involved, he said, would be avoided.

There is a but, however. Unless some commission rules are modified, the system cannot be built for less than $2,400 per channel. (Microwave Associates exhibited a $2,400 model at the National Cable Television Association convention in Chicago in April.) "This is still a significant price reduction from other presently available microwave . . . but it is not good enough," Mr. Moore said. For where a $108-per-channel box could be used economically to serve 10 homes, he said, 150 homes would be required to provide a viable economic base for a $2,400-per-channel box. Part of the problem is in the type-acceptance rules requiring new equipment to be tested and evaluated at the FCC laboratory. But perhaps more important is the fact that a low-cost system cannot operate in the 12 ghz band set aside for Community Antenna Relay Service. It could be used in the bands between In-

DAILY NEWS, TUESDAY, JUNE 7, 1977

TV's climate of violence

By SAUL KAPEL, M.D.

From time to time, I have shared with you my concerns about the high amount of violence associated with TV entertainment and news shows. Recently, a study by the Annenberg School of Communications at the University of Pennsylvania confirmed that last season was the most violence-filled since 1967, when the researchers under Prof. George Gerbner began to measure violence during evening hours and Saturday morning cartoons.

Gerbner defines violence as "physical force that actually hurts or kills or compels action against one's will on pain of being hurt or killed." It is a conservative definition, and does not include many forms of emotional pain or trauma.

Gerbner pointed out that the available evidence suggests that violence in a humorous or fantasy context, whether in a situation comedy or in a cartoon, may be just as influential in the perceptions of a person as so-called realistic or serious expressions of mayhem. The explosions, the blows, the pratfalls of the cartoons and comedies are no less influential in determining attitudes than the actions of show-business cops and cowboys.

Gerbner's analysis of TV programming, which he presented to a congressional subcommittee this spring, was matched by a statement by Dr. Robert Stubblefield, a psychiatrist who spoke for the American Medical Association. Stubblefield declared: "Although disagreements exist among some investigators in this area, the AMA believes the weight of the scientific evidence points to a relationship between TV violence and increased aggressive behavior in some youthful viewers.

I don't want to imply that TV is responsible for all of the violence in our country, and I don't believe other critics of the medium or organizations pushing for reform in programming blame TV exclusively.

But I think its fair to point out that TV fare tends to create the impression that physical violence is an acceptable and common technique for dealing with problems. One can argue that movies did the same, but movies never achieve the pervasive influence of our electronic entertainment.

Some defenders of current programming will reply that TV only gives viewers what they want. I deny this, and answer that one great danger of TV is that it can shape tastes and influence people to seek the types of shows it produces.

Until genuine reform in programming occurs, parents should indicate to children that television's presentation of the symbolic world is a distorted one, not an accurate reflection of reality. Parents must also seek to instill values that substitute caring, cooperation and respect as ways to settle problems rather than through violence.

Nick Johnson Rapped In Coast TViolence Debate

Hollywood, June 7.

Former FCC commissioner Nicholas Johnson, who has made a career of late crusading against excessive violence on tv, had his act violently rebuffed last Thursday (2) night at the Writers Guild Theatre by a tough audience of about 200 industry people, mostly writers.

Appearing in a debate, "TV Violence: Morality, Responsibility, Cause and Effect," moderated by guild prez David Rintels, Johnson heard himself charged with perpetrating a myth, was all but told that he's little more than an opportunist, listened as he was accused of trying to establish a self-perpetuating bureaucracy, and of trying to substitute the "despotism" of the networks for his own dictates.

By the end of the q&a session that concluded the 2½ hours of discussion, the slings and arrows were coming so fast and heavy that Johnson rose to leave, but then hung on to the bitter end, his chair pushed back from those of the other debaters, withdrawn from the fray. Skewered along with Johnson was Dr. George Gerbner, the social scientist who issues periodic "Violence Profiles."

A Brilliant Act I

Oddly, it was an evening that started out brilliantly for Johnson, who as chiarman of the National Citizens Committee For Broadcasting has waged an apparently successful war against the networks and their programming of violent shows in primetime. A skillful debater, Johnson, aided by California Parent-Teacher Assn. head Virginia Macy, easily stampeded his adversaries — CBS-TV v.p. - program practices Van Gordon Sauter, Universal TV prez Frank Price and UCLA professor of psychology Seymour Feshbach.

He won ringing applause with his stock denunciation of the nets as the "enemy."

He pointed out that threats to the freedom of writers traditionally come from the nets, and he particularly bearded the absent ABC-Television prez Frederick S. Pierce who had been invited to participate but was not available.

This is another example of the networks' "refusal to come head to head and address this issue," and be poo-poohed Sauter's repping of CBS. "Who's Mr. Sauter," Johnson taunted. "He's the guy who takes violence off of tv, not the guy who puts it on."

Acts II & III Fall Down

At this point, Johnson seemed to definitely have the upper hand, generating frequent applause and

(Continued on page 76)

Nick Johnson Rapped On Coast

(Continued from page 42)

friendly laughter. But two missteps proved his undoing.

First, he defended Gerbner's rating of 1976-77's "Sara" series on CBS-TV, a mild show about an Old West schoolteacher, as a violent program. Johnson explained that it received its violent label because the episode reviewed contained a kidnapping, but when Sauter countered that the supposed kidnapping involved Sara going up to a mountain retreat with an old miner with no danger to herself ever indicated, Johnson was left defenseless because he had to admit he hadn't seen the show.

Second, Johnson defended the objectivity and validity of Gerbner's research, waving aside criticism of him by flatly claiming that he's the worldwide acknowledged expert in the study of the impact of violence on tv. This brought social psychologist Robert William Shomer of Van Nuys to the microphone during the q&a session, and Shomer, like a Joseph Welch challenging a Joseph McCarthy, just annihilated Nick Johnson.

Blast's Gerbner's Figures

Shomer angrily denounced Johnson's "worship" of the Gerbner violence profile figures. He said he was "frankly very frightened" of what Johnson was doing. Gerbner's figures are not objectively drawn, he wanted it known. They are, instead, totally subjective.

"You are perpetrating a myth," Shomer told Johnson, "a very dangerous myth. Gerbner's numbers include assumptions and those assumptions "are all subjective." He further charged that there is "no such objectivity" as claimed by Johnson.

Television, he indicated, is being used by Johnson and Gerbner as "an easy scapegoat." Referring to an earlier statement by Johnson that the only social scientists who still debate the issue of violence on tv are paid by the industry, Shomer asserted that "I have not received nickel one from anyone."

He added that Gerbner's count of violence on tv ("How many acts of this and how many acts of that") amounts to "a fraud" that he's "really very worried about" and said he intends to take it up with his colleagues as an example of malpractice.

From that point on, it was Custer's Last Stand for Johnson, with a number of writers rising to the attack.

Earlier, the California PTA's Virginia Macy denied that her organization is a vigilante group on a witchhunt or that it wants the government to censor tv programming. UCLA's Seymour Feshbach suggested that the PTA and other advocacy groups worry much more about the amount of tv children watch and how parents can control this than about the amount of violence.

CBS-TV's Sauter emphasized that it's up to parents to control what their children see. Universal TV's Price predicted that because of the activities of pressure groups such as the one Johnson heads — acting in the position of "The Sorcerer's Apprentice" — there's going to be "a vaster wasteland than we've ever seen in the past" and it's coming in "a very few months," with the fall season network schedules as a harbinger.

I am the censor.

THE CENSOR

"I'm long past the point of caring when somebody says, 'Who do you think you are–God?' Yes, I am God. By virtue of my position."

By David Talbot

Last month amid much talk about "breaking new ground" and "bold and innovative programming," the three major TV networks unveiled their fall schedules at their annual affiliates meetings in Los Angeles. Despite all the fanfare, however, the upcoming season will likely be little different from last.

Who is responsible for TV programs being devoid of dramatic and social substance? Those in the business blame the network "censors," the faceless guardians of the airwaves who carefully screen every script that goes before the cameras. Each year brings new complaints: key words, gestures, or entire scenes removed from scripts because they were judged to be offensive or provocative, story ideas squelched when it was decided the public was "not ready for them."

Who are these network officials who decide what is appropriate and inappropriate for us to watch? What are their standards? Recently IN THESE TIMES interviewed Jim Revard, West Coast director of CBS' program practices department. ("It doesn't matter what they call us," said Revard, "we're censors.")

Revard, assisted by a staff of nine, is responsible for reviewing everything aired on CBS during prime time. "We're censors—90 percent of what we do is negative," commented Revard. "But we do more than look for dirty words. We are responsible for putting more minorities in programs. We make sure there's no plugola, no commercial mention of Coke or Pepsi during our coverage of sporting events. It seems like every sports figure is working for some company nowadays. We watch out for [references to] political candidates."

Balanced presentations.

Revard also sees that controversial issues are treated in a "balanced" fashion. In late May CBS broadcast a television movie called "Red Alert" about the breakdown of a nuclear power station. The near-disaster was brought about in the film by a distraught plant employee who was mourning the death of his only child. In the original script a line referred to a similar incident, covered up by the government, at a nuclear facility in New Mexico.

Revard's department took strong exception to the line. "We told them, 'You get us proof that something like this really happened, and we'll let it go on the air.'"

The filmmakers, said Revard, failed to present adequate documentation and the line was cut. "Something like that could have been labeled 'scare tactics' by the pro-nuclear power people," he explained.

It would be irresponsible of CBS to broadcast too many melodramas about the hazards of nuclear power, Revard says. "We could do lots of scary stories on this subject—but you have to wonder if you're not overdoing it. People could become so frightened that everytime [a nuclear plant] comes up on a referendum they vote it down. That wouldn't do anybody any good."

Gun control is another "problem area." "Most liberal writers," Revard said, "like to take a shot at handguns. It's like religion—you know somebody is going to yell when you do a story about gun control."

Last season, the Mary Tyler Moore show submitted a script that touched on this. In the script, newswriter Murray Slaughter set out to do a story on how easy it is to buy weapons in Minneapolis.

"There was a scene where Murray said, 'All you need is the right amount of cash' or something like that. We made them change the line to, 'You need to fill out papers at gunstores, but there are some unscrupulous people who will sell them to you in the alley.' We felt that was the real situation."

Revard conceded that his script changes often interfere with the humor of a situation comedy. "But," he added, "we're dealing with a very powerful medium here. A lot of people take Mary Tyler Moore or Lou Grant as authorities."

There were times, said Revard, when the MTM staff tried to balance its treatment of a controversial topic by making Ted Baxtor, the show's dimwitted anchorman, the spokesman for one side. "But I'm no dummy," declared the censor. "I wasn't about to buy that."

The Audience to blame.

How does CBS decide whether it is safe to air a once taboo word or idea? According to Revard, the network introduces them in controlled fashion, gauging the public's reaction.

"Very often we're accused of being arbitrary by producers. We are—usually by design. Sometimes to test whether or not the audience is ready for certain characterization, speech or word we experiment with a particular show. The producers of the other shows complain that we're playing favorites. 'Why can't we use that word,' they say. 'We heard it on that program.' But you can only do so much at a time. You can't overload the boat. You have to break things in."

"Son of a bitch" was once tested out on "Maude," said Revard. The reaction was so overwhelmingly negative, he asserted, that it has never since been uttered on a CBS show.

Revard blames the scarcity of relevant programs on television viewers. In the early '70s CBS and the other networks put melodramas like "Storefront Lawyers" and "The Interns" but they all flopped.

"You know why relevancy went down the drain several years ago?" remarked the network censor. "People didn't want to see it. They didn't want to see the same problems on TV at night that they had to face the next day. People want to be entertained."

"I'm a member of the audience, and I get fed up with problems—social and personal problems; producers yelling at me all day long. So by the time I finish, I'm not up for more reality. I want to see things resolved by the end of the program. That's the way we are, it's the nature of the beast. It's psychologically bad for us if all we see night after night are unresolvable situations."

Doesn't the extraordinary success of "Roots" demonstrate the huge potential for serious and meaningful TV programs?

"Well, you can only do a "Roots" so many times before you lose the public's interest," Revard responded. "In a sense," he added, "'Roots' was a crude bit of drama—it dealt with very elementary situations—life, death, love, sex, birth, these things. They lucked upon a very likeable company of actors. People like those performers. Just as they liked Flip Wilson, who was a very successful television entertainer for a number of seasons. Flip Wilson is a very likeable guy. They liked the cast, so they became very involved with them from the beginning.

But the show itself didn't really say anything very profound. 'This is a group of black slaves who had to live this way, this is how the whites lived.'"

Disputes with producers.

Because of his position, Revard is frequently involved in heated disputes with television producers. "The Hollywood creative community is just a small segment of the population," he said. "If we didn't object, they would always be pushing their philosophies on TV."

Revard feels particularly resentful toward producers like Norman Lear ("All in the Family," "Maude," "Good Times," etc.) who pride themselves on making a social contribution. "Before producers get on the air, they're just some other clown out in the hallway saying, 'Have I got an idea for you!' But once they get on the air, they've got all the ideas, they know how to solve the world's problems."

Revard has often been subjected to verbal abuse and intimidation during his ten years in the program practices department. Producers have cursed him in front of their crews, and have threatened to get him fired. "I would have hit them in the mouth a long time ago if it had been just me and them," he commented with some bitterness. "But I represent the network."

"I've seen all kinds of 'geniuses' come and go," he continued. "It's only a matter of time. And when they do fall down, they usually don't come back. So they don't frighten me or scare me... Norman [Lear] has threatened not to do any more shows. We've been threatened by performers before. One actor said he would walk off his show if the violence wasn't reduced. But you can't turn broadcasting over to these people. The ultimate responsibility lies with us."

Cutting violence.

Revard is also irritated by the TV violence critics. "They say the volume [of TV violence] hasn't diminished. It's a damn lie. I'm not saying this for the corporation, but for myself. They're saying I'm not doing my job."

Revard challenged George Gerbner (noted TV violence analyst) Nicholas Johnson and representatives of the PTA to sit down and watch every episode of the long-running series "Gunsmoke" and "Hawaii Five-o." Then they would clearly realize that he has reduced the amount of violence on CBS over the years.

It takes three acts of violence per show to make an "action" series work, Revard believes. If a script contains more than three the producer is given several choices: 1) "He can cut the number of violent acts; 2) he can do less than three on his next show; 3) he can throw out the script."

Some producers, Revard said, "complain about those guys over at CBS who make them do their show by the number, by a formula. My reaction is, 'Bullshit! Your whole show is formula.'"

Revard had a similar response when one of the producers of "Hawaii Five-0" accused him of making the show less realistic by insisting on less violence.

"I said, 'What the hell is so realistic about your show in the first place? You've got some super hero flying all over the islands solving problems in 60 minutes!"

Acknowledging that the power of the three major networks is immense, Revard said that television is just beginning to realize its full potential. "Imagine the power we would have if we went global. We could put the lie to certain things, show the similarities between peoples. The Russian propagandists show the social unrest, the riots, the assassinations in our country and represent them as being typical."

Revard sees nothing wrong with this

Continued on page 20.

VARIETY 6/29/1977

Medical Assn. Says 6 Sponsors Agree To Sift TViolence

San Francisco, June 28.

The American Medical Assn. says its pressure on advertisers may have some effect in reducing violent programming on television.

During a forum at the AMA's annual convention here, it was revealed that six companies have agreed to review their sponsorship of certain tv programs. Earlier in the year, the AMA wrote to 10 American corporations which had been cited by the National Citizens Committee for Broadcasting as the "most violent" among tv sponsors.

At the forum, George Gerbner, dean of the communications school at the U. of Pennsylvania, said television's violence level now stands higher than ever.

Child psychiatrist Dr. Robert L. Stubblefield of Connecticut said that scientists have "a high degree of conviction" that watching tv violence leads to increased aggression in some children. "TV violence is hardly the only culprit, but it may be an important contributory factor for those children who we call vulnerable because they are either seriously affected or traumatized by other forces in their lives. Conceivably there could be millions of such children."

Most & Least Violent

Gerbner rated the most violent shows as: "Hawaii Five-O," "Baa Baa Black Sheep," "Baretta," "Starsky & Hutch," "Quest." The least violent, he said are: "CPO Sharkey," "McLean Stevenson," "Doc," "Sirota's Court" and "Mister T and Tina" — most of which were shortlived.

According to AMA officials, several of the corporate sponsors of the shows rated as most violent are working toward cooperation with the AMA. The only negative response, said the AMA, came from American Motors, which insisted that violence was not a consideration in its programming. The AMA said that Chevrolet, Sears Roebuck, Eastman Kodak and Schlitz Brewing Co. all say they are now changing their tv sponsorship guidelines to diminish violence. General Foods Corp. has met with the AMA staff and seems to be leaning toward a nonviolent position in sponsorship, and there are indications that Burger King Corp. and Frito Lay Inc. are reviewing their sponsorship policies.

Dr. Richard E. Palmer, president of the AMA, also wrote to 10 corporations considered to be sponsoring "lease violent shows" and urged them to continue these policies. These sponsors are: Peter Paul Candy Inc., Hallmark Cards, Texaco, Whirlpool Appliance Corp., Prudential Insurance Co., Squibb Corp., Schaper Toys, Green Giant Vegetables, Keebler Cookies and Jean Nate.

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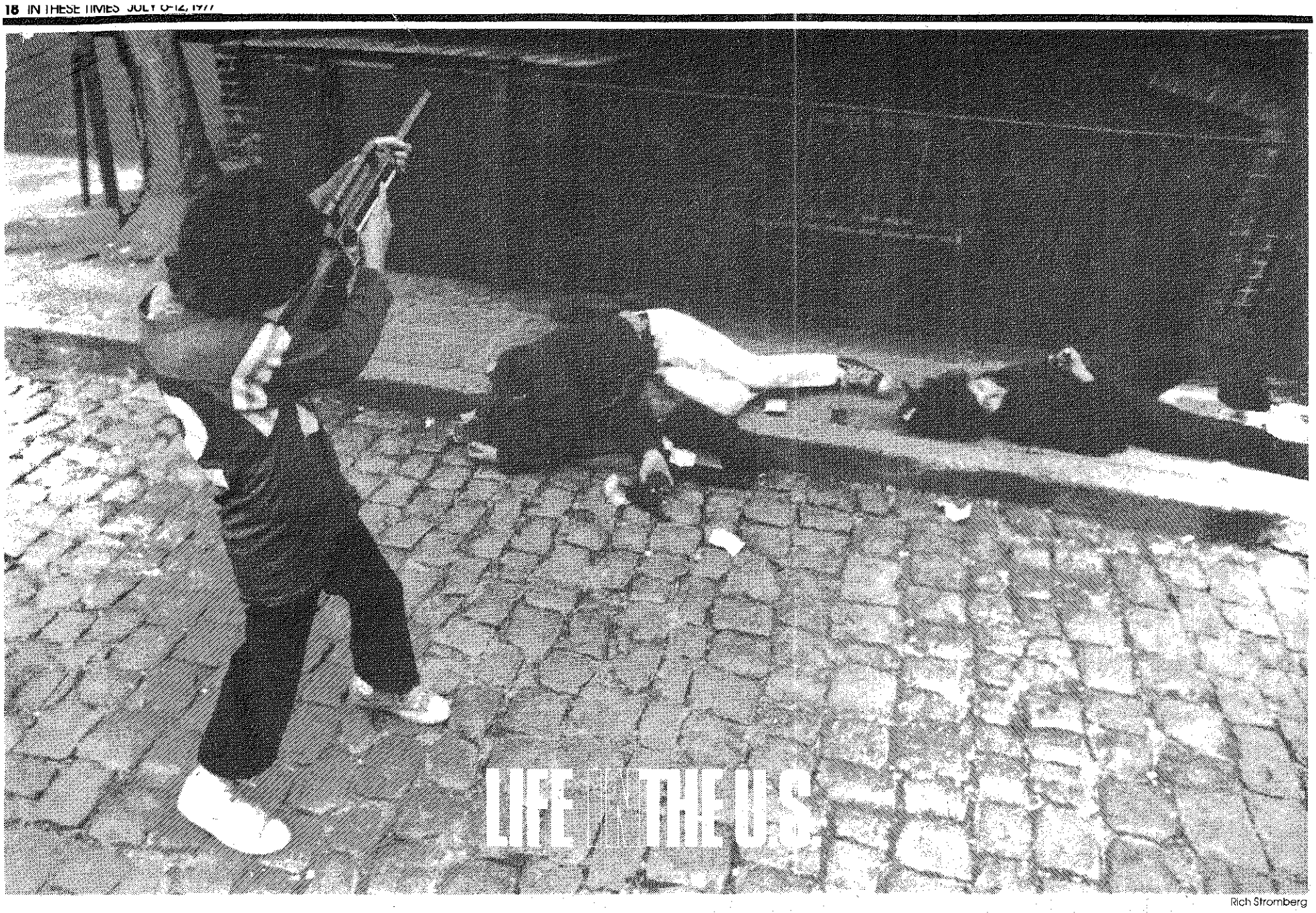


Rich Stromberg

Should you fight TV violence?

By David Talbot

Throughout the 1976-77 television season an intensive campaign was waged by public groups, media activists and politicians to reduce the amount of violence in TV programming. The high concentration of rapes, murders and assaults on TV, charged critics, is responsible for making children more hostile and aggressive, desensitizing the public to real-life violence, and creating the kind of mass psychology that readily accepts police-state methods as a way of fighting crime.

The National Citizens Committee for Broadcasting, led by former FCC commissioner Nicholas Johnson, began ranking TV shows by their levels of violence last year, and publicly identifying those corporations that sponsored the most violent programs.

Last fall the House communications subcommittee conducted hearings in Los Angeles on the subject of TV violence, and in March reopened its investigation in Washington.

In April the national leadership of the PTA announced that their organization was putting the three networks on "probation" until the end of 1977 and would monitor them to see whether they reduced the amount of violence in entertainment programs during that period.

In May, the California Medical Association declared that broadcasters should be held "civilly accountable" for televised acts "which lead to foreseeable harm."

A two-part strategy.

Alarmed by the growing wave of criticism, the television industry has begun to maneuver and return fire. Network executives recently launched a two-part counter-offensive designed to stem any further public intervention in their private domain.

As a concession to the violence critics the networks purged several "action" shows from their upcoming fall schedules, including "Delvecchio," "Streets of San Francisco," and "Dog and Cat." The new season will be loaded with more sitcoms, sci fi fantasies, and frontier sagas. The police/detective shows that do remain on the air will undergo some changes.

Behind the dispute over the anti-violence campaign is the fear that censorship, once started, will not stop.

ABC programming chief Fred Silverman told network affiliates in May that "Baretta" will "move away from the gritty street scenes" and concentrate on "the role playing" that the show's undercover police hero does "so well and humorously." "Starsky and Hutch," ABC's only other remaining cop show, will de-emphasize the shoot-outs and pistol whippings and focus more on "the interpersonal relationship between the two lead characters," according to Silverman.

The second part of the networks' strategy involves taking a strong public stand against viewer pressure groups and branding any further efforts to influence TV programming as "censorship."

A united front against critics.

On April 12 ABC-TV president Frederick Pierce delivered a speech in Los Angeles condemning the pressure put on advertisers and government agencies to lower the level of video violence. He called upon the Hollywood production community—all those writers, producers, actors, and story editors responsible for manufacturing TV shows—to join with the networks in a united front against the industry's outside critics.

Hollywood's major TV producers answered Pierce's call the following week by forming a committee to counteract pressure groups activities. Sy Salkowitz, president of 20th Century-Fox Television and a member of the committee, said he feared that the growing violence controversy could lead to government intervention in broadcasting.

Producer Norman Lear ("All in the Family," "Maude," "Good Times," etc.), who took a leading role in last year's battle against the networks' Family Hour, was also among those who joined the committee. Lear agrees there should be less violence on television but he is strongly against putting pressure on sponsors to achieve that end.

"It bothers me on First Amendment grounds," Lear told IN THESE TIMES. "When you fool around with sponsors, requesting them to boycott shows and so forth, there's always the possibility of further censorship. What other way can it grow? It's like a fungus."

L.A. writers' forum.

It is impossible at this point to determine how others involved in shaping the TV product will line up on this issue. Television writers, however, were given a chance to hear both sides and voice their responses on June 2 when the Writers Guild of America, West, sponsored a panel discussion on the TV violence controversy in Los Angeles. Members of the panel included Van Gordon Sauter, chief censor at CBS; Frank Price, president of Universal TV, the largest supplier of television programs; and Nicholas Johnson. The discussion was moderated by Writers Guild president David Rintels.

Sauter claimed that the "violence problem is almost a thing of the past." He said that CBS had cut the amount of violence in its shows by 36 percent in recent years. He pointed out that the upcoming season will have fewer police shows; but, he added, CBS will not completely do away with this TV genre. "The action/adventure series is a legitimate form of entertainment."

Sauter insisted that television offered the public "an incredible variety of programming. It is up to the individual viewer to determine what is proper for himself or herself to watch."

Sauter said he saw "something ominous" in the growing pressure exerted by public groups to influence network programming. "There are many organizations throughout the country prepared to besiege advertisers with letters [about shows they dislike]. We should be concerned. Now it's violence in dramatic shows. Next it will be sex. Then it will be violence on TV news."

Price also came to the defense of network TV. "I think television has been extremely beneficial for the United States and the world," he said.

"TV had a strong impact on the Vietnam war. All these supposedly 'brutalized' children who were the first generation to grow up on TV did not run off to Vietnam. The violence they saw on TV was a turn-off. They did not want to go out and kill people. The children raised on television turned around our national policy."

Price said that Nicholas Johnson and his supporters were "well-meaning in their desire to have less violence," but denounced their tactics. By putting pressure on TV sponsors to reduce violence in their shows, he said, they were legitimizing advertisers' involvement in program content. The result, he warned, will be more vacuous programming.

"I would say you're going to have a much vaster wasteland than ever. You can see it already in the fall schedule. The networks are falling all over themselves to put on situation comedies."

Writer/viewer unity.

Johnson began his remarks by making a strong plea for writer/viewer unity. He said it was in the public's interest to have TV artists win more control over their material. "The basic issue we're talking about tonight," he said, "is creative freedom for writers, actors and producers. The freedom to do the very best you are capable of. We want to create the conditions under which that would be possible."

Johnson said TV's preoccupation with violence prevented writers from exploring other dramatic areas. He charged that network executives have forced writers to add gratuitous violence to their scripts to make them more sensational. "Now that doesn't serve your interests or our interests," said Johnson. "When violence is used it should be at *your* behest, when it makes sense."

It is the networks, Johnson told the audience of writers, who "have historically been your enemy." It is they, he said, who tell writers what they can and cannot write. Now the leaders of the

Continued on page 19.

Fighting TV violence

Continued from page 18.

broadcasting industry, charged Johnson, are trying to direct the Hollywood creative community's wrath against public pressure groups. "We're being divided among ourselves by those who really run the country. They try to split up whites and blacks, the educated and the uneducated, the writers and the viewers. That's their game."

Despite the media activist's forceful argument, when it came time for questions from the audience it was he—not the industry representatives—who came under most of the fire. Writers lashed out at Johnson's use of the Gerbner violence index and his tactic of naming the sponsors of violent shows.

The Gerbner system, developed by Dr. George Gerbner of the Annenberg School of Communications, counts acts of violence without taking into account such factors as intensity or dramatic motivation. Johnson defended the index as a relatively "objective" method of monitoring TV violence.

Same tactic as Joe McCarthy.

Moderator Rintels said Johnson's tactic of putting pressure on TV advertisers was the same one used by McCarthyite groups in the 1950s to get "subversives" removed from the broadcasting industry.

"If the method is bad," asked Rintels, who authored the 1975 CBS drama "Fear on Trial" about the blacklisting of radio personality John Henry Faulk, "how can the effect be good?"

Johnson cited the 1972 U.S. Surgeon General's report that found that violent TV material could have adverse effects on the viewing public. "The Surgeon General didn't find Communists hazardous to our health," stated Johnson.

"No," responded Rintels, "but the Attorney General did."

Several writers expressed concern that the anti-violence campaign would result in much blander programming. In the current industry climate, said one, the kind of violence that was displayed in "Snow White," "The Wizard of Oz," and "Captains Courageous" would be unacceptable.

The majority of those in the audience, however, were not convinced that the media reformer's activities would benefit them. "You don't want the networks to tell us what to do," said one writer to Johnson. "*You* want to tell us what to do." It seemed clear by the end of the evening that media activists like Johnson have some distance to go before they win the hearts and minds of the television production community.

David Talbot is writing a book bout the TV industry.

July 15, 1977

Mr. James Weinstein
Editor, In These Times
1509 N. Milwaukee Avenue
Chicago, Ill. 60622

Dear Mr. Weinstein:

I was surprised to see such a sloppy and uncritical account as David Talbot's "Should You Fight TV Violence" (July 6-12).

It is incorrect to say that "Television writers . . . were given a chance to hear both sides..." when much of the discussion revolved around our research, but we were not invited.

It is clear that neither Talbot nor the discussants have read our reports. All interpretations used in the article stem from the networks' tendentious description of our work.

As the enclosed articles will show, our findings indicate that mass-produced televised violence in our society functions as an instrument of prejudice and of social control. It is imposed upon writers by an oligopoly for reasons of power and profit. To define that as "freedom" and to use that concept of "freedom" as a shield for private censorship and privilege is a favorite corporate tactic but shocking to find in your journal.

Sincerely yours,

George Gerbner
Professor of Communications
and Dean

P.S. This letter is not for publication.

GG/tm

Dr. Gerbner
243-7041

Protests force TV networks to cut down on crime

By LEE WINFREY

On Television

LOS ANGELES — Heavy public protest has finally forced the television networks to start turning away from crime shows as a staple of prime-time entertainment.

The new fall schedules of the three networks include a total of 13 crime series. That is scarcely more than half the number that were running at the height of TV violence two or three years ago.

There are no new crime shows among the six new series that ABC is adding this fall, or among the 10 new series debuting on CBS.

The only new crime series on NBC is "Chips," a mild-mannered show about two motorcyle cops riding with the California Highway Patrol. The producers of "Chips" say they are going to try to do the whole series without firing a gun.

Two organizations deserve the most credit for TV's increasing peace and quiet. They are the Parent-Teachers Association (PTA) and the American Medical Association (AMA), which joined the crusade against TV violence this past season.

The TV networks don't want any trouble from parents or doctors. It's as simple as that.

Bouquets are also in order for Dr. George Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania, and Nicholas Johnson, chairman of the National Citizens Committee for Broadcasting (NCCB).

For years, Gerbner and fellow researchers at Penn have patiently documented the number and types of murders, rapes and assaults on TV. As a scholarly source of data on the subject, their work has been invaluable.

More recently, Johnson has brought to bear his experience as a former member of the Federal Communications Commission (FCC), to talk to broadcasters in the terms of their trade about what they have been putting on the air.

Johnson's work has not made pleasant reading for the networks. In a typical report a couple of months ago, he asserted, "NBC would have to go to prison for 1,485 years if the network were convicted of every criminal act it portrayed in prime time during one week of study (by the NCCB)."

Not only is the number of TV crime shows decreasing, those remaining on the air are becoming less vicious. Van Gordon Sauter, CBS's chief censor, told some 80 TV critics assembled here that CBS now attempts to maintain a limit of three violent acts during each one-hour crime show.

Virtually every crime shows begins with a felony, usually a murder, within the first three or four minutes. Something else violent routinely happens just before the commercial break at the middle of the show, a "hook" to keep the viewer coming back.

Finally, violence blooms again at the close of the show, generally a car chase, sometimes a fistfight or a gun battle. That's the way they'll be rationing gore on CBS and the other networks this fall.

Some shows heavily emphasizing violence remain on the air, notably "Hawaii Five-O" and "Baretta." But the recent pattern has been toward a much softer presentation, as on "Charlie's Angels."

A sizable number of determined people campaigned patiently against TV violence before forcing these changes. They deserve the thanks of all of us.

Dreadful

Thank you,
Dr. Gerbner

7/11/77

NEW YORK

The Man Who's Killing TV Violence

By Anthony Haden-Guest

"...Gerbner and his Mean World have driven the networks crazy. The networks have been under fire before, but never like this..."

Careful, now. Watch it out there. Violent men are waiting. Don't trust strangers. Strangers maim and kill. Children are much at risk, as are the black, the poor, the old. Women, who, in this curious world, are outnumbered by men four to one, are there to be taken by the mugger, the rapist, the delinquent with a brain like a moldy pecan. Psychos slink through the fetid gloom with standard equipment of knife, rope, gun, while terrorists wield more complex armories of death.

Everybody, it seems, is dangerous, except for us. We, the Victims.

This is the world which Dr. George Gerbner describes as "The Mean World." It is the world in which the heavy television watcher has, increasingly, been living.

Actually, George Gerbner himself may not, I suspect, be entirely at ease with this gothic treatment of his findings. Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania, is not a man for sensationalism. He inhabits a temperate clime, furnished with statistics, questionnaires, succinctly phrased forms. But it is by means of these forms that Gerbner has mapped a topography. The Mean World. George Gerbner and his Mean World have driven the networks crazy.

The networks, of course, have been under fire before, but it has never been like this. Within the past eighteen months, the following things have happened: The AMA came out and blitzed TV violence as "an environmental hazard," indeed a "serious problem of air pollution." The organization of parent-teacher associations made it its issue of the year, which might not seem impressive to some, except that the PTA is six and a half million strong, and they were talking boycott. J. Walter Thompson, the advertising agency, sensing declining effectiveness, made strong representations to the advertisers. The sponsors themselves suddenly came to life.

The networks, suddenly, or so it seems, buckled. "We had a two-hour movie, *Nightmare in Badham County*, which ran into sponsor trouble," said somebody at ABC. "We took it out of peak time and ran it without sponsors." Many action shows have disappeared from the fall schedules. Karl Malden will no longer roam *The Streets of San Francisco*. Also gone will be *Hunter*, with James Franciscus, and *Most Wanted*, with Robert Stack. It was announced that *Starsky and Hutch* —assuming that Paul Michael Glaser does finally agree to remain with the show—would concentrate on establishing "a relationship."

And the single most effective agent in this transformation scene has been George Gerbner, a 57-year old Hungarian folklore expert who became dean of the Annenberg School of Communications in 1964. (It is interesting, but not particularly relevant, that he will in this capacity probably be administering the $40-million Annenberg operation lately departed from New York's Metropolitan Museum.)

For ten years, Gerbner and a minuscule staff have been doing the only constant, systematic research on TV violence. Among their product: annual "Violence Profiles." Ironically, he might have failed to make much of a dent on the national psyche but for one thing—his frequent appearances on television.

George Gerbner disclaims any wish to become the Ralph Nader of the networks. A rising populist discontent and embattled corporate forces may be turning him into one, despite himself. This is how television's balance of power was (certainly) altered, and how the battle against violence was (perhaps) won.

We were in an NBC studio, Rockefeller Center. It was May 2, and there were already rumors that the networks were on the defensive. The studio audience, of which I was one, was awaiting *Not for Women Only*. The day's subject: violence on television. "We'd like you to applaud," said the producer, "but we don't want to use the applause sign." We should, she said, watch for the gestures of our "applause leader" instead.

The hosts came on. Lynn Redgrave and Frank Field. The guests were Alfred Schneider, an ABC vice-president, heading that network's Department of Standards and Practices, which is to say the censors, the moral digestive tract through which all products pass;

Anthony Haden-Guest is a contributing editor of New York *Magazine.*

"...Ironically, Gerbner's research on TV violence might have failed to make a dent but for one thing—his appearances on TV..."

Marshall McLuhan—known, the cast list reminded me, as "the electronic prophet"; and George Gerbner.

Air time approached. The troupe drank coffee comfortably out of china mugs, not the Styrofoam that had been given to them off camera. Lynn Redgrave, who had been landed with Styrofoam, hastily hid it behind her seat. Oh, the superior reality of television! On the air, now—and Marshall McLuhan, a practiced tactician, ran away with the ball.

Television? "If you wish to retain the American way of life," he said jauntily, "it should be turned off *totally*." McLuhan was wearing a mustache that looked as if it had been glued on, and a suit checkered like a TV test pattern. The audience, which had confessed, prior to the show, an average daily viewing time of four hours, looked at him with numbed delight. The electronic prophet chucked in a few more veteran McLuhanisms—"hardware," "software," and such—and turned to Gerbner.

"I don't think that is very meaningful," Gerbner said. He was sitting slap-bang dead center. He looks a bit like Kosygin, but a fuller, browner Kosygin, a Kosygin who might have defected to, say, Miami Beach. He removed the play from McLuhan. TV was, he said, the most important thing in America.

Schneider looked bleak. How does television compare with the family? he demanded. The president?

Gerbner gave the faintest of smiles. "They are not competitive anymore," he said. "Television has won."

McLuhan looked anguished. Huffing his cheeks, arms rising and falling as though he were limbering up for flight. "But George," he complained, "you're talking about *content*."

"I am a diagnostician," Gerbner explained.

"Hold on a moment, I am a diagnostician too."

"Good," Gerbner said, politely.

The bout was halted by a man in a leisurewear jacket, holding up a sign that indicated it was time for the commercials.

After the show, things got a mite heated. Schneider was talking intensely to Gerbner in the corridor. "It isn't your *research*," he said. "It's the uses that it has been put to."

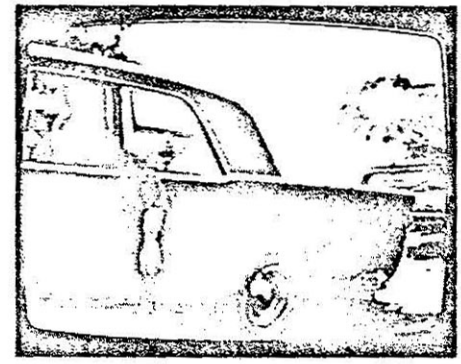
"We have no control over that," said Gerbner. And what about the CBS counterattack?

"You fight CBS," Schneider said morosely. "I've got my own problems."

Marshall McLuhan was in the green room, limbs akimbo. Toward the end of the program he had tried to dust off such familiar sizzlers as the "Xerox Revolution," but to little avail. "Gerbner's just a lecturer," he was saying. "He's entirely a left-hemisphere man.

"If you merely want to understand what's happening, you go right hemisphere. But if you want to become a respected, public figure, you go *left* hemisphere." A Parthian shot: "You should write about him in your magazine." I didn't have the heart to say I was.

It was a short walk from NBC to Time Inc., where Gerbner had an appointment with a leading exec. The executive, a polished man in a polished office, wished to discuss television. "It occurs to me," he said, "that *Time* and *Newsweek* are *another network*."



"Do you ever work together?" asked Gerbner.

"We have talked about it. But we are so damn competitive, we lose sight of who the real enemy *is*."

What is needed, of course, is a strategy. Television may be a giant, but it is a clumsy one. "Television deals in effect. But if something's there in black and white, it means . . . honesty . . . truth. Print is a hell of a lot stronger than some advertisers believe."

He sounded hopeful. Gerbner started talking, dispassionately, fluently, about the difference between "light" and "heavy" viewers. The Time man began to personalize, talking of his own family. One child, it seems, has plentiful outside interests while the other adheres to the television set as to flypaper.

"His perceptions are 180 percent different," the Time man said, dolorously. "I may be the victim of the old kind of thinking, but television is his life. It's like an escape to him." A pause. "It probably *is* an escape to him."

"No father or mother can compete with television," Gerbner observed. "The stories are—*there*."

"What do you think the future of reading will be?" asked the Time man. The inevitable *High Noon* of a question.

"Reading and writing will not be universal skills," George Gerbner said. "They will be more . . . specialized." Cold comfort.

En route to the Metroliner, Gerbner was even less cheery. "Print culture is dying," he said and thumbed through his schedule. Philadelphia, Washington, Los Angeles. "Did you know that one can telephone from the Metroliner?" he asked.

The Annenberg School of Communications is in a trim part of Philadelphia, belying that bilious metropolitan myth. Gerbner was here when he was tapped by the commission headed by Milton Eisenhower to analyze TV violence over the 1967–68 season.

People had kicked up a stink before, among them Estes Kefauver and Thomas J. Dodd. The Eisenhower Commission, which was set up by Lyndon Johnson five days after the shooting of Robert Kennedy, was not necessarily a breakthrough. "A presidential commission accomplishes its purpose when it is appointed," Gerbner says, "not when it reports."

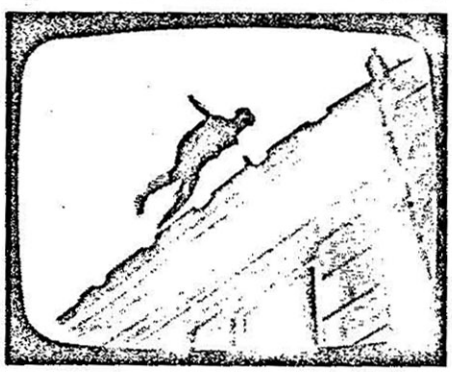
The report was duly published, and duly ineffectual, but, coincidentally—and fueled by the TV violence in Chicago in 1968—Senator John Pastore got a governmental process set in action. "That's when the ball started rolling," says Gerbner. "A bureaucracy was committed."

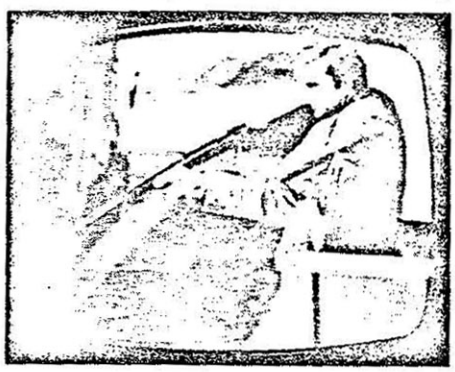
The National Institute of Mental Health began to give Gerbner and his five associates an annual grant—averaging about $100,000 a year—for what he entitles the Cultural Indicators program. For the first few years, the work,

and the Violence Profiles, consisted exclusively of monitoring and analysis, which takes place thus:

A typical week of programming is taped. This comprises Prime Time, Late Evening, and Weekend Daytime product. This will then be analyzed by a group of between twelve and eighteen coders, students who have been put through a three-week training course, wherein they learn to dissect programs on forms, variously colored, for instance, yellow (the Number of Violent Acts, their Tone, Seriousness, and Significance), green (Close Personal Relationships), and blue (Sex, Age, Race, Socioeconomic Status, and Violence by, or Victimization).

Since the fall of 1972, complementary "live" research has been fed into the project. Despite decades of gloomy speculation, there had never been a painstaking examination of the psychological impact from persistent TV viewing. Gerbner found a New Jersey





school willing to cooperate. Several hundred pupils have been filling out questionnaires ever since.

The children were graded light viewers, medium, or heavy. A typical "heavy" told researcher Suzanne Jeffries-Fox that "I'm almost always watching it. I watch it in the morning. When I get home from school I watch. Then I go across the street and watch it. Then I come home at supper and I watch it. Then I watch it before I go to bed. I fall asleep to it."

The recently released Violence Profile for 1976 notes that this year, despite the so-called "family hour," had "the highest Violence Index on record." Detailed breakdowns stated that "three quarters of all characters were involved in some violence, compared to 65 percent in 1975," and that "violent episodes" increased from 8.1 per hour to 9.5. It was pointed out that "the analysis focused on clear-cut and unambiguous physical expressions of overt violence in any context."

Truly an *annus mirabilis*. For a decade the networks had been endeavoring to ignore the Violence Profiles, but their period of immunity was coming to an end. An investigation was sputtering through Congress—and is now, under Congressman Lionel Van Deerlin—and ominous rumblings were being heard in other quarters.

In 1975 the PTA sent out what they described as a "very strongly worded resolution." That fall, J. Walter Thompson took a much publicized stand against excessive mayhem on the box, creating a presentation which it showed to clients around the country.

"We knew that there were enough people who objected to the violence to affect the effectiveness of the advertising," says Arnold Grisman, a JWT executive. "Even a year ago there were plenty of people ready to boycott products. If somebody organized them. Any product was vulnerable."

Organizers began to manifest themselves. Groups like ACT—Action for Children's Television—and the apparently moribund National Citizens' Committee for Broadcasting. The NCCB had been set up under Thomas Hoving in the sixties to prepare the way for public broadcasting. That delivery safely effected, the NCCB languished until revived under Nicholas Johnson, who had joined at the end of his seven-year stint with the FCC.

They began to sniff at the problem. "We do not do any basic research," says the NCCB's Ted Carpenter, happily admitting indebtedness to Gerbner. "We monitor prime time to see how much violence there is. And who is sponsoring it." Two 1976 studies named the names. The twelve leading violence sponsors were: American Motors, Anacin, Burger King, Campbell's, Chevrolet, Eastman Kodak, Frito-Lay, General Foods, Mr. Coffee, Procter & Gamble, Schlitz, and Sears Roebuck.

Last June, the AMA House of Delegates, meeting in Dallas, announced that television could be "an environmental hazard" which threatens "the health and welfare of young America."

The PTA was, again, heard from. The response to its 1975 blast had not, it was felt, been sufficient. "We felt we had heard it all before" said a spokesman for that organization. "For years we had been getting polite P.R. letters. 'We're pleased by your interest and concern, blah-blah-blah.' So in 1976, Carol Kimmel, then PTA president, decided that the organization should gear up and see what it could do."

What she did was appoint a commission and hold a seminar. That was last October at the PTA's headquarters in Chicago. Honchos arrived from the networks. Their promises were still, it seemed, unconvincing. Eight public hearings were organized for the PTA's eight national regions. The first was in Pittsburgh last November. "We didn't even break for meals," said the spokesman. "It was most crowded in the mornings. That's when the people who knew about the deadlines for electronic media tried to speak. They'd call up and complain: 'You've got me scheduled at 3:30 P.M.' They wanted to be on the TV news." Instinctual judo. Use the giant's own strength to break its neck.

What went on at a meeting was like what goes on at a bonfire if you add kerosene. Teachers testified that network product was destroying creativity, hardening juvenile hearts. Parents complained that their kids were more and more aggressive and antisocial. Searing tales were told. One particular NBC drama was blamed for two rapes—a Coke bottle rape, for instance, on a California beach. Further copycat crimes were brought into the record. A woman from Chicago testified that her foster child had tried to strangle the family dog.

Most chilling of all, a woman described her maiming by her husband, an addict of video mayhem. "On June 13, 1976," she said, "I was shot directly in the head in the privacy of my own home. As I state it, it doesn't happen like it does on TV. I didn't lose consciousness right away. I can quite clearly remember the sound of the gun firing, the devastating pain as the bullet ripped through my head. . . ."

But unscientific stuff, right? The networks' media experts can mock the relevance of murderous spouses, delinquent rapists—"haphazard incidents." Which is where George Gerbner's research comes in. Last November the AMA gave the NCCB $25,000. This year, having relied on Gerbner for strategy advice, it has given him $32,000. (The current NIMH grant expires on February 28, 1978. "We are waiting for Gerbner to submit another research proposal," says Dr. David Pearl, of that organization, adding: "We think that George has done the best work of any. It's been the only consistent show in town.") And this January it wrote to the chief executives of the violence-sponsoring corporations.

The pressure was beginning to tell. "Every single one of the corporations has made clear public statements," says

"...'Underneath the discussion about violence is the struggle for control of programming. Who will have a finger in the pie?'..."

Ted Carpenter of the NCCB. "Chevrolet was *very* outspoken. Kodak even defined what it thought constituted gratuitous violence."

Schlitz sent out a release on February 7, reading, in part, thus: "The Joseph Schlitz Brewing Company announced today that it has issued instructions to its advertising agencies to refuse to purchase commercial time in television program episodes depicting excessive violence, glorifying violence, or other antisocial practices. . . ."

And always buttressing the attacks was George Gerbner. The beleaguered networks counterattacked, employing researchers and experts of their own. Jack Schneider, president of CBS Broadcast Group, wrote to the congressional committee on April 25, attacking Gerbner's work, "its misleading aspects, and its general acceptance." Accompanying his letter was a ten-page attack on the Gerbner methodology, and a 21-page alternative offering from the CBS "Office of Social Research."

The Gerbner group responded on May 17, characterizing the CBS contribution as "a corporate defense mechanism." They concluded with a characteristic feline touch, suggesting that "instead of trying to explain away findings when they happen to be inconvenient, CBS should take the lead in responding to our call for pooling research data in the national television archive of the Library of Congress." The librarian of the Library of Congress, by the way, is Daniel Boorstin, formerly an enthusiastic media critic and the inventor of such seminal concepts as the "pseudo event."

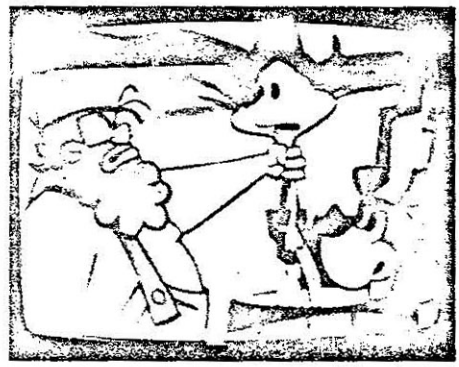
Gerbner did not then know it, but the skirmish was won. The fall schedules were softened, with rancor from the network execs, fury from the eliminated stars ("I'm really bitter" said Robert Stack, of *Most Wanted*. "I don't think television violence hurts the child at all"), and much sourness from the ad agencies, not all of whom, by any means, had followed the nobler-than-thou line of J. Walter Thompson. "Gerbner's definition of violence may be valid," says Richard Low of Young & Rubicam, "but it isn't practical.

"The whole thing might have been stopped. But by the time the networks reacted, it was too late. . . ."

The networks themselves have, of course, tried to put a good face on it. "We are decreasing police action by two hours a week," says Van Gordon Sauter, CBS vice-president of program practices, which is to say censor, talking of the impact of "well-organized, widely publicized groups."

"But," he adds, "there was an exhaustion of that particular genre of television. There was an overpopulation of police types. TV is a cyclical business, and the policemen were going out of cycle."

Ted Carpenter at the NCCB seems to doubt whether the cycles had much



to do with it. "It's a very rare public-interest victory," he told me, jubilantly. "A clear modification of corporate behavior. And it's unheard of in the broadcasting industry. They have never been particularly . . . responsive."

And George Gerbner? He seems less enthusiastic about the victory than anybody. "We have heard this before," he told me. "Annually. This may be a swing of the pendulum. To say that the war against violence is won is silly. The so-called Hollywood creative community is organizing a series of meetings. This may bring about a backlash. Especially if there is a loss of ratings.

"We will continue our work. The Cultural Indicators program is not purely, or even principally, concerned with violence. We are studying cultural meteorology. We hear there is a certain amount of sex coming."

With dry pleasure, he notes that he will be looking out for "the sadistic syndrome," but with a touch of passion he notes the weapons that have been used against him. Sy Salkowitz, Twentieth Century–Fox TV president, complained of "McCarthyism." Network execs have talked to me, darkly, of the First Amendment and censorship. Gerbner finds this line of argument spurious, and worse. "This isn't between freedom and censorship. There's no freedom on television. They have the cameras. They have the microphones. It's most unbecoming. Especially from the groups that cooperated with McCarthy. We're interested in breaking up the present de facto dictatorship on TV.

"What we have to ask is this: Is television just another medium? I think it isn't. People are born into a television room. They absorb it before they can speak, let alone read. They use it nonselectively. It has become a collective responsibility, and should be handled not as books and films are handled but as religion is handled.

"It has become a centralized process, with its myths and rituals in a seamless whole. Separating news from drama or entertainment is like separating the sermon from the hymns you sing. The historic nexus of power, church, and state has been replaced by another: television and state."

Nor has he found the current brouhaha too inspiriting. "The advertisers latched onto a popular issue. But underneath the whole discussion about violence is the struggle for control of programming. Who is going to have a finger in the pie? The networks? The sponsors? The government?"

There may be some lasting good from the growing debate. The AMA will not go away, nor will the PTA. "This summer," a PTA spokesman said breezily, "we are training our people. On monitoring, listing the advertisers, encouraging people to write letters. We'll be sending out little packets with bumper stickers and things. We are going to establish a TV action center, with a hot line. For parents to call in.

"I would guess that by fall we will mobilize 11,000 units. That's 2 million people. At *least*."

George Gerbner had been talking of his youth; the salvaging of folklore in villages far from Budapest. Now, fingers stitching the air, he returned to the makers of a more modern folklore.

"It is too limited that the greatest educational institution our country has ever had should be limited to advertising budgets and purposes. It simply does not address itself to the great variety of interests and needs our people have."

Gerbner's telephone yammered. Another television talk show.

He found a free day. "I'm being typecast," he told me, aside. "I'm being used by television. Everybody is."

The program agreed to Gerbner's date. "NBC must pay expenses," he said, with a kind of a bleak gaiety. ■

July 15, 1977

Mr. James Weinstein
Editor, In These Times
1509 N. Milwaukee Avenue
Chicago, Ill. 60622

Dear Mr. Weinstein:

I was surprised to see such a sloppy and uncritical account as David Talbot's "Should You Fight TV Violence" (July 6-12).

It is incorrect to say that "Television writers . . . were given a chance to hear both sides..." when much of the discussion revolved around our research, but we were not invited.

It is clear that neither Talbot nor the discussants have read our reports. All interpretations used in the article stem from the networks' tendentious description of our work.

As the enclosed articles will show, our findings indicate that mass-produced televised violence in our society functions as an instrument of prejudice and of social control. It is imposed upon writers by an oligopoly for reasons of power and profit. To define that as "freedom" and to use that concept of "freedom" as a shield for private censorship and privilege is a favorite corporate tactic but shocking to find in your journal.

Sincerely yours,

George Gerbner
Professor of Communications
and Dean

P.S. This letter is not for publication.

GG/tm

Local/retail TV spending by product classification

AUTOMOTIVE	$112,363,800
Auto repair and service stations	11,360,300
Auto supply and accessory stores	12,552,400
Auto and truck dealers	77,710,100
Mobile home and camper dealers	7,190,800
Motorcycle and recreational vehicle dealers	924,600
Automotive miscellaneous	2,825,600
APPAREL STORES	41,459,000
Clothing stores	28,116,900
Fur salons	2,880,300
Shoe stores	8,494,900
Apparel stores, miscellaneous	1,966,900
BUSINESS AND FINANCIAL SERVICES	133,144,500
Banks, savings and loan associations	111,102,500
Employment agencies	613,700
Insurance agencies	1,729,600
Investment brokers	3,290,400
Loan and mortgage companies	13,926,700
Office equipment and supply stores	969,600
Business and financial miscellaneous	1,513,000
DEPARTMENT, DISCOUNT AND VARIETY STORES	205,919,100
Department stores	129,408,500
Discount department stores	57,389,500
Mail order and catalogue showrooms	5,352,800
Shopping centers and associations	8,781,700
Variety stores	4,986,600
DRUG AND FOOD STORES	130,901,700
Bake shops	610,100
Beverage distributors and liquor stores	1,187,000
Dairy stores	4,116,300
Drug stores	14,669,400
Food stores and supermarkets	108,152,300
Meat store and freezer plans	630,600
Drug and food dealers, miscellaneous	1,536,000
HOUSEHOLD SERVICES	58,142,300
Builders and real estate	21,853,000
Exterminators	5,210,700
Home building contractors and building supplies	19,324,800
Moving and storage companies	853,800
Nurseries and lawn care suppliers and services	2,227,500
Plumbing, heating and air conditioner contractors	2,642,200
Pool contractors, suppliers and services	2,904,600
Upholsterers and reupholsterers	2,741,000
Household services, miscellaneous	384,700
HOUSEHOLD STORES	13,349,900
Appliance stores and repair	20,677,800
Carpet and floor covering stores	15,339,900
Drapery and interior decorating services	1,443,400
Fabric and sewing machine stores	2,953,800
Furniture stores	61,679,100
Hardware stores	9,003,700
Household stores, miscellaneous	2,252,200
LEISURE TIME STORES AND SERVICES	363,652,700
Amusement and entertainment	34,505,000
Hotels and resorts, U.S.	12,966,200
Marine supplies and services	1,265,100
Movies	33,171,300
Restaurants and drive-ins	174,853,000
Sport, hobby and toy stores	14,683,600
Travel and tour agencies	2,773,200
Leisure time stores and services, miscellaneous	25,635,300
LOCAL MEDIA	37,839,000
Magazines and other local publications	827,700
Newspapers	9,339,900
Radio and TV stations	26,731,100
Local media and advertising services, miscellaneous	720,300
PERSONAL SERVICES	21,112,900
Beauty shops and wig salons	1,971,100
Convalescent and retirement homes	457,000
Data match services	625,500
Health clubs and reducing salons	9,716,400
Medical and dental services	2,768,400
Optical services and suppliers	5,059,100
Photographers and photo studios	223,700
Personal services, miscellaneous	291,700
PUBLIC UTILITIES AND FUEL DEALERS	16,228,400
Fuel supply dealers	346,900
Gas, electric and water companies	13,451,800
Transit systems	2,429,700
RETAIL AND LOCAL STORES, OTHER	23,354,200
Agriculture stores and services	1,172,600
Florists	718,100
Gift and book stores	1,430,000
Jewelry stores	9,566,900
Luggage and leather shops	295,000
Music stores	5,914,100
Pets and pet supply stores	395,300
Retail and local stores, miscellaneous	3,841,200
RETAIL SERVICES, MISCELLANEOUS	22,201,400
Auctioneers and auction houses	154,200
Aviation and services	326,600
Dry cleaners and laundries	3,689,500
Funeral homes and services	1,225,100
Rental services—auto and truck	444,600
Rental services—other	3,399,000
Schools and colleges	11,772,400
MISCELLANEOUS	54,288,100
Industrial and manufacturing—local	414,300
Political advertisements	51,729,700
Miscellaneous	2,144,300
TOTAL	$1,313,157,000

SOURCE: Television Bureau of Advertising, based on Broadcast Advertisers Reports (BAR) figures.

Advertising Briefs

Talking about candy. Federal Trade Commission Chairman Michael Pertschuk has scheduled July 20 public meeting with representatives of Action for Children's Television and 14 other national groups to discuss ACT proposal to ban candy commercials on programs in which children are dominant audience. Groups scheduled to be represented at meeting range from National Congress of Parent-Teacher Associations to American Academy of Pediatrics.

Precautions pinpointed. Broadcast Rating Council has revised its "Minimum Standards for Broadcast Rating Research," adding provisions detailing responsibilities of rating services to eliminate fraudulent data when attempts to rig ratings have been detected. Another new section deals with responsibilities in computer processing of data, and several existing provisions have been rewritten to sharpen and clarify their meanings. Adherence to "Minimum Standards," first adopted in 1964, is condition for accreditation of rating services by council. Copies are available on request to H.M. Beville Jr., executive director, Broadcast Rating Council, 420 Lexington Avenue, New York 10017.

Change of command. Kathryn Lenard, vice president and general manager of RKO Radio Representatives, New York, for past two years, has resigned and has been replaced by Tom Burchill, vice president and partner in Bolton/Burchill International Inc. Neither RKO Radio nor Ms. Lenard would comment on development.

ACT objects. Action for Children's Television has filed complaint with Federal Trade Commission urging that Ralston Purina Co. be prohibited from broadcasting 30-second TV spot for its Jack-in-the-Box fast-food restaurants. Ad offers California children under 10 opportunity to enter sweepstakes, with winner appearing on commercial with child actor Rodney Allen Rippy. Complaint charges that average child cannot fully understand implications of promotion.

Moved. Station representative Marv Roslin Inc. has new address: 307 North Michigan Avenue, Chicago 60601, (312) 726-5451.

Programing

Return volley from Swafford to TV's critics

NAB public-affairs VP asks what would happen to the medium if the complainers got the upper hand

Thomas Swafford, senior vice president for public affairs at the National Association of Broadcasters, launched a defense of broadcasters last week against a host of the industry's major critics.

Speaking to the Colorado Broadcasters Association in Steamboat Springs Friday, Mr. Swafford took on first the National Parent Teachers Association, a leading critic of violence on TV, which has, in its words, "put the industry on notice" to clean up offensive programing. It is not clear, Mr. Swafford said, who the PTA would have decide how much violence is too much—"unless, of course, it will be the PTA." He added, "what is clear is that in discovering the issue of television violence, the National Parent-Teachers Association has also discovered a new life for itself."

Next, Mr. Swafford took on the American Medical Association, which has also been in the forefront with TV-violence criticism. "If one were cynical," he said, "one couldn't help speculating that the AMA is delighted to keep the spotlight of controversy somewhere—anywhere—else rather than on some of the problems within the medical profession." He listed the "skyrocketing costs of medical care," and addictive medicines which are "casually prescribed."

"Someone whose views were totally

Swafford

Wussler: bring TV to heel with society

CBS-TV president says medium should not lead, but follow —although not too far behind

Television should not try to lead society but should stay "about a half or three-quarters of a step behind where society is," in the opinion of Robert Wussler, president of CBS-TV.

He made the statement at a news conference in answer to a question about sex and permissiveness on television, but he said last week that he felt it applied to most areas of society as well. There might be an occasional area or issue on which television might properly take a stand or lead the way, he said, but as a rule he thought television should reflect society rather than get ahead of it—or too far behind it.

Wussler

"I think when television begins to lead," he said in the news conference, "we are going to be going in the wrong direction. At the same time, I think that it is very dangerous when television gets two, three or four steps behind. I think that much of the programing of the '60's was totally out of tune with what was going on during that decade.

"I think that the programing for the bulk of the '70's has been in tune with America, with a half, about a half a step or three-quarters of a step behind where the society actually was. I think we have to be very cautious that we don't get out in front of them because that can be a very dangerous situation and one that I want to keep this company away from."

The subject was raised by a question as to how much television had contributed to youth's knowledgeability about sex and the more permissive attitude apparent in society today.

"I think probably television has contributed a lot to it," he replied. "I also think that our society has contributed a great deal to it."

Earlier, he said that "people in the U.S. basically shy away from talking about sex and permissiveness. And yet they don't mind sitting down and watching a little bit of it." He said he wasn't suggesting that there is a great desire or demand "for X-rated movies or blue movies or anything of that nature," but that "a little bit of titillation I think is probably what they really want but never want to say it.

"I think that we have to be very cautious as an industry that we [do not] pander—it would be very easy to pander to their tastes in this area. And I think that we have to be very cautious."

jaded might even ask if the AMA's concern for crime and violence ends at the door to the operating room," he said "In a recent year, according to a congressional investigation, two million unnecessary surgical procedures were performed, resulting in 12,000 deaths."

Mr. Swafford also took jabs at other prominent critics of TV violence:

In taking issue with Dr. George Gerbner of the University of Pennsylvania Annenberg School of Communications, whose annual indices of TV violence have shown TV violence to be increasing, Mr. Swafford said figures show major crimes, on the other hand, to be down in this country. "Dr. Gerbner told the Congress that there is more violence on television this year," he said. "If that's so, and if there is a relationship, why isn't the crime rate up?"

Regarding the United Church of Christ's vote two weeks ago (BROADCASTING July 11) to censure TV for gratuitous violence and exploitative use of sex, Mr. Swafford said, "This, I think it is a classic example of one portion of the total public demanding that television conform to its own idea of what the world—at least the world of television—should be like."

He had similar criticism for the U.S. Catholic Conference, which recommended the establishment of regional or local broadcasting councils and election of broadcast licensees as methods of insuring direct involvement of the public in broadcast practices. Said Mr. Swafford, "When the U.S. Catholic Conference expresses concern for 'direct involvement of the public,' what it really means is direct involvement of the U.S. Catholic Conference."

In face of the complaints about violence, the networks have taken positive steps toward change, Mr. Swafford said, not only in reducing violence, but in avoiding the juxtaposition of "action" programs in the same time periods on opposing networks.

Even still, he said, the level of violence in the streets will not change without attention to other problems, such as "overwhelming" case loads in courts and poor parental discipline. "Only a foolish—and irresponsible—critic would insist that if only we change broadcasting, our troubles would disappear, and we would return to times of peace and domestic tranquility."

Mr. Swafford said he sees broadcasting threatened from other quarters—from the Congress, which is considering legislation to curtail radio and TV advertising of saccharin products, and from the chairman of the Federal Trade Commission, Michael Pertschuk, who has said that cleaning up children's television is one of his priorities.

Mr. Swafford said broadcasting's critics should consider what radio and TV would look like if they got what they wanted. "Television drama expunged of violence," he said. "Radio stations not playing contemporary songs. Stations and networks required to produce and broadcast programs designed for specific and differing age groups of children. Without advertiser support. Schedules devoid of commercials for diet drinks, some chewing gums, some toothpastes and mouthwashes—anything containing saccharin. Radio and television station broadcasting all day and night, bereft of Bayer and Bisodol; denuded of Datril, and shorn of Schlitz."

"Who in his right mind," Mr. Swafford said, "would seek to lease a license under these conditions?"

Self examination. The Television Information Office is producing a 30-minute discussion program on TV violence to be offered at no cost to television stations. If it is well received, it may be the first of a series by TIO on issues of importance to the public and broadcasters. It is being formatted with three commercial minutes and is being produced by Howard Enders, formerly of ABC-TV. A panel for the program is currently being selected. The production budget could exceed $40,000.

Pre-emptive strike

ABC plans special on 'Star Wars,' will make some time-slot switches ahead of premiere week, schedules 'Roots'-type treatment for 'Behind Closed Doors' in ballyhooed build-up to new season

ABC-TV added another gun last week to the arsenal it's building for the opening of its 1977-78 prime-time season.

Trading on the runaway box-office success of the theatrical movie, "Star Wars," it scheduled a one-hour special, *The Making of "Star Wars,"* Friday, Sept. 16 (8-9 p.m. NYT).

"'Star Wars' is the most explosively popular film since 'Jaws,' ABC Entertainment President Fred Silverman said. "Our special will offer glimpses of the film itself while taking the viewer behind the scenes—in footage shot while 'Star Wars' was in production—to experience the

Astounding Psychic Experience

In a breathtaking display of psychic phenomena, a small coffee table floated off the ground completely on its own, turned upside down and somehow wrapped itself around the head and body of Italian medium Paolo Emilio Gedda.

By PAUL HOUSE

Gedda had his arms and legs firmly bound to a chair — yet incredibly, a leg of the table wedged itself under his right arm to become trapped against his body.

Amazed witnesses who described this scene included two doctors, a dentist and a mathematician, who were all stunned by what they saw — and totally excluded the possibility of sleight-of-hand trickery.

"Even if they had wanted to, there was no possibility of trickery, absolutely none," declared Dr. Luigi Veglio. "As a dentist used to logic, I can state there is no scientific explanation for the phenomena."

The event took place during a seance in a suburb of Turin, Italy, on May 29, 1975. Several people were grouped in a semi-circle near Gedda, their hands and feet tied firmly to their chairs. Gedda was also bound to his chair. Several others stood a few feet away, observing the scene.

The lights were switched off, and "in the darkness, the table began to slide and levitate," recalled Veglio, who was part of the semicircle. "After nearly three minutes, Gedda called for the lights to be switched on and to be untied, because the leg of the table was under his armpit."

The table was put back in the center of the circle, the lights again doused and the seance resumed. After a few minutes, the table had again wedged itself under Gedda's right armpit.

Here's how Gedda described the happening: "The table began to oscillate and then floated up to the ceiling, turned upside down, and passed through my arm which was tied — and remained blocked under my armpit."

Said Dr. Romano Vinai, Gedda's personal physician, "I was present. I have witnessed phenomena that cannot be explained, and exclude absolutely the possibility of any trickery."

Added Dr. Massimo Innardi, a physician and expert in parapsychology, "We were seated in such a way that I exclude any one of the observers lending a hand to move the table."

Agreed mathematics professor Clemente Doux, "For my part, I exclude any kind of trick in manipulating the table. And all the others in the group also exclude trickery."

PSYCHIC PHENOMENA: Medium Paolo Gedda being freed by his wife after seance in which coffee table floated off the ground and lodged itself under his right arm — although he was firmly bound to chair.

Right Clothing Keeps You Cooler

The right clothing can make you feel up to 7 degrees cooler, reveals textile specialist Carolyn Joyner of the University of Georgia.

She says you can cool down by wearing clothes made from natural fibers rather than synthetics, because natural fibers absorb perspiration from the surface of your skin; by choosing lightweight open-weave fabrics, and by selecting loose-fitting, light-colored garments. The expert said a study by the Federal Energy Administration shows men and women can feel cooler by making the following changes:

If a woman . . .	. . . She lowers the temperature by
Replaces light slacks with a light skirt	1.5° F.
Replaces a long-sleeved dress with a sleeveless dress	2° F.
Replaces a dress made of a tight-weave fabric with one made of open-weave cloth	5° F.
Removes nylon stockings	1° F.
Replaces a full slip with a half slip	6° F.
Removes the full slip	10° F.
Replaces pumps with sandals	2° F.
If a man . . .	**. . . He lowers the temperature by**
Replaces a long-sleeved shirt with a short-sleeved shirt	8° F.
Replaces heavy trousers with light trousers	6° F.
Replaces long light pants with short light pants	10° F.
Replaces a heavy jacket with a light jacket	2.5° F.
Removes the light jacket	2.0° F.
Removes a tie	1° F.
Replaces knee-length socks with ankle-length socks	6° F.
Removes an undershirt	5° F.

TV Makes People Mean

By ERIC BROWN

TV is creating a meaner world where people feel that they can't trust anyone — and have to be aggressive in order to survive, says a top expert.

"Viewers have a 'mean world' syndrome. They say 'this is a mean world, so I'd better be mean too,'" declared Dr. George Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania.

TV fans tend to identify with victims in violent shows. And this identification can develop into a kind of paranoia where viewers feel they are potential victims in their everyday lives.

"The more television you watch, the more you are afraid," Dr. Gerbner continued. "Your fear has nothing to do with the real risk. It has to do with exposure to violence on television. Children are the most vulnerable — and get the heaviest doses."

Heavy TV watchers are more likely to believe that "you can't be too careful" and "you can't trust anyone." And this type of fear and paranoia could turn into a self-fulfilling prophecy — making the world just as mean as viewers think it is now.

"What we're dealing with is a social relationship in which the meaner some people become, the more fearful the rest will become," he explained.

Dr. Gerbner based his conclusions on a nationwide study he conducted of 650 children and an analysis of another nationwide survey of 1,490 adults. Subjects were divided into light and heavy (over four hours daily) TV viewers. Financed by a National Institute of Mental Health grant, the study appeared in the spring 1977 issue of the Journal of Communication.

"The important part of Dr. Gerbner's work is that programming does seem to lead people to believe that the world is meaner than it actually is," declared Dr. Eli Rubinstein, a psychologist and former research director of the U.S. Surgeon General's study of TV violence.

1/4 of Aluminum Is Recycled

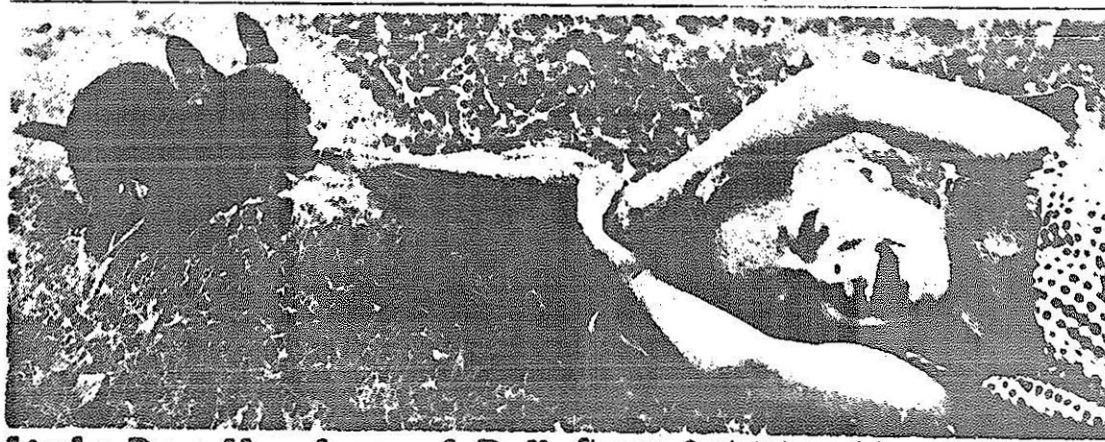
Recycled aluminum accounted for 25 percent of all aluminum bought in the U.S. last year, an increase over the 23.4 percent purchased the year before.

But the use of recycled paper fell to a new low — only 10.2 million tons were recycled in 1976, less than the previous year and far below the 12 million tons recycled in 1974.

And the recycling of textiles and rubber also fell drastically.

Considerable energy savings would result from an increase in recycling.

An official of the National Assn of Recycling Industries estimates that if recycling of aluminum, paper and copper were doubled, the nation would be able to save the equivalent of 83 million barrels of oil a year.



Little Dog Has Lots of Pull

Penny the mixed-breed Chihuahua has real pull — especially when she's tugging at her owner's hair. Wanda Chapman, 9, of Anderson, S.C., was frolicking in her backyard with Penny, when the playful little pooch grabbed a mouthful of Wanda's hair for an unusual tug-of-war. Laughing with delight, Wanda didn't seem to mind her hairy experience.

From the Guinness Book of World Records

PIANO-PLAYING MARATHON

THE LONGEST PIANO-PLAYING MARATHON WAS 1,091 HOURS (46 DAYS 11 HOURS) WHEN JAMES CROWLEY JR., 30, PLAYED EVERY DAY FROM OCTOBER 11 TO NOVEMBER 24, 1970, IN SCRANTON, PA.

From the Guinness Book of World Records © 1976 by Sterling Publishing Co., Inc.

How Mothers Can Greatly Decrease Health Risks of Childbearing

Mothers can substantially reduce the health risks associated with childbearing if they follow five principles of family planning, says Worldwatch Institute of Washington, D.C. The study "Health: The Family Planning Factor" suggests:

- Don't have children before age 20. Infant mortality for children born to teenage mothers is nearly twice that for children born to women in their late 20s.
- Space births at least two years apart. Infants born less than two years after a previous child are 50 percent more likely to die by age 1 than were infants born two to four years after.
- Have no more than four children. Women who have already borne many children do not have easier pregnancies and deliveries.
- Don't have children after age 35. The maternal death rate doubles between the early 30s and late 30s, and increases nearly eightfold by age 45.
- Choose your contraceptive carefully. For example, you may choose sterilization over The Pill if you've completed your family, as safer to your health and a more effective form of contraception.

4 Experts Tell . . .

Why TV Networks Feed Us Garbage

By RON CAYLOR

Money-hungry TV networks are deliberately feeding Americans mindless garbage, violence and second-rate comedy that costs little to produce — but pays off big in advertising dollars.

That's the accusation of four TV experts, including Paddy Chayefsky, author of the hit movie "Network," and former CBS president Arthur Taylor.

"They will put on anything that will make a buck," declared Nicholas Johnson, head of the Washington, D.C.-based National Citizens Committee for Broadcasting.

"If they could have live TV cameras out on the freeways where cars were running over little babies and could get better ratings than the 'Bionic Woman,' they'd do it!"

Chayefsky agreed that networks would go to almost any length to get good ratings, adding that:

"Networks ought to put on good programs, regardless of the ratings.

"If they lost a few million dollars' profit, it wouldn't be that much of a disaster. I'm sure that ABC alone will make close to $200 million net profit this year."

Television is not in the business of producing programs, "but of producing audiences and turning them over to advertisers," charged Dr. George Gerbner, professor of communications at the University of Pennsylvania.

AUTHOR OF 'NETWORK' Paddy Chayefsky says "There's some dreadful stuff on these days."

"Television is like a tribal religion," he said.

"There's no other medium that is used unselectively, from cradle to the grave, that doesn't require literacy or the need to go out of the house.

"Yet television networks are private governments. Nobody is elected to serve and they finance their operation through taxation without representation. Tax is included in the price of all the goods we buy (through advertising costs) whether or not we watch TV."

Dr. Gerbner explained how networks determine the feasibility of a TV production: "They divide the cost of a program by the number of viewers to calculate the amount of money needed to 'buy' 1,000 viewers," he said.

"So instead of saying, 'What is the best we can give to the largest number of people, regardless of cost?' the formula forces them to ask, 'What is the cheapest we can provide, the least objectionable program, to an acceptable number of people?'

"Violent programs are not popular — they're cheap. They don't take great talent to produce and they can be adapted to assembly line operation."

Lashing out against inferior TV content, Chayefsky charged:

"There's no good drama. Most of what there is has to do with criminals. There's some really dreadful, terrible stuff on these days.

"Soon we'll be seeing executions as a regular weekly TV series. Television has destroyed our sense of shock and our sense of humanity.

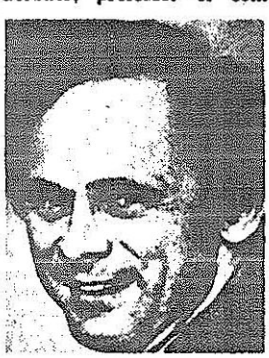
"In the early days, there were a lot of good situation comedies, but it's shocking to see how the elegance and professionalism of comedy has turned into sheer juvenile mawkishness.

"Now all it is is lashing, ugly, bitchy remarks from one person to another — and they call that comedy!"

Americans need a taste of different types of programs so they can decide for themselves what they want to watch, said Arthur Taylor, former president of CBS.

"We need more experimentation so viewers can gauge what they want," he said.

"The success of 'Roots' proved beyond a shadow of a doubt that it isn't necessary to use something of low quality to achieve mass appeal."



HEAD of National Citizens Committee for Broadcasting, Nicholas Johnson, charges: The networks "will put on anything that will make a buck."

He who is most slow in making a promise is the most faithful in its performance. — Jean Jacques Rousseau

43% of High School Students in Survey Say U.S. Should Use Nuclear Weapons in a War

Three out of four U.S. high school students believe there are situations in which the United States should use its nuclear weapons, a survey by Scholastic Magazines reveals.

Of those students quizzed, 43 percent said they feel the U.S. should strike first in the event of war, using A-bombs or H-bombs if necessary.

Another 34 percent said they believe the U.S. should use nuclear weapons only in retaliation.

The remaining 23 percent believe America shouldn't use nuclear weapons under any circumstances, are undecided, or did not respond to the poll.

ENQUIRER READERS' Clever Signs

We'll pay $10 for each clever sign printed. Send your entry to: Signs, NATIONAL ENQUIRER, Lantana, Fla. 33464.

Sign in front of a church in Lancaster, Calif.:

"How To Be a Christian — Parental Guidance Suggested."

— Mrs. S. Williams, Palmdale, Calif.

Astonishing Breakthrough . . .

Team of Top Scientists Say They've Found the Secret of How UFOs Fly

By BERNARD D.A. SCOTT

In a sensational scientific breakthrough, a team of three top French scientists report they have solved the mysteries of how UFOs are powered, why they hover like helicopters — and how they can zip through the air faster than sound without creating a sonic boom.

And the researchers say their discoveries show it's possible for Earth scientists to build a flying saucer within 8 to 10 years — and maybe far sooner.

ENQUIRER EXCLUSIVE

Two members of the team already have built a working model of a UFO engine. They've also created a 2-inch model of a flying saucer which has achieved a simulated speed in a wind tunnel of three times the speed of sound — without producing a sonic boom.

The respected trio's discoveries are so breathtaking that even the austere French Academy of Sciences, so conservative it still doesn't officially admit UFOs exist, has published a scientific paper by one team member on flying saucer propulsion — complete with diagrams of a flying saucer.

And U.S. scientists are so impressed that they had two team members, physicist Dr. Jean-Pierre Petit and astronomer-scientist Dr. Claude Poher, discuss their discoveries at symposiums in Chicago, San Francisco, Los Angeles and New York.

Dr. Petit and astronomer-engineer Dr. Maurice Viton built their UFO engine — with the aid of Dr. Poher's childhood and encyclopedic knowledge — at Viton's laboratory in the government-run Astronomical Observatory in Marseille.

"It took Viton and me nearly 7 years to put our theory of UFO propulsion into practice in a laboratory model," revealed Petit, who spoke with The ENQUIRER in an exclusive interview at his home in Aix-en-Provence, France.

"On the basis of our experiments, we feel we're within 8 to 10 years of building a UFO on Earth. Then we'll be able to visit other solar systems just as UFOs now visit us. All the necessary elements are already available — it's simply a question of putting them in order."

Dr. Petit said his UFO engine is very complicated, utilizing both electromagnetic and nuclear energy. The working model is only about one cubic yard in size, but is capable of delivering enormous power, he said.

"Basically it's a miniature H-bomb — but with one vital difference," he explained. "An H-bomb releases an enormous amount of uncontrolled energy in the form of heat and shock waves. Our engine captures and harnesses that energy to provide tremendous thrust.

"In a flying saucer this energy is used to heat gases, causing them to expand and rush out through the top of the UFO. But, remarkably, a magnetic field pushes the gases downward along the craft's outer hull — providing lift to the craft."

Petit said the unique saucer shape of a UFO — a fact confirmed by thousands of sightings — enables it to move swiftly through the air without producing a loud crashing noise.

Prof. Poher agreed that UFOs are almost silent. "The loudest noise ever heard from a UFO has been a sound like bees in a hive," he noted. "That's exactly the sound produced by the Petit-Viton engine!

"The UFO's saucer shape is also the reason it hovers and sways like a helicopter while landing. You can see this principle in action by sealing two dinner plates together and putting them in a bathtub filled with water. They'll sway like a helicopter as they sink to the bottom."

Dr. Poher added: "The Petit-Viton theory that UFOs use an electromagnetic field also explains why UFOs interfere with car radios and other equipment as they pass.

"And it explains the light associated with them.

"There's no question that the work done by Petit and Viton is brilliant — a sensational breakthrough."

The team of French scientists who cracked the mysteries surrounding UFOs are all highly respected researchers. They include:

- **Prof. Claude Poher, 47, director of the Scientific Research Division at the National Center for Space Studies, the French equivalent of NASA. One of the designers of the supersonic Concorde jet, he is now working on the U.S. Skylab project. Recently, by using computers to analyze 35,000 UFO sightings, Dr. Poher proved UFOs really exist (ENQUIRER, April 13, 1976).**
- **Dr. Maurice Viton, 35, a leading French astronomer and engineer who developed the super-powered Artas telescope used on Skylab. He is a laboratory head at the Astronomical Observatory in Marseille.**
- **Dr. Jean-Pierre Petit, 38, a plasma physicist and senior department head at the French Government's National Organization for Scientific Research.**

UFO MODEL held by Dr. Maurice Viton against a background reproduction of the night sky, has achieved a simulated speed in a wind tunnel of three times the speed of sound, without producing a sonic boom. Viton's working model of a UFO engine is "basically a miniature H-bomb that harnesses the energy to provide tremendous thrust."

For the First Time . . .

Study Proves: Men Who Watch Violent Television Shows Become More Aggressive

A startling new study proves — for the first time — that TV programs have a definite impact on the moods and behavior of men.

The research project — conducted at the University of California, Los Angeles, Neuropsychiatric Institute — shows that men who watch violent shows like "Kojak" are more aggressive toward their families than men who watch warm family shows like "The Waltons."

"KOJAK" was one of the TV shows watched by volunteers, to see the effect of TV on their behavior.

"This study refutes the notion that programs have no appreciable effect on adults except to amuse," declared researcher Dr. Roderic Gorney of UCLA. "It shows that programs have substantial impact — not only upon the young, but on adults." A total of 260 couples took part in the project. The husbands were divided into five groups, with each group watching a different series of programs.

The five series were: (1) shows with a social message, such as "Little House on the Prairie;" (2) violent programs; (3) light entertainment shows with no social overtones; (4) a mixture of programs, and (5) an arbitrary personal schedule.

Wives recorded their husbands' behavior during the week-long project, and at the end of the week researchers were shocked to find that men who'd watched shows with a social message had displayed "helpful" behavior toward their families while those who'd watched violent programs exhibited "hurtful" behavior.

"Viewers of helpful programming showed a general decline in their level of aggressive mood," revealed Dr. Gorney, "while viewers of hurtful programming exhibited significantly more aggressive behavior.

"In other words, a husband who'd just watched 'The Waltons' would be more likely to respond kindly toward his family than one who'd just seen a shoot-'em-up episode of 'Police Story.'"

Dr. Gorney believes the new findings show that proper TV viewing can be used to foster an atmosphere of warmth in the home. He said husbands should avoid TV shows that strengthen their violent streak, watching instead socially helpful programs that reduce their aggressive nature. "The climate in a home generated by parental moods is crucial to the mental health of the children who grow up in that home," noted the scientist, who presented his findings at the American Psychiatric Assn. convention in Miami.

The UCLA study was praised by Jonathan David, senior attorney for the Policy and Rules Division of the Federal Communications Commission.

"This is very important and fascinating material," said David. "There have been few studies of the effects of TV violence on adult viewers — but that doesn't mean they aren't needed.

"You can't really differentiate between adult viewing and child viewing. If TV causes an adult to act violently, it's going to rub off on the child."

Prof. George Gerbner of Annenberg School of Communications, University of Pennsylvania, agreed. He told The ENQUIRER that the link between TV violence and adult behavior "should most definitely be further explored.

"TV certainly does affect how we act — and it's very important to know in what ways, especially for parents," he declared. "Whatever the parent does is probably the most important influence in a child's life."

— ROBERT C. SMITH

AMERICA'S PRESS

Too Much Power for Too Few?

New empires of the printed word are on the rise as newspaper chains and vast conglomerates swallow up one publisher after another. Concern grows as they get more and more say over what Americans read.

Far-reaching changes are under way in America's once-unchallenged empires of the printed word—newspapers, magazines and books—as they seek their niche in the electronic age.

Great and venerable publishing houses are under pressures of many kinds to give up their independence and join chains or conglomerates for a safer existence alongside goods and services ranging from rental cars to rugs.

Inroads are becoming apparent in quality, too.

Many publishers, in trying to keep up with changes in reader tastes and interests, are turning more to gossip, shock and scandal—often at the expense of solid information.

There is growing concern that the publishing business, long considered essential to an informed citizenry, is losing its diversity and that growth of corporate empires in publishing is making "the bottom line" of profit margins the supreme factor in the industry—to the detriment of excellence and responsibility to the public.

What will happen ultimately to the quality of opinion and factual information reaching American readers cannot yet be foretold. This, however, is becoming clear:

Chains, whose holdings are rooted in one field of publishing, and conglomerates, whose business interests run the industrial gamut, will continue to grow. A broker specializing in newspaper stocks says: "Further concentration of ownership is inevitable. The trend in the communications business is no different than in any other."

The wave of publishing acquisitions, which began in the early 1960s, continues with such instances as these:

- CBS, Inc., recently added a second paperback-publishing house—Fawcett—to its TV, magazine and book-publishing enterprises.
- Time, Inc., publisher of magazines and books, and owner of a TV station, a TV production company, a film-distribution and production company and a cable-television system, has announced it is buying the Book-of-the-Month Club.
- Capital Cities Communications, Inc., which owns newspapers, television stations and specialty newspapers such as *Women's Wear Daily*, added the *Kansas City Star* and morning *Times* to its holdings.

The tens of millions paid for these and other publishing properties generate optimism about the economic future of the print media. That, however, is tempered by concern about the social consequences of such transactions.

Says James Hoge, editor-in-chief of the *Chicago Sun-Times* and the *Chicago Daily News*: "All the good will in the world by conglomerates who say they will establish op-ed pages

They Oversee Big Publishing Conglomerates

Arthur Ochs Sulzberger
Chairman, New York Times Company

Katharine Graham
Chairman, Washington Post Company

Andrew Heiskell
Chairman, Time, Inc.

THE PRESS IN AMERICA

[continued from preceding page]

(pages of diverse opinions opposite the editorial page), and run a lot of letters to the editor is just not the same as a number of different voices owned by different groups."

Some students of U.S. publishing fear that the day will come when a few giant corporations dominate the printed word—much as the three major networks reign over TV.

Already some newspaper chains have begun to absorb others, and papers like the *New York Times* and the *Washington Post*, both part of communications conglomerates, are exercising tremendous influence on the news judgment of editors everywhere. This, in turn, shapes public opinion around the nation. The influence of the *Times* and *Post* is multiplied by their supplementary news services, which many papers use.

These developments, say some critics, could degenerate eventually into Orwellian control by a handful of powerful magnates over what Americans read and think.

Against that frightening conjecture stand other factors.

Corporations in print communications don't want to risk Government intervention—and the merger trend has already attracted the attention of some in Congress. Representative Morris Udall (Dem.), of Arizona, wants to include book and newspaper publishing in a proposed study of industrial concentration by a blue-ribbon commission.

An even more significant factor is working against the specter of media magnates exercising almost absolute control over information: Publishing corporations are less interested in political power than in profits.

As some students of America's media see things, however, it is precisely this emphasis on the bottom line that should be of greatest concern because it can lead to putting profits ahead of both quality and public service.

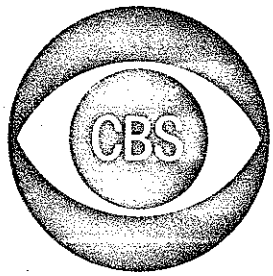
George Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania, notes: "There is a more rigorously market-oriented editorial climate today than in the past. The concern with sales used to be tempered by a personal commitment by an independent owner to what he wanted to say or do with the publication."

That commitment, he says, now is less and less in evidence.

Even among persons involved in conglomerates, a few are uneasy about the trend. One is Arthur Ochs Sulzberger, chairman and president of the New York Times Company.

Sulzberger feels that purchase by the *Times* can improve the quality of a newspaper, but he adds: "I like little, independent papers. I think it's a strength of America. . . . If somebody were to blow the whistle on newspaper acquisitions and say that it's enough, I, for one, would applaud it. But if those are not going to be the rules of the game, I'm going to keep the *New York Times* in the newspaper-acquisition business."

Most people in the chain and conglomerate businesses



CBS, INC.—
A Broadcasting Network that Expanded into Publishing

Broadcasting:
5 TV stations—in New York, Los Angeles, Philadelphia, Chicago and St. Louis—7 AM radio stations, 7 FM radio stations.

Book Publishing:
Holt, Rinehart & Winston, Popular Library paperbacks, Gold Medal paperbacks, Crest paperbacks, Winston Press, BFA Educational Media, W. B. Saunders (professional books), NEISA (Latin-American and Spanish books).

Monthly Magazines:
Field & Stream, Road & Track, Cycle World, World Tennis, Sea, Pickup Van & 4WD, Mechanix Illustrated, and *Woman's Day.*

In addition, CBS publishes about 55 magazines that appear annually and semiannually.

The New York Times

THE NEW YORK TIMES COMPANY—
A Newspaper Publisher that Expanded into Magazines, Books and Broadcasting

Newspapers:
The *New York Times* • *International Herald Tribune,* Paris (one-third ownership) • 6 dailies in Florida: *Gainesville Sun, Lakeland Ledger, Ocala Star-Banner, Leesburg Daily Commercial, Palatka Daily News, Lake City Reporter* • 3 dailies in North Carolina: *Lexington Dispatch, Hendersonville Times-News, Wilmington Star-News* • In addition, the Times company publishes 4 Florida weeklies.

Magazines:
Family Circle, Australian Family Circle, Golf Digest, Golf World (United Kingdom), *Tennis* (United Kingdom), *Tennis,* and *US.*

Broadcasting:
WREG-TV in Memphis, WQXR AM/FM in New York City.

Books:
Arno Press, Inc., Cambridge Book Co., Quadrangle/NYT Book Co.

THE WEEKLY NEWSMAGAZINE
TIME

TIME, INC.—
A Magazine Publisher that Expanded into Books, Newspapers and Broadcasting

Magazines:
Time, Fortune, Money, Sports Illustrated, and *People.*

Books:
Little, Brown & Company, Time-Life Books, New York Graphic Society, part ownership of publishers in Germany, France, Spain, Mexico and Japan. Acquisition of Book-of-The-Month Club is pending.

Newspapers:
Pioneer Press, Inc., publishers of 17 weeklies in Chicago suburbs.

Broadcasting and Films:
WOTV, Grand Rapids, Mich., Manhattan Cable TV, Home Box Office, Time-Life Films, which includes a TV-production division.

express no such qualms. They feel that their growth is a good—and necessary—development. John R. Purcell, president of the CBS/Publishing Group and formerly a top executive in the Gannett newspaper chain, says: "Fragmentation of the media plays into the hands of big government. As long as there is a centralized big government, there is a need for a powerful and financially able free press."

But *Washington Post* media critic Charles Seib takes a different point of view. In a recent column, he asked this question: "Just how firmly can the executives of the communications empires exert control over the news and editorial product before the concept of a free press, as it was understood by the writers of the First Amendment, disappears?"

NEWSPAPERS: PROFITS—AND QUALITY, TOO?

Chains and conglomerates are the most powerful forces in the newspaper business.

Some chains are improving the quality of the papers they buy—adding staff and additional news services. Knight-Ridder, for example, has turned the *Philadelphia Inquirer* into one of the nation's well-rated newspapers. And some of the foremost newspapers in the country—the *New York Times*, the *Washington Post*, and the *Los Angeles Times*—are flagships of communications conglomerates.

But the high quality these newspapers achieve is rooted largely in family tradition—in some cases going back almost a century. And critics fret that chains and conglomerates lacking such a tradition can homogenize a product to the point of removing it from local concerns and controls.

These worries center mostly on the daily newspapers—the segment of the publishing industry most directly affected by the enormous growth of audience and revenues for television, the twentieth-century "wonder child."

Between 1973 and 1976, weekday circulation for dailies fell from 63.1 to 60.9 million, though a slight rise is now visible. A survey by the University of Chicago's national opinion research center shows a 7 per cent dip since 1972 in the number of people who say they read a paper daily.

Most editors see TV as the primary cause of the circulation dip. But Leo Bogart, executive vice president and general manager of the Newspaper Advertising Bureau, believes that the key reasons lie elsewhere—the changing composition of central cities, an upheaval in the mores of youth, and suburbanization. The fact that suburban dailies and weeklies are doing well while many urban dailies struggle for readership lends some credence to Bogart's argument.

New approaches. Against that broad background of U.S. social change, newspaper editors and publishers are looking for new formulas to counteract declining circulation. The readership problem is particularly acute among young adults who were raised on TV. They are reading magazines and books in larger numbers than their share of the population, but not newspapers.

To reach nonreaders, editors are consciously moving toward more entertainment—human-interest stories, gossip and even "soap opera" fiction. There's also a trend toward more service features, such as consumer tips and advice on taxes and investments. These changes are often made at the expense of national and international news that many newspapers now relegate—except for a few of the most important stories—to two or three-paragraph summaries.

In seeking readers who are absorbed in their inner selves rather than in the life of the external community, newspapers are also adding features dealing with such topics as psychology, self-improvement and dream analysis.

Many papers are segmenting their audiences with zoned ditions aimed especially at covering suburban news once dom found in a metropolitan daily.

ore capital is going into making newspapers visually attractive to a generation used to television's imagery. Says *Chicago Tribune* Editor Clayton Kirkpatrick: "A newspaper to be successful must be dedicated to ... not only print content, but graphics as well." Publisher Otis Chandler of the *Los Angeles Times* and Executive Editor Benjamin Bradlee of the *Washington Post* see their newspapers becoming more like newsmagazines, offering depth and variety in a visually attractive package.

The *New York Times*, whose daily circulation fell from 884,000 to 828,000 between 1970 and 1975, is publishing three magazine-style sections—Weekend, Living and Home—in a drive to increase weekday circulation and advertising. Circulation has risen to about 866,000.

Some critics contend these sections diminish the quality of *Times* news coverage, but Executive Editor A. M. Rosenthal says the space given to coverage of news events has increased by 7.5 per cent since the "new" *New York Times* was

THE 10 BIGGEST CHAINS IN THE NEWSPAPER BUSINESS

Of 1,762 daily newspapers in the U.S., 1,047 are part of group-ownership arrangements. Here are the 10 largest newspaper chains, ranked by circulation.

Group	Number of Papers	Circulation*
Knight-Ridder Newspapers, *Miami*	32	3,598,562
Newhouse Newspapers, *New York City*	29	3,300,757
Tribune Company, *Chicago*	8	3,099,120**
Gannett Newspapers, *Rochester*	73	2,850,000
Scripps-Howard Newspapers, *Cincinnati*	17	1,911,791
Dow Jones & Company, *New York City*	14	1,856,667
Times Mirror Company, *Los Angeles*	4	1,767,798
Hearst Newspapers, *New York City*	8	1,503,000
Cox Newspapers, *Atlanta*	14	1,201,370
New York Times Company, *New York City*	10	1,040,198
TOTAL		**22,129,263**

With a total circulation exceeding 22 million, these 10 chains comprise more than one third of total daily newspaper circulation in the U.S.

*Daily except Sunday. Latest available figures supplied by companies.
**Editor & Publisher, July, 1977

THE PRESS IN AMERICA

[continued from preceding page]

launched. He insists that "we have added tomatoes to the *Times's* soup" though, he says, many other papers are adding water to their soup, diluting its quality.

The current leader of the trend away from conventional coverage of the news is Rupert Murdoch, the Australian publisher who purchased the *New York Post* several months ago and is busily converting it into an American version of his successful papers in Australia and Britain, which offer a racy melange of some "hard news"—and lots of shock, gossip, human-interest features and sex.

Murdoch has gone further than most, but he is not alone. Many papers have instituted "people" columns containing gossipy tidbits about the famous and not-so-famous. Some journalists are writing more intimately about the private lives of public figures, in what some critics see as journalistic voyeurism. The *Washington Star* prominently features a gossip column that is the first thing many readers in the nation's capital turn to.

Wrong direction? Such moves are generating worry within the profession and on the outside. Erwin Knoll, a former reporter and now editor of the *Progressive*, a political magazine, warns: "If newspapers keep on the current track, they risk self-destructing as useful vehicles of information and analysis. What they're doing to hold on to readers is trivialize the news." Contrarily, George Reedy, Nieman professor of journalism at Marquette University and press secretary to President Lyndon Johnson, says: "The purpose of papers is to carry on a dialogue, not to perform an educational function. Too many in the press forget that."

Whatever judgment is passed on newspaper trends, they are paying off—circulation problems notwithstanding.

Chains and conglomerates whose stock is publicly traded averaged after-tax profits of 10 per cent last year, a figure many industries would envy. And increasingly these groups, along with a few privately owned publishing houses, are dominating the newspaper industry.

In 1960, chains and conglomerates controlled 30 per cent of the nation's newspapers and had 46 per cent of its newspaper readership. Today they own 59 per cent of the newspapers, accounting for 71 per cent of readership.

Furthermore, about 97 per cent of the 1,544 cities in which dailies are printed are one-owner towns—and critics make the point that a monopoly publisher can put out an inferior product if so inclined. Murdoch, who is branching out with his own U.S. print conglomerate built around the *Post* and *New York* magazine, describes a newspaper monopoly as "a license to steal money forever."

Allen Neuharth runs Gannett, a nationwide newspaper chain.

Many owners of newspaper monopolies also own local TV stations, but a recent court ruling—being appealed to the Supreme Court—could force them to divest themselves of their television stations.

The pressure on independent owners to sell to chains can be unrelenting. Barry Bingham, Jr., editor and publisher of the family-owned Louisville papers, says he is contacted so often by would-be buyers that his secretary made up a stamp that says "Nothing for sale" for response to such inquiries.

But independent owners like the Binghams are a vanishing breed. In many family-owned newspapers, the younger generation is uninterested in the paper, so the owner sells to a chain. Or he sells because he lacks the capital for computerization and other new technology to slash production costs. Encouragement to sell also comes from tax laws that allow the new owner to depreciate the plant and equipment from scratch, while also allowing the seller to avoid the problem of estate taxes that might force his heirs to sell anyway.

Unwittingly, Congress may have made it even more difficult to maintain family-owned businesses in passing the Tax Reform Act of 1976. Or so says Bingham, who adds: "It means that family businesses will have to go public because there is no way to turn them over. If the person who owns the controlling interest dies, you have to scrape together a fantastic amount of money to pay the taxes."

Going public. Some publishers are getting more capital by selling stock publicly. This, some fear, will make them more vulnerable to "bottom line" pressure in order to pay the dividends that stockholders look for.

New York Times President Sulzberger, however, insists that a family can control a newspaper if it wants to, even though the stock is publicly traded. The *Times* keeps a majority of voting stock in family hands; publicly traded nonvoting stock can be sold by heirs to pay estate taxes and still keep control of the *Times* in the family.

Publishers like Sulzberger and Bingham feel that maintaining family control is the best way to make sure that quality does not become secondary to profits. Bingham says that if a chain took over his papers, which have an after-tax profit of only 3 per cent, it would likely turn first to the newsroom as a place to cut costs—hurting the quality.

John Seigenthaler, publisher of the independently owned *Nashville Tennessean*, stated the problem of publicly owned stock recently: "Does anybody think that our industry won't ultimately suffer setbacks which will require cutbacks, and won't stockholders insist on cutbacks in nonincome-producing areas, which means news and editorial expenditures?"

Opinions differ on the magnitude of a more subtle problem—maintaining local editorial control in a newspaper belonging to a chain or conglomerate.

While the best chains do not dictate editorial policy, some critics insist that local executives are under subtle pressure to conform to what top management expects. Against tha view, heads of chains say that only weak editors operate th way. Yet they acknowledge that a desire to please the '

Otis Chandler directs the prosperous *Los Angeles Times*.

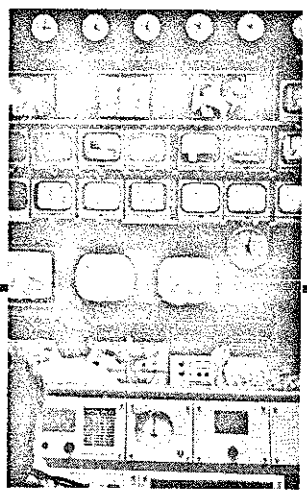
Australian Rupert Murdoch now owns the *New York Post*.

can make a newspaper unduly bland and cautious. And homogenization, some admit, can creep in simply because of the tendency in a large corporation to try in one operation what has worked in another.

Says Sidney Gruson, executive vice president in charge of affiliated companies of the New York Times Company: "I think there is a tendency to sameness of coverage by people in a newspaper chain." Disagreeing, Allen H. Neuharth, president and chief executive of the Gannett chain, states that "a paper must be tailored to fit its community." But he concedes that a chain-owned newspaper can lose touch with its community if publishers are shuttled in and out. He adds: "I happen to think publishers and editors who move are the ones who do a good job. I would rather have a good person in a community for three years than a hack for 30."

MAGAZINES: THE SPECIALIZATION GAME

Trivia, gossip, sex and leisure currently make up the "hot" subjects for today's magazines—and many are including material that would have shocked the sensibilities of average readers a few years ago.



Such publications as *People* and sex-oriented *Hustler* have grown at a spectacular rate. In just a few years the circulation of *People*, which is long on photos of celebrities and short on text, has exceeded the 2-million mark and continues to climb. That success story has prompted the New York Times company to launch an imitation, *US*. Explained Gruson: "The magazine was conceived by the head of our magazine division as appealing to the TV generation."

Looking at it more bluntly, Editor Robert Stein of *McCall's*, says that such magazines reflect what television has done to people's attention spans and reading habits.

The example of *People* is only one measure of the magazine industry's flourishing state, over all.

Between 1950 and 1976, circulation of major magazines jumped from 147.3 million to almost 255 million. Between 1975 and 1976, their advertising pages increased 17 per cent. Last year alone, 336 new magazines were started, according to *Folio*, the industry's magazine.

Not all is rosy. Lewis H. Lapham, editor of *Harper's* magazine, says: "It is hard to get people to read a general magazine that deals in ideas. Our magazine deals with change and to a lot of people, especially the affluent, that is threatening." *Harper's*, along with some other serious journals, has experienced a circulation decline in recent years.

Many magazines, however, think they have found the magic formula for success. While newspapers continue to strive to reach audiences with a wide range of interests, magazines are aiming increasingly at specialized audiences. Whether a person is a devotee of golf, tennis, UFO's, psychology or CB's, there is something for him—or her—on the magazine rack.

General-interest and mass-circulation magazines like *Collier's* and *Look*, to take just two examples, are defunct—

TV NETWORKS: Centers of News Power

The concentration of power that so many fear lies ahead in publishing already is the norm in television. Three networks dominate the entertainment and information medium that has reshaped American society.

TV is the primary source of news for many Americans whose view of the world is shaped by the networks, ABC, CBS and NBC, all divisions of major conglomerates. The responsibility that falls on network shoulders is awesome, considering that 64 per cent of Americans say they get most of their news from TV and a majority find it the most believable news medium, according to a study for the Television Information Office conducted by The Roper Organization.

The networks as a whole spend about 10 per cent of their revenues on news and public affairs—218 million dollars last year out of net revenue of 2.1 billion, according to figures compiled by the Federal Communications Commission.

News is a smaller part still of the three conglomerates of which the networks are a part: RCA—owner of NBC; CBS, Inc., and the American Broadcasting Companies, Inc. Revenues of the three conglomerates came to almost 9 billion dollars last year. The firms rank 31, 102 and 170 respectively in the *Fortune* 500 list of the largest U.S. industrial firms.

The three conglomerates earned a total of 822.7 million dollars last year, before taxes, and network earnings accounted for about 36 per cent of that sum.

In addition to their network interests, all three conglomerates own TV stations and AM and FM radio stations, many of which are located in the largest and most influential markets in the country.

They are also in a variety of other businesses. RCA's holdings include Hertz car rentals, Banquet frozen foods, Coronet carpets, defense contracts, television manufacturing and Random House book publishers.

CBS is involved in everything from toys to tools. Its holdings include: Creative Playthings, X-acto tools, Steinway pianos, Holt, Rinehart & Winston book publishers, three paperback-book lines, Columbia Records and a number of magazines.

American Broadcasting Companies, Inc., owns amusement parks, more than 250 movie theaters, ABC records, leisure magazines such as *High Fidelity* and *Modern Photography*, and Word, Inc., a religious music and book-publishing firm.

The wide-ranging business interests of the networks' parent corporations has raised some concern about whether economic interests might come into conflict with network news coverage.

But John R. Purcell, president of the CBS/Publishing Group, says news coverage is unaffected by his employer's other interests.

Playing it straight. He points out that CBS ran "The Guns of Autumn," a documentary critical of hunting that proved financially damaging to the company because some angry advertisers pulled their ads out of *Field & Stream* magazine, which is owned by CBS.

Purcell also said that a recent CBS television-news segment took a critical look at the educational-publishing industry, mentioning CBS's Holt, Rinehart & Winston by name.

Says Purcell: "I thought the segment was poor investigative reporting.... It made me mad as the head of a major publishing group. But it made me proud to work for a company with two divergent opinions."

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items of nostalgia from a time when magazines had huge audiences across the nation almost to themselves. Now TV has assumed that role, and magazines are tending to narrow, not enlarge, their focus.

While magazines are going in diverse directions to find their own audiences, all are waging a vigorous fight against a common problem: soaring costs of production.

Postal rates have skyrocketed in recent years. Paper costs are way up, too. In that cost squeeze, magazine publishers increasingly are turning to their readers to foot a growing share of the burden. According to the Magazine Publishers Association, only 30 per cent of magazine revenue came from circulation in 1966. Ten years later that figure had jumped to 45 per cent. It soon will reach 50 per cent.

Magazine editors regard this as healthy. They feel that it makes them more stable financially and less subject to fluctuations in advertising. The readers who have remained with them through price increases are regarded as committed to their product—a selling point with advertisers.

Today, however, some magazines are shifting emphasis from subscription to newsstand sales—though gradually—thereby circumventing the troublesome postal system and bringing in more circulation revenue. This is putting a premium on magazine covers featuring celebrities or "hyped up" stories to promote sales in such outlets as supermarkets.

If postal rates keep increasing, magazines can be expected to put even more emphasis on newsstand sales, and perhaps move toward developing alternative means of delivery. Some magazines already are experimenting with new methods—such as delivery by newspaper carriers.

Of the three major print media, magazines appear to be moving toward conglomerates the least, perhaps because there are so many magazines. At last count over 10,000.

Nonetheless, the magazine industry has been affected by the chain and conglomerate trend. CBS owns more than 60 magazines catering to specialized interests. The New York Times Company produces seven, including three abroad. Time, Inc. publishes five, including one of the three major newsmagazines. Of the other major newsmagazines, *Newsweek* is owned by the Washington Post Company, which also owns TV stations and other newspapers. *U.S. News & World Report,* which also has newsletter and book divisions, is employe-owned.

The president of one independent magazine, the *New Yorker*'s George J. Green, says he fears that the freedom his magazine gives writers and editors would suffer if it were absorbed into a large corporate structure. His view: "You can't maintain your character if you become part of a conglomerate."

BOOKS: BOOM AND TAKE-OVER

The book business, once regarded as a cottage industry, is a big business, and getting bigger.

Hardback publishers are buying paperback firms. Companies with movie and TV interests are buying both hard and paperback houses. As a result, the number of major independent book companies is in decline, although there are still many small publishers around.

The acquisition trend is generating concern among some in publishing, who fear that quality is becoming less important than whatever the public will buy in volume.

Says literary agent Georges Borchardt: "Corporate publishing is very much run by people with balance sheets. They think of a book as something to balance out. . . . If you go to a young editor with a manuscript, he might feel like publishing it, but he won't because he's afraid of losing his job."

USN&WR

Young people are reading books in large numbers. While they find books of interest, they pay less attention to newspapers.

Borchardt and other critics acknowledge that good books do eventually get published but, says one observer of the industry: "The quality of editing goes down as pressure builds to get products into the market quickly."

Roger W. Straus, Jr., president and chief executive officer of Farrar, Straus & Giroux—an independent publisher of hardcover books—bemoans the publication of "phony books" to turn a quick profit.

Says he: "I cry for the trees that have been chopped down to make the paper for these books." He sees a "loss of quality" in book publishing because big corporate publishers are reluctant to take on a book that might sell only several thousand copies.

The heads of publishing firms owned by conglomerates deny this. Richard Snyder, president of Simon & Schuster, which is owned by Gulf & Western, says that the additional money from a large conglomerate enables him to take more risks. Gulf & Western's sales last year totaled 3.39 billion dollars. Its holdings include Paramount Pictures, Consolidated Cigar, Schrafft Candy and Madison Square Garden.

Writers' lament. The Authors Guild, an organization that represents 5,000 writers, is concerned about the acquisition of independent publishers by large firms like Gulf & Western, fearing it will reduce the market for writers. The Authors Guild has called for Government action.

The Antitrust Division of the Justice Department, however, sees no immediate threat to competition from the mergers, except in the case of mass-market paperbacks, where concentration of ownership is increasing markedly.

The Department is looking into the recent CBS, Inc. purchase of Fawcett, which has two paperback lines, Crest and Gold Medal. CBS already owned Popular Library. Justice was also interested in the desire of the Times Mirror Company, parent firm of the *Los Angeles Times,* to acquire the Random House publishing division of RCA. If the deal had gone through, Times Mirror, which already owns New American Library paperbacks, would have added Ballantine paperbacks. Franklin Murphy, chairman of the board of Times Mirror, says money differences killed the deal, but that the antitrust issue was a potential cause of concern.

The interest of movie makers and TV corporations in book publishing is, quite simply, economic. In itself, publishing "trade" hardbacks for the general public is not very profitable. Pretax profits in the industry averaged only 1.7 per cent last year. But the sale of paperback rights and possible movie-book tie-ins or a TV series-book package could prove highly profitable. Also, movie scripts could easily be turned into books, reversing the traditional pattern of making books into movies. A novelized version of the movie "Star Wars" is now a successful paperback.

Hardback houses are also interested in acquiring paperback companies because of the economic advantages. W

a hardback may lose money, that loss can be recouped through paperback sales.

Publisher Straus says that an independent hard-cover publisher is at a disadvantage in negotiating with an author if he has no paperback subsidiary. An integrated company can easily come up with the money to make an offer on both the hard and softcover rights to a book. An independent publisher has to find a paperback partner in such a venture.

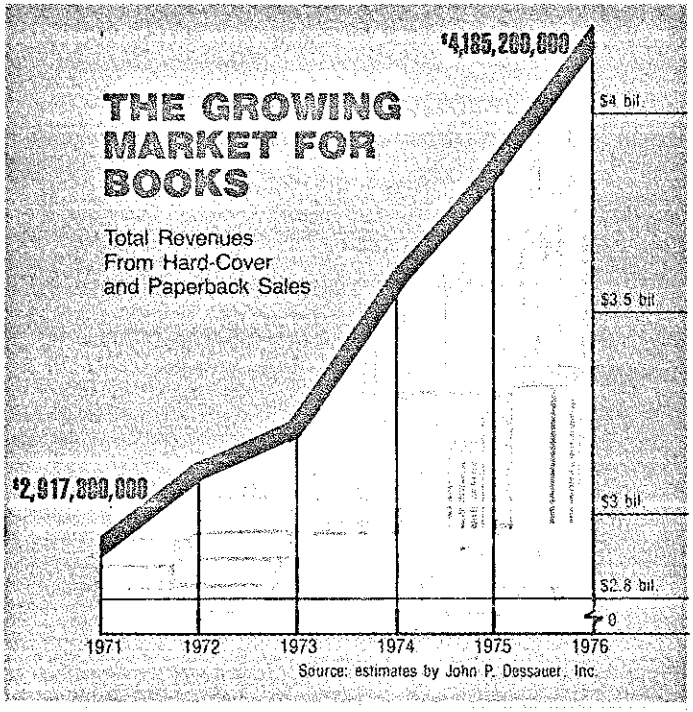
TV has had a substantial effect on the book industry, and most of those in publishing feel that the results are positive. Television increases reader interest in books. Series like "Roots" and "Rich Man, Poor Man" boost sales of the books on which the series were based.

Television talk shows are major vehicles for promoting books, although some editors are not enthusiastic about the kinds of books that lend themselves to such promotion. They tend to be "how to" books and some nonfiction, rather than serious literary works.

Book clubs, mail-order sales and textbooks are less visible, but highly lucrative, parts of the book industry, which has had a steady increase in dollar volume in recent years. The number of books sold has remained relatively constant, but few publishers express concern about this development.

Just how big a business books have become is demonstrated by the large sums of money paid for rights to some best sellers. Bantam Books, for example, paid $1,850,000 for paperback rights to "Ragtime." This reflects the need for paperback houses to have a "big book" on the stands every month—thereby enabling them to get book distributors to carry other, less-attractive titles they publish.

As paperback publishers become bigger, they have begun to initiate book projects rather than simply buying the rights to hard-cover books. The day may be coming, some in the business say, when paperbacks virtually replace hardbacks, with only libraries and a few bibliophiles buying the more expensive editions.



THE LARGEST BOOK PUBLISHERS

Ranked by annual revenues —
(latest available figures)

Hard-Cover*	Paperback
Random House (owned by RCA)	Bantam (owned by IFI International)
Doubleday	Dell (Doubleday)
Harper & Row	Fawcett (CBS)
Simon & Schuster (Gulf & Western)	Pocket Books (Gulf & Western)
Macmillan	New American Library (Times Mirror)
Little, Brown (Time, Inc.)	Avon (Hearst)

*Excludes textbooks.

Source: Book Distributing and Marketing 1976-1980, published by Knowledge Industry Publications

THE FUTURE: OPTIMISM, BUT . . .

Book publishers and others in publishing generally are optimistic in foreseeing the future of the print media.

Lee Hills, board chairman of the Knight-Ridder chain, observes: "Print is referable, it is there to reread at your convenience. Print is preservable; you can clip, save and file it. Print is convenient, so you may read what you want, at the speed you want, and when you want to. Print is portable. . . . With print, the reader is in control. He can skip. He can go back. He can observe, he can turn the page or section. It is intimate communication."

As critics see it, print does, indeed, have a special role to play as a disseminator of serious information. But they ask many questions:

Will publishing play that role or will it—as some fear—focus more and more on entertainment at the expense of solid information in an attempt to rival television? Will the quest for profits by ever-larger and more-powerful chains and conglomerates lead publishers to try to appeal to the lowest common denominator? Or will a reasonable balance be struck between profits and quality?

Some analysts of the publishing industry argue that print must carve out a role different from that of TV to remain vigorous—but they ask whether conglomerates and chains concentrating on short-term profits see the industry's problems from that perspective.

Looking ahead, sociologist Richard Maisel has concluded that in a postindustrial society, those communications media that appeal to a mass audience will decline while "specialized communications directed to a smaller, more homogenous audience" will grow.

There are signs that this is happening in the print media, as some general-interest newspapers struggle while specialized magazines thrive. Yet many in publishing see a serious implication in this: If the U.S. becomes a society getting its information from fragmented and specialized sources, where is the informational glue coming from to hold the broad society together? And they point out this:

Historically, the nation's writers, editors and publishers have been able to transmit information relatively free of Government pressure. Now, as costs keep going up in a technological age, they are increasingly under another kind of pressure: for bigger profit margins—at the expense, in some instances, of quality and their primary mandate to keep the public informed.

In that developing situation, the content of the nation's newspapers, magazines and books in the years ahead will say much about the condition of the publishing industry—and of American society as well.

This special report was compiled and written by Associate Editor Alvin P. Sanoff.

TV GUIDE NEWS

TRIANGLE PUBLICATIONS, INC.

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PRODUCERS SAY THEY HAVE LOST VIOLENCE BATTLE
TO PRESSURE GROUPS, CONGRESS, NETWORKS

RADNOR, Pa.-Five leading Hollywood television producers charged today that pressure groups, Congress and the networks are "sanitizing violence" to such a degree it is impossible for them to produce exciting, attractive programs.

The producers - David Gerber, "Police Story"; Frank Price, president of Universal Television; Aaron Spelling, co-president, Spelling-Goldberg Productions; Grant Tinker, president of MTM; and David Wolper, executive producer of "Roots" - told a panel of TV Guide editors they feel they have lost the violence battle (Aug. 27 issue).

"We feel the networks have thrown in the towel because of their own fears of FCC licensing authority, Congressional investigations, pressure groups and pressure from advertisers," Gerber said.

He said now that police shows are off the air, the networks are seeking "fantasy, escapism and good comedy. We could still do some honest comedies, but our worry is, now that we have lost the battle on violence, next will be sex," he said.

Wolper said he couldn't make "Roots" operating under today's rules. "They are sanitizing violence. For example, in 'Roots" I kept saying the slaves have to be hit with whips, because that's really what happened. And the more violence there is, and the more repulsive it is, the more these people will feel the horror of what it was really like. Now, under the new rules, I don't know if 'Roots' could be made the same way today," he said.

(more)

add 1 - violence interview with producers

Spelling said he has a terrible fear that sometime in the future anyone involved in producing a police show will some day be forced to go before a Congressional committee. "I tell you the industry is slowing down the violence to a degree that is dangerous. I think that we are going to be faced with plastic television that's going to breed a plastic society. We're going too far, he said.

"Step by step, the pressure groups are eroding television," Price said. "And the networks don't give a damn because they're gonna sell the advertising time anyway."

Tinker said the violence issue has forced the producers off the track in their desire to improve programs. "We should be concentrating on making better shows. This kind of distraction is really injurious to the welfare of the medium. It's not constructive that all these groups are so pre-occupied with an unnatural imposition of rules," he said.

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TV sex and violence unrelated, expert says

Philadelphia Inquirer
August 25, 1977

By Harry Harris
Inquirer TV Writer

Critics of television programming who use "bad example" grounds tend to lump sex and violence together, but an article in the latest issue of the University of Pennsylvania's Journal of Communication suggests that they have opposite effects.

In fact, in "Sex and Violence: Can Research Have It Both Ways?" Richard A. Dienstbier, chairman of the department of psychology at the University of Nebraska in Lincoln, while decrying video violence, indicates that more nudity and other sexual elements on TV could be salutary.

"If wise decisions concerning sexual conduct are to be made by the individual as must ultimately be the case," he writes, "then a maximum amount of relevant information must be available to the adolescent; wisdom does not easily result from ignorance.

"Explicit sexuality in the media may in part fulfill that function.

"The media may play a significant role, but . . . the differences in that role with sexuality and aggression becomes apparent.

"Since sufficient violence is already portrayed in news and factual programs to instigate any parent-child discussions about values relevant to violence . . . the vast amount of violence found in adventure, cartoon and other fictionalized media presentations is superfluous for this purpose; it is overkill in all senses of that term.

"With respect to sexuality, however, the loosening of restrictions on nudity and other forms of explicit sexuality in the broadcast media in fictional programs could provide an opportunity for similar parent-child discussions of values, decisions, etc.

"Without the development of real sex education, such stimulation may provide the only opportunity many families will find to discuss sexuality in a meaningful manner."

Earlier in the 13-page article, Dientsbier says that there have been disparate responses to reports by federal commissions on violence and pornography — the former, the Surgeon General's Scientific Advisory Committee on Television and Social Behavior; the latter, the Commission on Obscenity and Pornography.

Recommendations on violence have been embraced; those on sex rejected.

"The reports," Dienstbier writes, "indicated that although media violence led to viewer aggression, exposure to explicit sexuality seemed harmless, possibly reducing sexual

report, "Television and Growing Up: The Impact of Televised Violence," concluded that "when children grow up watching larger amounts of media violence, they often act more aggressively, not only in childhood, but into adulthood."

"The Report of the Commission on Obscenity and Pornography," submitted to former President Richard Nixon and Congress in September 1970, offered these findings: "That exposure of adults to explicit sexual materials had little or no effect upon changing patterns of sexual activity or attitudes about sexuality, that such exposure apparently did not contribute to a decline in moral character or an increase in either general crime rates or sexual crime, and that sexual offenders have generally been UNDERexposed to sexually explicit materials and sexual knowledge during adolescence."

The commission recommended "the repeal of laws prohibiting adult exposure to explicit sexual materials" and "increased exposure to sexual knowledge for young people through adequate programs of sex education."

Submitted on the eve of an election, these findings and recommendations were denounced by Nixon and many government officials.

"Both explicit sexuality and violence,' Dienstbier explains, "are believed to be evil."

The violence report confirmed that belief; the pornography report challenged it, distressing those — including, in Dienstbier's citations, Supreme Court justices, broadcasters and federal media regulatory agencies — "who equate sexuality with 'evil'."

NEWS
AMERICAN PSYCHOLOGICAL ASSOCIATION

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TELEVISION RESEARCH EXPANDS TO COMMERCIALS, NEWS AND QUIZ SHOWS

Researchers at the University of Pennsylvania's Annenberg School of Communications will begin to apply the techniques they developed for studying television violence to the medium's portrayal of business, medicine, politics, family life, aging and other topics, according to Dr. George Gerbner, dean of the school and co-author of the annual Television Violence Index and Profile.

Gerbner announced plans to extend and diversify television research efforts while speaking today at the American Psychological Association's annual convention in San Francisco, where he was participating in a symposium, "Television Effects."

The annual TV Violence Index and Profile is part of a larger study of Cultural Indicators conducted by Gerbner, co-principal investigator Dr. Larry Gross and their associates at the Annenberg School, Dr. Nancy Signorelli, Suzanne Jeffries-Fox and Marilyn Jackson-Beeck. Their research currently monitors television programming for a variety of factors, including the amount and kinds of violence as well as its effects on viewers.

Gerbner cited three ways in which the Cultural Indicators project will be broadened to include other programming types and content:

1. Monitoring techniques will be developed for news, commercials and such program types as daytime quiz shows and soap operas.
2. The Cultural Indicators approach will be used for multinational studies comparing television content and its effects across cultures.
3. Indices and profiles will be developed for such additional content areas as medicine, business, the military, energy and transportation, politics, foreign lands and people.

Contact: Mona Marie Olean (202) 833-7883
-more-
1200 17th St., N.W., Washington, D.C. 20036

Gerbner pointed out that the expansion is based on existing and cumulative data, "a unique archive that includes videotapes of more than a thousand television programs plus computer-stored information on several thousand characters, actions and relationships which Cultural Indicators researchers have collected from 10 annual samples of network prime-time and weekend daytime programming."

In addition to existing funding, the expanded services of the Cultural Indicators project will be conducted in association with public and private foundations and other organizations, he said.

Gerbner emphasized that the usefulness of the Cultural Indicators research method lies in its applicability to all types of television content. "The instrument of analysis is neutral," he said. "It does not attempt subjective interpretations of single incidents, evaluations of artistic merit or ratings of individual programs. Instead, it reveals centrally controlled production policies and their effects on viewers' conceptions of the real world."

Cultural Indicators is a two-step approach to television research, Gerbner explained. Message System Analysis, the first step, "is a flexible but precise tool for making orderly, objective and cumulative observations about almost any aspect of programming content," he said.

It is followed by Cultivation Analysis, in which findings about the television world are turned into questions about social reality. "For example, viewers are asked to assess their chances of encountering violence--are they one in 10 or one in 100. The question has a 'television answer'--the way it is in the world of television--and another, different answer which is more typical of reality," Gerbner said. "Our research shows that viewers who spend more time in the world of TV are more likely to perceive the real world in terms of television's lessons. In short, TV cultivates selected concepts of social reality among viewers."

NOTE TO NEWS MEDIA: A detailed 10-page description of the plans to broaden and diversify the Cultural Indicators research program is available in the APA Convention Press Room or from: Dr. George Gerbner, Annenberg School of Communications, University of Pennsylvania, Philadelphia, Pennsylvania 19104. Telephone (215) 243-7041.

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