

PROGRAMMING PRACTICES OF
INDEPENDENT TELEVISION
STATIONS

By

RONNIE GENE BANKSTON

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Thesis Approved:

Ray L. Barnes
Thesis Adviser

Philip E. Paulin

J. W. Rhea

Norman Durham
Dean of Graduate College

1031796

PREFACE

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CHAPTER I

PROBLEM DEFINITION

Introduction

The theory of what television could be and the reality of what television is are seldom on the same end of the spectrum. Television is seen as a valuable learning tool having the capabilities of presenting knowledge and insights to the entire society. Early in its development it was stated that:

Experience in sound broadcasting and 3 years of experimentation with television material indicate that what people will demand from television is entertainment, news, information, and enlightenment on life in its various aspects.¹

Looking at the programming schedules of various commercial television stations it can quickly be observed that the majority of programming falls in the entertainment category.

Economics of Television

The most obvious reason for the mass of entertainment programming is that commercial television stations are business enterprises and are operating as profit making endeavors. Entertainment is the most saleable programming presently available.²

The earliest television broadcasts were actually

stimulants to purchase receivers.

In choosing material during the early stages of television, it must be remembered that a prime function of the service is to promote distribution of receivers. When programs become so inviting and arresting as to attract and hold an audience, more and more people will have the desire to own television receivers. The television-program service available must be good enough to justify the increased cost of a television set as compared with the cost of a sound receiver.³

The functions of television expanded past the point of a promotional campaign for receiver purchases. Television became a promotional tool for a variety of products and services. The addition of stations provided more outlets to the advertiser. In some larger markets, the demand for advertising time became so great that so called "independent" television stations appeared.

Television is a form of mass communication from which several things can be implied. Television will have a large, undifferentiated viewing audience. It will present some form of message reproduction, have rapid distribution of its message, and there will be a low unit cost per consumer.⁴

Television has two forms of message reproduction. The message can be in the form of programming or advertising. Programs can be identified under the labeling of various genres. An advertising message can be viewed in terms of the cost of the time and the type of audience trying to be reached. The price of advertising on television will depend upon several variables. The

network or station will look at the size of the audience produced by the program. The larger the audience the greater the probability that the cost will be higher. The television manager will look at the type of audience that the program is drawing. In most cases an audience that falls into the 18 - 49 age bracket will be more valuable to the station. A station programmer will look at the previous year's success of a given program so that a price may be determined before the new season begins. The network or individual station is going to price the time according to a supply and demand schedule. If demand for time is greater than the supply available, then prices will be raised to the point the greatest profits can be made. In determining an advertising price the broadcaster is going to take into consideration the production cost of the program. In order to make a profit the broadcaster must make sure that advertising revenue exceeds production expenses.

The first and most serious mistake that an analyst of the television industry can make is to assume that TV stations are in business to produce programs. They are not. TV stations are in the business of producing audiences. These audiences, or means of access to them, are sold to advertisers. The product of a TV station is measured in dimensions of people and time.⁵

In most cases, the programming of commercial stations is aimed at attracting an audience and not with presenting a message.

The programming will try to attract the type of audience that the advertiser wants to sell.

First, advertisers are interested not merely in the size of an audience, but in its characteristics. In the trade these audience characteristics are called 'demographics,' and refer to the age, sex, and income composition of the audience.⁶

Various companies around the country conduct surveys to determine who is watching television. By using statistical tests the firm can determine what percentage of the survey population is viewing a specific program or station. Two very important numbers concerning each program will be reported to the station. The first number reported will be a rating for the program. A rating is the number of TV households watching television divided by the total number of TV households in the survey area.⁷ The second number reported is a share. A share is the number of TV households watching a specific station at a given time divided by the number of TV households watching television at a given time.⁸ The station will use the ratings to determine the value of various time periods and to help schedule the programs. The station will try to schedule the programs in such a way that the greatest amount of revenue can be made. From week to week people tend to have a change in their preferences. The ratings are used to observe these changes of preference. The research firm will also provide a demographic breakdown of who is watching the program. Some advertisers may be aiming their products at minority audiences. Some minority groups are more valuable to the advertiser than a large mass audience. The advertiser does not want to pay for

viewers who will not be interested in his product. The minority group is more valuable to the advertiser because it is a group of potential buyers that would be attracted by the product. However, the advertiser must have a large enough audience to keep the cost per thousand down. If the audience isn't large enough the advertiser will probably use some other form of mass communication. By using the ratings the advertiser can determine if there is a program that interests his minority audience and if the audience is large enough to keep the cost per thousand to a profitable point.

In 1972 there were 428 network affiliated stations that were VHF (very high frequency). There were 33 independent stations that were VHF. There were 110 network affiliated stations that were UHF (ultra high frequency). There were 53 independent stations that were UHF. This is a total of 624 commercial stations; 538 were network affiliated and 86 were independent.⁹ The majority of stations fall in the category of being network affiliates. A network affiliate has a contract with one or more of the three national broadcasting networks. The station is provided with network programming at various time periods in the day. In return the station provides the network with an audience and with a majority of the commercial time slots in prime time. The station is compensated by the network for allowing the network programming to be shown. The amount of compensation depends on the affiliate

contract signed by the station and the network. A majority of the stations sign a standard contract which follows basic stipulations. First, no compensation will be paid for the first 21-24 hours of prime-time programming.¹⁰ The reasoning behind this is to encourage the affiliate to broadcast as many network programs as possible. An affiliate will carry a network program if it can make more money by doing so. A station will look at two basic factors in determining whether or not to carry a network program. The station will look at the size of the audience of the two programs under consideration. One will be the network program and one will be the possible substitute for the network program. A station will look at the ratings that the network program has produced up to that point. If the substitute program is a syndicated program, then the station will look at the program's past record in the same time slot, at its past record against the same type of competition, and at its past record in markets that have the same basic demographic breakdown that is in that station's market. Additionally, the station will look at how it shares in each program's advertising revenue. Programming a network program in prime time the local station will receive compensation from the network plus 2 to 3 minutes of local advertising revenue per hour. If the station uses a syndicated program in prime time it will receive about 9 minutes of advertising revenue. However, the station will have to

pay the syndicator a fee for the use of the program. The station may use one of these two options or may use another type of programming that would bring in still greater revenue. Most stations prefer to have an affiliation with a network because a greater profit can be made with this type of arrangement.

A second type of commercial operation is an independent television station. An independent station does not have an affiliation with a network. The station is responsible for all of its programming. The programming comes from various sources to fill the station's schedule. It can be locally produced programming, barter programming, or purchased syndicated programming. The independent station will have much more commercial time to sell than a network affiliate will have.

The FCC's (Federal Communications Commission) frequency allocation system has allowed channels in a market in accordance to the market's population. The larger markets, such as Los Angeles and New York City, have been allocated more channels. By controlling the entry of a station into a market, the FCC can philosophically divide the money in the market as it wishes. For example, there are two stations in a market with each station bringing in a revenue of three million dollars. If the FCC permits another station to enter the market the money in that market will now be divided three ways, with all three stations bringing in a revenue of one million dollars each.

In reality the three stations would not split the money equally, but the example does serve the purpose of showing that the money would be split three ways instead of two. When the FCC allowed the new station to enter the market, the economic situation of the market changed. The two original stations will very likely have some reduction in revenue.

With three stations in the market there is a high probability that each station will be affiliated with one of the three major networks. In the two station market, the stations would most likely have an affiliation with one of the major networks and a secondary affiliation with a second network. For example, station 1 has an affiliation with NBC, station 2 has an affiliation with CBS, and both stations have a secondary affiliation with ABC. The station has an advantage over the network in a market with only two stations. The station may choose programming from competing networks without feeling the pressure of losing its network affiliation. In a three station market there is no distinct advantage to either the network or the station. Each station may become a network affiliate and there will be no need for any type of dual affiliation.

The Independent Station

When a market produces substantial profits the emergence of another type of station in the market may be viable. This new station will most likely be an independent

station. Any additional commercial stations will also likely be independent stations.

In competitive industries, entry by new firms takes place until excess profits are reduced to zero, and only sufficient profits are earned to return the market price of capital and other inputs. In television, FCC decisions about spectrum allocation have prevented entry from reducing VHF profits in this way. Consequently, a TV license is a valuable asset, for which its holders are willing to pay a considerable price in the market.¹¹

In a market that has four or more stations the advantage belongs to the network. If the network does not agree with the programming of its affiliate it will likely change its outlet in the market to the independent station. This will be done when the affiliate contract with the original station expires. Diversity grows with the number of stations, but as the number grows larger the options in the variety of programs that are presented are reduced. As the number of stations increases, the duplication of genre type will increase.

Independent stations have often been assigned a UHF frequency.

Part of the reason for the failure of UHF lies in tuning difficulties and the technical limitations of the UHF band in comparison with VHF. These have been serious handicaps in attracting audiences. Another problem with UHF is the FCC's continued insistence on localism, each station being allocated only enough power to serve a relatively small area. In the absence of network service for most UHF stations, this severely limits the advertising demand for UHF audiences and, of course, the weakness of UHF stations in turn retards the development of a fourth network. This 'chicken-and-egg' problem means that independent UHF stations cannot take advantage of the

economies of transactions costs and large audiences that network affiliates enjoy, with the result that they are not able to afford very attractive programs. While a few UHF stations now are profitable, the group as a whole has consistently lost money.¹²

The economic capabilities of UHF have been a high risk factor.

Network Programming

Our analysis suggests that the supply of programming to the networks is very competitive, in the sense of monopolistic competition. This conclusion is based on the following four characteristics of the supply to the networks: the fact that the networks themselves distribute the programs to their affiliates; the existence of a well-developed rental market for the factors of production; the viability of a wide range of firm types and sizes; and the ease of entry for new producers. The syndication market appears to be less competitive, but it is not monopolistic. The difference between syndication and the supply to the network arises, in part, because the syndicators distribute their programs to stations, while producers who 'package' programs for the networks do not.¹³

The networks have traditionally engaged in monopolistic competition in relation to program supply.

'Monopolistic competition' describes an industry where a very large number of producers sell differentiated products that are readily substitutable. If entry is not restricted, competition among such producers ensures that no producer will earn profits in excess of a 'normal' rate of return on his capital and skill.¹⁴

The network affiliate receives programming from a centralized point. The network acts as a buyer of programming for a large number of stations. A single purchase of programming by a network will provide a program source for all of the affiliates that want it.

Independent Station Program Sources

Local television stations can acquire nonnetwork programming by purchasing programs through the syndication market. In syndication, each station can purchase the exclusive rights to a show for the local market. Because of the small number of independent nonnetwork affiliated stations, and because of the high clearance rate of network programming by network affiliates, the volume of programming passing through syndication markets is a relatively small, and declining part of total programming sales.¹⁵

The independent station is responsible for all of its programming and must rely on the syndication market as a major source of its programming. The network affiliate has the responsibility of programming the hours that the network does not provide programming for. The affiliate will use the syndication market as a source in programming these hours.

The mechanics of syndication are as follows: The station rents the program at a negotiated rate determined largely by the size of the market in which the station is located. The contract stipulates the number of episodes purchased -- the station is usually allowed to show each episode twice. The station then receives the purchased series in episode batches. After broadcasting the episode, the station returns the films to the syndicator. The syndicator then checks the films for wear before forwarding them to another customer. The syndication of feature-length films often takes place on a package basis. The station rents a standard set of movies from the distributor. Thus, the station manager may buy some movies that he may not want in order to acquire the ones that he does.¹⁶

These rental fees are the result of a bargaining process between stations and syndicators. No syndicator is going to rent a program for less than the incremental cost of distributing and selling it to a market; otherwise he will lose money. Similarly, no station will pay more than

a program earns in advertising revenue less transmission and other costs. With stations facing several syndicators, the station will not pay an amount so high that its profits from a series are less than with the next best deal it can come to with another syndicator. Similarly, no syndicator will settle for a fee less than he can get by selling the program to another local station in the same market. (Territorial exclusivity prevents the syndicator from selling the same program to two stations in the same market.) The result of this bargaining process is as follows: First, in small markets (with a small number of stations and small potential audiences), the rental fee will be close to the incremental cost of serving the market; and second, in large markets (with more stations and larger audiences), syndicators can capture more of the larger revenue pie. The result is higher prices in larger markets.¹⁷

Movies fall into two categories. First, the movie that is a theatrical release, is the type of movie that was originally distributed to theaters around the country. Movies that do not do well at the box office depend on revenue from television to help meet production costs. Second, the movie that is made for television, is a movie that is first shown on television before going into theatrical release. It is usually placed in theaters outside of the United States.

Network shows are the syndicated material of the future. The more popular a show is on the network, the greater the chance of it being syndicated. In most cases, a popular program will continue to stay on the network schedule year after year. Each year a new batch of episodes are released. The syndication market will deal mainly with series that have at least 100 episodes. However, there are exceptions to this, such as the "Star

Trek" series.

In order to accumulate a large number of episodes the series must remain on the air. The show's popularity will determine whether or not it continues in production. Network programs that are put into syndication are called off-network programs. The series may no longer be on the air or it may still be on the network schedule while the early episodes are placed into syndication. The show that is still on the air has its episodes syndicated at a network level and not a station level. CBS placed the early episodes of "All in the Family" and "Mash" in their afternoon schedule. ABC placed "Police Woman" and "Police Story" in its schedule.

Some syndicators will attempt to sell original syndicated material. An original syndicated show is one that is produced for syndication and not for airing on a network. "Lawrence Welk" and "Hee Haw" are two original syndicated shows that are broadcast today. Both of the shows were originally shown on the network. The network dropped the shows because of low ratings. The audiences were small, in terms of network audiences, but they were select and loyal audiences. The two shows produced specific demographic groups that are valuable to advertisers. The two shows began production again. However, this time it was for syndication at the station level in various markets.

Another type of programming is local programming.

Local programming is produced at the station level for the specific market that is being served by the station.

Local programming can fall into two broad areas. The first area is programming that is produced live. This category is where most of a station's newscasts are placed. The second area includes all local programming that is not done live. Local programming usually takes up a very small percentage of a station's programming schedule. Another type of programming is public service or government programs. A station will usually show these programs to meet FCC requirements concerning public affairs programming.

A station may broadcast a type of programming called barter programming. This is where a program is produced and offered to the station free. The program will have a number of advertising spots filled by the company that the producing agency is representing. A number of spots will be left for the station to sell.

Of the program types, the off-network program is considered to be the most popular.

The off-network programs had a competitive advantage over first-run material, for two reasons: First, an off-network series had a proven track record that a new first-run show lacked, making it a safer bet for the station manager; and second, off-network series were less costly. The off-network program only had to meet distribution costs and residuals (reuse fees paid to talent); production costs had usually been met on the previous network runs. On the other hand, the first-run show made specifically for syndication had to meet distribution costs plus full production costs of a new show. Production costs of first-run programs

tend to exceed the residual costs of off-network series of comparable audience appeal.¹⁸

Full residuals must be paid when an episode is shown in off-network syndication, even if the episode is shown in only one market. Consequently an episode must be sold in enough markets during each release to cover this substantial fixed charge. Because residual fees are usually high, many series available for off-network syndication are never shown.¹⁹

In 1968, a thirty minute episode of an off-network program, syndicated in a top ten market, cost an average of \$320.00 per episode. An original syndicated show, with the same time length and market size, cost \$405.00 per episode. If the off-network program was syndicated in a market that ranked between eleven and fifty, the cost per episode was \$115.00. An original syndicated show would cost \$133.00. The off-network program syndicated in a market ranked between fifty-one and a hundred cost \$51.00 per episode. The original syndicated program would cost \$58.00 per episode. In a market that ranked between one hundred and one and one hundred and fifty, the cost per episode of an off-network program would be \$36.00. The original syndicated program would cost \$46.00 per episode. An off-network program in a market ranked over one hundred and fifty cost \$38.00 per episode. The original syndicated program would cost \$41.00 per episode.²⁰

Many independent stations depend on off-network programming as the basis of a competitive programming schedule. The independent television station manager assumes that everyone has not seen all of the episodes of

a program.

Millions and millions do not see a first-run network performance because of what takes place every hour of every night throughout the fall and winter season. Tonight at 8:00 will serve as a good example: About 60 percent of the people will not be watching television. They will be busy doing something else. That leaves four out of ten people with their sets turned on and tuned in. Television forces a viewer to make only one program choice at one particular time. And once he has made that one choice, he simultaneously loses the chance to enjoy all the competing programs in the same time period. The only possible way to give the viewer a chance to see his next best choice is to schedule repeat performances. They provide six out of every seven viewers with a chance to see programs for the very first time.²¹

Placing an old show in a new time period may bring in higher revenues. This is due to an audience composition that is not the same as the audience who previously viewed the show. In the 1972-73 season, "The Ten Commandments" received a share of 54.²² In the 1974-75 season, "The Ten Commandments" was presented in two parts. The first received a share of 29. The second part received a share of 40 and was ranked the sixth best theatrical movie of the year.²³ In the 1974-75 season, the pilot to the show "Switch" was shown twice. The first time that it was shown brought a share of 31. The second time it was shown brought a share of 32.²⁴

Most stations continue to show old programs instead of creating new ones at the station level.

Most stations cannot afford to produce local shows of quality comparable to network and syndicated fare, because the cost per viewer would exceed the likely advertising revenue per viewer.

Local stations appear to use local origination only if local tastes diverge significantly from national tastes, or to satisfy FCC requirements for locally originated programs.²⁵

The FCC tried to place an emphasis on local programming with its prime time access decision. This rule moved the first thirty minutes of prime time from the network to the local station. The FCC hoped that the individual stations would produce local programs for the community. A majority of the stations went to the syndication market to fill the void in their schedule. The stations realized that they could bring in more revenue with a syndicated program.

Stripping

When a station uses extensive syndicated material it usually employs a programming philosophy known as stripping.

A method of showing series known as 'stripping' enhanced the position of off-network and reshaped the type of programming demanded by stations. In stripping, a station assigns a program to the same time slot for five days a week, a common practice in daytime programming for years. Independent stations introduced stripping to prime time. Stripping appears to build audiences by developing habits among the television audience. Members of the television industry argue that stripping capitalizes on the fact that personal routines are more often daily than weekly. Therefore, the viewer is more likely to fall into the daily habit of viewing a stripped show than he is to watch a different series each day of the week. Stripping requires program series with a large number of episodes. A show stripped five days a week should have 130 or more episodes if it is to avoid repetition more than twice a year. Stripping can be done with fewer episodes, but the show's ability to draw

audiences appears to decline as the frequency of repeats increases. Consequently, the series that have succeeded in syndication have largely been the programs that were popular on the networks and accumulated a large number of episodes.²⁶

Review of Literature

A review of the available literature on television programming for the past ten years revealed no studies on independent television station practices. The studies on television programming have dealt with network programming and did not have a bearing on the questions raised in this study.

Statement of Problem

Since the review of the available literature did not yield studies which could be used as a basis for an examination of independent television station programming practices, it proved necessary to formulate a series of questions to delimit the study. The major questions to be answered are:

1. What genres or combinations of genres are predominant in independent station programming?
2. Is the practice of stripping genres widespread in independent stations?
3. Which genres are most likely to be stripped?
4. Are there "standard" patterns of genre grouping in programming?
5. Does market composition have a strong impact on programming an independent?

FOOTNOTES

¹Lenox R. Lohr, Television Broadcasting (New York, 1940), p. 51.

²This statement, as well as the entire paper, is limited to commercial stations and not to public broadcasting facilities. However, I believe that public television is moving closer to commercial television programming theories with the playing of old movies and old off-network shows.

³Lohr, pp. 51-52.

⁴Ibid., p. 4.

⁵Bruce M. Owen, Jack H. Beebe, and Willard G. Manning, Jr., Television Economics (Lexington, 1974), p. 4.

⁶Ibid.

⁷Television Fact Book, Vol. II (Washington, D. C., 1972), p. 4.

⁸Ibid.

⁹Owen, Beebe, and Manning, p. 8.

¹⁰Ibid., p. 12.

¹¹Ibid., p. 11.

¹²Ibid., pp. 122-123.

¹³Ibid., pp. 17-18.

¹⁴Ibid., p. 17.

¹⁵Ibid., p. 31.

¹⁶Ibid., p. 32.

¹⁷Ibid., p. 43.

¹⁸Ibid., pp. 32-33.

¹⁹Ibid., p. 35.

²⁰Ibid., p. 43.

²¹Robert D. Wood, "Why Re-Runs?", Television Quarterly, Fall (1972), p. 69.

²²"Theatrical Movie Rankings for 1972-73," Variety, Oct. 3 (1973), p. 32.

²³"Theatrical Movie Rankings for 1974-75," Variety, Sept. 17 (1975), p. 40.

²⁴"Made-for-TV Movie Rankings for 1974-75," Variety, Oct 8 (1975), p. 54.

²⁵Owen, Beebe, and Manning, p. 19.

²⁶Ibid., pp. 33-34.

CHAPTER II

METHODOLOGY

Scope of Study

The universe of the study was all television stations in operation in the United States. The population chosen was all independent television stations operating in the United States, a total of eighty sampling units, and data was collected on the entire population. Two stations in the study were omitted after data had been gathered. These two stations, KDTV San Francisco and WXTV New York, had no English speaking programming. They were omitted from the study because they proved to be so unique that comparison with the seventy-eight predominantly English language stations would have been logically unsound.

Sources of Program Schedules

The study gathered data on independent television stations programming from two sources. A list of the independent stations in the country was drawn up from the Broadcasting Yearbook of 1976.¹ Originally a newspaper was contacted in every independent television station market. Each newspaper was asked to send a television guide for the week of February 27 - March 5, 1977. The

rate of return from this survey method was about thirty percent.

The remaining markets were obtained by changing the sampling frame from newspapers to the nationally published TV Guide. TV Guide runs its television schedule from Saturday to Friday. Newspapers around the country run their television schedules from Sunday to Saturday. In order to be able to gather data on the same seven days, two editions of TV Guide were purchased. The first edition contained the data for the week of February 26 - March 4. The second edition contained the data for the week of March 5 - March 12. All of the data was collected for the week of February 27 - March 5, 1977.

The reason for using the same time period is to standardize the data on the subject stations. All of the independent television stations in the survey operated against the network affiliates second season schedule. Using the same week of programming for all stations increases the researcher's ability to generalize about his findings.

Programming Index

The data was collated by designing an alphabetical programming index of independent television station programming. The index was contrived in the following manner. The program title was placed on the top of the page. The individual station information was placed on

the page below the program title. Station information included call letters of the station, the market the station serves, the market ranking of the station's market, the time or times the station broadcast the program, and the day or days of the week the program was broadcast. The researcher made a new program sheet for any program that had not previously been shown by any station. When a program title was being used by another station, the program title sheet for that program was used to record the second station's data. This procedure was used for all stations in the research.

Program Genres

Each program title sheet was labeled with a specific genre code number for that program. A genre is a type or category of television programming. The programs were recorded under one of the sixteen genres used by TV Guide to label programming. The genres and the codes assigned to them are as follows: religious programming (1), movies (2), news (3), sports and outdoors (4), westerns (5), game shows (6), comedy (7), children's programs (8), musical-variety (9), drama (10), stock market reports (11), special programs (12), soap operas (13), public affairs programming (14), miscellaneous programming (15), and talk shows (16).

Religious programming is that programming which is aimed at worship, or discussion or explanation of any

religion or of a universal God. A movie is that programming labeled movie by the stations. News is that programming which presents a factual account of the day's events. The newscast is live or is taped and repeated at a different time in the schedule. A program of the news genre is done by the individual station. A sports or outdoor program is that programming which presents live or taped action of a sporting event or action where that event or action is the main subject of the show.

A western program is that programming which is placed in the days of cowboys and Indians. The show will include such props as horses and guns. The show will be aimed at presenting life in the old West. The presentation will be dramatic in nature and not satirical or comical. A show such as "F Troop" could not be placed in the western genre; it would not meet the specifications of this genre because it is aimed at a satirical or comic presentation. The game shows genre is that programming which allows an individual or individuals to play or participate in a contest of chance or skill that brings some type of reward to the winner.

The comedy genre is that programming which presents material in a satirical or comic manner and is aimed at an audience that is larger than a children's audience. If an off-network show has been placed on a station's afternoon schedule aimed at children, the program will have its original target audience taken into consideration. For

example, "The Odd Couple" is placed on an afternoon schedule aimed at children. The show will be labeled a comedy and not children's programming under the genre code system. It is labeled a comedy because it was originally aimed at a mass audience. The reason that the present use of a program is not the determining factor is because a station may use the same program at various times in its schedule.

The children's program genre is that programming which presents material aimed specifically for a children's audience. The material can come in the form of cartoons, learning situations, and comical situations or characters. The musical-variety program genre is that programming where music is the main focus of the program. The program may have a variety of events, but music is the binding force of the program.

The drama genre is that programming which presents subject matter in a dramatic fashion. The show will not be satirical or comic in nature. The show was originally aimed at a mass audience. The shows in this genre are usually concerned with the subject matter of law or medicine.

The stock market genre is that programming which reports data from the stock market to the viewer. The special program genre is that programming which is broadcast as a special event and is not part of the station's weekly schedule. To be placed in this genre the program

title had to have the word "special" as part of the title.

The soap opera genre is that programming which presents a daily account of specific members within the program's community. The genre has complex plots that are interwoven in the program. A soap opera is more concerned with a character than the specific actor or actress playing the role. A program was placed in this genre only if it was recognized as being an obvious program in the genre.

The public affairs genre includes programming aimed at giving members of the community information that is of value to their lives. The information presented can come from a national or a community level.

The miscellaneous program is that programming that can not be placed in any other genre. The talk show program is that programming which has a permanent host who interviews a variety of guests. The emphasis of the program is on the conversation presented. The topic of conversation is not fixed and may vary at any time. The show is aimed at entertaining the audience.

Indexing Procedure

The data from the programming index was punched onto computer cards. Each card was coded in the following manner. The identification number for the card was placed in the first five spaces. The station code number was placed in spaces seven and eight. The market code number

was placed in spaces ten and eleven. The genre code was placed in spaces thirteen and fourteen. The number of hours the program was on the air was placed in spaces sixteen through nineteen. The number of hours that the program was stripped was placed in spaces twenty-one through twenty-four. The information placed on the cards was moved to a disk. An index of the information was provided by the computer. This was done to check for any errors that might have come up in the punching of the cards.

Aggregate Programs

Two aggregate programs were run on the data from the index. An aggregate program is a computer program that will sort information by type and present the results in the form of a mean score. The first program sorted the data by stations. Each station was sorted by genre into two totals. The first total presented the number of hours the genre was shown and the second listed the number of hours the genre was stripped. The second program sorted the data by markets. Each market was sorted into the same two genre totals as above.

Analysis of Variance

A two-way analysis of variance was conducted on the data in four different ways. A two-way analysis of variance is known as a treatments-by-subjects design. It tests the difference between different treatments given

to the same person. The genres are considered to be the different treatments. The stations are considered as the individuals who are being tested by the various treatments. The two-way analysis of variance allows the researcher to find out if significance exists between stations, markets, genres, and stripped genres. The test is used to test stations by genres, stations by stripped genres, markets by genres, and markets by stripped genres. The two-way analysis of variance determines whether or not there is significance between the various combinations of variables.

Tabulation

Data from the computer readouts was entered on tables for ease of reporting. Each table reports an individual station and includes the following information: a heading which identifies the city, call letters, and market ranking of the station; the number of computer entries (N) for each genre code; a genre code number (1-16 as identified on page 23); the average number of hours per program by genre (Mean); the total time in hours and minutes for each genre; the average length of each program that was stripped (Strip Mean); and the total time in hours and minutes that each genre was stripped. These tables are found in Appendix A.

FOOTNOTES

¹Broadcasting Yearbook of 1976 (Washington, D. C.:
Broadcasting Publications, Inc., 1976).

CHAPTER III

ANALYSIS OF THE DATA

Overall Programming Hours by Genre

The independent television stations of the country had a total of 8,117 hours and 50 minutes of programming on the air. The genre of religious programming (1) composed 1,230 hours and 40 minutes of the total amount of programming by independent stations. This genre accounted for 15.16 percent of all the programming.

The movie genre (2) composed 2,001 hours and 35 minutes of the total amount of programming by independent stations. This genre accounted for 24.65 percent of all the programming.

The news genre (3) composed 249 hours and 40 minutes of the total amount of programming by independent stations. This genre accounted for 3.07 percent of all the programming.

The sports and outdoors genre (4) composed 275 hours and 50 minutes of the total amount of programming by independent stations. This genre accounted for 3.39 percent of all the programming.

The western genre (5) composed 203 hours and 30 minutes of the total amount of programming by independent

programming by independent stations. This genre accounted for 2.5 percent of all the programming.

The game show genre (6) composed 82 hours and 17 minutes of the total amount of programming by independent stations. This genre accounted for 1.01 percent of all the programming.

The comedy genre (7) composed 1,147 hours and 15 minutes of the total amount of programming by independent stations. This genre accounted for 14.13 percent of all the programming.

The children's program genre (8) composed 1,139 hours and 40 minutes of the total amount of programming by independent stations. This genre accounted for 14.03 percent of all the programming.

The music-variety genre (9) composed 217 hours and 35 minutes of the total amount of programming by independent stations. This genre accounted for 2.68 percent of all the programming.

The drama genre (10) composed 656 hours and 15 minutes of the total amount of programming by independent stations. This genre accounted for 8.08 percent of all the programming.

The stock market genre (11) composed 163 hours and 20 minutes of the total amount of programming by independent stations. This genre accounted for 2.01 percent of all the programming.

The special program genre (12) composed 33 hours of

the total amount of programming by independent stations. This genre accounted for 0.4 percent of all the programming.

The soap opera genre (13) composed 60 hours and 30 minutes of the total amount of programming by independent stations. This genre accounted for 0.74 percent of all programming.

The public affairs genre (14) composed 159 hours and 20 minutes of the total amount of programming by independent stations. This genre accounted for 1.96 percent of all programming.

The miscellaneous genre (15) composed 157 hours and 50 minutes of the total amount of programming by independent stations. This genre accounted for 1.94 percent of all programming.

The talk show genre (16) composed 339 hours and 25 minutes of the total amount of programming by independent stations. This genre accounted for 4.18 percent of all programming.

The number of hours each individual station programmed in each genre is found in Appendix A.

Stripping Hours by Genre

The independent television stations stripped a total of 4,639 hours and 35 minutes of programming. This total includes only that material that is placed in the same time period on the days from Monday to Friday. Programs

placed in the same time period on Saturday and Sunday are not included in the stripping totals.

The genre of religious programming (1) composed 554 hours and 5 minutes of the total amount of programming that was stripped by independent stations. This genre accounted for 11.94 percent of the stripped programming.

The movie genre (2) composed 863 hours and 55 minutes of the total amount of programming that was stripped by independent television stations. This genre accounted for 18.62 percent of the stripped programming.

The news genre (3) composed 175 hours and 10 minutes of the total amount of programming that was stripped by independent television stations. This genre accounted for 3.77 percent of the stripped programming.

The sports and outdoors genre (4) composed 7 hours and 30 minutes of the total amount of programming that was stripped by independent stations. This genre accounted for 0.16 percent of the stripped programming.

The western genre (5) composed 100 hours of the total amount of programming that was stripped by independent television stations. This genre accounted for 2.15 percent of the stripped programming.

The game show genre (6) composed 64 hours and 55 minutes of the total amount of programming that was stripped by independent television stations. This genre accounted for 1.39 percent of the stripped programming.

The comedy genre (7) composed 1,012 hours and 30

minutes of the total amount of programming that was stripped by independent television stations. This genre accounted for 21.82 percent of the stripped programming.

The children's program genre (8) composed 931 hours and 40 minutes of the total amount of programming that was stripped by independent television stations. This genre accounted for 20.72 percent of the stripped programming.

The music-variety genre (9) composed 30 hours of the total amount of programming that was stripped by independent television stations. This genre accounted for 0.64 percent of the stripped programming.

The drama genre (10) composed 374 hours of the total amount of programming that was stripped by independent television stations. This genre accounted for 8.06 percent of the stripped programming.

The stock market genre (11) composed 125 hours and 50 minutes of the total amount of programming that was stripped by independent television stations. This genre accounted for 2.71 percent of the stripped programming.

The special program genre (12) was not stripped by any stations. The soap opera genre (13) composed 50 hours of the total amount of programming that was stripped by independent television stations. This genre accounted for 1.07 percent of the stripped programming.

The public affairs genre (14) composed 33 hours and 50 minutes of the total amount of programming that was stripped by independent television stations. This genre

accounted for 0.72 percent of the stripped programming.

The miscellaneous genre (15) composed 45 hours and 50 minutes of the total amount of programming that was stripped by independent television stations. This genre accounted for 0.98 percent of the stripped programming.

The talk show genre (16) composed 270 hours and 15 minutes of the total amount of programming that was stripped by independent television stations. This genre accounted for 5.82 percent of the stripped programming.

The total number of hours each individual station stripped in each genre is found in Appendix A.

Comparisons by Genre by Markets

There are a total of forty television markets examined by this study. Twenty-four of the markets have only one independent station. The remaining sixteen markets have two to nine stations. Genre and stripping totals for the sixteen multiple station markets are found in Appendix B.

The f-ratio between the stations in the genre by station two-way analysis was 1.548. This ratio was significant at the .01 level of confidence. This means that the differences between the stations could have happened by chance only one time out of one hundred. The f-ratio between the genres in the genre by station two-way analysis of variance was 50.96. This ratio was significant at the .01 level of confidence.

The f-ratio between the stations in the stripped genre by station two-way analysis of variance was 1.46. This ratio was significant at the .05 level of confidence. Differences between the stations could have happened by chance only five times out of one hundred. The f-ratio between the genres in the stripped genre by station two-way analysis of variance was 41.16. This ratio was significant at the .01 level of confidence.

The f-ratio between the markets in the genre by market two-way analysis of variance was 7.78. This ratio was significant at the .01 level of confidence. The f-ratio between the genres in the genre by market two-way analysis of variance was 42.37. This ratio was significant at the .01 level of confidence.

The f-ratio between the markets in the stripped genre by market two-way analysis of variance was 5.72. This ratio was significant at the .01 level of confidence. The f-ratio between the genres in the stripped genre by market two-way analysis of variance was 38.0. This ratio was significant at the .01 level of confidence.

The f Tables are found in Appendix C. They include stations and markets by genres and stripped genres.

Some interesting programming choices were noted in examining the multiple station markets. Religious programming contributed 25 percent or more of the programming of stations in Cleveland (25.7 percent), San Francisco (27.5 percent), and Sacramento (30.7 percent). Four other

markets had independents programming 20 percent or more of religious programming--Atlanta, Dallas, and Los Angeles (20 percent each) and Indianapolis (23 percent). The four lowest programming markets for religious material are Philadelphia and Chicago at 8 percent, Boston at 7 percent, and New York at 6 percent.

Nine markets devoted more than one-fourth of their programming to movies. New York and Washington, D. C. independents programmed movies 25 percent of the time, Los Angeles and Miami 26 percent, Philadelphia 27 percent, Cleveland 29 percent, Detroit 33 percent, and Sacramento 35 percent.

News seems an unprofitable venture for independents in multiple markets. Only two markets, New York (5 percent) and Chicago (7 percent) seemed to make any real effort. Sports was equally low with four markets (Indianapolis, Houston, Dallas, and Boston) at 5 percent and Philadelphia and Atlanta at 6 percent.

Westerns were programmed at the 5 percent level or above only in Atlanta (5 percent) and Dallas (6 percent). Game shows are a real loser at under 3 percent. New York City was the only market programming 3 percent.

Comedy shows were fairly big in Chicago and Boston at 18 percent. Dallas programmed comedy 17 percent of the time, Philadelphia and Indianapolis 16 percent, Washington, D. C. and Atlanta 15 percent, and New York City 14 percent. Sacramento was the unfunny city with only 7 percent comedy

programming.

Children's programs rate fairly high with independents and in three markets--Dallas (20 percent), Houston (20 percent), and Washington, D. C. (23 percent)--comprise more than one-fifth of their entire programming. The lowest commitment to children's programming by independent stations in a multiple market was in Sacramento (7 percent).

Music-variety shows reached 5 percent or above in only one market, Los Angeles (6 percent). Philadelphia independents seemed uninterested with only 3/10 of 1 percent. Drama also did not fare well in most markets, but most were above the 5 percent mark, with Washington, D. C. independents programming 11 percent.

Six of the sixteen multiple markets programmed stock market reports. Miami programmed the most with 12 percent of its schedule. St. Louis was second with 7 percent, followed by Los Angeles (6 percent), Chicago (5 percent), San Francisco (4 percent), and New York City (3 percent).

Special programs, soap operas, and miscellaneous programming ranged from 0 to 4 percent of station offerings and must be considered inconsequential.

Public affairs programming was a low priority item in all stations, nowhere reaching above 4 percent, with only Chicago and Philadelphia at that level. New York City and Los Angeles had 2 percent each and Washington D. C. independents managed only slightly above 1 percent.

Talk shows did reasonably well in Indianapolis (9 percent), Houston (8 percent), and New York City (8 percent). Cleveland was lowest with 6/10 of 1 percent, followed by Sacramento at 1 percent.

CHAPTER IV

CONCLUSIONS

A purpose of this research is to find the amount of time stations devote to specific genres in their programming and to determine which genres are most recurrent. The data indicates that, as a group, independent stations rely on four major genres to fill their programming schedules. These are the movie (2), religious (1), comedy (7), and children's (8) genres. The movie genre is by far the most frequently used type of program. Nearly one-fourth (24.65 percent) of all programming comes from this genre.

The second most popular genre, with 15.16 percent of the programming, is the religious genre. The comedy genre, with 14.13 percent of the programming, and the children's program genre, with 14.03 percent, are used by the stations with about the same frequency. There was less than ten hours difference between the total programming figures of these two genres. These four major genres account for 67.97 percent of all the independent television station programming.

A second purpose of this research is to determine which of the genres are most often stripped in programming. Independent stations strip 57 percent of the total amount

of their programming. The four major genres--movie, religious, comedy, and children's--compose 73.1 percent of all programming that is stripped. The comedy and children's genres are the two most frequently stripped genres. The reason for this might be the large number of off-network programs that are used to fill these two genres. A station needs a program with at least 100 episodes in order to attempt to strip the program. These two genres alone account for 42.54 percent of all programming that is stripped by the stations.

Although the movie genre was the third leading genre that was stripped, only 43 percent of the total amount of movies that were shown were stripped. This would indicate that the movie genre is used heavily on Saturday and Sunday.

The western, soap opera, and talk show genres stripped over 75 percent of their total programming. The special program genre did not strip any programming at all. A very small emphasis was placed on stripping the sports genre.

Three of the four major genres have the capabilities of being seen on the network at some previous time. The movie and comedy genres are mass audience programming. The religious program and children's program genres draw a specific type of audience.

The independent stations program a large amount of entertainment programming and very little news and public affairs programming. A majority of the independents

compete with network affiliates by using the same program types that the affiliates are using in their programming.

The two-way analysis of variance test indicates with a strong degree of significance that there are major differences between the programming schedules of the independent stations. Independent stations apparently do not rely on a standard programming mixture of genres.

The anova shows that there is also a significant difference between the stations and their practices of stripping genres. A predominant amount of the stripped programming is placed in the movie, religious, children's, and comedy genres. However, there is no standard pattern of stripping genre types that has any significance.

The anova shows that there are major differences between markets and the genres that they program. The markets as an entire population use the movie, religious, children's, and comedy genres a majority of the time. However, there is no standard pattern of programming genre types from a market standpoint that has any significance.

The anova also shows that there are significant differences between the markets and the stripped genres that they program.

Independent stations rely on various combinations and mixtures of genres in order to program a schedule. The stations and markets rely on four programming genres for a majority of their programming. These genres are movies, religious programming, children's programming, and comedy

shows. However, there is so much variance between the stations that no specific set of genres has significance between the stations.

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APPENDIX A

STATION TOTALS

TABLE I
SAN ANTONIO (KWEX) MARKET RANKING 43

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
0	1	0		0	0		0
0	2	0		0	0		0
0	3	0		0	0		0
1	4	2.0	2		0		0
0	5	0		0	0		0
0	6	0		0	0		0
0	7	0		0	0		0
0	8	0		0	0		0
0	9	0		0	0		0
0	10	0		0	0		0
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
0	14	0		0	0		0
0	15	0		0	0		0
0	16	0		0	0		0
1		2.0	2		0		0

TABLE II
HOUSTON (KDOG) MARKET RANKING 12

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
14	1	.93	13		.18	2	30
2	2	12.25	24	30	2.50	5	
1	3	.58	1	15	.42		25
7	4	1.14	8		0		0
4	5	.75	3		0		0
0	6	0		0	0		0
7	7	2.50	17	30	2.50	17	30
12	8	2.58	31		1.46	17	30
1	9	1.50	1	30	0		0
3	10	1.67	5		0		0
0	11	0		0	0		0
2	12	.75	1	30	0		0
1	13	2.50	2	30	2.50	2	30
2	14	1.75	3	30	1.25	2	30
4	15	1.0	4		.63	2	30
3	16	3.16	9	30	3.16	9	30
63		33.06	125	45	14.60	59	55

TABLE III
HOUSTON (KHTV) MARKET RANKING 12

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
16	1	1.5	24		0	0	
5	2	4.63	23	15	2.0	10	
1	3	2.5	2	30	2.5	2	30
8	4	.81	6	30	0		0
2	5	.50	1		0		0
0	6	0		0	0		0
5	7	2.5	12	30	2.0	10	
7	8	2.86	20		2.86	20	
8	9	.63	5	5	0		0
7	10	2.50	17	30	1.07	7	30
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
8	14	.56	4	30	0		0
1	15	5.0	5		5.0	5	
3	16	3.50	10	30	3.33	10	
71		27.49	132	20	18.76	65	

TABLE IV
BUFFALO (WUTV) MARKET RANKING 28

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
12	1	3.08	36	55	1.25	15	
3	2	5.33	16		3.33	10	
0	3	0		0	0		0
6	4	1.0	6		0		0
2	5	1.25	2	30	0		0
0	6	0		0	0		0
16	7	2.16	34	35	1.72	27	30
3	8	1.17	3	30	.83	2	30
5	9	.90	4	30	0		0
3	10	3.67	11		1.67	5	
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
2	14	1.5	3		1.25	2	30
0	15	0		0	0		0
0	16	0		0	0		0
52		20.06	118		10.05	62	30

TABLE V
SAN DIEGO (XEWI) MARKET RANKING 29

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
5	1	2.70	13	30	.50	2	30
1	2	24.0	24		5.0	5	
0	3	0		0	0		0
5	4	.6	3		0		0
3	5	.83	2	30	0		0
3	6	2.50	7	30	2.50	7	30
13	7	2.50	32	30	2.50	32	30
11	8	1.45	15	58	.91	10	
8	9	1.63	13		0		0
7	10	2.14	15		1.43	10	
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
0	14	0		0	0		0
2	15	.50	1		0		0
1	16	1.0	1		0		0
59		39.85	128	58	12.84	67	30

TABLE VI
DETROIT (WXON) MARKET RANKING 7

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
14	1	2.04	28	35	0	0	
5	2	2.70	13	30	0	0	
1	3	.42		25	.42		25
7	4	1.07	7	30	0	0	
0	5	0		0	0	0	
0	6	0		0	0	0	
5	7	2.5	12	30	1.50	7	30
10	8	2.20	22		1.75	17	30
0	9	0		0	0	0	
3	10	2.17	6	30	0	0	
0	11	0		0	0	0	
0	12	0		0	0	0	
0	13	0		0	0	0	
1	14	1.0	1		0	0	
0	15	0		0	0	0	
0	16	0		0	0	0	
46		14.10	92		3.67	25	25

TABLE VII
DETROIT (WGPR) MARKET RANKING 7

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
8	1	3.16	25	15	1.25	10	
9	2	5.53	49	45	1.11	10	
2	3	1.88	3	45	1.25	2	30
4	4	1.25	5		0		0
0	5	0		0	0		0
1	6	.50		30	0		0
0	7	0		0	0		0
9	8	1.56	14		1.11	10	
3	9	.50	1	30	0		0
2	10	3.75	7	30	2.5	5	
0	11	0		0	0		0
1	12	1.0	1		0		0
0	13	0		0	0		0
2	14	.75	1	30	0		0
4	15	.44	1	45	0		0
4	16	2.5	10		1.88	7	30
49		22.82	121	30	9.10	45	

TABLE VIII
DETROIT (WXBD) MARKET RANKING 7

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
3	1	.83	2	30	0		0
7	2	6.57	46		4.64	32	30
1	3	1.0	1		0		0
0	4	0		0	0		0
0	5	0		0	0		0
0	6	0		0	0		0
5	7	3.0	15		3.0	15	
8	8	2.13	17		1.88	15	
2	9	1.0	2		0		0
2	10	6.5	13		5.0	10	
0	11	0		0	0		0
1	12	1.0	1		0		0
1	13	2.50	2	30	2.50	2	30
0	14	0		0	0		0
2	15	.50	1		0		0
3	16	2.33	7		.83	2	30
35		27.36	108		12.85	77	30

TABLE IX
WASHINGTON D. C. (WTTG) MARKET RANKING 8

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
3	1	.44	1	20	0	0	
4	2	9.0	36		2.5	10	
1	3	8.5	8	30	7.5	7	30
0	4	0		0	0		0
0	5	0		0	0		0
3	6	.50	1	30	0		0
12	7	2.63	31	35	2.5	30	
15	8	1.87	28	5	1.33	19	55
5	9	.90	4	30	0		0
5	10	2.50	12	30	2.0	10	
0	11	0		0	0		0
2	12	1.25	2	30	0		0
0	13	0		0	0		0
3	14	1.17	3	30	.83	2	30
2	15	.50	1		0		0
3	16	5.17	15	30	2.50	7	30
58		34.43	146	30	19.16	87	25

TABLE X
WASHINGTON D. C. (WDCA) MARKET RANKING 8

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
12	1	1.5	18		.83	19	
4	2	7.88	31	30	2.5	10	
0	3	0		0	0		0
2	4	2.0	4		0		0
2	5	3.25	6	30	2.5	5	
0	6	0		0	0		0
5	7	2.20	11		1.0	5	
17	8	2.03	34	30	1.91	32	30
1	9	1.0	1		0		0
6	10	3.08	18	30	1.67	10	
0	11	0		0	0		0
0	12	0		0	0		0
1	13	2.5	2	30	2.5	2	30
3	14	.36	1	5	0		0
1	15	.50		30	0		0
0	16	0		0	0		0
54		26.30	129	5	12.91	75	

TABLE XI
MIAMI (WCIX) MARKET RANKING 14

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
11	1	1.32	14	30	.68	7	30
3	2	12.17	36	30	6.67	20	
1	3	2.5	2	30	2.5	2	30
1	4	1.0	1		0		0
1	5	1.0	1		0		0
0	6	0		0	0		0
12	7	1.38	16	35	1.04	12	30
11	8	1.77	19	30	1.14	12	30
0	9	0		0	0		0
4	10	5.5	22		5.0	20	
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
2	14	1.5	3		1.25	2	30
2	15	1.5	3		1.25	2	30
2	16	2.0	4		1.25	2	30
50		31.64	123	35	20.78	82	30

TABLE XII
 MIAMI (WLTU) MARKET RANKING 14

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
0	1	0	0		0	0	
2	2	6.0	12		5.0	10	
1	3	2.5	2	30	2.5	2	30
1	4	1.5	1	30	0		0
0	5	0		0	0		0
0	6	0		0	0		0
0	7	0		0	0		0
0	8	0		0	0		0
0	9	0		0	0		0
0	10	0		0	0		0
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
0	14	0		0	0		0
0	15	0		0	0		0
0	16	0		0	0		0
4		10.0	16		7.5	12	30

TABLE XIII
 MIAMI (WHFT) MARKET RANKING 14

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
15	1	2.73	41		1.83	27	30
1	2	2.0	2		0		0
1	3	2.5	2	30	2.5	2	30
5	4	.70	3	30	0		0
0	5	0		0	0		0
1	6	2.5	2	30	2.5	2	30
4	7	3.38	13	30	3.13	12	30
6	8	4.33	26		4.17	25	
1	9	1.5	1	30	0		0
2	10	1.5	3		1.25	2	30
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
1	14	.50		30	0		0
1	15	.50		30	0		0
0	16	0		0	0		0
38		22.14	96	30	15.38	72	30

TABLE XIV
NORFOLK (WYAH) MARKET RANKING 48

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
30	1	1.38	41	25	.67	20	
1	2	3.92	3	55	0		0
1	3	1.5	1	30	0		0
5	4	1.3	6	30	0		0
5	5	2.0	10		1.0	5	
0	6	0		0	0		0
11	7	2.36	26		2.05	22	30
11	8	1.95	21	30	1.59	17	30
0	9	0		0	0		0
3	10	2.83	8	30	2.5	7	30
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
3	14	.53	1	35	0		0
0	15	0		0	0		0
1	16	1.0	1		0		0
71		18.77	121	55	7.81	67	30

TABLE XV
DENVER (KWGN) MARKET RANKING 23

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
2	1	.50	1		0	0	
2	2	21.75	43	30	14.38	28	45
7	3	1.55	10	50	1.22	8	30
5	4	1.10	5	30	0		0
0	5	0		0	0		0
0	6	0		0	0		0
11	7	2.23	24	30	2.05	22	30
7	8	2.71	19		2.5	17	30
4	9	1.25	5		0		0
2	10	3.75	7	30	3.75	7	30
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
2	14	1.88	3	45	1.25	2	30
3	15	.67	2		0		0
2	16	2.5	5		2.5	5	
47		39.89	127	35	27.65	92	15

TABLE XVI
CINCINNATI (WXIX) MARKET RANKING 27

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
3	1	1.17	3	30	0		0
3	2	11.33	34		6.67	20	
0	3	0		0	0		0
0	4	0		0	0		0
0	5	0		0	0		0
1	6	2.5	2	30	2.5	2	30
12	7	2.96	35	30	2.92	35	
9	8	3.06	27	30	1.94	17	30
1	9	1.0	1		0		0
4	10	3.25	13		2.5	10	
0	11	0		0	0		0
1	12	1.0	1		0		0
1	13	2.5	2	30	2.5	2	30
1	14	1.5	1	30	0		0
1	15	.5		30	0		0
2	16	3.5	3	30	0		0
39		34.27	126		19.03	87	30

TABLE XVII
TAMPA (WTOG) MARKET RANKING 17

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
4	1	.63	2	30	0	0	
4	2	11.69	46	45	5.0	20	
1	3	1.5	1	30	1.5	1	30
3	4	.83	2	30	0		0
2	5	.75	1	30	0		0
0	6	0		0	0		0
13	7	2.35	30	30	1.92	25	
11	8	2.23	24	30	1.82	20	
8	9	1.75	14		1.25	10	
4	10	.88	3	30	0		0
0	11	0		0	0		0
0	12	0		0	0		0
1	13	2.5	2	30	0		0
3	14	.83	2	30	0		0
2	15	.75	1	30	0		0
2	16	5.0	10		5.0	10	
58		31.69	143	45	16.49	86	30

TABLE XVIII
LOS ANGELES (KTLA) MARKET RANKING 2

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
12	1	1.35	15		.63	7	30
20	2	3.26	65	10	1.38	27	35
3	3	1.72	5	10	.83	2	30
3	4	1.33	4		0		0
3	5	4.5	13	30	4.17	12	30
1	6	1.0	1		0		0
6	7	3.42	20	30	2.92	17	30
3	8	2.5	7	30	.83	2	30
1	9	.50		30	0		0
2	10	3.5	7		2.5	5	
0	11	0		0	0		0
1	12	1.0	1		0		0
0	13	0		0	0		0
0	14	0		0	0		0
4	15	1.25	5		0		0
2	16	4.0	8		3.75	7	30
61		29.23	153	20	17.01	82	35

TABLE XIX
LOS ANGELES (KHJ) MARKET RANKING 2

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
13	1	.58	7	30	0	0	
22	2	3.62	79	10	.91	20	
2	3	2.25	4	30	1.25	2	30
2	4	1.5	3		0		0
4	5	3.5	14		2.5	10	
3	6	1.83	5	30	1.67	5	
0	7	0		0	0		0
5	8	1.3	6	30	1.0	5	
2	9	.75	1	30	0		0
5	10	1.5	7	30	0		0
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
5	14	.60	3		0		0
6	15	1.5	9		.83	5	
5	16	3.3	16	30	3.0	15	
74		22.23	157	40	11.16	62	30

TABLE XX
LOS ANGELES (KTTV) MARKET RANKING 2

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
2	1	1.5	3		1.25	2	30
16	2	3.38	54	5	.73	11	10
6	3	1.5	9		1.25	7	30
4	4	.5	2		0		0
0	5	0		0	0		0
4	6	1.0	4		.63	2	30
9	7	2.33	21		2.22	20	
10	8	3.05	30	30	2.75	27	30
3	9	1.0	3		0		0
4	10	1.5	6		0		0
0	11	0		0	0		0
2	12	.75	1	30	0		0
1	13	2.5	2	30	2.5	2	30
6	14	1.17	7		.42	2	30
4	15	.52	2	5	.21		50
0	16	0		0	0		0
71		20.70	145	40	11.96	77	

TABLE XXI
LOS ANGELES (KCOP) MARKET RANKING 2

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
8	1	.75	6		0	0	
11	2	2.5	27	30	.91	10	
7	3	1.39	9	45	1.07	7	30
4	4	1.5	6		.63	2	30
2	5	5.0	10		5.0	10	
0	6	0		0	0		0
8	7	3.0	24		2.81	22	30
8	8	3.56	28	30	3.44	27	30
1	9	1.0	1		0		0
4	10	4.5	18		3.75	15	
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
3	14	1.17	3	30	0		0
2	15	2.0	4		1.0	2	
2	16	.88	1	45	0		0
60		27.25	140		18.61	97	

TABLE XXII
LOS ANGELES (KWHY) MARKET RANKING 2

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
2	1	.50	1		0		0
0	2	0		0	0		0
1	3	.50		30	0		0
0	4	0		0	0		0
0	5	0		0	0		0
0	6	0		0	0		0
0	7	0		0	0		0
0	8	0		0	0		0
0	9	0		0	0		0
1	10	.50		30	0		0
5	11	10.65	53	15	7.5	37	30
0	12	0		0	0		0
0	13	0		0	0		0
2	14	.75	1	30	0		0
7	15	.71	5		0		0
0	16	0		0	0		0
18		13.61	61	45	7.5	37	30

TABLE XXIII
LOS ANGELES (KMEX) MARKET RANKING 2

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
0	1	0		0	0		0
0	2	0		0	0		0
1	3	.84		50	.84		50
2	4	1.75	3	30	0		0
0	5	0		0	0		0
0	6	0		0	0		0
0	7	0		0	0		0
0	8	0		0	0		0
0	9	0		0	0		0
0	10	0		0	0		0
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
0	14	0		0	0		0
0	15	0		0	0		0
0	16	0		0	0		0
3		2.59	4	20	.84		50

TABLE XXIV
LOS ANGELES (KLXA) MARKET RANKING 2

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
33	1	2.26	74	5	1.21	39	55
0	2	0		0	0		0
1	3	4.5	4	30	2.5	2	30
0	4	0		0	0		0
0	5	0		0	0		0
2	6	1.25	2	30	0		0
0	7	0		0	0		0
1	8	2.0	2		0		0
0	9	0		0	0		0
1	10	.50		30	0		0
0	11	0		0	0		0
1	12	3.0	3		0		0
0	13	0		0	0		0
2	14	.75	1	30	0		0
2	15	1.25	2	30	0		0
1	16	5.0	5		5.0	5	
44		20.51	95	35	8.71	47	25

TABLE XXV
LOS ANGELES (KBSC) MARKET RANKING 2

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
1	1	1.0	1		0		0
0	2	0		0	0		0
1	3	.25		15	0		0
4	4	1.0	4		0		0
1	5	1.0	1		0		0
0	6	0		0	0		0
3	7	2.5	7	30	2.5	7	30
6	8	2.75	16	30	2.5	15	
0	9	0		0	0		0
0	10	0		0	0		0
0	11	0		0	0		0
2	12	1.0	2		0		0
0	13	0		0	0		0
3	14	.50	1	30	0		0
3	15	1.17	3	30	.83	2	30
1	16	3.0	3		0		0
25		14.17	40	15	5.83	25	

TABLE XXVI
LOS ANGELES (KHOF) MARKET RANKING 2

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
24	1	2.96	71		1.77	42	30
0	2	0		0	0		0
1	3	1.25	1	15	1.25	1	15
0	4	0		0	0		0
0	5	0		0	0		0
0	6	0		0	0		0
0	7	0		0	0		0
2	8	.50	1		0		0
1	9	.50		30	0		0
0	10	0		0	0		0
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
0	14	0		0	0		0
4	15	.50	2		0		0
0	16	0		0	0		0
32		5.71	75	45	3.02	43	45

TABLE XXVII
FORT LAUDERDALE (WKID) MARKET RANKING 14

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
8	1	.81	6	30	0	0	
1	2	36.0	36		30.0	30	
0	3	0		0	0	0	
3	4	1.33	4		.83	2	30
0	5	0		0	0	0	
0	6	0		0	0	0	
0	7	0		0	0	0	
0	8	0		0	0	0	
3	9	1.5	4	30	0	0	
1	10	1.0	1		0	0	
1	11	40.0	40		40.0	40	
0	12	0		0	0	0	
0	13	0		0	0	0	
3	14	.83	2	30	0	0	
5	15	.98	4	55	.08		25
0	16	0		0	0	0	
25		82.45	99	25	70.91	72	55

TABLE XXVIII
FRESNO (KFTV) MARKET RANKING 69

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
0	1	0		0	0		0
0	2	0		0	0		0
0	3	0		0	0		0
1	4	2.5	2	30	0		0
0	5	0		0	0		0
0	6	0		0	0		0
0	7	0		0	0		0
0	8	0		0	0		0
0	9	0		0	0		0
0	10	0		0	0		0
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
0	14	0		0	0		0
0	15	0		0	0		0
0	16	0		0	0		0
1		2.5	2	30	0		0

TABLE XXIX
SACRAMENTO (KMUUV) MARKET RANKING 24

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
11	1	2.5	27	30	1.82	20	
1	2	2.5	2	30	0		0
0	3	0		0	0		0
3	4	1.0	3		0		0
0	5	0		0	0		0
0	6	0		0	0		0
0	7	0		0	0		0
0	8	0		0	0		0
1	9	.50		30	0		0
0	10	0		0	0		0
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
1	14	.50		30	0		0
4	15	.63	2	30	0		0
0	16	0		0	0		0
21		7.63	36	30	1.82	20	

TABLE XXX
SACRAMENTO (KTXL) MARKET RANKING 24

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
7	1	.79	5	30	0		0
5	2	16.80	84		12.0	60	
1	3	5.0	5		5.0	5	
2	4	1.0	2		0		0
2	5	1.25	2	30	0		0
1	6	.50		30	0		0
7	7	2.5	17	30	2.5	17	30
8	8	2.13	17		1.88	15	
2	9	1.0	2		0		0
4	10	4.38	17	30	4.38	17	30
0	11	0		0	0		0
1	12	1.0	1		0		0
0	13	0		0	0		0
3	14	1.78	5	20	1.11	3	20
1	15	.50		30	0		0
1	16	2.5	2	30	2.5	2	30
45		41.13	162	50	29.37	120	50

TABLE XXXI
KANSAS CITY (KMBA) MARKET RANKING 26

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
6	1	3.83	23		2.08	12	30
5	2	7.4	37		1.5	7	30
1	3	.25		15	0		0
5	4	1.3	6	30	.50	2	30
5	5	2.3	11	30	0		0
1	6	2.5	2	30	2.5	2	30
8	7	2.56	20	30	1.88	15	
16	8	1.72	27	30	1.41	22	30
3	9	1.17	3	30	0		0
6	10	2.75	16	30	1.25	7	30
0	11	0		0	0		0
1	12	1.0	1		0		0
0	13	0		0	0		0
3	14	.67	2		0		0
3	15	1.33	4		.83	2	30
1	16	2.5	2	30	2.5	2	30
64		31.28	158	15	14.45	75	

TABLE XXXII
LOUISVILLE (WDRB) MARKET RANKING 39

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
11	1	2.05	22	30	1.14	12	30
3	2	8.94	26	50	1.38	4	10
1	3	2.5	2	30	2.5	2	30
9	4	.67	6		0		0
1	5	3.0	3		0		0
0	6	0		0	0		0
10	7	2.4	24		2.0	20	
4	8	2.5	10		2.5	10	
2	9	1.25	2	30	0		0
2	10	1.5	3		0		0
0	11	0		0	0		0
1	12	.50		30	0		0
0	13	0		0	0		0
4	14	.69	2	45	.31	1	15
3	15	.53	1	35	0		0
2	16	4.25	8	30	1.25	2	30
53		30.78	113	40	11.08	52	55

TABLE XXXIII
DALLAS (KTVT) MARKET RANKING 10

N	Genre Code	Mean	Time		Strip Means	Time	
			Hrs	Mins		Hrs	Mins
7	1	.61	4	15	0	0	
5	2	6.30	31	30	5.25	26	15
3	3	2.08	6	15	1.25	3	45
7	4	.64	4	30	0	0	
3	5	2.17	6	30	1.67	5	
0	6	0		0	0	0	
6	7	2.75	16	30	2.5	15	
10	8	2.6	26		2.3	23	
5	9	.80	4		0	0	
6	10	2.58	15	30	2.08	12	30
0	11	0		0	0	0	
0	12	0		0	0	0	
0	13	0		0	0	0	
8	14	.44	3	30	0	0	
3	15	.50	1	30	0	0	
0	16	0		0	0	0	
63		21.47	120		15.05	85	30

TABLE XXXIV
DALLAS (KXTV) MARKET RANKING 10

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
33	1	1.28	42	15	.47	15	30
1	2	2.0	2		0		0
0	3	0		0	0		0
5	4	1.3	6	30	0		0
6	5	1.17	7		.42	2	30
0	6	0		0	0		0
10	7	2.35	23	30	2.0	20	
10	8	1.95	19	30	1.5	15	
2	9	.50	1		0		0
2	10	2.25	4	30	0		0
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
4	14	.75	3		0		0
0	15	0		0	0		0
0	16	0		0	0		0
73		13.55	109	15	4.39	53	

TABLE XXXV
INDIANAPOLIS (WTTV) MARKET RANKING 19

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
6	1	.58	3	30	0	0	
5	2	6.55	32	45	1.5	7	30
2	3	2.75	5	30	1.25	2	30
7	4	.71	5		0		0
0	5	0		0	0		0
1	6	2.0	2		0		0
8	7	2.31	18	30	2.19	17	30
5	8	2.5	12	30	2.5	12	30
8	9	.63	5		0		0
2	10	3.5	7		2.5	5	
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
5	14	.60	3		0		0
5	15	2.0	10		1.5	7	30
4	16	5.38	21	30	4.38	17	30
58		29.51	126	15	15.82	70	

TABLE XXXVI
 INDIANAPOLIS (WHMB) MARKET RANKING 19

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
21	1	2.43	51		1.31	27	30
1	2	1.0	1		0		0
2	3	.88	1	45	0		0
6	4	1.17	7		0		0
5	5	1.3	6	30	.50	2	30
1	6	2.5	2	30	2.5	2	30
6	7	3.0	18		2.92	17	30
7	8	2.43	17		2.14	15	
0	9	0	0	0	0		0
1	10	.50		30	0		0
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
1	14	.50		30	0		0
1	15	.50		30	0		0
0	16	0		0	0		0
52		16.21	106	15	9.37	65	

TABLE XXXVII
MILWAUKEE (WVTV) MARKET RANKING 21

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
7	1	2.57	18		1.43	10	
1	2	23.5	23	30	0		0
3	3	1.67	5		.83	2	30
3	4	1.0	3		0		0
0	5	0		0	0		0
1	6	5.0	5		5.0	5	
9	7	2.22	20		1.94	17	30
6	8	1.83	11		1.67	10	
3	9	1.0	3		0		0
6	10	.92	5	30	0		0
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
3	14	.67	2		0		0
0	15	0		0	0		0
0	16	0		0	0		0
42		40.38	96		10.87	45	

TABLE XXXVIII
PHOENIX (KPHO) MARKET RANKING 32

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
3	1	.83	2	30	0	0	
6	2	5.66	34		1.67	10	
5	3	1.6	8		1.0	5	
2	4	.50	1		0	0	
5	5	1.6	8		1.0	5	
1	6	2.5	2	30	2.5	2	30
7	7	1.93	13	30	1.79	12	30
3	8	3.67	11		3.33	10	
3	9	.83	2	30	0	0	
6	10	3.58	21	30	3.33	20	
0	11	0		0	0	0	
0	12	0		0	0	0	
1	13	2.5	2	30	2.5	2	30
2	14	2.25	4	30	1.5	3	
2	15	.50	1		0	0	
3	16	7.17	21	30	5.83	17	30
49		35.12	134		24.45	88	

TABLE XXXIX
TUCSON (KZAZ) MARKET RANKING 92

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
13	1	1.46	19		.77	10	
6	2	5.13	30	45	2.71	16	15
4	3	1.88	7	30	1.88	7	30
3	4	.83	2	30	0		0
1	5	5.0	5		5.0	5	
0	6	0		0	0		0
6	7	1.83	11		1.67	10	
4	8	2.0	8		1.25	5	
5	9	.80	4		0		0
5	10	2.7	13	30	1.5	7	30
0	11	0		0	0		0
0	12	0		0	0		0
1	13	2.5	2	30	2.5	2	30
0	14	0		0	0		0
0	15	0		0	0		0
2	16	4.0	8		3.75	7	30
50		28.13	111	45	21.03	71	15

TABLE XL
BALTIMORE (WBFF) MARKET RANKING 20

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
7	1	.71	5		0	0	
5	2	5.33	26	40	2.0	10	
2	3	2.05	4	5	.63	1	15
4	4	1.38	5	30	0		0
5	5	.90	4	30	0		0
0	6	0		0	0		0
12	7	3.08	37		2.71	32	30
9	8	2.08	18	45	1.94	17	30
2	9	1.25	2	30	0		0
8	10	1.81	14	30	.63	5	
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
4	14	.25	1		0		0
3	15	.53	1	35	0		0
1	16	7.5	7	30	7.5	7	30
62		26.87	128	35	15.41	73	45

TABLE XLI
CHATTANOOGA (WRIP) MARKET RANKING 75

N	Genre Code	Mean	Time		Strip Means	Time	
			Hrs	Mins		Hrs	Mins
18	1	.91	16	20	.14	2	30
1	2	6.0	6		0		0
0	3	0		0	0		0
7	4	1.21	8	30	0		0
0	5	0		0	0		0
0	6	0		0	0		0
1	7	2.5	2	30	2.5	2	30
8	8	.88	7		.31	2	30
5	9	1.5	7	30	0		0
3	10	1.17	3	30	.83	2	30
0	11	0		0	0		0
2	12	.75	1	30	0		0
0	13	0		0	0		0
0	14	0		0	0		0
5	15	1.28	6	25	.68	3	25
1	16	7.5	7	30	7.5	7	30
51		23.70	66	45	11.96	20	55

TABLE XLII
CLEVELAND (WUAB) MARKET RANKING 9

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
5	1	.70	3	30	0	0	
2	2	22.0	44		11.25	22	30
1	3	1.5	1	30	1.25	1	15
2	4	2.0	4		0	0	
3	5	1.33	4		0	0	
0	6	0		0	0	0	
5	7	3.10	15	30	2.5	12	30
11	8	2.23	24	30	2.05	22	30
2	9	1.0	2		0	0	
5	10	3.10	15	30	1.5	7	30
0	11	0		0	0	0	
0	12	0		0	0	0	
0	13	0		0	0	0	
0	14	0		0	0	0	
3	15	2.17	6	30	1.67	5	
2	16	1.25	2	30	0	0	
41		40.38	123	30	20.22	71	15

TABLE XLIII
CANTON (WJAN) MARKET RANKING 9

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
14	1	3.63	50	50	1.61	22	30
1	2	17.5	17	30	17.5	17	30
2	3	1.46	2	55	1.46	2	55
1	4	.50		30	0		0
0	5	0		0	0		0
0	6	0		0	0		0
0	7	0		0	0		0
0	8	0		0	0		0
7	9	.64	4	30	0		0
2	10	1.5	3		1.25	2	30
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
3	14	2.17	6	30	0		0
3	15	.75	2	15	.42	1	15
0	16	0		0	0		0
33		28.15	88		22.24	46	40

TABLE XLIV
LAS VEGAS (KVVU) MARKET RANKING 137

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
3	1	3.5	10	30	2.5	7	30
3	2	23.97	71	55	15.0	45	
1	3	1.0	1		0		0
2	4	1.79	3	35	0		0
2	5	2.75	5	30	0		0
0	6	0		0	0		0
7	7	2.36	16	30	1.79	12	30
5	8	1.3	6	30	1.0	5	
8	9	1.56	12	30	.94	7	30
5	10	1.6	8		.70	3	30
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
2	14	.75	1	30	0		0
1	15	1.0	1		0		0
3	16	5.0	15		5.0	15	
42		46.58	153	30	26.93	96	

TABLE XLV
CHICAGO (WGN) MARKET RANKING 3

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
2	1	.50	1		0	0	
6	2	8.36	50	10	1.67	10	
4	3	2.11	8	25	.73	2	55
0	4	0		0	0		0
3	5	.67	2		0		0
0	6	0		0	0		0
8	7	3.38	27		3.13	25	
6	8	2.58	15	30	2.5	15	
6	9	.92	5	30	0		0
6	10	2.67	16		.83	5	
0	11	0		0	0		0
1	12	1.5	1	30	0		0
0	13	0		0	0		0
4	14	.31	1	15	0		0
4	15	.56	2	15	0		0
3	16	4.03	12	5	4.03	12	5
53		27.59	142	40	12.89	70	

TABLE XLVI
CHICAGO (WCIU) MARKET RANKING 3

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
7	1	.71	5		0	0	
0	2	0		0	0	0	
5	3	3.33	16	40	3.33	16	40
2	4	1.25	2	30	0	0	
0	5	0		0	0	0	
0	6	0		0	0	0	
0	7	0		0	0	0	
1	8	.50		30	0	0	
5	9	1.10	5	30	.50	2	30
0	10	0		0	0	0	
2	11	10.42	20	50	10.42	20	50
0	12	0		0	0	0	
0	13	0		0	0	0	
3	14	1.17	3	30	.83	2	30
7	15	.93	6	30	0	0	
0	16	0		0	0	0	
32		19.41	61		15.08	42	30

TABLE XLVII
CHICAGO (WFLD) MARKET RANKING 3

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
4	1	.75	3		0	0	
1	2	11.5	11	30	0	0	
2	3	2.63	5	15	2.5	5	
2	4	.50	1		0	0	
1	5	1.0	1		0	0	
0	6	0		0	0	0	
8	7	3.0	24		2.5	20	
11	8	2.14	23	30	1.82	20	
1	9	.50		30	0	0	
5	10	4.4	22		2.5	12	30
0	11	0		0	0	0	
0	12	0		0	0	0	
1	13	2.5	2	30	2.5	2	30
0	14	0		0	0	0	
1	15	.50		30	0	0	
1	16	1.5	1	30	0	0	
38		30.92	96	15	11.82	60	

TABLE XLVIII
CHICAGO (WSNS) MARKET RANKING 3

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
13	1	1.92	25		.58	7	30
1	2	6.92	6	55	0		0
0	3	0		0	0		0
2	4	1.0	2		0		0
2	5	4.0	8		0		0
1	6	.50		30	0		0
10	7	2.4	24		2.0	20	
7	8	1.43	10		1.07	7	30
1	9	1.5	1	30	0		0
4	10	1.13	4	30	0		0
0	11	0		0	0		0
1	12	1.0	1		0		0
0	13	0		0	0		0
7	14	1.93	13	30	0		0
2	15	.38		45	0		0
2	16	5.25	10	30	3.75	7	30
53		29.36	108	10	7.4	42	30

TABLE XLIX
CHARLOTTE (WRET) MARKET RANKING 33

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
9	1	1.86	16	45	1.11	10	
4	2	12.06	48	15	6.25	25	
1	3	2.00	2		0		0
4	4	1.13	4	30	0		0
0	5	0		0	0		0
0	6	0		0	0		0
13	7	2.73	35	30	2.69	35	
7	8	2.5	17	30	1.79	12	30
5	9	.70	3	30	0		0
2	10	3.25	6	30	2.5	5	
0	11	0		0	0		0
1	12	1.0	1		0		0
1	13	2.5	2	30	2.5	2	30
1	14	.25		15	0		0
1	15	.50		30	0		0
0	16	0		0	0		0
49		30.48	138	45	16.84	90	

TABLE L
BOSTON (WSBK) MARKET RANKING 6

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
3	1	.50	1	30	0	0	
2	2	11.38	22	45	0	0	
1	3	.84		50	.84		50
2	4	4.63	9	15	0	0	
1	5	1.0	1		0	0	
2	6	2.5	2	30	2.5	2	30
11	7	2.27	25		2.05	22	
17	8	1.76	29	55	1.47	25	
3	9	1.0	3		0	0	
3	10	1.83	5	30	.83	2	30
0	11	0		0	0	0	
1	12	1.0	1		0	0	
0	13	0		0	0	0	
3	14	.89	2	40	.55	1	40
4	15	.50	2		0	0	
1	16	5.0	5		5.0	5	
54		35.10	111	55	13.24	59	30

TABLE LI
BOSTON (WLVI) MARKET RANKING 6

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
5	1	.70	3	30	0	0	
2	2	18.25	36	30	18.0	36	
1	3	2.5	2	30	2.5	2	30
1	4	1.0	1		0		0
0	5	0		0	0		0
0	6	0		0	0		0
10	7	3.15	31	30	3.0	30	
6	8	4.17	25		3.75	22	30
0	9	0		0	0		0
4	10	2.25	9		1.25	5	
0	11	0		0	0		0
0	12	0		0	0		0
1	13	2.5	2	30	2.5	2	30
2	14	.75	1	30	0		0
0	15	0		0	0		0
2	16	2.0	4		1.25	2	30
34		37.27	117		32.25	101	

TABLE LII
BOSTON (WSMW) MARKET RANKING 6

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
8	1	2.38	19		1.56	12	30
2	2	21.75	43	30	15.0	30	
1	3	2.5	2	30	2.5	2	30
5	4	1.10	5	30	0		0
1	5	2.5	2	30	2.5	2	30
0	6	0		0	0		0
4	7	1.13	4	30	.63	2	30
2	8	1.75	3	30	1.25	2	30
5	9	.50	2	30	0		0
6	10	2.33	14		1.25	7	30
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
1	14	.50		30	0		0
7	15	.75	5	15	.36	2	30
2	16	1.25	2	30	0		0
44		38.44	105	45	25.05	62	30

TABLE LIII
ATLANTA (WTCG) MARKET RANKING 16

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
2	1	1.5	3		0	0	
6	2	12.42	74	30	4.03	24	10
6	3	1.08	6	30	.81	4	50
6	4	1.33	8		0	0	
0	5	0		0	0	0	
1	6	.50		30	0	0	
13	7	2.38	31		2.31	30	
9	8	2.06	18	30	1.67	15	
0	9	0		0	0	0	
5	10	1.7	8	30	.50	2	30
0	11	0		0	0	0	
1	12	2.0	2		0	0	
1	13	2.0	2		0	0	
2	14	.75	1	30	0	0	
3	15	.50	1	30	0	0	
0	16	0		0	0	0	
55		28.22	157	30	9.32	76	30

TABLE LIV
ATLANTA (WATL) MARKET RANKING 16

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
8	1	3.19	25	30	0		0
0	2	0		0	0		0
0	3	0		0	0		0
5	4	1.4	7		0		0
0	5	0		0	0		0
0	6	0		0	0		0
0	7	0		0	0		0
1	8	.50		30	0		0
2	9	6.0	12		3.75	7	30
1	10	.50		30	0		0
0	11	0		0	0		0
1	12	.50		30	0		0
0	13	0		0	0		0
2	14	.50	1		0		0
1	15	3.0	3		0		0
1	16	3.0	3		0		0
22		18.59	53		3.75	7	30

TABLE IV
ATLANTA (WHAЕ) MARKET RANKING 16

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
31	1	1.25	38	45	.48	14	50
1	2	1.0	1		0		0
3	3	1.33	4		.50	1	30
4	4	1.0	4		0		0
5	5	3.7	18	30	3.0	15	
0	6	0		0	0		0
8	7	2.31	18	30	2.19	17	30
15	8	2.03	30	30	1.67	25	
0	9	0		0	0		0
1	10	.50		30	0		0
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
3	14	.67	2		0		0
4	15	.44	1	45	0		0
0	16	0		0	0		0
75		14.23	119	30	7.84	73	50

TABLE LVI
NEW YORK (WNEW) MARKET RANKING 1

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
4	1	.50	2		0		0
3	2	11.53	34	35	5.97	17	55
2	3	.71	1	25	.21		25
1	4	.50		30	0		0
0	5	0		0	0		0
3	6	1.17	3	30	.83	2	30
9	7	3.44	31		3.06	27	30
12	8	2.42	29		1.88	22	30
4	9	1.0	4		0		0
3	10	3.17	9	30	.83	2	30
0	11	0		0	0		0
0	12	0		0	0		0
1	13	2.5	2	30	2.5	2	30
0	14	0		0	0		0
2	15	1.0	1		0		0
4	16	4.39	17	30	3.65	14	35
48		32.33	136	30	18.93	90	25

TABLE LVII
NEW YORK (WOR) MARKET RANKING 1

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
7	1	.64	4	30	0	0	
4	2	12.77	51	5	6.77	27	5
1	3	9.5	9	30	1.0	5	
2	4	4.25	8	30	0	0	
1	5	.50		30	0	0	
4	6	1.56	6	15	1.25	5	
2	7	2.5	5		2.5	5	
3	8	2.83	8	30	2.5	7	30
3	9	1.0	3		0	0	
4	10	3.5	14		3.13	12	30
0	11	0		0	0	0	
0	12	0		0	0	0	
0	13	0		0	0	0	
4	14	.63	2	30	0	0	
2	15	.50	1		0	0	
2	16	7.5	15		7.5	15	
39		47.68	129	20	24.65	77	5

TABLE LVIII
NEW YORK (WPIX) MARKET RANKING 1

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
7	1	1.79	12	30	1.43	10	
3	2	9.83	29	30	3.33	10	
2	3	6.25	12	30	5.0	10	
1	4	1.5	1	30	0		0
1	5	.50		30	0		0
0	6	0		0	0		0
13	7	2.19	28	30	1.92	25	
17	8	2.06	35		1.62	27	30
3	9	1.0	3		0		0
6	10	1.58	9	30	.42	2	30
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
4	14	.75	3		0		0
6	15	.58	3	30	0		0
1	16	2.0	2		0		0
64		30.03	141		13.72	85	

TABLE LIX
NEW YORK (WNJU) MARKET RANKING 1

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
3	1	.50	1	30	0		0
0	2	0		0	0		0
1	3	.50		30	0		0
0	4	0		0	0		0
0	5	0		0	0		0
0	6	0		0	0		0
0	7	0		0	0		0
2	8	.50	1		0		0
1	9	1.5	1	30	0		0
0	10	0		0	0		0
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
2	14	.50	1		0		0
1	15	1.5	1	30	0		0
0	16	0		0	0		0
10		5.0	7		0		0

TABLE LX
NEW YORK (WBTB) MARKET RANKING 1

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
13	1	.73	9	30	0		0
1	2	2.0	2		0		0
0	3	0		0	0		0
2	4	.75	1	30	0		0
1	5	1.0	1		0		0
2	6	1.25	2	30	0		0
1	7	2.5	2	30	2.5	2	30
2	8	1.04	2	5	0		0
6	9	1.42	8	30	0		0
1	10	.50		30	0		0
2	11	7.25	14	30	3.75	7	30
0	12	0		0	0		0
1	13	2.0	2		0		0
2	14	.88	1	45	.63	1	15
3	15	.50	1	30	0		0
1	16	2.0	2		0		0
38		24.82	51	50	6.88	11	15

TABLE LXI
PHILADELPHIA (WPHL) MARKET RANKING 4

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
13	1	1.58	20	30	.58	7	30
3	2	11.69	35	5	5.0	15	
1	3	.42		25	.42		25
5	4	.80	4		0		0
2	5	2.0	4		0		0
1	6	.50		30	0		0
3	7	2.67	8		1.67	5	
6	8	2.5	15		2.5	15	
0	9	0		0	0		0
5	10	2.3	11	30	0		0
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
3	14	2.67	8		0		0
2	15	.75	1	30	0		0
1	16	2.5	2	30	2.5	2	30
45		30.38	111		12.67	45	25

TABLE LXII
PHILADELPHIA (WTAF) MARKET RANKING 4

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
6	1	1.08	6	30	.42	2	30
2	2	11.63	23	15	0		0
1	3	2.5	2	30	2.5	2	30
6	4	2.5	15		0		0
0	5	0		0	0		0
1	6	2.5	2	30	2.5	2	30
11	7	1.86	20	30	1.36	15	
11	8	2.20	24	10	1.82	20	
1	9	1.0	1		0		0
1	10	3.0	3		0		0
0	11	0		0	0		0
1	12	1.0	1		0		0
1	13	2.5	2	30	2.5	2	30
2	14	.50	1		0		0
1	15	.50		30	0		0
1	16	2.5	2	30	2.5	2	30
46		35.27	105	55	13.60	47	30

TABLE LXIII
PHILADELPHIA (WKBS) MARKET RANKING 4

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
2	1	.50	1		0	0	
2	2	13.0	26		5.0	10	
0	3	0		0	0		0
0	4	0		0	0		0
1	5	1.5	1	30	0		0
2	6	2.5	2	30	2.5	2	30
7	7	2.93	20	30	2.57	18	
8	8	1.94	15	30	1.56	12	30
0	9	0		0	0		0
5	10	3.3	16	30	2.5	12	30
0	11	0		0	0		0
0	12	0		0	0		0
3	13	2.5	7	30	2.5	7	30
2	14	2.75	5	30	2.5	5	
0	15	0		0	0		0
1	16	1.5	1	30	0		0
33		32.42	98		19.13	68	

TABLE LXIV
ALBUQUERQUE (KMXN) MARKET RANKING 77

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
0	1	0		0	0		0
0	2	0		0	0		0
0	3	0		0	0		0
2	4	1.75	3	30	0		0
0	5	0		0	0		0
1	6	2.42	2	25	2.42	2	25
0	7	0		0	0		0
0	8	0		0	0		0
0	9	0		0	0		0
0	10	0		0	0		0
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
0	14	0		0	0		0
0	15	0		0	0		0
0	16	0		0	0		0
3		4.17	5	55	2.42	2	25

TABLE LXV
MINNEAPOLIS-ST. PAUL (WTCN) MARKET RANKING 13

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
3	1	.67	2		0	0	
2	2	8.0	16		5.0	10	
2	3	5.5	11		5.0	10	
3	4	.67	2		0	0	
1	5	1.5	1	30	0	0	
1	6	.50		30	0	0	
14	7	2.5	35		2.14	30	
7	8	2.57	18		2.14	15	
4	9	1.0	4		0	0	
7	10	3.57	25		1.79	12	30
0	11	0		0	0	0	
0	12	0		0	0	0	
1	13	2.5	2	30	2.5	2	30
4	14	.75	3		0	0	
1	15	1.0	1		0	0	
1	16	9.0	9		7.5	7	30
51		39.73	130	30	26.07	87	30

TABLE LXVI
PITTSBURGH (WPGH) MARKET RANKINGS 11

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
8	1	5.06	40	30	2.81	22	30
1	2	10.5	10	30	0		0
1	3	.50		30	0		0
6	4	.83	5		0		0
1	5	2.0	2		0		0
2	6	2.5	5		2.5	5	
7	7	2.64	18	30	1.79	12	30
20	8	1.7	34		1.5	30	
10	9	.85	8	30	0		0
5	10	1.3	6	30	0		0
0	11	0		0	0		0
0	12	0		0	0		0
1	13	2.0	2		0		0
4	14	.63	2	30	0		0
1	15	1.0	1		0		0
1	16	2.5	2	30	2.5	2	30
68		34.01	139		11.10	72	30

TABLE LXVII
 PORTLAND (KPTV) MARKET RANKING 25

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
11	1	.77	8	30	.23	2	30
3	2	13.0	39		5.83	17	30
1	3	5.75	5	45	5.0	5	
1	4	1.5	1	30	0		0
1	5	3.0	3		0		0
0	6	0		0	0		0
5	7	2.5	12	30	2.5	12	30
6	8	1.83	11		1.67	10	
0	9	0		0	0		0
7	10	3.79	26	30	2.5	17	30
0	11	0		0	0		0
1	12	1.0	1		0		0
2	13	2.5	5		2.5	5	
2	14	.75	1	30	0		0
6	15	.75	4	30	0		0
1	16	5.0	5		5.0	5	
47		42.14	124	45	25.23	75	

TABLE LXVIII
SAN JOSE (KGSC) MARKET RANKING 85

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
2	1	1.0	2		0	0	
7	2	14.56	101	55	6.13	42	55
1	3	2.5	2	30	2.5	2	30
2	4	1.0	2		0	0	
1	5	1.0	1		0	0	
0	6	0		0	0	0	
2	7	2.5	5		2.5	5	
0	8	0		0	0	0	
2	9	1.0	2		0	0	
1	10	1.0	1		0	0	
0	11	0		0	0	0	
0	12	0		0	0	0	
0	13	0		0	0	0	
1	14	2.5	2	30	0	0	
1	15	3.5	3	30	2.5	2	30
2	16	7.29	14	35	7.29	14	35
22		37.85	138		20.92	67	30

TABLE LXIX
MODESTO (KLOC) MARKET RANKING 24

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
15	1	2.87	43		2.0	30	
0	2	0		0	0		0
0	3	0		0	0		0
1	4	1.0	1		0		0
0	5	0		0	0		0
0	6	0		0	0		0
1	7	.50		30	0		0
0	8	0		0	0		0
0	9	0		0	0		0
1	10	.50		30	0		0
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
3	14	.67	2		0		0
3	15	.50	1	30	0		0
0	16	0		0	0		0
24		6.04	48	30	2.0	30	

TABLE LXX
ST. LOUIS (KPLR) MARKET RANKING 15

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
10	1	.80	8		0	0	
2	2	17.25	34	30	10.0	20	
1	3	8.5	8	30	5.0	5	
2	4	1.25	2	30	0		0
2	5	3.75	7	30	3.75	7	30
2	6	2.75	5	30	2.50	5	
9	7	2.5	22	30	2.5	22	30
11	8	1.73	19		1.36	15	
9	9	.83	7	30	0		0
4	10	3.0	12		1.88	7	30
0	11	0		0	0		0
1	12	1.0	1		0		0
0	13	0		0	0		0
1	14	.50		30	0		0
2	15	.50	1		0		0
2	16	2.25	4	30	2.25	4	30
58		46.61	134	30	29.24	87	

TABLE LXXI
ST. LOUIS (KDNL) MARKET RANKING 15

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
14	1	2.04	28	35	1.07	15	
1	2	22.5	22	30	0		0
1	3	.50		30	0		0
9	4	.89	8		0		0
1	5	2.0	2		0		0
0	6	0		0	0		0
3	7	3.0	9		2.5	7	30
8	8	2.81	22	30	2.81	22	30
0	9	0		0	0		0
3	10	4.5	13	30	4.17	12	30
1	11	19.75	19	45	5.0	5	
0	12	0		0	0		0
1	13	2.0	2		0		0
1	14	.50		30	0		0
1	15	.50		30	0		0
0	16	0		0	0		0
44		60.99	129	20	15.55	62	30

TABLE LXXII
NEW ORLEANS (WGNO) MARKET RANKING 38

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
7	1	3.39	23	45	2.68	18	45
2	2	9.54	19	5	4.58	9	15
1	3	.42		25	.42		25
8	4	.88	7		0		0
2	5	3.75	7	30	3.75	7	30
2	6	2.5	5		2.5	5	
6	7	2.33	14		2.08	12	30
8	8	2.34	18	45	2.03	16	15
3	9	1.0	3		0		0
8	10	2.38	19		1.56	12	30
0	11	0		0	0		0
1	12	1.0	1		0		0
0	13	0		0	0		0
3	14	.47	1	25	.28		50
1	15	.50		30	.41		25
1	16	2.5	2	30	2.5	2	30
53		33.0	122	55	22.79	85	55

TABLE LXXIII
 SAN FRANCISCO (KTVU) MARKET RANKING 5

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
7	1	.64	4	30	0	0	
3	2	14.67	44		9.17	27	30
1	3	4.5	4	30	0	0	
2	4	.50	1		0	0	
0	5	0		0	0	0	
0	6	0		0	0	0	
8	7	2.44	19	30	1.56	12	30
8	8	2.5	20		2.5	20	
3	9	1.0	3		0	0	
2	10	3.0	6		0	0	
0	11	0		0	0	0	
2	12	1.25	2	30	0	0	
0	13	0		0	0	0	
6	14	.58	3	30	0	0	
3	15	.83	2	30	0	0	
1	16	5.0	5		5.0	5	
46		36.91	116		18.23	65	

TABLE LXXIV
SAN FRANCISCO (KEMO) MARKET RANKING 5

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
6	1	2.92	17	30	2.5	15	
0	2	0		0	0		0
1	3	.50		30	0		0
3	4	1.33	4		0		0
0	5	0		0	0		0
0	6	0		0	0		0
0	7	0		0	0		0
4	8	3.63	14	30	3.13	12	30
0	9	0		0	0		0
1	10	1.0	1		0		0
1	11	15.0	15		15.0	15	
1	12	1.0	1		0		0
0	13	0		0	0		0
5	14	.5	2	30	0		0
8	15	.75	6		0		0
1	16	2.5	2	30	2.5	2	30
31		29.13	64	30	23.13	45	

TABLE LXXV
 SAN FRANCISCO (KTSF) MARKET RANKING 5

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
0	1	0		0	0		0
0	2	0		0	0		0
1	3	1.0	1		0		0
0	4	0		0	0		0
0	5	0		0	0		0
0	6	0		0	0		0
0	7	0		0	0		0
0	8	0		0	0		0
5	9	1.10	5	30	0		0
3	10	1.08	3	15	0		0
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
0	14	0		0	0		0
2	15	.38		45	0		0
0	16	0		0	0		0
11		3.56	10	30	0		0

TABLE LXXVI
SAN FRANCISCO (KVOF) MARKET RANKING 5

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
28	1	2.77	77	35	1.52	42	35
0	2	0		0	0		0
0	3	0		0	0		0
1	4	.50		30	0		0
0	5	0		0	0		0
0	6	0		0	0		0
0	7	0		0	0		0
1	8	1.0	1		0		0
0	9	0		0	0		0
1	10	1.0	1		0		0
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
0	14	0		0	0		0
1	15	.50		30	0		0
0	16	0		0	0		0
32		5.77	80	35	1.52	42	35

TABLE LXXVII
SAN FRANCISCO (KBHK) MARKET RANKING 5

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
1	1	.50		30	0		0
1	2	19.0	19		0		0
1	3	2.5	2	30	2.5	2	30
1	4	1.0	1		0		0
2	5	4.0	8		2.5	5	
0	6	0	0		0		0
5	7	3.0	15		3.0	15	
9	8	2.28	20	30	1.94	17	30
1	9	2.5	2	30	2.5	2	30
3	10	4.83	14	30	2.67	8	
0	11	0		0	0		0
0	12	0		0	0		0
2	13	2.5	5		2.5	5	
0	14	0		0	0		0
1	15	.50		30	0		0
2	16	2.0	4		1.25	2	30
29		44.61	93		18.86	58	

TABLE LXXVIII
SEATTLE (KSTW) MARKET RANKING 18

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
5	1	3.4	17		3.0	15	
2	2	10.75	21	30	7.5	15	
2	3	5.5	11		5.0	10	
1	4	.50		30	0		0
0	5	0		0	0		0
0	6	0		0	0		0
7	7	2.5	17	30	2.5	17	30
8	8	2.81	22	30	2.81	22	30
6	9	.67	4		0		0
8	10	2.63	21		2.19	17	30
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
2	14	.75	1	30	0		0
1	15	.50		30	0		0
0	16	0		0	0		0
42		30.01	117		23.0	97	30

APPENDIX B

MARKET TOTALS

TABLE LXXIX
HOUSTON MARKET -- MARKET RANKING 12

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
30	1	1.23	37		.08	2	30
7	2	6.82	47	45	2.14	15	
2	3	1.89	3	45	1.46	2	55
15	4	.96	14	30	0		0
6	5	.66	4		0		0
0	6	0		0	0		0
12	7	2.5	30		2.29	27	30
19	8	2.68	51		1.97	37	30
9	9	.73	6	35	0		0
10	10	2.25	22	30	.75	7	30
0	11	0		0	0		0
2	12	.75	1	30	0		0
1	13	2.5	2	30	2.5	2	30
10	14	.80	8		.25	2	30
5	15	1.8	9		1.5	7	30
6	16	3.33	20		3.25	19	30
134		28.90	258	5	16.19	124	55

TABLE LXXX
DETROIT MARKET -- MARKET RANKING 7

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
25	1	2.25	56	20	.40	10	
21	2	5.2	109	15	2.02	42	30
4	3	1.29	5	10	.73	2	55
11	4	1.13	12	30	0		0
0	5	0		0	0		0
1	6	.50		30	0		0
10	7	2.75	27	30	2.25	22	30
27	8	1.96	53		1.57	42	30
5	9	1.7	3	30	0		0
7	10	3.85	27		2.14	15	
0	11	0		0	0		0
2	12	1.0	2		0		0
1	13	2.5	2	30	2.5	2	30
3	14	.83	2	30	0		0
6	15	.45	2	45	0		0
7	16	2.42	17		1.42	10	
130		27.85	321	30	13.03	147	30

TABLE LXXXI

WASHINGTON D. C. MARKET -- MARKET RANKING 8

15	1	1.28	19	20	.66	10	
8	2	8.43	67	30	2.5	20	
1	3	8.5	8	30	7.5	7	30
2	4	2.0	4		0		0
2	5	3.25	6	30	2.5	5	
3	6	.50	1	30	0		0
17	7	2.5	42	35	2.06	35	
32	8	1.95	62	35	1.63	52	25
6	9	.91	5	30	0		0
11	10	2.81	31		1.81	20	
0	11	0		0	0		0
2	12	1.25	2	30	0		0
1	13	2.5	2	30	2.5	2	30
6	14	.76	4	35	.50	2	30
3	15	.5	1	30	0		0
3	16	5.16	15	30	2.5	7	30
112		42.30	275	35	24.16	162	25

TABLE LXXXII
 MIAMI MARKET -- MARKET RANKING 14

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
34	1	1.82	62		1.03	35	
7	2	12.35	86	30	8.57	60	
3	3	2.5	7	30	2.5	7	30
10	4	1.0	10		.25	2	30
1	5	1.0	1		0		0
1	6	2.5	2	30	2.5	2	30
16	7	1.88	30	5	3.12	25	
17	8	2.67	45	30	2.17	37	30
4	9	1.5	6		0		0
7	10	3.71	26		3.21	22	30
1	11	40.0	40		40.0	40	
0	12	0		0	0		0
0	13	0		0	0		0
6	14	1.0	6		.42	2	30
8	15	1.05	8	25	.36	2	55
2	16	2.0	4		1.25	2	30
117		74.98	335	30	65.38	240	25

TABLE LXXXIII
LOS ANGELES MARKET -- MARKET RANKING 2

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
95	1	1.88	178	35	.97	92	10
69	2	3.27	225	55	1.01	69	45
23	3	1.55	35	45	1.07	24	35
19	4	1.18	22	30	.13	2	30
10	5	3.85	38	30	3.25	32	30
10	6	1.3	13		.75	7	30
26	7	2.81	73		2.6	67	30
35	8	2.64	92	30	2.21	77	30
8	9	.81	6	30	0		0
17	10	2.32	39	30	1.18	20	
5	11	10.65	53	15	7.5	37	30
6	12	1.25	7	30	0		0
1	13	2.5	2	30	2.5	2	30
21	14	.86	18		.12	2	30
32	15	1.03	33	5	.33	10	40
11	16	3.11	34	15	2.5	27	30
388		41.01	873	50	26.39	474	40

TABLE LXXXIV
SACRAMENTO MARKET -- MARKET RANKING 24

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
33	1	2.3	76		1.51	50	
6	2	14.41	86	30	10.0	60	
1	3	5.0	5		5.0	5	
6	4	1.0	6		0		0
2	5	1.25	2	30	0		0
1	6	.50		30	0		0
8	7	2.25	18		2.18	17	30
8	8	2.13	17		1.88	15	
3	9	.83	2	30	0		0
5	10	3.6	18		3.5	17	30
0	11	0		0	0		0
1	12	1.0	1		0		0
0	13	0		0	0		0
7	14	1.12	7	50	.47	3	20
8	15	.56	4	30	0		0
1	16	2.5	2	30	2.5	2	30
90		38.45	247	50	27.04	170	50

TABLE LXXXV
DALLAS MARKET -- MARKET RANKING 10

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
40	1	1.16	46	30	.38	15	30
6	2	5.58	33	30	4.37	26	15
3	3	2.08	6	15	1.25	3	45
12	4	.91	11		0		0
9	5	1.5	13	30	.83	7	30
0	6	0		0	0		0
16	7	2.5	40		2.18	35	
20	8	2.27	45	30	1.9	38	
7	9	.71	5		0		0
8	10	2.5	20		1.56	12	30
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
12	14	.54	6	30	0		0
3	15	.50	1	30	0		0
0	16	0		0	0		0
136		20.25	229	15	12.47	138	30

TABLE LXXXVI
 INDIANAPOLIS MARKET -- MARKET RANKING 19

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
27	1	2.01	54	30	1.01	27	30
6	2	5.62	33	45	1.25	7	30
4	3	1.81	7	15	.62	2	30
13	4	.92	12		0		0
5	5	1.3	6	30	.50	2	30
2	6	2.25	4	30	1.25	2	30
14	7	2.61	36	30	2.5	35	
12	8	2.45	29	30	2.29	27	30
8	9	.63	5		0		0
3	10	2.5	7	30	1.66	5	
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
6	14	.58	3	30	0		0
6	15	1.75	10	30	1.25	7	30
4	16	5.38	21	30	4.38	17	30
110		29.81	232	30	16.71	135	

TABLE LXXXVII
CLEVELAND MARKET -- MARKET RANKING 9

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
19	1	2.86	54	20	1.18	22	30
3	2	20.5	61	30	13.33	40	
3	3	1.47	4	25	1.38	4	10
3	4	1.5	4	30	0		0
3	5	1.33	4		0		0
0	6	0		0	0		0
5	7	3.10	15	30	2.5	12	30
11	8	2.23	24	30	2.05	22	30
9	9	.72	6	30	0		0
7	10	2.64	18	30	1.42	10	
0	11	0		0	0		0
0	12	0		0	0		0
0	13	0		0	0		0
3	14	2.17	6	30	0		0
6	15	1.45	8	45	1.04	6	15
2	16	1.25	2	30	0		0
74		41.22	211	30	22.90	117	55

TABLE LXXXVIII
CHICAGO MARKET -- MARKET RANKING 3

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
26	1	1.31	34		2.88	7	30
8	2	8.57	68	35	1.25	10	
11	3	2.76	30	20	2.23	24	35
6	4	.92	5	30	0		0
6	5	1.83	11		0		0
1	6	.50		30	0		0
26	7	2.88	75		2.5	65	
25	8	1.98	49	30	1.7	42	30
13	9	1.0	13		.19	2	30
15	10	2.83	42	30	1.16	17	30
2	11	10.42	20	50	10.42	20	50
2	12	1.25	2	30	0		0
1	13	2.5	2	30	2.5	2	30
14	14	1.3	18	15	.18	2	30
14	15	.71	10		0		0
6	16	4.01	24	5	3.26	19	35
176		44.77	408	5	28.27	215	

TABLE LXXXIX
BOSTON MARKET -- MARKET RANKING 6

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
16	1	1.5	24		.78	12	30
6	2	17.12	102	45	11.0	66	
3	3	1.94	5	50	1.94	5	50
8	4	1.96	15	45	0		0
2	5	1.75	3	30	1.25	2	30
2	6	2.5	2	30	2.5	2	30
25	7	2.44	61		2.18	54	30
25	8	2.33	58	25	2.0	50	
8	9	.68	5	30	0		0
13	10	2.19	28	30	1.15	15	
0	11	0		0	0		0
1	12	1.0	1		0		0
1	13	2.5	2	30	2.5	2	30
6	14	.77	4	40	.27	1	40
11	15	.66	7	15	.22	2	30
5	16	2.3	11	30	1.5	7	30
132		41.64	333	40	27.29	223	

TABLE XC
ATLANTA MARKET -- MARKET RANKING 16

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
41	1	1.64	67	15	.36	14	50
7	2	10.78	75	30	3.45	24	10
9	3	1.16	10	30	.70	6	20
15	4	1.26	19		0		0
5	5	3.7	18	30	3.0	15	
1	6	.50		30	0		0
21	7	2.35	49	30	2.26	47	30
25	8	1.98	49	30	1.6	40	
2	9	6.0	12		3.75	7	30
7	10	1.35	9	30	.35	2	30
0	11	0		0	0		0
2	12	1.25	2	30	0		0
1	13	2.0	2		0		0
7	14	.64	4	30	0		0
8	15	.78	6	15	0		0
1	16	3.0	3		0		0
152		38.39	330		15.47	157	50

TABLE XCI
NEW YORK MARKET -- MARKET RANKING 1

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
34	1	.88	29	55	.29	10	
11	2	10.65	117	10	5.0	55	
6	3	3.99	23	55	2.57	15	25
6	4	2.0	12		0		0
3	5	.67	2		0		0
9	6	1.36	12	15	.83	7	30
25	7	2.66	66	30	2.4	60	
36	8	2.1	75	35	1.6	57	30
17	9	1.18	20		0		0
14	10	2.39	34		1.25	17	30
2	11	7.25	14	30	3.75	7	30
0	12	0		0	0		0
2	13	2.25	4	30	1.25	2	30
12	14	.69	8	15	.10	1	15
14	15	.61	8	30	0		0
8	16	4.57	36	35	3.7	29	35
199		43.25	465	40	22.74	263	45

TABLE XCII
 PHILADELPHIA MARKET -- MARKET RANKING 4

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
21	1	1.33	28		.48	10	
7	2	12.05	84	20	3.57	25	
2	3	1.46	2	55	1.46	2	55
11	4	1.72	19		0		0
3	5	1.83	5	30	0		0
4	6	1.37	5	30	1.25	5	
21	7	2.33	49		1.81	38	
25	8	2.18	54	40	1.9	47	30
1	9	1.0	1		0		0
11	10	2.82	31		1.14	12	30
0	11	0		0	0		0
1	12	1.0	1		0		0
4	13	2.5	10		2.5	10	
7	14	2.07	14	30	.71	5	
3	15	.66	2		0		0
3	16	2.16	6	30	1.6	5	
124		36.48	314	55	16.42	160	55

TABLE XCIII
ST. LOUIS MARKET -- MARKET RANKING 15

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
24	1	1.52	36	35	.62	15	
3	2	19.0	57		6.66	20	
2	3	4.5	9		2.5	5	
11	4	.95	10	30	0		0
3	5	3.16	9	30	2.5	7	30
2	6	2.75	5	30	2.5	5	
12	7	2.62	31	30	2.5	30	
19	8	2.18	41	30	1.97	37	30
9	9	.83	7	30	0		0
7	10	3.64	25	30	2.85	20	
1	11	19.75	19	45	5.0	5	
1	12	1.0	1		0		0
1	13	2.0	2		0		0
2	14	.50	1		0		0
3	15	.50	1	30	0		0
2	16	2.25	4	30	2.25	4	30
102		67.15	263	50	29.35	149	30

TABLE XCIV
SAN FRANCISCO MARKET -- MARKET RANKING 5

N	Genre Code	Mean	Time		Strip Mean	Time	
			Hrs	Mins		Hrs	Mins
42	1	2.38	100	5	1.37	57	35
4	2	15.75	63		6.87	27	30
4	3	2.12	8	30	.62	2	30
7	4	.93	6	30	0		0
2	5	4.0	8		2.5	5	
0	6	0		0	0		0
13	7	2.65	34	30	2.11	27	30
22	8	2.54	56		2.27	50	
9	9	1.22	11		.27	2	30
10	10	2.57	25	45	.80	8	
1	11	15.0	15		15.0	15	
3	12	1.16	3	30	0		0
2	13	2.5	5		2.5	5	
11	14	.54	6		0		0
15	15	.68	10	15	0		0
4	16	2.87	11	30	2.5	10	
149		56.91	364	35	36.51	210	35

APPENDIX C

F TABLES

TABLE XCV
STATIONS BY GENRES

	DF	Sums of Squares	Mean Squares	F	Proba- bility
Between Subjects	79	9,761.495	123.56	1.548	.01
Between Items	15	60,982.83	4,065.52	50.76	.01
Residual Error	1,185	94,529.8	79.77		

TABLE XCVI
STATIONS BY STRIPPED GENRES

	DF	Sums of Squares	Mean Squares	F	Proba- bility
Between Subjects	79	4,399.502	55.68	1.46	.05
Between Items	15	23,520.26	1,568.01	41.16	.01
Residual Error	1,185	45,137.22	38.09		

TABLE XCVII
MARKETS BY GENRES

	DF	Sums of Squares	Mean Squares	F	Proba- bility
Between Subjects	39	58,232.5	1,493.14	7.78	.01
Between Items	15	121,965.66	8,131.04	42.37	.01
Residual Error	585	112,254.61	191.88		

TABLE XCVIII
MARKETS BY STRIPPED GENRES

	DF	Sums of Squares	Mean Squares	F	Proba- bility
Between Subjects	39	18,438.44	472.78	5.72	.01
Between Items	15	47,040.51	3,136.03	38.0	.01
Residual Error	585	48,275.01	82.52		

VITA ²

Ronnie Gene Bankston

Candidate for the Degree of

Master of Science

Thesis: PROGRAMMING PRACTICES OF INDEPENDENT TELEVISION
STATIONS

Major Field: Mass Communications

Biographical:

Personal Data: Born in Holdenville, Oklahoma,
September 23, 1955, the son of Bob and
LaVaughen Bankston.

Education: Graduated from Western Hills High School,
Fort Worth, Texas, in May, 1974; received
Bachelor of Arts degree in Radio-Television-
Film from Baylor University in 1977; completed
requirements for the Master of Science degree at
Oklahoma State University in July, 1979.

Professional Experience: Acted as a graduate
teaching assistant in the Radio-Television
Department at Oklahoma State University.