

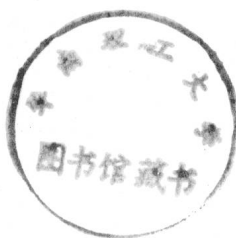


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# THE ENCYCLOPEDIA OF TELEVISION, CABLE, AND VIDEO

by  
Robert M.  
and  
Maxine K. Reed



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A Reed-Gordon Book



VAN NOSTRAND REINHOLD  
New York

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# - INTRODUCTION -

## THE PREMISE

Encyclopedias must be both contemporary and historic, as they compile and distill information for the serious as well as the casual student and practitioner. As basic reference tools, they should provide an overview of the fields they cover. The timeliness of the information is also important, if the data is to be useful. A good encyclopedia ought to interpret knowledge periodically in updated editions reflecting the perspectives of time and changed circumstances. This is the first edition of this *Encyclopedia*.

The worth of most encyclopedias is usually judged by two criteria: accuracy and comprehensiveness. Accuracy is determined by diligence and by the quality of the research behind each entry. Comprehensiveness is the result of time and space availability. There never seems to be enough of either, for information by its very nature grows exponentially.

This *Encyclopedia* is an interpretation of the past and present and it provides a glimpse into the future. The authors hope it will be a useful addition to the literature.

## THE FIELDS

In today's world, the communication fields are closely intertwined. While television, cable, and video use different technology to reach their audiences, they have the same objectives. They are bound together by the process of trying to communicate effectively and share the same production techniques and engineering equipment. They borrow extensively from one another and other technology. The language of the older form of broadcast television (which itself has its roots in radio) has been adapted and often modified by the newer media of cable and video. New definitions or twists on different terms become industry jargon. A restudy of the histories of the three fields by the authors was useful in illuminating the growth of their languages.

The concept for this reference book was based on an interdisciplinary approach and the simple principle that all three forms of communication are so interwoven that it is often difficult for the practitioner, researcher, or student to distinguish their individuality. Yet there are distinct programs, people, and events that are unique to each of the fields. When it was helpful, the authors have divided the three disciplines and identified the entries as relevant only to a given field. But because the three technological ways of transmitting information, education, and entertainment are so common in their practices, it was often more useful to point out their similarities and common roots.

All three media cut across social and cultural lines and touch on our political and aesthetic lives. They affect our behavior and help form our beliefs and attitudes toward one another and toward society in general.

The obvious difficulty in compiling any encyclopedia is the task of determining what should and what should not be included. The nagging questions of what is ephemeral, what is long-lasting or permanent, and what is a trend had to be addressed.

## TOPICS AND SUBJECT AREAS

Each of the 3,100 entries in this *Encyclopedia* is a part of at least one of fourteen topic areas in the fields of television, cable, and video. They are:



Advertising  
 Agencies/Associations/  
 Companies/Unions  
 Awards  
 Educational/Corporate  
 Communications  
 Engineering  
 Events

General Terms/Processes  
 Government/Legal  
 Home Video  
 People  
 Personnel  
 Production  
 Programming  
 Programs

In the selection process, the authors subjected each of the proposed subjects in the fourteen topic areas to careful scrutiny. The choices were difficult because of time and space limitations. There are, therefore, some regrettable but deliberate omissions. It is hoped, however, that this book will serve as a source of detail as well as of general information and that the selections were apt. The authors have tried to separate the temporary from the lasting and to differentiate that which is important from the less significant.

Listed below are the basic rationale and criteria for the inclusion of entries in each of the fourteen topic areas.

### **Advertising**

In the United States, with its largely free enterprise system of communications, the marketplace of commerce influences all three media. For that reason, the authors have included more than 120 advertising terms, practices, and phrases that have an impact on the three media.

### **Agencies/Associations/Companies/Unions**

The three fields involve hundreds of organizations established to serve the interests of their constituencies. They range from the federal agencies that regulate the media on behalf of the public to associations and unions that represent the needs of their members. Descriptions of the major groups have been included in this *Encyclopedia*.

In addition, the book includes brief profiles of the largest private companies in the United States and Canada and some in the U.K. in television, cable, and video. All U.S. cable and broadcast networks are included, as are group broadcasters with seven or more stations and the top twenty multiple system operators (MSOs) in cable as of 1991. The thirty largest media companies in terms of revenues that had substantial interests in broadcasting, cable, or video at that time are also included as are the major producers and/or distributors of syndicated shows that have a significant number of programs in their libraries.

### **Awards**

All three fields have established a number of honors in their respective areas over the years. Seventy major awards are included in this *Encyclopedia*. Most honor individual achievements.

### **Educational/Corporate Communications**

The use of technology in schools, colleges, libraries, and other nonprofit environments is an important part of the media picture. The authors have therefore included a number of terms and phrases that are unique to these fields.

Technology has also become useful in other nonentertainment areas, such as government, health, and business. Today, corporations use television, cable, video, and satellite technology. The authors have included the unique terms and processes and the organizations involved in these fields.

## Engineering

The most perplexing aspect of the three communications fields for the lay person is the technological world. The authors have included more than 200 engineering terms, phrases, and descriptions of devices, machines, and processes. The definitions are as free of technical jargon as possible, in the hope that the explanations will be of value to the nonengineer.

## Events

History can usually teach us many things. Events of even the recent past in fields as young as these can often be road maps for the future. The perspectives offered by the events are valuable in increasing our understanding of the industries. Included in the *Encyclopedia* are some "firsts" as well as other significant happenings that altered or influenced the three media.

## General Terms/Processes

Many different phrases and terms have been created over the more than fifty years of television, cable, and video. They are unique to the fields and describe and define now-common operations, practices, and procedures. In their aggregate, they constitute a new language. One hundred current media terms are included in this *Encyclopedia*.

## Government/Legal

Although broadcast television is regulated the most of all media in the United States, certain restrictions have also been placed on cable and home video by federal, state, and local governments. This *Encyclopedia* includes a history and discussion of more than 100 major laws and rules and regulations of the federal agencies that affect the communications industry.

## Home Video

The newest of the three fields is a mixture of machines and programs, and it has developed its own particular vocabulary. Many of the terms and practices have been derived and adapted from the retail industry. Included are some 110 major hardware and software terms, phrases, and descriptions of the devices and machines in the field of consumer electronics.

## People

Television, cable, and video are dominated by individuals of great vitality who have had an impact, either in front of or behind the camera. The selection of those to be included in this *Encyclopedia* was the most subjective determination in all of the topics.

Those who were selected are the people who have had--or who presently have--a unique and singular relationship with the industry, in the opinion of the authors. They have contributed their talents and skills on a national basis. While awards such as Emmys, Halls of Fame, and other accolades were considered, the primary criteria was the significance of their past accomplishments and/or their present contributions as personalities, entertainers, or business or government leaders. The researcher, however, will not find the trendy, new, on-air television personalities who are currently "hot" listed unless their stardom has been over a period of some years. It is believed that new contributors should stand the test of time.

The biographical entries generally concern only those aspects of an individual's life that relate to the media and specifically to their activities in television, cable, or video. Film roles or activities are not examined. The bios are also usually shorter than similar profiles in various *Who's Who* or other biographical sources, some of which are noted in the Bibliography of this book.

While most of those included are living, some who have influenced the growth and development of the three media have passed on; they are also listed. Their pioneering contributions are important to the understanding of the three fields of communications.

### **Personnel**

The communications fields are people-intensive industries. A significant number of unique job titles, with descriptions of their duties and responsibilities, are included. The job titles are, in the main, positions that are not self-explanatory or that have previously had only vaguely defined responsibilities.

### **Production**

The production of programs crosses all three media. Included are 150 of the major terms associated with the development of programs and the techniques and processes used to create programming. The major pieces of equipment used in production are also described.

### **Programming**

The types of programs and their distribution and scheduling in all three communications fields have created a special and unique language. Some 118 major terms and phrases are included.

### **Programs**

Edward R. Murrow once noted that without programs, all of television was but wires in a box. Besides the people involved in the profession, the most important aspect of the three media fields is the programs. Their impact on society and on each of us individually is achieved by their style, type, and format.

This *Encyclopedia* is not intended to be a compilation and review of all of the millions of hours of programming produced by or for the three fields and distributed by them in the past fifty years. Directories that include many of those thousands of programs are available elsewhere. Some of the sources for such program information are listed in this book's Bibliography.

The programs cited are those deemed by the authors to have made a more-than-usual contribution to the industry and to society. Their longevity, their impact on the audience, and the awards they have received from peers and elsewhere have demonstrated that they were--or are--somewhat unique. Those programs that have received an Emmy or other award, or titles that have had outstanding sales in home video have been included. Other programs that had particular importance because of other factors, including historical significance and originality, were also selected for inclusion.

## **STYLE/HOW TO USE/TIMELINESS**

Some of the entries are short definitions of terms or processes, while others present the information in a more lengthy manner. In some instances, the significance of the entry or its complexity required the composition of a lengthy essay. The attempt, however, has been to be as succinct as possible, in order to accommodate as many entries as possible.

The entries are in simple alphabetical order on a word-by-word basis. The names of people are in that order by their last names. Companies, however, are alphabetized by the beginning of the corporate name (example: A. C. Nielsen is found in the A section).

The three areas of communications covered by this *Encyclopedia* are fast-moving and everchanging. During the year and a half of preparation of this volume, some essays were rewritten two or three times to reflect new information. However, by the



very nature of the fields, some information will be dated by the time the book reaches the reader. The information is considered accurate as of September 1991.

### INITIAL AND ACRONYMS INDEX

The three fields contain an alphabet soup of initials for procedures, equipment, processes, and organizations. A quick reference guide to the nearly 500 initials and acronyms contained in the essays is provided at the back of the book.

### BIBLIOGRAPHY

The Bibliography contains citations by the authors of books and current periodicals in the fields that may warrant further study. These suggestions for further reading include some basic and supplementary texts in the fields, as well as other books, periodicals, and annual reference guides that may be of interest to the serious student or researcher. The Bibliography is divided into relevant sections. The books and magazines were extremely helpful to the authors in developing this *Encyclopedia*.

### CROSS REFERENCES

The *Encyclopedia* is extensively cross-referenced. When a term appears within an essay in small capitals, it signals the user that the term is discussed in another individual essay and can be found at the appropriate alphabetical location. Some entries are not followed by an essay, but the reader is directed to a discussion of the term with a "See..." reference. "See also..." is also employed at the end of some essays, to direct the user to a complementary or related entry. All three means of cross-referencing are identified by small capitals.

### APOLOGIA

Compiling this volume has been an intellectual journey of affirmation and discovery. After a lifetime of study and practice within the fields, we found some things that we thought we knew turned out to be wrong when we put pen to paper to really describe them. Many terms have taken on new meanings over the years. But we were pleased to discover that, in other instances, our research confirmed our understanding. We also learned new things about the constantly evolving technology and the procedures that accompany such innovations. It was a pleasure to expand our horizons in these ever-changing fields.

In the process of compiling this work, there have most certainly been sins of commission and of omission. Where the facts are amiss, we apologize and welcome corrections. And where we have failed to include important or significant entries, we eagerly welcome ideas. Suggestions for additions, deletions, or changes are solicited for the second edition. Please write to:

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# - A -

## **"A" title**

A recent major motion picture that attracted a sizeable audience in its theatrical run and has now been released for home video is honored with this term. It is applied to indicate the anticipated retail demand for the film and is distinct from the term "A movie," which is a measure of relative quality. An "A" title features Hollywood stars with name recognition and is highly promotable. It was produced by one of the major Hollywood studios for more than \$10 million and had box office revenues of at least \$25 million. "Pretty Woman" and "Ghosts," for example, grossed more than \$180 million and \$209 million respectively from their theater runs. Other megahits in this category include "Top Gun" and "Raiders of the Lost Ark."

"A" titles receive the most promotion and publicity by video WHOLESALERS and retailers and have historically accounted for the most rentals and sales of prerecorded videocassettes. They are often called the engine that pulls the home video industry. (See also "B" TITLES.)

## **AB roll editing**

Normally used only in professional production houses, the networks, and broadcast stations, AB roll is a complex videotape editing method. It makes full use of computerized editing controllers and SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS (SMPTE) Time Code capabilities. Regular editing techniques usually only allow for CUTS (the abrupt changes between scenes). The AB roll method permits dissolves, wipes, superimpositions, and other special effects between scenes and sequences.

One scene on a prerecorded tape from machine A and another scene from a tape on machine B are rolled (played back) simultaneously, along with a blank tape on a third machine. While all three machines are in operation and synchronized, the computerized edit controller commands a SWITCHER to fade, wipe, dissolve, or create a special effect at predetermined and preprogrammed edit points on tape A and B. The result ends up on the third tape. The AB roll technique is usually used with ONLINE EDITING. When three sources of prerecorded tape are

used, the technique is called "ABC roll editing." (See also RIPPLE EFFECT.)

## **AB switch**

Usually used in conjunction with a cable installation, this switch is used to conveniently select between two electronic input signals. An AB switch enables the cable input to the television set to be bypassed and the reception switched to the incoming signal from a broadcast receiving ANTENNA on the roof. The subscriber can, therefore, easily receive stations not carried by the cable system or pick up stations OFF THE AIR when the cable system is temporarily inoperative.

The FEDERAL COMMUNICATIONS COMMISSION (FCC) requires cable systems to offer input selector switches for receiving off-the-air signals to new cable subscribers at no additional cost and to existing subscribers at cost. The cable operator must offer to supply and install the switch for each separate cable hook-up and must inform subscribers that an antenna may be needed to receive TV signals. The switches are not used with great frequency today, however, inasmuch as nearly all local cable systems voluntarily carry local stations, and the cable systems themselves are more technically reliable. (See also MUST-CARRY RULES.)

## **ABC Afterschool Specials**

This outstanding series for youngsters has been seen on ABC on an occasional basis several times a year since 1972. The teleplays address potentially disturbing issues relevant to the lives of many children. The DAYTIME series has been honored four times with an EMMY in the Children's Entertainment Special category (1980, 1981, 1982, and 1987) and in all, the series has been given more than thirty Emmy awards. Eighty-eight of the color programs (ranging from fifty-two to seventy-two minutes in length) are available in SYNDICATION. All are CLOSED-CAPTIONED.

## **ABC Closeup**

Sometimes known as "ABC News Closeup," this distinguished occasional DOCUMENTARY series was developed and initially produced by veteran ABC



news executive AV WESTIN in 1973. The program has been characterized by its fearless confrontation of controversial issues. One of the show's segments won an EMMY in 1980. The program is not regularly scheduled.

### ABC Television Network

ABC is one of the three major, commercial, full-service, national television networks. It is headquartered in New York City. The parent company is CAPITAL CITIES/ABC INC.

The origins of the network date back to 1927 when the NATIONAL BROADCASTING COMPANY (NBC) organized two separate radio networks, the Blue and the Red. By 1938 the company had two stations in most major cities. Acting on complaints from competitors, the FEDERAL COMMUNICATIONS COMMISSION (FCC) issued a set of "Chain (i.e., network) Broadcasting Regulations." These rules forbade two radio stations affiliated with the same company in the same market. Although NBC fought the issue up to and before the Supreme Court, it was forced to sell the Blue Network in 1943. The Red Network was renamed the American Broadcasting Company, and in 1953 it merged with the United Paramount Theatres Company to build the ABC Television Network.

In the early days of commercial television in the United States, ABC was the lowest-rated network, in RATINGS, SHARES, advertising sales, affiliates, and programming. Beginning in the mid-1950s, however, the company made some excellent associations with the motion picture industry (WARNER BROS.) and was the first network to buy a film library. The fledgling network made a splash by scheduling "WALT DISNEY PRESENTS" (previously "DISNEYLAND"), "THE LAWRENCE WELK SHOW," "THE MICKEY MOUSE CLUB," and DICK CLARK'S TV dance shows.

The upstart network was in the forefront in many fields in commercial television in the 1960s and created the innovative "WIDE WORLD OF SPORTS" (1961) and "MONDAY NIGHT FOOTBALL" (1970). Under the leadership of ROONE ARLEDGE, the network developed new technological devices and methods to enhance sports coverage, notably at the OLYMPIC GAMES, beginning in 1964. As the bright and brash, last-place network, ABC developed a certain dash and brilliance in its on-the-air look, to attract and hold viewers. ABC's telecast of the final episode of "THE FUGITIVE" in 1967 attracted the largest TV audience up to that time.

By 1975 the network was confident enough to launch "GOOD MORNING AMERICA" to counter the "TODAY" show on NBC, and in 1976 BARBARA WALTERS became the first fulltime, female, network news anchor on "The ABC Evening News." Beginning in 1975, the

network's programming chief FRED SILVERMAN successfully challenged the other networks in PRIME TIME with action and adventure programs and SITCOMS. While the critics and other industry observers decried the quality of some of the shows, the television audience was attracted to them and in 1976, with programs such as "HAPPY DAYS" and "LAVERNE AND SHIRLEY," ABC became the number one network in terms of audience. The network has fought for and usually been a contender for that spot since that time.

In the mid-1970s ABC purchased a number of magazines and specialty publications and inaugurated ABC Enterprises to develop and market programming for new communications technology, including home video and cable.

ABC was purchased by a smaller GROUP BROADCASTER, Capital Cities Communications, for \$3.5 billion in 1986 and renamed Capital Cities/ABC Inc., but the network is still known by the ABC Television Network name.

In addition to the network of some 230 affiliated stations, the parent company owns and operates eight individual affiliated stations (O AND OS). (See also DANIEL B. BURKE, LEONARD GOLDENSON, ROBERT KINTNER, FREDERICK S. PIERCE, and ELTON RULE.)

### ABCD counties

This term refers to the system devised by the A. C. NIELSEN COMPANY whereby counties in the United States are designated one of four sizes (A, B, C, or D) of geopolitical entities, to aid ADVERTISING AGENCIES and advertisers in the purchase of COMMERCIAL TIME. The designations are based on the number of people residing in a given county and its proximity to a metropolitan city. The population statistics are based on the most recent U.S. census, and Nielsen uses standard geopolitical designations developed by the Office of Management and Budget of the federal government, called the METROPOLITAN STATISTICAL AREA (MSA) and the CONSOLIDATED METROPOLITAN STATISTICAL AREA (CMSA).

An "A" county is the largest and surrounds or is near one of the 25 largest U.S. cities; a "B" county has a population of more than 150,000; a "C" county has a population of more than 35,000 and all of the smaller counties are designated as "D" counties. All counties in the United States have only one designation. (See also DESIGNATED MARKET AREA, MARKET, and METRO AREA.)

### above-the-line costs

One part of a method of financial accounting for television, cable, and video production, this term refers to the placement of the costs for the creative

elements of a show or series on an accounting sheet. Charges associated with the performers, writers, producer or DIRECTOR, and with the artwork or design are placed in this category in a budget. These costs, which vary considerably for each project, are placed in columns literally above a line on an accounting sheet, to distinguish them from BELOW-THE-LINE COSTS.

### **Abraham, Seth**

A graduate of the University of Toledo with a master's degree from Boston University, Abraham began his career with Major League Baseball but has been with HOME BOX OFFICE (HBO) in a sports capacity since 1978. His most recent position is senior vice president for HBO Sports.

### **A. C. Nielsen Company**

Known for its RATINGS service for broadcast and cable television, this research company is a subsidiary of Dun and Bradstreet. Audience measurements by Nielsen Media Research Divisions are the commonly accepted index to the popularity of a nationally distributed television program in the United States and Canada.

A. C. Nielsen Company was founded in 1923 by Arthur Nielsen, Sr. Today it has branches in 27 countries and receives much of its income from compiling reports on the purchases of consumer goods at the retail level. The company broadened its scope and began its attempts to measure the reach of advertising on the radio in 1936. The unique nature of broadcasting proved a challenge. Other MEDIA measured their audiences by tickets sold, subscriptions paid, or books bought. Broadcasting had no such concrete output or input. Programs were sent out in a continuous process with audiences tuning in and out, and tracking that elusive audience was difficult. Some said impossible.

Nielsen bought the rights to the AUDIMETER (a small device that had been developed by two M.I.T. professors that could be connected to radio sets). By 1942 the firm could indicate (using sampling techniques) which radio stations were being listened to and when. At first, individual company employees collected the data each month from the field but by 1948 a mailable Audimeter was introduced.

Using a modified version of the device, Nielsen began providing national audience ratings for television programs in 1950 with the NIELSEN TELEVISION INDEX (NTI). The company added a paper DIARY SYSTEM to its audience measurement techniques in 1954. In this system, families filled out logs of the programs they viewed. Today some 200,000 diaries are mailed to more than 200 markets to collect local station

viewing data during the four SWEEPS periods each year. This service, called the NIELSEN STATION INDEX (NSI), combines information from the diaries and PEOPLE METER data from twenty-six local markets. The reports are used by the stations to sell SPOTS. In Canada Nielsen provides the NBI (Nielsen Broadcast Index) measurements for local TV audiences and the NTI for national audiences.

Although the company dropped its audience research services for radio in the 1960s, it has pioneered in other programming research, offering cable viewing measurements through its NIELSEN HOMEVIDEO INDEX (NHI) and ratings for syndicated programs through its NIELSEN SYNDICATED SERVICES (NSS) inaugurated in the mid-1980s. In 1987 the company began using the people meter, which it now relies on to collect national program viewing data on a daily basis. Nielsen uses this information from 4000 homes to produce the national ratings.

The bulk of the company's communications revenue comes from television stations that subscribe to the services, with the payment based on a formula tied to the stations' own revenues. Nielsen also sells its services to ADVERTISING AGENCIES, STATION REPRESENTATIVES, producers of programs, SYNDICATORS and distributors, and cable companies. The ARBITRON RATINGS COMPANY competes in providing local market ratings but Nielsen provides the only recognized national audience measurement for cable networks and broadcast television network shows.

In recent years, however, the Nielsen ratings have come under fire from the television NETWORKS, which no longer consider the system a reliable indication of viewership. Audience levels have fallen perceptibly and as a result, advertising income to the networks (based on the ratings) has dropped. The networks blame the reported decline in viewers on the faulty methodology of the Nielsen people meter system. Nielsen maintains that its system is sound and that the audience is simply watching more cable television and using videocassette recorders (vcrs). The broadcasters and the advertising community, however, are investigating other methods of measuring the television audience. (See also ABCD COUNTIES, AGB TELEVISION RESEARCH, and SHARES.)

### **Academy Awards Show**

Arguably the most popular of the annual awards programs, this show features the Oscar-presenting ceremonies of the ACADEMY OF MOTION PICTURE ARTS AND SCIENCES (AMPAS). It is an evening when the motion picture industry honors its people and its product. First held in 1928, the Oscar celebration was initially carried on network radio and later on local television

prior to the first television network presentation of the spectacle on NBC in 1953. Since that time, the ceremony has been on that network or ABC in March or April of each year. Although the program usually runs long and late, it is a star-studded event and invariably garners a high RATING.

Nominated for an EMMY in the Special Events category in 1955, the show won the award for ABC as Best Variety Program thirty-six years later. A 90-minute international version is in SYNDICATION.

#### **Academy of Canadian Cinema and Television**

This nonprofit organization awards the Canadian equivalent of the OSCARS and EMMYS. Established in 1979, the group presents the Gemini (English Canadian) and G  meaux (French Canadian) awards for excellence in television each year in various categories from Best Actor to Best Director. The Academy also presents the Genie award for excellence in various categories of theatrical films in English. The award ceremonies are televised. The organization, headquartered in Toronto, is also charged with helping to unify and promote the national scope of film and television in Canada and the Canadian film and television industry. (See also BRITISH ACADEMY OF FILM AND TELEVISION ARTS [BAFTA].)

#### **Academy of Family Films and Family Television (AFFFT)**

A Los Angeles-based nonprofit organization, the AFFFT consists of individuals who share the aim of encouraging family entertainment. Founded in 1980, it screens and approves programs and gives annual awards to recognize actors' contributions to wholesome family entertainment.

#### **Academy of Motion Picture Arts and Sciences (AMPAS)**

An honorary membership organization composed of outstanding individuals in the motion picture industry, AMPAS seeks to advance the arts and sciences of motion picture technology. The academy provides information services, maintains a reference library, and presents the annual OSCAR AWARDS.

#### **Academy of Television Arts and Sciences (ATAS)**

This nonprofit organization is responsible for the presentation of the EMMY awards for nighttime PRIME-TIME programming each September. ATAS confers annual statuettes for outstanding television performances and productions, technical excellence, and student video awards. It also holds screenings, seminars, and workshops; publishes the bimonthly *Emmy* magazine; operates the Television Academy

Hall of Fame; supports a library and archives of 20,000 television programs at the ATAS/UCLA ARCHIVES; and offers internships. ATAS was formed in 1978 by the dissident Hollywood chapter of the NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES (NATAS). The New York-based NATAS administers the Emmy awards for sports, news, and daytime programs. (See also JAMES L. LOPER.)

#### **access**

See PRIME-TIME ACCESS.

#### **access channels**

See CUPU LEASED ACCESS CHANNELS and PEG CHANNELS.

#### **account**

The business relationship between two companies is sometimes referred to by this colloquial term. The firm that services the other is said to have that company as an account.

The term had its origins in the business offices of companies where bookkeepers kept separate tallies or accounts for every company that purchased services or products. Over the years, it began to be generally used by nonbusiness office employees.

The term is most often used today in the advertising world, where ACCOUNT EXECUTIVES at an ADVERTISING AGENCY or cable or television operation handle the advertising needs of various CLIENTS. In doing so, they are said to be "servicing an account."

#### **account executive (AE)**

This individual represents an ADVERTISING AGENCY in dealings with the firm's clients and combines marketing, salesmanship, and business skills in defining a client's needs to the agency. The AE determines the basic facts about an advertiser's products, analyzes them, and helps lead the agency's creative team in designing the overall advertising strategy and CAMPAIGN for the client. This person looks after the client's interest, coordinates all of the creative and production work, meets deadlines, and controls costs. The title is also applied to an employee of a television station who is responsible for selling commercial time.

#### **account supervisor**

See MANAGEMENT SUPERVISOR.

#### **Accrediting Council on Education in Journalism and Mass Communications (ACEJMC)**

This council, which consists of associations related to journalism education, accredits academic



programs in more than 200 sequences (including Advertising, Radio-TV, News, Editorial) in nearly 100 colleges and universities in the United States. The organization also publishes information about careers and accreditation in the field and convenes periodic meetings. Founded in 1929 as the Joint Committee on Schools of Journalism, the organization assumed its present name in 1981. ACEJMC is based at the University of Kansas.

#### **Accu-Weather Inc.**

A private company, Accu-Weather claims to be the largest private weather forecasting company in the world. Founded by Joel Myers when he was a graduate student at Penn State University, the company furnishes forecasts to some 3,000 clients in radio, television, and other industries. The policy of the federal government's Weather Service to keep its own forecasters off the air has spurred the company's growth since the mid-1980s and ensured the continuing success of the venture. The organization does the forecasts for 200 television stations and 125 radio stations and employs forty meteorologists to explain the weather news on the air.

#### **Accuracy in Media (AIM)**

Known largely for its study of television news bias, AIM is a Washington D.C.-based, nonprofit organization. Founded in 1969, AIM monitors the media. If it finds factual errors in reporting, it asks the media to correct them and publicizes a failure to do so. AIM's criticism of television is often from a conservative perspective, in contrast to the analysis and views of FAIRNESS AND ACCURACY IN REPORTING (FAIR). The group also distributes a bimonthly publication.

#### **ACE awards**

These annual awards in the form of a statuette honor excellence and achievement in made-for-cable programming. They are given in some eighty-two categories ranging from Best Movie or Miniseries to Best Stand-up Comedy Special.

In 1977 the NATIONAL CABLE TELEVISION ASSOCIATION (NCTA) presented some awards for cable programming to local cable systems. In that year, the NCTA also recognized for the first time a cable network SPECIAL, "The Bette Midler Show" on HOME BOX OFFICE (HBO). Midler picked up her award during the NCTA convention in a basement room of the Chicago Hilton Hotel, before an audience of about twenty cable operators. The awards were called the National Cablecasting Awards.

The next year, HBO's "GEORGE CARLIN on Location" and SHOWTIME's "Spice on Ice" took home the honors.

A committee was formed to improve the status of the awards and coined the name "Awards for Cablecasting Excellence (ACE)" for the new competition. The first national ACE awards were presented in 1979 and the three winners, chosen from nine nominees, were HBO productions: "SRO: Gladys Knight and the Pips" (for entertainment), "Boxing Behind Bars: (for sports), and "Emmet Otter's Jug Band Christmas" (for "Other").

The second and third annual ACE awards, in 1980 and 1981, were presented at the NCTA conventions in Dallas and Los Angeles, where local system awards and NCTA awards were also presented to individuals. The host for the third event, STEVE ALLEN, was asked to give out so many awards that by the end of the evening he flubbed the announcement of an award to Sidney Fluck by dropping one letter. In 1985 the National Academy of Cable Programming was formed and bestowed the seventh annual ACE awards. ACE categories grew from thirty-two to fifty-two with the expansion of performance and craft recognition, and the nominees grew to 792.

In 1987 the ACE awards ceremony was held separately from the NCTA convention and moved to a January date. By 1989 the competition drew 1,214 nominees. The ceremonies were seen on twelve BASIC CABLE networks. The top award goes to a cable network, company, project, or program. It is called the Golden Ace and is the highest and most prestigious honor in the industry.

#### **Ackerman, Harry**

The man who was associated with more television hit series than anyone else began his career as a writer, actor, and advertising executive. After joining CBS in 1948, Ackerman worked first with "STUDIO ONE" and "Suspense" and then had overall responsibility for "THE JACK BENNY SHOW," "BURNS AND ALLEN," "AMOS AND ANDY," and many others. He also assisted in the creation of "GUNSMOKE" (on both radio and TV), "I LOVE LUCY," "LEAVE IT TO BEAVER," "OUR MISS BROOKS," "THE FLYING NUN," and "BEWITCHED." In 1957 the prolific producer formed his own production company and then joined Screen Gems where he worked until 1977. His projects there included "THE DONNA REED SHOW," "HAZEL," and "DENNIS THE MENACE."

Ackerman's wife was Elinor Donahue, who gained stardom in the 1950s as the elder daughter on "FATHER KNOWS BEST." He died in February 1991.

#### **ACORN**

A statistical analysis research methodology, ACORN stands for "A Classification of Residential Neighborhoods." The system classifies all U.S. and