

# ENCYCLOPEDIA



# TELEVISION OF CABLE AND VIDEO

REED & REED

# ENCYCLOPEDIA OF TELEVISION, CABLE, & VIDEO

**Maxine K. Reed and Robert M. Reed**

(Continued from front flap)

winners from the past 50 years. An extensive glossary of industry acronyms will keep you on top of important industry jargon and buzzwords.

Timely, detailed, and colorful, *The Encyclopedia of Television, Cable, and Video* is a "must-have" all-in-one reference to these dynamic industries. If you're involved in these professions—or if you're a student—or just an avid fan, this source belongs close by.

A **hammock** is television air time created when a weak show is scheduled between two strong ones. **ITFS** means *Instructional Television Fixed Service*. **PTAR** stands for *Prime Time Access Rule*. **Shrinkage** is loss of inventory in a video store, usually by shoplifting. A **donut** is a commercial with a blank section in the middle. **Bing Crosby** financed the research leading to videotape recording.

**Maxine K. Reed and Robert M. Reed** have extensive backgrounds in publishing, television, cable, and video. Ms. Reed was Distribution Director for the Educational Television and Radio Center and Program Manager at KUSD. She has held editorial positions at several prominent publishers, including Barron's and R.R. Bowker. She is a graduate of the University of South Dakota. Mr. Reed served as General Manager of KUED-TV, Salt Lake City, was founder and General Manager of KHET-TV, Honolulu, and was Executive Director of the program syndication and video division of PBS in Washington, D.C. He also taught at the University of Wisconsin and the University of Hawaii and served as Executive Vice President of the National Video Clearinghouse, Inc. He is a graduate of the University of Iowa and the University of Michigan. Together, the Reeds have written or edited 15 previous books in communications, including *Career Opportunities in Television, Cable, and Video*, now in its third edition. They are currently principals in the firm of Reed-Gordon Books in New York.

Are you aware of what a **hammock** is? What do **ITFS** and **PTAR** stand for? How do you define **shrinkage**...or a **donut**? Which **film star** helped invent videotape recording? (see answers on back flap)

Television professionals make references to events, people, and programs from the Golden Age of Television to today. Those in the cable business have their own phrases and practices. And now the video industry has spawned its own "videospeak."

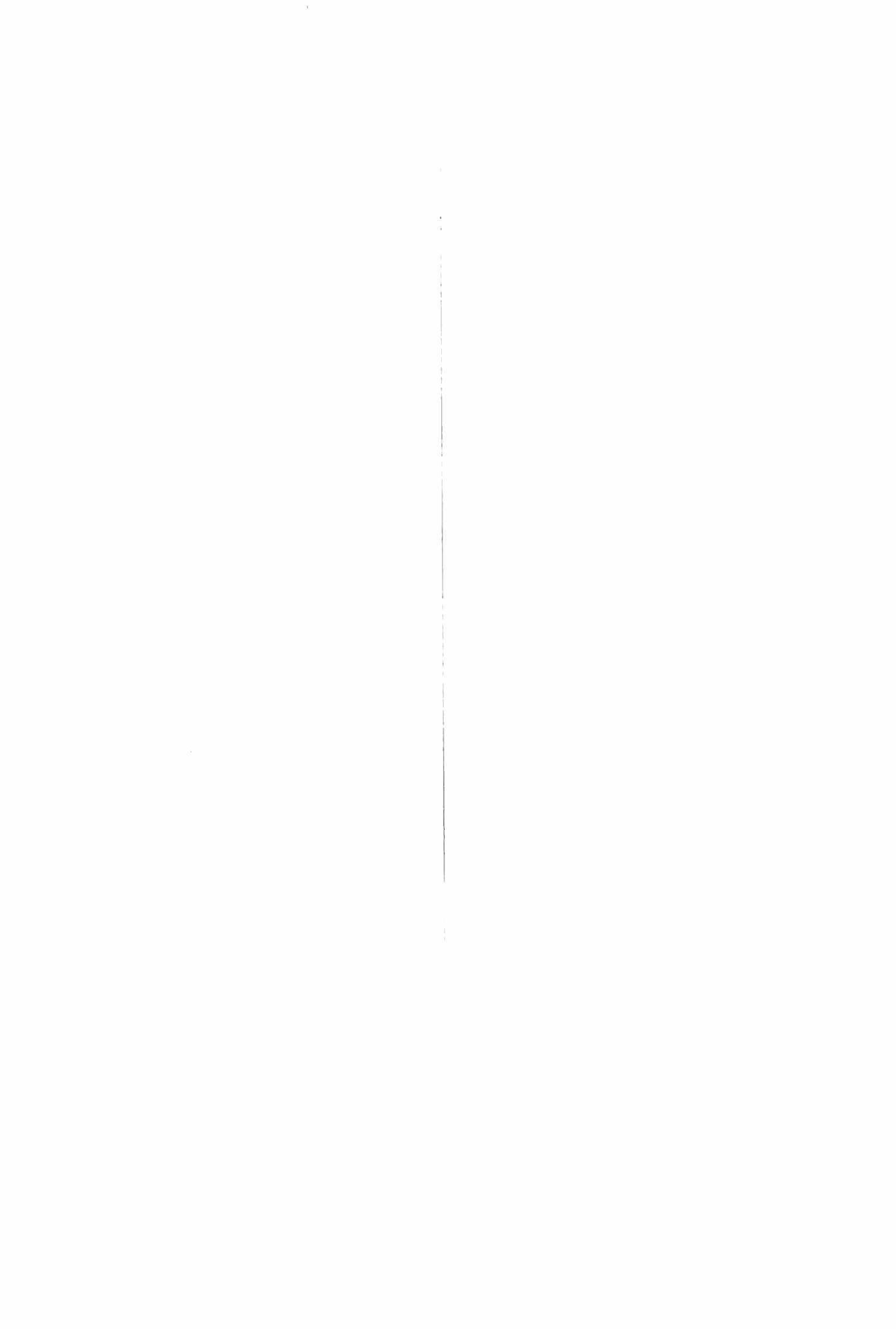
Now everything there is to know about the small screen is available in one convenient, exciting new reference. *The Encyclopedia of Television, Cable, and Video* provides detailed, accessible information on three broad fields in one volume, so if you're an expert in one area, you can find information about closely related media. Or, if you're a fan or a student, you'll find everything you'd like to know in this single volume. In all, 3,100 communication industry program terms, phrases, processes, devices, and buzzwords are defined and thoroughly explained in this unique sourcebook.

Complete essays cover every aspect of the three fields, from engineering technology to industry associations, awards, events, companies, important people, programs, and much more. Here's just a sampling of topics you'll find covered in 14 different subject areas:

- educational communications, satellites, teleconferencing, home video, corporate/business television
- informational profiles of major companies, associations, unions, and agencies
- biographies of the stars and leaders of the professions
- new technology such as compact discs (CDs) and high-definition television (HDTV), along standard editing and production techniques, and gear
- major laws and regulations governing television, cable, and video
- important advertising terms and practices
- new developments in consumer electronics and home video

You'll even find information on the historical events that shaped the industries, such as the Army-McCarthy Hearings and the Kitchen Debates. Here, too, are descriptions of the most significant programs and Emmy-award

(Continued on back flap)



# THE ENCYCLOPEDIA OF TELEVISION, CABLE, AND VIDEO

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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	General Terms/Processes
Agencies/Associations/ Companies/Unions	Government/Legal
Awards	Home Video
Educational/Corporate Communications	People
Engineering	Personnel
Events	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 (SMPTÉ) 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

U.K. households into DEMOGRAPHIC segments based on some part of a household address, such as the ZIP code. The system is sometimes used to identify audiences for cable and television programming for SPOT sales, but it is more often used by ADVERTISING AGENCIES to target direct mail campaigns, including promotions for home video SPECIAL INTEREST programs. The system is somewhat similar to the CLUSTER ANALYSIS system called PRIZM.

#### **across the board**

This phrase describes a type of program scheduling strategy on a television station, network, or cable system in which individual programs in a series (such as GAME SHOWS or RERUNS of a SITCOM) are scheduled at the same time each weekday. The programs are said to run "across the board." The technique offers the audience a regular experience and is designed to foster tune-in loyalty in various DAYPARTS. The phrase is often used with (and is synonymous with) STRIPPING. Programs scheduled across the board are often paid for by ALTERNATE SPONSORSHIP.

#### **act**

This term, borrowed from the theater, denotes a section that is part of the organization and construction of a television program. Half-hour SITCOMS are often divided into three segments, with the first act establishing the problem, the second complicating it, and the third resolving it. MAGAZINE programs are also put together with segments that are labeled Act 1, Act 2, and so on.

#### **ACT awards**

Presented each year in June by the nonprofit organization ACTION FOR CHILDREN'S TELEVISION (ACT), these awards honor the best in children's programming. ACT honored excellence in five categories: PUBLIC TELEVISION (PTV), commercial television, cable television, video programming, and PUBLIC SERVICE ANNOUNCEMENTS (PSA). Among the oldest honors in television programming, the awards were made continuously from 1962 to 1992.

#### **Act III**

Founded by NORMAN LEAR in 1985, this GROUP BROADCASTER and publishing company was designed to be the third act of Lear's career. The company owns eight television stations in midsize markets and the ninth largest motion picture theater chain in the United States. In 1989 Lear sold a 20 percent equity interest in the company to the Belgian firm Tractebel. The firm published twelve trade magazines but disbanded its publishing arm in 1990.

#### **Action for Children's Television (ACT)**

This Boston-based nonprofit organization promoted and advanced standards and excellence in children's programming. It was founded by four women in 1968 and was headed by PEGGY CHARREN. The national citizens' group has been instrumental in forcing the networks, stations, the FEDERAL COMMUNICATIONS COMMISSION (FCC), the FEDERAL TRADE COMMISSION (FTC), and the industry at large to curb excesses in children's programming and in the COMMERCIALS directed at them.

In 1974 ACT petitioned the FCC, requesting a set of rules forbidding commercials on children's programs. While the Commission declined to establish such rules, it did issue a CHILDREN'S POLICY STATEMENT that year, which recommended guidelines for children's programming. The advocacy group was also instrumental in the passage of the CHILDREN'S TELEVISION ACT OF 1990.

ACT influenced the industry by publishing reports, distributing literature, testifying in hearings before congressional committees, and presenting its annual ACT AWARDS. It disbanded in 1992 to allow other organizations to carry on the cause. (See also CHILDREN'S PROGRAMMING.)

#### **Action News**

Conceived and developed by the FRANK N. MAGID ASSOCIATES INC. consulting firm in the 1970s, this television news format is now used by many stations. The format stresses conversational interaction among the television newscast team of four or five members. The format also features short news items built around SOUND BITES.

#### **ACTS Satellite Network**

This BASIC CABLE network offers original Christian family programs to cable subscribers. It is headquartered in Fort Worth (Texas).

#### **A/D conversion**

This process converts an ANALOG COMMUNICATIONS signal into its equivalent in DIGITAL COMMUNICATIONS terms. A converter measures the AMPLITUDE (voltage) of an incoming analog electronic signal thousands of times each second and stores each of the measurements as a number. The digital representation can be recorded or transmitted.

#### **Adam 12**

In this police drama, Adam 12 was the designation of the patrol car used by two young uniformed members of the Los Angeles Police Department. The two fresh-faced cops (MARTIN MILNER and newcomer

KENT MCCORD) encountered a variety of cases, realistically presented, and the series was well received by the viewing public. The half-hour show was produced by JACK WEBB's production company and was seen on NBC for seven seasons beginning in 1968. The 172 color episodes have been in SYNDICATION since 1975.

#### **Adams Chronicles, The**

Meticulously researched, this MINISERIES was produced by WNET, the PUBLIC TELEVISION (PTV) station in New York City, for the PUBLIC BROADCASTING SERVICE (PBS), as a part of the nation's Bicentennial celebration in 1976. The highly acclaimed series consisted of thirteen programs that detailed American history from the vantage point of four generations of the Adams family that descended from founders John and Abigail Adams. The DOCUDRAMAS not only received considerable critical praise but also attracted more viewers than public television had previously enjoyed. They also became the basis for a TELE-COURSE that was available throughout the nation. Research for the programs was based on the renowned Adams Papers. The series effectively countered the claim that all good dramas on PBS were created in the United Kingdom.

#### **Adams Communications**

A GROUP BROADCASTER, Adams Communications owns seven AM and eight FM radio stations and ten television stations in Peoria (Illinois), Springfield (Massachusetts), Onondaga (Michigan), Wilmington (North Carolina), Memphis (Tennessee), San Antonio and Wichita Falls (Texas), Wheeling (West Virginia), and Madison and Wausau (Wisconsin). The headquarters of the TV group is in Boca Raton (Florida). The company also publishes newspapers in Michigan and California and city magazines in Minneapolis-St. Paul and Chicago, as well as nationally distributed consumer magazines on motor homes.

#### **Adams, Don**

Adams' entertainment career began in the 1950s when he made the lesser-known nightclub rounds as an impressionist. His break came when he won an "ARTHUR GODFREY'S TALENT SCOUTS" competition in the mid-1950s. He soon teamed up with Bill Dana and also made many TV variety show appearances; some have survived on home video. Adams is best known, however, for his characterization of Agent Maxwell Smart on the 1965-70 series "GET SMART" with Barbara Feldon, for which he won EMMYS as Best Actor in 1967, 1968, and 1969. He has appeared in other comedy series since 1970 but will always be remem-

bered as the ineffective secret agent. The series was rerun in 1991 on NICKELODEON/NICK AT NITE.

#### **Adams, Edie**

Julliard-educated Adams has starred on Broadway (*Wonderful Town* and *Li'l Abner*) and in the movies (*The Apartment*, *It's a Mad, Mad, Mad, Mad, Mad World* and others), but her performances in a half-dozen TV shows in the 1950s and 1960s, including her own series, "Here's Edie" (1963-64) (for which she was twice nominated for an EMMY), brought her to the attention of the television-viewing public. She will perhaps always be best known, however, as the wife of zany TV producer/performer ERNIE KOVACS. She appeared on most of his television shows, either as a singer or an actress, and sometimes incognito as a member of the Nairobi Trio. Since his death, she has performed most often in nightclubs, making only a few movie appearances. In 1984 she portrayed Mae West in the Kovacs television biography "Ernie Kovacs: Between the Laughter." A dozen or more of her movies and television SPECIALS are available on home video.

#### **Addams Family, The**

This 64-episode, black-and-white series was one of two supernatural SITCOMS to appear on the networks in 1964, joining "THE MUNSTERS" in treating horror comedically. The ghoulish characters in the series had been created by Charles Addams for *The New Yorker* magazine. The half-hour series made liberal use of guest stars and enjoyed a two-year run on ABC. An animated color version of the show (with some 37 episodes) produced by HANNA-BARBERA appeared on NBC in the Saturday morning children's block from 1973 to 1975. Both series are available in SYNDICATION. A feature-length motion picture starring Anjelica Huston and Raul Julia was produced in 1991.

#### **addressable converter**

This device is the necessary component of INTERACTIVE TELEVISION on cable and an integral part of a PAY-PER-VIEW (PPV) capability. It controls the access to a channel by an individual customer, allowing that person to order and receive that channel and be billed for it. Thus, it is a sophisticated improvement over the standard CONVERTER.

The addressable converter is a small box containing a microcomputer that is placed on the television set. The subscriber uses a key pad connected to the converter and by punching buttons, orders a particular channel from the cable HEADEND. There, a computer processes the order, directs the customer's

converter to descramble the desired signal, and records the order for billing purposes. The converters in homes have been labeled "addressable" because they can be individually accessed by the computer at the headend.

The most extensive and sophisticated use of these converters to date was the GUBE experiment in Ohio in the 1970s and early 1980s. The use of addressable converters has been hampered by their cost and by initial manufacturing problems with the equipment, which made the early converters unreliable. The problems have been rectified, but the poor reputation lingers and while the installation of these devices in suburban homes has grown, the converters have not been universally embraced by cable companies. They have been largely used for PPV events. In the classic chicken-and-egg syndrome, operators are slow to install them until more such programming is available and programmers are reluctant to invest in programming for a small audience. However, some cable systems are gradually replacing the older converters in homes with new addressable converters.

#### **Adelphia Communications Corporation**

This MULTIPLE SYSTEM OPERATOR (MSO) (one of the oldest in the industry) owns some sixty cable operations in nine states and is one of the top fifteen MSOs in the nation. Started by JOHN J. RIGAS in 1952 in the Pennsylvania hill country, the firm is headquartered in Coudersport (Pennsylvania) and is primarily owned by the Rigas family.

#### **adjacency**

The period of COMMERCIAL TIME that precedes or follows a network program is referred to in television and BASIC CABLE advertising by this term. This period of about two minutes is offered to advertisers for SPOT ANNOUNCEMENTS. The cost of the time is determined by the popularity and the RATINGS achieved by the preceding or upcoming program; a higher-rated program commands a bigger fee for the period of time adjacent to it.

#### **Adult Learning Services (ALS)**

A department of the PUBLIC BROADCASTING SERVICE (PBS), this service was established in 1981 to develop, acquire, and transmit interactive TELECONFERENCES and TELECOURSES. It manages two program streams: the Business Channel (formerly PBS Narrowcast Services) and ALS. By 1991 this DISTANCE EDUCATION operation claimed a core membership of some 333 colleges and universities, all of which offered credit for the courses.

#### **adult videos**

This euphemistic term is used to identify films in the prerecorded home video industry whose content is primarily sexual. The films are divided into "softcore" and "hardcore" titles, with the latter being more sexually explicit.

Such titles were the first to be sold in home video in the late 1970s and until 1980, more than 70 percent of the sales and rentals of videocassettes were adult films. They ranged from edited collections of 16mm film "loops" transferred to videocassette to newly produced features. At one time in the late 1970s Russ Meyer's softcore film "The Vixen" sold for \$299.95 whereas the later, more famous, hardcore film "Deep Throat" (which cost \$22,000 to make) sold for \$100 and had sold more than 300,000 units by the end of 1981.

The appeal of the films dropped off gradually to approximately 20 percent of the market in the mid-1980s and has since been reduced to about 15 percent. Some video stores specialize in the genre, but most specialty MOM-AND-POP stores stock the titles in a separate section that is restricted to customers 18- to 21 years of age, depending on local laws and customs. A few VIDEO RETAIL CHAINS such as BLOCKBUSTER do not carry the product.

Some cities and states have laws that effectively forbid the sale and rental of adult titles. Video store owners in those states have been arrested and convicted of violating local county or state laws, and have received heavy fines and had their INVENTORY confiscated. However, many of the convictions have been overturned on appeal, as a violation of the FIRST AMENDMENT. In 1991 the federal CHILD PROTECTION RESTORATION AND PENALTIES ENHANCEMENT ACT, which was designed to curb child pornography, went into effect but its stringent requirements are being challenged in the courts. The nation's OBSCENITY AND INDECENCY LAWS are a confused and bewildering labyrinth that confound the legal profession, the courts, and the producers, distributors, and retailers who handle adult video.

#### **advanced television (ATV)**

This broad generic term refers to the technical systems that will measurably improve television image and sound. The new systems are planned to positively alter the manner in which television production, transmission, and reception are handled throughout the world.

The term ATV encompasses a number of different technical proposals. The proposals, known by the initials used by their proponents, include ACTV (advanced compatible TV), ADTV (advanced definition



TV), IDTV (improved definition TV), VHDTV (very high definition TV), EDTV (enhanced definition TV), and HDTV (high definition TV). The most widely used and popular are the EDTV and HDTV nomenclature, and the initials HDTV are often used interchangeably with ATV. Under whatever label, the systems will bring massive changes to every communications organization and television standard in the world.

There are a number of ways by which television technology can be improved, including the use of digital audio, new features in the camera, improvements in chrominance and luminance, and an increase in the ASPECT RATIO of the picture and in the number of SCANNING LINES. In various combinations, the improvements will bring about brighter, cleaner, more precise television pictures of astonishing clarity. The image reproduction will be comparable to 35mm film quality.

Some of the ATV systems under development will more than double the number of scanning lines (from 525 or 625 to 1,250) and FRAMES per second (from 25 or 30 to 60) and change the aspect ratio (from 3:4 to 9:16). The effect will be to enhance the color picture to almost realistic crispness and to widen the image by some 20 percent. The best viewing distance will become three times the screen height, rather than the now-standard seven times (or the LECHNER DISTANCE of nine feet), bringing the effect of movielike, wide-screen images to the family room, with digital, COMPACT DISC-quality sound.

The new standards will require new production gear and revolutionary changes in production techniques, where true accuracy and reality in costumes and the set will become mandatory. New transmission and antenna equipment at broadcast stations and in cable television operations will be necessary, along with new TV sets, large-screen projectors, videocassette and videodisc machines, and computer terminals. The improved picture will influence the use of television in medical education, in business, and in the military.

In North America, the NTSC television transmission standard has remained essentially unchanged since it was established in 1941. In other parts of the world, the PAL and SECAM standards have also remained virtually the same since 1966 and the three standards are largely incompatible. In the 1990s better television systems will require new standards.

Not surprisingly, there is considerable hope that a single standard may replace the three current transmission standards throughout the world. Billions of dollars, trade deficits, national pride, and prosperity hinge on the type of standard (or standards) that will prevail.

The Japanese have been developing an ATV production system since the early 1970s and have it in place, combining it with a DIRECT BROADCAST SATELLITE (DBS) transmission method and broadcasting a few hours per day, in a system they call "Hi-vision." It operates in what is termed the MUSE standard. The initial receiving sets cost from \$18,000 to \$34,000 in 1990. The system will probably never be used in that country for terrestrial transmission because there is a limited amount of spectrum space. The Japanese have also developed ATV videocassette recorders and adapters to allow the ATV broadcasts to be seen on regular sets. A consortium of twelve European countries have pledged to have an ATV system operating by 1992, using some version of the new MAC (multiple analog component) or Pal Plus standards, for cable and satellite transmission. The analog system is viewed as an evolutionary strategy leading to a digital HDTV system.

The United States has not had a coordinated national effort supported by the government, and has been far behind in the research and development of ATV terrestrial systems. The technology, however, was introduced in San Francisco on February 1, 1981 when 1125/60 tapes were shown for the first time. In 1987 the FEDERAL COMMUNICATIONS COMMISSION (FCC) appointed an ADVISORY COMMITTEE ON ADVANCED TELEVISION SERVICE (ACATS) to assist them in establishing a new ATV transmission standard. By 1988 twenty-two different technical proposals that held the promise of improving the quality of television transmission and reception had been identified.

The approaches by various companies generally fell into three categories: (1) augmentation systems; (2) ENHANCED NTSC SYSTEMS, often called EDTV (enhanced definition television); and (3) SIMULCAST HIGH DEFINITION TELEVISION (HDTV) systems, usually called high definition television (HDTV). The FCC rejected the augmentation approach as inefficient in its use of the broadcast spectrum and therefore not in the public interest. The official attention turned to the remaining approaches.

In that same year, the Commission issued some "tentative decisions," indicating that ATV should be transmitted within the existing broadcast spectrum, should operate in the current 6 MEGAHERTZ (MHZ) channels, and should be compatible with the existing NTSC system. In March 1990 the FCC announced that it will set a single ATV transmission standard, based on a simulcast (HDTV) approach, in June 1993.

The official FCC proposals are from commercial firms in the United States and Japan and from international consortia. Surprisingly, in late 1990, U.S.

companies moved from laggards to leaders in the development of the new systems, due to their embrace of DIGITAL COMMUNICATIONS. All four systems proposed by U.S. firms contemplate the use of DIGITAL VIDEO COMPRESSION techniques, which will allow transmissions by terrestrial broadcast stations and cable systems as well as by satellite.

Six of the various proposals have been preliminarily evaluated and are being tested by the ADVANCED TELEVISION TEST CENTER INC., CABLELABS, and the ADVANCED TELEVISION EVALUATION LABORATORY. In spite of the FCC's proposed standard, two of the systems are EDTV systems. The results will be reviewed by the ACATS committee and recommendations made to the FCC. In the meantime, an enhanced system by Faroudja Research Enterprises that does not require a new TV FREQUENCY was tested in 1990 in the United States. Called "SuperNTSC," it may become the *de facto* standard until true ATV systems are developed.

There are enormous political and economic ramifications in any decision, and there is only partial consensus on any standard. In production, some U.S. companies and Japanese concerns favor a "1125/60" approach (1,125 horizontal scanning lines and 60 FIELDS per second) and are members of the HDTV 1125/60 GROUP. A proposal to establish that as a worldwide standard was made by the SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS (SMPTE) and the ADVANCED TELEVISION SYSTEMS COMMITTEE (ATSC) in 1986. In the United States, this standard is called the SMPTE 240 M standard. The European consortium successfully resisted the standard in the "Victory at Dubrovnik," a reference to the Yugoslavian city where the Europeans prevented the CCIR (the international television standard organization) from endorsing 1125/60 as the international standard. If a single production and display (reception) standard can be established, transmission criteria affecting the current NTSC, PAL, and SECAM standards must be agreed upon in some international broadcast forum. Eventually, three types of standards may evolve: (1) production, (2) display or reception, and (3) transmission.

There is some resistance to any new standard(s) (and the attendant higher costs) from the developing countries, which fear that ATV will present further impediments to their own communications development and foster further intrusions into their cultural identities, because only the more advanced nations will be able to produce new programs with the new technology. Other observers maintain that the social role of television and its worldwide impact on education, information, and human growth will not change significantly because of prettier pictures. All agree

that ATV is coming. However, because of the enormous global issues involved, most observers believe that true ATV systems will not be fully implemented until the year 2000. (See also LETTERBOXING.)

#### **Advanced Television Evaluation Laboratory (ATEL)**

This Canadian organization was established to assist the Canadian DEPARTMENT OF COMMUNICATIONS (DOC) and the television industry in that nation in selecting a new ADVANCED TELEVISION (ATV) system. Located in Ottawa, the laboratory conducts subjective tests of proposed ATV systems with nonexpert viewers in conjunction with subjective and objective tests conducted by the ADVANCED TELEVISION TEST CENTER and CABLELABS in the United States. The activities of these three test organizations are coordinated by the ADVISORY COMMITTEE ON ADVANCED TELEVISION SERVICES (ACATS) of the FEDERAL COMMUNICATIONS COMMISSION (FCC) in the United States and by the ADVANCED BROADCAST SYSTEM OF CANADA, an advisory group to the Canadian DOC.

ATEL conducts tests of ATV prerecorded programming when reception of regular programming is "impaired" (i.e., noise or channel interference) and viewed by nonexpert viewers (i.e., consumers). The laboratory also measures the visual performance of the various proposed ATV systems in terms of the quality of the picture in ideal reception conditions, seen by everyday viewers. The results of the tests are used by both advisory committees in making recommendations to their respective government organizations.

#### **Advanced Television Systems Committee (ATSC)**

This private volunteer committee of manufacturers of video equipment and receivers was formed by electronics companies in the United States and the SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS (SMPTE) in response to proposals for production standards for an ADVANCED TELEVISION SYSTEM (ATV) by the Japan Broadcasting Corporation (NHK). The Japanese idea was that most film and television production could be improved by using high definition television (HDTV) rather than 35mm film.

In 1981 SMPTE began an examination of the Japanese proposals and the committee was formed. One of the committee's purposes was to work toward an internationally accepted standard that would ensure that 35mm film would not be replaced by a bewildering array of different video standards in different countries. The ATSC and the SMPTE agreed to a slightly modified standard with the Japanese. This standard eventually came to be known as the 1125/60 (1,125 scanning lines and 60 frames per

second) standard and was labeled the SMPTE 240M standard. The standard was agreed to by the American National Standards Institute (ANSI). In 1986 the U.S. State Department proposed it for worldwide acceptance to a committee of the INTERNATIONAL TELECOMMUNICATIONS UNION (ITU). There was considerable resistance by European nations at an international forum in Dubrovnik, Yugoslavia and later the ANSI Committee withdrew its proposal. Some U.S. companies also opposed the production standard.

Neither the SMPTE nor the ATSC have any official jurisdiction over ATV production or transmission standards. While the establishment of ATV production and transmission standards are interrelated, the ADVISORY COMMITTEE ON ADVANCED TELEVISION SERVICES (ACATS) of the U.S. FEDERAL COMMUNICATIONS COMMISSION (FCC) is responsible only for recommending transmission standards to the FCC. However, the position of the SMPTE and the ATSC on production standards will influence the FCC and other U.S. governmental action in establishing the standard or standards for an advanced television system. (See also HDTV 1125/60 GROUP.)

#### **Advanced Television Test Center Inc.**

The center is a private, nonprofit corporation organized by the television broadcasting industry to examine the options for a new U.S. terrestrial transmission standard for an ADVANCED TELEVISION (ATV) service. It is located in suburban Washington D.C.

The center operates a state-of-the-art laboratory testing facility financed by its members (CAPITAL CITIES/ABC INC., CBS INC., the NATIONAL BROADCASTING COMPANY [NBC], the PUBLIC BROADCASTING SERVICE [PBS], the ELECTRONIC INDUSTRIES ASSOCIATION [EIA], the ASSOCIATION OF INDEPENDENT TELEVISION STATIONS [INTV], the ASSOCIATION FOR MAXIMUM SERVICE TELEVISION [MSTV], and the NATIONAL ASSOCIATION OF BROADCASTERS [NAB]) and by contracts and cooperative ventures with other industry organizations. The center's primary focus is on national efforts to establish a single terrestrial ATV transmission standard. It undertakes impartial testing of ATV transmission system hardware as the primary means to determine the best possible approach to ATV for the United States and all of North America.

Advanced television system proponents are invited to submit their systems for a series of objective (technical) and subjective (perception) tests, which the center devises in cooperation with an official FEDERAL COMMUNICATIONS COMMISSION (FCC) advisory committee called the ADVISORY COMMITTEE ON ADVANCED TELEVISION SERVICE (ACATS). In 1988 and 1989 the center conducted over-the-air propagation tests in

the Washington D.C. area to determine the feasibility of using existing television channels (VHF and UHF) as well as additional channels in higher frequencies for advanced television service.

The FCC advisory committee has certified six different systems for testing by the center and by its fellow laboratories, CABLELABS and the ADVANCED TELEVISION EVALUATION LABORATORY, in what has been termed an "electronic bakeoff." The committee will use the results of the tests in making recommendations to the FCC. (See also DIGITAL VIDEO COMPRESSION, ENHANCED NTSC SYSTEMS, and SIMULCAST HIGH DEFINITION TELEVISION.)

#### **Adventures of Ellery Queen**

See ELLERY QUEEN.

#### **Adventures of Ozzie and Harriet, The**

The quintessential family SITCOM of television's early days, this show was produced, directed, and written by OZZIE NELSON and starred his wife HARRIET HILLIARD and their two sons Ricky and David, as well as the mild-mannered head of the family. The program had its beginnings in radio, in 1944. It moved to ABC television in 1952 and lasted for fourteen years. In the course of those years, loyal viewers saw the boys grow up, launch their own show-business careers, marry, and bring their wives onto the show.

Some 435 episodes of the half-hour series are in SYNDICATION and in 1991 the sitcom was stripped nightly on cable's DISCOVERY CHANNEL. The show was perceived as the epitome of wholesome entertainment, and as such it was the butt of much cynical humor. The series was also responsible for the 24-episode spin-off "Ozzie's Girls" in 1973, produced by son David for FIRST-RUN syndication.

#### **Adventures of Rin Tin Tin, The**

The story of an orphan boy and his dog who were "adopted" by an army cavalry unit in the Old West, this black-and-white, half-hour series had a long and distinguished history. The first Rin Tin Tin was a canine motion picture star, with his first movie premiering in 1922. The television version appeared on ABC for five years, from 1954 to 1959. It was rerun twice, on ABC (1959-61) and on CBS (1962-64); and 130 episodes were then syndicated beginning in 1976. Although action-oriented (some of it quite violent), the series stressed wholesome values and made a clear distinction between right and wrong.

During the 1990-91 season a version of the series subtitled "K9 Cop" was seen on THE FAMILY CHANNEL, a BASIC CABLE SERVICE, on Friday, Saturday, and Sunday evenings.

### **Adventures of Robin Hood**

Produced in the United Kingdom with an all-English cast, this half-hour series dramatized the tales of the legendary outlaw who robbed from the rich to give to the poor. One of the first British television series to become popular with American viewers, the thirty episodes played on CBS for three years beginning in 1955 and were rerun by the network in the Saturday morning children's block during the 1958-59 season. Sixteen of the episodes in black-and-white and fourteen in color are available in SYNDICATION. A later version (also produced in the United Kingdom but with a different cast) was seen on cable in the United States in the late 1980s.

### **Advertiser Syndicated Television Association (ASTA)**

This New York-based trade association is dedicated to promoting the growth of advertiser-supported SYNDICATION (BARTER). ASTA activities include providing education and information, promoting common standards in the field, and encouraging research to assist in improving the RATINGS system for syndicated programs. ASTA membership is open to all companies engaged in the sale of COMMERCIAL TIME on nationally syndicated programs.

### **advertising**

All forms of commercial and noncommercial messages designed to persuade or inform an audience are known as advertising. A marketing tool used by companies and organizations, it is usually developed to promote the purchase of goods or services but it can also be used to influence thoughts and ideas. In cable and television, it takes the form of COMMERCIALS and SPOTS.

### **advertising agency**

This type of independent company creates and manages advertising for other firms that seek customers for their products or services. In addition to creating and producing COMMERCIALS (and occasionally programs), ad agencies conduct product and consumer research and buy COMMERCIAL TIME for CLIENTS on television and cable operations and on radio and in newspapers and magazines. Agencies also negotiate deals for SPONSORED VIDEO programs, on behalf of clients.

In 1982 there were 9,668 agencies in the United States. By the time the last formal survey was taken in 1987 the number had grown to 12,335 establishments (including branch offices). According to estimates by the AMERICAN ASSOCIATION OF ADVERTISING AGENCIES (4AS), one-third of these agencies are small

(essentially one-person operations) and one-third have an average of only five employees. Many, however, are large organizations employing more than 1,000 people.

Big companies are known as FULL-SERVICE ADVERTISING AGENCIES, because they are designed to provide their CLIENTS with all types of advertising and promotion. Smaller agencies use temporary free-lancers to service their clients' needs and BOUTIQUE AGENCIES concentrate on specific creative services.

The larger advertising agencies are usually divided into four departments. The creative department develops and produces the actual advertising or commercials, and the media department analyzes and purchases advertising time and space in the various media. These two departments are supported by the research department, which conducts market studies. Finally, the account service department coordinates all of the accounts' activities and acts as a liaison with the clients.

Some large corporations contract with different agencies to handle their many products or divisions. The company often designates one of the agencies as the "agency of record," and that agency coordinates the MEDIA BUY for all of the agencies.

Agencies vary in type and style, and they develop expertise and reputations in various product and service areas. The growth in the number of agencies slowed in the early 1990s, and there have been a number of mergers in the field. Ad agencies have existed for nearly 150 years, however, and they will continue to be a vital part of the communications industry. (See also ACCOUNT, ACCOUNT EXECUTIVE, ADVERTISING AGENCY COMMISSION, and COMMISSIONABLE.)

### **advertising agency commission**

ADVERTISING AGENCIES have traditionally been compensated for persuading consumers to buy their CLIENTS' products and services through a commission system. The conventional compensation arrangement has been for the advertiser to pay the agency the full amount charged for COMMERCIAL TIME or space by the MEDIA. The television or cable operation, however, gives the ad agency a discount and the agency keeps the difference between the full amount and the discount, as its compensation.

This tradition dates to the mid-19th century, when entrepreneurial individuals took ads from department stores and placed them in local newspapers. They then received from the newspaper a percentage of the money the store spent. Gradually, the individuals expanded their services, adding staff, research, marketing advice, and eventually creative services, in order to justify their commissions.

In 1875, the N. W. Ayer agency initiated a system based on a 12.5 percent commission on the full cost of advertising space. This eventually evolved to the current 15 percent. If, for example, the commercial time costs \$1,000, the agency collects that amount from the client, but pays the station or cable operation only \$850. The negotiable commission can vary from client to client. Under this system, the agency is working for its client but is being paid by the media through the discount. The television or cable company allows the lower payment because many of the services provided by the ad agency would otherwise have to be supplied by that operation.

Agencies are also paid separate fees by their clients for research and market or product analyses. The agency also receives from the client a percentage (usually 17.65 percent) over and above the actual costs of services, materials, and production costs to prepare the COMMERCIALS. Since the mid-1980s more than one-half of the income of agencies has come from such fees and the override on production costs. The total amount of time charges, fees, and production services are billed to the client, and an agency's size and clout in the industry is determined by the cumulative amount of its BILLINGS to all of its ACCOUNTS each year.

Since the early 1980s, however, the 15 percent commission structure has been gradually replaced by other systems, including one that links the agency's compensation to the sales of the client's products it promotes. This performance-based compensation essentially makes the agency's fees contingent upon the product's increase in market shares or sales. The compensation is usually less than the customary 15 percent, but the new system has found increasing acceptance by both agencies and advertisers.

Another method of compensation is a sliding scale system whereby the client allows the agency a specific commission rate up to a certain amount, but the commission is reduced for every million dollars billed after that. This method is popular with national advertisers that spend large amounts of money on advertising. Still other arrangements simply reduce the commission for all billings to 10 percent.

According to the ASSOCIATION OF NATIONAL ADVERTISERS (ANA), 35 percent of the advertisers allowed their agencies to retain 15 percent in 1990, while "reduced commissions" were allowed by 29 percent of the firms. Other systems (including a "cost-plus-fee" method) accounted for the remaining types of compensation.

The squabbles over the size and type of agency compensation has affected the previously warm agency-client relationship. Where once the two

worked creatively together as a team, they are now often in adversarial positions. This trend is expected to continue in the 1990s, often due to the fact that many compensation plans put agencies in the position of recommending higher production costs and media spending to make more money, not necessarily as a benefit to the client.

#### **advertising agency review**

ADVERTISING AGENCIES and their CLIENTS have an almost marital relationship. Both hope that the alliance they have forged will grow and prosper. When a contract expires, it is often renewed for another period, and the bond is strengthened. Sometimes, however, the client believes there is need for a change and undertakes an agency review whereby the ACCOUNT is once again opened to competition from other agencies. While the incumbent is usually also encouraged to make a PRESENTATION, other agencies are contacted to PITCH the account. They are asked to describe their company, its clients and growth, the type of creative work done, and the histories of people who will work on the account if it is given to them. This is called a "credentials presentation." The prospective agencies are often expected to present a sample CAMPAIGN (known as a "spec campaign") or to develop two or three brief case studies of similar or relevant products. The review often takes three months or more and is a time of anxiety for the incumbent agency and the new-business departments of the prospective agencies. Some agency employees call reviews the "dance of death," inasmuch as an estimated 85 percent to 90 percent of the companies that are reviewed lose the account. Reviews are also held by new companies or companies that have never been represented by an agency before.

#### **Advertising Council Inc. (ACI)**

Supported by the advertising industry, this non-political, nonpartisan, volunteer organization is dedicated to public interest causes. It is composed of prominent advertising executives who donate their creative talents and time to produce and nationally distribute PUBLIC SERVICE ANNOUNCEMENTS (PSA).

Created at the beginning of WW II, the organization helped foster support for War Bonds and blood drives. It now creates PSAs for the United Way, the United Negro College Fund, and others. It is financially dependent upon contributions from the advertising industry and the media.

#### **Advertising Federation of America (AFA)**

An association of advertising organizations, AFA is dedicated to networking and to the exchange of

ideas and information. The New York-based association merged with a similar western association in 1967 to create a larger membership base.

#### **Advertising Research Foundation (ARF)**

Founded in 1936 by the AMERICAN ASSOCIATION OF ADVERTISING AGENCIES (4As) and the ASSOCIATION OF NATIONAL ADVERTISERS (ANA), this group includes those organizations, plus ADVERTISING AGENCIES, universities, and media companies. Its goal is to support and oversee research and encourage more effectiveness in marketing and advertising. The foundation is headquartered in New York City.

#### **advertorial**

A combination of the words "advertisement" and "editorial," this term refers to a COMMERCIAL on a cable or television operation advocating a particular point of view. Although the term is used more often in print advertising, it also refers to some commercials that offer opinions on issues of public interest.

The advertorial is usually directed toward a particular audience and can be purchased by any type of corporation or public interest group. The opinions of the advertiser on economic, social, or political issues are usually communicated in a forceful manner. The company or organization pays for the production and the COMMERCIAL TIME.

An advertorial differs from a PUBLIC SERVICE ANNOUNCEMENT (PSA) inasmuch as a PSA does not normally advocate a particular or controversial position, and the transmission time is donated by the cable or television operation.

#### **Advisory Committee on Advanced Television Service (ACATS)**

Established by the FEDERAL COMMUNICATIONS COMMISSION (FCC) in 1987, this committee was given the mandate to study and recommend a new ADVANCED TELEVISION (ATV) system for terrestrial television services in North America. It consists of twenty-five leaders in broadcast, cable operations, program production, and television-set manufacturing. They are assisted by many volunteers and three testing centers: the ADVANCED TELEVISION TEST CENTER INC. (in suburban Washington D.C.), CABLELABS (in Colorado), and the ADVANCED TELEVISION EVALUATION LABORATORY (in Canada).

The standards necessary for the establishment of an ATV system could use approaches advocated by ENHANCED NTSC (enhanced definition television or EDTV) or SIMULCAST HDTV (high definition television) systems or some combination of both. The committee is charged with examining the economic,

technological, social, and artistic trade-offs in establishing the first new television standards in the United States since the establishment of the NTSC standard in 1941. The committee (along with its Canadian counterpart, the Advanced Broadcast System of Canada) has authorized a number of tests of competing systems (in what some wags term an "electronic bakeoff") and will consider their merits. The American committee's recommendations will be contained in a final report to the FCC, due to be completed and delivered by September 30, 1992. The Commission is scheduled to make a final determination on a U.S. standard by the middle of 1993. (See also RICHARD WILEY.)

#### **Advocates, The**

These debates aired on THE PUBLIC BROADCASTING SERVICE (PBS) for four years in the early 1970s. Proponents of different persuasions discussed public issues of the day in a roundtable free-for-all. The series was developed as a direct result of criticism from the OFFICE OF TELECOMMUNICATIONS POLICY (OTP) that PUBLIC TELEVISION (PTV) was slanted and did not present the conservative side of any issue. Produced by WGBH in Boston and KCET in Los Angeles with the help of grants from the FORD FOUNDATION, the acclaimed series won an EMMY in the Outstanding Program Achievement category in 1973.

#### **affiliate**

This type of video retail store is connected to a larger, national entity and uses its name and image. The headquarters company provides advertising and marketing support and other services similar to those provided by firms who offer FRANCHISES. Affiliate operations are not regulated by the FEDERAL TRADE COMMISSION (FTC). They charge no monthly fees; their income is derived from the MARGINS they receive in buying and distributing products from WHOLESALERS. The local store increases its buying power through the volume discounts obtained by the national organization. The affiliate-type of store was popular in the early days of the home video industry, with Video Depot and Video Store two of the largest affiliate networks in the early 1980s. Now most retail outlets operate independently. Some participate in BUYING GROUPS such as Flagship Entertainment, which have largely replaced national affiliate operations. (See also AFFILIATED STATION.)

#### **affiliated station**

This type of broadcast station is an independently owned television or radio station in a local community that is an outlet for a major NETWORK.

The station signs an **AFFILIATION CONTRACT** with the network to air programs originated by that organization. The agreement calls for a minimum number of network hours to be carried, but the station maintains the right to drop the network programs for its own shows of local interest or to run programs obtained via **SYNDICATION**. Affiliated stations usually receive more than 70 percent of their programming from their network.

The networks provide the programs at no cost to their affiliates in exchange for **COMMERCIAL TIME**. During these time periods, the network transmits **SPOTS** that are carried on the stations and have been provided by national advertisers, who pay the network for the national air time.

Stations are affiliated with either **NBC**, **CBS**, **ABC**, or the more recent **FOX INC.** network. On occasion, *ad hoc* **UNWIRED NETWORKS** are established to broadcast specific programs nationally and individual stations join them temporarily as "affiliates." (See also **INDEPENDENT STATIONS**, **NETWORKS**, **O & O STATIONS**, and **PREEMPTION**.)

#### **affiliation contract**

The formal statement of the relationship between an **AFFILIATED STATION** and its network is known as an affiliation contract. Nearly 60 percent of all full-power television stations are affiliated stations and about 70 percent of their airtime is devoted to carrying network programs. The station is compensated for the carriage of the programs according to the terms of its affiliation contract. This contract is one of a station's most valuable assets. Although network compensation makes up a small portion of the station's income, the relationship with **ABC**, **CBS**, **NBC**, (and recently **FOX INC.**) programming is extremely beneficial. The networks offer a well-constructed program schedule of high entertainment value that attracts audiences for other syndicated and local programs on the station's schedule. Stations also sell **SPOTS** in and around network programs.

The affiliation contract details the relationship, which is partially regulated by **FEDERAL COMMUNICATIONS COMMISSION (FCC)** rules. The contract cannot forbid a station to carry programs from another network, but this seldom occurs. In turn, a station cannot prevent a network from offering another station in the market a program that the affiliate chooses not to broadcast. This right of **PREEMPTION** is at the heart of the contract. A station licensed to serve a specific market by the FCC must have the right to select programming for that market. **Preemptions** and **DELAYED BROADCASTS** occur occasionally for a variety of rea-

sons, but affiliated stations usually carry some 90 percent of the network schedule.

The affiliation contract also spells out the basis and manner by which the network will pay the stations for the use of its broadcast time. The rate varies depending on the market size and the station's overall **RATINGS**.

#### **Ag\*Sat**

Based at the **Nebraska PUBLIC TELEVISION (PTV) STATE NETWORK** headquarters in Lincoln, this satellite-based, nonprofit consortium, established in January 1991, transmits **TELECONFERENCES** and live agriculture-related credit **TELECOURSES** to thirty-three land-grant colleges in thirteen states.

#### **AGB Television Research**

Under the leadership of Robert Maxwell, this ratings company (which is a subsidiary of Audits of Great Britain) had the exclusive rights to determine the number of viewers of television in the United Kingdom from 1968 to 1990. It now shares those rights with another company but also provides audience research services in fifteen other countries.

In 1988, **AGB** was defeated in its bid to replace the **A. C. NIELSEN COMPANY** in measuring U.S. television audiences. The company invented the **PEOPLE METER**, which was adapted by **A. C. Nielsen** and has been at the center of the criticism of the Nielsen ratings system in the 1990s by the U.S. networks. Ironically, the U.S. networks and advertising industry are investigating new ways of measuring the television audience, including the use of methods developed by **AGB Television Research**.

#### **Agency for Instructional Technology (AIT)**

This nonprofit organization is dedicated to the improvement of instruction using the electronic media. The agency, based in Bloomington (Indiana), is made up of state and provincial educational organizations from the United States and Canada that have banded together to develop and create high quality **INSTRUCTIONAL TELEVISION (ITV)** programming, based on careful research and curriculum needs. The programs often incorporate other learning materials, including print resources and **COMPUTER-ASSISTED INSTRUCTION (CAI)** methods. Many are used in **DISTANCE EDUCATION** operations.

Since its founding under U.S. government grants as a distribution library in 1962 by Edwin G. Cohen, the organization has had three names (National Instructional Television from 1962 to 1973, the Agency for Instructional Television from 1973 to 1984, and the current designation. The now private nonprofit

group of some sixty entities champions the idea of consortium-based production, whereby many educational organizations contribute funds to produce and distribute instructional K-12 programs of higher quality than any single entity could produce on its own. AIT both produces and acquires ITV programs.

### **Agronsky, Martin**

From 1952 to 1969, newsman Agronsky had a remarkable career with NBC (foreign correspondent), ABC (Washington correspondent), and CBS (documentary producer) before moving to PBS in the 1970s as host of "Agronsky and Company." He also hosted "Evening Edition" and "Agronsky at Large." Perhaps his most distinguished work was his coverage of Senator Joe McCarthy during the blacklisting MCCARTHY HEARINGS in 1954. He appeared in SPECIALS and movies in the 1980s.

### **air check**

The OFF THE-AIR videotaped recording of a COMMERCIAL or a program as it is actually seen on a television station, network, or cable system, an air check is used by a SPONSOR to place the piece in context and to evaluate its talent, writing, production values, and effectiveness. Air checks are also made at the direction of an ADVERTISING AGENCY to verify that a commercial has been aired.

### **air date**

The date (day) on which a television program or COMMERCIAL is scheduled to be transmitted (or "aired") is its air date. The term originated in radio and has been carried over into television broadcasting and cable operations. It is similar to the STREET DATE for a prerecorded home video program.

### **Akins, Claude**

The durable Akins was a mainstay in many Hollywood movies until he made the move to television in the early 1970s. In 1974 he got his big break as Sonny Pruitt in "Movin' On." Since that series, he has appeared frequently on cable and on network TV as Sheriff Lobo, first on "B. J. and the Bear" (1979) and then on that series' SPIN-OFF "The Misadventures of Sheriff Lobo" (1979-81).

### **Albert, Eddie**

Vaudeville, the theater, movies, and radio were home to Albert until he became one of the pioneer television actors in the early 1950s. He had an early series, was the host of two variety shows, and then teamed up with Eva Gabor for the long-running "GREEN ACRES" (1965-71, CBS). Most of his work since

then has been on MINISERIES and MADE-FOR-TV MOVIES, including a 1991 effort costarring his son, Edward. A reprise of "Green Acres" was carried on NICK-ELUDEON/NICK AT NITE in the 1991 SEASON.

### **Albertson, Jack**

See CHICO AND THE MAN.

### **Alda, Alan**

The popular New York-born actor and director became famous as the detached but compassionate Hawkeye Pierce on the classic TV series "M\*A\*S\*H" in the 1970s. His smart-aleck manner contributed to the enormous success of the series that made him a star. Before his television success, Alda had studied at Fordham University and the Cleveland Playhouse, performed with the noted Second City improvisational group, and appeared in four plays on Broadway and in motion pictures.

Alda was honored with EMMYS for his work on the series as an actor (1974, 1982), writer (1979), and director (1977) and also received awards from the DIRECTORS GUILD OF AMERICA (DGA) in 1976, 1981, and 1982. He has since written, produced, and directed motion pictures. His professional memberships include the Board of Trustees of the MUSEUM OF TELEVISION AND RADIO.

### **Alexander, Jane**

Alexander has appeared with considerable success on the Broadway stage and in the movies as well as on the television screen, where she has mainly starred in SPECIALS. Twice nominated for an EMMY for her portrayal of Eleanor Roosevelt in the three-part MINISERIES "ELEANOR AND FRANKLIN," she won the award in 1981 for Best Supporting Actress in "Playing for Time." She was also nominated for "Calamity Jane" (1984) and "Malice in Wonderland" (1985).

### **Alfred Hitchcock Presents**

The master of the suspense genre of motion pictures, Hitchcock hosted these popular half-hour mystery programs, opening and closing each episode with his own particular style of deadpan dry humor. For ten years, beginning in 1955, the dramatic ANTHOLOGY series shuttled between CBS and NBC. For the last three years, it was expanded to one hour and the title was changed to "The Alfred Hitchcock Hour." It was then syndicated for several years.

In 1985 new episodes were produced, others were remade, and Hitchcock's original witty introductions were colorized. The new series aired on CBS for one year and continued in 1987 on the U.S.A. CABLE NETWORK. The series reappeared in 1990 with



NICK AT NITE carrying all 140 episodes in a Halloween marathon presentation.

Hundreds of actors appeared in guest roles in the Hitchcock shows, and many went on to other television accomplishments. They include GENE BARRY, MACDONALD CAREY, PEGGY CASS, BOB CRANE, LORNE GREENE, CLORIS LEACHMAN, and BURT REYNOLDS.

#### **Alfred L. duPont-Columbia University awards**

The Center for Broadcast Journalism at Columbia University presents these awards annually to honor outstanding programs in news and public affairs that aired during the preceding year. Silver Baton awards are given in various categories including network radio and television, local radio and TV, cable, and independent productions. Awards are also occasionally made to individuals or stations. The entries are judged according to market size. A Gold Baton is given to the program judged to have made the greatest contribution to the public understanding of important issues or news events. The awards were established in 1942 and have been sponsored by Columbia University since 1969. They are supported by the Alfred L. duPont Foundation.

#### **Alice**

Based on the motion picture *Alice Doesn't Live Here Anymore*, this half-hour SITCOM was a mainstay of the CBS Sunday evening schedule for ten years from 1976 to 1985. The show featured a waitress (Linda Lavin) in a Phoenix (Arizona) diner and her boss, customers, and fellow waitresses, notably Flo (Polly Holliday), whose "Kiss mah grits" became a well-known phrase among the show's fans. The series was frequently in the top ten in the RATINGS, and also played on morning television on CBS in the early 1980s. The 202 episodes are now in SYNDICATION.

#### **All American Television Inc.**

A producer and distributor of syndicated programming, this company distributes a number of SPECIALS and British-produced series such as "BRIDESHEAD REVISITED" and "THE JEWEL IN THE CROWN." The company, headquartered in New York City with a branch office in Los Angeles, also acts as a national sales representative for BARTER programs distributed by other SYNDICATORS. (See also GEORGE BACKE.)

#### **All in the Family**

Written and produced by NORMAN LEAR, "All in the Family" was based on the British TV hit "Till Death Do Us Part." The half-hour series revolutionized SITCOMS in the United States. It featured CARROLL O'CONNOR as Archie Bunker, the lovable, working-

class bigot who was head of a family that included wife JEAN STAPLETON, daughter SALLY STRUTHERS, and son-in-law ROB REINER, whom Archie referred to as "Meathead" and an "ivory-shower liberal."

The series was not particularly successful when it premiered as a midseason replacement in January 1971, with great trepidation on the part of CBS program executives. Before the first show, the network aired a disclaimer explaining that the program sought to "throw a humorous spotlight on frailties, prejudices, and concerns." The show was controversial, funny, and realistic, managing to offend every ethnic group at least once. Archie was known to remark "Jesus was a Jew, yes, but only on his mother's side." The program took on most of the sitcom taboos of the day including abortion, homosexuality, menopause, rape, and the daughter and son-in-law protested the Vietnam war and were open about sex. Archie represented the silent majority, holding an opinion about everything and struggling to make a living. The family (often including his wife) represented a more liberal viewpoint. The show became a controversial hit, and for the next five years it remained TV's top-rated program. Many changes occurred in the cast and the plot line during the run of the series, and in 1979 the title was changed to "Archie Bunker's Place." Those ninety-seven episodes left the air in 1983 with O'Connor as the only remaining family member.

The sitcom was rerun on CBS daytime television from 1975 to 1979 and the 207 original episodes of "All in the Family" have been one of OFF-NETWORK syndication's most successful series. In 1991 CBS offered a 20th anniversary retrospective SPECIAL, developed by means of judicious videotape editing. Six of the episodes from the first season were also rerun on CBS that year, as a tie-in with the new Lear series "Sunday Dinner."

Alternately praised and damned, the show was a perennial EMMY contender, winning two of the statuettes in 1971 for Best Comedy Series and Best New Series. Three more of the Best Comedy awards were received in 1972, 1973, and 1978. The series is one of only three (along with "GUNSMOKE" and "THE COSBY SHOW") to finish a season at the top of the RATINGS for at least four consecutive years. The term "Archie Bunkerism" has been included in some dictionaries, and Archie's chair is in the Smithsonian.

#### **All News Channel**

A cable television program service, this channel also provides news to individual subscribers with TELEVISION RECEIVE ONLY (TVRO) backyard dishes, to a few full-power broadcast stations, and to some LOW-POWER TELEVISION (LPTV) stations. The service is jointly

owned by a division of VIACOM and CONUS COMMUNICATIONS and plans to expand its service to DIRECT BROADCAST SATELLITE (DBS) users in the 1990s.

#### **all-channel law**

A 1962 amendment to Section 303 of the COMMUNICATIONS ACT OF 1934, this law required television set manufacturers to equip all receivers with UHF as well as VHF tuners. A viewer could then theoretically easily receive any local television broadcast signal.

In the early days of television UHF stations were at a disadvantage because their signals were not as powerful as VHF stations, and their COVERAGE AREAS were smaller. To pick up UHF stations, the consumer had to buy a CONVERTER, which was a cumbersome device placed on the top of the television set. Viewers weren't buying converters (and therefore not watching UHF stations) and manufacturers weren't making sets capable of receiving UHF. The on-air UHF stations were floundering and very few new ones were going on the air.

To spur the growth of the television industry, the FEDERAL COMMUNICATIONS COMMISSION (FCC) set up a model UHF station in New York City in 1961 to demonstrate the effectiveness of UHF, and Congress passed the amendment requiring all-channel receivers in 1964. The first UHF tuners were operated by a dial system and were difficult to use, but in the late 1970s tuners of the "click-stop" type were installed. Today, all receivers have built-in UHF and VHF tuners, but with the advent of cable television, the distinction between the types of stations (UHF versus VHF) has become less important because they all appear equal on cable channels.

#### **Allen, Debbie**

The multitalented Allen has performed on Broadway and in motion pictures and made her debut on television in the 1977 MINISERIES "3 Girls 3" on NBC, followed two years later with a feature role in "ROOTS: The Next Generation." The best opportunity to display her talents came in 1982 in the role of Lydia, the dance teacher, on "FAME," first on NBC and for the next five years in FIRST-RUN syndication. She also served as choreographer for that series, winning EMYS in that category in 1982 and 1983.

Allen has also performed on several TV SPECIALS, including "The Debbie Allen Special," which she also directed and choreographed. Since 1987 the dancer/actress has produced, directed, and provided the choreography for the SITCOM "A Different World" on NBC. She has been credited with upgrading the show to critical acclaim. She developed another com-

edy for NBC's 1991-92 season, "Fresher Pastures," in which she appears as a single mother with three children. Allen's sister, Phyllicia Rashad, has played BILL COSBY's wife since 1984 on NBC's "COSBY SHOW."

#### **Allen, Fred**

Allen was one of the great radio stars in the glory days before television. His comedic talents were legendary, but he was never able to duplicate his radio success on TV. One of the first to make the switch to television in 1950, he began as one of the rotating stars of "THE COLGATE COMEDY HOUR" and later hosted two variety shows. His 1954 SPECIAL, "Fred Allen's Sketchbook," was better received, but he will probably be best remembered as one of the original panelists on "WHAT'S MY LINE?" where his biting wit entertained the American viewing public for the two years before his death in 1956.

Allen was chosen for membership in the HALLS OF FAME of the BROADCAST PIONEERS and the NATIONAL ASSOCIATION OF BROADCASTERS (NAB).

#### **Allen, Mel**

"The Voice of the Yankees" covered baseball games for the New York Yankees for three decades (the 1940s, '50s, and '60s) on both radio and TV. He was also the host of "Thursday Night Basketball" (1949) and "Jackpot Bowling Starring Milton Berle" (1959-61) and was still active in various sports assignments through the 1980s, including hosting the syndicated "This Week in Baseball."

The NATIONAL ASSOCIATION OF BROADCASTERS (NAB) honored Allen with induction into its HALL OF FAME. He is also a member of the American Sportscasters Hall of Fame.

#### **Allen, Steve**

Radio disc jockey, movie actor, author, composer, pianist, and the complete television host-EMCEE, Steve Allen has entertained three generations of television viewers with his wit, comedy, musicianship, and creativity.

When NBC premiered its "TODAY" and "TONIGHT" show concept of TALK-SHOW PROGRAMMING (devised by SYLVESTER "PAT" WEAVER in 1954), Allen was selected as the host of the late-night show, preceding JACK PAAR and the durable JOHNNY CARSON. Many stars received their first significant exposure as regulars on his show, including STEVE LAWRENCE and EYDIE GORME, ANDY WILLIAMS, DON KNOTTS, and TOM POSTON.

In the years since, he has hosted many network comedy and variety shows, notably "THE STEVE ALLEN SHOW" (1956-61, NBC) (opposite "THE ED SULLIVAN SHOW" on Sunday nights), quiz shows, several shows

for SYNDICATION, and the innovative "Meeting of Minds" on the PUBLIC BROADCASTING SERVICE (PBS). In 1990 Allen hosted a PBS documentary, "Snafu," concerning various televised goofs and blunders. He is sometimes seen emceeding comedy shows on cable. His wife since 1954, Jayne Meadows, is often featured in his shows.

Nominated for an EMMY eight times over a period of three decades, he was never awarded the prize. He was, however, honored by the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) in 1985 with induction into its HALL OF FAME.

### **Allerton House Seminars**

These gatherings in 1949 and 1950 were instrumental in the development of EDUCATIONAL TELEVISION (ETV) in the United States. In the words of one pioneer (ROBERT HUDSON), seminar participants "wrote a new chapter...for broadcasting to play a larger part in American education and for educational institutions to play a larger part in broadcasting." Initiated by WILBUR SCHRAMM with the financial backing of the Rockefeller Foundation, the seminars brought together educational broadcasters from the United States and observers from Canada and the United Kingdom. Many were members of the NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS (NAEB) and participated in the INSTITUTE FOR EDUCATION BY RADIO AND TELEVISION (IERT). These seminars, however, provided the first opportunity for them to sit down over a period of time to think cooperatively about their calling, philosophy, and enterprise. The meetings were held at the Allerton House conference center at the University of Illinois during two hot summers. The first in 1949 (June 29-July 12) was attended by twenty-two educational radio station managers and concentrated on philosophy. An equal number of observers from U.S. organizations and other nations attended. The second in 1950 (June 2-19) was attended by thirty program managers and focused on program ideas for educational broadcasting. The deliberations, which were often carried on into the night at a nearby Monticello tavern, resulted in the formation of an educational radio network (which became the conceptual basis for the EDUCATIONAL TELEVISION AND RADIO CENTER [ETRC] in later years) and the development of two major national radio series. More immediately, the seminars resulted in a new vision and the formation of the Joint Committee on Educational Television (later the JOINT COUNCIL ON EDUCATIONAL TELEVISION [JCET]) in 1950. This in turn led to a sense of a common mission and the successful fight for the reservation of television channels for education in the SIXTH REPORT AND ORDER by the FEDERAL

COMMUNICATIONS COMMISSION (FCC). (See also WILLIAM G. HARLEY, RICHARD HULL, GEORGE PROBST, and HARRY SKORNIA.)

### **Alliance of Canadian Cinema, Television, and Radio Artists (ACTRA)**

This Canadian trade union represents actors, performers, announcers, cartoonists, singers, puppeteers, writers, extras, hosts, and models in motion pictures, radio and television programs, and in commercials in all of Canada. ACTRA negotiates and bargains with producers for minimum pay scales and working conditions on behalf of its members. This single union combines most of the activities and representation of four U.S. unions (the AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS [AFTRA], the WRITERS GUILD OF AMERICA [WGA], the SCREEN ACTORS GUILD [SAG], and the SCREEN EXTRAS GUILD [SEG]). Previously known as the Association of Canadian Television and Radio Artists, it adopted its current name in the late 1980s. The union is based in Toronto.

### **Alliance of Motion Picture and Television Producers**

Founded in 1982, this Hollywood-based organization represents the major studios and independent production companies in collective bargaining with the trade unions and societies. The alliance holds regular meetings with other groups in the industry and hosts an annual conference. It is allied with the MOTION PICTURE ASSOCIATION OF AMERICA (MPAA).

### **Allison, Fran**

In the years before television, Fran Allison was known to millions of radio listeners as Aunt Fanny on "Don McNeill's Breakfast Club," but to the first generation of television children, she was Fran, the human third of BURR TILLSTROM'S whimsical "KUKLA, FRAN, & OLLIE" during its run from 1947 through 1957.

In 1948 Allison was one of the nominees for the first EMMY awards but, along with ARTHUR GODFREY, she lost out to MILTON BERLE in the category "Outstanding KINESCOPE Personality." She appeared as a panelist on QUIZ SHOWS in those years, and later was active in local television in Los Angeles. She also appeared on the revivals of "Kukla, Fran & Ollie" on PBS in 1969 and in a syndicated version in 1975. Allison died June 13, 1989, at age 81.

### **allocations**

The blocks of frequencies apportioned to specific communications services to avoid interference with other transmissions are known as allocations. The number of over-the-air electronic transmissions that

can be made without interfering with one another are effectively limited by the discrete nature of the electromagnetic spectrum, or the "physics of scarcity." The electromagnetic spectrum must therefore be divided into groups of FREQUENCIES. These blocks are then allocated to specific communication services, such as AM and FM radio and UHF and VHF television.

Because broadcasting easily crosses international boundaries, the worldwide allocations of frequencies and channels are made through international agreements. Within the United States the government (through the FEDERAL COMMUNICATIONS COMMISSION [FCC]) allots frequencies and channels to specific geographic locations. AM and FM radio frequencies and UHF and VHF television broadcast channels are assigned by the FCC to a particular area to ensure that the stations operating on those channels and frequencies do not interfere with one another. Because cable transmissions do not use the broadcasting spectrum, no such specific allocation system exists in that industry. (See also SIXTH REPORT AND ORDER.)

#### **Alpha Chi Alpha**

See SOCIETY FOR COLLEGIATE JOURNALISTS.

#### **Alpha Epsilon Rho (AERho)**

Subtitled the National Broadcasting Society, this honorary college fraternity, founded in 1943, holds seminars and meetings to further the members' understanding of the MEDIA. The organization is composed of students and faculty in broadcasting, cable, and the associated fields. Members join a local chapter upon the payment of modest fees. A national convention with guest speakers and panel discussions is held at a different site each year. The fraternity distributes a monthly publication and sponsors scholarships and competitions for productions.

#### **Alpha Phi Gamma**

See SOCIETY FOR COLLEGIATE JOURNALISTS.

#### **Alpha Repertory Television Service (ARTS)**

See ARTS AND ENTERTAINMENT NETWORK (A&E).

#### **alternate sponsorship**

The practice of two or more companies alternating as SPONSORS on a day-by-day basis is known as alternate sponsorship. The technique has been traditionally used for program series and SOAP OPERAS or for programs in SYNDICATION that are transmitted on a regular basis during the week. A form of PARTICIPATING SPONSORSHIP, the method reduces the cost for an advertiser. Alternate sponsorship is not used as frequently in today's advertising climate as it was

in the 1960s and 1970s because most COMMERCIAL TIME is sold on a SPOT basis. (See also ACROSS THE BOARD and CHECKERBOARD.)

#### **alternate weeks sponsorship**

In this advertising practice, a COMMERCIAL on a television or cable operation is scheduled for one week, then dropped for a week, and resumed in the third week. This technique is sometimes used in small or limited CAMPAIGNS. The message is seen over a three-week period, but the advertiser only pays for two weeks of COMMERCIAL TIME.

#### **alternative television**

Sometimes labeled "underground TV," this type of television in its earliest manifestation was called "guerrilla TV." That term first appeared in a 1971 book of the same name by Michael Shamberg. It referred to the activist, radical movement in television production, which often had a political purpose.

Many of the first users of PORTAPACKS were the "hippies" of the 1970s who used the gear to produce antiestablishment programs, which usually explored left-wing political ideas. Collective groups (influenced by their contemporaries in the underground press), such as Global Village, Raindance Corporation, and Videofreex, were formed to learn how to use the equipment and to produce unorthodox shows. TVTV (TOP VALUE TELEVISION, a tongue-in-cheek name) consisting of some thirty video rebels, took the compact black-and-white video equipment onto the floor of the Republican national convention in 1972, and its DOCUMENTARIES of the event were later aired on cable and some INDEPENDENT STATIONS. Although they were grainy, black-and-white programs, they were freely spontaneous and often insightful. As cable emerged, alternative video found outlets on public access and later CUPU and PEG CHANNELS. In 1981 Paper Tiger Television in New York began doing weekly shows about the television industry, and in 1985 the volunteer collective organized and raised funds for the first public-access SATELLITE network that was eventually dubbed DEEP DISH TV. Each year, the group has aired programs composed of segments from amateurs all across the nation.

The counterculture programs have continued to be produced by local groups, many of whom are aligned with the art world and some with hardcore punk-rock music. The shows or video pieces have a raw energy and immediacy, and are usually shot in a *cinema vérité* manner, partly as a result of the lack of funds and partly as a stylistic statement. The shows' subject matter is often political or religious or about sex. This work encourages others to do the same in

producing alternative videos, to "take back the media" from the corporate, mainstream world. The groups in the movement hope one day to have a full-time satellite network for this different kind of television. (See also CENTER FOR NEW TELEVISION and THE 90's.)

#### **alternative dispute resolution (ADR)**

Authorized by Congress in 1990, this method of settling conflicts through negotiations is used by the FEDERAL COMMUNICATIONS COMMISSION (FCC) and other federal agencies. It includes the gathering of parties for conflict assessment, mediation, facilitation, conciliation, negotiated rulemaking, neutral evaluation and fact-finding, both binding and nonbinding arbitration, and several types of mock trials. It is envisioned that the use of ADR will greatly improve the Commission's efficiency in awarding licenses and in drafting new rules and regulations. It is not intended, however, to supplant court or agency adjudications.

#### **America**

Also known as "ALISTAIR COOKE's America" and subtitled "A Personal History of the United States," this 13-hour series was produced by the BRITISH BROADCASTING CORPORATION (BBC) in the early 1970s. Cooke (also the host of "MASTERPIECE THEATER") is an English journalist who at the time of "America" had spent thirty-five years in the United States. The series, two years in the making, traced the history of the nation from its earliest days, and was shot entirely on location.

The documentary series aired on NBC during the 1972-73 season, and in 1974 was seen on the PUBLIC BROADCASTING SERVICE (PBS) as twenty-six half-hour shows. "America" won several honors, including two EMMYS in 1973, one as Best New Series and the other for Documentary Program Achievement.

#### **America 2-Night**

See FERNWOOD 2-NIGHT.

#### **America After Dark**

When STEVE ALLEN left "TONIGHT" early in 1957, NBC, perhaps believing that succeeding hosts would suffer too much by comparison, replaced the late-night host with this entirely different programming concept. The show was a pastiche of news about the entertainment industry and its celebrities, reported from several cities around the country. Moderated by veteran host JACK LESCOULIE, the reporters were all respected, well-known print and electronic journalists. The show, however, did not find an audience, and

was cancelled after only seven months. It was replaced by the "JACK PAAR SHOW" and a return to the original "Tonight" format.

#### **America's Funniest Home Videos**

Capitalizing on the then-11 million Americans who owned CAMCORDERS or other videotape equipment, ABC started this popular series in the spring of 1990. It began as a SPECIAL in the fall of 1989 after the producer purchased the North American rights for a similar Japanese show. The hour-long show is a series of clips and short vignettes shot (usually at home) by amateurs, who compete for monetary prizes. The producers receive from 800 to 2,000 brief videos of up to a minute in length each day. Among the entries have been a flower girl and a ring bearer breaking into a fight as they walk down the aisle, a kid falling asleep and plopping into his dessert dish, and a woman whose hair is caught in the dishwasher being interviewed on camera by her husband.

#### **America's Public Television Stations (APTS)**

A lobbying organization, APTS represents the interests of its member PUBLIC TELEVISION (PTV) stations before the CORPORATION FOR PUBLIC BROADCASTING (CPB), federal agencies, Congress, and the general public, and provides planning and research services for its member stations. It was established in early 1980 as the National Association of Public Television Stations (NAPTS) and adopted its present name in 1990. Financed by membership dues and governed by a Board of Directors who are selected from station managers, lay representatives, and citizens, the organization is a part of the ASSOCIATION FOR PUBLIC BROADCASTING (APB) and is located in Washington D.C.

#### **American Advertising Federation (AAF)**

A nonprofit association of people in advertising, the AAF promotes standards for responsible advertising in all media and encourages education in the field. The organization was founded in 1967 through a merger of two other groups, but it dates back to the early 1900s when the industry was under fire for deceptive practices. Advertising agencies countered that image by uniting to promote truth in advertising. The AAF, headquartered in Washington D.C., publishes a number of reports, newsletters, and magazines and holds an annual meeting.

#### **American Advertising Museum**

Concentrating on the artifacts and documents related to the role of advertising in American culture, this center was established in June 1986. The museum's public collection includes 200,000 print ad-

vertisements from the 1890s onward, 44,000 slides of billboards, and an extensive library. The center also has a number of radio commercials, oral histories of ad campaigns, and traveling exhibitions. Located in Portland (Oregon), it is funded largely by gifts and grants.

**American Association of Advertising Agencies (4As or AAAA)**

Commonly known as the 4As, this prestigious nonprofit association, composed of the major ADVERTISING AGENCIES in the United States, is dedicated to improving the standards and practices of advertising agencies. The association was founded in 1917 as a confederation of 111 businesses that shared a common commitment to excellence. The association is located in New York City but has branches in other sections of the country. Membership is by election only, and its now-755 member agencies reportedly handle 80 percent of all national advertising.

**American Association of Media Specialists and Librarians (AAMSL)**

All members of this association are involved in AUDIOVISUAL COMMUNICATIONS. The organization seeks to evaluate media resources and educational technologies in order to help improve instruction in the classroom. These include INSTRUCTIONAL TELEVISION (ITV), videocassettes, and videodiscs. Until 1987 this organization of curriculum coordinators, MEDIA SPECIALISTS, librarians, and teachers was known as the American Society of Educators. The Philadelphia-based organization publishes a number of directories and reports, most notably, the magazine *Media and Methods*. It also hosts an annual convention.

**American Bandstand**

Hosted and produced by the ever-youthful DICK CLARK, "American Bandstand" was seen on the ABC network for thirty years. The daily afternoon show for teenagers began as "Bandstand" on a local television station (WFIL-TV) in Philadelphia in 1951. Clark assumed the host duties in 1956 and the program was picked up by the network (which changed its name) the next year. In 1963 the dance program was cut back to a weekly Saturday afternoon schedule and in 1964 it moved to Hollywood. The show remained on the network until its cancellation in 1987. Clark continued to produce it for FIRST-RUN syndication for another year.

Basically a televised version of a radio disc-jockey show with a dancing studio audience, the series was a major showcase for rock-and-roll talent through the

years and literally thousands of artists appeared, some of them getting their start on the show. Clark also interviewed guest stars and groups and presented them LIP SYNCHING their current hits.

The program was awarded an EMMY in 1983 for Outstanding Program Achievement.

**American Broadcasting Company (ABC)**

See ABC TELEVISION NETWORK and CAPITAL CITIES/ABC.

**American Council for Better Broadcasts**

See NATIONAL TELEMEDIA COUNCIL.

**American Electronics Association (AEA)**

Founded in 1943, this nonprofit association is composed of member companies in the electronic components and equipment business that are engaged in the manufacture, research, and development of technology. The AEA develops training programs, holds seminars, publishes handbooks and reports and a monthly newsletter, and sponsors an annual conference.

**American Family Association**

Founded in 1977 as the National Federation for TV Decency, this nonprofit organization has two major purposes. It seeks to persuade the networks to eliminate sex, profanity, violence, and an anti-Christian bias from their programming, and it encourages the enforcement of state obscenity laws related to hardcore and softcore pornography. The Tupelo (Mississippi)-based group monitors and condemns network programs ("CHEERS") and occasionally organizes boycotts of a network and its sponsors as well as magazines (*Playboy*) that the group believes abuse family values.

The organization was founded by a United Methodist minister, Reverend Donald E. Wildmon. It assumed its present name in 1987. At one time, it had a close relationship with Reverend Jerry Falwell and the Moral Majority organization. It claims an individual membership of 425,000 in 635 chapters and some 178,000 churches of all denominations, reaching them through a monthly journal. The group receives its funding from individual donors. (See also CLEAR-TV.)

**American Family Broadcast Group Inc.**

This GROUP BROADCASTER directly or indirectly owns seven television stations. They are located in Alabama, California, Georgia, Iowa, Louisiana, New York, and North Carolina. The corporate headquarters are in Columbus (Georgia). (See also LEROY PAUL.)

**American Family, An**

The life-style and activities of a California family, the Louds, were chronicled in this innovative twelve-part MINISERIES on the PUBLIC BROADCASTING SERVICE (PBS) in 1973. It was a production of NATIONAL EDUCATIONAL TELEVISION (NET). The family consisted of the parents and five young-adult children. Camera crews literally lived with the Louds for seventeen hours a day for seven months, shooting 300 hours of film, in an attempt to capture the essence of normal, upper-middle-class, American family life. The result was anything but normal, as Pat Loud kicked her husband out of the house in one episode and confirmed that she was seeking a divorce in another. Eldest son Lance, who lived in New York, "came out" as a homosexual. The twelve hour-long, cinema-vérité episodes attracted considerable attention, with sociologists and psychologists debating the implications of the family's behavior. Some critics labeled the program a "docusoap." A few of the family members attempted to capitalize on the notoriety, with little success. After an appearance or two on the talk shows, they drifted out of the public eye. A 1983 documentary about the Louds on HBO brought viewers up to date, and on New Year's Eve in 1990 WNET (New York) aired the entire series again.

**American Federation of Musicians of the U.S. and Canada (AFM)**

A labor union for professional musicians, the AFM is affiliated with the AFL-CIO and represents instrumental musicians in appearances, including performances on television. The organization publishes a monthly magazine and holds a biannual meeting. The union was founded in 1896 and is headquartered in New York City; local chapters are located in other communities.

**American Federation of Television and Radio Artists (AFTRA)**

This union represents newscasters and sportscasters, singers and dancers, announcers, actors, and other performers. AFTRA contracts cover network and local New York television appearances in commercials and dramatic and nondramatic programs and in industrial and nonbroadcast prerecorded programs throughout the United States. AFTRA negotiates with producers to establish agreements that cover minimum pay rates and working conditions over a period of years.

Originally founded as a union for radio performers in 1937, the New York-based federation added television to its name and electronic media activities to its functions in 1952. Since the 1960s

the union has had a dispute with the SCREEN ACTORS GUILD (SAG) in Hollywood over the jurisdiction of television programs recorded on videotape. Today many performers belong to both unions because the lines of authority have blurred.

**American Film and Video Association (AFVA)**

This nonprofit association is dedicated to furthering the development of NONTHEATRICAL film and video programming. Founded as the Educational Film Library Association (EFLA) in 1943, the organization changed to its current name in 1987 to more accurately reflect its membership's broadened interests. The membership consists of library and AUDIO-VISUAL COMMUNICATIONS centers and producers and distributors of DOCUMENTARIES and educational and informational film and video programs.

The association holds an annual festival and awards BLUE AND RED RIBBONS in some 100 categories, as well as the EMILY award for the best of the competition. The organization, which also publishes the quarterly *Sightlines* magazine, is headquartered in La Grange Park (Illinois).

**American Film Institute (AFI)**

Founded in 1967, this Washington D.C.-based nonprofit organization's purpose is to help develop video and film programs in the United States. Located at the Kennedy Center in Washington, D.C., the organization makes grants to small independent producers and awards internships. The institute sponsors competitions, confers awards, and organizes video and film festivals. The AFI also publishes the magazine *American Film* and is active in preserving early films and television programs through the NATIONAL CENTER FOR FILM AND VIDEO PRESERVATION.

**American Film Marketing Association (AFMA)**

This trade association sponsors the annual spring American Film Market, where producers of independent motion pictures exhibit their new product to theatrical and home video distributors. The licenses to the films are purchased by companies throughout the world. Formed in 1980, the association has developed standardized theatrical and home video contracts in many foreign languages. It also created and operates the International Arbitration Tribunal, whereby attorneys assist members and their clients in negotiating contracts. The organization is headquartered in Los Angeles.

**American Home Satellite Association (AHSAs)**

Based in Bellevue (Washington), this grass-roots organization is composed of owners of backyard TELE-

VISION RECEIVE ONLY (TVRO) dishes. It gives technical advice and develops statistics on the use of the devices. The association publishes a newsletter and holds an annual meeting.

### **American Movie Classics (AMC)**

A PAY CABLE network, AMC offers Hollywood movies from the 1930s through the 1970s. The films are introduced by an erudite host, Bob Delorian, who provides background information and occasional interviews with the stars. Launched in October 1984, AMC is a part of RAINBOW PROGRAM ENTERPRISES, which is a subsidiary of CABLEVISION.

### **American Museum of the Moving Image (AMMI)**

Located in Astoria (Queens) in New York City, this 50,000-square foot, nonprofit museum is devoted to the art, technology, history, and social impact of the moving image. Opened in September 1988, the complex features displays of some 60,000 objects, including early movie cameras and television sets. Two theaters present film and television programming retrospectives throughout the year.

AMMI also sponsors periodic conferences, seminars, and lectures and actively seeks memorabilia and artifacts from industry veterans. The site of the museum is the Kaufman-Astoria Studios, a refurbished motion picture complex from the early days of film that is now on the National Register of Historic Places. The museum is supported by fees, contributions, and foundations. It differs from the MUSEUM OF TELEVISION AND RADIO and the MUSEUM OF BROADCASTING COMMUNICATIONS (MBC) in its inclusion and underlining of theatrical film and film memorabilia. (See also ATAS/UCLA TELEVISION ARCHIVES, LIBRARY OF CONGRESS: MOTION PICTURE, BROADCAST, RECORDED SOUND DIVISION, and NATIONAL CENTER FOR FILM AND VIDEO PRESERVATION.)

### **American Playhouse**

Known for its quality production and excellent performances, this dramatic ANTHOLOGY series is televised on an occasional basis by the PUBLIC BROADCASTING SERVICE (PBS). It premiered in January 1982 and unlike another PUBLIC TELEVISION (PTV) anthology ("MASTERPIECE THEATER," which features mostly British programming), "American Playhouse" is known for its domestically produced material.

The series was created by David M. Davis, a producer and former head of the Office of Communications for the FORD FOUNDATION, as a successor to the traditions of the HOLLYWOOD TELEVISION THEATRE, NET Playhouse, and Theater in America. The series is coproduced by a consortium of four PTV broadcasting entities: KCET (Los Angeles), WGBH (Boston), WNET

(New York), and the South Carolina ETV Network. It receives its funding from the CORPORATION FOR PUBLIC BROADCASTING (CPB), the PTV stations, grants and gifts, and coproduction financing.

The series is the home for serious drama on American television, with plays of substance and artistic integrity. Most are produced by independent production companies. Some have been literary adaptations ("The Grapes of Wrath"), others theatrical adaptations ("All My Sons," "An Enemy of the People," "Long Day's Journey into Night," "A Raisin in the Sun"), and others are originals. Some of the presentations have been feature films. Among the stars who have appeared have been BLAIR BROWN ("Skin of Our Teeth"), MILTON BERLE ("Family Business"), Jessica Lange ("Cat on a Hot Tin Roof"), CLORIS LEACHMAN and DICK VAN DYKE ("Breakfast with Les and Bess"), Lee Remick ("Eleanor"), Susan Sarandon ("Who Am I This Time?"), RICHARD THOMAS ("The Fifth of July"), and DANIEL TRAVANTI ("A Case of Libel").

The series has won hundreds of awards and was honored in 1984 and 1985 with EMMYS, first for "Displaced Person" as Best Children's Program and then in the LIMITED SERIES category for "Concealed Enemies." Further honors came in 1991 with a PEABODY citation for "...an outstanding record of achievement over nine seasons." That year it also matched the longevity record of a famous predecessor, "STUDIO ONE."

### **American Research Bureau Inc. (ARB)**

This audience research company was the dominant company in providing local television stations with program RATINGS from 1949 to 1982. The firm began as a Washington-based operation serving ADVERTISING AGENCIES and television stations with surveys of audiences in that city and in Philadelphia and Baltimore. The reports, called "ARBs," expanded to cover all markets and competed with similar audience measurement services from A.C. NIELSEN. The company became the ARBITRON RATINGS COMPANY in 1982.

### **American Short Story**

A highly acclaimed ANTHOLOGY series on the PUBLIC BROADCASTING SERVICE (PBS), "American Short Story" was actually two series. The first nine dramatized stories were aired in 1977 and the next group of eight in 1980. The shows were produced by the Boston PUBLIC TELEVISION (PTV) station (WGBH) and the South Carolina ETV network, with funding assistance in grants from the CORPORATION FOR PUBLIC BROADCASTING (CPB) and other groups.



The works presented were by American authors, among them Ernest Hemingway, John Updike, Willa Cather, Ring Lardner, Katherine Anne Porter, James Thurber, and Mark Twain. It was one of the first series to be purchased by the BRITISH BROADCASTING CORPORATION (BBC) for viewing in the United Kingdom and is often used in American literature classes in high schools to supplement instruction.

#### **American Society for Healthcare, Education, and Training (ASHET)**

This Chicago-based affiliate of the American Hospital Association (AHA) is dedicated to the improvement of education and training in health-care facilities. Much of the emphasis is on the use of AUDIOVISUAL COMMUNICATIONS technology. Members of the society include MEDIA SPECIALISTS who use technology for staff training and patient education in hospitals and other health-care institutions. Founded in 1970, the organization was previously known as the American Society for Health, Manpower, Education, and Training. It changed its name in 1981.

#### **American Society for Training and Development (ASTD)**

Known as the premiere membership association for professionals in education and training in business and industry, this group is headquartered in the Washington D.C. area. The organization includes many members who utilize AUDIOVISUAL COMMUNICATIONS and instructional technology in training and development for employees within a company. Some of the members of the society are involved in CORPORATE TELEVISION.

#### **American Society of Composers, Authors, and Publishers (ASCAP)**

Founded in 1914, this nonprofit, performing-rights association of music publishers, composers, and lyricists acts as a licensing agency for much of the music performed on television, cable, and video. It is the oldest such organization in the United States. The association's major concern is the enforcement of the provisions of the copyright law concerning music, and it vigorously protects its members' interests in that area. It licenses the performances rights of copyrighted music (live or recorded) but it does not license the mechanical rights for recording nor the rights to reproduce the sheet music; those rights are often handled by the HARRY FOX AGENCY or SESAC INC. The New York-based organization collects and distributes royalties for its members from the media under a blanket licensing fee arrangement. (See also BROADCAST MUSIC INC. [BMI])

#### **American Society of Educators**

See AMERICAN ASSOCIATION OF MEDIA SPECIALISTS AND LIBRARIANS (AAMSL).

#### **American Society of TV Cameramen (ASTVC)**

A national, nonprofit organization, ASTVC is composed of camera operators and former camera operators. The organization strives to foster communication among camera operators in the industry and to promote professionalism. The society conducts seminars and training sessions, maintains a library and a speakers bureau, presents awards, and hosts an annual meeting. The group publishes an annual directory, a newsletter, and a quarterly publication titled *Zoom Out*. It also operates the International Society of Videographers (ISV), which was established in 1981. Founded in 1974, ASTVC has eight regional groups and is headquartered in Sparkill (New York).

#### **American Sportscasters Association (ASA)**

Founded in 1979, this New York-based nonprofit association, composed of radio and television sportscasters, holds clinics for beginning sportscasters, presents awards, and manages a placement service. The association also distributes a monthly publication and administers the Sportscasters' Hall of Fame.

#### **American Telephone and Telegraph (AT&T)**

This giant private company has played an important role in radio and television in the United States. At one time, it was the largest institution of its kind in the world.

The company was the result of the invention of the telephone by Alexander Graham Bell in 1876. Bell and his associates created the Bell System, but renamed their firm in 1885, and AT&T became a monolith monopoly in long-distance communications, creating a transcontinental telephone service by 1915. "Ma Bell" manufactured and rented all telephones in the United States (through its subsidiary Western Electric) and also operated the nation's long-distance service and all local telephone companies.

AT&T entered the radio broadcasting business during the early 1920s, manufacturing transmitters and owning and operating some radio stations. The company soon sold the stations but maintained its interest in point-to-point communications and began interconnecting radio stations via telephone lines. In a complicated series of legal agreements with its competitors, AT&T received a monopoly on the interconnection of new stations in 1926. The early radio networks CBS and NBC rented AT&T lines. Although

closely regulated by the federal government (the firm was periodically the subject of Congressional investigations into its rates and monopolistic power), the company began the interconnection of television stations creating NETWORKS by land lines. AT&T also laid underground COAXIAL CABLE between cities, and using those lines and MICROWAVE RELAY towers, it completed the first coast-to-coast television link in 1951. AT&T provided the three commercial television networks with their terrestrial interconnection system until the system was largely replaced by SATELLITES in the 1970s.

AT&T was a pioneer in that field also, launching TELSTAR, which was the first satellite capable of transmitting television signals across the Atlantic, in 1962. The company followed with the more powerful EARLY BIRD satellite (launched by COMSAT) and succeeding generations of the Telstar series.

In 1974 the Justice Department filed an antitrust suit against the company, and in 1982 AT&T and the Department finally settled out of court. The national Bell system was dismantled and its local services reorganized into seven independent regional firms. Telephones may now be manufactured and sold by anyone.

AT&T still supplies some terrestrial national interconnections for the television networks, but the company's current emphasis is on long-distance telephone service, information exchange via computers, satellite communications, and the possibility of entry into the cable industry in some way.

#### **American Television and Communications Corporation (ATC)**

This cable communications company is one of the nation's top ten MULTIPLE SYSTEM OPERATORS (MSO). Founded in 1967, it brings cable services to subscribers in thirty-three states. More than sixty of its systems have local production facilities.

The company is headquartered in Stamford (Connecticut). The majority of the company's stock was previously owned by Time Inc. After that company's acquisition of Warner Communications Inc. in 1989, ATC became a subsidiary of the new TIME WARNER INC. ATC and Warner Cable Communication are now a part of the Time Warner Cable Group, which was formed to manage the newly merged company's cable operations.

ATC stirred up controversy in September 1989 when it obtained exclusive rights to some syndicated programs and launched a new channel with the unofficial call letters WGRC-TV on its Rochester (New York) system. The new local BASIC CABLE channel is programmed like an INDEPENDENT STATION, with OFF-

NETWORK and FIRST-RUN syndication programs, motion pictures, kids' shows, and local newscasts. Television broadcasters in the area reacted strongly, but ATC responded that its "indy without a stick" (no television transmission tower) was necessary because of the reimposition of the SYNDEX rules by the FEDERAL COMMUNICATIONS COMMISSION (FCC), which took effect January 1, 1990. (See also JOSEPH J. COLLINS.)

#### **American Video Association (AVA)**

Founded in 1980 by John Powers as a video hardware buying organization, the AVA has evolved into a full-fledged BUYING GROUP. AVA members purchased the company in 1988, operating the cooperative as a profit-making enterprise, but the company was repurchased by Powers in 1990 and sold to a rival, the Independent Video Retailers Association, in 1991. The purpose of the company is to help the MOM-AND-POP (independent) video stores become stronger by using collective buying power. AVA allows its members to order video hardware accessories such as dubbing kits, blank tape, and head cleaners, on a weekly basis. It then pools the orders, acquires the products, and ships them out to the ordering members. The leverage of the group's purchasing power lowers the price for each member. The Chandler (Arizona)-based company also provides its members with marketing, promotional, and support services, designed to help them compete with the national VIDEO RETAIL CHAINS and mass merchants involved in home video.

#### **American Women in Radio and Television (AWRT)**

This Washington-based nonprofit membership association encourages the growth and development of women in the radio and television industries, through workshops, educational seminars, studies, and an educational foundation. Founded in 1951, the association has more than 2,700 members in 52 local chapters worldwide, hosts an annual convention, and sponsors a number of awards, including the SILVER SATELLITE. The organization encourages and promotes sexual, ethnic, and racial diversity in the broadcasting industry.

#### **Amos and Andy**

This legendary show was a phenomenon in network radio in the 1930s. Many historians maintain that it was the most popular program of all time on either radio or TV. The show was a comedy about the somewhat realistic adventures of two black men and their attempts to survive the Depression. They spoke in dialect ("I'se regusted") but reflected the lives of the working poor of all races. The TV version premiered

on CBS in 1951. It was produced by Charles Correll and Freeman Gosden, the two white actors who portrayed the black characters in the radio version, but the actors in the TV series were all black.

Because of a public outcry and accusations that the show fostered racial stereotypes, it was cancelled in 1953 but the series continued in OFF-NETWORK syndication until 1966. Ironically, the radio show continued for seven years after the TV version began in syndication. That version was withdrawn from distribution in 1966 and will probably not be seen again publicly. In 1983 an hour-long semi-documentary offered for FIRST-RUN syndication examined the controversy over the show.

### **Ampex Corporation**

Founded in 1944 by Russian immigrant Alexander M. Poniatoff, this small electronics company became the pre-eminent inventor and manufacturer of audio and video tape-recording equipment in the United States in the 1950s. The company's name is derived from the initials of its founder (AMP), with "ex" added for "excellence."

The company developed a superior audio tape recorder in 1948 and, along with a firm owned by BING CROSBY, began experiments in the early 1950s with VIDEOTAPE RECORDING, specifically with a LONGITUDINAL VIDEOTAPE RECORDING (LVR) machine.

An Ampex team headed by Charles Ginsberg eventually developed the QUADRUPLIX (QUAD) VIDEOTAPE RECORDING machine, which revolutionized television production and programming. For years, the name Ampex was almost synonymous with professional videotape recording.

Ampex later developed a one-inch, reel-to-reel HELICAL-SCAN VIDEOTAPE RECORDING machine for the CORPORATE TELEVISION and AUDIOVISUAL COMMUNICATIONS market, but it was not a success and, in the 1970s, the firm was surpassed in the consumer market by SONY and its videocassette machines. Ampex, however, is still known for quality professional gear, including its TYPE C machine, its EMMY award-winning Ampex Digital Optics (ADO) units used for DIGITAL VIDEO EFFECTS (DVE), and its AUTOMATED VIDEOCASSETTE SYSTEMS. The firm's headquarters are in Redwood City (California). (See also VIDEOTAPE FORMATS.)

### **amplifier**

The device used to make electronic signals stronger is an amplifier. Electronic signals generated by most devices are usually small and weak. In the process of amplification, signal strength is increased to provide greater power for subsequent use. Amplifiers are usually driven by an external power source.

Different types are used for different purposes. Some amplifiers increase the voltage or current, while others amplify the power of the signal. Amplifiers are used in an audio system to increase the power delivered to the speakers, thus increasing the volume. In a cable system, they are used to compensate for the gradual reduction in signal strength over long lengths of COAXIAL CABLE. (See ATTENUATION, BRIDGING AMPLIFIER, DISTRIBUTION AMPLIFIER, and PREAMPLIFIER.)

### **amplitude**

A description of the level of an electronic signal, amplitude is the strength or magnitude of a waveform or voltage. In audio, this intensity governs the loudness of the sound; in video, the brightness of the image. (See also AMPLITUDE MODULATION.)

### **amplitude modulation (AM)**

The process by which the AMPLITUDE of an otherwise constant signal is altered, amplitude modulation (AM) is one way that information such as audio or video signals is conveyed in a television or radio signal. In the United States, amplitude modulation is used for broadcast radio transmission (AM radio) and for the video portion of a television signal. The amplitude modulation produces a signal that occupies a little more than twice the bandwidth of the modulating signal, but is more susceptible to electrical interference and distortion than other transmission methods.

In AM radio, the station's location on the dial is determined by the frequency of the "carrier wave" the station transmits, for example, 880 KILOHERTZ (KHZ). To transmit a 1,000-HERTZ (HZ) (1-KHZ) tone, the station will increase and decrease the strength (or amplitude) of the carrier wave 1,000 times per second. The greater the amount of this variation in strength (MODULATION), the louder the 1,000-Hz tone will be. (See also ANALOG COMMUNICATIONS, ANTENNA, FREQUENCY MODULATION, and TRANSMITTER.)

### **Amsterdam, Morey**

Amsterdam was already known in vaudeville, nightclubs, and radio when television began and seemed to offer more opportunities for his talents. He was an EMCEE and panelist on many quiz and variety shows from 1948 to 1960. The first, "The Morey Amsterdam Show," featured ART CARNEY and Jacqueline Susann, two personalities who would go on to greater stardom. He was also one of the early hosts on "Broadway Open House" and a guest on some of the SITCOMS of the day.

His greatest fame, though, came from his portrayal of Buddy Sorrell, the cello-playing wise-crack-

ing script writer on "THE DICK VAN DYKE SHOW" from 1961 through 1966. He followed his success on that show as a panelist on the TV version of the old radio standby, "Can You Top This?" (1969-70). In the 1980s he was featured in Hollywood and MADE-FOR-TELEVISION movies and was seen in 1990 on the comedy TALK SHOW "Improv" with former Van Dyke costar Rose Marie.

### **analog communications**

The word analog indicates that something is being used to symbolize something else. An analog watch, for example, uses the position of its hands to represent the position of the sun.

Because sound waves cannot be processed easily, they are converted to electrical signals to be stored, amplified, and transmitted. A continuously varying voltage is used to represent the characteristics (at any instant) of the sound waves being processed.

In analog communications, the magnitude of the signal at any given instant is analogous to the magnitude of the sound wave that is being communicated. The same applies to video signals where the magnitude of the signal represents the brightness of the pixel being transmitted. The WAVEFORM on an OSCILLOSCOPE is a symbolic representation of the changing status of the electronic signal. It is analogous to it.

Analog transmission and reception schemes have been the norm in broadcasting since the inception of the concept, but these systems are rapidly being replaced by DIGITAL COMMUNICATIONS, which are not subject to the distortion and interference that plague the older method. Digital communications involves the representation of the magnitude of the original sound wave at a given point in time with a discrete binary number, instead of with a varying voltage. (See also A/D CONVERSION.)

### **anchors**

These highly visible television journalists serve as the focal point of a newscast. They report major stories and provide lead-ins for other reports from correspondents and REPORTERS on the scene or in the studio. The term was coined in the 1950s. Similar to the anchor that holds a ship steady, the main journalist acts as the stable and secure foundation for the newscast.

The most coveted job in television newscasting, the anchor position appears to be high-paying, glamorous, and easy. In fact, it is sometimes high-paying, occasionally glamorous, and almost never easy. At the networks and in major market stations, anchors

often do little actual news writing, but in small stations, they do the legwork necessary to research stories and construct reports from wire service copy, network feeds, or field reporters using ENG gear.

Network anchors such as DAN RATHER, TOM BROKAW, or PETER JENNINGS and ROBERT MACNEIL and JIM LEHRER are highly paid, skilled, and attractive personalities who identify trends and significant events, analyze and interpret them, and convey that information to the audience. Anchors for local newscasts are also popular individuals within a community. According to the RADIO-TELEVISION NEWS DIRECTORS ASSOCIATION (RTNDA), about one-third of the anchors in the United States were women and 10 percent were minorities in the late 1980s.

### **Anderson, Harry**

Anderson parlayed a talent for magic into appearances on local television, followed by some network variety shows and SITCOMS. His success at playing a conman on only three episodes of "CHEERS" led to his starring role as the judge on "NIGHT COURT" beginning in 1984. In 1990 Anderson starred in the two-part MADE-FOR-TV MOVIE "It," based on Stephen King's novel. In a 1990 concert on THE NASHVILLE NETWORK (TNN) titled "Just for Laughs with Harry Anderson," he displayed his skills in stand-up comedy and magic.

### **Anderson, Jack**

Basically a print-oriented TV reporter and columnist, Washington-based Anderson has contributed to "GOOD MORNING AMERICA" and other talk shows. He has hosted documentaries and in 1982 starred in "Jack Anderson Confidential," a SYNDICATION series.

### **Anderson, Judith**

A distinguished stage actress who appeared in many movies, Anderson also had some memorable television appearances. Her performance as Lady Macbeth on the "HALLMARK HALL OF FAME" production of "Macbeth" won her the Best Actress EMMY in 1954 and a new production of the Shakespeare play in 1961, also for Hallmark, won "Program of the Year" honors. She was also nominated for an EMMY for her guest appearance on the SOAP OPERA "Santa Barbara" in 1984. Other notable TV roles were in "The Bridge of San Luis Rey," "Elizabeth the Queen," and "Medea." She died in 1992.

### **Anderson, Loni**

Although she appeared in many minor roles in television in the 1970s (including a memorable ap-

pearance on ALLEN FUNT'S "CANDID CAMERA"), Anderson's star soared in 1978 when she became the beautiful receptionist Jennifer Marlowe in "WKRP IN CINCINNATI." Later series were less successful, but her new-found fame brought offers for several television SPECIALS (including some appearances with BOB HOPE), and she starred in the title role of the MADE-FOR-TV MOVIE "The Jayne Mansfield Story" in 1980. Anderson is married to actor BURT REYNOLDS.

### **Andrews, Julie**

British-born Andrews first appeared on the stage in London at the age of 12 and at 18 she was appearing on the New York stage. A superstar on Broadway and in the movies during the 1950s and 1960s, her career became more television-oriented in the 1970s. As early as 1957 she starred on CBS in "Cinderella," a SPECIAL that was presented live. Her first series, "The Julie Andrews Hour" (1972-73, ABC), won an EMMY as the best variety musical series. With her husband, Blake Edwards, she developed another series for the 1991-92 season on ABC. Most of her television appearances, however, have been as host-performer in big musical SPECIALS with CAROL BURNETT, HARRY BELAFONTE, and Rudolf Nureyev.

### **Andy awards**

Presented by the Advertising Club of New York, these annual awards are presented for best all-around commercial, best radio commercial, and best television commercial for that year. The awards were inaugurated in 1964. Commercials are evaluated on the basis of the selling concept as well as the copy and graphics. The judges are representatives of the advertising industry. The cash awards are accompanied by a sculptured pewter head.

### **Andy Griffith Show, The**

This well-written SITCOM was about the sheriff of a North Carolina village, his family, and his friends. It appeared on Monday evenings on CBS for eight years beginning in October 1960, usually capturing a RATING in the upper 20s. During the 1967-68 season (its final year) it was ranked number one in the nation in viewership.

The half-hour show was a SPIN-OFF from "THE DANNY THOMAS SHOW" and starred GRIFFITH and featured FRANCES BAVIER as his aunt and RON HOWARD as his young son. Also appearing were DON KNOTTS (who won five EMMYS for his supporting role) and JIM NABORS (who later starred for four seasons as Gomer Pyle in the spin-off of the same name). The show was a bucolic ode to the fictional North Carolina town of Mayberry, where life was tranquil and slow-moving.

After Griffith went off the series it continued as "Mayberry R.F.D.," but it failed to attract as loyal an audience. It was finally cancelled by CBS, along with several other series with a rural orientation because the network wanted to change its image. The show was also seen in edited versions in the daytime in the 1960s. The original series was syndicated as "Andy of Mayberry" but later reclaimed the original title. Its 249 episodes (ninety in color) were still playing on eighty-seven TV stations across the country, including the TURNER BROADCASTING SYSTEM (TBS) SUPERSTATION in 1990.

### **Andy Williams Show, The**

From 1958 to 1971 the pop singer headlined five different music-variety, hour-long series under this banner. The first and second were summer replacement shows in 1958 and 1959 on ABC and CBS. The third, on NBC in 1962, featured the Osmond Brothers and lasted five years. NBC again carried the show for two seasons beginning in 1969 and in 1976 a half-hour version was produced for FIRST-RUN syndication.

Williams' network shows usually featured big-name guest stars (JONATHAN WINTERS was a frequent guest) and Williams was always backed by a number of dance troupes and singing groups. The show won EMMYS as Best Variety Program in 1963, 1966, and 1967.

### **Anik satellites**

First launched in 1972, this series of Canadian domestic satellites is used as a transcontinental interconnection system. The satellites also provide television and telephone services to the sparsely populated northern part of Canada.

### **animatic**

A rough draft of a television COMMERCIAL is developed by taking photographs of individual STORYBOARD sketches and assembling them into a film strip. The audio portion is recorded on tape and synchronized to the visual images, resulting in an animatic. The technique is used by ADVERTISING AGENCIES to show a client the basic concept of a proposed commercial. It is also used as a guide when shooting the actual commercial.

### **animation**

The appearance of movement is created from still drawings or objects by using this film and television technique. The process is extremely expensive. To make the animation realistic, hundreds of drawings or movements of the objects are required and each

still frame must be shot individually. The technique can be accomplished either by a special film camera or by computers. The human eye makes the static item or graphic appear to come alive with movement.

#### **Ann Sothern Show, The**

Playing the assistant manager of a New York hotel, this 1958 black-and-white sitcom was Sothern's second television series (after the 1952 "Private Secretary"). The show ran for three seasons on CBS. The supporting cast included Don Porter and Ken Berry, who later became a veteran of series and variety-show television. Sothern went on to play the voice of the automobile in "My Mother the Car." The ninety-three half-hour episodes were placed in SYNDICATION in 1962.

#### **Annenberg, Walter**

Until he accepted an ambassadorship during the Nixon administration, Annenberg headed the Triangle TV group, which owned television stations in Pennsylvania, New York, Connecticut, and California. He was also publisher of the world's most widely read magazine, *TV Guide*.

Annenberg has made significant contributions to education through the communications schools that bear his name at the Universities of Pennsylvania and Southern California and through a program at Temple University. In 1981 and again in 1991 he donated several million dollars to public television to be used for educational purposes in INSTRUCTIONAL TELEVISION (ITV) and TELECOURSE development. In 1983 he was honored by the CORPORATION FOR PUBLIC BROADCASTING (CPB) when he was awarded the prestigious RALPH LOWELL AWARD. (See also ANNENBERG/CPB PROJECT.)

#### **Annenberg/CPB project**

Funded by the Annenberg Foundation in 1981, these large and important INSTRUCTIONAL TELEVISION (ITV) projects are administered by the CORPORATION FOR PUBLIC BROADCASTING (CPB). Under an initial 15-year, \$150 million grant, TELECOURSES were produced for college students and adults and were aired as a part of the ADULT LEARNING SERVICE (ALS) of the PUBLIC BROADCASTING SERVICE (PBS). In 1990, however, the Annenberg Foundation withdrew its support of the project after an expenditure of \$90 million, although some programs continued in production.

In October 1990 the Annenberg project began its "New Pathways to a Degree" effort that gave a chance to nontraditional students at colleges and universities in seven states to earn associate or baccalaureate degrees without attending classes on campus. Using

combinations of various technologies, the courses were expected to eventually reach 10,000 students. In June 1991 the foundation announced a \$60 million grant over twelve years to the CPB for a project in mathematics and science. Designed to help elementary- and secondary-level students in those subject areas, the project will use nonbroadcast technologies, including computers, VIDEODISCS, and INTERACTIVE VIDEO. (See also DISTANCE EDUCATION, OPEN UNIVERSITY, and UNIVERSITY OF MID AMERICA [UMA].)

#### **Ansara, Michael**

Two western series in the early days of television, "BROKEN ARROW" (1956-58) and "Law of the Plainsman" (1959-60) established Ansara as the prototypical American Indian. He has most often been seen in such long-running westerns as "RAWHIDE" and "GUNSMOKE," which are staples in OFF-NETWORK syndication. Ansara had a continuing Indian role in "Centennial" (1978-79) and has also appeared in many non-Western series and movies.

#### **Anselmo, Rene V.**

A native of Medford (Massachusetts), Anselmo worked for the Mexican television network Televisa and as an independent producer before buying a UHF station in the United States in 1961. From that base, he eventually built the SPANISH INTERNATIONAL NETWORK (SIN), a group of fifteen stations broadcasting entirely in Spanish. He divested himself of the network in 1986 and in 1988, he began a second career as the founder of PAN AMERICAN SATELLITE, a privately owned communication satellite firm. (See also UNIVISION.)

#### **answer print**

Sometimes known as a composite print, this is the second-to-last stage in the technical production of a filmed program or commercial in which the audio and video portions are combined with all of the optical effects (such as SUPERIMPOSITIONS and DISSOLVES) into a nearly finished version. The term is derived from the process of sending a WORKPRINT to the film laboratory and receiving an answer print back, which is then reviewed and approved before a FINAL PRINT is ordered.

#### **antenna**

An antenna is a device used for transmitting or receiving electromagnetic signals. In television broadcasting, a transmitting antenna is a metallic device mounted on a tower that is located on high ground or on the top of a tall building. Its size depends on the wavelength of the FREQUENCY that is being broadcast. The higher frequency UHF antenna

is usually less than two feet wide, while the lower-frequency VHF antenna is often four feet. Transmitting antennas usually radiate their signals in an omnidirectional, circular pattern.

Receiving antennas are much smaller. They are the traditional rabbit ears or dipole antennas on the top of a television set or rooftop or simple monopole (single) metal units twelve inches in height. Antennas for receiving terrestrial television broadcasts are being replaced by cable television wiring in most American homes.

A receiving antenna is an integral part of a TELEVISION RECEIVE ONLY (TVRO) dish. The large parabolic unit captures SATELLITE signals and serves to focus them onto a small antenna that is located at the center of the dish. (See also ANTENNA HEIGHT ABOVE AVERAGE TERRAIN and EFFECTIVE RADIATED POWER.)

#### **antenna height above average terrain**

This term refers to one way of measuring TV antenna height. The extent of a television broadcast signal depends on the FREQUENCY at which the signal is transmitted, the type and EFFECTIVE RADIATED POWER (ERP) of the TRANSMITTER, and the height of the ANTENNA above the surrounding terrain. Because television relies on line-of-sight transmission, the higher the antenna, the farther the signal will reach, affording a larger (better) COVERAGE AREA for the broadcast station. Television antennas are usually mounted near the top of towers, which are either free-standing on high ground or located on the top of a tall building.

Antenna height is measured in two ways: height above ground and height above average terrain. The height of an antenna above the average terrain is authorized by the FEDERAL COMMUNICATIONS COMMISSION (FCC) as a part of its permission to broadcast, and the height above ground as authorized by the FCC and the Federal Aviation Authority (FAA) to ensure that the tower and antenna do not constitute a hazard for aircraft. Some TV antenna towers extend as much as 2,000 feet above ground. Those over a certain height (usually 200 feet) must be painted and lighted.

#### **anthology programming**

The genesis of this type of television programming is in literature, music, and art, where a collection of selected pieces or works are assembled under one title. The different, individual expressions find a temporary common home.

Anthology series have been created by television programmers in all subject areas, from the earliest days of the medium. As compared to regular series programs, anthology programs attract an audience seeking more diverse, weekly fare in nonepisodic

shows. The self-contained programs begin and end during the period of time they are on the air and do not carry over to subsequent shows. In order to provide some continuity from week to week, particularly in view of the constant cast changes, many anthologies use a host to provide a feeling of permanence.

Ronald Reagan hosted the weekly "GENERAL ELECTRIC THEATRE," ROD SERLING the "TWILIGHT ZONE," and WALT DISNEY the many Disney programs in the 1950s and 1960s. ALFRED HITCHCOCK did the honors for his show, and "DEATH VALLEY DAYS" and "LOVE, AMERICAN STYLE" have also been successful examples of the genre.

Although the anthology technique can and does cross over all subject areas from music to comedy, it is best known for its application to the programming of dramas. The early days of television in the 1950s saw the creation of outstanding dramatic anthology series such as "STUDIO ONE" and "PLAYHOUSE 90." They were the dominant force in the GOLDEN AGE OF TELEVISION. Today, the "HALLMARK HALL OF FAME" and "AMERICAN PLAYHOUSE" continue the tradition.

#### **Antiope**

Operated by the French government television network, this one-way broadcast TELETEXT system carries news, weather, and stock market reports, along with other information. It was developed as a part of a national program called TELEMATIQUE. Its two-way cable VIDEOTEXT companion is TELETEX.

Antiope uses the vertical BLANKING interval of the television set to receive pages of information transmitted in digital form from a central computer data base. INTERACTIVE TELEVISION experiments using this system were undertaken in Los Angeles by CBS station KNXT and the PUBLIC BROADCASTING SERVICE (PBS) station KCET in 1981.

#### **Arbitron Ratings Company**

This research company is best known for its analysis of the viewers of local television stations and cable systems, as opposed to network programs. It is the major competitor of A. C. NIELSEN. A subsidiary of Control Data Corporation, Arbitron provides stations, cable systems, and ADVERTISING AGENCIES with various television audience measurement services. Unlike A. C. Nielsen, it also provides listening research in radio.

The company began in Washington D.C. as a three-market television rating company in 1949 and expanded into radio, cable television, and video surveys. Its initial RATINGS were known as ARBs, after the original company name, the AMERICAN RESEARCH BUREAU.

Arbitron ratings are based on more than 200 marketing areas in the country, each called an AREA OF DOMINANT INFLUENCE (ADI). These geopolitical areas are similar in nature to Nielsen's DESIGNATED MARKET AREA (DMA) classifications. Advertising agencies and stations tend to rely on Arbitron ratings as a measure of the local station's audience and Nielsen ratings for network programs.

Arbitron releases its data through ratings BOOKS. It also provides research services through a computer-based system called ARBITRON INFORMATION ON DEMAND (AID). Subscribers can access information about specific audience DEMOGRAPHICS, purchasing patterns, and life styles. Arbitron's customers include advertising agencies, national STATION REPRESENTATIVES, producers of programs, suppliers and distributors, television stations, and cable companies. (See also SHARES and SWEEPS.)

### **arc**

Used in both film and television production, this camera movement can be accomplished on the air or between shots to reposition a camera for the next shot. The camera mount and camera are moved in a curving path in a general direction to the right or left of an object or subject. The movement is a combination of a DOLLY IN and a TRUCK SHOT and is one of the most difficult movements to execute smoothly on the air. It is never attempted with a TRIPOD MOUNT and is even difficult with a STUDIO PEDESTAL. The shot is usually used for dramatic effect.

The term is also used as shorthand for an arc light or carbon-arc light, the high-intensity lighting instrument that is used to provide light over vast areas and in large auditoriums and arenas.

### **Archie Bunker's Place**

See ALL IN THE FAMILY.

### **Arden, Eve**

Although an established Broadway and movie comedienne in the 1930s and 1940s, Arden also played some roles on radio in those years. In 1948 she struck gold as Connie Brooks on the radio SITCOM "OUR MISS BROOKS." The show was a smash, and it moved to television (while continuing on radio with the same cast) in 1952, where it enjoyed a similar popularity and ran through 1956. Arden was seen in only one other (less successful) series until 1967, when she and KAYE BALLARD played the title roles for two seasons in "The Mothers-in-Law."

Arden was a seven-times EMMY nominee and won the Best Actress award in 1953. The comedy actress went into semiretirement in 1969 and died of heart

disease in November 1990. She will always be indelibly identified with the warm, delightful, wise-cracking character, Miss Brooks.

### **area of dominant influence (ADI)**

As defined by the ARBITRON RATING COMPANY, an ADI is the MARKET area comprised of the counties surrounding a metropolitan center. The major viewing audience for the television stations in that particular area is within the ADI. About 200 such geopolitical areas are so designated in the United States.

ADIs are similar to the DESIGNATED MARKET AREAS (DMAS) of the A. C. NIELSEN COMPANY. Both designations correspond to the METROPOLITAN STATISTICAL AREA (MSA) and the CONSOLIDATED METROPOLITAN STATISTICAL AREA (CMSA) as defined by the Office of Management and Budget of the federal government.

### **Arledge, Roone**

No one has had as much success at creating, defining, and developing a network sports program as has Arledge at ABC. He spent six years at NBC before moving to ABC as a producer in 1960. There he rose quickly to vice president and then president of Sports.

In that position, Arledge originated "WIDE WORLD OF SPORTS" (1961) and "The American Sportsman," developed "MONDAY NIGHT FOOTBALL" (1968), and three times acquired the OLYMPICS for ABC: in 1968, 1972, and 1976. He also pioneered many production techniques (including SLOW MOTION, STOP ACTION, and ISOLATED CAMERA SHOTS) that have since become standard in sports coverage. He was the first to use SATELLITE transmission for live coverage of international sporting events.

In 1977, Arledge was named president of ABC News as well as Sports, and has left his mark on that department with the development of several significant news programs, among them "20/20" (1978), "NIGHTLINE" (1979), and "This Week with DAVID BRINKLEY" (1981).

All of this activity has brought Arledge honors that include no fewer than twenty-six EMMYS, four PEABODY awards, and the 1983 INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) Gold Medal, along with countless other prizes, medals, and man-of-the-year designations.

### **Armed Forces Broadcasters Association (AFBA)**

A nonprofit association, AFBA provides an opportunity for camaraderie among its membership of former as well as current military broadcasters throughout the world. Founded in 1982, the Washington D.C.-based association sponsors seminars, provides



job information, publishes a newsletter, and holds an annual meeting.

#### **Armed Forces Radio and Television Service (AFRTS)**

This service operates more than 800 radio and television outlets in fifty-six countries. The stations are established at locations with concentrations of U.S. forces overseas, in U.S. territories, and aboard U.S. Navy ships.

The land-based facilities are often joined together into regional networks, which create their own schedules from programs provided by the AFRTS broadcast center in California. The AFRTS networks receive their programming via SATELLITE on a 24-hour basis and transmit on television stations and cable systems. AFRTS headquarters are in Alexandria (Virginia).

#### **Armstrong, Edwin Howard**

Although often denied his rightful place in the annals of the electronic development of radio and television, Armstrong was an important pioneer. His inventions rivaled (if not exceeded) those of Thomas Edison, LEE DE FOREST, Guglielmo Marconi, and Reginald Fessenden early in the century. His feedback circuit made the transmission and reception of sound practical and feasible, and the use of his circuits enabled visual transmissions. In addition, today's SATELLITE communications were developed on the basis of his inventions.

Armstrong's love of music led to his efforts to improve the quality of transmitted sound, resulting in today's FREQUENCY MODULATION (FM) radio transmission, and his multiplex transmission on a single FM channel provided the technical foundation for stereo broadcasting. He is recognized as the "Father of FM Radio."

After service as a major in WW I, the individualistic inventor determined to remove the static and interference in AMPLITUDE MODULATION (AM) standard radio. By 1930 he had discovered that a wider BANDWIDTH but lower power could transmit clear, clean signals, and by 1933 he had received patents on his work. He demonstrated FM radio to an astonished industry in 1935 and launched the first permanent station in 1938. The crystal-clear, better sound spawned a few other stations in the next two years, but WW II halted development of the medium.

The post-WW II radio industry, however, saw his efforts as a threat to the power of the AM stations and networks, and the new interest in television (plus lawsuits over patent royalties brought by the RADIO CORPORATION OF AMERICA [RCA], the parent company of

NBC) destroyed the genius inventor. His arguments before the Supreme Court were so technical that they could not be followed, and the court decided against him. Ruined physically and financially, he took his own life in 1954. His invention, FM radio, became the dominant audio medium in the 1960s and 1970s.

#### **Army-McCarthy hearings**

These televised congressional hearings in 1954 hastened the end of MCCARTHYISM. The junior senator from Wisconsin, Joseph McCarthy, had been conducting his flamboyant witchhunts for communist sympathizers in all areas of government. His character assassinations ruined careers and lives. He finally focused on the Army, and Senate committee hearings on his charges of subversion in that branch of the military were held and televised beginning in April 1954. Like the WATERGATE HEARINGS nineteen years later, the proceedings were compelling fare for all who had a television set. The hearings covered a period of two months and some were broadcast in full by ABC and the DUMONT NETWORK in the daytime hours. During the thirty-five days during which the hearings were televised, McCarthy revealed himself as a ranting demagogue. As a result of his appearances, as well as his posturing and rantings on previous "SEE IT NOW" programs, the Senate finally voted to censure him later that year. The hearings made a star of Boston attorney Joseph Welch, who was one of the lawyers representing the Army. His disdainful question, "Have you no shame?" directed at McCarthy made Welch a national hero.

#### **Arnaz, Desi**

From leading a Cuban band to a Broadway appearance to a minor Hollywood career, Arnaz made the switch to television in 1951. As co-star (with wife LUCILLE BALL) and executive producer of the phenomenally successful "I LOVE LUCY," he helped set the standard for SITCOMS for all time. The series was also one of the first to be produced on film (and the first to be shot live before an audience), which led naturally to OFF-NETWORK syndication, a new practice at the time.

Arnaz also headed (with Ball as vice president) DESILU, the company that produced not only the Lucy show but also provided production services to many other early sitcoms. In addition, he served as the host of "Desilu Playhouse," an ANTHOLOGY series on CBS from 1956-60.

Arnaz and Ball were divorced in 1960 and he sold his share of the company to her in 1962. He later formed his own successful production company and produced "The Mothers-in-Law" in 1967, but most of

his professional acting activity after Desilu was limited to occasional guest appearances. A 1991 MADE-FOR-TV MOVIE on CBS detailed the early Lucy-Desi relationship. Arnaz died of cancer in December 1986 and was named to the HALL OF FAME of the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) in 1991.

#### **Arness, James**

Arness went to Hollywood shortly after WW II, but achieved only limited success in films. His best known film role was the title role in the 1951 movie *The Thing*. He became a household name in 1955, however, after John Wayne recommended him for the television role of Matt Dillon in "GUNSMOKE," a western that had achieved considerable success on radio. The successful series subsequently ran on CBS through the 1975 season. It was the longest-running network dramatic series ever, lasting twenty seasons. Arness returned in the role in a MADE-FOR-TV MOVIE in 1991.

After "Gunsmoke," Arness had continuing roles in "How the West Was Won" (1977-79) and "McClain's Law" (1981-82) and made other occasional appearances, but his lasting legacy to television is his association with the granddaddy of all westerns.

#### **Arnett, Peter**

See CABLE NEWS NETWORK (CNN).

#### **Arnold, Eddy**

A noted country music singer, Arnold made his first television appearance on TEXACO STAR THEATER WITH MILTON BERLE in 1949. He went on to appear on many variety shows and hosted some summer series and his own series in FIRST-RUN syndication from 1952 through 1956. (His agent at that time was Colonel Tom Parker, who later achieved greater prominence through his association with ELVIS PRESLEY.) As music trends changed (due in large part to Presley), Arnold's popularity waned, although he later was a guest on "THE KRAFT MUSIC HALL" and sometimes sat in for JOHNNY CARSON on the TONIGHT SHOW on NBC. In 1966 he was tapped for the Country Music Hall of Fame.

#### **Arnold, Roseanne**

Known early in her career as Roseanne Barr, the plump comedienne changed her name when she celebrated her remarriage to Tom Arnold in 1991. She came to television from the 1980s' version of vaudeville, the comedy clubs. She won a contest in 1984, which led to a club date a year later in Los Angeles. Television appearances followed, first on "THE TONIGHT SHOW" and then with DAVID LETTERMAN.

In 1988 her television show "Roseanne" debuted on ABC, was an immediate hit, and eventually moved to the number one spot in the RATINGS. In 1991 the feisty performer took over as producer of the show and hired a new team of writers. While "Roseanne" continued, Arnold hosted a children's series, "Little Rosey," on ABC during the 1990-91 season as well as her own comedy SPECIAL ON HOME BOX OFFICE (HBO) in 1991. She also has a contract with ABC to produce some additional material.

Arnold has had some difficulties with some people she has worked with and has created controversies in some public appearances, but the self-styled "working-class mom" has completed a motion picture (with Merle Streep) and continues to remain popular with her fans. (See also SLOBCOMS.)

#### **art director**

In a television station, the art director is responsible for the design of all television programs produced and transmitted by the station. While much of the work is directly related to TV production, the art director is also usually in charge of the visual representation of a station in printed material. This includes advertising RATE CARDS and displays, promotion/publicity brochures, and the stationery that project the station's corporate image.

The art director conceives ways of visually portraying television production ideas and supervises the execution of all design, layout, and art for the station. As an administrator, this department head supervises a staff of full-time and part-time employees who actually produce the art and visual materials in various formats. An art director is also increasingly involved in the creation of electronic graphics. Most employers seek personnel who have had experience with DIGITAL VIDEO EFFECTS (DVE) devices.

In an ADVERTISING AGENCY, an art director performs similar duties, concentrating on print advertisements or television COMMERCIALS, working with the creative services staff, and supervising GRAPHIC ARTISTS and photographers.

#### **Art Directors Club**

This New York-based membership organization of graphic designers and ART DIRECTORS was established for the purpose of exchanging ideas about visual information and providing encouragement to artists and designers. Founded in 1920, the organization sponsors professional seminars in the graphic arts and awards scholarships to art schools and students. Most of the members are employed at ADVERTISING AGENCIES and television, film, and cable operations.

Some associate members are photographers and CINEMATOGRAPHERS/VIDEOGRAPHERS.

### **Art Linkletter's House Party**

For twenty-four years, on radio and television, this daytime audience-participation show attracted a loyal audience. Always hosted by the personable LINKLETTER, it began in 1945 on radio and moved to television in the early 1950s. The first two years, it was carried by ABC in prime time, and was titled "Life with Linkletter." The show featured people selected from the audience (who competed for prizes by performing silly stunts), guest stars, and unpredictable interviews with children.

In 1954 the popular series was awarded an EMMY as Best Daytime Program. It left the air in 1969.

### **Artec Distributing Inc.**

One of the earliest video distributors of prerecorded titles to home video retailers, this Shelbourne (Vermont) company distributes video programs in the northeastern part of the United States and also operates a RACKJOB division. The firm carries a line of home entertainment accessories and provides a number of POINT OF PURCHASE (POP) displays.

### **Arthur Godfrey and His Friends**

This music-variety show, transferred from radio, was one of the first to join the brand new CBS television network, premiering in January 1949. It was to remain on the air for nearly ten years. Initially, the show, along with GODFREY'S warm personality, was enormously popular, but in later years, as his behavior became erratic, the RATINGS declined. The firing (on the air) of JULIUS LAROSA in 1953 was particularly offensive to his fans and was perhaps the most decisive factor in Godfrey's fall from grace.

The program featured a company of new, young talent and Godfrey himself, often strumming his ukulele. In addition to LaRosa, Pat Boone and the MacGuire Sisters were among the regulars on the show who went on to greater fame. ANDY ROONEY (of "60 MINUTES") was a writer for the show.

### **Arthur Godfrey's Talent Scouts**

Like GODFREY'S variety show, "Talent Scouts" was successful on radio before the televised version became one of the first programs on the fledgling CBS network late in 1948. Both commanded a large share of the tiny TV audience, but "Talent Scouts" was clearly one of the biggest hits on TV in the early 1950s. It achieved the top-ranked RATING in the 1951-52 season, and it continued among the leaders for all of its nine seasons on the air.

The program featured performances by unknown entertainers who were judged by the studio audience, and the one receiving the most applause was declared the show's winner. Several young, talented artists began their careers on "Talent Scouts," among them DON ADAMS, STEVE LAWRENCE, and Rosemary Clooney. JONATHAN WINTERS was an early contestant, but did not win; Elvis Presley did not even pass the initial audition. The show was cancelled in 1958.

### **Arthur Murray Dance Party, The**

The owner of a chain of ballroom dance-instruction studios found television to be an excellent medium for publicizing his business. For ten years, the stone-faced Murray hosted a "party," where he taught dance steps to the home audience and guest stars. The show premiered on ABC in 1950 under the title "Arthur Murray Party Time." Murray's ebullient wife Kathryn was the hostess who opened the show, chatted with the guests, and introduced the various instructors from the Murray studios who were always in attendance. Dance contests were also a prominent feature.

During the decade that the show was on the air, it was seen on all four networks, often as a summer replacement. Murray died of pneumonia at age 95 at his home in Honolulu in March 1991. Kathryn, his wife of sixty-five years, survives him.

### **Arthur, Bea**

Not until she created the loud and brassy Maude character on "ALL IN THE FAMILY" in 1971 did Arthur become known as a television personality. Before that, she had a New York stage career and had appeared on SID CAESAR'S weekly variety show during the 1956-57 season. Her guest appearances as Maude led to the SPIN-OFF "MAUDE" with Bill Macy that ran from 1971 through 1978. She was back a few years later with "Amanda," a series inspired by the British "FAULTY TOWERS," but it was short-lived. In 1985, however, she hit it big again, with BETTY WHITE, Rue McClanahan, and Estelle Getty, in "THE GOLDEN GIRLS." With several EMMY nominations to her credit, she won the Best Actress, Comedy Series award twice: for "Maude" in 1977 and for "Golden Girls" in 1988.

### **Arts and Entertainment Network (A&E)**

This basic cable network is designed to bring quality programming in comedy, drama, documentary, and the performing arts to discriminating viewers. The viewership is decidedly upscale, professional adults who are usually active in their communities. The network has won more ACE (Award of Ca-

ble Excellence) awards than any other basic cable network.

The network was launched in February 1984 when two failing services, Alpha Repertory Television Services (ARTS) and The Entertainment Channel (TEC) were combined. It is owned by the HEARST CORPORATION, CAPITAL CITIES/ABC, and NBC.

A&E programming is acquired or coproduced with a variety of international companies. The network has an exclusive arrangement with the BRITISH BROADCASTING CORPORATION (BBC) for the rights for first selection of series, SPECIALS, and DOCUMENTARIES. A&E also coproduces a number of programs with the BBC.

#### **Ascent of Man, The**

Hosted by the renowned Dr. Jacob Bronowski of the Salk Institute, "The Ascent of Man" was a 13-hour series on the PUBLIC BROADCASTING SERVICE (PBS) in 1975. Produced by the BRITISH BROADCASTING CORPORATION (BBC) and Time-Life Films, the programs covered the development of the human race from prehistoric times. The illustrated lecture series was a critical and popular success, due in large part to the approach and enthusiasm of the host. The series has been placed by some critics among the top ten best series of all time, along with "PLAYHOUSE 90," "THE DEFENDERS," and "OMNIBUS."

#### **Ashcroft, Peggy**

British-born Dame Peggy Ashcroft spent most of her career on the London stage and with Old Vic and Sadlers Wells in traditional and Shakespearean roles. Her television appearances in this country were largely on "MASTERPIECE THEATER" on PBS, most notably in the "JEWEL AND THE CROWN," and in other British imports. The noted actress died in 1991.

#### **Asian Broadcasting Union (ABU)**

Founded in 1964 to assist in the development of broadcasting in the Asian/Pacific area, this nonprofit organization seeks to foster the use of media to aid international understanding. The members of the ABU are national broadcasting organizations in the region. The ABU holds seminars and conferences and publishes studies and reports.

#### **Asner, Ed**

A dramatic actor for much of his career, Ed Asner didn't achieve stardom until he played MARY TYLER MOORE's boss, Lou Grant, in "THE MARY TYLER MOORE SHOW" from 1970 through 1977. He followed that highly successful SITCOM by playing the same character, but in a dramatic series, "LOU GRANT" (1977-1982). He also starred in a 1985 ABC sitcom, "Off

the Rack" but it lasted only a few months. In 1991 Asner joined the cast of "The Trials of Rosie O'Neill" starring SHARON GLESS.

Asner's dramatic credits range from "SLATTERY'S PEOPLE" in 1964-65 to guest appearances on MINISERIES and MADE-FOR-TV MOVIES to recent appearances on cable. In 1990 the actor was one of the voices of a children's Sunday cartoon series on the TURNER BROADCASTING SYSTEM (TBS). He has won six EMMYS, three for "The Mary Tyler Moore Show" (1971, 1972, and 1975), one for "Lou Grant" (1978), and one each for performances in "Rich Man, Poor Man" (1976) and "ROOTS" (1977).

Asner became an activist during the actor's strike of 1980 and a year later he was elected president of the SCREEN ACTORS GUILD (SAG). He has been involved in many political causes.

#### **aspect ratio**

The term describes the ratio between the width and height of the television picture. The proportions of the picture and pickup tube in current television sets and television cameras is 1 to 1.33, or 3:4. The picture, therefore, is one and one-third times as wide as it is high. In contrast, most theatrical motion picture screens are nearly twice as wide as they are high, with an aspect ratio of about 9:16. The proposed ADVANCED TELEVISION (ATV) systems (and particularly the new SIMULCAST HIGH DEFINITION TELEVISION [HDTV] systems) will have different and better aspect ratios of 3:5 or 9:16. In Europe, an effort is being made to change terrestrial broadcasting to a 1:1.78 aspect ratio to provide an improvement in the television picture, even if HDTV systems are not adopted.

#### **Aspen Institute Program on Communications and Society**

Founded in 1971 as a part of the Institute for Humanistic Studies (now Aspen Institute), this nonprofit project is dedicated to enhancing the social benefits of new technology. In the past, the program has sponsored and conducted research on major issues in the communications area, specifically recommending courses of action and policy in the field of television. Some of its work led to a reinterpretation of the EQUAL TIME (OPPORTUNITY) RULES by the FEDERAL COMMUNICATIONS COMMISSION (FCC) in 1975 and later studies, such as a guide to communications industry trends and "The Future of Public Broadcasting," had far-reaching effects on the field.

Through commissioned reports, prestigious conferences, and seminars bringing together leaders in the industry, the program also concentrates on regulation matters and the policy-making process. Re-

cently the organization has concentrated on INTERACTIVE MULTIMEDIA and studies concerning the benefits of computer use by the elderly.

Located in Washington D.C., the program is supported by grants from corporations and foundations.

### **Aspen Institute Rulings**

These actions by the FEDERAL COMMUNICATIONS COMMISSION (FCC) in the mid-1970s opened the way for the regular telecasting of two-person debates between political candidates. Fifteen years earlier, it had required a special act of Congress to temporarily suspend a portion of Section 315 of the COMMUNICATIONS ACT OF 1934 to permit the two-person NIXON-KENNEDY DEBATES. Concerned with the requirements of the EQUAL TIME (OPPORTUNITY) RULES in that section, the Commission had held that any on-air debates were subject to those rules and that every single candidate for a political office must be accommodated in a debate format. The screen could be crowded with as many as seven or eight people vying for the same office, most of them from minor political parties.

At the instigation of the ASPEN INSTITUTE PROGRAM ON COMMUNICATION AND SOCIETY, the Commission overruled its previous pronouncements in 1975. Under the new rules, the FCC held that under certain conditions, the broadcasts of debates between political candidates and broadcasts of press conferences held by candidates could be considered exempt from the "equal opportunity" provisions. Both circumstances were ruled to be on-the-spot coverage of *bona fide* news events. Debates were made exempt from equal time provisions if they were held outside of a television studio, were arranged by an independent (nonbroadcast) organization, and were broadcast live in their entirety. Press conferences could also qualify for exemption under Section 315 if broadcast live and in their entirety.

The new rules permitted the two-candidate CARTER-FORD DEBATE in 1976 in Philadelphia, under the auspices of the League of Women Voters, and other two-person debates after that. A further ruling in 1983 expanded the Aspen decision, holding that even debates sponsored by broadcast organizations are entitled to exemption from Section 315 rules.

### **assignment editor**

In television and cable news operations, this individual selects and assigns REPORTERS, news writers, and commentators to cover specific news and special events. The title for the job was borrowed from a similar newspaper position.

The assignment editor monitors all of the assignments and activities leading up to a newscast

and schedules work shifts that keep the operation functioning at all times. This editor often has direct supervisory responsibilities for the EFP and ENG units, constantly giving them new assignments. Assignment editors are well organized, experienced journalists who manage the logistics of a newsroom and bring a balanced perspective to television journalism under constant pressure.

In most local television stations, the assignment editor also acts as the assistant news director in the news department, directly overseeing all of the daily operation of the newsroom and coordinating wire service reports, network feeds, and incoming reports from writers and reporters.

### **Association for Communication Administration (ACA)**

The membership of this nonprofit organization consists of deans, directors, and the chairs of schools, divisions, or departments of communication in the nation's colleges and universities. The ACA is affiliated with the SPEECH COMMUNICATION ASSOCIATION (SCA), publishes a quarterly journal, and holds an annual meeting. Founded in 1971 as the Association of Departments of Administration in Speech Communication, the group changed its name in 1975.

### **Association for Education in Journalism and Mass Communication (AEJMC)**

The oldest nonprofit association in journalism education in the United States, this professional organization of college and university journalism professors was formed in 1912 as the American Conference of Teachers of Journalism. The goal of the AEJMC is to improve the techniques of teaching and to encourage research in the field.

In 1966, the group absorbed the Council on Communications Research and later changed its name to incorporate mass communications. It adopted its present name in 1982. Headquartered at the University of South Carolina, the association has a number of standing committees and many special-interest divisions. AESMC publishes a bimonthly newsletter and a number of quarterly scholarly journals. It also sponsors an annual meeting.

### **Association for Educational and Training Technology (AETT)**

This nonprofit membership organization in the United Kingdom is devoted to the improvement of education and training through AUDIOVISUAL COMMUNICATIONS. It is similar to the ASSOCIATION FOR EDUCATIONAL COMMUNICATIONS AND TECHNOLOGY (AECT) in the United States and the ASSOCIATION FOR MEDIA AND

TECHNOLOGY IN EDUCATION IN CANADA (AMTEC). The organization, the successor of two similar groups, was first established in 1962 and assumed its present name in 1979. It organizes an annual conference and occasional smaller meetings and publishes a journal and a yearbook. The association is headquartered in London.

#### **Association for Educational Communications and Technology (AECT)**

This national association of people involved in AUDIOVISUAL COMMUNICATIONS is concerned with learning and educational technology and acts as a clearinghouse and information center about educational and instructional media. Founded in 1923 as the Department of Visual Instruction of the National Education Association (NEA), it became the Division of Audio-Visual Instruction (DAVI) of the NEA in 1947 and was established as a separate, independent organization under its present name in 1974. Today's AECT members include media and library specialists, university researchers and professors, government media personnel, and school specialists in educational media. The Washington D.C.-based organization has forty-seven state affiliates.

Keeping pace with technology, the AECT and its members are involved with COMPUTER-ASSISTED INSTRUCTION (CAI), INTERACTIVE MULTIMEDIA, and INTERACTIVE VIDEO as well as INSTRUCTIONAL TELEVISION (ITV), in addition to NONTHEATRICAL FILMS and other traditional audiovisual devices such as slides and filmstrips. The association has nine divisions and individual members belong to one or more of the divisions to exchange information and ideas. Some sixteen other educational organizations involved in media are affiliated with AECT, ranging from the Association for Media Education in Religion to Women in Instructional Technology.

AECT maintains an archive, has established a foundation, and publishes journals, studies, and reports. In conjunction with the INTERNATIONAL COMMUNICATIONS INDUSTRIES ASSOCIATION (ICIA), the association holds an instructional media trade show called INFOCOMM each year. (See also DIVISION OF EDUCATIONAL MEDIA MANAGEMENT, DIVISION OF SCHOOL MEDIA SPECIALISTS, DIVISION OF TELECOMMUNICATIONS, and NATIONAL ASSOCIATION OF REGIONAL MEDIA CENTERS.)

#### **Association for Information Media and Equipment (AIME)**

The membership of this trade association consists of companies and organizations engaged in the production or distribution of NONTHEATRICAL FILM/video programs, as well as the manufacturers of

equipment used in AUDIOVISUAL COMMUNICATIONS operations. It also represents companies that supply professional or laboratory services to information and educational organizations. The primary mission of the association is to stimulate more widespread and effective use of film and video programs and to encourage good school copyright policies and procedures. The association also takes political action involving fair competition laws and promotes increased funding for school media materials and other legislation that would benefit media centers and libraries.

AIME works toward the improvement of the effectiveness of its member companies, through market research, statistical surveys, investigations into new technology, and cooperative activities at conventions and trade show exhibits. The association is headquartered in Elkador (Iowa).

#### **Association for Maximum Service Television (MSTV)**

The missions of this nonprofit association are to support free, high quality, and community-oriented television service throughout the United States, to promote government action to maintain high quality TV transmission, and to inform the industry and the general public about changes that could affect the technical quality of television. The Washington-based organization is the successor to the Association of Maximum Service Telecasters, which was established in 1956. The new name (with new initials MSTV) and new missions were adopted in June 1990.

#### **Association for Media and Technology in Education in Canada (AMTEC)**

A nonprofit membership organization, this group is similar to the ASSOCIATION FOR EDUCATIONAL COMMUNICATIONS AND TECHNOLOGY (AECT) in the United States and the ASSOCIATION FOR EDUCATIONAL AND TRAINING TECHNOLOGY (AETT) in the United Kingdom. Its objectives are to identify critical issues and developments in educational media and technology and to provide the dissemination of valid information. The organization hosts an annual conference.

#### **Association for Public Broadcasting (APB)**

APB is the Washington D.C.-based nonprofit organization that is the parent of AMERICA'S PUBLIC TELEVISION STATIONS (APTS). A 1988 decision by the Board of Trustees restructured the organization into two entities: APB, a tax-exempt organization that collects grants and contributions, and the National Association of Public Television Stations (NAPTS), which represents the members' interests in legislation and regulatory matters. The NAPTS name was changed to

APTS in 1990. APB also conducts research and planning for the PUBLIC TELEVISION (PTV) stations in the United States. (See also JOHN BRUGGER.)

#### **Association of Audio-Visual Technicians (AAVT)**

A nonprofit professional organization, the membership includes MEDIA TECHNICIANS and others involved in the operation and maintenance of audio-visual equipment such as videocassette machines and slide, overhead, filmstrip, and 16mm film projectors. The association holds seminars in conjunction with audiovisual TRADE SHOWS such as INFO-COMM, maintains a library, and publishes a magazine and directories.

#### **Association of Black Motion Picture and Television Producers**

Founded in 1980, this nonprofit organization consists of qualified black film and TV producers who have experience in producing television programs and theatrical films. The organization serves as a forum for the exchange of ideas among its members and other industry executives. It acts as a resource for films and TV shows about blacks. The association meets bimonthly and is based in Los Angeles.

#### **Association of Canadian Television and Radio Artists**

See ALLIANCE OF CANADIAN CINEMA, TELEVISION, AND RADIO ARTISTS (ACTRA).

#### **Association of Catholic TV and Radio Syndicators**

Based in Hollywood, this organization is designed to allow its members to exchange information and discuss SYNDICATION from a Roman Catholic viewpoint. The association is affiliated with UNDA-USA and holds an annual convention. It was formed in 1975.

#### **Association of Cinematographers, TV, and Allied Technicians (ACTAT)**

This British trade union represents production personnel (and some scriptwriters) in television and film production in the United Kingdom. The union's agreement with producers covers various classifications and grades of employees, ranging from art assistants to boom operators. Directors, publicity people, production managers, and costume directors are also represented by ACTAT, along with a number of other occupations. The union represents members working in feature films, television programs, documentaries, specialized productions, and animated shows. The organization acts as the bargaining agent for its members in negotiations concerning wages and working conditions.

#### **Association of FCC Consulting Engineers**

This Washington-based organization consists of registered consulting engineers who practice before the FEDERAL COMMUNICATIONS COMMISSION (FCC). The members exchange information and ideas about engineering and channel allocation issues. Founded in 1948, the group holds an annual meeting.

#### **Association of Independent Commercial Editors (AICE)**

This Illinois-based organization acts as a venue for dealing with the common interests and problems of the companies and people that edit film and videotape COMMERCIALS. Following discussions and negotiations with the many companies, the association developed a standard POSTPRODUCTION form that it recommends all companies use in submitting bids for film and tape editing to ADVERTISING AGENCIES, their CLIENTS, and INDEPENDENT PRODUCTION COMPANIES. The form replaced at least twelve different forms used by various companies and conformed to the guidelines used by members of the ASSOCIATION OF INDEPENDENT COMMERCIAL PRODUCERS (AICP). It has become a standard in the industry.

#### **Association of Independent Commercial Producers (AICP)**

Based in the complex that also houses the AMERICAN MUSEUM OF THE MOVING IMAGE (AMMI) in New York City, this trade association serves as a bridge between the producers of COMMERCIALS and ADVERTISING AGENCIES and their CLIENTS. The organization also represents companies involved in commercial production with local, state, and national governmental agencies and with unions within the industry. The organization has been active in labor negotiations with the DIRECTORS GUILD OF AMERICA (DGA) and the SCREEN ACTORS GUILD (SAG). It has also developed a standard "Film Production Glossary" in conjunction with its "AICP Bid Form," which the association recommends be used as the common guidelines for companies or producers bidding on commercial productions. Founded in 1973, the organization has a number of regional groups. The AICP East Coast group is composed of some 130 New York City production companies and fifty affiliated firms including film labs, accounting firms, and associated vendors.

#### **Association of Independent Television Stations (INTV)**

Some 159 commercial INDEPENDENT TELEVISION STATIONS that are not affiliated with the three major, full-time networks make up the membership of this nonprofit organization. Most of the members operate UHF

stations and some are GROUP BROADCASTERS. SYNDICATORS and STATION REPRESENTATIVES are also members. The Washington D.C.-based association represents its members before Congress, the FEDERAL COMMUNICATIONS COMMISSION (FCC), and the public. It speaks for the stations within the industry and conducts studies and distributes marketing reports detailing the advantages advertisers may gain by using independent stations. The association seeks to act as a counterpoint to the networks and their affiliated stations. However, because nearly one-half of its members are new affiliates of the growing FOX INC. network, the association's and the members' priorities and roles are becoming blurred.

INTV bestows awards, publishes a journal and biweekly newsletter, and holds an annual convention and program exhibition in the late winter, often close to the similar programming trade show of the NATIONAL ASSOCIATION OF TELEVISION PRODUCTION EXECUTIVES (NATPE). (See also JAMES HEDLUND.)

#### **Association of Independent Video and Film Makers (AIVF)**

Serving as the trade association for the smaller independent video and film makers, AIVF represents their interests before the public and within the industry. Founded in 1973, the group is based in New York City. It sponsors professional meetings, screenings, and seminars; encourages the distribution of its members' work; and monitors the status of independent productions on PUBLIC TELEVISION (PTV), PEG CHANNELS, and CUPU LEASED ACCESS CHANNELS. The group publishes a monthly magazine, presents an annual INDIE award, and acts as a catalyst for the exchange of information among its members.

#### **Association of Maximum Service Telecasters (AMST)**

See ASSOCIATION FOR MAXIMUM SERVICE TELEVISION (MSTV).

#### **Association of National Advertisers (ANA)**

Founded in 1910, this trade association represents national advertisers in all MEDIA, including television, cable, and video. The membership consists of companies that advertise nationally, and the organization monitors advertising practices in the United States in the interests of its members. The association also holds seminars and publishes studies and reports about advertising techniques.

#### **Association of Visual Communicators (AVC)**

Headquartered in Pasadena, this nonprofit membership organization encourages and promotes excel-

lence within the AUDIOVISUAL COMMUNICATIONS, film, and video industries. Founded in 1957, it acts as a clearinghouse for the exchange of ideas among its individual members. The membership consists of technical and creative people and managers in the industry. It publishes a directory and holds an annual convention. (See also CINDY COMPETITION.)

#### **Astaire, Fred**

Already a veteran of vaudeville and an international movie superstar, dancer Astaire was one of the few stars quick to rise to the occasion when TV was young. He played three different roles in his first three appearances: a dancer on "THE ED SULLIVAN SHOW" in 1954, an actor on "GENERAL ELECTRIC THEATER" in 1957, and the host on "Alcoa Premiere" from 1961-63.

His first SPECIAL, "An Evening with Fred Astaire" with Barrie Chase in 1958, was a landmark production, acclaimed for its new and innovative use of television techniques. Two other specials followed in 1959 and 1960. The first show won nine EMMYS, one of which went to Astaire for Best Single Performance. He followed that triumph with another Emmy in 1961 in the Program Achievement category for "Astaire Time" and again in 1978 (Best Actor in a Drama) for his role in "A Family Upside Down." He made several other dramatic appearances in guest shots and played occasional roles before his death in 1987.

The PUBLIC BROADCASTING SERVICE (PBS) televised a tribute to the singer-dancer in 1991, "The Fred Astaire Songbook," as a part of its acclaimed "GREAT PERFORMANCES."

#### **asynchronous**

There are a number of meanings for this technical term in both the television and computer worlds. In television, it is used to describe signals that are not synchronized to one another, such as the sound with the picture or two video signals of the same scanning standard that are not in SYNC with each other. In computer terminology, asynchronous communications do not send a clock signal with the data being transmitted, but rely instead on the sending and receiving ends agreeing on the time for each new data bit to start. (Synchronous communications means that the data is transmitted in sync with a clock signal to mark the beginning of each data bit.)

#### **ATAS/UCLA Television Archives**

This program archive is operated by the University of California at Los Angeles (UCLA) in conjunction with the ACADEMY OF TELEVISION ARTS AND SCIENCES



(ATAS). It contains one of the largest collections of programs on KINESCOPE, film, and videotape in the United States. (See also AMERICAN MUSEUM OF THE MOVING IMAGE [AMMI], LIBRARY OF CONGRESS: MOTION PICTURE, BROADCAST, RECORDED SOUND DIVISION, MUSEUM OF TELEVISION AND RADIO, MUSEUM OF BROADCASTING COMMUNICATIONS [MBC], and NATIONAL CENTER FOR FILM AND VIDEO PRESERVATION.)

### **Atkinson, George**

Recognized as the first home video retailer, Atkinson opened his first video store in 1977 after ANDRE BLAY announced the availability of Hollywood movies on videocassette through his company, MAGNETIC VIDEO. The would-be actor had been providing 8mm films and later 3/4-INCH U VIDEOCASSETTES to motels and bars and for private parties in the Los Angeles area. When the half-inch BETA and VHS formats were introduced, he saw an even greater potential in home viewing. The entrepreneur bought one copy of each format of Blay's entire inventory of fifty titles and opened his first Video Station store in November 1977, placing an ad in the *L. A. Times*, trumpeting "Video Cassettes For Rent!" No one, including Atkinson, was sure if it was quite legal to do so. When he wasn't sued, he acquired other titles, and in the next year he opened other stores and began an AFFILIATE organization. For \$43,000, a new store owner received merchandise, newsletters, marketing support, and the use of the name. Eventually, 550 Video Stations were involved in Atkinson's operation, but the organization was later dissolved amid some controversy. Atkinson became a PROGRAM SUPPLIER, acquiring and distributing titles from various producers, headed the World Video label, and became executive vice president of Prime Video. (See also NARM VIDEO RETAILERS CONVENTION: 1981.)

### **ATS-6**

Launched by NASA in 1974, this communications SATELLITE was used to experiment with the educational uses of the new technology. Demonstration projects using the new device were designed to bring quality INSTRUCTIONAL TELEVISION (ITV) programming to rural communities. The DISTANCE EDUCATION experiment initially provided TELECOURSES and lessons to the Rocky Mountain area. The satellite was later used for educational purposes in the Appalachian region, and finally in India. The Appalachian experiment led to the creation of the non-profit Appalachian Community Service Network (ACSN), which developed telecourses for transmission on leased channels from other commercial satellites. ACSN became the American Community Service Net-

work (also ACSN) and its services eventually evolved into THE LEARNING CHANNEL.

### **attenuation**

Electrical energy tends to diminish as it travels. This term describes that loss in electrical power between a signal's original transmission and its reception. The loss can be because of the length of the transmission through the air or via wire or COAXIAL CABLE, or because of the quality or type of equipment used in transmitting or receiving the signal. The loss of power is usually expressed in DECIBELS (DB).

### **Aubrey, James J.**

Now the head of an INDEPENDENT PRODUCTION COMPANY, Aubrey started in sales at local Los Angeles stations and rose to executive positions in programming and creative services at ABC and CBS before that network tapped him for its presidency in 1959. He kept CBS at the top of the RATINGS race during his tenure, largely because he promoted the "country" series such as "THE BEVERLY HILLBILLIES" that were popular in those years. He was fired in 1965. As an independent producer, Aubrey has developed both feature films and MADE-FOR-TV MOVIES, as well as some television series.

### **auction**

In lieu of PLEDGE WEEKS, some PUBLIC TELEVISION (PTV) stations conduct two- or three-day, on-air auctions as a form of fundraising. Different types of merchandise or services are donated by individuals or commercial firms in the community and are placed in the studio. Viewers are invited to bid on specific items by phoning the station, and the highest bidder in a given time period gets the merchandise. Because all the items or services are donated, all funds received are used to support the station's programming and operation. Some PTV stations alternate auctions with pledge weeks to gain viewer support. (See also DIRECTOR OF DEVELOPMENT.)

### **audience flow**

This term refers to the movement of the viewers of television programs through a period of time. Members of the audience turn on the set, change channels, and turn off the set, and their actions determine the audience flow. The viewers for a given program can come from those who have turned the set on specifically to watch that show or from those who have switched channels from another station to view that particular program. From a station standpoint, the ideal circumstance is to acquire an audience from the preceding programs on that station,

and PROGRAM MANAGERS schedule programs to achieve that goal. In the DAYTIME hours, SITCOMS appealing to particular demographics or shows that naturally flow from one subject to another are scheduled BACK-TO-BACK to build audience continuity and loyalty to a particular station or network. Strong LEAD-IN PROGRAMS to particular DAYPARTS are often the key to good audience flow. The overall objective is to entice the audience to stay tuned by offering them a continuous viewing experience through many programs by using a BLOCK PROGRAMMING technique. The ideal in audience flow is to have the viewer tune to a particular channel and remain locked into that station or cable network for an entire evening. In these days of ZAPPING, that seldom happens.

Audience flow is measured by RATING companies such as ARBITRON and A. C. NIELSEN. The traffic behavior of the viewers between programs is extremely important to many advertisers. The COMMERCIALS placed in those spots reach what may be a changing or static audience, and the type and style of the advertisement is often partially determined by such research information. (See also HAMMOCK.)

### **Audimeter**

Developed by Professors Elder and Woodruff of the Massachusetts Institute of Technology (M.I.T.), this audience measuring device was acquired by the A. C. NIELSEN COMPANY in 1932. Nielsen used it to measure radio listening in the home, and in 1948 developed mailable versions that eliminated the need for company employees to visit every household every month.

The device was adapted to measure television viewing in 1950. In 1971 an improved version called an SIA (Storage Instantaneous Audimeter) allowed data to be collected and transmitted electronically to the Nielsen research offices in Florida twice a day. The Audimeter is used as the minicomputer brain to store data collected by a PEOPLE METER.

### **audio**

Generally defined as sound that can be heard by the human ear, audio includes noise, music, and speech. It is the sound portion of television, and is usually considered to be in the FREQUENCY range of normal human hearing, which is between 15 HERTZ (HZ) and 20 KILOHERTZ (KHZ).

### **Audio Engineering Society (AES)**

AES is a New York-based membership organization that serves the interests of engineers and technicians who operate recording equipment in radio, television, and motion pictures and in music

recording studios. The members belong to special interest sections and local groups. The nonprofit society publishes a journal and holds quarterly conferences with technical seminars and a TRADE SHOW. AES was founded in 1948.

### **Audio-Visual Management Association (AVMA)**

Founded in 1946 as the Industrial Audio-Visual Association, this elite, by-invitation-only, nonprofit organization is composed of the managers of the AUDIOVISUAL COMMUNICATIONS departments of major companies. The purpose of the group is to examine corporate audiovisual communications and to improve the management of media departments. Members meet in semiannual conferences and publish a newsletter and a quarterly magazine from the organization's base in Miami.

### **audiovisual program officer**

This exotic-sounding title is often used to identify the person in charge of the operation of a department within a larger AUDIOVISUAL COMMUNICATIONS center in a federal, state, city, or local government agency. The specific department may concentrate on developing exhibits, photography, graphics, motion pictures, radio-TV, or video programs. It is the responsibility of the officer to develop and produce training and media materials in response to requests from various divisions within the agency, as well as PUBLIC SERVICE ANNOUNCEMENTS (PSA).

At the federal level, such individuals are sometimes referred to as audiovisual branch heads. At smaller media centers of the federal government and at state agencies, the person may be classified as a media specialist, working in specific areas, including radio-TV and video. The officer usually works on assignment and conceives and develops productions and supporting materials to meet agency goals and objectives.

When film and television production is undertaken within a government facility, the audiovisual program officer serves in a capacity similar to that of a PRODUCTION MANAGER and may supervise a DIRECTOR and a crew. An audiovisual program officer usually reports to the CHIEF OF AUDIOVISUAL SERVICES.

### **audiographics**

An interactive DISTANCE EDUCATION tool, this technology uses computers to transmit graphics and voice simultaneously over common telephone lines. Teachers and students at different locations can observe and share still images, slides, and comments before, during, or after a lesson. Annotations for the images can be transmitted and several schools or

classrooms can be linked, with all sites capable of interactivity. Outlines, reports, writing, and images can be reviewed and evaluated, offering instantaneous feedback. While the system does not permit the transmission of full motion pictures, it does offer a relatively inexpensive method of teacher-pupil interaction.

### **audiovisual communications**

This broad (but almost obsolete) term is used in the field of education and training to describe the development, production, transmission, and use of sight and sound as a contribution to learning. It is a process that utilizes every useful component from modern INTERACTIVE MULTIMEDIA and COMPUTER-ASSISTED INSTRUCTION (CAI) techniques to the traditional use of graphics, filmstrips, and audiotapes. Print materials such as textbooks or workbooks, however, are usually not considered a part of audiovisual communications.

Some trace the origins of the concept as far back as the 17th century Moravian reformer and educator Comenius, who stressed the value of pictorial illustrations. Through the 18th and early 19th centuries, realia and drawings used by educational innovators such as Pestalozzi proved to be useful in facilitating information recall, and the invention and use of photography in the mid-1800s improved the learning process. In 1903 Thomas Edison reportedly predicted that motion picture film would eventually replace all books, and by 1917 it is believed that the term "visual education" was in use in some professional educational societies and schools in the Chicago area. By 1923 a Department of Visual Instruction had been established within the National Education Association (NEA). With the advent of radio in the 1930s, "audio" was added to the phrase, and the concept came into its own in the 1940s.

During WW II, millions of civilian recruits were trained and retrained for wartime duties, using "audiovisuals." These included globes, models, mockups, charts, maps, magnetic boards, overhead and opaque projectors, posters, slides, and 16mm film. These "audiovisual materials," as they became known in educational circles after the war, were the traditional tools in the field. Impressed with the results of their use, teachers and professors began to apply the devices and materials more often in K-12 classroom and college situations. Their use was given a theoretical base with the publication and dissemination of Edgar Dale's "Cone of Experience" in 1946. In it, he argued that learning experiences could be graded from abstract to concrete and that audiovisual materials improved learning by adding

concreteness to the experience. In 1953 Wittich and Schuller, in their authoritative text *AudioVisual Materials*, further elaborated on Dale's idea by showing how the interrelated use of media could enhance learning.

The term "audiovisual instruction" was devised to describe the more systematic use of the materials in a formal school environment. Courses in the field were increased at colleges of education to train pre-service teachers to use the newly labeled "instructional materials" in a more effective manner. In the United Kingdom, educators began to talk of "resource-based learning," calling on the old Chinese proverb, "I hear and I forget, I see and I remember, I do and I understand."

The use of the tools in education in the United States was given an enormous boost with the passage of the National Defense Education Act (NDEA) in 1958 and its amendment in 1964. Alarmed by the successful launch of the Soviet satellite Sputnik, Congress made the improvement of education a national priority and enormous sums were devoted to the technology used for that improvement. By this time, EDUCATIONAL TELEVISION (ETV) had become a part of the mixture and the terms MEDIA and "educational media" became popular, to accommodate its role and because of the use of those terms in the NDEA legislation.

The proliferation of phrases meaning roughly the same thing, however, had created considerable confusion in the educational establishment, and the renamed Division of Audio Visual Instruction (DAVI) of the NEA took a stab at some definitions in 1963. Their Commission on Technology defined "educational media" as "those things that are manipulated, seen, heard, read, or talked about, plus the instruments that facilitate such activity. Educational media are both tools for teaching and avenues for learning." This definition (which could also be applied to "instructional media") was broad enough to include print materials such as textbooks.

It is, of course, all a matter of perception. Librarians continue to refer to all audiovisual or instructional or educational media as "nonprint materials." Teachers without the benefit of a formal introduction to the field often refer to everything they use in the classroom (including books) as "instructional materials" or "curriculum materials" or "learning resources."

With a bow to the "new educational media" in 1963, the DAVI determined that this term "describes pertinent materials and technological devices: TV, teaching machines, programmed learning material, electronic learning laboratories. It also includes

many well-established audiovisual media such as motion pictures, film strips, slides, and recorders."

Some began to use the phrase "instructional technology," but many believed the term placed too much emphasis on the hardware or the devices that were used, and not enough on the process. Those who favored the process preferred to use some variation of the term "media." A few began to talk of "mediated instruction" and "media learning systems." The confusion in the interchangeable phrases continued as centers at colleges, universities, and public schools were enlarged to acquire or produce and distribute educational materials. Some were called by the old term, "Audio-Visual Center (AVC)." Others were labeled the "Instructional Materials Center (IMC)." Those associated with the school library were often called the "Learning Resource Center (LRC)." Departments offering courses of study in colleges of education began to call themselves "Educational Media" and later "Educational Communications" departments. In 1965, deliberations over a possible name change for DAVI were undertaken by the professionals in the field. Some opted for "Learning Resources," others for "Instructional Technology" and "Educational Communications" but most believed that "Audiovisual Instruction" should be retained in the interests of stability.

The confusion was lifted somewhat when the successor to the DAVI, the ASSOCIATION FOR EDUCATIONAL COMMUNICATIONS AND TECHNOLOGY (AECT) was established in 1974. Hopeful of bringing some order to the confusion of synonyms, a Task Force on Definition and Terminology was soon established. After considerable research, study, and debate, the committee brought forth a compilation of definitions in 1977 that delineated the various terms (*The Definition of Educational Technology*, AECT Task Force on Definition and Terminology, AECT, 1977). Excerpts from those definitions appear below.

audiovisual communications - The transmission of information by visual and/or audio displays. [It is] that branch of educational theory and practice concerned primarily with the design and use of messages which control the learning process. This process includes the planning, production, selection, management, and utilization of both components and entire instructional systems. Its practical goal is the efficient utilization of every method and medium of communication which can contribute toward developing the full potential of the learner.

audiovisual instruction - A subfield of instructional technology concerned with production and utilization of those materials (and related de-

vices) which are used in formal instruction and which involve learning through sight and/or hearing. [It uses] instructional materials and methods which do not depend exclusively upon comprehension of words or similar symbols.

educational media - The media born of the communications revolution which can be used for instructional purposes alongside the teacher, textbook, and blackboard.

educational technology - A complex integrated process involving people, procedures, ideas, devices and organization, for analyzing problems, and devising, implementing, evaluating and managing solutions to those problems involved in all aspects of human learning. In educational technology, the solutions to problems take the form of all the "learning resources" that are designed and/or selected and/or utilized to bring about learning.

instructional technology - A subset of educational technology based on the concept that instruction is a subset of education. [It is] a complex integrated process...of managing solutions to problems in situations in which learning is purposive and controlled.

learning resources - All of the resources (data, people, things) which may be used by the learner in isolation or in combination, usually in an informal manner to facilitate learning. Learning resources include messages, people, materials, devices, techniques, and settings.

The debate over the nomenclature of the field, however, continues in the 1990s. The use of technology in education has increased since the 1970s, adding to the confusion. In addition to the traditional AV tools, teachers now use VIDEODISCS, AUDIOGRAPHICS, videocassette machines, CD-ROM, INSTRUCTIONAL TELEVISION (ITV) SATELLITES (STAR SCHOOLS), cable television (CHANNEL ONE), INSTRUCTIONAL TELEVISION FIXED SERVICE (ITFS), INTERACTIVE VIDEO, and MULTIMEDIA combinations in the classroom. Today, the term "audiovisual communications" has become old-fashioned and is seldom used to describe the concept and the field. The term "educational media" has gained favor among professionals as a broad, all-encompassing phrase with "instructional media" often applied in a more systematic, formal, teaching situation.

It is thus possible to say that "visual education" evolved into "audiovisual education," and when applied to a formal classroom environment, "instructional materials" became a part of the learning process, but when ETV was introduced, the phrase "educational media" came into vogue. The

professionals apparently are currently in favor of that term to describe the field and the concept, and colleges and universities appear to opt for "educational communications." Librarians, however, continue to refer to everything except books as "nonprint materials" and teachers call everything (including print) "curriculum materials." Under whatever rubric, the application of media to the learning process has had a salutary effect on education. (See also *INSTRUCTIONAL DESIGN*.)

### **audition**

This critical hearing is almost always scheduled before casting a television show or film production. A performer auditions (or tries out) for a part before a *PRODUCER* or *DIRECTOR* by demonstrating talent or suitability in a brief trial performance. The part is awarded based partly on the merit of the audition.

The term is also used to describe a distinct, separate, audio circuit that allows an engineer to preview or audition sound before using it in a production. Music from a tape or record can be cued up or readied for insertion into a program in this manner.

### **automated videocassette systems**

These videocassette systems are computer-controlled to play back videotapes of commercials and programs all day and night, in the proper sequence, without error. The desire for lower operating costs at television stations, the networks, and cable operations led to the increased automation of electronic gear. The technology was perfected in the mid-1980s and is now used by small cable operators as well as the networks. Sometimes called "library management systems," the automated start/stop and selection process is controlled by computers, and the savings in labor and *MAKEGOODS* for missed *SPOTS* compensates for the cost of the equipment. The systems are manufactured by such industry giants as *AMPEX* and *SONY*, using the *D-2 VIDEOTAPE FORMAT*.

### **automatic fine tuning (AFT)**

An electronic circuit, *AFT* automatically tracks a particular *FREQUENCY* through any small changes. A common part of videocassette recorders and other consumer electronic equipment, it corrects slight drifts and maintains signal strength at a maximum level.

### **automatic gain control (AGC)**

An electronic circuit that automatically controls the operating level in an *AMPLIFIER*, the *AGC* is a component of both audio and video consumer equipment. It monitors the output of an amplifier, ensuring that

the outgoing signal is consistent, regardless of any variations in the level of the input signal.

### **automatic number identification (ANI)**

Often used in *PAY-PER-VIEW (PPV)* circumstances, *ANI* is a process that allows the automatic identification of the originating telephone (by number) at the reception end of a call. In *PPV*, the customer's telephone order for a motion picture or special event is automatically verified for billing purposes.

### **Autry, Gene**

"The Singing Cowboy" of Hollywood westerns in the 1930s and 1940s, *Autry*, who had a large children's following for his radio series, made the switch to television in 1950, taking his young fans with him. The half-hour "Gene Autry Show" was on *CBS* for six years. It featured *Autry* singing, his sidekick getting into trouble, and *Champion the Wonder Horse* performing various tricks. In 1956 *Autry* retired from performing and devoted full time to his business interests, including an *INDEPENDENT PRODUCTION COMPANY* that produced films for both motion picture distribution and television, a baseball team, and a string of radio and TV stations on the West Coast. *Autry's* honors include membership in the *HALL OF FAME* of the *NATIONAL ASSOCIATION OF BROADCASTERS (NAB)*.

### **availabilities**

The *COMMERCIAL TIME* periods that have not yet been sold by television or cable operations are known as availabilities, or "avails." An advertiser or *ADVERTISING AGENCY* will query the *ACCOUNT EXECUTIVE* of the operation or the national *STATION REPRESENTATIVE*, to determine which time slots are available for purchase from its *INVENTORY*. (See also *UNWIRED NETWORKS*.)

### **Avatar award**

Presented annually, this award honors an individual who has made outstanding contributions to the financial side of the communications industry but who has also contributed to the nonfinancial aspects of the field and has been involved in community affairs. The award is given to a member or former member of the *BROADCAST CABLE FINANCIAL MANAGEMENT ASSOCIATION (BCFMA)*. It consists of a plaque and a contribution to a charitable or educational institution of the recipient's choice.

### **Avengers, The**

Produced and aired in the United Kingdom in the early 1960s, this very British spy drama was first seen in this country on *ABC* for three years, begin-

ning in 1966. The hour-long James Bondian series, in the same genre as the U.S.-made "MAN FROM U.N.C.L.E.," starred the English actors Patrick Macnee, Linda Thorson, and Diana Rigg (as Emma Peel). It was extremely successful throughout the world, being shown in some 120 international markets.

In 1976, twenty-six new color episodes were produced with a new supporting cast and Macnee recreating his role. The retitled "New Avengers" was carried in the United States by CBS late at night in 1978 and both series were later rerun by CBS. The series has become a cult classic, with eighty-three episodes available in SYNDICATION. In late 1990 the ARTS & ENTERTAINMENT (A&E) network acquired 134 of the original 161 segments, thirty-five of which had not been seen here, and stripped them twice a day. Some episodes are available in home video.

#### **average audience (AA)**

Familiarly known as the AA rating, this measurement of the television and cable audience is an estimate of a program's average audience on a minute-by-minute basis. A part of the measurement in the NIELSEN TELEVISION INDEX (NTI), this method is also used in developing the audience SHARE and the COST PER THOUSAND (CPM) for advertisers and agencies.

#### **AVN**

A home-shopping cable network, this company's programming consists of offering merchandise and products to cable subscribers. It is headquartered in Eau Claire (Wisconsin).

#### **AWARE Inc.**

This independent organization was founded in New York in 1953 by some members of the AMERICAN

FEDERATION OF TELEVISION AND RADIO ARTISTS (AFTRA) and persons connected to the American Legion for the purpose of ferreting out communist influences in the broadcasting industry.

The right-wing group engaged in the practice of BLACKLISTING creative personnel in radio and television. It also developed a 12-step formal process to allow those accused to "clear" themselves for re-employment in the industry. The watchdog group engaged in its vigilante activities for more than two years, but its influence began to wane in the mid-1950s. By the time the FAULK CASE suit against the organization was won in 1964, some of the defendants were dead and the group had dispersed.

Today, it is remembered as a classic example of the anti-Communist hysteria of the time and the monstrous activities pursued under the guise of patriotism.

#### **AWRT Achievement award**

Given by the AMERICAN WOMEN IN RADIO AND TELEVISION (AWRT), this award pays tribute to an AWRT member each year. It honors one who has earned the recognition of her peers and strengthened the role of women in the industry through her exceptional contributions to the organization and to the community. (See also SILVER SATELLITE AWARD.)

#### **Aykroyd, Dan**

Known primarily as JOHN BELUSHI's sidekick during the early days of "SATURDAY NIGHT LIVE" (1975-79, NBC), Aykroyd and Belushi created some memorable characters and sketches, including the Blues Brothers. Since Belushi's death in 1982 Aykroyd has written and starred in motion pictures. In 1977 he won a Best Writing EMMY for "Saturday Night Live."

# - B -

## **"B" title**

Within the home-video industry, this term identifies a motion picture that features less-than-name actors but has had a reasonable theatrical run prior to its release for home video. The designation is applied to indicate the anticipated retail demand for the film and is distinct from the term "B movie," which is a measure of relative quality. ("B movies" are decidedly inferior in the quality of their plots, photography, and stars; they were the second feature at double-feature presentations in theaters in the 1930s and 1940s.)

A "B" title in home video differs from an "A" TITLE in terms of star power and box office receipts. It was often produced by an independent (rather than a major) Hollywood studio for a modest sum, featured lesser-known stars, and grossed less than \$25 million at the box office. Such films were once the mainstay of the video retail business, when consumers would rent anything just to see something on their new videocassette machine. Demand for "B" titles has diminished over the years, but all retailers stock many movies in this category. It takes approximately twice as long to turn a profit on such films as it does on an "A" title, but their presence in a retailer's INVENTORY allows the store to offer a choice that mass merchants can't match.

An often-quoted industry bromide maintains that you have to have "A"s to be in the business, but if you don't have "B"s, you won't stay very long in the business.

## **Babb, James G.**

The former president of JEFFERSON-PILOT COMMUNICATIONS COMPANY, Babb spent most of his career with that firm. His first job was in publicity and public relations at WBTV Charlotte (North Carolina) in 1956. He moved to general sales manager there, and later to vice president and general manager at WWBT in Richmond (Virginia).

Babb returned to an executive position at WBTV before moving to corporate headquarters as executive vice president in 1978. He was named president of the company in 1988 and announced his early retirement in 1991.

## **Bacharach, Burt**

The pop music composer's contributions to the entertainment world have been mainly in the movies and the music industry. He has, however, served as a host on television variety shows, and he won an Emmy in 1971 for his "Burt Bacharach Special."

## **Bachelor Father**

This successful half-hour SITCOM had the distinction of running on all three of the major networks during its tenure from 1957 to 1962. It starred the handsome JOHN FORSYTHE as an upscale Hollywood attorney who was raising Kelly, his adolescent niece. As an eligible bachelor, he also pursued an active social life. Over the eight seasons, the niece went from high school through college graduation. The 157 black-and-white episodes of the series were placed in SYNDICATION in 1962.

## **Back, George**

Back is president of ALL AMERICAN TELEVISION INC., an organization that grew out of a previous company, George Back & Associates, in 1981. He came to television SYNDICATION from executive positions at GROUP W and the HUGHES TELEVISION NETWORK in the 1970s. Back also served a two-year term as executive director of the NATIONAL ASSOCIATION OF TELEVISION PROGRAM EXECUTIVES (NATPE) in the late 1970s.

## **back-to-back scheduling**

This type of programming strategy on television involves the scheduling of similar shows consecutively. Two programs appealing to the same DEMOGRAPHICS are aired successively to encourage the audience to stay tuned. The technique is an attempt to achieve good AUDIENCE FLOW within a DAYPART. On occasion, a number of similar SITCOMS or GAME SHOWS are scheduled back-to-back by PROGRAM MANAGERS in the daytime hours to create an overall BLOCK PROGRAMMING strategy.

## **background lighting**

These lights illuminate the walls of a room or set and generally separate them from the subject in a television or film production. They provide flat light-

ing, usually controlled by a DIMMER, that enhances the visibility of a CYCLORAMA or background. SCOOPS and SOFTLIGHTS are used to provide the overall light. Background lighting, along with KEY LIGHTING, FILL LIGHTING, and BACKLIGHTING, is one of the four basic illuminating techniques in television production.

#### **background noise**

Noise in an electronic circuit is defined as signal paths voltages that are not related to the signal. These usually random fluctuations in voltage mix with the desired signal and are amplified with it, emerging as "hiss" in audio circuits and "snow" in video. Background noise is a concern in all forms of ANALOG COMMUNICATIONS signal processing.

All electronic circuits generate some noise and are subject to the introduction of noise from outside sources. Designers try to keep voltage levels in analog circuits high enough so that the signal is much stronger than the background noise. In a high SIGNAL-TO-NOISE RATIO (S/N) where signal levels are very low, steps are taken to shield the circuitry from outside influences.

DIGITAL COMMUNICATIONS signal processing circuits are much less subject to noise than analog circuits because in binary (digital) circuits, the precise level of a signal is unimportant. All that matters is whether the signal is present (1) or not (0).

#### **backlighting**

This television and film lighting technique directs light onto a performer, object, or scene from behind rather than from the front. It is used to model and specifically separate the subject from the background. One version, called the "kicker," provides a rim around the subject and is usually precisely focused with the use of BARN DOORS. Light hits the subject from behind and to the side, outlining and adding a dimension to it. Along with FILL LIGHTING, KEY LIGHTING, and BACKGROUND LIGHTING, backlighting is one of the four basic illumination techniques in production. (See also SPOT LIGHTS.)

#### **Backstairs at the White House**

Based on the 1961 best-selling novel by the long-time head maid at the White House, this 9-hour MINISERIES was telecast in four parts by NBC in January 1979. It was both a critical and a public success. The lives of eight U.S. presidents from Taft to Eisenhower were portrayed from the perspective of the largely black staff during those administrations. The cast included many television personalities, including JULIE HARRIS, CLORIS LEACHMAN, HARRY MORGAN, LESLIE NIELSEN, Leslie Uggams, and ROBERT VAUGHN.

#### **Backus, Jim**

This veteran character actor was a mainstay on primetime television throughout the 1950s and 1960s, beginning as a regular on the 1949-50 variety show "Hollywood House." He appeared in many motion pictures and eight TV series but is best remembered as the long-suffering Judge Stevens in the early series "I Married Joan" (1952-55) and the bombastic Thurston Howell III in "GILLIGAN'S ISLAND." The latter series ran from 1964-67 and was followed by a cartoon series of the same name (for which Backus provided the Howell voice) from 1974-77. "Return to Gilligan's Island" appeared in 1978 and there were two sequels in 1979 and 1981. Backus was also the voice of the near-sighted Mr. Magoo cartoon character, both in the 1964-65 series and in several SPECIALS. He died July 3, 1989.

#### **Bahakel Communications**

A family-owned GROUP BROADCASTER, Bahakel Communications operates seven AM and eight FM radio stations and eight TV stations, largely in the southeastern part of the United States. The company also owns cable systems in Virginia and West Virginia and is headquartered in Charlotte (North Carolina).

#### **Bain, Barbara**

First seen on the small screen as the girlfriend of David Janssen on "Richard Diamond, Private Detective" (1957-60), Bain also appeared on several SIT-COMS and dramatic series. Her greatest success was as Cinnamon Carter in "Mission: Impossible" (1966-69) where she was rewarded with EMMYS for Best Actress in each of the series' three seasons. A sci-fi series in the 1975-77 seasons, called "Space 1999," however, did not earn similar accolades for her. In the 1980s she appeared in feature films and guest starred on television dramas.

#### **Baird, John L.**

Sometimes called "the Inventor of Television," this Scottish engineer pioneered in the development of television, creating a mechanical system that was used in the United Kingdom for a short time. As early as the 1920s, Baird developed a 30-line MECHANICAL TELEVISION SYSTEM in Great Britain. Baird's work at that time was parallel to that of CHARLES F. JENKINS and HERBERT E. IVES in the United States and many others in Europe. He transmitted his first image on October 2, 1925 and early in 1926 Baird organized a television demonstration for several members of the Royal Institution, in what was termed the FIRST PUBLIC DEMONSTRATION OF TELEVISION. The "televisor" image that was received was said to be



crude, but identifiable. His camera was based on a German patent and the image sensor was an Irish idea. In 1928 Baird's image of a woman in motion was sent from England (using the short-wave band) to New York, and later that year he transmitted a signal to an ocean liner 1,000 miles at sea. Finally, in 1932, he was able to televise the English Derby to an audience of 4,000 at a London movie theater.

The British government had authorized his work and the BRITISH BROADCASTING CORPORATION (BBC) began offering television to the public in 1936 utilizing Baird's system. Within a year, however, the BBC discontinued Baird's mechanical system and installed an electronic system that had been developed by the giant British corporation EMI, Ltd., believing that the latter system had more potential for improvement and development.

The outbreak of WW II brought about a moratorium on all development of television in both the United Kingdom and the United States. Baird, however, continued on his own, beginning experiments in color TV. In 1941 he demonstrated his color system as well as a form of 3-D television. Baird also developed SWITCHERS, video projection devices, an early form of TELECONFERENCING, and INTERACTIVE TELEVISION as well as the first VIDEODISC. All were based on the mechanical system, however, and the pictures were of poor quality. He died in 1946.

### **Baker & Taylor Video**

The WHOLESALE video division of the giant book distributor, this company supplies video stores with titles electronically via Talk Video, a touch-tone telephone ordering system. The firm is based in Morton Grove (Illinois) and has branches throughout the United States.

### **Ball, Lucille**

With successful careers in modeling, radio, and the movies behind her, Lucille Ball entered television in 1951 as the daffy redheaded wife of a Cuban band leader who spoke fractured English in "I LOVE LUCY." The series ran for six seasons and in that time, it was never rated out of the top three programs in any given week. Following the first series, Ball played essentially the same dizzy character in "The Lucy-Desi Comedy Hour" (SPECIALS), "The Lucy Show (1962-68), "Here's Lucy" (1968-74), and "Life with Lucy" (1988-89), all produced by her company, DESILU. Her husband on the first series and president of the company was DESI ARNAZ. At the height of her popularity, Ball was accused of being a former Communist. MC-CARTHYISM and its insidious BLACKLISTING was in vogue in 1953 but the situation was defused when Arnaz

introduced her as "my favorite redhead. That's the only thing red about her, and even that's not legitimate." She was later cleared.

Ball was the quintessential television comedienne, honored and respected by her peers. Her EMMY nominations began in 1951 and continued through 1968. She won four of the statuettes for Best Comedienne or Best Actress in 1952, 1955, 1967, and 1968. Her series have been in SYNDICATION for more than thirty-five years all over the world. It has been claimed that she was seen by more people than anyone in the history of the world.

Ball was divorced from Arnaz in 1960 but he continued as her professional partner and producer until 1962. She married comedian Gary Morton in 1961. Ball died April 26, 1989, and a 1991 MADE-FOR-TV MOVIE on CBS detailed the Lucy-Desi relationship prior to "I Love Lucy."

The INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) recognized her in 1971 with its Gold Medal award. In 1984 she was chosen for the HALL OF FAME of the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS), and in 1989 she was posthumously recognized with its Governors Award. She also sat on the Board of Trustees of the MUSEUM OF TELEVISION AND RADIO and was selected by the NATIONAL ASSOCIATION OF BROADCASTERS (NAB) for membership in its HALL OF FAME.

### **Ballard, Kaye**

Known primarily as a nightclub singer and impressionist in the 1940s, Ballard appeared as a guest on several variety shows and SPECIALS of the 1950s and early 1960s. Her greatest success was in one of the title roles of "The Mothers-in-Law" (1967-69) along with EVE ARDEN. She continues to do guest spots on various series.

### **bandwidth**

A term referring to a range of FREQUENCIES in a section of the electromagnetic spectrum, the bandwidth is expressed in terms of the lowest and highest signal in a FREQUENCY band. For example, the bandwidth or frequency range of VHF is from 30 to 300 MEGAHERTZ (MHZ); this parameter is known as the VHF bandwidth. However, only the frequencies from 54 to 216 MHz (channels 2 to 13) are assigned by the FEDERAL COMMUNICATIONS COMMISSION (FCC) to VHF broadcasting in the United States. Bandwidths are said to be narrow or wide, depending on the difference between the highest and lowest frequency in them.

### **Banks and the Poor**

The PUBLIC BROADCASTING SERVICE (PBS) carried this hard-hitting DOCUMENTARY in 1970. It aroused con-

siderable controversy because of its highly critical attitude toward bankers and bank shareholders and directors. Many members of Congress and individual station board members had strong ties to the banking industry, and airing the program appeared to jeopardize the political and economic future of the entire PUBLIC TELEVISION (PTV) industry.

The program was a part of the PBS "Realities" series, produced by NATIONAL EDUCATIONAL TELEVISION (NET) during the short period of time that the organization served as a production unit for PTV. The furor over the telecast eventually subsided.

### **Banner, Bob**

Originally an NBC director for "GARROWAY AT LARGE" and "OMNIBUS" in the early days of television, Banner soon moved into producing spectacular music-variety shows, notably "THE DINAH SHORE CHEVY SHOW" (1954-58) and "THE GARRY MOORE SHOW" (1958-64). Lavish, high-quality, musical SPECIALS, with stars such as JACK BENNY, JULIE ANDREWS, CAROL BURNETT, PERRY COMO, and others, became the hallmark of his INDEPENDENT PRODUCTION COMPANY, Bob Banner Associates. In the 1980s, he specialized in televised concerts and GAME SHOWS

His EMMY nominations in 1970, 1972, and 1979 were for Best Dramatic Program, Best Cultural Program, and Best Children's Program. He won the award in 1957 in the Best Director category, for "The Dinah Shore Chevy Show."

### **Barbakow, Jeffrey C.**

A former chairman of the board and CEO of MGM/UA COMMUNICATIONS COMPANY, Barbakow assumed that position in 1988 after nineteen years at Merrill Lynch Capital Markets. While with Merrill Lynch, Barbakow advised media and entertainment clients on business matters and served as president of ML Media Management and chairman of ML Film Entertainment. He also sat on the investment committees of the firm's radio stations and cable systems. In 1991, Barbakow left his position at MGM/UA (and the entertainment industry) and became the managing director of the Los Angeles office of a Wall Street investment banking firm.

### **Barber, Alfred**

Barber assumed the presidency of the CONSUMER NEWS AND BUSINESS CHANNEL (CNBC) in 1990 from his post as executive vice president of finances, operations, technical services, and development at NBC. NBC is the cable system's corporate parent. Prior to his tenure at the network, he was president of the rail car subsidiary of the General Electric Company.

### **Barber, Red**

A highly respected sportscaster, "The Old Red-head" is recognized by sports fans for his fine style and his southern speech patterns and colorful expressions. He began doing play-by-play in radio for the Cincinnati Reds baseball games in 1934. In 1939 he moved to the Brooklyn Dodgers, and from 1954 to 1966 he was the "Voice of the Yankees" on television.

Barber also had a television sports news show during the 1950s, first on CBS and then on NBC (1955-58). He reported on sports, conducted interviews, and gave scores. The program was known variously as "Red Barber's Corner," "The Peak of the Sports News," and "Red Barber's Clubhouse."

Barber was fired from the Yankees for calling attention on the air to the many empty seats at one game. For the past decade (after fourteen years away from broadcasting) he has done a live, weekly sports segment from his home in Tallahassee for National Public Radio (NPR).

Barber has been honored with membership in the NATIONAL ASSOCIATION OF BROADCASTERS (NAB) and the American Sportscasters Halls of Fame. He also received a PEABODY in 1991 honoring "his six decades as a broadcaster and his ten years as a commentator for NPR's 'Morning Edition.'"

### **Barbera, Joseph**

Part of the Hanna-Barbera team famous for children's programming, Barbera met WILLIAM HANNA in the animation department at MGM. They worked together there for twenty years before forming HANNA BARBERA PRODUCTIONS in 1957. Since then, the firm's television characters have included such children's favorites as Yogi Bear, Huckleberry Hound, the Flintstones, and the Smurfs.

The team has had more than a dozen EMMY nominations since 1973 when they won the award as producers of "The Last of the Curlews" followed the next year with another for "The Runaways." Subsequent Emmy winners were, in 1977, for "The Gathering" and for "The Smurfs" in 1983 and 1984. In 1988 they were presented with the prestigious Governors Award by the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS).

### **Bardeen, John**

Bardeen was one of the co-inventors of the TRANSISTOR in 1947. The tiny device revolutionized electronics. His work with Walter Brattain and William P. Schockley at the Bell Telephone research laboratories made the large vacuum tube obsolete. A physicist and electrical engineer, Bardeen received his BS

and MS degrees from the University of Wisconsin and a PhD from Princeton in 1936. He won the 1956 Nobel prize in Physics for the invention of the transistor and the 1972 prize as the codeveloper of the theory of superconductivity. Bardeen died in January 1991.

### **Baretta**

Starring former child actor Robert Blake, "Baretta" began life on ABC in 1973 with another cast. It was titled "Tama," but was cancelled after a year because its star (Tony Musante) wanted out. The network revived the hour-long police-adventure concept, retitled it, and recast it with Blake in the lead. It debuted in January 1975 and continued on the air for four seasons, with unexpectedly high ratings. Blake played a belligerent, combative, undercover cop, often appearing in disguise; Tom Ewell costarred. The theme song for the series was sung by Sammy Davis, Jr. The eighty-two color episodes went into SYNDICATION in September 1980.

### **Barker, Bob**

As the ultimate game show host, Barker performed the EMCEE duties for "TRUTH OR CONSEQUENCES" from 1956-65 on daytime television and then continued with the same show in the evening hours until 1974. He began his tenure as host of "THE PRICE IS RIGHT" in 1972 and returned to kick off the program's nineteenth season in 1990. He has also been the EMCEE on other game shows, often serves as the on-air host for events such as beauty contests and parades, and is a favorite guest of ARSENIO HALL on the latter's late-night talk show.

His first EMMY nomination came in 1979 and was followed by several more in subsequent years; he won the award in the Game Show Host category in 1982, 1984, 1987, and 1988. A long-time animal-rights activist, Barker has used his popularity and appeal to promote that cause.

### **barn doors**

These metal appurtenances are attached to lighting instruments and act as extensions of them. They consist of four rectangular flaps, one on each side and on the top and bottom of the instrument. They are hinged so they can be adjusted in various degrees to focus and direct the beam of light and cut it off where it is not desired. Each door can each be opened and closed independently, like a shutter, to put some areas in the shade.

Barn doors are used only with SPOTLIGHTS, never with SCOOPS. Some barn doors have eight leaves with each side having three leaves that are used in conjunction with the leaves on the top and bottom.

These doors are longer and wider than the four-flap kind and are sometimes called "TV barn doors" because they can be used as FLAGS.

### **Barnaby Jones**

Barely a year-and-a-half after playing the Head Hillbilly in "THE BEVERLY HILLBILLIES," BUDDY EBSEN was back as the supposedly retired detective, Barnaby Jones. The hour-long series was created at the request of FRED SILVERMAN, then head of CBS programming, to fill a critical gap in the network's schedule in January 1973. For the next six seasons, it was moved around the schedule with some frequency, but always commanded a steady, loyal audience.

The series occasionally indulged in some interplay with "CANNON," another CBS detective drama, and made frequent use of guest actors, including several appearances by DANIEL TRAVANTI. Lee Meriwether costarred as Barnaby's daughter-in-law. The 177 color episodes went into SYNDICATION in September 1980.

### **Barnako, Frank, Jr.**

Formerly an NBC radio producer and announcer, Barnako became one of the pioneer home video retailers when he opened two video stores in Washington D.C. and suburban Bethesda (Maryland) in 1979. Like the few other retailers of the day, his initial inventory consisted of the fifty MAGNETIC VIDEO videocassettes from TWENTIETH CENTURY FOX.

Barnako became active on the national scene early in his second career. He participated in a panel at the NARM VIDEO RETAILERS CONVENTION sponsored in 1981 by the NATIONAL ASSOCIATION OF RECORDING MERCHANTISERS, where the seeds were sown for the establishment of the VIDEO SOFTWARE DEALERS ASSOCIATION (VSDA). Barnako was the first president of the latter organization and presided over the association during the hectic days before the BETAMAX CASE was settled in favor of the electronics industry.

### **Barney Miller**

Cited by some television critics as one of the top twenty television series of all time, "Barney Miller" was a leisurely, low-key, half-hour police comedy-drama on ABC from January 1975 to September 1982. The cast was headed by veteran actor HAL LINDEN as Captain Barney Miller and featured a strong ethnic mix of detectives and other police personnel, including ABE VIGODA (playing the memorable and dour Fish), and the scrutable Jack Soo (as Nick Yemana). The show premiered as an episode in a 1974 summer replacement series. The focus of the series was the squad room of the Greenwich Village

precinct in New York City, through which passed a wide variety of thieves, conmen, suspects, and other assorted law violators. The "perps" made life miserable for the cops, and they all tried the patience of the captain.

The series finally won the Best Comedy Series EMMY in 1982, having lost out to such blockbusters as "THE MARY TYLER MOORE SHOW," "ALL IN THE FAMILY," and "TAXI" in the preceding six years. The 170 episodes went into SYNDICATION in September 1980.

#### **Barnouw, Erik**

One of the most respected observers and prolific writers in the field of communications and television, Barnouw is the top historian in the field. His more recent books include *Mass Communication, Tube of Plenty* (1982), *The Sponsor* (1978), and the definitive three-volume *History of Broadcasting in the United States* (1966-70), all published by Oxford University Press. He also writes on film. In his long career, Barnouw has been a college professor, chief of the Broadcasting Division of the Library of Congress, and president of the WRITERS GUILD OF AMERICA. Some of his early films were broadcast on EDUCATIONAL (now public) TELEVISION (ETV).

#### **Barr, Roseanne**

See ROSEANNE ARNOLD.

#### **Barrett, Andrew C.**

Republican Barrett has been a member of the FEDERAL COMMUNICATIONS COMMISSION (FCC) since September 1989. He is an attorney who has served previously in several posts for the state of Illinois (including the commission that regulates the state's telephone service), the NAACP, and the National Conference of Christians and Jews. His initial term as commissioner expires in 1995.

#### **Barris, Chuck**

As a producer of GAME SHOWS that were panned by the critics but enjoyed by the viewing audience, Barris has created some memorable shows that have often been greeted with groans. His production company, Chuck Barris Productions, developed and sold "The Dating Game" (1965), "The Newlywed Game" (1966) "THE GONG SHOW" (1977), and "The \$1.98 Beauty Show" (1979) to the networks or to stations through FIRST-RUN syndication.

Barris himself hosted "The Gong Show" from 1977-80 and his own variety show in 1980. At one time (1979) he had five FIRST-RUN syndicated programs in production at once. Few of them survived into the 1980s.

#### **Barry, Gene**

After several years on the New York stage, Barry worked regularly in television in the 1950s in various guest star roles, before becoming the ultimate debonair television hero, first as "BAT MASTERSON" (1959-61), then as the wealthy detective in "Burke's Law" (1963-66), and finally as a crime-solving publisher in "THE NAME OF THE GAME" (1968-71). Since then, he has appeared frequently in MADE-FOR-TELEVISION MOVIES and MINISERIES.

#### **Barry, Jack**

Along with his partner DAN ENRIGHT, Barry produced some of the most memorable and popular GAME SHOWS of the 1950s. He broke into television in 1947 with a kids' participation show, "Juvenile Jury," which was the first sponsored show on the NBC East Coast network. It appeared on the national network in 1951 and 1954 and later in 1971.

Barry-Enright developed several other game and participation shows on the networks or in FIRST-RUN syndication, but the team made its reputation with "TWENTY-ONE" (1956-58) and "CONCENTRATION" (1958). Barry was also the host of "Twenty-One," and when it was accused of being rigged, during the late 1950s' QUIZ SHOW SCANDALS, all of the Barry-Enright shows were pulled off the air and the two were out of business for a decade. Their shows returned to the air in the early 1970s.

During his forced retirement, Barry acquired the Barry Cable TV system in Los Angeles, and again with Enright, bought portions of other cable systems around the country. Barry died in 1984 while jogging in New York City.

#### **barter syndication**

The term "barter" traditionally describes a system of exchange. It has taken on a more specific meaning in today's television industry, where it often defines the methods whereby programs are traded for COMMERCIAL TIME.

Trading is an honorable tradition dating back to the beginnings of civilization and village markets. In the 19th century hotels would often offer a "due-bill" to newspapers in exchange for advertising space. The newspaper would use the hotel room or sell the due bill to others. When cash was scarce during the Depression years of the 1930s, many early radio shows were supported by the barter method in which the merchant gave products to the local station in exchange for air time or SPOT ANNOUNCEMENTS. The practice continues today, with local companies swapping goods for advertising on local television or cable operations.

In the early days of television, SPONSORS often produced entire programs featuring their product (and containing COMMERCIALS for them) and offered the programs to stations free. A show on boating safety, for example, would feature the firm's boats and engines. The programs were mediocre and so unsubtly commercial that the practice was looked down on.

The barter program system found legitimacy in television in the 1970s with the advent of the PRIME TIME ACCESS RULE (PTAR) under which producers of better quality GAME SHOWS, SITCOMS, and TALK SHOWS sold the programs to national advertisers or to firms working on their behalf. The shows were offered free of charge to stations, with commercials for different products provided by the national advertiser. The station thus gained a reasonably good program with no cash outlay. This technique of syndication became known as "advertiser-supported (barter) syndication." It has spawned and is promoted by the ADVERTISER SYNDICATED TELEVISION ASSOCIATION (ASTA). The system has created an important marketplace for original FIRST-RUN programming.

There are three major types of barter syndication: (1) FULL BARTER in which the national advertiser retains all of the commercial time but the station receives the program free of charge; (2) CASH/BARTER in which the station pays a small license fee for the program and trades commercial time for the balance; and (3) SPLIT BARTER, an arrangement whereby the station pays no license fee but retains some of the time for its own sale. Some programs begin as a full barter show and as they become more popular, move to cash/barter, split barter, and (if they become a hit) CASH SYNDICATION. The most popular stripped shows are often bought in a cash/barter transaction.

All three barter-syndication methods greatly increased the growth of INDEPENDENT STATIONS in the 1970s and, although many claim it is ruining SPOT sales, barter syndication is the fastest growing aspect of the television programming business. It is also used in cable television. (See also OFF-NETWORK and TIME BANK SYNDICATION.)

#### **Bartlesville pay-cable experiment**

Bartlesville (Oklahoma) was the location of this early PAY-TV experiment, beginning in the fall of 1957. It became the first extensive PAY (PREMIUM) CABLE SERVICE system in the nation. The operation was developed by Henry Griffing, the owner of a chain of motion picture theaters, who hooked up viewers' homes by wire, bypassing the regular cable system. Subscribers were charged \$9.50 per month for a number of movies. The entrepreneur was undercapitalized,

however, and had a difficult time obtaining films. The service was discontinued the following spring.

#### **Bartlett, Walter E.**

Chairman and CEO of MULTIMEDIA INC., Bartlett joined the company in 1976. The Ohio native became president of its broadcast division in 1977, president and COO of the company in 1981 and CEO in 1985. He assumed his present role in 1989. Before joining Multimedia, Bartlett had been senior vice president supervising television for the now-defunct Avco Broadcasting. Early in his career he was in advertising sales for newspapers, and managed two television stations for Avco in Ohio including WLWT-TV before it was purchased by MULTIMEDIA INC.

#### **Baruch, André**

Well known as a radio announcer, Baruch is best remembered in television as the announcer for "YOUR HIT PARADE" during its 1950-57 run. He was also the off-camera voice for many national commercials in the early television days.

Baruch was a founding member of the AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS (AFTRA) and in 1979 he was inducted into the HALL OF FAME of the NATIONAL ASSOCIATION OF BROADCASTERS (NAB). He died in 1991.

#### **base lighting**

See FILL LIGHTING.

#### **basic cable service**

This term applies to the primary part of a cable system's offerings to customers. Originally, it was used to denote the programming that a subscriber received for a single monthly fee. In the early days of cable, the basic service consisted of the retransmission of local stations, the importation of one or two DISTANT SIGNALS, and a community event/activities wheel or weather board. It was purchased by subscribers simply because it provided better and more reliable television reception.

As cable grew, however, more channels were added to the basic service. Most of them were provided by the new basic cable networks, which were supported by advertising revenue. The cable system was charged a per-subscriber fee to carry the networks, but was often given some SPOTS to sell locally. As the networks proliferated, some of them were packaged by the local system into blocks in a TIERING form of marketing. The groups were labeled "expanded basic" or "extended basic" by sales people, to imply a separate and better form of service. Subscribers were charged more for the various tiers.

Today, the many basic service channels are often difficult to distinguish from the PAY (PREMIUM) CABLE SERVICE channels. Most basic channels, however, have COMMERCIALS while the pay channels do not carry advertising. Basic cable rates are currently not regulated by local FRANCHISE operations under FEDERAL COMMUNICATIONS COMMISSION (FCC) rules and regulations. Both the advertising-supported channels and the premium channels are a part of the PAY-TV industry. (See also CABLE RATE REGULATION and COMMUNITY ANTENNA TELEVISION.)

### **Bat Masterson**

Riding the crest of the western series that proliferated on television in the 1950s and 1960s, the urbane Masterson roamed the Old West, spreading justice and pursuing beautiful women. As played by GENE BARRY, the hero was a suave sophisticated gentleman who dressed fashionably, carried a cane, and wore a derby. The cane, in fact, concealed a blade and became a lethal weapon when it came to a showdown. The 30-minute series ran on NBC for three seasons, beginning in 1958. An early producer-director for some episodes was WILLIAM CONRAD, as his career began to shift from acting to producing. The 108 black-and-white episodes went into SYNDICATION in October 1961.

### **Batman**

In a daring departure from the usual network comedy series, "Batman" became a high-camp, run-away hit in 1966. It was adapted from the popular comic-book characters and featured both Batman and Robin the Boy Wonder. The series was also a successor to a number of earlier film shorts, produced for theatrical presentation in 1943. The TV series was the first network show to be scheduled twice a week in prime time, with the first half-hour on Wednesday evening ending in a cliff-hanger that was resolved in the Thursday episode. The programs followed the structure of the comic books, featuring the Bat Cave, the Batmobile, and the searchlight Batsignal, and as the Dynamic Duo fought the villains, the words "BAM!" "POW!" and "BOOM!" were often SUPERIMPOSED on the screen. The entire series was done in a tongue-in-cheek style with dramatic turns piled on dramatic turns.

The series ran on ABC for two years. Many Hollywood stars were eager to make guest appearances on the show, usually as heavily made-up villains in the overacted send-ups. That list included MILTON BERLE, VINCENT PRICE, ART CARNEY, LIBERACE, and JOAN COLLINS. In 1966 the show's distinctive theme song won a Grammy for its composer, Neal Hefti. CBS re-

peated the series in 1977 and 120 color episodes are in SYNDICATION.

### **Baton Broadcasting**

A Canadian GROUP BROADCASTER, this company owns and operates an AM radio station and eight television stations, many of them in the province of Saskatchewan. The company is based in Toronto.

### **Bavier, Frances**

A character actress who specialized in grandmotherly roles, Bavier was seen on television as early as 1954 in "It's a Great Life" and in 1957 on "THE EVE ARDEN SHOW." She became famous as a part of "THE ANDY GRIFFITH SHOW" cast in 1960, playing the genial Aunt Bee Taylor, a role that she continued on "MAYBERRY RFD" (1968-70). She won an EMMY in 1967 as Best Supporting Actress in a Comedy.

Bavier died in December 1989, willing the contents of her home to the University of North Carolina Center for Public Television. The inheritance increased the endowment fund of the PUBLIC TELEVISION (PTV) station at that institution by \$120,000.

### **Baxter, Meredith**

Although television has been Baxter's premiere medium, the blonde actress is equally at home on the stage and in motion pictures. She began playing guest roles in 1971 and in 1972 was cast as one of two stars in "Bridget Loves Bernie" on CBS, opposite her future (but now divorced) husband, DAVID BIRNEY. Her next series, "FAMILY," was a SOAP OPERA in PRIME TIME from 1976 to 1980 and she later starred as the mother (and former flower child) in the NBC hit, "FAMILY TIES" from 1982 to 1989. Baxter has also appeared in many MADE-FOR-TV MOVIES and MINISERIES.

### **BBC Lionhart Television International**

A television SYNDICATION company, BBC Lionhart is responsible for the distribution of BRITISH BROADCASTING CORPORATION (BBC) programs in the United States. The New York City firm is also involved in coproduction arrangements between the BBC and U.S. production, television, and cable companies.

### **BDA Gold, Silver, Bronze awards**

These awards, sponsored by the BROADCAST DESIGNERS ASSOCIATION (BDA), are made to encourage excellence in television and video design, art, and graphics. They are given in various categories including on-air graphics, scenic design, and print and multimedia art. They are conferred as a part of a juried exposition at the organization's annual meeting in June of each year.

**Bearde, Chris**

This British-born writer (who also produces and directs) has written for many comedy and variety shows in the United States. He got to Hollywood by way of Australia and Canada, where he wrote for the CBC. His U.S. television writing credits include "ROWAN AND MARTIN'S LAUGH IN" (1968-73) and "THE SONNY AND CHER COMEDY HOUR" (1971-77) along with many other series and SPECIALS. He has written for ELVIS PRESLEY, ANDY WILLIAMS, DINAH SHORE, BOB HOPE, and BILL COSBY. Bearde produced the "Hudson Brothers Show" (summer 1974) and "THE GONG SHOW," among others.

Bearde's EMMY nominations began in 1968 when he won the award in the Writing category for "Laugh In." His nominations continued through 1974 (with four in 1972 alone) for both writing and producing "Sonny and Cher," but he was not able to repeat his first win.

**Beatty, Ned**

Known primarily as a movie actor, Beatty has appeared as a regular in only one television series, the title role in "Szyszyk," during the 1977-78 season. He has a long list of credits, however, as a guest star on various dramatic series, in SPECIALS, and in MADE-FOR TV MOVIES and MINISERIES. His only EMMY nomination came in 1979, as Best Actor in a Limited Series, for his role in "Friendly Fire."

**Becker, Samuel B.**

A prominent and respected communications teacher and researcher, Becker received his BA, MA, and PhD from the University of Iowa. He has spent most of his career at that institution, serving as the head of the Broadcasting and Film Division (1955-68) and chair of Communications Studies (1968-82). He has also taught or lectured at dozens of universities in the United States and abroad.

The Iowa professor has been the recipient of a number of research grants from private and government sources along with a Fulbright Professorship in the United Kingdom. His national service includes membership on the boards of a number of associations including the SPEECH COMMUNICATION ASSOCIATION (SCA), the NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS (NAEB), and the ASSOCIATION FOR COMMUNICATION ADMINISTRATION (ACA). He has also served as an internationally known consultant.

A prolific writer, Becker has authored dozens of monographs and articles and five books, notably the basic text, *Discovering Mass Communications*. In 1989, he was cited as the tenth most prolific scholar in communications studies. Becker was also named

the University of Iowa Distinguished Professor of Communication Studies in 1982.

**Begley, Ed**

After careers on Broadway, in motion pictures, and on radio, Begley was one of the more active dramatic actors in the early days of television, usually in a supporting role. He was a guest in hundreds of programs and ANTHOLOGIES, but his only regular series, "Leave It to Larry," did not survive the 1952 season. In 1955 he was nominated for an EMMY for his role in "PATTERNS" on the KRAFT TELEVISION THEATER and he later starred in the movie version of the drama. Ten years later, he was similarly honored with a nomination for his work in the "HALLMARK HALL OF FAME" production of "INHERIT THE WIND," a role he had originated on Broadway.

Begley was one of the first of the "name" stars to assist the fledgling EDUCATIONAL (now PUBLIC) TELEVISION system. In 1957 he and JULIE HARRIS, among others, contributed their talents to a joint project between NBC and NATIONAL EDUCATIONAL TELEVISION (NET) (the first such collaboration), which aired on the nation's then 25 EDUCATIONAL TELEVISION (ETV) stations. He died in 1970.

**Begley, Ed, Jr.**

The son of the well-known character actor began his own acting career in his teens, spent four years as a stand-up comic, and made his mark in the six-year series "ST. ELSEWHERE," which ran on NBC from 1982 through the 1988 season. Although never a winner of the big prize, Begley was nominated for a Best Supporting Actor EMMY in each of the six years. In 1990 he returned to the television screen in ABC's "Parenthood," based on the 1988 STEVE MARTIN movie of the same name, and was also featured in a MINISERIES that season.

**Belafonte, Harry**

The actor-singer has had considerable success in his entertainment career outside of television, but in that medium, he is best known for his musical SPECIALS in the 1950s and early 1960s. He was also deeply involved in the civil rights movement in those years, and his performances frequently reflected and promoted that cause. He also serves as a worldwide ambassador for UNICEF, making personal appearances and doing an occasional television special.

Belafonte's first EMMY nomination came in 1955 (when both he and FRANK SINATRA lost out to PERRY COMO), and was followed by three more. He won the award in 1960 for "Tonight with Belafonte" on the Revlon Review showcase.

**Bell, Steve**

After working in local broadcasting in Iowa and other Midwest states, Bell joined ABC News as a correspondent in 1967. He subsequently served in Vietnam and as bureau chief in Hong Kong, before returning to the United States as White House correspondent in 1974.

Bell covered the final release of American POWs in Hanoi at the end of the Vietnam War, and contributed to documentaries about Southeast Asia. He was nominated for an EMMY in 1974 for his work on "The People of People's China." He also anchored the news and conducted occasional interviews on ABC's "GOOD MORNING AMERICA." In recent years, he has hosted classical music and "Timeline" SPECIALS.

**Bell Telephone Hour, The**

After some twenty years of successful radio broadcasting, this prestigious music program moved to television in 1959 and achieved equal success. Hosts and performers were always established stars, and an eclectic mix of music was featured, from popular to jazz and from show tunes to classical pieces. The hour-long series had seven EMMY nominations before leaving the air in 1968, winning the award for Program Achievement in Music in 1964.

The respected program began as a series of SPECIALS but soon became an alternate-week or monthly presentation. Over the years, Bell also sponsored several other shows including science and news programs as well as "The Bell System Family Theater" and "The Bell Summer Theater." In 1991 the independent home video PROGRAM SUPPLIER Kultur obtained the rights for 100 hours of Bell programming and plans to create a series of video programs.

**below-the-line costs**

One part of a method of financial accounting for television, cable, and video production, this term refers to the placement on an accounting sheet of all the technical costs incurred in developing a show or series. Charges for engineering equipment, props, and rental of special gear or effects are placed in this category in the budget. These costs do not vary significantly and are therefore easy to estimate. They are literally placed below a line on an accounting page, distinguishing them from ABOVE-THE-LINE COSTS.

**Belushi, John**

Belushi had a short-lived but sensational career. He was one of the original writers and cast members of "SATURDAY NIGHT LIVE" on NBC in 1975 and stayed with it throughout its first incarnation, until 1979. During that period, he and DAN AYKROYD created some

of the more memorable characters and sketches on the innovative show, including the Blues Brothers.

Twice nominated (1977 and 1978) for a Best Supporting Actor EMMY, he won the Best Comedy Writing award in 1977. The talented performer starred in films later (notably, *Animal House*), and died of a drug overdose in 1982.

**Ben Casey**

One of the first and best of the medical dramas, "Ben Casey" premiered on ABC in October 1961 and remained one of that network's top shows until it was cancelled in 1966. The program featured fine acting and a realism that was praised by the critics. Sam Jaffe and Franchot Tone were the only established Hollywood stars in the series, and although the program propelled young Vince Edwards to TV stardom in the title role, his career never flourished beyond "Ben Casey."

The program, which was produced by BING CROSBY's production company, was also popular in reruns on ABC daytime television in 1965. The 153 black-and-white episodes went into SYNDICATION in September 1969.

**Benedek Broadcasting Company**

This GROUP BROADCASTER owns nine television stations in Illinois, Kentucky, Minnesota, Mississippi, Missouri, Ohio, Virginia, West Virginia, and the Virgin Islands. The group is privately owned by Richard Benedek and is headquartered in New York City. Benedek was elected to the NATIONAL ASSOCIATION OF BROADCASTERS (NAB) board in 1991.

**Bennack, Frank A., Jr.**

Bennack is the president and CEO of the HEARST CORPORATION, one of the nation's largest private companies engaged in a broad range of publishing, broadcasting, and communications activities.

In his more than thirty years with Hearst and prior to assuming his present post in January 1979, Bennack served as executive vice president and CEO of the corporation and as general manager of Hearst Newspapers. He also served in a variety of other management posts, including a seven-year tenure as publisher and editor of the San Antonio *Light*.

He has been a director of a number of professional organizations and has been involved in and honored by many charitable and civic organizations.

A trustee of the Museum of Broadcasting (MB) since 1987, Bennack succeeded the late WILLIAM S. PALEY as chairman of that institution in 1991 and presided over the establishment's name change to the MUSEUM OF TELEVISION AND RADIO that year. He also



received the GOLD MEDAL from the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) in 1991.

### **Benny, Jack**

In an industry peopled by superstars, Jack Benny stands out as a legend. Already a top-rated personality and radio star when television began expanding in 1950, he moved into the new medium gradually, doing "THE JACK BENNY SHOW" a few times a year, then every two weeks, and finally weekly, but always on Sunday evenings. Most of his radio cast moved with him to TV; his valet Eddie "Rochester" Anderson, announcer Don Wilson, and tenor Dennis Day stayed with him until the show went off the air in 1965. The comedy show was built around the traits that had become completely identified with Benny: his supposed stinginess, his perpetual age of 39, and his feigned ineptitude at playing the violin.

In 1955 Benny received his first EMMY nomination for Best Comedian, followed by another nomination in 1956. He had stiff competition in ART CARNEY, GEORGE GOBEL, PHIL SILVERS (the 1955 winner), SID CAESAR (the 1956 winner), BOB CUMMINGS, and ERNIE KOVACS. In 1957 his turn came; he won the award for Best Comedian in a series and was also presented with the NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES' (NATAS) prestigious Trustees Award. The citation for the latter read:

For his significant contributions to the television industry as a showman. For the high standard, for all to emulate, set by his personal skill and excellence as a performer. For the consistency, quality and good taste of his programs through many years and many media.

Benny won another Emmy in 1959 (as Best Actor) and had one more nomination (1970) for a "KRAFT MUSIC HALL Friars Club Roast." He was also awarded the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) Broadcaster of the Year award in 1967.

Benny remained active after his show went off the air in 1965 with various guest shots, until his death (of cancer) late in 1974. A dozen or more of his shows from the "GOLDEN AGE OF TELEVISION" are available on HOME VIDEO. Benny is a member of the HALLS OF FAME of the BROADCAST PIONEERS and the NATIONAL ASSOCIATION OF BROADCASTERS (NAB).

### **Benson**

The respected actor Robert Guillaume began this new series in September 1979, playing the same stable, sensible, impertinent butler as he had on the zany "SOAP." This time, however, he was in the governor's mansion. Before ABC cancelled the SITCOM in

1986 Benson had progressed to positions in the state government, then to the lieutenant governorship. In the final episode, he and his former employer were running against each other for the top state office. Guillaume followed this series success with MADE-FOR-TV MOVIES, MINISERIES, and the short-lived 1991 NBC series "Pacific Station," and became more involved with production.

Reruns of the popular half-hour show were seen on ABC weekdays in the 1983 season. The 158 episodes went into syndication in September 1984.

### **Benton, Charles**

The son of a former senator and founder of the Benton and Bowles advertising agency, Benton is the chairman of the board of PUBLIC MEDIA INCORPORATED (PMI), the largest NONTHEATRICAL, multimedia, marketing and distribution company in the world. A 1953 Yale University graduate, Benton spent several years in various marketing positions at the Encyclopedia Britannica Educational Corp. and its subsidiary Films Inc., rising to the position of president of that company in 1968. He purchased the firm in that year, using it as a base for the eventual formation of PMI.

Benton is an active civic leader, involved in libraries, foundations, and education. His many civic activities have included serving on the boards of the AMERICAN FILM INSTITUTE (AFI), the National Citizens Committee for Broadcasting, and ACTION FOR CHILDREN'S TELEVISION (ACT).

### **Berg, Gertrude**

See THE GOLDBERGS.

### **Bergen, Candice**

Better known as a film star, the daughter of ventriloquist Edgar Bergen had only dabbled in TV, appearing largely in MADE-FOR-TV MOVIES or MINISERIES, when in 1988 she struck it rich in the title role of "MURPHY BROWN." The series was an instant success, due largely to Bergen's comedic talents, which won her Best Actress EMMYS in 1989 and 1990.

### **Bergen, Polly**

A singer in the tradition of the 1950s, Bergen appeared on the stage and on radio, in addition to her TV variety show performances. Bergen was also highly visible to the viewing public as a panelist on the popular quiz show "To Tell the Truth" (1956-61) and had her own music/variety program, "The Polly Bergen Show," in the 1957-58 season. During this period, she also starred in "The Helen Morgan Story" for which she won the 1957 Best Actress EMMY.

Bergen semiretired from performing in the 1960s but returned to appear occasionally in MINISERIES. In the early 1980s she played opposite Robert Mitchum in the two Herman Wouk WW II epics, "War and Remembrance" and "Winds of War."

#### **Bergman, Alan**

An award-winning lyricist who has worked in many MEDIA, Bergman's television credits include "QUEEN OF THE STARDUST BALLROOM" (1975) and "SYBIL" (1977), for which he won EMMYS. He has also written for BARBRA STREISAND, NANCY WALKER, Sandy Duncan, and others.

#### **Bergman, Jules**

This ABC science newsman became a familiar face in millions of homes as he covered the U.S. space shots from Cape Canaveral. He began his career at ABC News in 1951. Bergman's on-air work earned him four EMMY nominations in the Documentary area, in 1969, 1970, 1974, and 1980. He won the award in 1974 with his documentary "Fire." Bergman died in 1987.

#### **Berle, Milton**

One of the first of the comedians to jump headlong into the infant television industry, Berle became known to NBC's Tuesday-night audience of "Texaco Star Theater" (retitled "THE MILTON BERLE SHOW" in 1954) as "Uncle Miltie" and later as "Mr. Television," a title that he still carries. His show and personality were largely responsible for the growth of television in its early days.

Berle began on the small screen in 1948 (after a career in silent movies, vaudeville, and radio) and his zany brand of comedy was an immediate hit. He dressed as a French can-can dancer and a Mexican bandit, did pratfalls, and took pies in the face. His show continued under a variety of names until 1959. The next season he hosted a bowling series and later a short-lived variety program. His outlandish style of humor was no longer popular, as tastes changed.

Many of Berle's shows from the 1950s can be seen today on HOME VIDEO. In recent years he has appeared as a guest on numerous programs, often playing a wacky character, along with an occasional dramatic appearance. During the 1990 season Berle starred in "The World of Jewish Humor," a special on PBS, showed up on a soap opera, and made some personal appearances in concert. He has also appeared in various commercials.

Berle's EMMY recognition has been infrequent, but impressive. In 1948, the first year of the Emmy awards, he was named "Outstanding KINESCOPED

Personality." His name was not again among the contenders until 1962 when he was nominated in the Best Actor category for his work on an episode of the "Dick Powell Show." Then in 1979 the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) honored him with a "Special Presentation to Mr. Television." In 1984 he was one of the first seven people inducted into the Academy's HALL OF FAME. He is also a member of the HALL OF FAME of the NATIONAL ASSOCIATION OF BROADCASTERS (NAB).

#### **Bernard, Ron**

As the president of VIACOM NETWORK ENTERPRISES, Bernard is responsible for Viewer's Choice, a PAY-PER-VIEW subsidiary; Viacom Satellite Networks, a TELEVISION RECEIVE ONLY (TVRO) marketing unit; all activities relating to the SATELLITE MASTER ANTENNA TELEVISION (SMATV); and the merchandising and home video activities of SHOWTIME/THE MOVIE CHANNEL and the MTV NETWORKS.

Bernard joined Viacom International in 1978 and served as executive vice president for Showtime/The Movie Channel beginning in 1985 before being appointed to his present position in 1987.

#### **Bernsen, Corbin**

See L. A. LAW.

#### **Bernstein, Leonard**

In addition to being a world-renowned conductor and composer in many music arenas, Bernstein worked extensively in television. In 1956 he made his television debut on "OMNIBUS," explaining and demonstrating Beethoven's "Fifth Symphony," and was a frequent guest on that program. After he became music director of the New York Philharmonic in 1958 he brought the "YOUNG PEOPLE'S CONCERTS" series to CBS, where he stayed until 1972. In all of his work, the gifted musician tried to make what was perceived as "highbrow" music accessible to everyone. In addition to honoring the masters, he also staged musical salutes to George Gershwin and Irving Berlin. In 1990 Bernstein conducted "Mahler" on the ARTS & ENTERTAINMENT (A&E) cable channel. He also developed other SPECIALS.

Among his many honors, Bernstein received several EMMY nominations. In 1956 he was nominated in three categories and went home with the honor for Best Musical Contribution, for composing and conducting on "Omnibus." He won the award several times again: in 1957 for his "Omnibus" show on Johann Bach, in 1961 for Achievement in Music with the New York Philharmonic, in 1965 as Actor and Performer with his "Young People's Concerts," in

1972 for "Beethoven's Birthday," in 1976, 1982, and 1984 for his PUBLIC BROADCASTING SERVICE (PBS) concerts, and finally in 1987 for the "Carnegie Hall Re-opening." He also received several Grammys.

Bernstein continued most of his activities in composing and conducting until his death of emphysema and lung infections in October 1990. He had announced his retirement (for health reasons) just five days previously. Bernstein was posthumously named to the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) Hall of Fame in 1991.

### **Berry, Ken**

After doing an "ED SULLIVAN SHOW" and making some appearances on popular SITCOMS in the early 1960s, Berry achieved national recognition as Captain Wilton Parmenter on the wacky "F TROOP" series (1965-67). That success was followed by a three-year stint as Sam Jones on "MAYBERRY RFD." Berry then hosted a variety show and did guest shots until 1983 when he joined the cast of "MAMA'S FAMILY" starring VICKI LAWRENCE (a SPIN-OFF from "THE CAROL BURNETT SHOW" on which Berry had been an occasional guest star.) The series played on NBC until 1985 and then returned in 1986 in FIRST-RUN syndication.

### **best boy**

The chief assistant to the GAFFER on a motion picture set is known as the best boy. The title is used in television only in the production of MINISERIES or MADE-FOR-TV MOVIES. The best boy serves as the right hand to the gaffer, in charge of the lighting crews and the acquisition of all lighting equipment. The responsibilities of the job also include scheduling the electrical crew, running errands, keeping all records of employment and equipment, and acting as an all-around indispensable handyperson. On most sets, there is an electrical best boy as well as a GRIP best boy.

The term came into use when all stagehands were men. It may have originated to recognize the best (and perhaps the most eager) gofer who could also organize and control other crew members.

### **best time available (BTA)**

A type of broadcast advertising, BTA is the designation on the written order for COMMERCIAL TIME by an ADVERTISING AGENCY where the scheduling of a SPOT is determined by the cable or television operation. Such an arrangement is less expensive than buying predetermined or fixed time periods, but the scheduling of a spot is at the discretion of the television or cable operation. BTA advertising is usually purchased at RUN-OF-SCHEDULE (ROS) rates.

### **Beta format**

Developed by the SONY CORPORATION, this videotape format introduced the U.S. public to home video and TIME-SHIFTING in the fall of 1975. The name Beta refers to the Japanese brush stroke that, like the signal on a tape, covers the entire surface beneath it. An extensive and successful advertising CAMPAIGN made the term "Betamax" almost synonymous with VIDEOTAPE RECORDING in consumers' minds.

The initial Beta I half-inch videocassette machine could only record and play back one hour of programming, but the recording time grew with each successive model. Consumer interest in the machine was enhanced by publicity surrounding the unsuccessful suit by Universal Studios to stop Betamax sales by Sony in the so-called BETAMAX CASE.

In 1977 the Victor Company of Japan (JVC) and MATSUSHITA introduced a slightly larger and incompatible half-inch VHS videocassette machine, which had a two-hour recording capability. For a period of five years, the two VIDEOTAPE FORMATS waged a battle over prices and length of recording time. Most technical experts cited the Beta format as superior in quality and the unit increased its record/playback time to five hours. The VHS machine, however, boasted a six-hour capacity and gained more acceptance in the public mind even though the Beta FORMAT eventually increased its record/playback time to eight hours. By January 1984 when the Supreme Court found in favor of Sony in the Betamax case, the format battle was all but over. Although some diehard Betaphiles continue to extol the virtues of the technology, the VHS format had become the *de facto* home videotape recording standard in the United States by the late 1980s. No new standard home video Beta machines are now being sold in the United States and it is increasingly difficult to obtain prerecorded videocassettes for the existing machines. The format, however, continues to exist in the semiprofessional ED Beta (extended definition Beta) and Super Beta machines, and in the professional BETACAM FORMAT camcorders, which are the mainstay of the ENG operations in the broadcast industry.

### **Betacam format**

The most popular professional, portable ENG unit in the United States, this CAMCORDER can record some twenty minutes on a special BETA format videocassette. The camcorder cannot play back, however, and the tapes are not compatible with conventional Beta decks. They must be played back using a separate special unit that is also a VIDEOTAPE EDITING device. (See also COMPONENT VIDEO RECORDING and VIDEOTAPE RECORDING.)

**Betamax case**

The legitimacy of home VIDEO RECORDING in the United States was established with this litigation. The case decided whether the use of videocassette machines to record programs on the viewer's home television set violated federal COPYRIGHT laws.

The issue was raised in 1976 as a test case by MCA INC., its Universal Studios, and the WALT DISNEY COMPANY. They sued the SONY CORPORATION, four video retail stores, an ADVERTISING AGENCY, and an individual Betamax owner. That was the major VIDEOTAPE FORMAT machine in existence at that time and the trade name was nearly synonymous with a videocassette recorder (VCR) in the public mind.

The basis for the suit was Section 106 of the new COPYRIGHT ACT OF 1976, which gave the owner of a copyright the exclusive right to reproduce the work, perform it, and display it. The Hollywood plaintiffs argued that in manufacturing the machine, the Sony Corporation knew the device would be used to infringe on their copyrights of televised programs and motion pictures. The plaintiffs lost in a federal district court but won in a United States Court of Appeals for the Ninth Circuit. The appeals court ruled that Congress had not created an exception in the copyright law for home-video recording and that such practices could not be permitted under the FAIR-USE section of the law. (In U.S. copyright law, the concept of "fair use" permits some use of copyrighted material to some reasonable degree for a public purpose such as education.)

Sony appealed the decision to the Supreme Court, stating that the Appeals Court ruling "threatened a complete halt" to the home-video recording industry. In the meantime, two bills concerning the issue were introduced in Congress, and major lobbying efforts were launched by the MOTION PICTURE ASSOCIATION OF AMERICA (MPAA) and the ELECTRONIC INDUSTRIES ASSOCIATION (EIA) and its HOME RECORDING RIGHTS COALITION. In June 1982 the Supreme Court agreed to rule on the Betamax case. In January 1984 in a five-to-four vote, the Court overturned the Appeals Court verdict.

The Supreme Court held that recording at home was not a violation of the copyright law, finding that most of the recording done was for TIME-SHIFT purposes and the convenience of the public. Programs recorded for this reason and not for resale did indeed fall under the fair-use provisions of the law. Cynics said there could have been no other verdict, because so many people owned a VCR by the time the Court got around to the case (seven years after it had been initiated) that a national uproar would have occurred if they tried to take away such recording rights. The

case, however, only involved the OFF-AIR RECORDING rights from a broadcast station. The issues of whether recording programs from a cable network were permissible or whether recorded programs could be shown outside the home were not addressed.

While the legal arguments in the case were often confusing, it attracted considerable press attention and created an interest in the new technology. Viewers without VCRs found the concept of time-shifting intriguing, and sales increased because of the litigation and the decision.

**Beverly Hillbillies, The**

Led by veteran actor and song-and-dance man BUDDY EBSEN as Jed Clampett, this preposterous but funny SITCOM appeared on the CBS schedule in 1962 and enjoyed nine years of popularity and sensational ratings. The plot was simple. A family of hillbillies in the Ozarks strikes oil, moves to a palatial mansion in southern California, and has adjustment problems. The art was in the many variations of the one joke. The humor was easy. A banjo theme opened the show with lyrics that became familiar to millions. Then Jed, aided by Granny (Irene Ryan) and his two kids (Max Baer and Donna Douglas) did battle with the city slickers of Hollywood. To the rustics, their pool was a "cee-ment pond" and the billiard room a "fancy eatin' place." The dialogue was full of "wimmin" and "varmints" and "critters," and the corny gags came so swiftly that one hardly had time to groan.

The series became one of the most-watched of all time. It achieved the number one spot in the RATINGS early in the first season and was named number one for both the 1962 and 1963 seasons. Nine episodes of the show achieved a rating in excess of 40.4 in 1963 and 1964, an extraordinary record. Oddly, the series that was so successful in the original run floundered in SYNDICATION.

The show was cancelled in 1971 when CBS decided to pursue a more sophisticated image and scrapped all of its rural-oriented shows, although it lingered for another year on the daytime schedule. Some 274 episodes (some in black-and-white and others in color) are in syndication.

**Bewitched**

This fantasy SITCOM was based on the premise that a normal advertising executive was married to a lovely witch. Her equally talented occult family and housekeeper were also part of the story line. Even her daughter had "the gift." The successful half-hour series ran on ABC for eight seasons, beginning in September 1964. The show was that network's

biggest hit up to that time. It starred Elizabeth Montgomery, the daughter of actor-producer ROBERT MONTGOMERY, in the dual role of a normal wife and a witch. The distinguished actress Agnes Moorhead played her mother.

In addition to its original run, the series was seen on ABC's weekday and Saturday daytime schedules for several years and 252 of the episodes were among the top ten of the most successful OFF-NETWORK series in SYNDICATION at one time. They were scheduled again in PRIME TIME ON NICKELODEON/NICK AT NITE in the 1990-91 season.

#### **BHS Communications Inc.**

See CHRIS CRAFT/BHS/UNITED TELEVISION INC.

#### **Bicentennial Minutes**

On July 4, 1974 CBS inaugurated an unusual programming project in celebration of the nation's 200th anniversary. Every evening for the next eighteen months, sixty seconds in PRIME TIME were devoted to a remembrance of the birth and growth of the United States of America. Each miniprogram described a significant event or milestone that had occurred precisely 200 years previous to that broadcast date. They were narrated by a prominent person from the arts, government, the military, science, entertainment, or other fields. The project was conceived and originally produced by LEWIS FREEDMAN.

#### **bicycling**

The shipment of VIDEOTAPE RECORDINGS of television programs from one transmitting entity to another is known as bicycling. It began in the early 1950s when KINESCOPE recordings and 16mm film copies of programs were sent from one station to another through the mail. As the SYNDICATION of programs grew, more and more distributors began to use this method.

In order to save film and videotape costs, the programs are sent to a station or cable system when they are needed for the station's schedule. After a program is broadcast, that station or system sends it on to the next operation. The bicycling system relies on the mailing efficiency of each transmitting entity, however, and is cumbersome and expensive for the distributor of the programs. Today, many SYNDICATORS use SATELLITES to transmit and distribute programs. The shows are then recorded by the individual local television operations for later transmission.

#### **bidirectional microphone**

Sometimes called a "figure eight" (after its pickup pattern) or a "pressure gradient," this type of mike is

sensitive to sounds from front and back, but not from the sides. Sounds coming in from the sides cancel one another out, leaving only the front and rear sounds. It is often used to cover people at opposite sides of a table in an interview program.

#### **Big Event, The**

A catchall title, this television showcase featured several SPECIALS of varying genres and lengths. All were presented under "The Big Event" banner, including a telecast of *Gone with the Wind*, NBC's 50-year retrospective, popular SITCOM reunion specials, and tributes to specific personalities. The show was originally scheduled on Sunday evenings but sometimes was seen on Saturdays, Mondays, or Tuesdays in its original 1976 to 1981 run on NBC. In spite of the initial intention to bring the audience a wide-ranging variety of subject matter, the most frequently seen offerings were significant theatrical motion pictures and MADE-FOR-TV MOVIES.

#### **Big Town**

One of the earliest series on the young television medium, the newspaper drama "Big Town" benefitted from an earlier radio run when it premiered in 1950. It was to continue for six seasons, featuring the same dynamic editor that had been popular during its years on radio.

The half-hour series was seen first on CBS, then on the DUMONT TELEVISION NETWORK, and finally NBC before going into OFF-NETWORK syndication. It played under an assortment of titles in addition to "Big Town," including "Heart of the City," "City Assignment," and "Byline-Steve Wilson." Thirty-nine black-and-white episodes (produced in 1955-56 under the last title) are still in SYNDICATION.

#### **Big Valley, The**

Produced by the FOUR-STAR production company, this western adventure series on ABC was a counterpart to NBC's "BONANZA," but with BARBARA STANWYK playing the strong, widowed mother-figure instead of LORNE GREENE as the stern patriarch. The cast also included LINDA EVANS and Lee Majors. The hour-long series, set in California in the 1870s, had a successful run from September 1965 to May 1969 when 112 color episodes went to OFF-NETWORK syndication. It was reprised on THE FAMILY CHANNEL in the 1990s.

#### **Bigelow, E. Thayer, Jr.**

Bigelow became president and chief executive of TIME WARNER Cable Programming Inc. in September 1991. He had, since 1988, served as president and COO of HOME BOX OFFICE (HBO). Early in his career he

held the positions of senior vice president at TIME-LIFE FILMS and president of Time-Life Video as well as the AMERICAN TELEVISION AND COMMUNICATIONS CORPORATION (ATC).

### **Bill Cosby Show, The**

The first series to be headlined by the popular actor (after "I SPY"), "The Bill Cosby Show" was moderately successful on NBC from September 1969 to August 1971. Cosby played a gym teacher and assistant coach in a Los Angeles high school. He moonlighted in other jobs and was surrounded by family, friends, teachers, and lots of kids. The seventy-eight half-hour, color episodes are in SYNDICATION. (See also THE COSBY SHOW.)

### **Bill Daniels award**

This annual award is presented by the TRADE MAGAZINE *Cablevision* to the industry's most respected cable operator, as selected by ballots from the magazine's readers. The award recognizes an operator's attention to quality in management, work environment, community and customer service, and financial acumen. The award is named after the man that many call "the Father of the Cable Television Industry," BILL DANIELS.

### **billboards**

These animated or still graphics depict the sponsors' logos and are usually KEYED over the opening shots of a program. Billboards are commonly used to identify all of the PARTICIPATING SPONSORS of a televised event. The term is derived from the billboards seen along the highways. It is sometimes also used to mean a short announcement at the beginning or end of a television program that displays a mailing address, an 800 telephone number, or other information related to the program. In both instances, the brief message most often consists of a visual with a VOICE-OVER announcement.

### **billings**

The total amount of money charged to the client by an ADVERTISING AGENCY, including all costs for the purchase of COMMERCIAL TIME, production and talent costs, and research fees, is referred to as the "billing." The gross amount of all such charges to all of the agency's ACCOUNTS each year is an indication of the size and clout of the agency within the industry. (See also ADVERTISING AGENCY COMMISSION.)

### **Bing Crosby Show, The**

This effort by the recording, radio, and motion picture superstar was only moderately successful.

The crooner played a family man with a wife and two daughters in this half-hour SITCOM, with a song built into every episode. The series premiered on ABC in September 1964. Produced by CROSBY's production company, it featured Beverly Garland and veteran actor Frank McHugh. One of the writers was a young DICK MARTIN, known later as one-half of the "ROWAN AND MARTIN'S LAUGH-IN" team. The twenty-eight black-and-white episodes in the series are available in SYNDICATION. Crosby had greater success in his many SPECIALS, particularly during the Christmas season.

### **biomedical communications**

The use of AUDIOVISUAL COMMUNICATIONS devices and methods in health-care situations falls into this general sphere of activity. Teaching centers associated with university and Veterans Administration (VA) hospitals use many types of media, as do school health centers, clinics, and private physicians' offices.

Videocassettes and LASER VIDEODISCS are used to demonstrate surgical techniques and procedures and for patient education and nurses' training, as well as for public and community relations. Some programs are produced in-house, using PROSUMER equipment and DESKTOP VIDEO techniques, while others are obtained from the circulating audiovisual service of the National Library of Medicine (NLM). Some physicians subscribe to TELECOURSES or attend seminars via TELECONFERENCING and videoconferencing.

By the later 1980s, many of the country's 6,921 hospitals had TELEVISION RECEIVE ONLY (TVRO) ANTENNAS. Most used traditional audiovisual tools and some used INTERACTIVE VIDEO and INTERACTIVE MULTIMEDIA techniques for in-service education. The most sophisticated utilization of new technology is at large medical schools, where the managers in charge of media are members of the Association of Biomedical Communications Directors (ABCD). However, the most organized use of biomedical communication tools is at the nation's 172 VA hospitals.

### **Biondi, Frank J., Jr.**

Since July 1987 Biondi has been president and CEO of VIACOM INTERNATIONAL INC. He came to Viacom from Coca-Cola Television, where he had been chairman and CEO since 1985. Before that, Biondi had his own consulting firm, was director of business affairs for the CHILDREN'S TELEVISION WORKSHOP (CTW), and chairman of HOME BOX OFFICE (HBO). The Princeton and Harvard graduate is on the boards of several organizations including the MUSEUM OF TELEVISION AND RADIO and the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS), is a trustee of the AMERICAN MUSEUM OF THE

MOVING IMAGE (AMMI), and is on the advisory council of the NATIONAL CAPTIONING INSTITUTE (NCI).

### **Bionic Woman, The**

The overwhelming success of "THE SIX MILLION DOLLAR MAN" in the mid-1970s prompted this distaff midseason SPIN-OFF on ABC in 1976. The heroine of "The Bionic Woman" was the former fiancée of the hero of the first series, and like him, had been injured and physically reconstructed and was thus virtually indestructible. In spite of the fact that the hour-long adventure series finished its first season among the ten top-rated series, it was dropped by ABC after the first year. NBC picked it up for one more year, at which time a bionic dog was added to the cast. In 1989 NBC aired a MADE-FOR-TV MOVIE featuring both characters. The fifty-eight episodes of the original series went into SYNDICATION in 1978.

### **Burch, Dean**

Under Burch's leadership as chairman of the FEDERAL COMMUNICATIONS COMMISSION (FCC) from 1969-74, the Commission began its deregulation (or pro competitive) era. He sought a new FAIRNESS DOCTRINE and helped formulate the SYNDICATION EXCLUSIVITY and MUST-CARRY RULES in 1971 that fostered the growth of cable television.

Early in his career he was a partner in his own Arizona law firm and served as chairman of the Republican National Committee from 1964 to 1965. After his FCC stint, he became Director General of the INTERNATIONAL TELECOMMUNICATIONS SATELLITE ORGANIZATION (INTELSAT). He died of cancer in August 1991.

### **Birney, David**

Birney, who began his career on the New York stage and in regional theater in the late 1960s, appeared in SOAP OPERAS and has had many supporting roles in PRIME-TIME series. His break came in 1972 with "Bridget Loves Bernie" on CBS, playing opposite his future (now divorced) wife, MEREDITH BAXTER-BIRNEY. He next played the lead in "Serpico" both in the MADE-FOR-TV MOVIE in 1976 and the series that followed. When "ST. ELSEWHERE" premiered on NBC in 1982 Birney had a prominent part in the first season. A later ABC effort, "Glitter," was cancelled after only a few weeks in 1984.

Most of Birney's work, however, has been in TV movies and MINISERIES, including the coveted role of John Quincy Adams in the 1976 PUBLIC BROADCASTING SERVICE (PBS) series, "THE ADAMS CHRONICLES." He starred with PATTY DUKE in a 1990 TV movie and co-hosted "The Great American TV Poll" on the cable

channel LIFETIME in 1991. He has also been active in production and in motion pictures.

### **Bishop, Joey**

A low-key, stand-up comic until he joined a TV panel show as a regular in 1958, Bishop has been appearing on television ever since. In the late 1950s and early 1960s he had his own comedy show, which lasted four seasons (1961-65), but the plot and characters changed radically midway through the run. His guest appearances and stints as a substitute host on "THE TONIGHT SHOW STARRING JACK PAAR" led to an ABC offer of his own late-night show, which he hosted from 1967-1969. His most recent television work has been on panel shows.

### **bit**

Often used interchangeably with the Yiddish word "shtick," this show-business term refers to a short piece of comedic business in a sketch or a routine in a stage or television show. It may consist of a brief exchange with another performer or an abbreviated and succinct solo phrase, gesture, action, or sound.

### **Bixby, Bill**

When he was a struggling actor, Bixby got his first break in 1962 in an episode of the "Dobie Gillis" series starring DWAYNE HICKMAN. He ultimately starred in three very successful SITCOM series: "MY FAVORITE MARTIAN" with Ray Walston (1963-66, CBS), "The Courtship of Eddie's Father" (1969-72, ABC), and "THE INCREDIBLE HULK" (1978-82, CBS). In the 1980s he began directing and producing, most recently the CBS MADE-FOR-TV MOVIE "Another Pair of Aces."

Bixby's EMMY nominations began in 1971 for "The Courtship of Eddie's Father" and continued in 1976 for appearances in "Streets of San Francisco" and "Rich Man, Poor Man" and in 1981 for the PBS production of "A Tale of Two Cities" but he has never won the award.

### **Black Awareness in Television (BAIT)**

Headquartered in Detroit, this membership organization concentrates on producing black programs for television, radio, video, and film. It produces public affairs programs and promotes the visibility of consumer products produced by blacks. Founded in 1970, BAIT publishes a monthly magazine and hosts a biannual meeting.

### **Black Entertainment Television (BET)**

This BASIC CABLE NETWORK serves black Americans on a 24-hour-per-day basis. Founded in January

1980 by ROBERT L. JOHNSON, the network was formed to showcase the diversity of black entertainment by presenting music, sports, and public affairs programming. It is the predominant national outlet for black music videos. TELECOMMUNICATIONS INC. (TCI) and GREAT AMERICAN COMMUNICATIONS CORPORATION own a minority interest in the company. BET also publishes magazines for upwardly mobile blacks and teenagers. BET Holdings (the parent corporation) offered stock in the company for the first time in 1991.

### **Black Journal**

This distinguished series, which used a MAGAZINE FORMAT, was telecast on the PUBLIC BROADCASTING SERVICE (PBS) for eleven years, from 1968 to 1977. The hour-long series, which focused on black issues, tried a talk-show approach for one season but reverted to the more successful magazine format the next year. It was originally produced by NATIONAL EDUCATIONAL TELEVISION (NET) until that agency merged with WNET in New York, at which time the latter station assumed production responsibility.

In 1970 the program was awarded an EMMY for Achievement in Magazine Programming. Hosted and produced for most of its run by Tony Brown, the series was moved to FIRST-RUN syndication on commercial stations in 1977 and renamed "Tony Brown's Journal." It is no longer produced.

### **Black-Owned Broadcasters Association**

See NATIONAL ASSOCIATION OF BLACK-OWNED BROADCASTERS (NABOB).

### **blacklisting**

For a period of time in the 1950s the entire United States, but particularly the entertainment industry, was subjected to an hysteria of vicious and secret name-calling, along with the persecution of some of its most creative people. In an era of MCCARTHYISM and alarmed by what many believed was the possible takeover of the United States by the U.S.S.R., some Americans tried to ferret out and destroy any Communist influence in government, the arts, broadcasting, and other aspects of society.

One of the most insidious methods was blacklisting. It consisted of refusing to employ any person suspected of being a Communist or Communist Party sympathizer, or who was a "leftist" or "fellow traveler." Much attention was paid to the Hollywood film community and the broadcasting industry in New York because of their perceived power to influence minds.

Self-appointed, right-wing, watchdog organizations compiled lists that contained the names of "pro-

Communists" or "people with subversive ideas" or those with ultra-liberal tendencies. The lists were compiled by searching old newspaper clips for names of people who had at one time attended a meeting or had been a member of some organization that was suspected of having some "anti-American" agenda. A producer, writer, director, or actor whose name appeared on a clandestine list was often quietly fired and later became unemployable. There was usually no opportunity to rebut the unsubstantiated accusations, for few admitted to compiling them. ADVERTISING AGENCY executives and programmers who initially ignored the lists found later that they, too, had been placed on secret lists and labeled "Commie symps." Under the threat of boycotts of advertisers' products and charges of antipatriotism, the broadcast industry gave in to the pressure and began to employ only those who were "clear."

No one usually acknowledged the existence of the blacklists, but one public and highly visible list surfaced in the form of the book *RED CHANNELS*, published in 1950. It was widely circulated and most of the people listed in the book found that their careers were over and ultimately their lives were ruined. Even if some individuals could prove that an association with a particular group did not exist, they had to be purged of the taint of the accusations by following the twelve redemption steps required by the watchdog organization AWARE INC. Those steps included joining right-wing groups and subscribing to anti-Communist magazines.

At the height of the scare, some networks required their employees to sign patriotic loyalty oaths. In May 1952 the author Lillian Hellman took a courageous stand on the issue by refusing to name names of "fellow travelers" before the House Subcommittee on Un-American Activities, saying, "I cannot and will not cut my conscience to fit this year's fashion." She was blacklisted and her income from screenwriting dropped to zero.

Although the hysteria in broadcasting had begun to recede by 1953, the overall paranoid movement reached its peak with the posturings of Senator Joseph McCarthy in 1954. His attempt to root out subversives in the Army and the federal government was exposed as a terrible sham in the ARMY-MCCARTHY HEARINGS and on "SEE IT NOW" episodes, where his own words and actions condemned him.

Some blacklisting continued in some form for a few more years, but was finally put to death with the resolution of the FAULK CASE in 1964. In that long, legal battle, the broadcaster whose life was ruined by a blacklist was vindicated and awarded monetary damages.



**Blair, Frank**

This veteran NBC newscaster has the distinction of having served longer than any other cast member on the "TODAY" show, from its premier broadcast in 1952 until his retirement in 1975. His first involvement was as the Washington correspondent for the show, but he soon moved to New York to handle the newscasts on the morning program. Blair also hosted several public affairs shows throughout his career. In the 1970s the veteran newsman was persuaded to come out of retirement and host the PBS series "OVER EASY."

**Blair, Stewart D.**

Scottish-educated Blair has been CEO of the cable operator and theater-owner UNITED ARTISTS ENTERTAINMENT since 1986 and vice-chairman of the merged UA-United Cable Company since 1989. Blair came to UA from TELE-COMMUNICATIONS INC., where he had been an executive involved with the financial and operational development of the firm beginning in 1981.

**Blake, Amanda**

Blake appeared in some bit parts in movies of the 1950s but she will forever be known by her fans as Miss Kitty in "GUNSMOKE." She starred in the show from its beginning on television in 1955 until 1974, the year before the series finished its twenty-year run. She played the business-minded but lovable proprietress of the Long Branch Saloon. Her only EMMY nomination, as Best Supporting Actress, came in 1959.

The actress died in August 1989.

**Blanc, Mel**

The voice of many popular cartoon characters, Mel Blanc has been heard in the movies, on prime time TV, and on Saturday morning kids' shows for many years. He provided many voices for both Warner Bros. Looney Tunes and HANNA-BARBERA cartoons, and other sound effects (notably JACK BENNY's raucous Maxwell automobile). Another of his famous impressions was a British race horse.

Blanc went to Hollywood in 1935 as a musician, but soon found that his versatile vocal cords were in greater demand. He appeared as an actor on occasion (playing Jack Benny's violin teacher), but he will always be remembered as the voice of Bugs Bunny ("What's up, Doc?"), Porky Pig, Daffy Duck, Yogi Bear, the Roadrunner ("Beep-beep"), Speedy Gonzalez, and virtually all of the other Looney Tunes characters. He was also the voice of Barney Rubble on "THE FLINT-STONES" and Astro the dog on "THE JETSONS." His last major work was the voice of Roger Rabbit for the

movie and home video hit, that combined live action and animation, *Who Framed Roger Rabbit?*

Mel Blanc's remarkable voices were stilled with his death July 10, 1989.

**blanking**

The brief period during the SCANNING LINES process in which the video signal is suppressed is known as blanking. The electron beam in a television CATHODE RAY tube travels across and up-and-down the screen, constantly repeating and retracing its motion. There is a regular period, however, when the scanning beam returns from right to left and from bottom to top. This brief pause is known respectively as horizontal and vertical blanking. During this period, the video signal is suppressed and invisible.

The empty time and space of the vertical blanking interval can be used to process and transmit non-picture information such as TELETEXT and CLOSED CAPTIONING.

**Blay, Andre**

Often called the "Father of Home Video," Blay became the home video industry's first national PROGRAM SUPPLIER. Two years after the introduction of the BETAMAX FORMAT videocassette recorder (VCR) in 1975, Blay used his small company, MAGNETIC VIDEO, located in a suburb of Detroit, to launch the new industry.

He began by acquiring home video rights for fifty movie titles from Twentieth Century Fox Inc. in July 1977 for an advance royalty of \$6,000 each. Blay guaranteed Fox a minimum of \$500,000 per year against a royalty of \$7.50 for each unit that he sold. The package consisted of popular titles such as "M\*A\*S\*H," "THE GRADUATE," and "THE SOUND OF MUSIC." The entrepreneur made 20,000 BETA and VHS copies and began to market them to record and appliance stores. He also set up a direct-mail operation called the VIDEO CLUB OF AMERICA, which almost immediately attracted 9,000 individual members. The movies had all been on network television and all were produced before 1973, but by October 1977, all of the original cassettes had been sold at \$49.95 each (\$69.95 if two cassettes were required to show the entire movie).

A year and a half later, as the home video industry began to blossom, Blay sold his company to TWENTIETH CENTURY FOX INC. for \$7.2 million but he continued to manage it until 1981. The firm evolved into CBS/FOX VIDEO. Blay later became involved in home video and motion picture production and headed Embassy Home Entertainment. Today, Blay's Cinema Group Pictures organization maintains a library of some 100 titles and he is chairman of Action Pay Per View.

### **Blind Ambition**

Focusing on events surrounding the Watergate scandal, this eight-hour MINISERIES was based on books written by White House counsel John Dean and his wife Maureen. The personal stories in each book were combined to create a dramatized account of the scandal that marked the darkest years of the Nixon administration. The series was produced by TIME-LIFE and was telecast in four parts on CBS in May 1979. GEORGE SCHAEFER produced and directed, with DAVID SUSSKIND serving as executive producer. Dean's character was played by MARTIN SHEEN. The series is available in SYNDICATION.

### **block programming**

The technique of scheduling similar television programs on a station, network, or cable system within a relatively brief period of time is called block programming. The programs, which have a common appeal, are scheduled during a two- or three-hour block in a DAYPART. The strategy is to create a continuous AUDIENCE FLOW by airing programs that appeal to the same DEMOGRAPHICS adjacent to one another. A strong LEAD-IN PROGRAM is usually scheduled to attract an audience and to increase the audience for the shows that follow. Many PUBLIC TELEVISION (PTV) stations schedule HOW-TO programs in a block, such as "THIS OLD HOUSE" followed by "New Yankee Workshop," "Hometime," and "Woodwright's Shop."

### **blockbuster movie**

An enormously successful "A" TITLE in home video that has also been a megahit in theatrical release or on television is often referred to as a blockbuster. These outstanding films are sometimes LOSS LEADERS in home video retail stores and on-the-air because they fail to earn back their cost but they attract an audience or customers that can be directed to other shows or titles.

Although feature films had been broadcast on network television since 1961, the first blockbuster to be telecast was *The Bridge on the River Kwai* in 1966. It was aired on ABC and earned a 38.3 RATING. In 1976 NBC televised the classic *Gone With the Wind*, paying a then-record price of \$5 million for the single showing. The cost was reasonable, considering that the film garnered a 47.6 rating, the highest ever for a movie. In the first noted instance of mass recording by viewers, many video stores sold out their entire stock of blank tape just prior to the telecast. In 1979 *Jaws* and *Rocky* were telecast, and both films earned good ratings and did well in home video.

Most theatrical motion pictures (including the superhits) are first seen today on the PAY (PREMIUM) CA-

BLE networks, while the broadcast networks concentrate on airing the less expensive MADE-FOR-TV MOVIES. The appeal of the term "blockbuster" to attract customers, however, is evident in the choice of the name for the nation's largest home VIDEO RETAIL CHAIN, BLOCKBUSTER VIDEO.

### **Blockbuster Video**

Started in 1985 by David Cook, the largest VIDEO RETAIL CHAIN in the United States has mammoth VIDEO SUPERSTORES in many cities throughout the nation. The Florida-based operation has grown into a national presence with aggressive marketing and merchandising techniques. The company was acquired by WAYNE HUIZENGA in 1987.

Blockbuster stores are clean, well-lit emporiums that resemble supermarkets, typically have an INVENTORY of from 10,000 to 12,000 titles, and cost between \$500,000 and \$700,000 to equip. They have been successful in attracting customers through their appeal to middle-American family values (no ADULT VIDEOS), the ambience of the stores, and the BREADTH AND DEPTH of their stock.

The company owns and operates some 50 percent of the stores and has developed a FRANCHISE organization for the remainder. The publicly owned firm opened 400 new stores in 1990. Store openings are accompanied by heavy promotion and publicity, and Blockbuster was the first chain to advertise on network television. It also sponsored a televised football bowl game in 1991. The company continues to acquire regional chains and selected MOM AND POP VIDEO STORES.

In 1991 the company owned or franchised 1,654 stores in the United States, twenty-seven in the United Kingdom, fifty-one in Canada, and ten in Japan. The chain accounted for an estimated 10 percent of all home video sales and rentals in the United States that year. The firm's growth plans include increasing its national market share of video stores to 20 percent of all stores nationally by 1993, thus becoming a video version of McDonalds.

### **block**

The most important aspect in the staging of a show, this procedure designs the movement of performers and cameras during the course of the rehearsal of a television program. The term was borrowed from the theater where it is used to mean the planning of the movement of actors around a stage. The terms "to block" and "blocking" were adopted in film and television to indicate the design of the predetermined actions of both performers and cameras in a production.

**blooming effect**

A technical aberration in a television picture, this undesired effect consists of a very small distorted increase in the size of an image. It resembles a halo. The picture is also slightly out of focus.

**Blue and Red Ribbon awards**

Blue (first) and Red (second) ribbons are given to the best entries in 100 categories at the annual festival of the AMERICAN FILM AND VIDEO ASSOCIATION (AFVA). The awards are given in various NONTHEATRICAL categories including DOCUMENTARIES, instruction, animation, children's programming, health, and earth science. The festival is held in a different city each year. (See also EMILY AWARD.)

**Blue Book**

This remarkable document was the first formal statement of the program standards expected of broadcast stations licensed by the FEDERAL COMMUNICATIONS COMMISSION (FCC). Officially titled "Public Service Responsibility of Broadcast Licensees," it was issued on March 7, 1946. The mimeographed report derived its name from its deep blue cover. Although it was issued in the era of radio, its principles have never been withdrawn by the Commission and could conceivably apply in the days of television.

Written by the FCC staff and consultants, the document was a highly critical study of the then-programming practices and an examination of how radio-station profits had soared from 1937 to 1944. While acknowledging that the stations had the first right to determine programming, the report reaffirmed the Commission's right to determine whether a station was programming and operating in the "public interest, convenience, and necessity" at LICENSE-RENEWAL time. It then listed the minimum standards it would consider in renewal decisions. The standards included evidence of a station's scheduling of SUSTAINING programs and the broadcast of local shows with local talent, along with its record of broadcasting programs about public issues and evidence of its restraint in the amount of COMMERCIALS on the air. The standards and criteria cited were not rules or regulations and were designed only to give licensees an idea of the Commission's views about the meaning of broadcasting in the public interest.

The document was attacked by commercial broadcasters who believed that the government was infringing on their FIRST AMENDMENT rights and violating the anti-censorship section of the COMMUNICATIONS ACT OF 1934. No station lost its license or was ever accused of not meeting the Blue Book standards. Although the document became a philosophi-

cal rallying point for noncommercial broadcasters, its practical impact on broadcasting was insignificant.

**Blue Knight, The**

As realistic dramatized accounts of the life and career of a big-city cop, these programs drew critical acclaim. The first "Blue Knight" (an adaptation of Joseph Wambaugh's novel) was a 1973 four-part MINISERIES on NBC in 1973 starring William Holden. The weekly hour-long series, televised on CBS during the 1975 season, consisted of similar stories with the leading character played by George Kennedy. Both series were produced by LORIMAR TELEVISION PRODUCTION. Twenty-three color episodes of the Kennedy series are available in SYNDICATION. The miniseries is also in distribution.

**board it up**

This ADVERTISING AGENCY slang term is a directive for an artist to sketch out an idea for a COMMERCIAL on poster board. To "board it up" implies that the concept is regarded seriously enough by the CREATIVE DIRECTOR of the agency to take it to the next stage by ordering a visual, first-stage mockup of the commercial. The rough sketches will perhaps be subsequently polished and refined to make a complete STORYBOARD.

**Bob Cummings Show, The**

In the first SITCOM with this title, the ever-youthful actor portrayed a photographer who viewed his stable of models as his own private harem. An additional gimmick was his aerocar, an automobile that converted to an airplane, which he flew to various assignments. DWAYNE HICKMAN was featured as Cummings' nephew. The series was seen on both NBC and CBS from 1955 to 1959.

For its daytime reruns on ABC the next two years, the half-hour, black-and-white series was renamed "Love That Bob," a title that was retained for the 173 syndicated episodes in 1962.

A second, less successful "Bob Cummings Show" premiered on CBS in 1961 but lasted only six months. For the last three months it was retitled "The New Bob Cummings Show." In this one he also flew a plane, but as a private detective.

**Bob Hope Presents the Chrysler Theater**

This hour-long ANTHOLOGY series, which served as a showcase for BOB HOPE, featured drama, variety, and specials, the latter including Hope's annual Christmas show for military personnel serving overseas. NBC carried the series, produced by Hope's production company, from 1963 to 1967. All of the

presentations, whatever the GENRE, featured Hope in a host, performance, or acting role.

The 114 dramas presented over the years were produced on film. They were an eclectic mix featuring top Hollywood talent. Performers included FRED ASTAIRE, MILTON BERLE, PETER FALK, ARTHUR GODFREY, JACK LORD, and ROBERT STACK. The series is available today in SYNDICATION.

### **Bob Newhart Show, The**

The low-key comedian, who was frequently seen as a stand-up comic on the TV talk shows of the 1960s, headlined two series with this title. The first was an NBC variety show during the 1961 season where he performed many of his famous comedy telephone routines. The second was the successful six-season SITCOM that premiered in September 1972 on CBS. The half-hour show in which the comedian played a Chicago psychiatrist, was built around the Newhart character, his wife (played by Suzanne Pleshette), neighbors, professional friends, and his problem patients.

The 142 color episodes of the second series are in SYNDICATION. (See also NEWHART.)

### **Bochco, Steven**

Pursuing a career that is the quintessential entertainment success story, Bochco won a fellowship in college, began in the television business as an apprentice, soon moved to writing, and then became, in succession, a writer-producer, an executive producer, and a creator of new programs.

"THE NAME OF THE GAME," "MCMILLAN AND WIFE," "COLUMBO", and "THE SIX MILLION DOLLAR MAN" are but a few of the shows to which he made significant contributions before hitting it big in 1981 with "HILL STREET BLUES," which he created and wrote; he also served as executive producer, along with his then-partner Michael Kozoll. Bochco's numerous EMMY nominations (as Executive Producer or Writer) included two in 1972 and 1973 for writing "Columbo" episodes. He won the award for Best Drama series all four years that he was associated with "Hill Street Blues" (1981-84) and for Best Writing (Drama) in three of those years (1981-83). He also created "Bay City Blues" during this period, a series about a minor-league baseball team that was written and produced in a manner similar to "Hill Street Blues." That series failed to achieve an equivalent success and only a few episodes were televised during the fall of 1983.

In 1985 Bochco asked to be relieved of his "Hill Street Blues" duties and went on to equal success with "L. A. LAW," which had its premiere in the 1986 season. The series won Bochco two additional Em-

mys in 1987 for Best Drama series and for Best Writing (Drama), followed by the Best Drama award in 1989.

Bochco's recent projects include creating and producing "Doogie Howser, M.D." in 1989 and "Cop Rock," which premiered in the 1990 season, the latter surviving only a few months. Both were on ABC, with whom Bochco has an exclusive agreement through his production company, which was formed in 1987.

### **Bold Ones, The**

This dramatic ANTHOLOGY series served as an umbrella title for several different rotating adventure series. It was telecast on NBC for four years, from October 1963 to September 1967.

"THE NEW DOCTORS" starring E. G. MARSHALL and DAVID HARTMAN was the only series that lasted for all four years. "THE LAWYERS," which featured folk singer Burl Ives, was a part of the mix for the first three years, while "THE PROTECTORS" with LESLIE NIELSEN was seen only during the 1969-70 season and "THE SENATOR" with HAL HOLBROOK contributed to the 1970-71 season. The latter was rewarded with an EMMY, winning in 1971 in the Best Drama Series category. Ninety-eight of the hour-long color episodes titled "The Bold Ones" are available in SYNDICATION.

### **Bonanza**

The troubles and adventures of the Cartwright family, led by patriarch Ben (LORNE GREENE), filled the NBC airwaves for fourteen seasons. The setting was the Ponderosa ranch in the Nevada silver mining country, and the all-male family consisted of three sons, all half-brothers, played by PERNELL ROBERTS, Dan Blocker, and MICHAEL LANDON. The series premiered on NBC in September 1959 and ran until January 1973.

Sometimes called a western SOAP OPERA, the show enjoyed great popularity and high ratings, achieving the number one spot for both the 1965-66 and 1966-67 seasons. Changes in the cast occurred over the years, as the eldest son (Roberts) left the series and the second oldest (Blocker) died. The plots, however, all revolved around the father-son relationships.

The series was so popular that NBC began reruns (retitled "Ponderosa") in PRIME TIME, in 1972 while new episodes were continuing in the original time period. "Bonanza" also enjoys the distinction of being the first western to be produced and telecast in color, and its beautiful settings helped sell millions of color sets. The 310 color episodes went into SYNDICATION in September 1973. Fourteen videocassettes containing twenty-eight episodes are available for home video

from the home video division of REPUBLIC PICTURES CORPORATION.

### **Bono, Sonny**

Although Bono started writing songs and got into the record business while still a teenager, his television success came with his then-wife, CHER. The performing team appeared on variety and talk shows and were the personification of the Sixties' image of soft rock music, long hair, and outlandish clothes.

"THE SONNY AND CHER COMEDY HOUR" began as a summer replacement in 1971 and continued through 1974 when the couple was divorced. Bono next hosted his own comedy revue but it did not survive the 1974 season. The two again joined forces (professionally, not maritally) for the 1976-77 season but they never recaptured their earlier success.

Bono's work since then has been an occasional appearance in "P.S.I. Luv U" (CBS), guest spots in series, and some roles in movies, including the 1990 MADE-FOR-TV MOVIE "Thanksgiving Day." He has also become involved in politics, serving in recent years as the mayor of Palm Springs (California). In 1991 he announced his candidacy for a seat in the House of Representatives.

### **bookends**

An innovative type of television COMMERCIAL developed in the 1980s, this concept usually consists of two 15-second SPOT ANNOUNCEMENTS for one product, separated by one or more commercials for products from other advertisers. The two spots are usually at the beginning and end of a commercial period. The purpose of the technique is to break up the messages for a product and thereby lower the resistance of the viewer. On occasion, the last bookend is a continuation of the first one, as in an aspirin commercial where a woman with a headache complains in the first fifteen seconds, and after two unrelated spots, announces in the last commercial that the pain has been relieved. Some of the more savvy advertisers donate the middle of the series of spots to PUBLIC SERVICE ANNOUNCEMENTS (PSAs) created by THE ADVERTISING COUNCIL. In addition to preventing any immediate competition, the interior spots may foster good will, if the viewing public is informed that the advertiser is paying for the noncommercial messages in the interior spots.

### **books**

The softcover publications that list the RATINGS, SHARES, and other audience research data for television and cable operations are known as "books." They are printed and issued periodically to the sub-

scribers of the audience measurement services of A. C. NIELSEN and ARBITRON by those companies. (See also POCKETPIECE REPORTS.)

### **boom**

This adjustable and movable stand for a microphone is used in both studio and REMOTE television productions. It supports a mike and keeps it out of sight of the camera, usually above and in front of the performer. Booms are flexible and are designed to be lowered, raised, or swung in any direction in order to follow performers. Some studio booms are telescope rods mounted on movable platforms with wheels. Others are smaller "baby booms" that are placed on small vertical stands, while many others, especially those used in the field on remotes, are simple, lightweight, one-person "fish poles."

### **Boone, Richard**

A serious stage actor, Boone broke into the young television industry in 1954 playing a physician in the acclaimed "Medic," a realistic two-season series that was shot on location at real clinics and hospitals. His greatest success, however, came a year later as Paladin, an educated, cultured, Old-West soldier-of-fortune, in the popular "HAVE GUN WILL TRAVEL" (1957-63). He then hosted the dramatic ANTHOLOGY series "The Richard Boone Show" (1963-64, NBC) and directed and starred in some episodes.

Boone was nominated for an EMMY twice in 1954, first as Outstanding New Personality (losing to GEORGE GOBEL) and then for Best Actor in "Medic." He was again nominated for Best Actor in "Have Gun Will Travel" in 1959 and 1960, but did not win the award.

Boone spent several years in Hawaii during the 1960s, returning to Hollywood to participate in a mystery anthology, the "NBC Mystery Movie." He played the detective Hec Ramsey from 1972-74 in the western series of the same name, rotating on Sunday evenings with three other mystery series, "COLUMBO," "MCCLLOUD," and "MCMILLAN AND WIFE." He succumbed to cancer in January 1981 at 63 years of age.

### **booster station**

A low-power repeater of a full-power television station, this type of television operation simply amplifies the signal of the parent station and rebroadcasts it on the same channel to an immediate area. A booster station's reach is usually about fifteen to twenty miles. Booster stations are the low-power equivalent of a SATELLITE STATION, but they always broadcast on the same channel as the parent. The stations differ from TRANSLATOR STATIONS that convert

an incoming signal from a parent station and re-broadcast it on another channel.

### **Booth, Shirley**

A highly respected actress on radio, Broadway, and in motion pictures, Booth came to television in 1957 in a "PLAYHOUSE 90" production. Her next appearance was in the SITCOM "HAZEL" (1961-66, NBC and CBS), where she played the maid that takes over a household. She returned to television briefly in 1973 for a short-lived series on ABC, "A Touch of Grace," and she also appeared occasionally as a guest star in the dramatic ANTHOLOGIES.

In 1962 and 1963 Booth won the Best Actress EMMY for her role in "Hazel," adding the trophy to her Oscar and Tony, thus making her one of the few performers to win all three of the top entertainment awards. She retired in 1974.

### **Borgnine, Ernest**

Borgnine has divided his career between movies and TV. He acted frequently in the many television ANTHOLOGY series of the 1950s and 1960s. He also appeared occasionally in some of the popular westerns of that period, including "WAGON TRAIN" and "LARAMIE." Borgnine's greatest television success, however, was as the harassed but unmanageable PT-boat skipper in the comedy series "MCHALE'S NAVY" (1962-66). His only other series was a costarring role with Jan-Michael Vincent in "Airwolf" (1984-86) on CBS.

Borgnine's EMMY nominations came in 1963 for Best Actor ("McHale's Navy") and in 1980 for Best Supporting Actor on the "HALLMARK HALL OF FAME" presentation of "All Quiet on the Western Front."

### **Bornstein, Steven**

Tapped in September 1990 to replace ROGER WERNER as president and CEO of ESPN, Bornstein brought a wealth of ESPN programming experience to the position. He joined the company in 1980 as manager of program coordination and was promoted to the executive ranks in 1985. His most recent position was executive vice president.

### **Bosley, Tom**

With a successful Broadway career (and a 1960 Tony) behind him, Bosley went on to similar success in movies and on television. His first TV appearance as a regular was in the 1964 highly acclaimed but short-lived "THAT WAS THE WEEK THAT WAS (TW3)." Continuing roles followed on various series starring DEBBIE REYNOLDS, DEAN MARTIN, and SANDY DUNCAN and he was also active in guest roles.

In 1974 Bosley became the lovable TV father to RON HOWARD and Erin Moran on "HAPPY DAYS." The series was an immediate hit and stayed on the air through the 1983-84 season, and Bosley became a major TV personality. Since then he has been seen as actor or narrator on various SPECIALS, MINISERIES, and series, including playing the title role in the 1989-91 "Father Dowling Mysteries" on ABC.

### **Boston Blackie**

Like many of the series of the 1950s, "Boston Blackie" was a transfer from radio. Unlike most of the others, however, the title character had also been featured in several motion pictures and magazine short stories. Blackie was a reformed crook who, with the help of a girlfriend, solved crimes that baffled the police. The series could almost be labeled a SITCOM, as much of it was played for laughs. The half-hour shows were produced for FIRST-RUN syndication from 1951 to 1953 and were seen on local TV stations around the United States for several years thereafter. Fifty-eight episodes (some in color) are still available in SYNDICATION.

### **boutique agency**

A small ADVERTISING AGENCY that specializes in particular aspects of an advertising CAMPAIGN, such as the creation of art or copy for the production of commercials, is commonly known as a boutique. As opposed to a FULL SERVICE ADVERTISING AGENCY, a boutique concentrates only on very specific, high quality media services and has a reputation for providing them to CLIENTS or other agencies. Such agencies usually specialize in some type of marketing and often use many temporary free-lance COPYWRITERS and artists.

### **box house**

This type of large-volume, high-discount dealer sells television sets, videocassette recorders (VCR), and other electronic gear to consumers from a large, no-frills store. The term is derived from the practice by the retailer of selling the devices in the manufacturer's original packing box. The term is sometimes used in a pejorative manner to imply a lack of customer service after a unit has been purchased by the consumer.

### **Boyett, Bob**

The creative team of Boyett and Tom Miller has emerged as one of the more prolific in the past fifteen years of SITCOM television. At their best in a light, wholesome, half-hour format, they have had as many as six shows on the air in one season.

Boyett's early aspiration was playwriting and his entry into television was with ABC, in program development. From there, he moved to PARAMOUNT where he met Miller. The two joined forces with a third producer and created several hits in the 1970s including "LAVERNE AND SHIRLEY" and "MORK AND MINDY."

Miller and Boyett left Paramount in 1984 for LORIMAR, where they have developed such sitcom staples as "The Hogan Family," "Full House," "Perfect Strangers," and "The Family Man."

### **Bozo**

In the first two decades of television, children's live studio shows frequently featured a clown and many of them were named Bozo. A creation in 1959 of Larry Harmon, his Bozo was franchised or syndicated to local, usually INDEPENDENT STATIONS. Some of Harmon's clients developed their own program with a local Bozo as the host and centerpiece, much in the way that the "ROMPER ROOM" idea was syndicated, and like that show, the local Bozo had to be trained by Harmon. Other stations aired (and still air) complete shows developed by Harmon.

Some 130 half-hour, color episodes are distributed under the "Bozo's Big Top" series title, and sixty-five episodes are syndicated under the title "Bozo's Three-Ring Schoolhouse." Harmon has also produced some 156 short animated cartoon films starring the character, and his franchisees use them on the "Bozo" programs. The animated series is available with Spanish and French soundtracks. In whatever format, Bozo continues to provide generations of children with fond memories of the lovable clown.

### **Bradley, Ed**

Veteran newsman Bradley has been with CBS since 1971 starting as a stringer and moving eventually to the popular "60 MINUTES," which he joined in March of 1981 replacing DAN RATHER. He served twice in Southeast Asia and was assigned to the Washington bureau in 1975, becoming the CBS White House correspondent from 1976 to 1978. He has also anchored "The CBS Sunday Night News" and just prior to joining "60 Minutes," the news reporter was the chief correspondent for "CBS REPORTS" where he was involved with many of those distinguished DOCUMENTARIES.

With more than a dozen EMMY nominations, he has won the award six times, as correspondent, interviewer, or reporter. In 1980 the winning piece was "Too Little, Too Late" for "CBS News Magazine" and in 1981, "Murder Teen-Age Style" for "CBS Reports." His "60 Minutes" award-winning stories were

"Lena" and "In the Belly of the Beast" in 1982, "Larry" in 1983, and "Schizophrenia" in 1985.

### **Brady Bunch, The**

The original "Brady Bunch" was a successful SIT-COM involving an attractive young couple embarking on a second marriage for both, along with their six (three boys and three girls) children. It premiered on ABC in September 1969 starring FLORENCE HENDERSON and ROBERT REED with ANN B. DAVIS as the wisecracking housekeeper and had a respectable run of five years before it was cancelled.

That cancellation was followed by reruns (weekdays on ABC in the mid-1970s) and a two-year Saturday morning half-hour animated SPIN-OFF consisting of twenty-two episodes titled "The Brady Kids," which began in 1972. That was followed by nine hour-long variety shows ("The Brady Bunch Hour") on ABC starting in November 1977, and another half-hour sitcom featuring two of the (by now) young women from the show called "Brady Brides" on NBC in 1981. There has been a reunion special and in 1990 the most recent incarnation, "The Bradys," went into production featuring all but one of the original cast, for possible use as a mid-season replacement.

The 117 original half-hour episodes were also placed in OFF-NETWORK syndication in September 1975 and have proved to be among SYNDICATION's ten most successful series. All of the other shows are also in syndication.

The series has become a cult classic. The years of reruns allowed millions of a new generation of kids to come home from school and eat their snacks while watching the Brady parents solving their children's problems.

In 1991 Davis reprised her role in the SITCOM "Hi Honey, I'm Home," and in the same year a stage play entitled "The Real Live Brady Bunch," a reenactment of episodes from the series, played to packed houses in Chicago and New York. None of the original cast were in this production. A new episode was staged every two weeks and the audience often shouted out catch phrases such as "Mom always says don't play ball in the house!" along with the cast.

### **brainstorming**

A creative technique in advertising, this procedure is designed to elicit all kinds of ideas from a group seeking to develop a COMMERCIAL or an advertisement. The method involves everyone throwing out and discussing spontaneous suggestions until the group finds something that may be useful. The process is occasionally used in developing programs

and program concepts by PRODUCERS, writers, and production teams.

### **Bravo**

This PAY (PREMIUM) CABLE network offers international films and performing arts programs. The films, which vary between English-language and dubbed foreign-language versions, are introduced by a host who provides background information. Bravo was launched in December 1980 and is a part of RAINBOW PROGRAM ENTERPRISES, which is a subsidiary of CABLEVISION.

### **breadth and depth**

The extent of the number of titles (breadth) and the number of copies of those titles (depth) in a video retail store is expressed by this phrase. One of the major challenges in such an operation is to balance the INVENTORY to maintain a good selection for potential customers. The trick is to anticipate demand for new, hot "A" TITLES while maintaining a broad eclectic choice of "B" TITLES and SPECIAL INTEREST (SI) programs for all types of customers. Most specialty MOM-AND-POP VIDEO STORES carry one or perhaps two copies of some 4,000 titles and six or seven copies of the new hit motion pictures, but the number varies constantly. Good WHOLESALERS help store owners keep abreast of trends and advise them on the number of units to stock. Many also offer STOCK BALANCING plans whereby units that are not moving are replaced. (See also 20/80 RULE.)

### **Brennan, Walter**

See THE REAL MCCOYS.

### **Bretz, Rudy**

One of the country's leading teachers and writers on communications and television, Bretz began his career in the medium in 1939 as a cameraman. He was later a production director for CBS and production manager for WPIX in New York. In 1951 he coauthored with EDWARD STASHEFF *The Television Program: Its Direction and Production*, which became the bible of production theory and practice for generations of students. (The book was revised in five editions, the last in 1981.) Bretz served as director of Birmingham Educational Television, head of the Educational Television Office at the University of California, and senior system analyst for the Rand Corporation from 1967 to 1974.

He is a prolific author and has been a teacher at workshops and for summer and regular courses at more than twenty institutions. Bretz is also an internationally known consultant, serving the gov-

ernments of Canada, Australia, Indonesia, Malaysia, Singapore, Venezuela, and countries in the Middle East. He has also consulted with the governments of Finland and Brazil for UNESCO and for the U.S. Department of State in Germany.

### **Brideshead Revisited**

This British miniseries was a COPRODUCTION of Granada TV and WNET, the PUBLIC TELEVISION (PTV) station in New York. The television adaptation of Evelyn Waugh's classic novel consisted of eleven hour-long episodes, first telecast in the United States by the PUBLIC BROADCASTING SERVICE (PBS) in 1982 under the "GREAT PERFORMANCES" banner. Set between the world wars, the plot followed a wealthy young Oxford aristocrat, his friendship with a young painter, and his descent into a life of hedonistic oblivion.

The lavish shows were filmed on location in England, Venice, and Malta and starred English actors Anthony Andrews and JEREMY IRONS, with the distinguished stage and screen actors Laurence Olivier, Claire Bloom, and John Gielgud as guest stars. The series was later made available in SYNDICATION, and in 1990 a local New York independent commercial station reran the entire MINISERIES over six evenings as a pre-Christmas special.

### **Bridges, Lloyd**

Following some success on the stage and in roles in several 1940's movies, Bridges made the move to television in 1957 as the underwater investigator in "SEA HUNT." Filmed mostly underwater with the Bridges character doing all manner of oceanic investigating, the program concept was so unusual for the time that none of the networks would touch it; the series was sold only in FIRST-RUN syndication. It turned out to be an immediate success, however, and ran for four seasons. The series also made a television star of Bridges, and he followed it with guest spots in ANTHOLOGIES and more recently, in MINISERIES and MADE-FOR-TV MOVIES. His last series was "Paper Dolls" (1984) and he starred as hotelier Harry Helm-sley (opposite Jacqueline Bisset's Leona) in the 1990 *Queen of Mean* on CBS. The actor is active in environmental groups.

### **bridging amplifier**

The signals from the HEADEND of a cable system are boosted with a bridging amplifier, helping to solve the problem of continuing ATTENUATION. The device is a part of an amplifying station. Amplification is needed because electronic signals dissipate gradually as they travel. Amplifying station boxes are placed every one-third to one-half mile along the TRUNK LINE



of a cable distribution system. Bridging amplifiers in the boxes amplify the signals and send them on to FEEDER LINES in a TREE NETWORK cable configuration.

#### **Bright Star Communications Ltd.**

A British communications SATELLITE company, Bright Star buys large periods of time on INTELSAT-owned satellites, then resells the time in small amounts to U.S. networks and to others that wish to communicate across the Atlantic. The London-based firm acts as a broker of time, relaying signals from abroad to stations and networks in the United States and also transmits American-originated signals to Europe.

#### **Brinkley, David**

In 38 years with NBC News, Brinkley served as reporter, correspondent, ANCHOR, and commentator. In 1956 he was teamed with CHET HUNTLEY for the political conventions, and their coverage was so popular that the network was quick to establish the two of them as anchors of the weekday evening "HUNTLEY-BRINKLEY REPORT," a partnership that endured until Huntley's retirement in 1970. Brinkley's wry wit and Huntley's serious demeanor played well together, and the popular newscast garnered number one RATINGS for several years.

In the early 1960s Brinkley served as commentator on the outstanding "David Brinkley's Journal." Still later, he served as co-anchor of the evening news with JOHN CHANCELLOR. In 1981, however, he left his long-time professional base at NBC and joined ABC, where he hosts the Sunday morning public affairs show "This Week with David Brinkley."

In the course of his career, Brinkley has reported on eight U.S. presidents, political conventions, the Kennedy and the King assassinations, and moon landings. Personally nominated for EMMYS seven times from 1957 to 1973, he never brought one home but his shows have won the award a total of ten times. In 1977 the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) honored him with its Broadcaster of the Year award and he was presented with a PEABODY award for "distinguished broadcasting" in 1990.

#### **British Academy of Film and Television Arts (BAFTA)**

A nonprofit organization, BAFTA awards the British equivalent of EMMYS and OSCARS in the United Kingdom. The academy is that country's combined equivalent of the ACADEMY OF MOTION PICTURE ARTS AND SCIENCES (AMPAS), the NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES (NATAS), and the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) in the United States. It

is more closely related to the ACADEMY OF CANADIAN CINEMA AND TELEVISION, however, inasmuch as it honors television programs and theatrical films (as well as individuals in both media) each year. BAFTA also bestows an annual Fellowship Award, honoring a distinguished member of the professions for outstanding overall contributions to the entertainment industry.

#### **British Broadcasting Corporation (BBC)**

The public broadcasting organization of the United Kingdom was established by Royal charter in 1927. It operates independently of the government under a license from the Secretary of State for Home Affairs. The BBC receives most of its revenues from annual taxes paid to the Post Office by the owners of radio and television sets. The company also acquires income from the sale of books and recordings, and most recently from the worldwide SYNDICATION of many of the organization's television programs. There are no COMMERCIALS on the BBC's radio or television networks.

Radio began in the United Kingdom in 1922 under the aegis of a predecessor company but the role of broadcasting was shaped in later years by a stern Presbyterian, JOHN REITH, who believed in the power of the medium to inform and educate as well as to entertain. The BBC was formed in 1927 to act in the national interest in the area of broadcasting.

The corporation operates four radio networks and local radio stations in the country's major cities. It also operates a worldwide radio broadcasting service on shortwave that transmits news and information in dozens of languages on a 24-hour basis. It is one of the most widely listened to and respected operations in the world.

The BBC operates two television networks called BBC-1 and BBC-2. The latter often telecasts esoteric (and some say stuffy) programming, while BBC-1 concentrates on more popular fare. Both services are known worldwide for their high quality programs, particularly in drama and MINISERIES. Many of the best BBC programs have been imported and shown in the United States on the PUBLIC BROADCASTING SERVICE (PBS).

The BBC is one of the world's largest broadcasting organizations and is considered to be a national institution in Great Britain. It sponsors orchestras and dance bands and produces and transmits educational and INSTRUCTIONAL TELEVISION (ITV) programming for schools. The BBC was the producer of the original TELECOURSES used by the OPEN UNIVERSITY.

Known affectionately as "The Beeb," the organization is such a part of everyday life in the United

Kingdom that many have likened it to a national aunt. During WW II, the broadcasts of the BBC on radio united the British people and exemplified the life style that was typically English. Its influence even extended to the language, as the dulcet, round, crisp tones and pronunciation of its announcers became known as "BBC English."

With the advent of commercial television, the dominant role of the BBC has diminished in recent years. It is still, however, a national treasure, and one that makes a distinguished contribution to broadcasting throughout the world. (See also BBC LIONHART TELEVISION INTERNATIONAL.)

#### **British Columbia Television Broadcasting System Ltd. (BCTV)**

This Canadian GROUP BROADCASTER owns and operates some twenty-four television stations and satellites, all in the province of British Columbia. Two are originating stations. A sister organization, CHEK-TV, owns six other stations in British Columbia. The ownership companies are, in turn, subsidiaries of WIC Western International Communications and Selkirk Communications. The headquarters of BCTV is in Vancouver.

#### **British Council: Media Department**

A part of the Education and Science Division of the British Council, this department is an independent organization that promotes Britain abroad. It concentrates on information interchange with countries outside Great Britain and carries on the work of the Center for Educational Development Overseas (CEDO), which it absorbed in 1974.

The Media Department is concerned with educational technology. It makes specialists available to other nations for consulting and training, also offering information and advice. The department conducts three- or four-month courses for personnel from Third World countries in such subjects as scriptwriting and television production. Headquartered in Travistock House in London, the organization also produces films and programs to support its training activities.

#### **British Satellite Broadcasting**

See BRITISH SKY BROADCASTING.

#### **British Sky Broadcasting**

This DIRECT BROADCAST SATELLITE (DBS) organization was formed in late 1990 as the result of a merger of British Satellite Broadcasting and Sky Television. The latter, owned by media mogul RUPERT MURDOCH and his NEWS CORPORATION LTD., was launched in

February 1989 and served the United Kingdom and some European countries with English-language programming.

The British Satellite Broadcasting service began operations in April 1990 using small, square dishes to receive the satellite signals. It was owned by British communications companies and Chargeurs S.A. of France. British Satellite Broadcasting and Sky Television were arch rivals and waged a battle for subscribers in the United Kingdom and on the continent.

The merged operation retains the "Sky" brand names to promote sports, movies, news, and entertainment channels using the Astra satellite technology of Sky Television. The British Satellite DBS technology has been phased out.

#### **British Universities Film and Video Council Ltd. (BUFVC)**

Headquartered in London, this organization develops and coordinates the use of film, video, and other AUDIOVISUAL COMMUNICATIONS devices in British universities. Its activities include cataloging instructional materials, publishing a journal and newsletter, and maintaining an information service and film library.

#### **broadband communication (systems)**

Distribution systems that transmit or carry a large number of services to many receivers are called broadband communication systems. The phrase is more specifically used to characterize systems that deliver multiple channels over a wide BANDWIDTH to users or subscribers. Cable television (CATV) is the quintessential broadband communications system.

#### **Broadcast Advertising Reports (BAR)**

A New York organization, this group monitors television commercials in more than seventy-five markets. The company publishes periodic reports about the airing of commercials for particular products. ADVERTISING AGENCIES and advertisers subscribe to the BAR reports to monitor commercial activity.

#### **Broadcast Cable Financial Management Association (BCFMA)**

Previously a broadcast-oriented group of individuals known as the BFMA, this nonprofit organization consists of comptrollers, vice presidents of business affairs, and financial managers in the broadcasting industry. It sponsors an annual convention and also owns a subsidiary, the Broadcast Credit Association Inc., which deals with financial credit and credit problems in the industry.

The association added cable to its name in 1990 and now some sixty-five of the organization's 1,270 members are from that field.

#### **Broadcast Designers Association (BDA)**

This San Francisco-based nonprofit association membership organization includes GRAPHIC ARTISTS, ART DIRECTORS, and others involved in images and graphics for television and cable operations. It was founded in 1979 and has members from the United States, Canada, and ten other countries. The group sponsors an award competition in various graphic categories and hosts an annual convention in conjunction with the BROADCAST PROMOTION AND MARKETING EXECUTIVES INC. (BPME) organization. It also publishes a series of design books and periodicals.

#### **Broadcast Education Association (BEA)**

This Washington-based nonprofit organization of graduate students and professors is involved in instruction and research in radio, television, and related communication technology. The group was founded in 1955 as the Association for Professional Broadcasting Education, changing its name in 1973.

BEA works for the improvement of teaching techniques and research, publishes a quarterly journal, and organizes an annual meeting as a part of the NATIONAL ASSOCIATION OF BROADCASTERS (NAB) annual convention. BEA is supported by that association, by grants from foundations, and by membership dues.

#### **Broadcast Financial Management Association (BFMA)**

See BROADCAST CABLE FINANCIAL MANAGEMENT ASSOCIATION (BCFMA)

#### **Broadcast Information Bureau Inc. (BIB)**

An electronic publishing and consulting company in New York, BIB developed sophisticated computer data base operations that compiled and listed complete information about every syndicated television program and motion picture. Established in 1951, it was a sister company of the NATIONAL VIDEO CLEARINGHOUSE INC. and was best known for its annual *TV Feature Film Source Book* and *TV Series, Serials, and Packages* book. The companies' assets were sold in 1988 to other communication and publishing firms. The BIB books are now produced and sold by North American Publishing Company.

#### **Broadcast Music Inc. (BMI)**

This nonprofit performing-rights organization licenses the performance rights of copyrighted music (live or recorded) but not the mechanical rights for

recording nor the rights to reproduce sheet music. (Those rights are often handled by the HARRY FOX AGENCY or SESAC INC.) BMI issues licenses to television stations, cable systems, and video companies, and collects fees for its member composers, lyricists, and publishers.

The organization was founded in 1939 to counter the then-monopoly in music licensing held by the AMERICAN SOCIETY OF COMPOSERS, AUTHORS, AND PUBLISHERS (ASCAP). That group represented the established music industry at the time and was threatening to raise its blanket license fees to radio stations. BMI was controlled by broadcasters and attracted many new composer members from the jazz and country music areas. It became the dominant agency in the 1950s when rock-and-roll musicians joined the organization. Today BMI claims to be the largest music performance-licensing agency in the world.

#### **Broadcast Pioneers**

Founded in 1942 by H. V. KALTENBORN, this nonprofit society consists of individuals who have been in the broadcasting and cable industry for more than twenty years. It includes many retired executives. One of its major functions is the operation of the Broadcasters Foundation Inc., which assists former broadcasters in need of financial help. The society has operated the BROADCAST PIONEERS LIBRARY since 1972 in Washington D.C. in association with the NATIONAL ASSOCIATION OF BROADCASTERS (NAB) and hosts a breakfast meeting at that group's annual convention. The Pioneers present the GOLDEN MIKE AWARD to radio stations, are associated with the PEABODY AWARDS, and maintain a HALL OF FAME. The New York-based society is funded by membership dues.

#### **Broadcast Pioneers Library**

Dedicated April 19, 1972, this library contains a wealth of information on the history of broadcasting. It is a repository for oral history tapes, transcripts, disc and wire recordings, early research studies, books, scripts, and personal documents.

Contributions of biographies, personal papers, and private collections are welcome and encouraged. The library seeks to establish itself as a primary reference resource and makes its materials available to scholars, historians, researchers, and members. It is located at the headquarters of the NATIONAL ASSOCIATION OF BROADCASTERS (NAB) in Washington D.C.

#### **Broadcast Promotion and Marketing Executives Inc. (BPME)**

The national association of promotion and public relations personnel in radio/television and cable,

BPME promotes professionalism in the field by studies, research, and the constant interchange of ideas among the members. The membership of the Hollywood-based organization includes many DIRECTORS OF PUBLICITY/PROMOTION at cable and television operations and other marketing and creative personnel. The association hold an annual convention, publishes *BPME Image* magazine, holds workshops, and sponsors an annual competition. In 1990 the organization formed a chapter in the United Kingdom called BPME UK.

#### **Broadcast Rating Council (BRC)**

See ELECTRONIC MEDIA RATING COUNCIL (EMRC)

#### **Broadcast Television in a Multichannel Marketplace**

See PEPPER PAPER.

#### **Broadcast Traffic and Residuals (BT&R)**

Founded in 1973, this firm handles talent payments and trafficking functions for television and video production. While it does not cast talent, it handles all the cumbersome and time-consuming administrative paperwork in dealing with performers belonging to the SCREEN ACTORS GUILD (SAG) and the AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS (AFTRA).

BT&R becomes the "employer of record" for INDEPENDENT PRODUCTION COMPANIES and CORPORATE TELEVISION departments, handling all payroll functions, taxes, and unemployment claims, as well as advising on the technicalities of the employment of union members. The firm is located in New York City with a branch office in Southborough (Massachusetts).

#### **broadcast(ing)**

Broadcasting involves the dissemination of information by radio waves or electromagnetic radiations through the air for the purposes of communications. The FEDERAL COMMUNICATIONS COMMISSION (FCC) adds a further important caveat to the definition in specifying that the transmissions must be for reception by the general public.

The term encompasses both radio and television transmissions, since television is a form of radio involving the simultaneous distribution of both sound (AUDIO) and picture (VIDEO). The word broadcasting is not used to describe transmissions via point-to-point MICROWAVE RELAY systems (or even point-to-multipoint systems such as SATELLITE transmissions to TELEVISION RECEIVE ONLY [TVRO] dishes), because the purpose of such transmissions is for private, not general, public reception. Further, the term is not used in describ-

ing cable systems, inasmuch as transmission by that technology is through COAXIAL CABLE rather than through the air.

Broadcasting evolved from earlier communication technology including the telegraph and telephone, which depended on wires. The initial term for communication without wires was "wireless," which was used in the early part of the twentieth century to describe the ship-to-shore transmission of telegraphic messages. The term "radio-telegraph" gradually replaced "wireless," and as the reception of radio transmissions by the general public became more commonplace, the term "broadcast" entered the commonplace vocabulary.

The word stems from the manner by which a farmer casts seed over a broad area in planting some crops. By the 1930s, the idea that radio transmission could be received by anyone who happened to tune in made the term descriptively useful, and it evolved into the language as a noun, a verb (to broadcast), and an adjective (broadcasting station).

#### **broads**

Designed to throw soft light over a large area, these lighting instruments are floodlights designed to generally illuminate a television set in a studio. They are used to create FILL LIGHTING and are often used along with SCOOPS, as BACKGROUND LIGHTING to illuminate a CYCLORAMA. Unlike those instruments, however, broads are rectangular in shape.

#### **Brodkin, Herbert**

An independent producer whose work spanned four decades, Brodkin was known throughout the industry for the excellent quality of his work. In the early television days, he produced programs for "STUDIO ONE" and "PLAYHOUSE 90." Later he developed the landmark E. G. MARSHALL series "THE DEFENDERS" (1961-1965) as well as "The Nurses" (1962-65). Most of Brodkin's work after those series was in MINISERIES and MADE-FOR-TV MOVIES. His body of work was enormous and included "Judgment at Nuremberg" (1959), "The Missiles of October" (1974), "THE HOLOCAUST" (1978), the drama "Skokie" (1981), and the "HALLMARK HALL OF FAME" "Stones for Ibarra" (1988). He also produced programs for cable in the late 1980s including the 1986 "Murrow."

Brodkin's first production company was sold to Paramount in the mid-1960s. His next company, Titus Productions, operated independently as a subsidiary of GREAT AMERICAN BROADCASTING until it ceased producing in 1990. Brodkin served as adviser and consultant to the unit in his last years. He died of an aneurysm in October 1990 at 77 years of age.

The producer's EMMY nominations also came in four different decades. He won the award in 1978 for "Holocaust" as Best Limited Series and his series "The Defenders" won top honors for Drama the first three of the four years it was nominated. He was presented with the prestigious Founders Award by the International Council of the NATIONAL ASSOCIATION OF TELEVISION ARTS AND SCIENCES (NATAS) in 1983 and was also honored with a PEABODY.

#### **Brokaw, Tom**

After twenty years with local television stations in Omaha, Atlanta, and Los Angeles, newsman Brokaw joined NBC News in 1966 and became its White House correspondent in 1973, just as the Watergate scandal was breaking. He also anchored the network's Saturday night newscast during that period. In 1976 the South Dakota native joined the "TODAY" cast, replacing BARBARA WALTERS when she left that show to join ABC News. In 1982 he became co-anchor (with ROGER MUDD) of the NBC Nightly News, and then the sole anchor when Mudd left that post in 1983.

Brokaw has received EMMY nominations but has yet to win the award. In 1982 he was presented with the Joseph Quinn Memorial award.

#### **Broken Arrow**

One of the earlier westerns, "Broken Arrow" was among the first entrants into the GENRE later popularized by "GUNSMOKE." MICHAEL ANSARA starred as the Indian chief, Cochise. The series focused on the Indians as good guys, and the white-man hero became a blood brother to the Apaches. The ABC series ran for four years of original episodes in PRIME TIME, from 1956 to 1959, and reruns were seen on Sundays and in the early evening during the final year. Seventy-two black-and-white, half-hour episodes remain in SYNDICATION.

#### **Bronson, Vernon**

A pioneer in EDUCATIONAL TELEVISION (ETV), Bronson held a bachelor's and a master's degree from the University of Miami.

In the 1930s he began an association with the Dade County (Florida) school system, serving in a number of administrative capacities. Anticipating the lifting of the FREEZE on all TV license authorizations, Bronson applied to the FEDERAL COMMUNICATIONS COMMISSION (FCC) for a CONSTRUCTION PERMIT (CP) to build a noncommercial station in 1950. This was the first ETV application in the country. He also applied to the newly established FUND FOR ADULT EDUCATION (FAE) of the FORD FOUNDATION for construction funds. This

was also the first such application and, although it was not initially funded, it set the pattern for many others. Eventually, the FAE granted the request, and Bronson acquired some donated equipment from a commercial station and borrowed the facilities of another. WTHS-TV, channel 2 in Miami, went on the air in August 1955 as the twelfth ETV station in the country.

Bronson assumed national roles in the mid-1950s, serving on both the Affiliates Committee of the EDUCATIONAL TELEVISION AND RADIO CENTER (ETRC) and with the NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS (NAEB). In early 1961 he designed and headed the NAEB's survey on the need for additional channel reservations titled "Education's Need for Channels." His most significant contribution to the field was to conceive and head the SAMOAN ETV PROJECT that redesigned the American Samoan educational system.

Bronson was honored by the University of Miami with its Alumni Achievement Award in 1958 and by the NAEB with a citation in 1959 and its Distinguished Service Award in 1971. He died August 16, 1989.

#### **Brooks, James L.**

With his then-partner Allan Burns, Brooks created a standard by which all later SITCOMS were to be judged with "THE MARY TYLER MOORE SHOW" (1970-77). The two had written and produced the long-running "ROOM 222" (1969-74) the previous year, but with MARY TYLER MOORE they had a smash. The series ran on CBS from 1970 to 1977 and will be seen in SYNDICATION for many years to come. "RHODA" (1974-78), which the two created and also served as executive producers, was a SPIN-OFF of the Moore show, as was "LOU GRANT" (1977-82).

Brooks started in television as a page at CBS. In 1966 he went to Hollywood (to write for DAVID WOLPER) where he met Burns. The two joined forces and worked together for the next decade. In 1977, through an exclusive arrangement with Paramount TV and ABC, Brooks created and served as executive producer for the hit series "TAXI" (1978-83), which was followed by the less successful "The Associates" (with the British character actor Wilfred Hyde-White starring). The latter lasted only through the 1979 season.

In the 1980s Brooks turned to the movie industry where he also had considerable success. He returned to series television in 1987 with a new comedy-variety show, "Cindy," on the FOX INC. broadcasting network, then in its first season. He later created "The Tracey Ullman Show" (and its SPINOFF "The Simp-

sons") for that network. In 1989 the Ullman series won the Best Variety Program EMMY.

Brooks' other Emmys fill a trophy case. Nominations came every year for "Mary Tyler Moore," in the Best Comedy Series and Best Writing categories. He won the Writing award four times, in 1971, 1975, 1976, and 1977, and the series itself took top honors the last three of those years. "Taxi" monopolized the Best Comedy awards from 1979 through 1981. Other Brooks honors include three GOLDEN GLOBE AWARDS for "Taxi" and a WRITERS GUILD OF AMERICA award for "Cindy." Brooks currently has an exclusive agreement with ABC.

### **Brooks, Mel**

A writer and producer who sometimes also acts, Brooks is known for the zany sense of humor that he brings to his movie and television projects. He came out of the Catskills entertainment circuit and went to work as a writer for SID CAESAR, first on "YOUR SHOW OF SHOWS" (1950-54) (working with Neil Simon, Woody Allen, LARRY GELBART of M\*A\*S\*H fame, and other talented writers) and then on "CAESAR'S HOUR" (1954-57). He pursued other projects for a while and then came back to television as co-creator and writer for the popular "GET SMART" (1965-70). His later television venture was "When Things Were Rotten," an inventive satire on the Robin Hood legend that was cancelled during the 1975 season.

Brooks had four EMMY Writing nominations (three for "Caesar's Hour" and one for "Get Smart") before winning the award in 1967 for a CBS show awkwardly titled "The Sid Caesar, Imogene Coca, Carl Reiner, Howard Morris Special." He now concentrates on motion picture production.

### **Brown, Blair**

With a few credits on stage and in the movies, Brown appeared on the television scene in the late 1970s, mostly in supporting roles in pilots, short-lived series, and MINISERIES. Her break came in 1987 when she was chosen to play the lead in "THE DAYS AND NIGHTS OF MOLLY DODD," a sensitive depiction of modern urban angst. When NBC cancelled the series after one season, LIFETIME picked it up, replayed the old episodes, and resumed original production for transmission on the cable network. Brown has also worked in SPECIALS, including NBC's "Home Video" in the 1990 season, and has aspirations to direct.

### **Browning, Kirk**

A veteran of the early television days, Browning joined NBC as a floor manager in 1949. Since that time he has become one of the premier television di-

rectors, specializing in live performances from concert halls and opera houses. At NBC he was the staff director for the early "BELL TELEPHONE HOUR" and the "NBC Opera Theatre."

Since the 1970s, Browning has been directing SPECIALS for the PUBLIC BROADCASTING SERVICE (PBS) and in that post has developed techniques for achieving the best televised results at the least inconvenience to the concert hall audience.

Nearly all of his EMMY nominations have come since 1980. He won the award twice in 1980, as executive producer of the CBS children's special "Why a Conductor?" and the individual achievement award for directing "La Gioconda" for PBS. Browning's three individual achievement Emmys (in 1987 and 1988) were also for PBS shows, "Goya with Placido Domingo," "Turandot," and "Un Ballo in Maschera."

### **Brugger, Don**

Serving as president of the ASSOCIATION FOR PUBLIC BROADCASTING (APB) since 1987, Brugger directs the operation of the association from its headquarters in Washington D.C. He came to APB from the CORPORATION FOR PUBLIC BROADCASTING (CPB) where he had served in an executive position since 1983. Prior to that Brugger had been general manager of public broadcasting stations in Florida and had also worked in management positions at the Iowa Public Broadcasting Network. (See also AMERICAN PUBLIC TELEVISION STATIONS [APTV].)

### **Bryan, J. Stewart, III**

Bryan holds the titles of chairman, president, and CEO of MEDIA GENERAL INC. His career began in print journalism in sales, editorial, and production posts at Media General Newspapers. The University of Virginia graduate joined the company in 1963 and has held his present position since July 1990.

### **Buckley, William F., Jr.**

The politically conservative Buckley is primarily a writer and political pundit. Until late 1990 when he stepped down, he was publisher and top editor of the *National Review*, a conservative biweekly magazine that he had founded in 1955. He continues as a prolific author of books. On television Buckley has hosted the interview and discussion series "FIRING LINE" since 1966, first in commercial SYNDICATION and then on PUBLIC BROADCASTING SERVICE (PBS) stations.

### **budget video**

The low-priced prerecorded videocassettes that are offered for sale in convenience stores, supermar-

kets, and other mass market outlets are identified by this term. Usually distributed by RACK JOBBERS, the cassettes are often PUBLIC DOMAIN (PD) films such as "It's a Wonderful Life" or "Sherlock Holmes." They can be sold for as little as \$9.95 because no royalties must be paid to the producers. The GENRE was introduced in the early 1980s when a number of PD titles were unearthed and entered the market. The budget titles became gift items and stocking stuffers, affordable by almost everyone. Their presence helped introduce the public to impulse buying and the idea of purchasing other, more expensive, SELL-THROUGH product.

To keep manufacturing costs down, the PROGRAM SUPPLIERS usually duplicate the videocassettes at low speed in the EP (extended play) mode (using high-speed duplicators) and seldom spend much on advertising and marketing. As the supply of public domain titles has become exhausted, some of the budget video program suppliers have begun to produce or acquire new low-budget programming.

#### **Buena Vista/Touchstone Television and Home Video**

See THE WALT DISNEY COMPANY.

#### **Buffalo Bob (Smith)**

The genial host of the phenomenally successful kiddie show "HOWDY DOODY" was the most famous TV personality (among kids) of his day. Smith started as a radio singer in Buffalo (New York). In 1946 he moved to New York with a children's show on local radio and a year later he moved it to NBC television on Saturday mornings. Its great popularity soon necessitated a Monday through Friday daily schedule.

In 1948 Smith attempted an adult show but it lasted only one season. "Howdy Doody," however, continued until 1960, after which Buffalo Bob began to devote his time to his three radio stations. An unsuccessful revival of the show was tried in SYNDICATION in 1976, but for the members of an entire generation, Buffalo Bob remains part of their fond memories of childhood.

#### **bumper**

The brief announcement designed to separate the program content from a COMMERCIAL BREAK is known as a bumper. The spoken phrase is usually accompanied by a graphic or music to soften the transition between the show's content and the commercials. An "outbumper" such as "We'll take a break now and be back in a minute" is often accompanied by a title slide identifying the show. It is later followed by an "in bumper," consisting of the title slide, music, and

the host saying "Welcome back." Bumpers are used extensively on shows using a MAGAZINE FORMAT and on TALK SHOWS such as the "TODAY SHOW" and the "TONIGHT SHOW." The phrases "bumper in" and "bumper out" have become an often-used part of the television director's terminology.

#### **bumping**

See DUBBING.

#### **Burchill, Thomas F.**

Beginning his career in sales, Burchill gravitated toward radio and in 1977 joined RKO Radio in a sales capacity. He was named president in 1979, leaving that company when he was tapped for the presidency of the cable network LIFETIME, the position he currently holds.

#### **Burghoff, Gary**

Better known to his television fans as Radar O'Reilly, Burghoff was the only cast member of the movie *M\*A\*S\*H* to continue in the same role in the very successful television version.

He began his entertainment career as a singer, musician, and dancer and appeared in off-Broadway productions. During the 1970-71 television season he was a regular on "The Don Knotts Show" but his greatest fame came with his characterization of the cuddly intuitive Company Clerk of TV's 4077th *M\*A\*S\*H* unit. In his seven years on the series, Burghoff was nominated for an EMMY seven times for Best Supporting Actor in Comedy; he captured the award in 1977.

#### **Burke, Daniel B.**

Starting in television as the general manager of local commercial stations in Albany and Detroit, Burke became president of the publishing division of Capital Cities Broadcasting Corporation in 1969 and president and CEO of the firm in 1972. In 1985, when that company acquired ABC and became CAPITAL CITIES/ABC INC., Burke became president of the new company. He sits on several boards of directors including that of the AMERICAN FILM INSTITUTE (AFI).

#### **Burke, Paul**

Although never quite achieving star status, Burke nevertheless has appeared in several series playing significant roles in "NAKED CITY" (1960-63, ABC) and "TWELVE O'CLOCK HIGH" (1964-67, ABC). More recently he had continuing parts in "DYNASTY" and on the daytime SOAP OPERA "Santa Barbara." A 1986 series survived only a year. He has since guest starred on "COLOMBO" and appeared in feature films.

**Burke's Law**

Amos Burke, played by GENE BARRY, was a wealthy sophisticated chief of detectives in this comedy-adventure series. Opulent living and beautiful women were the central features of the black-and-white episodes. The hour-long programs were televised on the ABC network for three seasons, from 1963 to 1966. In the last year the hero became affiliated with a federal intelligence agency and the title of the series was changed to "Amos Burke-Secret Agent." Eighty-one episodes are available in SYNDICATION.

**burn**

This slang expression refers to the image that remains on a camera tube when it has been focused on a subject too long or exposed to a bright light.

In the early days of TV the ICONOSCOPE and IMAGE ORTHICON pickup tubes in cameras were extremely sensitive. Camera operators exercised great care to avoid static shots or shooting into the sun or a lamp that might cause an image or streak to be "burned into" the tube. Such an image would have to be "burned out" by focusing the camera on a white surface for a period of time. Today's VIDICON, SATICON, and PLUMBICON camera tubes are less sensitive.

**Burnett, Carol**

Burnett has been one of the busiest and most versatile performers on television. Discovered in 1957 on "THE JACK PAAR SHOW" where she sang "I Made a Fool of Myself over John Foster Dulles," she went on to appear as a regular on "PANTOMIME QUIZ" for the 1958 season and then became a regular on "THE GARRY MOORE SHOW" from 1959 to 1962 where she honed her outstanding comedic talents. The first of her own variety shows was "The Entertainers" (1964-65) but this was merely a warm-up for the extremely successful "THE CAROL BURNETT SHOW" (1967-79).

During this time she was also a frequent guest star on other series, hosted and starred in several SPECIALS, did some dramatic roles, and appeared in two television productions of her Broadway hit, *Once upon a Mattress*.

The first two times she was nominated for an EMMY she walked away with the trophy. She won in 1962 for her work on "The Garry Moore Show" and in 1963 for the special "Julie and Carol at Carnegie Hall." Her own show was nominated in the Best Musical Variety category each year it was on the air and it was a winner in both 1972 and 1974. Another show with Julie Andrews and one with Beverly Sills were nominated but her nominations in 1974 and 1979 were for dramatic roles, "6 Rms Riv Vu" for CBS

and "Friendly Fire" for ABC. The INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) honored Burnett with its Gold Medal in 1984 and she was also honored by induction into the HALL OF FAME of the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) that year. Her talents are often compared to those of LUCILLE BALL.

In recent years Burnett has made occasional appearances on the "The Carol Burnett Show" SPIN-OFF "Mama's Family" and she did another special with Julie Andrews but much of her work has been in feature films. In 1990, however, she jumped to NBC and returned to the small screen with an ANTHOLOGY series of weekly short plays with changing characters and stories titled "Carol and Company." That series ended with the expiration of her contract with the network in 1991 and she returned to her CBS home and the hour-long variety format.

**Burnham Broadcasting Company**

Based in Chicago, this GROUP BROADCASTER owns seven television stations located in Hawaii, California, Wisconsin, and Louisiana. Burnham also owns two companies that produce commercials and training films. (See also PETER B. DESNOES.)

**Burns, George**

With nearly ninety years in show business, the indefatigable former vaudevillian continues to entertain his millions of fans with personal appearances. Burns' first television series was "THE GEORGE BURNS AND GRACIE ALLEN SHOW" (1950-58), making him one of the earliest of the popular radio comedians to make the switch to TV. The scatterbrained Gracie, his wife, retired in 1958 and Burns continued with the show, retitled "The George Burns Show" (1958-59).

After Gracie's death in 1964 he appeared for one season in "Wendy and Me" costarring Connie Stevens. He also did many SPECIALS through the years, several of them with BOB HOPE, and some MADE-FOR-TV MOVIES. Very late in his career Burns starred in some feature films (*Oh, God!*) and in 1985 was back in series television with "The George Burns Comedy Week." While many episodes from his TV shows are available on home video, "George Burns: His Wit and Wisdom," released in 1989, was produced specifically for that industry.

Burns received EMMY nominations in 1978 for "The George Burns One-Man Show" and in 1984 for "George Burns Celebrates 80 Years in Show Business" but he did not win one until 1990, for his performance on "A Conversation with..." on the DISNEY CHANNEL. He has also been honored by induction into the NATIONAL ASSOCIATION OF BROADCASTERS (NAB) HALL OF FAME.



The durable performer continues appearing to standing ovations in theaters with his one-man show and in 1991 he performed with other comedians in a CBS-televized tribute to his 95th birthday. He also played the Palladium in London in honor of his 95th and has signed to do the same for his 100th. The nonagenarian is fond of saying, "I was always taught to respect my elders and I've now reached the age when I don't have anybody to respect."

### **Burr, Raymond**

Burr starred in and will always be identified with two popular long-running television series but he also had an active early career in radio, live theater, and the movies. He then won the lead in "PERRY MASON," which was seen on CBS from 1957-1966. Following that series the portly actor immediately went into "IRONSIDE" (1967-75) as the wheelchair-bound detective. The newspaper drama "Kingston: Confidential" followed but was less successful, playing only somewhat longer than a summer replacement in 1977. Burr's work since the late 1970s has been largely confined to "Perry Mason" MADE-FOR-TV MOVIES as well as MINISERIES, notably "79 Park Avenue" and "Centennial," but his earlier shows remain in SYNDICATION.

With nine EMMY Best Actor nominations, he won the award for "Perry Mason" in 1959 and in 1961.

### **Burrows, James**

First aspiring to an acting career on the New York stage, Burrows detoured into producing and directing. He has been associated with some of television's biggest hits, beginning with directorial duties for "THE MARY TYLER MOORE SHOW" in the 1970s. He went on to direct "THE BOB NEWHART SHOW" (1974), "PHYLLIS" (1975), "LAVERNE AND SHIRLEY" (1976), and "LOU GRANT" (1977), all on CBS, and many episodes of "TAXI" (1978-81, ABC).

His best work was still to come when in 1982 he and brothers Glen and Les Charles launched the classic SITCOM "CHEERS," the three serving as co-creators and executive producers/directors. Burrows' additional directing credits include "NIGHT COURT" (1984), "Valerie" (1986), "All Is Forgiven" (1986) (for which he was also executive producer), and "The Tortellis" (1987).

Burrows has dominated the Best Comedy Series and Best Director in Comedy citations at the EMMY award ceremonies since 1980; he or his shows have been nominated in both categories nearly every year. He won the Best Director honors for "Taxi" in 1980 and 1981, both categories for "Cheers" in 1983, and "Cheers" won again in both categories in 1984.

Burrows is the son of the late playwright, director, composer, and performer Abe Burrows.

### **Burton, LeVar**

Playing Kunta Kinte as a youngster in the MINISERIES "ROOTS" in 1977 brought fame and an EMMY nomination to Burton but the young actor has had less success in his career since then. He has had roles in several MADE-FOR-TV MOVIES, many of them biographies, has appeared in two motion pictures, and has starred in children's shows on the PUBLIC BROADCASTING SERVICE (PBS).

### **Buttons, Red**

This early television comedian came out of burlesque and the Catskills and, after appearances on some variety shows, caused a sensation with his first comedy-variety series, "The Red Buttons Show" (1952-55) on CBS. He was never able to duplicate that early success although he has been a guest star on many comedy and dramatic series and has appeared on some SPECIALS. His second series, "The Double Life of Henry Phyfe," did not survive the 1966 season. Buttons has had more success in feature films and in personal appearances.

### **buying groups**

These organizations have replaced many of the AFFILIATE groups in the home video industry in recent years. They obtain volume discounts for prerecorded video titles from WHOLESALERS for their retail store members. The organizations also provide their retail membership with other services that may include reduced charges on long-distance phone calls, group insurance, low prices for candy and other ancillary items, and similar group benefits. Some offer representation before Congress and operate telephone hotlines (over which a member can talk to an attorney). Some groups also offer INVENTORY buyout programs and the best provide a number of marketing services for their members.

Buying groups compete aggressively for membership. By 1991, some 20 to 30 percent of the nation's 25,000 video retail stores belonged to one of the five major groups. A few provide a national presence as an umbrella organization that promotes a familiar logo to create a unified image and a shared national identity. In that way they follow the pattern set by the older affiliate-type of operation. Buying groups derive their income from annual membership fees and from the MARGINS they realize from distributing the products from the wholesalers to the retailers.

The oldest buying group is the Chandler (Arizona)-based AMERICAN VIDEO ASSOCIATION (AVA),

founded in 1980, which was joined in the 1990s by the Independent Video Retailers Association (IVRA) of Indio (California), the Video Buyers Group (VBG) based in Minneapolis, the Flagship Entertainment Centers (FEC) headquartered in Taunton (Massachusetts), and the Video Alliance Group (VAG). Most observers believe that the industry will eventually be served by only one or two buying groups.

**buyout**

In this compensation practice, the talent in a prerecorded COMMERCIAL or program receives a one-time payment and waives the rights to remuneration for all future transmissions of that appearance. Buy-outs are usually offered to unknown performers who

lack the clout that is necessary to negotiate the much-coveted RESIDUALS, which pay the performer each time the commercial or program is aired.

**Buzzi, Ruth**

As one of the regulars and original cast members of "ROWAN AND MARTIN'S LAUGH-IN" (1968-73), Buzzi gained considerable popularity as a rising comedienne. She followed her success in "Laugh-In" with guest appearances in several series and SPECIALS in later years.

Her work in "Laugh-in" earned her EMMY nominations in 1969, 1972, and 1974, and in 1987 she was nominated for providing one of the voices of "The Berenstain Bears."

# - C -

## **C-band satellites**

These relatively low-powered communication SATELLITES utilize the C-band and cover the entire United States. They are used by cable systems and television broadcasters to receive the signals on large TELEVISION RECEIVE ONLY (TVRO) dishes. Private backyard home-satellite users also receive the somewhat weak signals from space, which are amplified and converted to a TV FREQUENCY for viewing on a television set in the family room.

Transponders aboard the satellite DOWNLINK the signal using frequencies between 3.7 and 4.2 GIGAHERTZ (GHZ), which are also shared with terrestrial line-of-sight MICROWAVE users.

Communication-satellite companies launch and operate C-band (as well as the more powerful KU-BAND) satellites. In the future, KU-band satellites will be used for DIRECT BROADCAST SATELLITE (DBS) systems while C-band satellite services will continue to dominate and serve network and cable operations through the mid-1990s because of previous contractual commitments for their use.

## **C-clamp**

A metal device shaped like the letter C, this clamp is used to connect lighting instruments to a pipe grid above a television studio. It is used with a safety cord that is fastened around the grid to prevent the light from dropping to the floor if the clamp comes undone. A version of the C-clamp is also used to temporarily hold flats together or pieces of scenery in place.

## **C-mount**

Lenses are attached to many film and video cameras with this type of connection (which takes its name from the shape of the device). The base of the lens of a C-mount is screwed onto the front of the camera. The mount is standardized so the threads, the hole, and the base are all compatible. A C-mount lens will therefore fit a C-mount camera. Nearly all 16mm cameras and most television cameras that use 1-inch or 2/3-inch VIDEOCON tubes (as well as some home video cameras that have smaller tubes) use the ubiquitous C-mounts.

## **C-Span**

See CABLE SATELLITE PUBLIC AFFAIRS NETWORK.

## **Cable Alliance for Education**

See CABLE IN THE CLASSROOM.

## **Cable Communications Policy Act of 1984.**

Often called the "Cable Act," this federal legislation was an attempt to establish a "national policy concerning cable communications." Since the inception of cable in the late 1940s its regulatory status had been confusing. There was a great deal of uncertainty and competition among local, state, and federal agencies to regulate the new medium. The power of the COMMUNICATIONS ACT OF 1934 and the authority of the FEDERAL COMMUNICATIONS COMMISSION (FCC) versus the authority of state and local agencies that issued FRANCHISES was unclear. Although most cable systems received most of their programs at the HEADEND via MICROWAVE or SATELLITE operations that were licensed by the FCC, the redistribution of that programming was by COAXIAL CABLE over which the Commission had no jurisdiction. There were also contradictory regulations and court cases that tried to address the issue of program control. Was a cable system a COMMON CARRIER or was it editorially responsible for every program it transmitted?

In the early days of the industry the FCC left the regulation of cable mainly to local and state authorities but as cable grew and threatened existing broadcast stations the agency began to assume some control. This was done on the basis of the FCC's edict to serve the public interest.

The Commission asserted some tentative and limited jurisdiction over cable TV in 1962 and established rules in 1965 for systems that received signals by microwave. A year later the FCC established rules for all cable systems regardless of whether they were served by microwave or not. A revision of those rules became effective in 1972. Most of the rules were passed to help protect the broadcast industry from the new cable services.

The relationship between the local franchising authority (and its power) and the state and federal governments, however, was confusing. At the urging

of nearly all parties, Congress finally acted to clarify the appropriate roles of the competing regulatory agencies under the doctrine of pre-emption. This legal premise holds that certain issues can be managed better at the national level or that the Constitution makes clear that they require federal intervention.

In October 1984 Congress passed the Cable Communications Policy Act, which became Title VI of the Communications Act of 1934. The law established policies for franchises and renewals, piracy, CABLE RATE REGULATION, channel usage, ownership, and EQUAL EMPLOYMENT OPPORTUNITY (EEO). It also established the jurisdictional responsibilities among federal, state, and local authorities over cable television. The following year the FCC modified its rules to implement the new law.

The Act defined cable as a one-way (rather than two-way) service and thus distinct from telephone operations. The Act also limited the regulatory powers of local and state agencies. FRANCHISE authorities may charge fees of no more than 5 percent of the system's gross revenues. The Act also requires cable systems with more than thirty-six channels to provide 10 to 15 percent of them for CUPU LEASED ACCESS channels (over which they have no editorial control) to other programmers, and authorities may require systems to establish PEG channels over which they also will have no editorial control. In the deregulation spirit prevalent at the time of the passage of the legislation, neither federal nor state authorities could regulate BASIC CABLE or PAY (PREMIUM) CABLE SERVICE rates, and local franchise authorities could regulate the rates for only a two-year period until December 29, 1986. The theory was that marketplace competition would eventually serve as an effective rate restraint. The Act supposedly resolved the ambiguous nature of cable television by legally exempting it from either broadcasting or common carrier status. It is thus a separate entity with elements of both services.

The effect of the Cable Act was to free up the industry and allow it a "level playing field" in competing with other media services. Because of the lack of regulation beginning in 1984, the industry has grown and matured. With no rate regulations, however, the monthly charges to consumers have increased dramatically. The FCC, in revising the EFFECTIVE COMPETITION RULES, imposed some rate regulations in June of 1991 and Congress continues to contemplate some sweeping re-regulation of the industry through an amendment to the Act or new legislation.

#### **cable compatible**

This consumer electronics phrase was coined in the 1980s to describe television sets and videocas-

sette recorders that are designed to be directly connected to a CABLE DROP in a home. The units (sometimes called "cable-ready sets") contain a tuner that can receive all cable as well as all broadcast channels. Some customers have been disappointed, however, for their cable reception may still require a separate DESCRAMBLER to decode SCRAMBLED signals.

#### **cable drop**

The last connecting element of a cable system in a TREE NETWORK configuration, the cable drop, consists of a small COAXIAL CABLE (about one-quarter of an inch in diameter) that connects the FEEDER CABLE of the distribution system to the subscriber's home and then to his CONVERTER or television set. If there are two or more sets to be connected a splitter is used to route the signal to the sets. The flexible cable can be strung (dropped) from a telephone pole or from feeder lines between poles in the suburbs or it can emanate from an underground feeder cable in urban settings. The cable is sometimes called a "drop line" and the process of installing it is often referred to as a "house drop."

#### **Cable in the Classroom**

Founded in 1990 as the Cable Alliance for Education, this organization of thirty-three MULTIPLE SYSTEM OPERATORS (MSO) in cable and nineteen cable programming networks is dedicated to connecting cable service to every school and to providing programming for use in the K-12 curriculum. The membership represents more than 77 percent of the cable industry. The group publishes a monthly guide to educational programming and encourages cable system operators to become involved in their local schools. The organization adopted its present name shortly after its founding.

#### **Cable News Network (CNN)**

This BASIC CABLE service was the world's first 24-hour channel devoted entirely to news. Inaugurated in June 1980 by TED TURNER at SUPERSTATION WTBS-TV, the service confounded the television networks (who initially labeled it the "Chicken Noodle Network") by becoming the channel to watch for breaking news in times of crisis. Relying on SATELLITES for news reporting and dissemination, CNN in its first year joined its more established broadcast news competition in telecasting live coverage of a space launch, gavel-to-gavel coverage of two national political conventions, a royal wedding, and the shootings of a president and a pope.

In January 1982 Turner created a second channel, CNN 2, largely in response to the forthcoming

SATELLITE NEWS CHANNEL (SNC). Now called "Headline News," this second network takes viewers "around the world every thirty minutes" with quick concise news reports. "Headline News" is written for and also broadcast on radio and airs in syndication. Further befuddling doubting analysts, CNN made its first profit in 1985.

Today both channels operate out of the CNN Center in downtown Atlanta, a high-tech showcase built in 1987 that serves as the launching point for delivering the news services to 120 countries. The networks have eighteen foreign bureaus and nine in the United States and employ ten ANCHORS and 250 journalists. They also receive input from more than 200 local television stations within the United States. CNN also produces and schedules interview programs such as "Crossfire" and "Larry King Live" as well as sports news shows and special reports, but the strength of the services remains the coverage of live breaking news. The network also provides a daily current-event news show to schools free of charge called "CNN: Newsroom."

The network came into its own during the war in the Persian Gulf in January 1991. As one wag put it, "If you weren't tuned to CNN, you probably missed the war." For some sixteen hours three CNN correspondents (BERNARD SHAW, PETER ARNETT, and John Holliman) described the bombing of Baghdad to a captivated world. It was riveting coverage of the conflict and earned the condescending but heartfelt praise of NBC's TOM BROKAW, who called CNN "the little network that could." Other networks and even the Pentagon used CNN reports and ROBERT MCNEIL of the PUBLIC BROADCASTING SERVICE (PBS) likened the network to "an electronic AP." CNN was awarded a PEABODY in 1991 in recognition of its Persian Gulf coverage to go with its 1990 Peabody award for its coverage of the China crisis. (See also NORIEGA TAPES.)

#### **cable privacy laws**

The Fourth Amendment to the Constitution of the U.S. states that "The right of the people to be secure in their persons, houses, papers, and effects...shall not be violated." There are also protections implied and stated in other amendments and in common law.

With the advent of cable television many concerns about privacy were expressed because the new communications technology afforded the opportunity for an unprecedented accumulation of data concerning the television viewing habits of subscribers. Individual tastes could be determined by the types of programming subscribed to and even more specific information could be garnered by obtaining records from interactive two-way cable operations.

Some state and local laws were passed to prohibit cable systems from releasing such information about subscribers. Cable systems were equally concerned about protecting the rights of subscribers to make viewing choices (such as R or X movies) without other people's knowledge and about safeguarding their right to control who learns what a subscriber has purchased from a home shopping channel. Warner-Amex addressed the issue in 1981 with its Model Privacy Code, which for the first time detailed the rights of subscribers and the responsibilities of cable operators. Drawn up for use in the QUBE system, many of its provisions were incorporated into the CABLE COMMUNICATIONS POLICY ACT OF 1984.

Section 631 of that Act requires cable systems to give their subscribers annual notice about their rights under the Act. The operator cannot collect personal information or to disclose such information to anyone without prior written consent from the subscriber. However, the cable operator can disclose names and addresses if the subscriber has had an opportunity to prohibit the disclosure; it is the subscriber's responsibility to exercise that option. While some subscribers' names have been sold to mailing lists and the law gives them only partial protection, there have been few instances of invasions of privacy in the cable industry to date.

#### **cable rate regulations**

Since the beginning of the cable industry in the 1950s, cable systems have been subject to some regulations regarding the charges they could make to subscribers. Such rate regulations were imposed because of the monopoly status of an exclusive FRANCHISE in a community. In the few OVERBUILD circumstances where a second system was in existence it was believed that the competition would force the operators to set and keep reasonable rates.

Cable systems (even those with exclusive franchises) fought rate regulations for years, asserting that the industry did not have that much power because programming was available from broadcast stations, prerecorded videocassettes, and TELEVISION RECEIVE ONLY (TVRO) dishes as well as from MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS) and SATELLITE MASTER ANTENNA SYSTEMS (SMATV) systems. As these services grew in number the cable industry's arguments became more persuasive.

Cable rates began to be deregulated in 1974 when the FEDERAL COMMUNICATIONS COMMISSION (FCC) determined that PAY (PREMIUM) CABLE SERVICES should be exempt from any controls. This position was designed to encourage the growth of such networks. In the continuing spirit of deregulation in the late 1970s

and early 1980s the Commission made more efforts to further reduce rate regulation.

Congress endorsed the concept in the CABLE COMMUNICATIONS POLICY ACT OF 1984. Under Section 623 of that Act the FCC was given the right to establish the circumstances under which local franchises' authorities could regulate rates. The section gave local authorities two years (until December 1986) to continue to regulate the rates of basic cable service after which regulated rates were permitted only in limited circumstances. (The ban on the regulation of pay cable rates, however, continued.) For the purposes of the Act, basic-cable service was defined as "any cable service tier that includes the transmission of local broadcast signals." This definition differs from that normally used in the industry and by the FCC.

Nonetheless, the Act effectively deregulated all cable subscriber rates by 1986, permitting regulation only in communities that were not covered by EFFECTIVE COMPETITION RULES. That term was so narrowly defined by the FCC that only 3 percent of the markets were subject to its conditions. In addition even communities that had authority to regulate rates under FCC rules were not required to do so. In the few cases where the rates remained regulated under the applicable federal statute, the Act permitted increases in such rates of up to 5 percent each year without franchising authority approval.

The result of this freedom in rate-setting was predictable. A 1989 report from the General Accounting Office (GAO) found that prices for the lowest-priced cable TIER had increased nearly 40 percent between 1986 and 1988. Faced with complaints from cable subscribers about the increasing rates and the quality and type of service they were receiving, both Congress and the FCC addressed the problem. In July 1990 in a report to Congress the Commission admitted that the original effective competition standards were too low and needed to be replaced. In December the FCC proposed three interim new standards that had to be met if a cable system was to be exempt from local rate regulations. A system would continue to be free of rate regulation if any of the following conditions prevailed:

1. Its franchise area was served by six or more broadcast stations and its penetration rate (percentage of subscribers) was less than 50 percent.
2. Another multichannel video provider (a cable overbuild or MMDS or satellite service) was available to at least 50 percent of the homes in its market and serving at least 10 percent of those homes.

3. It received approval as a "good actor" by providing above-average basic service at below-average rates.

The latter was essentially a price cap.

In anticipation of the adoption of some of the rules, cable systems began moving some basic channels to premium (pay) services to avoid rate regulation. In June 1991 the FCC adopted the first two rules but dropped the proposed "good actor" regulations. After heavy lobbying by the industry, it also dropped the 50 percent standard for cable penetration, as many urban systems exceeded 50 percent penetration. The 1991 interim rules are planned to last until permanent rules are established by 1993.

According to the NATIONAL CABLE TELEVISION ASSOCIATION (NCTA), the 1991 rules exposed 60 percent of the nation's 9,400 cable systems (serving 37 percent of its 55 million customers) to local rate regulation. Government estimates put the percentage of systems affected by the regulations at 52 percent.

Congress also addressed the growing complaints about the quality of cable services and attempted to pass, new laws in 1990 to re-regulate the cable industry. Although the legislation failed to pass other bills are certain to be introduced to effect more control over many areas, including rates, in the cable industry. Most observers believe that the 1991 rules were not strong enough. Others think that in the long run, major competition is the only way to keep rates at a reasonable level and ensure consumer satisfaction and they seek the entry of the telephone companies into the field.

#### **cable registration**

In the CABLE TELEVISION REPORT AND ORDER OF 1972 cable systems were required by the FEDERAL COMMUNICATIONS COMMISSION (FCC) to obtain a CERTIFICATE OF COMPLIANCE prior to operating a system. In 1978 in the climate of deregulation, the Commission eliminated the certificate of compliance and instituted a simple registration procedure. To register, a cable television operator must send the following information to the Commission:

1. the legal name of the operator and whether the operator is an individual, a private association, a partnership, or a corporation
2. the assumed name (if any) used for doing business in the community
3. the mailing address
4. the date the system will provide or has provided services to subscribers
5. the name of the community or area served

6. the television broadcast signals to be carried that previously have not been certified or registered
7. a statement of the proposed EQUAL EMPLOYMENT OPPORTUNITY program if the cable system has five or more full-time employees

Cable systems previously certified (and those that had Certificates of Compliance pending in 1977) were considered to be registered. No further filings (other than annual reports) are now required. A cable system may commence operations immediately upon filing the registration. In June 1984 the Commission eliminated its rules requiring cable systems to file registration statements when they add new broadcast signals.

#### **Cable Satellite Public Affairs Network (C-Span)**

This private nonprofit cooperative of the cable industry is financed by affiliate fees. No tax dollars are used to finance the operation. C-Span consists of two cable networks that provide live coverage of congressional hearings and public events in the United States and abroad on a 24-hour-a-day basis.

C-Span was created by the cable television industry in 1979 to provide live gavel-to-gavel coverage of the sessions of the U.S. House of Representatives. Today in addition to the live House proceedings, C-Span offers other public events from Washington D.C. and across the country. C-Span covers between five and fifteen events a day and they are aired without commentary or analysis.

C-Span II was created in 1986 to cablecast the live sessions of the U.S. Senate in their entirety. Its programming complements the original C-Span network by offering more viewing to audiences interested in public-affairs programming.

The C-Span organization also offers an audio service, publishes a newsletter, and has developed a series of short-subject public affairs programs that can be recorded by teachers early in the morning for later use in their classrooms. (See also BRIAN LAMB.)

#### **cable signal-leakage requirements**

These requirements (part of FEDERAL COMMUNICATIONS COMMISSION (FCC) regulations) place restrictions on electronic signal-leakage in cable systems. They are intended to prevent interference by cable operators with radio FREQUENCY users, particularly users of restricted frequencies in the aeronautical BANDWIDTHS. The FCC requires that cable systems using aeronautical frequencies complete comprehensive ground- and air-based signal-leakage testing and report the results to the Commission on an annual basis. Fail-

ure to comply can bring about restrictions on the use of frequencies, fines, and other penalties.

#### **cable spot advertising**

Although the bulk of income to MULTIPLE SYSTEM OPERATORS (MSO) and local cable systems comes from subscriber fees, an increasing amount is derived from the sale of commercial SPOTS to advertisers. The cable spot market consists of three major categories: local, regional, and national. The BASIC CABLE networks often allow local systems two to four minutes each hour for spot sales. Some spot sales are made by groups of systems in a geographic area. These systems are called INTERCONNECTS. ADVERTISING AGENCIES buy some spot time from interconnects for their national CLIENTS and also from MSOs. Because cable viewership is relatively low (compared to broadcast television), cable ACCOUNT EXECUTIVES concentrate on selling DEMOGRAPHICS rather than RATINGS to advertisers. And because many smaller cable systems have specific types of subscribers, as determined by ACORN or PRIZM research, cable spot sales can be sold on a "demo-specific" (demographic-specific) basis.

#### **cable television (definition)**

The precise definition of this term has eluded even the most brilliant minds. Prior to the CABLE COMMUNICATIONS POLICY ACT OF 1984 the FEDERAL COMMUNICATIONS COMMISSION (FCC) had defined a cable system as simply a facility that distributes the signals of broadcast stations. Congress made an attempt at clarification in the Act by including no less than sixteen different definitions of "cable service," "cable system," and "cable operator." Those definitions were later interpreted by the FCC in its cable act implementation order in 1985.

Section 602(5) of the 1984 Act defines "cable service" as "(A) the one-way transmission to subscribers of (i) video programming or (ii) other programming services and (B) subscriber interaction, if any, that is required for the selection of such video programming or other programming service." By using the term "one-way" Congress sought to point out the (then) difference between telephone services (two-way) and cable.

Section 602(6) of the Act defines a "cable system" as "a facility consisting of a set of closed circuit transmission paths and associated signal generation, reception, and control equipment that is designed to provide cable service, which includes video programming and which is provided to multiple members within a community."

In 1990 the FCC attempted to clarify what is (and what is not) a cable system. According to the Com-

mission, only video delivery systems that use cable, wire, or other physically closed/shielded transmission paths to serve subscribers are considered cable systems. Radio services that do *not* use closed transmission paths *outside* individual buildings are not cable systems. Therefore, MULTICHANNEL MULTI-POINT DISTRIBUTION SERVICE (MMDS), INSTRUCTIONAL TELEVISION FIXED SERVICE (ITFS), and DIRECT BROADCAST SATELLITE (DBS) systems, along with OPERATIONAL FIXED SERVICE (OFS) facilities, are not (according to the Commission's clarification) cable systems.

In the 1984 Act, Congress also exempted cable from broadcasting and COMMON CARRIER status. Since it is neither, it must be a new phenomenon, which has yet to be precisely defined. Perhaps the best overall definition of cable television to date is included in the *Jones Dictionary of Cable Television Terminology* (3rd edition):

a broadband communication technology in which multiple television channels as well as audio and data signals are transmitted either one way or bidirectionally through a distribution system to single or multiple specified locations.

#### **cable television (history)**

See COMMUNITY ANTENNA TELEVISION (CATV).

#### **Cable Television Administration and Marketing Society (CTAM)**

A nonprofit TRADE ASSOCIATION, CTAM acts as a venue for the exchange of information and ideas among marketing and sales management personnel in the cable industry. The Washington-based membership association sponsors seminars and regional meetings on sales, marketing, and management topics; distributes a quarterly publication; and holds an annual conference. It was founded in 1975.

#### **Cable Television Report and Order of 1972**

The rules contained in this document, which became effective March 31, 1972, were the most comprehensive regulations issued to that date for cable television by the FEDERAL COMMUNICATIONS COMMISSION (FCC). In 1965 the Commission had first established some cable rules for systems that received signals via MICROWAVE relay, which was licensed by the FCC. The right of the FCC to regulate cable at all was challenged but affirmed in the benchmark case *United States v. Southwestern Cable Company* in 1968. In that same year the Commission began an inquiry into a revision and expansion of the rules and instituted some "interim procedures" for use during

the rulemaking proceedings. The procedures covered cable until the 1972 Report and Order.

The rules adopted then required cable television operators to obtain a CERTIFICATE OF COMPLIANCE from the FCC prior to operating a cable system or adding a television broadcast signal. Other rules concerned signal carriage, EQUAL EMPLOYMENT OPPORTUNITY, SYNDICATED PROGRAM EXCLUSIVITY, and FRANCHISING and technical standards. The systems that originated programming were subject to FAIRNESS DOCTRINE and EQUAL TIME (OPPORTUNITY) RULES similar to those that covered broadcast operations. The operators of cable systems were also required to file annual reports with the FCC containing general statistics as well as financial and employment figures.

The FCC eliminated or modified many of the rules during the next twelve years. In addition court actions led to the deletion of PAY-CABLE programming rules in 1977 and cable access rules in 1979. Acting on its own, the FCC dropped the FRANCHISE standards in 1977 and substituted a CABLE REGISTRATION procedure for the certificate of compliance process in 1978. In 1980 the Commission deleted any distant-signal carriage restrictions and the SYNDICATED EXCLUSIVITY RULES and in 1983 dropped the requirement that cable systems file annual financial reports.

The other rules remained in effect, however, until the passage and implementation of the CABLE COMMUNICATIONS POLICY ACT OF 1984, which superseded all the 1972 rules.

#### **cable theft rules**

Section 633 of the CABLE COMMUNICATIONS POLICY ACT OF 1984 provides for damages and penalties for the unauthorized use of cable services. It allows for specific criminal and civil remedies for cable theft but makes a distinction between people engaged in the practice for personal gain and those who are involved for commercial advantage. The section states that "no person shall intercept or receive or assist in intercepting or receiving any communication services offered over a cable system unless specifically authorized to do so by a cable operator...." Anyone violating the section is subject to a fine of not more than \$1,000, imprisonment up to six months, or both. The "receiving or assisting" phrase covers those who are involved in the manufacture or distribution of "black boxes" or CONVERTERS, which can be used to pick up cable signals without paying for them. Violators of this section, if convicted of doing so for commercial profit or financial gain, are treated more harshly. A first-time offender may be fined up to \$25,000 and a previously convicted individual up to



\$50,000 with imprisonment for two years. The penalty is aimed at companies engaged in theft.

Almost every state has similar laws and the federal Act does not preempt them. The sections in the 1984 law were passed to fight the PIRACY problem endemic to the industry. Immediately after the passage of the Act, cable systems stepped up their efforts and prosecutions. Amnesty programs were also introduced and were somewhat effective but theft of service remains a major problem in the cable industry.

#### **Cable Value Network**

See QVC NETWORK INC.

#### **Cable Video Store**

In spite of its name, this PAY-PER-VIEW (PPV) cable network does not offer home shopping services. It is a 24-hour-a-day program service for cable systems that offers them the opportunity to provide a PPV service. The network is headquartered in Hatboro (Pennsylvania) and provides a mixture of special events, comedy, and movies.

#### **cablecast**

See TELECAST.

#### **CableLabs**

Based in Boulder (Colorado), this organization was founded in May 1988 as a technical research and development consortium of cable television system operators. The organization plans and funds projects that can help develop relevant technologies for use by member companies and industry suppliers. The organization assists the cable industry and the ADVISORY COMMITTEE ON ADVANCED TELEVISION SERVICES (ACATS) of the FEDERAL COMMUNICATIONS COMMISSION (FCC) in the selection of a new ADVANCED TELEVISION (ATV) system. The laboratory conducts subjective and objective tests of proposed ATV systems with expert observers, in conjunction with two other test centers, the ADVANCED TELEVISION TEST CENTER (in suburban Washington D.C.) and the ADVANCED TELEVISION EVALUATION LABORATORY (in Canada). CableLabs is involved in testing the proposed systems in a number of ways from the perspectives of the cable industry including the COAXIAL CABLE and FIBER OPTICS transmissions of the proposed ATV systems. The organization also serves as a clearinghouse, providing information on current and prospective technological developments of benefit to the cable industry.

#### **Cabletelevision Advertising Bureau (CAB)**

This organization promotes and tracks advertising on thirty-two BASIC CABLE networks, MULTIPLE SYS-

TEM OPERATORS (MSO), interconnects, and local systems. The New York-based group conducts extensive research about advertising on cable and encourages its growth with press releases, promotional activities, and seminars. Nearly all of the basic cable networks are represented on the CAB board of directors. In 1990 the CAB developed a Standardized Cable Network Contract form, which may facilitate cable advertising purchases by making it easier for agencies to compare buys among networks. Cable ad revenue grew from \$230 million in 1982 to \$2.55 billion in 1990, according to PAUL KAGAN ASSOCIATES. The association, founded in 1980, publishes a newsletter and various reports in addition to holding an annual meeting and trade show.

#### **Cablevision Systems Corporation (CVC)**

Headquartered on Long Island (New York), this publicly held communications company is one of the nation's largest cable MULTIPLE SYSTEM OPERATORS (MSO). Cablevision and its affiliates serve subscribers in eleven states. It operates systems ranging in size from those with fewer than 5,000 subscribers to the largest single cable television system in the United States, the Long Island system (which has more than 525,000 subscribers).

Cablevision was founded in 1973 by CHARLES DOLAN and associates; Dolan remains the chairman and CEO. He constructed and operated Sterling Manhattan Cable (now Manhattan Cable), the first large-scale urban cable system in the country, in the early 1960s and later established HOME BOX OFFICE (HBO), the country's first PAY (PREMIUM) CABLE service.

In addition to its role as a cable system operator Cablevision owns RAINBOW PROGRAM ENTERPRISES. Rainbow produces and distributes BRAVO (a pay cable service dedicated to international films and the performing arts) and AMERICAN MOVIE CLASSICS (offering Hollywood films from the 1930s to the 1970s).

In addition the company operates ten regional sports channels. Sportschannel America, which was launched in January 1989, is the U.S. carrier of the National Hockey League (NHL). It also provides live coverage of college basketball as well as football, boxing, and tennis.

Rainbow also produces the nation's only 24-hour regional news service, "News 12 Long Island," serving all cable subscribers on Long Island.

Cablevision and NBC are involved in a joint cable programming venture between the company's programming entities and NBC's CONSUMER NEWS AND BUSINESS CHANNEL (CNBC). The two organizations also plan to offer a cable package for the 1992 OLYMPICS on a PAY-PER-VIEW (PPV) basis.

### Caesar's Hour

Four months after the final telecast of SID CAESAR'S "YOUR SHOW OF SHOWS" in 1954 the inventive comedian was back on the air with this variety show. "Caesar's Hour" appeared on NBC for the next three years. CARL REINER and HOWARD MORRIS joined him from the older show, but IMOGENE COCA went on to other projects. Although the unique chemistry between Caesar and Coca could not be duplicated several actresses acted in her stead among them NANETTE FABRAY and PAT CARROLL.

The format of any given show in the series varied among musical revue, variety, sketches, and situation comedy, and in some telecasts a combination of all three was successfully used. The show was nominated for an EMMY in each of its three years and won the award in 1956.

### Caesar, Sid

The inventive humor, comedic talents, and pantomime genius of Sid Caesar seemed particularly suited to the small screen in the early days of television. His first effort was the "Admiral Broadway Revue," a variety show that evolved into "YOUR SHOW OF SHOWS." In that famous series from 1950 to 1954 he was teamed with a repertory company consisting of IMOGENE COCA, CARL REINER, and HOWARD MORRIS. His next series was "CAESAR'S HOUR" (1955-57). This one had NANETTE FABRAY and PAT CARROLL, among others, in place of Coca and it relied more heavily on sketch comedy with one sketch sometimes comprising the entire show.

Later efforts included some guest shots as well as "Sid Caesar Invites You" (1958) and "The Sid Caesar Show" (1963-64) but he was never able to recapture his early popularity. Caesar dropped out of sight for some years but had featured roles in several movies both before and after his absence. In 1983 his autobiography, *Where Have I Been?* was published and the next year he released a fitness-and-exercise program on home video. In the early 1990s he and Coca mounted a successful stage revue, a revival of "Your Show of Shows" sketches, that was favorably received in both New York and Los Angeles. He also appears as a guest star on some shows and makes personal appearances.

The versatile comic actor and his two early shows garnered a total of fifteen EMMY nominations. His performance won in the Best Actor category in 1951 and Best Comedian in 1956. "Your Show of Shows" was designated Best Variety Program in both 1951 and 1952 and "Caesar's Hour" captured Best Series honors in 1956. In 1985 the ACADEMY honored him with induction into its HALL OF FAME. He is also a

member of the NATIONAL ASSOCIATION OF BROADCASTERS (NAB) HALL OF FAME and he received the Sylvania award in 1958.

### Cagney and Lacey

In an unusual twist for a police/adventure series, "Cagney and Lacey" featured the personal and professional lives of two undercover cops who happened to be women. Starring TYNE DALY and SHARON GLESS, the series started life as a MADE-FOR-TV MOVIE in 1981 (starring LORETTA SWIT as Cagney) and CBS scheduled a limited number of episodes in March 1982. The hour-long show returned as a regular series in the fall of 1983 and then was cancelled, but a storm of viewer protest brought it back six months later. The renewed series enjoyed healthy ratings until 1988 when it was cancelled for good.

The series won critical and popular praise for the reality that it projected and it won EMMYS as Best Drama Series in 1985 and 1986. In September 1985 125 episodes were placed in SYNDICATION.

### California revolution, the

This irreverent and wacky school of advertising was pioneered by the ADVERTISING AGENCY Chiat/Day in the 1980s. The CAMPAIGNS developed by the Venice (California) agency changed the perception of many viewers about commercials. While some agencies bent traditional rules, Chiat/Day simply ignored them, relying on an unexpected iconoclastic send-up approach with striking images designed to stir the emotions.

Many of the more noteworthy commercials were done for Apple Computer over a period of seven years. Others were oddball segments such as a chair shedding its upholstery to the music of DAVID ROSE'S "The Stripper" to point out the listings of furniture strippers in the Yellow Pages. Still others, notably those for Nike athletic shoes, were surreal and illogical but they created a magic feeling and a visceral response among viewers. Some of the attempts bombed but the commercials were always the subject of considerable discussion within the industry and the style spawned many imitators. Although some cynics maintained that the commercials didn't really sell the products, everyone agreed that viewers watched them if for no other reason than to try to figure out what in heaven's name was happening.

### call letters

Often called call signs, these combinations of alphabet characters are used to identify radio and television broadcasting stations. In the United States, call letters are assigned by the FEDERAL COM-

MUNICATIONS COMMISSION (FCC). The FCC requires that stations identify themselves at the beginning and end of programming every day and periodically during their broadcast periods. The use of call letters distinguishes one station from another in the crowded broadcast spectrum and helps avoid confusion among the stations and the audience.

The practice began in 1912 as the result of an international radio conference where the United States was granted the letters W, K, and N and some of A to serve as the initial letters in a three- or four-letter call sign. The Radio Act of 1912 gave the Secretary of Commerce the responsibility for licensing wireless stations and in assigning call letters his department began using the initial W for stations east of the Mississippi (WNEW) and K (KRON) for stations west of the river. (The letters A and N were largely used by the military.) The tradition was later codified by an FCC regulation, although some early AM radio stations are exceptions to the K (KDKA Pittsburgh) and W (WCCO Minneapolis) geographic rule. In Canada station call letters begin with C and in Mexico with X.

Most early radio stations used variations of three or four letters but when FM radio became more popular the FM initials were often followed by two or three numbers to indicate the operating FREQUENCY (FM-90.5). That requirement was dropped by the FCC in 1943 and many FM stations simply took their sister AM radio station's call sign and added FM to the mix (WNEW-FM). The practice of using frequencies and channels, however, continues for LOW-POWER TELEVISION (LPTV) stations such as KO2MKch2. Full-power broadcast television stations in the United States may request any combination of letters beginning with W or K that is not in use or sounds similar to those of other stations' signs and the FCC will grant the request.

Some ingenious acronyms have been developed over the years. Some radio stations honor their format (WJOY), others their city (KSTP, St. Paul), their university (WILL, U. of Illinois), or their ownership (WABC). Others promote their location (WIOD, Miami, "Wonderful Isle of Dreams"), their state (KAGH, Crossett [Arkansas], "Keep Arkansas Green Home"), or their purpose (WMTC, Vaneleve [Kentucky], "Win Men to Christ"). Some promote their owners original main business (WGN, Chicago, "World's Greatest Newspaper" and WLS, Chicago "World's Largest Store"), while others honor a man (KFDR, Grand Coulee [Washington], "Franklin Delano Roosevelt"). Radio stations that also operate a television station often simply add TV to the letters (KSTP-TV, WILL-TV). Other TV stations promote their philosophies (WTTW,

Chicago, "Window to the World"). (See also COMMERCIAL BREAKS, STATION BREAKS, and STATION IDENTIFICATION.)

### **callback**

This term refers to the second phase of the auditioning process in casting television programs. The performer is called back to perform or AUDITION again or for a discussion of the role.

### **camcorder**

These VIDEOTAPE RECORDING units and television cameras in one package are portable, lightweight, and convenient. They operate on batteries.

Professional versions are used for EFF and ENG operations. They have replaced the bulky separate two-unit configurations of a camera and a VIDEOTAPE FORMAT machine connected by a dangling cord. The BETACAM and M FORMAT camcorders are used throughout the world to bring events into living rooms. Home video enthusiasts have also embraced the technology and the lightweight and low-cost versions are making home-movie production available to everyone.

Introduced by the SONY CORPORATION in November 1980 at an international electronics show in Japan, the portable units had a long gestation period. The prototype home video device was small but the picture was grainy. By 1981 automatic focus had been introduced and the next year, CHARGE-COUPLED DEVICES (CCD) began to gradually replace the camera pickup tubes. By 1983 some 122 companies had agreed on the 8MM format as the camcorder standard for the home industry and the following year consumers began to embrace the technology.

Today the two nonbroadcast formats VHS and 8MM and their various permutations with stereo sound, digital image stabilization, and digital zoom lenses are also being used in CORPORATE TELEVISION and AUDIOVISUAL COMMUNICATIONS. (See also COMPONENT VIDEO RECORDING.)

### **camera angle**

This term is used to express the angle or perspective from which a television or film camera photographs a scene or subject. Camera angles are usually measured from the point where the camera is placed at the eye level of the person operating it. From that point there can be high or low angles or angles from the right or left of a subject. Theoretically a camera angle can be anywhere in a 360° circle around a subject or anywhere in a 180° arc from the ground level in front of the subject to ground level behind the subject. In practice such horizontal and

vertical extremes are seldom used. Different angles are used to add variety and different perspectives to shots and to influence the perception of the audience. High camera angles usually make a performer look weak or frightened while low angles convey a sense of power in the subject being photographed. Tilted or slanted (from the perpendicular) camera angles usually imply some threat or danger. Most camera angles are objective in that the scene is seen from the point of view of the observer, but occasionally camera angles are subjective in that they are seen from the point of view of the performer. (See also **FRAMING**.)

### **Camera Three**

The pioneering cultural program of the nation's fledgling network television system, "Camera Three" broke new ground in many ways and had a long and distinguished history. Spotlighting the seven lively arts including theater, opera, dance, motion pictures, and poetry, the respected series served as a showcase for many singers, dancers, and actors. First seen as a live local show in New York in 1953, it moved to CBS in 1956 and was a familiar and traditional part of the Sunday morning schedule for several years. To many critics of the new medium it became a symbol of the type of program that television could and should be doing.

The venerable series was cancelled early in 1979, however, in favor of a Sunday morning newscast but the PUBLIC BROADCASTING SERVICE (PBS) picked it up for its fall PRIME-TIME schedule that year. The same producer and writer continued (at WGBH-TV in Boston) and CBS contributed tapes of previous programs but the show survived only a few months. It won **EMMYS** in 1966 (Best Daytime Programming) and 1979 (Outstanding Program Achievement) and was awarded a **PEABODY** in 1978. Some twenty-six half-hour color episodes of the PBS version are available in **SYNDICATION**.

### **campaign**

The overall plan of operations leading to a common advertising objective is known as the campaign. Borrowed from military jargon, the term has come to mean a carefully constructed and orchestrated series of advertising elements, which are related to one another and scheduled over a defined period of time. The different persuasive pieces are developed by an **ADVERTISING AGENCY**. The television **COMMERCIALS**, print ads, billboards, and direct mail promotions support one another and are designed to have a cumulative effect on the audience as potential customers. A campaign that is specific to a particular medium, (for example, a TV campaign of six commercials related to

each other) can also be developed. (See also **MEDIA PLAN**.)

### **Campbell, Glen**

Campbell came to Hollywood in 1960 as a studio back-up musician, often accompanying such superstars as **FRANK SINATRA** and **ELVIS PRESLEY** on the guitar. He began making frequent guest appearances on several variety-music shows including "THE SMOTHERS BROTHERS COMEDY HOUR" (1967-1975). That duo was impressed with his music and his laid-back style and he was given a shot at hosting their show for the summer months of 1968. "The Summer Smothers Brothers Show" led to his own variety series, "THE GLEN CAMPBELL GOODTIME HOUR" (1969-72). When that went off the air Campbell concentrated on recording and performing on **SPECIALS**, frequently appearing with **BOB HOPE**. He was also seen with **JOHNNY CASH**, Anne Murray, and the Beach Boys.

He made one more try at a series with "The Glen Campbell Music Show" in 1982-83, which was seen in **FIRST-RUN** syndication. Many of his guests were country music stars. Today, Campbell makes guest appearances on some shows and has an active career in recordings, concerts, and clubs.

### **Canadian Association of Broadcasters (CAB)**

Headquartered in Ottawa, this nonprofit association of radio and television stations in Canada was formed to promote and defend its members' interests in all aspects of private radio and television broadcasting. The organization publishes weekly and monthly communications for its membership and holds an annual conference and general meeting.

### **Canadian Association of Motion Picture and Electronic Recording Artists (CAMERA)**

This trade union represents directors of photography, camera operators, and first and second assistant camera operators in negotiations with producers of feature films, television programs, **COMMERCIALS**, and **DOCUMENTARIES**. Its agreements cover minimum wage scales, staffing, and working conditions. The union's jurisdiction extends throughout Canada.

### **Canadian Broadcasting Corporation (CBC)**

The CBC is a publicly owned corporation, established in 1936 by an Act of Parliament to provide a national radio and television broadcasting service in Canada's two official languages, English and French. Under the legislation, the CBC is responsible to Parliament through the Minister of Communications.

The CBC is financed mainly by public funds voted annually by Parliament. Supplementary rev-

enue is obtained from commercial advertising on the CBC television networks. CBC Radio is virtually free of commercial advertising.

The CBC operates seven national services including an English television network, a French television network, and the National Satellite Channel, which delivers to Canadians the proceedings of the House of Commons via satellite and cable.

CBC transmission methods include leased channels on the Canadian space satellite ANIK plus more than 100,000 kilometers (60,000 miles) of microwave and landline connections.

#### **Canadian Cable Television Association (CCTA)**

This nonprofit association represents the industry to the public and promotes standards of excellence and codes of conduct in the field. It was founded in 1957 in Montreal as the National Community Antenna Television Association of Canada. The enterprising cable operators then in business formed the association to represent their views to the government, telephone companies, and other publics within Canada. In 1968, coincidental to the Broadcasting Act creating the CANADIAN RADIO-TELEVISION AND TELECOMMUNICATION COMMISSION (CRTC), the association adopted its current name. Three years later it moved its headquarters to Ottawa. Today the association consists of some ninety-four suppliers to the industry, nineteen associate members/consultants, and some 543 members who are licensed cable operators in Canada. The group presents awards (a practice introduced in 1980), distributes a number of publications, and holds an annual meeting.

#### **Canadian Department of Communications**

A department of the federal government of Canada, this agency is responsible for strengthening the nation through communications and culture. It carries out this role by ensuring that Canada's communications systems evolve in an orderly fashion while continuing to meet the needs of all citizens at affordable costs. It also ensures that all citizens have the freedom to choose a wide selection of Canadian cultural products and information services among the international choices being carried on the country's communications systems.

Since its inception in 1969 the department has promoted the development and use of a national communications system that links Canadians from all regions through a variety of conventional and new technologies including television, telephone, SATELLITE, electronic media, radio, and FIBER OPTICS.

The Minister of Communications is responsible to the nation's Parliament for enabling legislation, reg-

ulatory agencies, and branches of government including the CANADIAN RADIO-TELEVISION AND TELECOMMUNICATIONS COMMISSION (CRTC). The minister is also responsible for all or part of the following statutes and organizations: the Department of Communications Act, the Canadian Radio-television and Telecommunications Commission Act, the Broadcasting Act, the CANADIAN BROADCASTING CORPORATION (CBC), and the NATIONAL FILM BOARD OF CANADA (NFB).

#### **Canadian Film Editors Guild (CFEG)**

See DIRECTORS GUILD OF CANADA (DGC).

#### **Canadian Home Shopping Network Inc.**

This BASIC CABLE network offers a variety of consumer products and merchandise to shoppers at home in Canada. Its headquarters are in Toronto.

#### **Canadian Radio-Television and Telecommunications Commission (CRTC)**

An independent agency, the CRTC regulates two main areas: broadcasting and telecommunications. The agency is comparable to the FEDERAL COMMUNICATIONS COMMISSION (FCC) in the United States. The CRTC was established by the Broadcasting Act in 1968 to regulate and supervise all sectors of Canada's broadcasting system including AM and FM radio, television, cable, pay-TV, and specialty services. The CRTC grants, amends, or renews licenses; monitors the performance of licensees; and establishes broadcasting regulations and policies. In 1975 another law assigned CRTC the responsibility for the regulation of telecommunications (telephone) activities, mainly with respect to rates and terms of service.

The regulatory framework that now governs Canadian communications has roots going back a century, to 1880 and the incorporation of Bell Canada, which regulated telephone service rates. In 1929 the Royal Commission of Radio Broadcasting recommended that the new technology "should be placed on a basis of public service," resulting in the establishment of the Canadian Radio Broadcasting Commission, later the CANADIAN BROADCASTING CORPORATION (CBC). The CBC regulated privately owned broadcasting stations until the Broadcasting Act of 1958 established the Board of Broadcast Governors to supervise the private sector. Ten years later the Broadcasting Act of 1968 created a successor agency, the Canadian Radio-Television Commission, now renamed the Canadian Radio-Television and Telecommunications Commission (CRTC). This commission has broad supervisory powers over the whole Canadian broadcasting system, cable television (previously

regulated by the Ministry of Transport), and the telephone industry.

The full commission is composed of nineteen members. Nine full-time members form the Executive Committee and a maximum of ten part-time members are appointed on a regional basis. The commission reports to the Canadian Parliament through the Minister of Communications.

### **Candid Camera**

Host ALLEN FUNT and his hidden camera have been seen on television for more than forty years in every sort of vehicle. Beginning on radio and in motion picture short subjects as "Candid Microphone" and "Candid Mike," the show came to ABC television under the "Candid Camera" title in 1948. Eventually it ran on all three of the commercial networks, later as "The New Candid Camera." Funt's procedure was simple. He would set up an incongruous situation and film the response of unsuspecting citizens without their knowledge. Eventually the host would appear, just as the befuddled people were becoming exasperated, and intone "Smile, you're on 'Candid Camera!'" Then everyone would have a good laugh.

The show played on local New York television and in the 1956 season some BITS aired as a part of car commercials. For a time short segments were a feature of "THE GARRY MOORE SHOW." A new half-hour series premiered on CBS in 1960 and reruns were shown on CBS daytime television beginning in 1967. Funt and his camera also appeared on NBC variety shows in the early 1960s and he practiced his craft in a feature motion picture in 1970. For four years in the 1970s a FIRST-RUN syndicated version was produced and those shows continued to be seen on local stations.

Funt counted ARTHUR GODFREY (1960-61) and PHYLLIS GEORGE (1974-78) among his many cohosts over the years. Some of his televised episodes are now available in home video and 130 black-and-white and color half-hour episodes under the title "The New Candid Camera," produced in the 1970s, are in SYNDICATION. In addition a color series of thirty-nine shows titled "Candid Kids" is in FIRST-RUN syndication. A new syndicated version from KING WORLD PRODUCTIONS INC. with actor/comedian Dom DeLuise hosting was available in first-run syndication in the 1991-92 season.

### **Cannell Studios, The**

Arguably Hollywood's largest independent producer of television programming, Cannell is identified with action-and-adventure shows such as "The A Team" and "Hunter." The studio, begun by STEPHEN J.

CANNELL in 1979, has branched out to SYNDICATION and has built and now operates Canada's largest television production facility, North Shore Studios Ltd. The company also owns a firm that produces commercials, an equipment rental company, and two television stations (WUAB-TV Cleveland and WHNS-TV Greenville [South Carolina]).

### **Cannell, Stephen J.**

The chairman and CEO of the CANNELL STUDIOS, Cannell started the independent Hollywood production company in 1979. He began his career as a writer for "ADAM 12" but achieved his biggest early success in co-creating and producing "THE ROCKFORD FILES" in 1974. He left that company to form his own firm and realized great success in 1983 with a mid-season NBC replacement, "The A Team." The company is now one of the industry's largest independent producers of television programming and owns two television stations in the United States and a production facility in Canada.

### **Cannon**

The overweight WILLIAM CONRAD starred as the overweight private detective Cannon in this popular CBS series from September 1971 to September 1976. Conrad had abandoned acting in favor of producing and directing until producer QUINN MARTIN prevailed upon him to accept this role. The hour-long show featured the exploits of a somewhat unconventional private detective who handled only the biggest cases. It made considerable use of car chases and crashes. Although frequently criticized for its excessive violence, the show was popular with the public and finished the 1973-74 season in the top ten in the RATINGS. Some 122 color episodes are in SYNDICATION.

### **cans**

The headphones worn by television and radio production personnel are known by this trade nickname. The term is also used in referring to the circular metal containers in which a film is stored, leading to the industry use of the phrase, "in the can," for a completed motion picture or television program.

### **Cantor, Eddie**

Although he was nearing the end of his career as an entertainer in vaudeville, Broadway, movies, and radio, Cantor promptly embraced television when it came into existence. His earliest appearance on the medium was in 1944.

Cantor entered television on a full-time basis six years later as one of a rotating band of comedians

who hosted "THE COLGATE COMEDY HOUR" (1950-55, NBC). He emceed the show during its first four years, alternating with MARTIN AND LEWIS, ABBOTT AND COSTELLO, FRED ALLEN, JIMMY DURANTE, BOB HOPE, and others. The next year he had his own variety series, "The Eddie Cantor Theatre," on CBS but he limited himself to hosting. The bug-eyed performer's later appearances were mainly on SPECIALS and tributes. Cantor started with GEORGE BURNS and JACK BENNY in a comedy revue in 1960 on NBC's "Startime." A show business legend, he died in 1964.

### **capacitance electronic disc (CED)**

The CED was one of the casualties of the videodisc format war in the early 1980s. Along with a similar system, the VIDEO HIGH DENSITY (VHD) format, it lost out to the better quality LASER VIDEODISC (LV) technology.

The CED was developed in the 1960s and 1970s and introduced by the RADIO CORPORATION OF AMERICA (RCA) under the name SelectaVision in 1981. The machine was sold by more than ten companies including Zenith, Sears, Montgomery Ward, J. C. Penney, and Radio Shack, as well as RCA.

The device was designed for the mass market and was quite simple. Like an audio turntable, the CED machine used a needle-down system where a miniature stylus physically contacted the disc and deciphered the encoded electronic information, translating it into pictures and sound on the TV set.

The disc itself was twelve inches in diameter and packaged in a caddy for insertion into the machine. Each side of the disc could accommodate up to one hour of programming, so a complete movie could be contained on one two-sided disc. The machine operated at one speed and although the disc could be started or stopped at any point, initially there was no random access nor still-frame or stereo capability although visual search (fast-forward and reverse) was standard.

Because of the needle-down technology the disc had the potential to evidence some wear over a period of time, although scratching or dust was eliminated by the presence of the caddy. Still, the durability of the disc was said to be that of an audio disc and the picture quality was nearly equal to the LV. The machine was easy to operate and lower-priced than the LV machine. Stereo, freeze-frame, and other features were available in subsequent models.

The device, however, did not capture the imagination of the American public. The even lower-priced VIDEOCASSETTE technology, which could record as well as play back, came to dominate the consumer electronics industry during the early 1980s. RCA's

own VCRs were competing with its videodisc. In the disc format the LV's higher quality and versatility was preferred by both consumers and educators interested in INTERACTIVE VIDEO. RCA withdrew the CED machine from the market in 1984, taking an enormous loss in the millions of dollars.

### **Capital Cities/ABC Inc.**

The first half of this megacompany started with a UHF station and an AM radio station in Albany (New York). For thirteen years it operated exclusively as a GROUP BROADCASTER. Its name was derived from the location of its first station in the New York State capital city. In 1968 the company moved into the publishing business, first with trade publications (Fairchild Publishing) and then with daily newspapers. With the acquisition of the American Broadcasting Company Inc. in 1986 the company's name was changed to Capital Cities/ABC Inc.

Today Capital Cities/ABC Inc. consists of the ABC TELEVISION NETWORK, eight television stations (in California, New York, Texas, Illinois, and Pennsylvania), seven radio networks, and twenty-one radio stations. The company also publishes nine daily newspapers, numerous weekly newspapers and shopping guides, and various periodicals and books. In addition the firm is a supplier of programming to the cable industry with partnerships that operate ESPN, the ARTS & ENTERTAINMENT NETWORK, and LIFETIME. The Video Enterprises Division of the company licenses programming to domestic and international home video markets and to television stations abroad. That division also invests in theatrical productions on Broadway and has interests in three television and film production companies in Europe and cable sports channels in the United Kingdom and Japan. The company is exploring opportunities in new technology and video publishing. (See also THOMAS MURPHY and DANIEL BURKE.)

### **Captain Kangaroo**

This delightful series was an integral part of children's television on CBS for some thirty-five years. It garnered praise from everyone. The Captain, as played by BOB KEESHAN, was every kid's favorite uncle and he presided over the daily morning show with an easy manner that endeared him to his preschool audience. He was assisted in the early years by Mr. Greenjeans (Hugh "Lumpy" Brannum) and the show frequently featured animals, puppets, and gentle music; Tom Terrific was an occasional animated guest on the show. In 1980 a *TV Guide* panel selected the series as one of the fifteen best children's programs of all time, citing it as "a classic concept for preschool-

ers." The show served as an inspiration for many producers and some of the staff went on to create "SESAME STREET."

A frequent nominee for Children's Entertainment EMMYS, the series won the award in 1978, 1981, 1982, and 1984. In 1981 it was cut back to just thirty minutes each day and shifted to a much earlier time period in spite of many protests by loyal parents. It continued with a reduced audience for several more years but was eventually cancelled, although some episodes were syndicated and appeared on PUBLIC BROADCASTING SERVICE (PBS) stations. Keeshan, who was executive producer of the show, continues to serve as a proponent of and spokesman for quality children's programming.

### **Captain Video and His Video Rangers**

The first of television's space heroes, Captain Video appeared on the DUMONT TELEVISION NETWORK from 1949 until the demise of that network in 1955. In spite of an incredibly low budget (and crude production techniques), the stalwart captain invented and demonstrated innovative and futuristic (but nonfatal) weapons in the serial. The hero was played by AL HODGE in the series' final four years and the teenage Video Ranger was a youthful Don Hastings (who later went on to star in several SOAP OPERAS including "Edge of Night" and, for more than thirty years, "As the World Turns"). Two of the bit players on the series were JACK KLUGMAN and TONY RANDALL some twenty years before the two stars were reunited in "THE ODD COUPLE." The series is remembered fondly today by television pioneers for its paper-and-cardboard sets and props.

### **Car 54, Where Are You?**

In this 1961 SITCOM, two incompetent bumbling New York City patrolmen were assigned to squad car number 54 that patrolled a section of the Bronx. Shot completely on location, the half-hour series was seen Sunday evenings on NBC for two years. It was created, produced, and written by veteran TV producer NAT HIKEN. Sixty black-and-white episodes are still in SYNDICATION and a feature film (with some of the original cast) was scheduled for 1991.

### **cardioid microphone**

Often used in television production, this type of mike is named after its pickup pattern, which is shaped like a heart. The mike is a unidirectional mike and is sensitive to sounds from both sides but especially from the front. A hypercardioid or supercardioid mike has an even more directional narrow pickup pattern to the front of the mike.

### **Carey, Carl V. "Bud"**

As president of Times Mirror Broadcasting, Carey oversees four television stations in Alabama, Missouri, and Texas. He joined the TIMES MIRROR company as vice president in charge of television broadcasting in 1989. He was previously vice president and general manager of WNBC-TV, New York, an NBC OWNED-AND-OPERATED (O&O) station.

### **Carey, MacDonald**

From summer stock, radio, Broadway, and films, Carey came to television in 1950, appearing in a "STUDIO ONE" drama. He continued to perform in most of the many dramatic ANTHOLOGY series of the time. He also had two FIRST-RUN syndicated series ("Dr. Christian" in 1956 and "Lock-up" in 1959-61) but neither achieved much popularity.

In 1965 he became one of the original cast members of the soap opera "DAYS OF OUR LIVES." His role of Dr. Tom Horton for more than 25 years has brought him several EMMY nominations in the Best Actor, Day-time Drama category and he won the award twice, in 1974 and 1975.

Carey has also continued to act in MINISERIES (notably in "ROOTS" in 1977) and has appeared as a guest star in various dramatic shows since the mid-1960s.

### **Carleton, Larry**

In addition to his duties as vice president of TELECOMMUNICATIONS INC. (TCI), Carleton was named executive vice president and COO of TCI Cable Management Corporation in 1990, where he oversees the day-to-day operations of TCI's seven divisions.

### **Carlin, George**

This young fresh-faced, preppie, nightclub comedian whose specialty was Kennedy impressions didn't have much success until he changed his image, conforming to the public's perception of a 1960s hippie. He developed a comedic style that matched the long-hair-and-blue-jeans persona and began making the rounds of variety and talk shows, first appearing on "Talent Scouts," a summer replacement for RED SKELTON on CBS in 1963. He became a regular on two other summer variety series, "The Kraft Summer Music Hall" in 1966 and "Away We Go" in 1967.

The viewing audience, however, saw him mostly on the talk-show circuit and his exposure increased after the furor created by the radio airing of his "SEVEN DIRTY WORDS" recording. Although his career slowed for a few years, by 1990 he was doing successful comedy SPECIALS on HOME BOX OFFICE (HBO) and was again appearing on talk shows as one of the



country's most inspired wordsmiths. Carlin also starred in the FOX INC. network's first MADE-FOR-TV MOVIE, "Working Trash," in 1990.

### **Carlisle, Kitty**

A former opera singer who also had a budding musical career in Hollywood in the 1930s, Carlisle is known in television as the only panelist on "TO TELL THE TRUTH" (1958-77) to have remained with the show from its inception on CBS to its final showing in FIRST-RUN syndication in 1977. (She did not appear on a third version of the show in 1981.)

Her other TV credits were also GAME SHOWS or quiz shows. She was one of a half-dozen panelists who made irregular but frequent appearances on "Who Said That?" which ran from 1948 to 1955, mostly on NBC but switching to ABC in the final year. Carlisle was a regular on CBS's "I'VE GOT A SECRET" during the 1952-53 season and also on the short-lived "What's Going On?" on ABC in 1954.

### **Carnegie Commission on Educational Television (Carnegie I)**

This commission was established in 1965 by the Carnegie Corporation (a philanthropic foundation) to study and make recommendations regarding the future of noncommercial television in the United States. At that time, noncommercial stations were locally oriented, underfunded, and relatively unnoticed and ignored. Although some financial help had been forthcoming with the passage by Congress of the EDUCATIONAL TELEVISION FACILITIES ACT in 1962 (which provided matching funds for the construction of new stations), EDUCATIONAL TELEVISION (ETV) lacked a focus and an image.

After more than a year of study, the prestigious fifteen-member commission, under the leadership of JAMES R. KILLIAN, issued its report, "Public Television: A Program for Action" in 1967. It recommended a name change for the movement, from "educational" to "public" television, and the creation of a Corporation for Public Television (later the CORPORATION FOR PUBLIC BROADCASTING [CPB]), which would receive and distribute funds from the federal government and foundations. The report also recommended that the new corporation support at least two national production centers and a live interconnection system among the stations. The commission further recommended that an extensive study of INSTRUCTIONAL TELEVISION (ITV) be undertaken and that the new corporation be supported by a federal excise tax on television sets.

The report was widely read and well received and many of the recommendations were incorporated into the PUBLIC BROADCASTING ACT OF 1967.

### **Carnegie Commission on the Future of Public Broadcasting (Carnegie II)**

A decade after the CARNEGIE COMMISSION ON EDUCATIONAL TELEVISION I report, which was responsible for the creation of public broadcasting, a second commission was formed to study its impact and future. After a year-and-a-half of study, the new commission (with new members) issued its report titled "A Public Trust" in 1979. The report recommended a restructuring of the industry (including the replacement of the CORPORATION FOR PUBLIC BROADCASTING [CPB] with a trust) and a massive increase in federal funding. Unlike the first report, Carnegie II's recommendations did not have much impact on the noncommercial system. (See also PACE.)

### **Carney, Art**

Known for his television role as Ed Norton, the best friend of JACKIE GLEASON's Ralph Kramden on "THE HONEYMOONERS," Carney has also had a successful career in other aspects of television as well as on Broadway and in motion pictures. Starting in 1948 as a regular on "The Morey Amsterdam Show," Carney has acted and performed as narrator and host on many ANTHOLOGY series, guest-starred on other series, and played the lead in "Lanigan's Rabbi," a 1977 participant in the CBS rotating series "The NBC Sunday Night Mystery Movie." He also was a semiregular on the 1986-87 CBS comedy "The Cavanaughs."

His famous Ed Norton role began on the 1951-55 "JACKIE GLEASON SHOW" and continued in the half-hour "THE HONEYMOONERS" during the 1955-56 season before going back to a sketch within "The Jackie Gleason Show" in 1956-57. The Gleason show also returned for another three seasons in 1966. There were also several "Honeymooners" reunions. CBS was always home for the show.

Carney has had a dozen EMMY nominations in thirty-five years and has won six of the awards beginning with his first three nominations for Best Supporting Actor in 1953, 1954, and 1955. In 1967 and 1968 he was honored by the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) in a special category of Individual Achievements and in 1984 he again won the Best Supporting Actor statuette for his role in the CBS special, "Terrible Joe Moran." He is also a member of the NATIONAL ASSOCIATION OF BROADCASTERS (NAB) HALL OF FAME. He continues to appear as a guest star on television shows.

### **Carol Burnett Show, The**

One of the most durable of the musical-variety shows in an era when the variety show was declining,

"The CAROL BURNETT Show" was a fixture on CBS from 1967 to 1978. Regulars on the hour-long show over the years included HARVEY KORMAN, TIM CONWAY, VICKI LAWRENCE, LYLE WAGGONER, and (briefly) DICK VAN DYKE but the enormous success of the show was due mainly to its star. More than 1,000 sketches were performed on the series and many of them have become classics. The executive producer was Burnett's husband, JOE HAMILTON.

Production of the series stopped in 1978 and reruns were seen that summer followed by some new episodes that were produced for airing the summer of 1979. They were titled "Carol Burnett & Company." The original 244 shows were then edited down to thirty minutes by eliminating the production and musical numbers. Retitled "Carol Burnett and Friends," 175 shows went into SYNDICATION in 1979. In March 1990 Burnett was back on the air, this time on NBC, with a Saturday-night comedy ANTHOLOGY, "Carol and Company." When her NBC contract expired, however, she returned to CBS and the hour-long variety format.

The original variety show was nominated for an EMMY each year that it was on the air and won the award three times, in 1972, 1974, and 1975.

### **Carolco**

This diversified company is involved in motion picture production and home video and owns a controlling interest in LIVE ENTERTAINMENT. The company was also engaged in FIRST-RUN syndication as well as BARTER programming through its subsidiary ORBIS COMMUNICATIONS but it sold much of its first-run syndication assets to MULTIMEDIA INC. in 1991. Pioneer Electronics (Japan) owns 10 percent of the company and the pay-TV network Canal Plus (France) owns 5 percent. (See also ROBERT L. TURNER.)

### **Carroll, Diahann**

An ABC talent show, "The Chance of a Lifetime" (1952-56) gave singer Carroll her first break. She won the first prize three times, which led to nightclub offers and ultimately to Broadway and motion pictures. Her first appearance on TV was in 1964 as a guest on "On Parade," an NBC variety series that featured only one performer each week. Four years later she won the lead (as an actress) on her own series on NBC, "JULIA" (1968-71). It was the first television series that featured an educated non-mienial black in the title role. She also had her own music-variety series, "The Diahann Carroll Show" on CBS in 1976. In 1984 she returned to the small screen as a regular on ABC's "DYNASTY" (1981-88) where she stayed until 1987. Her television appearances since

then have been as a guest star. She continues to perform in concerts.

### **Carroll, Pat**

A comedienne who was frequently seen on television in the early days, Carroll has also performed in clubs, on Broadway, and in motion pictures. Her talents were perhaps best used opposite HOWARD MORRIS in "CAESAR'S HOUR" (1956-57), for which she won a Best Supporting Actress EMMY. She spent a year on "The Red Buttons Show" (1952-1955), was a regular on the long-running "DANNY THOMAS SHOW" from 1961 to 1964, and served as a panelist on "Masquerade Party" (1958) and "You're in the Picture" (1961). In 1990 she won rave reviews for her stage portrayal of Shakespeare's portly and dissolute nobleman, Falstaff.

### **CARS**

The acronym stands for **community antenna relay service**. Authorized by the FEDERAL COMMUNICATIONS COMMISSION (FCC), this MICROWAVE RELAY system acts as a cable relay service to transmit signals via microwave for local distribution, inner-city relay, and remote television pickup. Cable operations are licensed by the FCC to use specific FREQUENCIES for the service.

### **Carson, Johnny**

Beginning in 1962 Carson, entertained late-night America from his desk at NBC on "THE TONIGHT SHOW STARRING JOHNNY CARSON." He took over from JACK PAAR in that year, changing the nature of the TALK SHOW to better showcase his own particular style while also focusing more on entertainment and comedy.

The Nebraska native began his television career in 1950 at a local station in Los Angeles with a program called "Carson's Cellar." Then, as one of RED SKELTON'S writers, he came to the attention of CBS. His first network effort as a host was a quiz show, "Earn Your Vacation" (1954), followed by a comedy-variety show, "The Johnny Carson Show" (1955-56) that was a precursor of "The Tonight Show." He also substituted occasionally for Jack Paar on "The Morning Show" during this period. Carson was hosting the ABC GAME SHOW "Who Do You Trust?" when he was asked by NBC to replace Paar on the late-night show. Some of his early comedy work is available on home video.

In addition to his "Tonight Show" duties, Carson has hosted a number of SPECIALS over the years including tributes to BOB HOPE, JACK BENNY, and Jimmy Stewart, ACADEMY AWARDS SHOWS, and other network

specials. His production company, Carson Productions, produces "The Tonight Show" and other programs such as "TV's Bloopers and Practical Jokes," which first aired in 1964. He has also made occasional personal appearances in Las Vegas with a club act and recently narrated a PUBLIC BROADCASTING SERVICE (PBS) special.

"The Tonight Show Starring Johnny Carson" has been nominated for an EMMY many times since 1971 and it won the award in the four years from 1976-79. Carson himself was nominated in 1965 for Individual Achievement as a Performer and in 1986 was selected by the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) for induction into its HALL OF FAME. He was also cited by the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) as Broadcaster of the Year in 1969. Carson reigned for three decades as the king of late-night television but his thirtieth season was his last. Frequent guest host JAY LENO replaced him permanently in the host's chair in May 1992.

#### **Carter Country**

This rural SITCOM featured a big-city black policeman going to work for an opinionated backwoods chief in a small Georgia town. It ran for two seasons (1977-78) on ABC. It was notable chiefly because the locale was "just down the road from Plains," the hometown of then-President Jimmy Carter. Forty-four half-hour episodes are in SYNDICATION.

#### **Carter, Lynda**

Winning the Miss World-USA contest in 1973 was the springboard for Carter's career. She was ideally cast as Diana Prince in "Wonder Woman." Carter played the role in the 1976 version of the series on ABC, which was followed by a number of SPECIALS. It became a weekly series on CBS in the fall of 1977 and ran until 1979.

Carter appeared in several variety SPECIALS and MADE-FOR-TV MOVIES before her next series, "Partners in Crime" (1984), with LONI ANDERSON playing the other partner. It lasted three months.

#### **Carter, Nell**

The cabaret singer was a star on Broadway before her success as an actress in television SOAP OPERAS and SITCOMS. She was a regular on RYAN'S HOPE in 1979 and had her first PRIME TIME role in "Lobo" during the 1980-81 season on NBC. She hit her stride with the lead in "GIMME A BREAK" (1981-87). Carter also repeated her Broadway role in the musical "Ain't Misbehaving" in its 1982 television production and has appeared in several musical-variety SPECIALS.

She was nominated twice for a Best Actress EMMY for "Gimme a Break" and won an Individual Achievement award in 1982 for "Ain't Misbehaving."

#### **Carter-Ford debates**

These televised political debates between the two candidates for the presidency were held in the fall of 1976. They pitted President Gerald Ford against the Democratic candidate, the former governor of Georgia, Jimmy Carter. One of the four debates was between vice-presidential candidates Walter Mondale and Robert Dole.

The debates were made possible by new interpretations and rules concerning Section 315 of the COMMUNICATIONS ACT OF 1934 by the FEDERAL COMMUNICATIONS COMMISSION (FCC). In the ASPEN INSTITUTE RULINGS of 1975 the FCC had determined that under certain circumstances, debates were exempted from the EQUAL TIME (OPPORTUNITY) RULES of that section. Although two other presidential candidates (Eugene McCarthy and Lester Maddox) complained that they should be included in the debates or given equal time, both complaints were turned down by the FCC. The League of Women Voters arranged the debates, which were televised from Philadelphia, San Francisco, Williamsburg (Virginia), and Houston in September and October. The hour-long broadcasts were carried by the three commercial networks and the PUBLIC BROADCASTING SERVICE (PBS) and were seen in more than 90 percent of the television households in the United States. The sound was lost, however, for the first twenty-seven minutes of the first telecast, causing a delay. Neither man moved or acknowledged the other while frantic technicians tried to restore the audio. In spite of the shaky beginning the debates were compelling television. The general consensus was that Carter won the bouts. He was elected president in November in 1976.

#### **Cartrivision**

Appearing in the early 1970s, this VIDEOTAPE FORMAT competed with its predecessor, the CBS-developed EVR and the 3/4-INCH U (EIAJ) format created by the SONY CORPORATION. The first Cartrivision units went on sale in Sears stores in the Chicago area in June of 1972 after only two years of development. The device was sold only as a console model, which included the videocassette machine and a color TV set, all for some \$1,600. Developed by Cartrivision Television Inc. and manufactured by Avco, the machine used half-inch tape and could record programs as well as play them back. A few Hollywood films were available for rent from the Cartridge Rental

Network in a special red package, which had a locking device that made it impossible to rewind the tape. Thus, the retailer and the PROGRAM SUPPLIERS could share in the income from a PAY-PER-TRANSACTION (PPT) and a LIMITED-PLAY VIDEOCASSETTE type of arrangement. Blank cassettes and other prerecorded titles were available for sale only in a black box.

The picture quality of the playback tape was not good, however, and the company experienced a disastrous event in November 1972: All of the tape in stores and warehouses all over the country began to spontaneously decompose and had to be replaced. Sales were not as good as expected either, because the cost of the device was very high and most consumers were waiting for more than the initial prerecorded 100 titles to be released and available. Stores wouldn't stock Cartrivision titles until there were more machines in use. The firm lost money steadily and, in spite of layoffs and a massive reduction in operating expenses, it had to declare bankruptcy in June of 1973. AVCO alone lost \$48 million and hundreds of individual investors also lost money in the debacle. The format did not survive.

### **Cash, Johnny**

More famous as a country music recording star than as a television personality, Cash was a significant contributor to the TV scene in the 1960s. He first appeared as a guest on "The Jimmy Dean Show" (CBS, 1957) and was heard singing the theme song on "The Rebel" during its 1959-62 run on ABC. He also occasionally appeared as a guest star in various series including "THE KRAFT MUSIC HALL" (1967-71). His own series on ABC, "The Johnny Cash Show" (1969-71), was a music-variety program that successfully combined country and popular music with guest stars from many different music GENRES. The series returned in the summer of 1976 on CBS, where the emphasis was on country music. Both series originated from Nashville.

In the 1980s Cash made some guest appearances as an actor in various series and MINISERIES and he continues to make hit recordings and personal concert appearances.

### **cash/barter syndication**

This type of syndication is a combination of techniques involving elements of FULL-BARTER and CASH SYNDICATION in the sale of television programming. In this transaction the local station or cable operation pays a lower cash fee to license the program but gives up some of the available COMMERCIAL TIME within the show to national advertisers. The local operation retains the remainder of the time for its sale. Many

popular shows that are stripped ACROSS THE BOARD during the daytime are purchased on this basis. Generally speaking, a syndicator can make more money from cash/barter than by full barter arrangements.

### **cash syndication**

In this method of syndication, a television or cable operation pays the SYNDICATOR (distributor) a flat fee to license a program for transmission. In this transaction the local station or system purchases the right to air the program(s) a number a times over a period of time (for example, four plays in three years).

The operation assumes all of the risk in purchasing the show and must sell the COMMERCIAL TIME locally or SPOTS nationally through its STATION REPRESENTATIVE. As a result most of the shows syndicated in this manner are well known quantities such as OFF-NETWORK programs.

Cash syndication was the earliest form of syndication. The simplest and most straightforward system, it is still the largest segment of the business. (See also CASH/BARTER SYNDICATION.)

### **Cass, Peggy**

First and last an actress, Peggy Cass contributed to television with appearances on TALK SHOWS and quiz shows in the 1960s. She also had considerable success on Broadway, winning a Tony for her portrayal of Agnes Gooch in *Auntie Mame*, a role she recreated in the movies. On television she was first a regular on the quiz show "Keep Talking" (1958-60, initially on CBS, later on ABC). That exposure led to her frequent visits to "THE JACK PAAR SHOW" where she was considered a semiregular. She had an acting role on "The Barbara Stanwyck Theater" in 1960 and headed the cast of "The Hathaways" on ABC during the 1961-62 season; the "cast," however, was mostly chimpanzees and the series didn't last long. After three years (1964-67) as a panelist on "TO TELL THE TRUTH," she returned to feature films. In the 1980s Cass was once more seen on television in a guest role in the horror ANTHOLOGY series "Tales from the Dark-side" (1984, syndicated) and on the SITCOM "Women in Prison" on the FOX INC. network in 1987-88.

### **Cassandra**

This system of very sophisticated computer software was acquired by A. C. NIELSEN Media Research in 1980. It provides information for selected programs that have been previously transmitted on a market-by-market basis. Program data including RATINGS and DEMOGRAPHICS from past years can be compared and historically analyzed with current programs in a

variety of ways to help determine trends and assist in buying COMMERCIAL TIME.

**Castrucci, George E.**

Castrucci held the dual positions of chairman and CEO of the Great American Broadcasting Company and president and COO of the GREAT AMERICAN COMMUNICATIONS CORPORATION. The Xavier University graduate joined the organization in 1978 as financial vice president and was named to the positions in 1987 and 1990 respectively. He retired in 1992.

**catalog product**

The titles contained in the catalog or sales list of a PROGRAM SUPPLIER in the prerecorded video industry are known collectively as catalog product. They are distinct from the hot new releases, which are often "A" TITLES, but the catalog titles usually sell regularly and steadily throughout the year. The equivalent of the backlist in the book industry, the best of the catalog products are EVERGREEN TITLES.

**cathode ray tube (CRT)**

Known informally as a television picture tube, the CRT is but one version of an electronic vacuum tube designed for the display of images. There are two types of cathode ray television tubes, one for black-and-white television and one for color.

The CRT used for black-and-white television is a glass tube into which a beam of electrons is sent to form pictures on a luminescent screen. The inside front of this tube is coated with a phosphorescent substance that glows when struck by electrons. At the rear or neck of the tube is the cathode that is heated and functions as an electron gun, emitting a beam of electrons. A deflection yoke in the middle of the CRT focuses and directs the beam onto the inside of the front of the tube. The beam is tightly focused to create a small dot of light where the beam strikes the phosphorous. As the beam scans from left to right and from top to bottom, it creates SCANNING LINES.

The CRT used for color television operates on the same principle but is somewhat more complex. The color picture tube has three sets of phosphorescent dots on the front inside of the tube. Three (instead of one) electron guns (or barrels of a single gun) are positioned in the neck of the tube, one for each of the electronic impulses representing the three primary (for television) colors of red, blue, and green. A metal aperture mask is located inside the tube between the electron guns and the inside of the front of the screen. The mask is composed of tiny holes or a grid of wires that allow each color beam to strike only its

corresponding phosphorous dots on the inside of the screen. In their aggregate the glowing phosphorescences form the color image seen on the front of the tube. (See also FIELD, FRAME, KINESCOPE TUBE and SYNC.)

**Catholic Broadcasters Association**

See UNDA-USA

**Catholic Conference of Broadcasting**

The communications department of the U.S. Catholic Conference (the public policy agency of the Catholic Bishops of America), this group addresses the church's apostolate in and through the print and electronic media. It provides advice and technical assistance for radio and television network programs. The department also publishes a weekly critical guide to film and television programs and rates them, addressing both their moral and aesthetic dimensions. The department acts as a liaison for the conference with the broadcasting industry, national media, and religious agencies and organizations. It also administers funds to support a variety of media programs, projects, and studies in the United States and in the Third World. (See also MOVIE RATINGS SYSTEM.)

**CAV (constant angular velocity)**

See LASER VIDEODISC (LV).

**Cavett, Dick**

After laboring in the writing stables of such comedians as JERRY LEWIS, MERV GRIFFIN, JACK PAAR, and JOHNNY CARSON, Cavett developed a nightclub act before hosting his own talk-variety show, "This Morning" on ABC, which became "The Dick Cavett Show" in 1969. Initially on the air in PRIME TIME, it was later moved to LATE NIGHT, replacing JOEY BISHOP in an attempt to challenge JOHNNY CARSON's domination of the late-night audience. After the 1972 season the show's frequency was cut back and the show was made a part of "ABC Late Night" for the next season. In 1974 Cavett signed with CBS to do special projects and also hosted "V. D. Blues" and "Feelin' Good" for the PUBLIC BROADCASTING SERVICE (PBS) during the mid-1970s. He returned to series work with "The Dick Cavett Show" in an interview format, this time on PBS, from 1977-82. In 1979 he hosted HBO's "Time Was" and followed that series with other HBO series and appeared on a soap opera. He resumed his talk-show host duties in 1990 on the CONSUMER NEWS AND BUSINESS CHANNEL (CNBC).

Cavett's variety show received eleven EMMY nominations and won the award in 1969, 1972, and 1974.

**CBN Satellite Service**

See THE FAMILY CHANNEL.

**CBS/Fox Video**

Founded in 1982, this partnership was designed to bring the resources and expertise of two giant entertainment corporations to the new home video industry. CBS had its record company and consumer marketing expertise and TWENTIETH CENTURY FOX INC. its motion picture library and recently acquired MAGNETIC VIDEO operation. The firm became one of the top PROGRAM SUPPLIERS in home video, with Fox the dominant partner. In 1991 the partnership became more of a video LABEL distributed by a new firm, FOX VIDEO. CBS also launched a separate label also distributed by Fox Video.

**CBS Inc.**

One of the major commercial full-service national television networks, CBS is headquartered at "Black Rock," its own skyscraper in New York City.

The company began in early 1927 as the United Independent Broadcasting Inc. but soon changed its name, finally launching a radio network called the Columbia Phonograph Broadcasting System on September 18, 1927. By 1929 the fledgling network was losing money and was purchased by WILLIAM S. PALEY, who was destined to become one of America's leading broadcasting pioneers and impresarios. He simplified the name to the Columbia Broadcasting System (CBS) and this was shortened to CBS Inc. in 1974.

The company prospered under Paley's leadership and programming instincts. Paley then set out to replace the NATIONAL BROADCASTING COMPANY (NBC) as the nation's premiere radio network and eventually did so by emphasizing stars, program quality, and glamour.

The network's image was enhanced during WW II by its outstanding news operation, headed by EDWARD R. MURROW. After the war Paley led a talent raid on NBC stars, succeeding in persuading many of them to jump to the CBS network.

Most of the talent followed the network into television when the company built stations and established the CBS television network. Capitalizing on the success and prestige of the radio network, Paley developed the television operation into the most consistently successful company of its kind in the world. Although NBC led the RATINGS in the initial days of the television networks, CBS became the number one network in ratings in 1955 and maintained that position for twenty-one years. The network slipped to third place, however, in the late 1980s and has yet to regain its rating prominence.

Part of the long-term success of the company has been its ability to change with the times. Noting a drop in ratings in the late 1960s, the network cancelled many of its popular shows such as "THE BEVERLY HILLBILLIES" that appealed to a rural audience and concentrated on programs for the more sophisticated urban viewer. Such shows as "ALL IN THE FAMILY," "MARY TYLER MOORE," and "MAUDE" were successful in maintaining viewers and attracting advertisers who wished to reach an upscale consumer audience. Although this emphasis on DEMOGRAPHICS had already begun at the AMERICAN BROADCASTING COMPANY (ABC), Paley's network took it to its logical end in the 1970s and the result was higher ratings and increased profits. Known then as the "Tiffany of Networks," CBS was also aided in its popularity by the quality and prestige of its news operation with the "most respected man in America" (according to a Gallup poll), WALTER CRONKITE, and the enduring Sunday night news magazine, "60 MINUTES," which has been in the top of the ratings for more than a decade. In 1982 CBS joined with 20th Century Fox to form CBS/FOX VIDEO for the purpose of acquiring and distributing prerecorded home videocassettes and later established its own video LABEL.

In the late 1980s the company made a major commitment to sports programming in a strategy to lure viewers to the network, who would then watch other CBS shows. Some of the more recent successful CBS series have been "MURDER SHE WROTE," "MURPHY BROWN," "NEWHART," and the daytime soap opera "THE YOUNG AND THE RESTLESS." The network's luster, however, slipped in recent years and the sports programming began losing money.

Paley retired as chairman of the company in 1983 but was recalled and again elected acting chairman in 1986. The Loews Corporation, headed by LAWRENCE A. TISCH, acquired a majority interest in the company that year, but Paley was asked to continue as chairman. CBS sold its magazine and record divisions shortly thereafter to concentrate on its broadcast properties. Paley served as chairman until his death in 1990 and was succeeded by Tisch.

In addition to the TV network of 212 AFFILIATED STATIONS, CBS owns five television stations (serving New York, Chicago, Los Angeles, Philadelphia, and Miami), the CBS radio network, and twenty radio stations. (See also JOHN BACKE, ED BRADLEY, DAN RATHER, ANDY ROONEY, FRANK STANTON, ARTHUR TAYLOR, and MIKE WALLACE.)

**CBS Reports**

Respected for its long and distinguished history, this prestigious news-documentary series was first

seen in the 1959-60 season on an irregular basis. It bridged the gap left by the demise of EDWARD R. MURROW's "SEE IT NOW" and was produced by Murrow's partner, FRED FRIENDLY.

In 1961 the hour-long series went on a regular alternate-week schedule, continuing for eleven years. Since 1971 it has been seen as an occasional SPECIAL.

Over the years the program has won a dozen or more EMMYS, and has featured some of CBS News' brightest stars as anchors, interviewers, narrators, and writers. Murrow himself hosted the first program in 1959 and the other hosts have included WALTER CRONKITE, HOWARD K. SMITH, ROGER MUDD, HARRY REASONER, and MIKE WALLACE.

### CD+G

The initials stand for **compact disc + graphics**. The disc is exactly like the regular music compact disc but it also contains a "hidden display of graphics" such as the lyrics to a song or other related textual material. Some of the record companies began to release albums on this format in 1990. The discs contain computer-generated graphics to accompany the song or a rundown of the guitar chords that are being played. The visual material is encoded in some of the empty space on the CDs but can only be displayed on a television set by using a special player.

### CD-I

This promising new technology is an offshoot of the COMPACT DISC (CD) and CD-ROM. The initials stand for **compact disc, interactive**. It is targeted toward the consumer rather than the professional but unlike CD-ROM, it is not an extension of the personal computer (PC). Announced by the Philips Corporation in March 1987 and developed in conjunction with the SONY CORPORATION, the technology is designed to look like a CD player and to operate as simply as a video game, using a standard TV set. It also has great potential in the educational field and in electronic publishing. Although the machine will play back discs that contain pages of text, still video frames, graphics, and CD-quality audio, the early prototypes did not offer full-screen full-motion video. By May 1989 Philips had developed the technology to provide some capability in that area with VHS-quality video and medium-quality sound. The company (along with Sony and other manufacturers) promised broadcast-quality video playback by the official marketing launch of the technology in late 1991. Philips' specifications for the device have been adopted by other manufacturers, making any programs developed for use on CD-I compatible anywhere in the world on any CD-I player.

Some observers believe that the CD-I technology is but one more evolutionary step toward the full development of true INTERACTIVE VIDEO and INTERACTIVE MULTIMEDIA centered on the PC, which has been long predicted to reach its full educational potential in the form of DVI (digital video interactive) equipment that may be used in the HYPERMEDIA systems of the future.

### CD-ROM

These initials (pronounced cee-dee-rom) stand for **compact disc-read-only memory**. The device was the first video format to evolve from the audio COMPACT DISC (CD). The machines were introduced in 1985 by Philips and the SONY CORPORATION as data-storage peripherals to the personal computer (PC). CD-ROM encoded discs are permanent collections of textual information using a DIGITAL COMMUNICATIONS process. The five-inch discs hold the equivalent of some 150,000 printed pages or about 1,000 times more data than a PC floppy disc. The discs are inserted into the CD-ROM player, which can then be controlled by the PC to afford random access to the data on demand. The text and graphics are displayed on the computer's cathode ray tube (CRT). Users usually cannot change the data (read only) but a new development titled WORM (write once, read many times) allows for the user's creation of data.

A number of directories, encyclopedias, and data bases with large bodies of information are available on CD-ROM. Grolier published the first encyclopedia on the format in 1986. Because most CD-ROM units also function as a standard CD audio device, it is possible to add speech or music to the data when a disc is originally mastered as well as still pictures and animation. When approached from a computer orientation, the unit becomes an INTERACTIVE MULTIMEDIA unit and an INTERACTIVE VIDEO device, according to AUDIOVISUAL COMMUNICATIONS professionals. In one electronic encyclopedia disc, Britannica has captured 9 million words, 15,000 illustrations in black-and-white and color, and 60 minutes of sound.

Because of its initial high price, CD-ROMs were sold primarily to business, government, and education. In 1991, however, Sony created a lower-priced consumer version called the Laser Library and many observers believe that the majority of consumer PCs in the future will have built-in CD-ROM players.

CD-ROM and its sisters CD-I (compact disc interactive) and DVI (digital disc interactive) will play a future role in HYPERMEDIA in the next century.

### CDTV

Introduced in 1991, this COMPACT DISC (CD) format is a product of Commodore International Ltd., a West

Chester (Pennsylvania)-based computer company. It competes for the consumer's attention with the CD-1 format developed by Philips and the SONY CORPORATION.

The two types of discs are incompatible; a disc in one format will not play back on the other's machine. The CDTV disc is an outgrowth of the CD-ROM format, which was enhanced to allow the storage of animation, sound, and text. It is designed, however, around the proprietary hardware of Commodore's Amiga computer, whereas the CD-1 is based on published technical guidelines for both hardware and software that can be used by any manufacturer.

CDTV initially offered the "Complete Works of Shakespeare" and the "Illustrated Holy Bible" as well as a number of other, more popular, discs. The tussle between the CDTV and CD-1 is reminiscent of the battle over VIDEOTAPE FORMATS in the 1970s between BETA and VHS. Both discs may be superseded in the mid-1990s by the DVI technology, which will feature even more interactivity because of its use of DIGITAL COMPRESSION.

### **Ceefax**

A one-way broadcast teletext system, Ceefax ("see facts") was developed by the BRITISH BROADCASTING CORPORATION (BBC) in the late 1960s. The initial experiments led to the ability to provide subtitles for the hearing-impaired and on foreign language films, and by 1974 the system was made generally available to the public by the BBC. (At the same time a competitor, Oracle, was placed in operation by the INDEPENDENT BROADCASTING AUTHORITY [IBA]).

Ceefax transmits some 100 pages of information such as news, weather, and entertainment options, which can be seen on the vertical BLANKING interval of the TV set. The information can be called up at any time by the viewer using a keypad and a decoder. Ceefax, however, has yet to be extensively used by the public in the United Kingdom. Experiments with the system were undertaken in the United States by Station KSL-TV in Salt Lake City beginning in 1978.

### **censorship**

The freedom of speech and of the press as guaranteed by the FIRST AMENDMENT was specially expanded to broadcasting in the COMMUNICATIONS ACT OF 1934. Section 326 of that Act states:

Nothing in this Act shall be understood or construed to give the Commission the power of censorship over the radio communications or signals transmitted by any radio station, and no regulation or condition shall be promulgated or fixed

by the Commission which shall interfere with the right of free speech by means of radio communication.

"Radio Communication" in an earlier Section 3 of the Act was defined as the "transmission by radio of wire signs, signals, *pictures* [emphasis added], and sounds of all kinds..." thus allowing for the legislation to cover television many years later. While the Act prevents the FEDERAL COMMUNICATIONS COMMISSION (FCC) from censoring programs, it does not prohibit private companies or individuals from making editorial and content decisions about broadcast programs.

### **Centennial**

See MINISERIES.

### **Center for Communication**

Based in New York, this nonprofit organization seeks to bring faculty and students of communications together in meaningful dialogue with practitioners in the industry. Founded in 1980, it sponsors seminars and panel discussions on professional concerns in television, cable, and the newer technologies. It is supported by foundations and gifts. The organization also makes manuscripts and videotapes of the discussions available for study and sponsors teleconferences and meetings focusing on issues in the industry. It also informs students about career possibilities in the communications field.

### **Center for New Television (CNTV)**

This nonprofit organization is a resource center for video and community media producers, a support network, an activist for the invention of new formats, and an advocate for independent artists. It was founded in 1976. The center offers low-cost access to video production and POSTPRODUCTION equipment, an educational program, technical assistance to not-for-profit and grassroots community organizations in creating communication and video tools, and support in fundraising and grant management.

Located in Chicago, the center is funded by the National Endowment for the Arts, the Illinois Arts Council, the MacArthur Foundation, the City of Chicago Department of Cultural Affairs, membership fees, and donations. In 1989 it was instrumental in the founding of THE 90s. (See also GUERRILLA TV.)

### **Central Educational Network (CEN)**

As a private nonprofit regional PUBLIC TELEVISION (PTV) network, CEN provides INSTRUCTIONAL TELEVISION, postsecondary education, and general audience programming to its many stations. It primarily serves member stations in the Midwest.



In addition to providing a program service via a satellite uplink, CEN operates EDISON, an electronic information and communications system for public telecommunication personnel, and LEARNING LINK, an electronic bulletin board for teachers. The network is headquartered in the Chicago area. (See also JAMES A. FELLOWS and GROUP BUY.)

### **Century Communications Corporation**

Founded in 1973, this cable company is one of the fifteen largest MULTIPLE SYSTEM OPERATORS (MSO) in the nation. The company owns fifty-five systems in twenty states and Puerto Rico. The firm also owns four radio stations and is heavily involved in cellular radio. Century Communications Corporation is headquartered in New Canaan (Connecticut). (See also LEONARD TOW.)

### **certificate of compliance**

This formal requirement to force cable companies to adhere to some federal standards was incorporated in the CABLE TELEVISION REPORT AND ORDER OF 1972 by the FEDERAL COMMUNICATIONS COMMISSION (FCC). The purpose was to impose guidelines in the franchising process and require companies that had been awarded a FRANCHISE to comply with federal standards relating to terms and duration of the franchise, rates and rate changes, construction deadlines, and other matters. The certificates were issued by the FCC upon review of the locally granted franchise. This formal authorization was dropped by the FCC in 1978 and replaced by a CABLE REGISTRATION requirement.

### **Chamberlain, Richard**

After minor parts in some of the television series of the late 1950s Chamberlain got his big break when he was cast as the young physician in "DR. KILDARE" (1961-66). Wishing to do more serious acting, he left television for a time and appeared on the Broadway and London stages. He returned triumphantly to television in the 1971 "HALLMARK HALL OF FAME" production of "Hamlet" and continued to appear in MINISERIES and MADE-FOR-TV MOVIES.

Chamberlain played one of the leads in the 1978-79 limited series "Centennial," the adaptation of the James Michener novel, which aired over a two-year period. Other NBC miniseries roles have included "SHOGUN" (1981), "The Thorn Birds" (1983), and "Wallenberg: A Hero's Story" (1985). Among his TV movies are the 1975 "Count of Monte Cristo," the 1977 "Man in the Iron Mask," and most recently, the 1991 "Night of the Hunter." He has also hosted and performed on many variety shows and SPECIALS over

the past two decades Chamberlain has received four EMMY nominations and two GOLDEN GLOBE AWARDS.

### **Chamberlin, Ward B., Jr.**

A founding executive at the CORPORATION FOR PUBLIC BROADCASTING (CPB) in 1967, Chamberlin went on to serve as executive vice president of WNET in New York in 1970 and filled the same post at the PUBLIC BROADCASTING SERVICE (PBS) in 1973. In 1975 he was named president and chief executive officer of WETA/TV-FM in the nation's capital, a position he held for fifteen years before retiring at the end of 1989. He was honored by the public broadcasting industry with the CPB's prestigious RALPH LOWELL AWARD in 1990.

### **Chancellor, John**

The ANCHOR for "NBC Nightly News" beginning in 1971, Chancellor resigned from that position in 1982 but remained with the network. He had joined NBC in 1950 and aggressively covered political conventions, served as a foreign correspondent in Vienna, London, Moscow, and Brussels, and handled national affairs from the NBC Washington bureau. In 1961 he hosted the "TODAY" show. From 1965 to 1967 he left the network to serve as head of the Voice of America.

Chancellor underwent heart surgery in the summer of 1990, but resumed his normal schedule that fall as senior commentator for NBC News, delivering commentaries on the "NBC Nightly News." He has also hosted documentaries on cable television since his recovery. He is scheduled for retirement in 1993.

Chancellor has been honored by many organizations including the NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES (NATAS), the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) as the 1982 Broadcaster of the Year, the Universities of Southern California and Missouri, and the Overseas Press Club.

### **channel**

In the broadcast spectrum, a channel is a FREQUENCY band allocated by the FEDERAL COMMUNICATIONS COMMISSION (FCC) for the transmission of a signal. U.S. standards require a 6-MEGAHERTZ (MHZ) bandwidth channel. To avoid electronic interference between channels, the FCC assigns channels geographically and specifies certain frequencies for use by AM and FM radio and UHF and VHF television stations. The television allocation is divided into four frequency clusters: 54 to 72 MHz (channels 2 to 4), 76 to 88 MHz (channels 5 and 6), and 74 to 216 MHz (channels 7 to 13) in the VHF band; and 470 to 806 MHz (channels 14 to 69) in the UHF band. Channel 1 (at 44 to 50 MHz) was originally allocated by the

FCC but it interfered with other channels and was reassigned to nonbroadcast use in 1948.

### **Channel America**

This New York-based network supplies programming to four full-power INDEPENDENT STATIONS, ten cable systems, and 158 LOW POWER TELEVISION (LPTV) stations. The network owns fifteen of the LPTV stations and they transmit twenty-four hours of programming, which is acquired or produced by the network's production/programming partner, FCB/Telcom. Channel America plans to provide a new programming service called "Silver Streak" aimed at older viewers.

### **Channel One**

See WHITTLE COMMUNICATIONS.

### **channel realignment rules**

Section 625 of the CABLE COMMUNICATIONS POLICY ACT OF 1984 gave cable systems great freedom in selecting where channels could be located on their systems. This regulation, combined with the invalidation of the MUST-CARRY RULES, had the effect of giving cable operators almost unlimited power over which channels they carry and where they can be located.

The rules give the operator freedom to "rearrange, replace, or remove a particular cable service" and to "rearrange a particular service from one service tier to another." There are some conditions that must be met and PEG CHANNELS must be carried but in the main, cable operators are free to switch channel positions upon thirty days notice to the FRANCHISE authority.

These rules, however, created a stir in broadcast circles and considerable wrangling between cable operators and television stations. Stations' marketing efforts have always been devoted to promoting their position on the broadcast dial. Cable systems followed that tradition and if WXYZ occupied channel 4, for example, it was usually assigned the channel 4 slot on a cable system. Attempts to shift channels around and place a channel in another tier created image problems for stations and economic problems for a cable network. The protests were loud and strong over some initial changes and with the threat of industry reregulation hovering over their heads, most cable systems have kept their changes to a minimum and reached compromises with the signal originators.

### **Chapman, Gary R.**

Since December 1988 Chapman has been president of the LIN TELEVISION GROUP with responsibilities for overseeing seven TV stations. His career began in

local television sales (KSDK) and he was later manager of WLNE. The Southern Illinois University graduate was elected chairman of the NATIONAL ASSOCIATION OF BROADCASTERS (NAB) television board in June 1990.

### **Chappie award**

Given annually by the VIDEO SOFTWARE DEALERS ASSOCIATION (VSDA), this award recognizes both studio and independent (nonstudio) PROGRAM SUPPLIERS as well as WHOLESALERS. The award is presented to the company that best supported VSDA programs in the network of local chapters during the previous year. The winners are selected by a vote of the VSDA chapter presidents.

### **character generator (CG)**

This electronic image device generates a sequence of signals that forms words and symbols on a TV screen. It allows production personnel to develop titles for a program or to place captions below the images of individuals or over events while they are in progress. The unit resembles a computer terminal keyboard and the operator types and stores words, phrases, names, or captions on pages that can be called up and SUPERIMPOSED or KEYED over the picture when the unit is connected to the video system.

Once limited to simple white lettering on a black background and one or two type sizes and styles, modern CGs produce letters in any color against any background color and in a wide variety of fonts. In Europe the device is often called an "Aston" after the most dominant manufacturer there, whereas in the United States "Chyron" is practically synonymous with a CG for the same reason.

A simplified unit is often built into some of the more expensive home video cameras and the operator can title the video images or record the date and time of the action. The lettering is usually quite primitive, however, and some home video hobbyists buy small low-cost separate CG devices or adapters to their personal computer (PC), or even a PC specially designed for video to develop more sophisticated lettering. In doing so they begin to move into DESKTOP VIDEO.

### **charge-coupled devices (CCD)**

An integral part of modern television cameras, these devices change light into electronic signals. Since the invention of television, engineers and production personnel have sought better quality images. There have been constant improvements in the RESOLUTION of the various types of vacuum tubes, from the early ICONOSCOPE through IMAGE ORTHICON, VIDICON, SATICON, and PLUMBICON tubes, to the CATHODE

RAY camera pickup tube now used in the industry. Recently the use of charge-coupled devices (CCD) has allowed further improvements.

The method combines the technology of ANALOG and DIGITAL COMMUNICATIONS and uses the same solid state silicon chip technology that was developed for computers in the 1960s. First introduced into television by the RADIO CORPORATION OF AMERICA (RCA) in the early 1970s, the imaging devices consist of one to three chips, which break down the picture into thousand of pixels (picture elements). The horizontal and vertical photosensitive elements cross in the tiny device and create the image. The number of pixels determines the definition and quality of the picture and the problem of cramming thousands of pixels into an area about the size of the human thumb has been a challenge. To meet broadcast-quality standards, some 250,000 pixels are needed.

MATSUSHITA introduced a commercial CCD camera in 1982. The SONY CORPORATION followed with a broadcast-quality unit in 1986 (with 268,000 pixels) and by 1990, Hitachi had developed a CCD camera with 450,000 pixels, increased resolution, and an excellent SIGNAL-TO-NOISE (S/N) RATIO.

The CCDs offer many advantages over tube-type cameras. They are more rugged and because of their small size, the camera can be much smaller and more lightweight. The CCD chips cost less than the conventional high-quality pickup tubes and should last forever because they normally do not break.

Initially one-chip CCDs were used in consumer home video CAMCORDERS, but as their definition and resolution improved, CCDs became popular in professional broadcast operations where three-chip CCD cameras are the norm. Initially used in ENG applications in the field, broadcasters are now turning to CCD cameras for studio applications. Some of the newer models can be docked to half-inch VIDEO RECORDING FORMATS and have adapters for interface with DIGITAL COMMUNICATIONS equipment. CCD technology has also been incorporated into TIME-BASE CORRECTORS (TBC) and DIGITAL VIDEO EFFECTS (DVE) devices. CCD cameras will eventually replace the older tube-type models, becoming the standard in the field.

#### **chargeback system**

Many CORPORATE TELEVISION and AUDIOVISUAL COMMUNICATIONS centers use this method of accounting to calculate the funds used in producing for (or providing media services to) other departments within the company or institution. The basic overhead for the media center is usually covered by the parent institution, but the media center charges a service fee to any department or division borrowing videocas-

ettes or requesting graphics or television production and an interdepartmental transfer of funds is made.

While it may appear that the money is simply being transferred from "one pocket to another," the system has the psychological advantage of forcing departments to consider the cost of media services. It is also a strong motivation for the media division to operate as economically as possible and to actively promote its service.

#### **Charles E. Scripps awards**

Sponsored by the SCRIPPS-HOWARD Foundation, these awards recognize newspapers or broadcast stations that do the most to combat illiteracy in their communities. The honor consists of a cash award to the organization, a plaque, and a donation to the community literacy project.

#### **Charlies' Angels**

Charlie was a wealthy playboy whose "angels" were three beautiful, athletic, sexy young women in this 1976 hour-long adventure series. The angels were police-trained and worked as private detectives for their unseen boss. Often criticized as being nothing more than a showcase for the physical charms of the usually bikini-clad girls, the series remained on ABC for five seasons and finished the 1976, 1977, and 1978 seasons as one of the ten top-rated shows.

The series featured JOHN FORSYTHE's voice as the reclusive Charlie. The angels were played by a succession of then-aspiring actresses including Jaelyn Smith, Farrah Fawcett-Majors, Kate Jackson, and Cheryl Ladd. In the fall of 1981, 115 episodes from the series went into SYNDICATION.

#### **Charmoli, Tony**

Charmoli has been one of the premiere television choreographers of both big splashy musical-variety SPECIALS and variety series. In the 1970s he added directing to his formidable talents.

His early choreography credits included the famous "YOUR HIT PARADE" in its 1950-58 years. From 1956 to 1958 his Tony Charmoli Dancers appeared on "THE DINAH SHORE CHEVY SHOW" (1956-63) and later on "THE DANNY KAYE SHOW" (1963-67) and "The Jonathan Winters Show" (1967-69), both on CBS. He moved to ABC for "THE JULIE ANDREWS HOUR" for the 1972-73 season and in 1975 he and his dancers were back at CBS on "Cher." His next series assignment was for NBC in 1980 with the short-lived "The Big Show."

Charmoli has worked on music-and-dance specials with some of the industry's biggest stars, in-

cluding PERRY COMO, the Muppets, BOB HOPE, Shirley McLaine, Wayne Newton, LILY TOMLIN, and Raquel Welch. Beginning in the mid-1980s, he has specialized in directing beauty pageants on television.

His Choreography EMMY nominations span more than 25 years. He won the statuette in 1955, 1974, and 1976. Charmoli has also received six Emmy nominations for Directing and was honored by the DIRECTORS GUILD OF AMERICA (DGA) in 1976 and 1979.

### **Charren, Peggy**

As the head and one of the founders of ACTION FOR CHILDREN'S TELEVISION (ACT), Charren was influential in bringing about improvements in children's television and changes in commercials aimed at kids. She championed the campaign for better children's programs through speeches and articles and in testimony before federal agencies and Congress. The activist, who built a 10,000-member advocacy group from a small meeting in her Boston home in 1968, is affectionately known as the "grandmother of the CHILDREN'S TELEVISION ACT OF 1990." ACT disbanded in 1992. (See also CHILDREN'S PROGRAMMING.)

### **Chase, Chevy**

This bright young writer and comedian burst upon the television screen during the first season (1975-76) of "SATURDAY NIGHT LIVE," although he had done some television comedy writing earlier, notably for the PUBLIC BROADCASTING SERVICE (PBS) series "THE GREAT AMERICAN DREAM MACHINE." He also wrote for ALAN KING and THE SMOTHERS BROTHERS.

Chase always opened the show with a contrived pratfall, which became one of his trademarks. His characterization of the sincere news reporter on the absurd "Weekend Update" reports, which he opened by saying, "Good evening. I'm Chevy Chase and you're not," became one of the hallmarks of the show. Even then-President Ford was amused by the clumsy-guy impression that Chase did of him.

Since leaving "Saturday Night Live," Chase has appeared in some SPECIALS but has concentrated on Hollywood feature films. One of his TV specials, a tribute to ERNIE KOVACS, was seen on cable, and he starred in a 1990 Christmas drama on Cinemax.

Of his five EMMY nominations, two were for Best Actor and three were in the Writing category. Chase won the award twice in 1976 for both Writing and Acting on "Saturday Night Live," and again in 1978 for writing "The Paul Simon Special."

### **Chayefsky, Paddy**

During the GOLDEN AGE OF TELEVISION, Chayefsky was one of the most prolific of several writers of

original television dramas. He wrote for many of the dramatic ANTHOLOGY series of the time, most frequently for The Alcoa Hour/Goodyear Playhouse on NBC. Two of his more significant dramas were later made into highly successful motion pictures: "MARTY" in 1953 and "The Catered Affair" in 1955.

As television moved away from live drama and toward GAME SHOWS, westerns, and SITCOMS, Chayefsky turned to writing for Hollywood feature films. His powerful satire about the television industry, *Network*, was a major hit of 1976.

Chayefsky never received the recognition that many believed he deserved in terms of EMMY awards. He was nominated only twice for his work on the Philco (later Alcoa/Goodyear) Television Playhouse, in 1954 and 1955. He died in September 1981. In 1983 he was posthumously inducted into the HALL OF FAME of the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS).

### **checkerboarding**

In this program scheduling strategy, individual programs from a series are transmitted at the same time on alternate days of the week. The technique, sometimes used by local television and cable operations, differs from STRIPPING programs or running them ACROSS THE BOARD each day of the week. Programs that are scheduled in a checkerboard pattern are often supported by ALTERNATE SPONSORSHIP.

### **Checkers speech**

This television address saved the political career of Richard M. Nixon. In 1952, as the vice-presidential running mate of General Dwight D. Eisenhower, a scandal surfaced in which Nixon was accused of appropriating \$18,000 from a campaign contribution for his personal use. Eisenhower was under pressure to drop him from the ticket but Nixon was permitted a last-minute chance to explain it all on television. Time was purchased on CBS and NBC on the evening of September 23, 1952.

Nixon spoke of his boyhood poverty and his Quaker family life and denied the charge. He ended by confessing that he had indeed taken a gift of a little cocker spaniel, a black-and-white spotted dog that "our little girl Tricia, the six-year-old, named Checkers. And you know, the kids love that dog and I just want to say right now that regardless of what they say about it, we're going to keep it."

The speech brought tears to the eyes of some and turned public opinion around. Eisenhower kept him on the ticket as his running mate and he and Nixon were elected president and vice president of the United States two months later.

## Cheers

A staple of Thursday night TV on NBC, *Cheers* is a cozy neighborhood tavern in Boston, the kind of place where, as the theme song proclaims, "everybody knows your name." The half-hour SITCOM premiered in September 1982 but took a long time to build an audience. One week during the first year, the show finished last in the ratings but in 1989-90 it claimed the number one spot for seven weeks. The show is repeatedly cited as one of the finest examples of writing and ensemble acting ever seen on television.

The program stars TED DANSON as a reformed alcoholic, retired baseball player, and permanent lothario. Playing opposite his role as a bartender for the first five years was perky SHELLEY LONG as the professional student-turned-barmaid. The cast is enhanced by other employees (Rhea Perlman and Woody Harrelson) and regular customers George Wendt as Norm, Kelsey Grammer as Dr. Crane, and Bebe Neuwirth as Lilith. It also features the pontifical postman Cliff, played by John Ratzenberger, who is prone to such pronouncements as: "Due to the shape of the North American elk's esophagus, even if it could speak it could not pronounce the word lasagna." The style of the series has evolved over the years and the cast has also changed, with Kirstie Alley replacing Long and Harrelson replacing Nicholas Colesanto. The audience remains loyal, however, and the show's popularity is phenomenal, largely because the comedy is mostly verbal and relies on simple human relationships. For its 200th episode, a celebration was televised from the Boston pub that is the prototype for the *Cheers* bar.

In recent years the acclaimed series has been one of the three most-watched shows on TV. A perennial nominee for an EMMY, "*Cheers*" won the award in 1983, 1984, 1989, and 1991 (only "*ALL IN THE FAMILY*" and "*THE DICK VAN DYKE SHOW*" were also four-time Comedy Series winners). Kirstie Alley and Bebe Neuwirth were also Emmy winners in 1991, for Best Actress and Best Supporting Actress, Comedy. In 1987 the first 168 episodes were made available in SYNDICATION.

## Cher

The distaff side of the Sonny and Cher partnership began singing in the 1960s, when she met and married SONNY BONO. The two appeared with some frequency on rock-and-roll shows in 1965 and 1966, including "Hullabaloo" on NBC and "Shindig" on ABC and they also had some guest spots on "*LOVE, AMERICAN STYLE*" (1970-74).

The team was offered a summer replacement show on CBS in 1971 and their sixties-oriented soft-

rock music and outrageous costumes (hers by designer Bob Mackie) were such a hit that they returned in the regular season. "*THE SONNY AND CHER COMEDY HOUR*" remained on the air until their divorce in 1974. Cher returned with her own show, "*Cher*," on CBS during the 1975-76 season until it was cancelled. Reconciled professionally, "*The Sonny and Cher Show*" appeared in 1977 but did not last out the year. Cher has since become a superstar with a successful acting career in motion pictures, appearances on Broadway, and occasional SPECIALS on television, including an appearance on "*Bette Midler and Friends*" on ABC and a return to CBS (after fourteen years) headlining her own special, both during the 1990-91 season.

"*The Sonny and Cher Comedy Hour*" was nominated for an EMMY each of its four seasons and "*Cher*" received a nomination in 1975. She continues to record, make music videos, and star in personal appearances.

## Chernin, Peter

The president of the Fox Entertainment Group, Chernin came to that position after serving as assistant to the producer DAVID GERBER. Earlier he was head of programming for SHOWTIME.

## cherry picking

In program acquisition, this practice involves the selection of programs from a variety of sources. The objective is to pick and choose the best programs for scheduling on a cable system or television station. The technique was used by many PROGRAM MANAGERS in the early days of television and cable, as they chose the better programs from a number of different SYNDICATORS. The practice is not common today on network AFFILIATED STATIONS and cable systems where economics compel them to carry nearly all of the programs transmitted by the broadcast and cable networks. The technique is still used by most INDEPENDENT STATIONS that are free to choose from a number of distributors in acquiring the programs that make up their broadcast schedules. Their selection is, of course, dependent upon their pocketbooks. (See also PREEMPTION.)

## Chesterfield Supper Club, The

In 1948 PERRY COMO's radio show producer brought some cameras into the studio and NBC began SIMULCASTING the crooner's fifteen-minute program. The televised "*Chesterfield Supper Club*" was named for its sponsor, a prominent cigarette manufacturer of the day. After two years, with some concessions to the new television medium and a few

scheduling changes, the show was renamed "THE PERRY COMO SHOW."

### **Chicago school (of journalism)**

"Accuracy, accuracy, accuracy!" is the emphasis of this method of journalism, promulgated by the legendary City News Bureau of Chicago. Created in 1890, the news service is the nation's oldest training ground for beginning (cub) reporters. The bureau acts as a boot camp for aspiring journalists, who suffer low salaries and cranky editors in order to learn their trade. The young reporters chase fire engines, cover City Hall, and hang out at police stations. No reporter ever turns in a story without specifying the exact age, address, and middle initial of the individual in the tale. The reports are used by the city's newspapers and radio and television stations. Such reporting earned the bureau a national reputation that rubbed off on other Chicago news operations. The standard for accuracy was exemplified by a long-time night editor of the City News Bureau who was said to bellow at his quaking charges, "If your mother says she loves you, check it out!"

### **Chicago school (of television programming)**

Many live NETWORK programs originated in Chicago in the early days of television. They were known for their imaginative style and for the creative ingenuity used in developing shows in relatively primitive circumstances. Programs emanating from the city included the early children's shows "DING DONG SCHOOL" and "KUKLA, FRAN, AND OLLIE," along with "ZOO PARADE" and "GARROWAY AT LARGE" with DAVE GARROWAY. All of the stations and network divisions in Chicago contributed to the city's reputation as a center of new production techniques. With the use of film and the later introduction of VIDEOTAPE RECORDING, television productions moved to Hollywood and New York and the influence of the Chicago school was over by the late 1950s.

### **Chico and the Man**

This ethnic half-hour SITCOM became a runaway hit shortly after it premiered on NBC in September 1974. It starred JACK ALBERTSON, a fine character actor who had won awards for his work on Broadway and in motion pictures. (He has appeared in several short-lived TV series beginning in 1958 but "Chico and the Man" was his only hit). The plot centered on a garage owned by "the Man" and a young Chicano's attempts to help him out.

The series was one of the ten top-ranked shows in the 1974-75 season. Early in 1977 Freddie Prinze, Albertson's costar, took his own life. He was not re-

placed although the cast was augmented for the 1977-78 season, but the series was cancelled in the spring of 1978. Eighty-eight episodes were placed in SYNDICATION in September 1978.

### **chief engineer**

This individual is ultimately responsible for all of a television station's technical facilities, equipment, and services necessary to conduct its broadcast and programming activities. The chief engineer reports to the GENERAL MANAGER (GM) and is responsible for the administration and supervision of all engineering and operations staff and for keeping the station on the air during all broadcast periods.

The chief engineer is instrumental in the design, construction, and installation of all engineering equipment and develops preventive maintenance programs for station facilities. This person is responsible for all long-range facilities planning, for the purchase of technical gear, and for ensuring that the station's operations are in compliance with FEDERAL COMMUNICATIONS COMMISSION (FCC) regulations and applicable local, state, and federal laws.

This job is one of managing personnel in the complex world of television engineering, inasmuch as the largest number of employees at most television stations is usually in the engineering department. The number of engineers ranges from as few as ten to more than seventy-five at major market stations. The supervision, organization, and efficient management of personnel occupies a considerable amount of the chief engineer's work day. (See also CHIEF TECHNICIAN.)

### **chief of audiovisual services**

At a local, county, state, or federal government agency, the chief of audiovisual services is responsible for the administration of AUDIOVISUAL COMMUNICATIONS services for training, internal communications, and public information purposes. The person in this position helps identify the agency's training and information needs that can best be satisfied with media support including the use of television, cable, and video; supervises the production of slides, film, video, and television programs or obtains them from outside sources; and notifies agency heads and administrators about their availability.

Government agencies use the media primarily to promote and explain the department's service to the general public and to train internal staff, particularly employees who are geographically separated from the organization's headquarters. The federal government is the largest employer of audiovisual specialists. Some sixty-six executive departments and agencies are actively involved in the production or acquisition

of films, slides, and radio/TV programs. The largest is the Department of Defense but agencies ranging from the Department of Agriculture to the Veterans Administration use and produce audiovisual materials. State government executive and legislative branches also operate media departments.

At the county and city level, police, fire, and safety departments occasionally maintain media centers. In large centers that produce television and film programs, the chief of audiovisual services may supervise AUDIOVISUAL PROGRAM OFFICERS and their staffs.

#### **chief technician**

This individual is responsible for the day-to-day leadership and supervision of the technical staff of a cable TV system or a MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS) operation. A chief technician may supervise from three to more than thirty employees. In MMDS companies a chief technician is sometimes called a CHIEF ENGINEER. In cable television, however, the title of chief engineer usually implies broader responsibilities including more administrative duties in planning and developing new services.

In the absence of an on-site chief engineer, the chief technician is the senior and most highly skilled member of the engineering staff and is responsible for all engineering aspects of the operation including the construction and installation of ANTENNA towers, TELEVISION RECEIVE ONLY (TVRO) dishes, AMPLIFIERS, signal processing equipment, and all other HEAD END equipment.

If the system originates local programming the chief technician is responsible for the selection and purchase of television production gear and supervises its installation and operation. This individual also aligns the various electronic elements of incoming SATELLITE or MICROWAVE signals and processes them for retransmission. At a cable TV system the chief technician is responsible for obtaining the necessary permits from local electrical and telephone utility companies for the use of their poles or underground facilities. This person also determines the number of connections for each pole, diagrams the layout of the cable system (TREE NETWORK or HUB SYSTEM), and supervises the connection, installation, and servicing of the system's equipment in subscribers' homes.

A chief technician sometimes serves as the system or station manager of a small facility and may be an owner or part owner of the operation, or may be assigned to a particular location by the parent company or MULTIPLE SYSTEM OPERATOR (MSO).

#### **Child Protection Restoration and Penalties Enhancement Act**

Passed by Congress in 1990, this law, which became effective February 28, 1991, requires ADULT VIDEO producers and wholesalers of X-rated movies to provide proof that the performers in the films are at least eighteen years of age. They must provide such proof by birth certificates or drivers licenses and must label the boxes containing prerecorded videocassettes accordingly. The law applies only to adult films made after November 1, 1990. Its intention is to protect children from exploitation.

#### **Child, Julia**

An outstanding author and PUBLIC BROADCASTING SERVICE (PBS) personality, Child was noted for her humor and down-to-earth approach to cooking in her series "The French Chef." It was created for EDUCATIONAL TELEVISION (ETV) in 1963 and became one of the most popular and long-running shows on the noncommercial system, remaining on the air for ten years. Later shows were titled "Julia Child and Company" and "Julia Child and More Company." In 1980 she began occasional appearances on ABC's "GOOD MORNING, AMERICA" and in the late 1980s launched a new cooking and dining show from a California location.

Child brought noncommercial television its first EMMY in 1966 when she won the award for Individual Achievement in ETV. The show received another Emmy nomination in 1972 for Outstanding Program Achievement. Child was also awarded the PEABODY for "distinguished achievement in TV." She was also singularly honored as the inspiration for the one-woman musical monologue titled "Bon Appetit" starring JEAN STAPLETON as Julia, which opened at an off-Broadway theater in 1991.

#### **children's programming**

This program genre has a long and somewhat controversial history in television, cable, and video. Research has indicated that by the time they graduate from high school, children have spent more time in front of a TV set than in the classroom. This overpowering experience has alarmed parents and teachers alike, for the nation's 42 million youngsters absorb an estimated twenty-five hours of television each week. Research has also indicated that the quality of children's television in the United States is inferior to that in Sweden, England, Australia, and Japan.

Most of the early television shows for children were adapted from the serials of radio days and it was some time before the television medium and advertisers began to focus on youngsters as a specific

audience. Miss Frances and her "DING DONG SCHOOL" and "HOWDY DOODY" (both on NBC) were early favorites and "CAPTAIN KANGAROO" (CBS) and "THE FRIENDLY GIANT" (on EDUCATIONAL TELEVISION [ETV]) won the accolades of parents, critics, and the kids in the 1950s. "ROMPER ROOM" (syndicated in 1953) and "MR. ROGERS' NEIGHBORHOOD" (on the PUBLIC BROADCASTING SERVICE [PBS] since 1966) charmed millions of youngsters with wholesome fare, and "SESAME STREET" (since 1969) and "THE ELECTRIC COMPANY" (beginning in 1971) (both on PBS) helped kids learn. There were even some shows (like "ZOOM" on PBS and the "ABC AFTERSCHOOL SPECIALS," both premiering in 1972) that featured youngsters and promoted social principles and understanding.

Much of the broadcast television fare for young people, however, has been exploitive. Saturday and Sunday mornings became the kids' ghetto, filled with cartoons, kung fu movies, and wrestling shows. The initial morning shows were repeats of theatrical cartoons along with old film staples such as "The Little Rascals" and "The Three Stooges," but soon a number of firms such as HANNA-BARBERA began turning out hundreds of hours of original animation. While many were innovative and fine entertainment, others were full of gratuitous violence and some simply became vehicles for the sale of toys. Most kids' shows today are oriented toward boys, who make up the preponderance of viewers. The conventional wisdom has it that boys will watch a male lead but not a female lead but girls will watch a male lead, so most children's shows are oriented to boys. The two top SYNDICATORS of children's shows in the early 1990s were WARNER BROS. and BUENA VISTA.

Cable television has somewhat less competition for the kid audience during its regular weekday hours, and the children's cable channel NICKELODEON sometimes airs programs with female leads. Commercials in both cable and broadcast television are all-pervasive. About 20 percent of children's television programming consisted of nonprogramming, mostly advertising, according to a study by the Council of Better Business Bureaus in the 1990-91 season.

"Kid-vid" titles are also the top-selling NONTHEATRICAL FILMS in the home video industry. Few parents can resist a plea for a favorite program from a child. The shows are often purchased rather than rented because children appear to find comfort and familiarity in the repeated viewing of a program. Nontheatrical kids' titles generate more sales than HOW-TOS and represented 10.7 percent of total home video sales in 1990. The classics in the field are the ageless famous cartoons from the WALT DISNEY COM-

PANY or new spin-offs from the DISNEY CHANNEL. Kids' videos that don't have such recognition rely on extensive advertising and marketing, toy tie-ins, and heavy word-of-mouth promotion. They are directly related to books, Saturday morning cartoons, movies, and toys, and usually feature eye-catching packaging. "Dr. Seuss," "THE FLINTSTONES," "YOGI BEAR," "Woody Woodpecker," and "Teenage Mutant Ninja Turtles" are all available on videocassette as are episodes of "WONDERWORKS" and "Fairie Tale Theatre," which appeared on PBS.

The broadcast cartoon shows that are thinly disguised commercials for toys have created concern among parents. Congress passed the CHILDREN'S TELEVISION ACT OF 1990, which limited the commercials on children's television and directed that children's INFOMERCIALS be investigated by the FEDERAL COMMUNICATIONS COMMISSION (FCC). The Commission established some rules in 1991, designed to curtail some of the excesses in "program-length commercials" for children's television. ACTION FOR CHILDREN'S TELEVISION (ACT) monitored the field and encouraged good children's programming with the ACT AWARDS until it was disbanded in 1992. (See also KIDSNET.)

#### **Children's Television Act of 1990**

The protection of children from the possible harmful effects of television viewing has been a concern of many since the introduction of the medium. By the early 1970s consumer groups such as ACTION FOR CHILDREN'S TELEVISION (ACT) had made some progress in alerting the industry to the problems of violence and overcommercialism in children's programs. After considerable study, the FEDERAL COMMUNICATIONS COMMISSION (FCC) issued some guidelines in its "Children's Report and Policy Statement" in 1974, which recommended that broadcasters limit the amount of time for COMMERCIALS and clearly separate the commercials from the content of the program. The Commission also recommended that hosts on kids' shows not deliver commercials but the recommendations were guidelines and did not have the force of law.

In 1982 the National Institute of Health (NIH) issued a report that confirmed a number of research studies that concluded that heavy viewing of television can produce adverse effects on children. In 1984, however, the FCC issued a Report and Order rejecting the idea of any program controls over broadcasting and eliminated all commercial guidelines including those pertaining to children's programs. ACT sought a review of the regulations and in 1987 an appellate court failed to uphold the FCC's regulations and ordered the agency to reconsider.



Pressures had also mounted in Congress, which passed legislation in 1988 to restore time limits on advertising in children's television programs. President Reagan vetoed the bill. Another version was reintroduced in 1989, which was supported by a large coalition of teachers and parents along with educational, religious, and health groups as well as the NATIONAL ASSOCIATION OF BROADCASTERS (NAB). President Bush supported the goals of the legislation but believed it imposed "content-based restrictions on programming," which were inappropriate on FIRST AMENDMENT grounds, and let the bill become law without his signature in 1990.

The Children's Television Act limited the amount of advertising time on both broadcast and cable to ten-and-a-half minutes per hour on weekends and twelve minutes on weekdays. The Act also conditioned the renewal of broadcast licenses on the extent to which the broadcaster has served "the educational and informational needs of children," directed the FCC to study the role of "program-length commercials" on children, and established an endowment fund for children's programming. In April 1991 the FCC established rules to implement the law.

In addition to the limits on advertising time (which apply to shows produced primarily for children under the age of 12), the FCC rules require states and cable operators to summarize their efforts at license renewal time in programming to those under 16 years of age. There are no minimum standards and public broadcasters are exempt. The Commission effectively refused to limit kids' versions of INFOMERCIALS. Under the rules any program based on a toy will be considered a program-length commercial only if the show features paid commercials for that toy. The FCC defined a program-length commercial as "a program associated with a product in which commercials for that product are aired." Broadcasters are free to run commercials for the toy immediately after the show. The new rules were scheduled to take effect October 1, 1991 but an effort by the ASSOCIATION OF INDEPENDENT TELEVISION STATIONS (INTV) persuaded the FCC to postpone the rules until January 1, 1992.

ACT and a number of other organizations including the Parent-Teacher Association (PTA) also petitioned the Commission to reconsider the new rules. They requested stronger restrictions on commercialism and a more precise definition of "program-length commercial" but no action was taken by the FCC.

#### **Children's Television Workshop (CTW)**

Founded by JOAN GANTZ COONEY in 1968 with foundation grants, this private nonprofit organization

was an outgrowth of research that she had conducted for the Carnegie Corporation. Long interested in using television to educate children, Cooney envisioned combining information and instruction with entertainment in brief program segments.

The result was SESAME STREET, which premiered on PUBLIC TELEVISION (PTV) stations in 1969 with the MUPPETS (conceived by JIM HENSON) as the centerpiece. The program was designed to reach children at least three years old with basic learning concepts including the alphabet. The characters and the show became a national institution and versions of the program are now seen in nearly eighty countries around the world. It has won fifty-eight EMMYS and in 1990 received the Founders Award of the International Council of the NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES (NATAS) at the eighteenth annual international Emmy awards ceremony.

The New York-based organization has also produced other children's programs including "3-2-1 Contact" (which ceased production in 1976) and "The Electric Company." A project in development is "Ghostwriter," a weekly half-hour series designed to help the reading comprehension and writing abilities of 7- to 10-year-old children, financed by a \$5 million grant from Nike, Inc.

The profit-making branch of CTW licenses magazines, toys, dolls, and theme parks to commercial enterprises and the profits are reinvested in other projects at the Workshop.

#### **China Beach**

The war in Vietnam was the setting for this critically acclaimed drama. The series attracted a loyal audience with its realistic portrayal of a dark era in American history. The programs featured several young women including a nurse and an entertainer who were stationed at China Beach and were part of the war effort. The series, televised on ABC, was first seen in the spring of 1988 as a midseason replacement and the final episode was televised July 21, 1991.

One of the featured players, Marge Helgenberger, won a Best Supporting Actress EMMY in 1990 and the episode titled "Vets" was awarded a PEABODY in the same year.

#### **CHiPs**

One of the many police dramas on commercial television, "CHiPs" stands for **C**alifornia **H**ighway **P**atrol. The hour-long shows featured the requisite two young partners but the gimmick was motorcycle chases. The show, however, steered away from violence. The series proved popular and ran on NBC

from September 1977 to July 1983. In September 1982 some episodes were placed in SYNDICATION and eventually 138 shows were made available.

#### **Chris awards**

Sponsored and presented by the Film Council of Greater Columbus (Ohio), these awards are made in a number of video program categories including art, business, health and medicine, travel, and religion. The awards consist of a statuette and a plaque.

#### **Chris Craft/BHS/United Television Inc.**

BHS Communications Inc. is one of the top ten GROUP BROADCASTERS and a subsidiary of Chris Craft Industries, Inc. BHS operates seven television stations of which two are wholly owned and five are owned by a BHS subsidiary, United Television Inc. Five of the major market stations are INDEPENDENT STATIONS and two are AFFILIATED STATIONS. (See also HERBERT J. SIEGAL.)

#### **Christensen, Bruce**

Serving as the president of the PUBLIC BROADCASTING SERVICE (PBS) since 1984, Christensen began his career as a producer and sportswriter in local commercial television. He also held the positions of director of broadcast services at Brigham Young University (1975-79) and general manager of the PUBLIC TELEVISION (PTV) station at the University of Utah (1979-82). Christensen also served as the president of the NATIONAL ASSOCIATION OF PUBLIC TV STATIONS (NAPTS) for two years before moving to the PBS position.

#### **CHUM Ltd.**

One of the largest Canadian GROUP BROADCASTERS, this public company runs eleven AM and seven FM radio stations and six television stations in the provinces of Ontario, Nova Scotia, and New Brunswick. The company, headquartered in Toronto, also has interests in radio music and television production and owns the CHUM Satellite Business Music Network.

#### **Chung, Connie**

Chung's broadcast news career began in local television in Washington D.C. in 1969 and by 1971 she had become the CBS Washington correspondent. She again worked in local television in Los Angeles from 1976 to 1983 until NBC brought her to New York as the ANCHOR for some of its early morning and weekend newscasts. In 1986 she was teamed with ROGER MUDD in co-anchoring the Tuesday evening news magazine "1986" in an effort to compete with

CBS's "60 MINUTES" but the show lasted only six months.

In 1989 Chung moved back to CBS to anchor a news magazine series, "FACE TO FACE WITH CONNIE CHUNG." It achieved favorable RATINGS but at her request it was removed from the fall 1990 prime time schedule and cut back to a series of infrequent SPECIALS.

Chung has also moderated several DOCUMENTARIES, among them "Life in the Fat Lane" for which she also had a writing credit and an EMMY nomination in 1987. She had two additional Emmy nominations that same year and won the Outstanding Program Achievement award for the documentary, "Shot in Hollywood." The Chinese-American has been cited by the National Association of Media Women (1973) and was named one of the "Outstanding Women of America" in 1975.

#### **churn**

This term relates to the rate of turnover of customers who do not renew their subscriptions to a cable TV operation, MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS) system, or LOW POWER TELEVISION (LPTV) STATION that offer a SCRAMBLED signal. The churn is often expressed for monthly or yearly periods and is a measure of the effectiveness of continuing marketing efforts, the quality of the program offerings, the technical reliability of the signal, charges, and the customer service of the PAY-TV company. The cable, MMDS, or LPTV customers differ from broadcast television viewers inasmuch as the subscribers vote each month by the payment of their bills about the value of the service. The churn rate is expressed as the percentage of subscribers who request that the company discontinue its service.

#### **Cindy competition**

Sponsored by the ASSOCIATION OF VISUAL COMMUNICATORS (AVC), this competition presents awards in a number of program areas in a variety of media. The categories include television documentaries, music videos, interactive videodiscs, and programs in sports, business, and education. The awards, which were established in 1968, consist of plaques and certificates.

#### **CINE awards**

See GOLDEN EAGLE AWARDS.

#### **cinematographer/videographer**

This individual at a television station, cable operation, or production company shoots and edits film

and tape inserts to be used as elements of news or special-events programming. The term "videographer" was coined in the 1970s to acknowledge the increasing use of video equipment and techniques in production at TV stations.

This person may also shoot COMMERCIALS for a station or an ADVERTISING AGENCY'S CLIENTS or may work on major productions including documentaries, sports shows, movies, or other programs created for television.

The cinematographer/videographer usually uses small ENG and EFP equipment and, with less and less frequency, 16mm film gear. The majority of work is done on location.

### **Cinemax**

See TIME WARNER INC.

### **circulation**

See CUME.

### **Cisco Kid, The**

Produced in the early 1950s by ZIV INTERNATIONAL, the leading SYNDICATOR of the day, "The Cisco Kid" was one of the earliest series to be released in FIRST-RUN syndication. The western was based on a character invented by O. Henry. The 156 half-hour episodes were shot in color but were telecast in black-and-white in those pre-color TV days. Production ceased in 1956.

The series starred Leo Carrillo, a veteran character actor, and Duncan Renaldo, who had been one of several screen Ciscos. It was the only television venture for both of them. All of the episodes are still available in SYNDICATION on restored film.

### **Citizens Communications Center**

A *pro bono* public-interest law firm, this group provides legal representation to citizens wishing to participate in regulatory and court proceedings that involve communications issues. The center also provides information to the public and media reform groups about citizen rights and the media. The center was formed in 1969 with grants from the FORD FOUNDATION and other donors. It merged with and became a project of the Institute for Public Representation of the Georgetown University Law School in 1981 and is no longer supported by the Ford Foundation. Other philanthropic groups such as the MARKLE FOUNDATION now support the center.

### **Civil War, The**

Telecast by the PUBLIC BROADCASTING SERVICE (PBS) over five nights in September 1990, the eleven-hour

"Civil War" was a blockbuster by PUBLIC TELEVISION (PTV) standards. Produced by independent filmmaker Ken Burns, the documentary series ended the week with an estimated nightly audience of 14 million viewers, breaking the PTV ratings record set by CARL SAGAN'S "COSMOS" in 1980.

The critically acclaimed MINISERIES drew heavily on personal correspondence and journals of Civil War soldiers and others involved in the conflict, as well as on the services of contemporary academic historians. The thousands of still photographs from the era were artfully combined into a compelling chronicle of the times.

The outstanding series was funded by the NATIONAL ENDOWMENT FOR THE HUMANITIES (NEH), the CORPORATION FOR PUBLIC BROADCASTING (CPB), and WETA-TV in Washington D.C., along with sizable contributions from private funding sources. The General Motors company was a major supporter and launched a massive promotional campaign for the programs, which drew public attention to the telecasts. The series became the biggest hit in both commercial and noncommercial television in the 1990-91 season. It was honored with a PEABODY in March of 1991 and later that year won an EMMY as Best Informational Series. It is available in home video.

### **Civilisation**

Lord Kenneth Clark conceived, wrote, and hosted this highly acclaimed BRITISH BROADCASTING CORPORATION (BBC) series that examined the development of humankind as it related to the arts from the seventh to the nineteenth century. The thirteen-week series was seen on the PUBLIC BROADCASTING SERVICE (PBS) in 1970 and repeated several times in later years. The distinguished series, with its superb collection of sculpture and paintings, was cited by some TV critics as one of the ten best series of all time. The hour-long color shows were placed in SYNDICATION in 1972.

### **clapstick**

The small chalkboard with a hinged top used in film productions is known as a clapstick. The title of the program and scene number and take is written on it, along with the DIRECTOR'S name, the location of the production, and other information to identify the scene being shot. Before the scene is undertaken a production assistant claps the hinged top against the base of the board as it is placed in front of the camera and the recorded sound and written information are used later in the editing process. The visual information is used to identify the scene and because the sound is usually recorded separately in film production, the sharp noise of the clap of the board is

used to synchronize the picture and sound. In television productions where both sound and picture are preserved in the same VIDEOTAPE RECORDING process on the same machine, a clapstick or poster board card is used to visually identify the scene (sometimes with a voiceover description) but the clap sound is not needed. (See also LEADER.)

#### **Clarion awards**

Sponsored by WOMEN IN COMMUNICATIONS (WIC) and presented at the organization's annual conference, these awards honor excellence in print and broadcasting. Their purpose is to demonstrate the role of communications and provide incentives for achievements in the field. The plaques are awarded in various categories including local and network DOCUMENTARIES and television advertising and advertising CAMPAIGNS. The awards were established in 1973 and named after the clarion, the medieval trumpet known for its tonal clarity.

#### **Clark, Dick**

One of the most active personalities on television since the 1950s, the ever-youthful Clark is most famous for his "AMERICAN BANDSTAND." The DAYTIME ABC dance program was carried continuously from 1957 until 1987. It immediately went into FIRST-RUN syndication where it remains. His first TV role was in 1952 as the staff announcer reading the commercials on "Paul Whiteman's TV Teen Club" on ABC.

Sometimes called "the world's oldest teenager," he has been the EMCEE or EXECUTIVE PRODUCER of many shows in PRIME TIME on all three of the major networks and in FIRST-RUN syndication, with the formats ranging from music-variety to MAGAZINE to GAME SHOWS. One of the more successful has been "TV's Bloopers and Practical Jokes," which began in 1984 on NBC. Clark is the cohost (with ED MCMAHON) and his production company, DICK CLARK PRODUCTIONS, INC. (formed in 1956), coproduces the series with JOHNNY CARSON's production company.

Another success has been "The \$25,000 Pyramid," a game show that began in 1974 with BILL CULLEN as the host. Since 1981 Clark has been the sole host, as the show has played back and forth on both the ABC and CBS networks.

His most recent game show, which had its debut in 1990, is "The Challengers." In addition to that project for BUENA VISTA TELEVISION, he also hosted the 1991 Miss USA contest the next year. By 1991 Clark had contributed to more than 200 SPECIALS (in all GENRES) and had also appeared in nine motion pictures. He does two radio shows, has written six books, and produced twenty movies.

Clark's first EMMY nomination came in 1977; he has had seventeen more since then. He won the Outstanding Host award three times for "Pyramid" in 1979, 1985, and 1986. "American Bandstand" was rewarded for Outstanding Program Achievement in 1983 and "The Woman Who Willed Miracles," an afternoon children's program on ABC that Clark produced, earned the honor for Children's Entertainment Special in 1983. His most recent recognition was the 1991 IRIS Award of the Year from the NATIONAL ASSOCIATION OF TELEVISION PROGRAM EXECUTIVES (NATPE).

#### **Classroom Channel**

See WHITTLE COMMUNICATIONS.

#### **Clear Channel Communications Inc.**

This group broadcaster now owns five television stations, sixteen radio stations, and two news-and-sports radio networks. All of the television stations were acquired in 1989-90 and four of them are FOX INC. network-affiliated stations. The television stations are located in Alabama, Arizona, Florida, and Oklahoma. The company was founded in 1972 by LOWRY MAYS.

#### **Clear-TV**

Officially known as the Christian Leadership for Responsible Television (Clear-TV), this Wheaton (Illinois)-based organization works to persuade the networks to eliminate "anti-family" programs. The nonprofit group organizes product boycotts of the sponsors of programs that contain "gratuitous sex/violence and anti-Christian stereotyping." It contracts with the AMERICAN FAMILY ASSOCIATION to have its volunteers monitor programming on the three major networks twice each year during the SWEEPS. Clear-TV claims a total membership of some 1,600 Protestant ministers, Roman Catholic priests, and others representing seventy denominations. One of the founders of the coalition is the Reverend Donald E. Wildmon who also founded the American Family Association.

#### **clearance**

See STATION LINEUP.

#### **Cleese, John**

The tall British comedy actor was one of the original creators and performers in "MONTY PYTHON'S FLYING CIRCUS," imported and shown on the PUBLIC BROADCASTING SERVICE (PBS) in the 1970s. He has also appeared on television in this country in several other guest roles and has developed a cult following for his creation of and starring performance as Basil

Fawlty in the British hit "FAULTY TOWERS," another PBS import that has been RERUN several times.

In 1987 he won an EMMY for a guest spot in a "CHEERS" episode. Recent appearances include commercials for Schwepps soft drinks and in some feature films where he has also served as both producer and writer. Cleese also produces and stars in CORPORATE TELEVISION films through his own company, Video Arts Inc. The firm successfully applies humor to serious business topics. A particularly notable video produced by the company in 1990 focused on keeping the environment clean and featured Cleese along with Prince Charles.

### **client**

Professionals, in referring to their customers, use this industry term. In advertising the word is used synonymously with ACCOUNT. An ADVERTISING AGENCY or a television or cable operation has clients or accounts but never customers or patrons, because the term "client" serves to add more dignity and prestige to the relationship. STATION REPRESENTATIVE firms also have clients.

### **Clio awards**

These awards are made at the American Television and Radio Commercials Festival held each June in New York City. The event has attracted more than 25,000 entries each year. The competition, established in 1959 by a private company, is designed to showcase outstanding commercials and encourage excellence in the advertising industry. The sponsoring company receives a fee for each entry in the competition.

Commercials are entered in fifty-seven categories from ADVERTISING AGENCIES throughout the world. The commercials are judged by juries of advertising creative personnel and technical people representing ten countries. Some 200 awards are made each year in the various categories. The winners are awarded a gold statuette called a Clio.

In 1991 the second portion of the awards ceremonies was cancelled after some contestants protested the fouled-up procedures by simply walking on stage and grabbing the Clios that were on display. The brouhaha raised the question of the auspices under which the awards are given and resulted in suggestions that the entire competition be continued only under the guidance of a nonprofit advertising organization such as the AMERICAN ASSOCIATION OF ADVERTISING AGENCIES (4AS).

### **clip**

See FILM CLIP.

### **clipping**

A television station or cable system sometimes engages in this unethical and illegal practice of cutting away from a program transmitted by the network to insert and transmit local COMMERCIALS. Clipping usually occurs at the end of a network program while the credits are being shown.

### **closed captioning**

This expression refers to the process of encoding written words into a television or video program for display during the viewing of the program. The captions are printed lines KEYED on the bottom of the screen to explain the plot or to condense the dialogue for the benefit of the hearing-impaired. The captions cannot be seen by the viewer without a DESCRAMBLER/DECODER, which is attached to the television set (hence the use of the word "closed").

Closed captioning uses the vertical BLANKING interval in the television SCANNING LINE process to transmit and display the writing. The words currently appear on the bottom of the screen like the subtitle of a foreign movie but eventually television sets will have an "enhanced screen placement" feature that will allow the captions to be placed anywhere on the screen.

The process was demonstrated as early as 1972 with JULIA CHILD's "The French Chef" but the development and perfection of the captioning equipment and the decoder and decoder chip, under the leadership of John Ball of the NATIONAL CAPTIONING INSTITUTE (NCI), took more than seven years. Funding for captioned programming comes from the government and the networks, INDEPENDENT PRODUCTION COMPANIES, ADVERTISING AGENCIES, and foundations. When closed-captioned television began airing nationally in 1980 there were only sixteen hours of programming per week being captioned. Such programming has grown to nearly 400 hours per week and all programs on the PRIME TIME schedules of the three major commercial networks are now captioned.

Captioning has also grown in other programming segments (including DAYTIME) and on programs in SYNDICATION, on cable, and in news and public affairs, children's, and sports programs, but most TV programming still remains uncaptioned.

The captioned programming is currently available to any household with a TeleCaption decoding device. The NCI external TeleCaption 4000 decoder, the latest of four models, is available through major mail order catalogs and in some 900 retail outlets. In October 1990 President Bush signed into law the TELEVISION DECODER CIRCUITRY ACT OF 1990 that makes internal decoders mandatory in new TV sets. After

July 1, 1993 all sets sold in the United States with a 13-inch or larger screen must have the capability of displaying closed captions. (The words on smaller sets would be too difficult to read.)

The original target audience for captioning was hearing-impaired people (about 24 million in the United States) but the market has expanded to include other groups. Those who can benefit from the service include the estimated 3 million people learning English as a second language and those learning to read, especially students with reading disabilities. Some 28 million functionally illiterate people can also benefit when closed-captioning is used as a teaching instrument.

NCI has also expanded its closed-captioning service beyond the television medium. Home videos, music videos, and CORPORATE TELEVISION training tapes have been added to the service. Virtually every home in the nation will have a television set with internal caption-decoding capability by the turn of the century and most programming will be captioned by that time.

#### **closed-circuit television (CCTV)**

This type of cable service is a private system that transmits and receives a signal in a closed loop. The signal is sent through a COAXIAL CABLE that connects one or many different locations to the origination point. The programs are intended for a specific audience.

All cable systems are theoretically closed-circuit systems but the term is commonly applied to operations in a small geographic area that are used for a particular purpose. CCTV systems are often a part of a CORPORATE TELEVISION or AUDIOVISUAL COMMUNICATIONS operation. They are installed within a manufacturing plant or within and between buildings in a school system to transmit INSTRUCTIONAL TELEVISION (ITV) programs. Universities often operate CCTV systems between classrooms on a campus to distribute TELECOURSES and to engage in a form of INTERACTIVE TELEVISION.

Temporary closed-circuit television operations can also be used to transmit special events such as boxing matches or appearances at rallies for a political candidate. The viewers gather in specific locations to view the program and are charged a fee or asked to contribute to the subject's political campaign.

#### **closeup (CU)**

Television or film closeups are usually used judiciously, inasmuch as they can be very revealing. In the shot, the subject dominates the screen and most

details are seen. Sometimes called a tight shot, a CU often shows only the head and shoulders (and sometimes just the head) of the person in the picture. An even closer view, called an extreme closeup (ECU) with less space around the subject such as a shot of two eyes, is sometimes used for dramatic effect. To obtain even closer views, such as in science demonstrations in an INSTRUCTIONAL TELEVISION (ITV) program, a closeup lens attachment or macro lens is used. (See also COMBINATION SHOT, FRAMING, LONG SHOT [LS], and MEDIUM SHOT [MS].)

#### **cluster analysis**

This method of statistical geodemographic research and analysis, often based on ZIP codes, was developed in the mid-1970s in the United States. In this system, computer programs group people by common characteristics on the assumption that people of similar backgrounds will live near one another and have similar tastes, income levels, behavior, and purchasing patterns. This research methodology is now used extensively by ADVERTISING AGENCIES, cable systems and networks, and television stations to identify TARGET AUDIENCES. (See also ACORN and PRIZM.)

#### **clutter**

When television stations and cable systems engage in the practice of scheduling a large number of COMMERCIALS, PSAS, and ADVERTORIALS along with PROMOS and STATION IDENTIFICATIONS in a COMMERCIAL TIME period, the result is often "clutter." Each unit competes for the viewer's attention but within the mass of information, the impact of any single message is usually lost. Advertisers are particularly sensitive about having their commercials scheduled in and among such clutter.

#### **CLV (constant linear velocity)**

See LASER VIDEODISC (LV).

#### **coaxial cable**

Commonly called "coax" (pronounced co-ax), this type of flexible connecting cable is the backbone of the BROADBAND COMMUNICATIONS and cable television industries. It is the cable in cable systems. It ranges in size from a quarter-inch to one-inch in diameter.

Electrical energy tends to radiate from ordinary wire and dissipate quite rapidly. Coaxial cable reduces this diminution of the signal by conducting the signal through a protected space within a larger cable. The cable is composed of a central solid conductor surrounded by a hollow cylinder. Both are encased in a plastic outer shell. The energy travels

between the inner two conductors and is shielded, thereby reducing the energy loss.

Coaxial cable was initially used in the telephone industry and is still a mainstay in that field. It was first used in television in 1937 to carry television pictures between New York and Philadelphia and in the first "network" in 1944, which connected stations in New York City, Schenectady, and Philadelphia. Regular interconnection service via coax was inaugurated in 1946 between New York and Washington and a combination of coaxial cable and MICROWAVE RELAY was used to connect New York and Chicago in 1950. On September 4, 1951 this combination of technologies crossed the United States from coast to coast, resulting in the nation's first transcontinental telecast, hosted by EDWARD R. MURROW. Today broadcast and cable networks are interconnected by satellites but coaxial cable serves as the workhorse of the cable TV industry, linking homes to the local HEAD-END. FIBER OPTICS cable technology, however, is expected to supplant coaxial cable in cable operations in the future.

Small coax cables are also used in many other aspects of television to connect CAMERAS, VIDEO RECORDING EQUIPMENT, MONITORS, and other electronic gear. Television studios and control rooms are a maze of coaxial cable. (See also ATTENUATION, CABLE DROP, FEEDER CABLES, and TRUNK LINES.)

### **Coca, Imogene**

Coca first appeared on television in the experimental days of 1939 but achieved her greatest triumphs with SID CAESAR on the classic "YOUR SHOW OF SHOWS" (1950-54, NBC).

Coca's first effort on network television was in 1948 on a short-lived variety show titled "Buzzy Wuzzy." The next year she teamed for the first time with Caesar on the lavish musical-variety program "Admiral Broadway Review," one of the few shows to air simultaneously on NBC and the DUMONT TELEVISION NETWORK. Out of this effort grew "Your Show of Shows." When it left the air in 1954, the versatile comedienne headlined "The Imogene Coca Show," a comedy-variety series that lasted one season on NBC. Caesar had not achieved great success by himself either, and in 1958 the two were reunited for one season in "Sid Caesar Invites You" on ABC.

Coca next appeared in the SITCOM "Grindl" (1963-64, NBC) and served (with Caesar) as one of several rotating hosts of ABC's "Hollywood Palace" (1964-70). Another sitcom, "It's About Time," in which she played a cave dweller, ran on CBS during the 1966-67 season. In the early 1970s the star made a few guest appearances on "LOVE, AMERICAN STYLE" and

other series and SPECIALS and in the early 1990s she and Caesar mounted a successful stage revue, a revival of "Your Show of Shows" sketches, that was favorably received in both New York and Los Angeles.

Coca owns only one EMMY, won for Best Actress in 1951, but was nominated five times in the early years for her work on "Your Show of Shows." The competition in those days was formidable. In 1950 Gertrude Berg won Best Actress, defeating Coca along with JUDITH ANDERSON, HELEN HAYES, and BETTY WHITE. A year later, Coca competed for Best Comedian or Comedienne against RED SKELTON, LUCILLE BALL, JIMMY DURANTE, MARTIN AND LEWIS, Herb Shriner, and Sid Caesar; Skelton won. Another nomination came her way in 1988 for her Guest Performance on "MOONLIGHTING."

### **Coe, Fred**

This distinguished producer of TV drama during the GOLDEN AGE OF TELEVISION was also responsible for much of NBC's program development in the early days of television. He created the series "MR. PEEPERS" (1952-53) along with many of the NBC drama ANTHOLOGY shows. In later years he developed projects for both CBS and the PUBLIC BROADCASTING SERVICE (PBS) where he produced the celebrated series "THE ADAMS CHRONICLES" (1975-76).

Coe received six EMMY nominations during his illustrious career, winning in 1955 as Best Producer for NBC's "Producer's Showcase." In 1980 "The Miracle Worker" that he had produced for NBC was cited as Best Drama. Coe had died in 1979, before the award was bestowed. The ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) further honored him in 1985 by selecting him posthumously for its HALL OF FAME.

### **Cohen, Alexander**

Better known as a Broadway producer, Cohen began producing the Tony Awards shows for television in 1967 and continued for the next twenty years. He turned them into sparkling evenings and the best awards shows on television. With his wife Hildy Parks, he was also responsible for several other lavish spectacular productions involving many stars. The shows were a logistic *tour de force* and full of style and grace. He has also produced the EMMY AWARDS show as well as specials about Hollywood and for the WALT DISNEY COMPANY.

His Tony shows were nominated seven times for EMMYS, winning in the Special Events Program category in 1980. He has also had two other Emmy nominations, in 1973 for "Applause" and in 1982 for "Night of 100 Stars," which took the Best Variety Program award that year.

**Colbys, The**

See DYNASTY.

**Coleman, Dabney**

A former law student turned dramatic actor, Coleman finally found his specialty when he turned to comedy. His first television appearance was in 1967 as MARLO THOMAS's neighbor on "THAT GIRL." Later he was cast as the mayor of Fernwood in the PRIME-TIME SOAP OPERA, "MARY HARTMAN, MARY HARTMAN" (1975-78), followed by the sequels "Forever Fernwood" and "Fernwood 2Night." The starring role as the obnoxious local television host in NBC's "BUFFALO BILL" (1983-84) followed, then came "THE SLAP MAXWELL STORY" on ABC from 1987 to 1989. In 1991 he premiered as the star of FOX INC.'s "Drexell's Class." He also appeared in several SPECIALS during this time.

Coleman had several Best Actor EMMY nominations in the 1980s for "Buffalo Bill," "Slap Maxwell," and ABC specials. He won the award in 1987 as Best Supporting Actor in a Special for "Sworn to Silence."

**Coleman, Gary**

A black child actor with a congenital kidney problem that prevents his ever reaching a normal height, Coleman began his only series, "DIFF'RENT STROKES" (1978-86) when he was ten years old. NORMAN LEAR had discovered him in Chicago TV COMMERCIALS and put him under contract while he developed a series for him. In the interim he made guest appearances on several other Lear productions.

Coleman also made several MADE-FOR-TV MOVIES during the "Diffrent Strokes" years, nearly always playing the same type of character, the adorable little boy. He has not appeared regularly in television in recent years.

**Colgate Comedy Hour, The**

Three rotating hosts (Eddie Cantor, the DEAN MARTIN and JERRY LEWIS team, and FRED ALLEN) were the first EMCEES on this Sunday-night big-budget variety show on NBC. Over the years, however, many other top stars from the entertainment world assumed hosting duties including BOB HOPE, JIMMY DURANTE, and Abbott and Costello.

Premiering in 1950, the shows were at first produced in New York, but later Hollywood was included as a base and during the last years (in 1954 and 1955) the show traveled all over the country. A straight variety format was initially used but later musical comedies, special events, and awards shows were presented under the Colgate name. Whatever the content, big stars were always featured. The costs involved in sustaining the quality of the pro-

grams finally became overwhelming and the series was cancelled in 1955. A few of the shows were preserved on KINESCOPE.

**College Media Advisors (CMA)**

Although its members are primarily involved with college newspapers, yearbooks, and magazines, this professional association also includes advisors and directors of student radio and television stations. The nonprofit association serves as a center of information about student projects, conducts annual surveys of the field, and sponsors competitions. Established in 1954 as the National Council on College Publication Advisors, the association broadened its scope with a name change in 1983. Its headquarters are at Memphis State University.

**Collingwood, Charles**

A Rhodes scholar in London at the beginning of WW II, Collingwood was one of a team of newsmen recruited by EDWARD R. MURROW to cover the war for CBS. He remained with the network for all of his professional life, serving in both Europe and southeast Asia as the CBS White House correspondent and as the network's first correspondent to the United Nations.

Among the many news, DOCUMENTARY, and special programs that featured Collingwood were "The Big Question," a 1951-52 series that discussed major domestic and foreign issues, and "Adventure," a 1953 discussion of wildlife. In 1959 he succeeded Edward R. Murrow as host of the popular "PERSON TO PERSON" (1953-61) and in 1962 stepped into the anchor spot on "Eyewitness to History" following CHARLES KURALT and WALTER CRONKITE. In 1963 and 1964 Collingwood hosted two series, "Portrait," an interview format, and "Chronicle," a program that explored the cultural side of society. He also appeared on PUBLIC TELEVISION (PTV) on some occasions.

Collingwood was later named CBS's chief foreign correspondent, focusing mainly on the Vietnam situation. From 1965 to 1969 he hosted the award-winning "Vietnam Perspective" telecasts. In 1975 he returned to the United States and until his retirement in 1982 he hosted several news programs.

Collingwood's many honors include Commander in the Order of the British Empire, a PEABODY award, and three EMMY nominations for both Individual and Program Achievement in 1969 and 1970.

**Collins, Joan**

The British-born actress had worked steadily in both movies and television for many years but real stardom eluded her until she joined the cast of



"DYNASTY" (1981-88) in its second year. She was nearly 50 years old but she brought a enthusiastic glamour and sexiness to the role of Alexis Carrington Colby that gave serious competition to the youth culture by making middle-age attractive.

In 1983 Collins was also a frequent guest on "Star Search," ED MCMAHON's syndicated series. She has appeared in several MADE-FOR-TV MOVIES and SPECIALS over the years, most recently some Noel Coward adaptations on the BRITISH BROADCASTING CORPORATION (BBC), and has served as executive producer for some of them. She is also the author of several books and has appeared on the London stage.

#### **Collins, Joseph J.**

Collins is chairman and CEO of the AMERICAN TELEVISION AND COMMUNICATIONS CORPORATION (ATC) and also chairman and president of the TIME WARNER cable group. Prior to his CEO appointment in 1988 he was president of HOME BOX OFFICE (HBO) but before that he had been with ATC since 1972, when he became ATC's first marketing specialist.

#### **Collyer, Bud**

Collyer worked as an announcer and an actor (Superman was one of his roles) in radio in the 1930s and 1940s, but when he made the move to television in the late 1940s he soon became known for his uncommon ability to host game shows. From 1948 through 1967 he worked on NBC, CBS, ABC, and DUMONT as the quintessential always-smiling interlocutor. He served as a cohost (with BERT PARKS), assistant to the EMCEE, moderator, host, and team captain in various audience participation shows including talent searches, quizzes, and charades.

"Beat the Clock" (1950-58) and "TO TELL THE TRUTH" (1958-67) were his longest-running and most popular shows but he also served on a dozen others. He even occasionally provided the voices for some of the Saturday morning cartoon characters. Collyer retired shortly after leaving "To Tell the Truth," which continued in FIRST-RUN syndication with GARRY MOORE as the emcee.

#### **color bars**

Vertical bars of different colors used to test and balance color television cameras, videotape machines, and other production gear are known as color bars. They consist of seven (sometimes eight) bars of pure white, yellow, blue-green, green, reddish purple, red, and blue (and sometimes black). They can be created electronically or by focusing the camera at a cardboard test or color chip poster board containing the bars. The more expensive color cameras have

internal color bars, which can be called up to help adjust and align the camera circuitry to match other cameras and gear in the production.

Color bars can also be made by a color-bar generator that creates signals to be used in measuring and calibrating various pieces of equipment. The bars are used to develop accurate colors for transmission and recording and are best measured by the use of a VECTORSCOPE. Color bars are also electronically placed on the front end of a VIDEOTAPE RECORDING by a SYNC GENERATOR. When the tape is played back, the operator adjusts the machine according to the color bars to ensure an accurate reproduction of the colors on the original recording. (See also GRAY SCALE.)

#### **color temperature**

The ratio between the six main colors (ranging from red to blue) in the color spectrum of a light source for a television picture is called the color temperature. Red colors including orange are said to be warm, greens and yellows are less warm, while blues and violets are considered cool. Color temperature is measured by degrees KELVIN (K), which can vary from 2,800° K to 7,000° K. Daylight at midday measures about 5,600° K, which is cooler (more blue) than the 3,200° K (more red) that is usually used as the reference for color cameras under the artificial light from SCOOPS and SPOTLIGHTS in a television studio. The latter color temperature is considered as a standard indoors because it contains nearly all of the color wavelengths needed to reproduce the colors in a scene. Such color balance in the cameras is necessary to reproduce the scene accurately on television.

#### **Columbia Broadcasting System (CBS)**

See CBS INC.

#### **Columbia Pictures Entertainment (CPE)**

The roots of this mammoth entertainment corporation date back to 1919 when the Cohn brothers and Joe Brandt formed a small film company to produce low-budget shorts and featurettes. By 1924 the little company had grown into Columbia Pictures Corporation and prospered in Hollywood throughout the 1930s and 1940s. Anticipating the growth of television, the firm formed a subsidiary, Screen Gems, in 1951 for the purpose of producing television programs and distributing them (along with Columbia films) to the new medium. During the next decade the company began to develop what is now one of the largest television libraries with shows such as "FATHER KNOWS BEST" (1954-63) and "I DREAM OF JEANNIE" (1965-70, NBC). The company created the

first MINISERIES ("QB VII") and entered the daytime SOAP OPERA field with "DAYS OF OUR LIVES" and "THE YOUNG AND THE RESTLESS." The Screen Gems name was dropped in 1976.

In 1982 the Coca Cola company purchased Columbia and the company began distributing its programming and films through a home video partnership with the RADIO CORPORATION OF AMERICA (RCA) called RCA/COLUMBIA PICTURES HOME VIDEO. The company acquired MERV GRIFFIN Enterprises in 1986. The next year Columbia joined HOME BOX OFFICE (HBO) to form the first new major motion picture studio in decades, Tri-Star Pictures. Later in 1987 a division of the Coca Cola company and Tri-Star Pictures formed Columbia Pictures Entertainment (CPE), which now operates the Tri-Star and Columbia Pictures Studios.

In November 1989 CPE was purchased by Sony USA Inc. (a subsidiary of the SONY CORPORATION) for \$3.4 billion and two years later the new owner renamed the venerable Hollywood institution Sony Pictures Entertainment. Sony USA Inc. uses the studio's SOFTWARE to help sell its HARDWARE. In addition to its motion picture production, the company has particular strength in the development of half-hour SITCOMS such as "Who's the Boss?" and "MARRIED...WITH CHILDREN." In addition, its SYNDICATION library contains nearly 25,000 episodes of some 270 television series. The company's main headquarters are in Hollywood. (See also GARY LIEBERTHAL and AKIO MORITA.)

### **Columbo**

The "NBC Sunday Mystery Movie," which premiered in the fall of 1971, featured three rotating mystery series, "MCCLLOUD" and "MCMILLAN AND WIFE" along with "Columbo." While all were successful, the latter, starring PETER FALK as the bumbling seemingly incompetent detective, was the most popular. With his beat-up car, wrinkled trench coat, and casual off-hand manner, it seemed unlikely that he could even find his way home, much less solve a carefully planned crime.

The series had its beginnings in two MADE-FOR-TV MOVIES in 1968 and 1971 in which the lead had originally been offered to BING CROSBY. The original series, which made frequent use of guest stars, ran on NBC from 1971 to 1977 when it was cancelled because Falk wanted out. The popular detective wouldn't go away, however, and six new "Columbo" episodes (with Falk starring) were produced for the 1989-90 season, followed by two more seasons of occasional two-hour "Columbo" movies on ABC. Falk now embraces the disheveled character that he created but had once

rejected. Always nominated for an EMMY, the show won the award in 1974.

### **Combat**

A realistic WW II drama, "Combat" was seen on ABC for five years beginning in 1962. The series followed an army platoon as it fought its way across France in the months after D-Day in 1944. It starred Vic Morrow and Rick Jason. The show made liberal use of actual combat film footage, which contributed to the critically acclaimed realism of the hour-long program. Most of the episodes were filmed in gritty black-and-white and 152 (twenty-five in color) were placed in SYNDICATION in 1967.

### **combination shot**

Called a "combo" for short, this television and film camera shot is a combination of a LONG SHOT (LS) and a CLOSEUP (CU). It is usually used in dramatic or musical-variety shows where one person is in the foreground while another or others are seen behind the main action. The stars sing while dancers cavort in back of them or a dominant character looks at the camera while addressing a person in the background. The combo is often used because it shows all the action in one shot and the audience can choose where to focus its attention. (See also FRAMING.)

### **Comcast**

One of the cable industry's top MULTIPLE SYSTEM OPERATORS (MSO), this company was started by RALPH J. ROBERTS with one small cable system in Tupulo (Mississippi) in 1965. Comcast was organized in 1969 and doubled its subscriber base in 1986 when it acquired subscribers from the GROUP W cable operations. The company has since greatly increased its ownership of cable systems clustered in the Northeast, the Southeast, and the Midwest, and in California. The firm's headquarters are now located in Philadelphia.

The firm holds equity positions in Storer Cable and HERITAGE COMMUNICATIONS, is part of a joint venture to build a cable system in the United Kingdom, and has investments in TURNER BROADCASTING SYSTEM INC. Although Comcast is also involved in cellular telephone activity, its primary business is cable systems operations. (See also BRIAN L. ROBERTS)

### **Comedy Central**

This BASIC CABLE network, originally called Comedy TV, was created in January 1991 and began operations later in the spring. In June 1991 it changed its name to Comedy Central. The network was formed by the merger of the Comedy Channel,

which was owned by HOME BOX OFFICE (HBO) and its parent TIME WARNER, and the comedy network HA! owned by VIACOM. Launched in 1989, the Comedy Channel offered a variety of original stand-up routines and SPECIALS while HA!, which had premiered on April 1, 1990, featured older SITCOMS such as "MCHALE'S NAVY" along with a slate of original programs. In spite of some historic antagonism between Time Warner and Viacom, the new 50-50 venture was created because the economy would not support two comedy channels. The new channel began life with a mixture of programming from the libraries of both of the original operations.

#### **Comedy Channel, The**

See COMEDY CENTRAL.

#### **Comedy TV**

See COMEDY CENTRAL.

#### **commercial**

A brief advertising message on a cable or television operation is called a commercial. The corollary in the print MEDIA is called an advertisement. Commercials and advertisements are common in the United States. A commercial combines motion, sight, sound, and words and is designed to persuade or entice the viewer to take a particular action or to purchase the goods or services of a company.

In the United States, television commercials are scheduled within and between programs and are either 10, 15, 30, 45, 60, or 90 seconds in length. They are scheduled throughout the day and evening hours and are often called "SPOT ANNOUNCEMENTS" or "SPOTS." According to the TELEVISION BUREAU OF ADVERTISING (TVB), 57.4 percent of all network advertising units in 1989 were 30-second spots while 15-second spots were used 37.9 percent of the time. Only 0.4 percent were 90-second spots. In 1991, more than 900 commercials were seen on the networks each day, an increase from 814 in 1987, according to TVB research.

A commercial for a nonprofit organization or one that promotes a noncommercial idea is called a PUBLIC SERVICE ANNOUNCEMENT (PSA). (See also ADVERTORIAL and COMMERCIAL TIME.)

#### **commercial protection**

This practice of segregating the COMMERCIALS for the similar products or services of different companies is an accepted and honored tradition in the field. Either as a requirement of a SPOT CONTRACT or through ordinary industry practices, TRAFFIC/CONTINUITY SPECIALISTS schedule SPOT ANNOUNCEMENTS for competing

products on cable or television operations at least ten minutes apart from one another.

#### **commercial time**

This phrase identifies time periods that are set aside for COMMERCIALS on a television or cable operation. The advertising intervals are scheduled before, after, or within programs from SIGN-ON to SIGN-OFF. Commercial time is an integral part of the STATION BREAKS on commercial television stations. The total number of minutes available on a station or a cable system is considered to be the INVENTORY for sale.

#### **Commission on Instructional Technology (CIT)**

Appointed by the U.S. government in 1968, this nine-member commission was directed to "recommend to the president and Congress specific actions to provide for the most effective possible application of technology to American education." It was chaired by S. M. McMurin and its recommendations were greatly anticipated by the professionals in the field of INSTRUCTIONAL TELEVISION (ITV). The group's report, which was submitted in 1970, made many worthwhile recommendations but few of them were acted upon. (See also PUBLIC BROADCASTING ACT OF 1967.)

#### **commissionable**

This advertising term is used to define those services provided by an ADVERTISING AGENCY for which it receives a commission. Commissionable income differs from the fees charged by agencies to their clients for research or production.

Agencies that are recognized as legitimate by television and cable operations are given a percentage (usually 15 percent) discount off the regular RATE CARD charges when they buy COMMERCIAL TIME for their clients. In such instances the regular rates of the television and cable operations are said to be commissionable. In-company advertising departments or agencies are usually not recognized by the MEDIA and do not receive a discount so to them, the rates are noncommissionable. (See also ADVERTISING AGENCY COMMISSION.)

#### **Committee on Local Television Audience Measurement (COLTAM)**

This committee of the NATIONAL ASSOCIATION OF BROADCASTERS (NAB) was formed to investigate better methods of audience research at the local station level. Originally a part of a larger group concerned with both radio and television audience measurement, it became a separate committee in 1985. After a three-year study financed by the industry the

committee recommended a new written DIARY SYSTEM in 1990 to replace the systems used by A.C. NIELSEN and ARBITRON. The RATINGS services planned to fully implement the new diary system at the beginning of the 1991 season.

The new diaries are portable and can be used to measure both in-home and OUTSIDE-THE-HOME VIEWING. The NAB believes that one million people watch PRIME-TIME programming outside of the home and the new diaries have been developed to measure that audience. The diaries also feature a simplified format, making it easier for people to use. The previous diaries were pegged to a seventh- and eighth-grade reading level but the new ones were brought down to a fifth-grade reading level. The chairman of the NAB believes "that [even] semi-literates can fill out this diary." It looks like a small book and features blank stickers for posting information onto the pages. There is a separate diary for kids. The committee hopes that the new diaries will eventually replace the PEOPLE METER.

#### **common carrier**

In the early days of radio many believed that the medium should be a "common carrier" to transmit messages from anyone (at governmentally determined fees) to all who would hear them. They believed that a broadcast station should have no control over what was transmitted but should simply charge a proscribed "toll" to those who used its facilities. This philosophy was rejected for broadcasting in the COMMUNICATIONS ACT OF 1934, which in Section 3 determined that "a person engaged in radio broadcasting should not, insofar as such person is so engaged, be deemed a common carrier." That determination extended to television broadcasting in later years and the two media are thus responsible for the content of their programming and free to charge market-determined fees for their services. The Act, however, also required certain communications services to be furnished at just and reasonable rates and without discrimination to anyone in order to promote the public interest.

The term "common carrier" was used to describe those types of communications services licensed by the FEDERAL COMMUNICATIONS COMMISSION (FCC) or regulated by state public utility agencies that do not maintain editorial control over the content of any transmissions. Common carrier companies offer communications services to the public at published tariffs (rates), which are regulated by the FCC or the state authority.

The most familiar common carriers are the telephone, telegraph, and (more recently) SATELLITE ser-

vices. The most typical common carrier is a telephone company. There are more than 1,400 such private companies in the United States providing local telephone services. They have no jurisdiction over who can use the telephone or what they can say. They simply charge users for the carriage of the signal and message. Such operations are regulated by state or federal authorities depending on whether the service crosses state lines. They are required by law to deliver communications prepared by others. Utility commissions in states approve rates for intrastate communications, while the FCC regulates the rates for interstate, foreign, overseas points, and ships at sea. A separate division of the FCC monitors the common carrier industry.

Because common carriers have no control over the content of the messages or programs they transmit, they are somewhat limited in their ability to grow. To alleviate some of those problems, the FCC determined in 1987 that MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS) operations could choose common carrier or non-common carrier (NCC) status. Cable systems, however, have not been as fortunate. In the early days of the industry there was considerable discussion and confusion regarding the status of the new technology. After years of ambiguity by the FCC, Congress boldly determined in the CABLE COMMUNICATIONS POLICY ACT OF 1984 that cable was exempted from both broadcasting and common carrier status. The legislative body, however, failed to create a new or hybrid category for cable and thus the industry is in a legal limbo. Most cable systems operate as common carriers, simply carrying programs supplied by others, but when they originate programming they may be considered a mass media broadcaster, responsible for the content of the programs they transmit. Most cable systems do not wish to be given legal common carrier status because they do not wish further CABLE RATE REGULATIONS. (See also CABLE TELEVISION, DEFINITION.)

#### **Commonwealth Broadcasting Association (CBA)**

Formally established in London as the Commonwealth Broadcasting Conference in 1945, this non-profit organization began as a cooperative effort of member countries of the Commonwealth of Great Britain in WW II. It was later known as the Commonwealth Broadcasting Secretariat and the organization adopted its present name in 1974. The membership consists of national broadcasting organizations in fifty commonwealth countries and territories.

The purpose of the organization is to improve broadcasting in the countries belonging to the CBA. It also seeks to develop public service broadcasting

by holding conferences, regional meetings, and training courses.

The CBA holds a biannual general conference, organizes staff exchanges, and publishes a quarterly journal.

### **Commtron Corporation**

A national video WHOLESALER, Commtron is based in West Des Moines but has nineteen branches and warehouses throughout the United States. The company has a large sales staff and a national telemarketing system and it supplies video stores with titles via an on-line computer-entry order system.

### **Communication Association of the Pacific**

See WORLD COMMUNICATION ASSOCIATION (WCA).

### **Communications Act of 1934**

This law established the FEDERAL COMMUNICATIONS COMMISSION (FCC) and gave it authority to regulate broadcasting and other communications industries. The passage of the Act came after a period of confused and overlapping authority and ushered in a new era in communications.

The Radio Act of 1927 gave the Federal Radio Commission (FRC) jurisdiction over broadcasting in the United States. The FRC issued licenses, made allocations in the FREQUENCY bands for various services, and controlled station power. While it did bring some order to the chaos of AM radio stations technically interfering with one another, it did not have jurisdiction over all of broadcasting (some authority was held by the Department of Commerce) and had no authority over telegraph and telephone carriers. Portions of the regulatory power over these communications media were held by the Post Office Department, the Department of State, and the Interstate Commerce Commission. This divided and overlapping authority caused a great deal of confusion.

An interdepartmental committee was appointed to study the matter in 1933 and concluded that "the communications services as far as congressional action is involved should be regulated by a single body." It further recommended that a new agency be established that would regulate all communication (both foreign and interstate) by wire, radio, telegraph, telephone, and broadcast.

In February 1934 President Roosevelt sent a message to Congress calling for the creation of a FEDERAL COMMUNICATIONS COMMISSION (FCC). Both branches of Congress introduced bills and a conference report was adopted by both houses on June 9, 1934. The bill, which became the Communication Act, was signed into law by the president later that month.

The Act authorized the new FCC to assume broadcast regulatory functions previously exercised by the FRC, which was abolished by the Act. The FCC also took over the regulation of all COMMON CARRIERS including the telegraph and telephone services.

The major stated purpose of the Act was "to provide for the regulation of interstate and foreign commerce in communication by wire and radio so as to make available (so far as possible) to all the people of the United States, a rapid efficient nationwide and worldwide wire and radio communication service with adequate facilities at reasonable charges."

One part of the Act defined "radio communication" as the "transmission by radio of writing, signs, signals, *pictures* (emphasis added), and sounds of all kinds..." thereby allowing for the legislation to cover television many years later. The Act applies "to all interstate and foreign communication by wire or radio...which originates and/or is received within the United States, and to all persons engaged within the United States in such communication or such transmission of energy by radio, and to the licensing and regulating of all radio stations..."

Under the (now) six titles in the Act, Congress retains the real power to regulate the various types of communication but delegates that authority to the FCC. As a "creature of Congress," the FCC seldom exceeds that power in adopting rules and regulations and such actions are always subject to legal challenges.

The most quoted aspect of the Act requires broadcast stations to operate in the "public convenience, interest, or necessity." This ambiguous phrase was taken from previous railroad legislation and appears in many sections of the Act. The phrase has been interpreted in a number of ways through the years but the courts have consistently ruled that it is within the power of the FCC to determine the definition of the phrase on a case-by-case basis. This gives the Commission considerable latitude in its regulatory function.

The Act gives the FCC authority to allocate various parts of the electromagnetic spectrum and to assign FREQUENCIES for various services. It can classify different types of stations and determine their power.

The Commission is also authorized to license individuals, companies, and organizations to operate broadcast stations and to establish criteria for the granting of a license. The FCC can deny a license application and even revoke a license if the licensee fails to observe FCC rules and regulations.

Under the Act the Commission must hold a licensee accountable for its actions. But the legislation specifically prohibits the FCC from interfering

with free speech or engaging in the censorship of programs. And because the networks are not licensed by the FCC, the only control that the Commission has over them is exercised through their AFFILIATED STATIONS.

There have been many revisions and amendments to the Act since its passage in 1934 leading to the often-used Washington phrase, "the Communications Act of 1934 as amended." Some scholars place the amendments at more than 100. Most were given important titles but they all were officially amendments to the 1934 Act.

The PUBLIC BROADCASTING ACT OF 1967 and the PUBLIC BROADCASTING FINANCING ACT OF 1975 had an enormous influence on the communications industry. The most extensive amendment was the CABLE COMMUNICATIONS POLICY ACT OF 1984, which clarified the Commission's regulatory responsibility for that service by adding a new Title VI to the Act.

Many critics believe that the 1934 Act is a hodgepodge of outdated and unreasonable requirements in an age of multiplying new media and new technologies. In 1977 a House Committee called for a massive comprehensive rewrite of the Act and other demands for a new updated law are periodically made by many in the industry and in Congress. The Communications Act of 1934 as amended, however, continues to be the arbiter of the nation's policy for communications. *(The above information was provided by and adapted from FCC documents.)* (See also FCC LICENSE, FCC RULES AND REGULATIONS, LICENSE RENEWAL, and SPONSORSHIP IDENTIFICATION RULES.)

#### **Communications Commission of the National Council of Churches of Christ in the USA**

See NATIONAL COUNCIL OF CHURCHES: BROADCASTING.

#### **Communications Satellite Corporation (Comsat)**

Familiarly known as Comsat, this private profit-making company was formed in 1962 as the first SATELLITE firm to be chartered by the U.S. government. Its initial stock was jointly owned by the public and communication companies such as AMERICAN TELEVISION AND TELEGRAPH (AT&T). Today the stock is almost completely in the hands of individual public investors.

Comsat represents the nation in a consortium of 119 countries that finance a system of communications satellites. The consortium, called the INTERNATIONAL TELEVISION SATELLITE ORGANIZATION (INTELSAT), cooperatively finances the launching of communications satellites. The early launches by the NATIONAL AERONAUTIC AND SPACE ADMINISTRATION (NASA) and the satellite operations were originally supervised by

Comsat for the consortium but now Intelsat contracts for its own launches.

Comsat has also been a pioneer in promoting the possibilities of DIRECT BROADCAST SATELLITE (DBS) systems. Through a subsidiary (Satellite Television Corporation), the company applied in 1980 to the FEDERAL COMMUNICATIONS COMMISSION (FCC) for permission to design and launch a DBS service. The operation was created but the start-up costs were prohibitive in terms of the potential income and the project was abandoned in the early 1980s. The firm also considered investing in the SKYPIX DBS service in 1990 but the two organizations could not reach an agreement.

#### **community antenna relay system (CARS)**

See MICROWAVE RELAY.

#### **community antenna television (CATV)**

This phrase was used to describe the first cable television systems in the late 1940s, which were local ventures created to bring in better reception of television pictures. It was also used in creating the first national association in the industry, the National Community Antenna Television Association in 1952. The term was replaced by "cable television" in the late 1950s but it is still occasionally used in the industry.

The concept of wiring homes to receive electronic signals may date to as early as 1925. Two years after radio broadcasting began in Great Britain an engineer in a village near Southampton strung wires from his radio receiver to his neighbor's home, applied for a government license, and collected a monthly fee. By 1952 one million British homes were receiving radio in this manner and by 1969 about one million homes were reportedly receiving television signals in a similar fashion.

In the United States community antenna television was inaugurated in 1948 as a means to help rural communities receive better signals from full-power broadcast stations. The demand was based on the need to serve viewers who could not receive clear signals from the stations closest to them because of terrain or distance.

Cable TV started in the mountains of Oregon and Pennsylvania. A master antenna was raised on a mountain peak and the houses in the valleys were linked to it by COAXIAL CABLE, enabling home viewers to receive a clear picture. Thus the system was labeled community antenna television. By 1950 there were seventy CATV systems serving 14,000 subscribers who paid a fee to the owners of the antennas. For three to five dollars a month, the subscriber received three or four broadcast channels in a BASIC CABLE SERVICE. By 1962 there were fewer than 800

systems in the United States serving only 850,000 subscribers according to the NATIONAL CABLE TELEVISION ASSOCIATION (NCTA), the renamed national association. Later in the decade some cable operations began to offer local and other imported programming and by 1968 some 2,000 cable systems were providing services to 2.8 million households. At that time, however, cable television reached only 5 percent of the nation's 56.4 million television households.

The growth of cable in the late 1960s was largely due to the systems' importation of DISTANT SIGNALS (via MICROWAVE) from stations outside the normal viewing range of the community. The American public began to become more interested in the increasing program diversity that cable offered.

The commercial broadcasting industry was also becoming aware of CATV. In 1965 and 1966 the FEDERAL COMMUNICATIONS COMMISSION (FCC) established regulations for cable television (including rules for the importation of distant signals) because the systems were using over-the-air microwave frequencies. The effect of the rulings was to inhibit the growth of the cable industry.

By 1972, however, the FCC had lifted some of the restrictions and cable was on the threshold of its greatest period of growth. In the same year HOME BOX OFFICE (HBO) was created and the beginning of PAY (PREMIUM) CABLE SERVICES was underway. The simple idea was to offer movies, sports events, and other programming usually not available on broadcast television at an additional fee, unaltered and commercial-free.

The idea was not new. Experiments in pay cable and over-the-air PAY TV and SUBSCRIPTION TELEVISION (STV) had been undertaken in the 1950s and 1960s. There was a difference, however, because with HBO, viewers paid for a channel, not the individual programs. By 1973 HBO had convinced six cable operators in Pennsylvania to carry the service and other cable systems were beginning their own pay-cable programming. On September 30, 1975 HBO made its programming available to cable systems nationally via leased time on the WESTAR I SATELLITE, and the real growth period of cable television in the United States began.

Other program services began offering their programs by satellite including WTBS (the Atlanta SUPERSTATION) and ESPN INC. Additional movie and entertainment program services (including SHOWTIME) also began national satellite services. By 1982 there were 4,743 cable systems in the United States, serving some 13,009 communities and by 1990 there were 9,900 systems serving 27,100 communities. In that year cable reached 57.1 percent of the nation's TV

homes. (See also CABLE TELEVISION [DEFINITION] and PAY-PER-VIEW [PPV].)

### **Community Antenna Television Association (CATA)**

A nonprofit TRADE ASSOCIATION, CATA represents many of the smaller independent cable systems in the United States. Acting as a complement to and counter of the NATIONAL CABLE TELEVISION ASSOCIATION (NCTA), CATA represents its members' interests before Congress and the FEDERAL COMMUNICATIONS COMMISSION (FCC). The association provides its members with advice on business matters, develops research studies, distributes a monthly publication, and sponsors an annual convention and trade show. It was founded in 1974 and is headquartered in suburban Washington D.C.

### **Community Broadcasters Association (CBA)**

This nonprofit organization was formed in 1988 by professionals in the nascent LOW POWER TELEVISION (LPTV) industry. Its objective is to encourage the growth of LPTV stations and to promote the industry while serving as a forum for the members to discuss technical, financial, regulatory, and programming matters. The association is based in Milwaukee. It publishes a newsletter and sponsors an annual convention.

### **community broadcasting**

See LOW-POWER TELEVISION (LPTV) STATIONS.

### **Community College Satellite Network (CCSN)**

See INSTRUCTIONAL TELECOMMUNICATION CONSORTIUM (ITC).

### **community relations director**

A community relations director at a television station is directly responsible for responding to the needs and interests of the local community. The position of community relations director is a unique one in communications, found only at commercial television stations. This individual has the responsibility of maintaining a liaison with public and private agencies, businesses, and professional organizations in the station's viewing area. The individual keeps a finger on the pulse of the community while representing the station's point of view to the community.

As the direct communications link with business associations, civic organizations, social service agencies, and youth organizations, community relations directors are responsible for planning and producing the public affairs panel programs, interviews, or talk shows that deal with community-oriented issues.

They also oversee the production of all local PUBLIC SERVICE ANNOUNCEMENTS (PSA) and screen those that are produced elsewhere to determine their quality and appropriateness for broadcasting by the station. Community relations directors are service-oriented people concerned with using television to deal effectively with community needs.

#### **community service grants (CSG)**

These funds are given annually to each qualified PUBLIC TELEVISION (PTV) and radio station by the CORPORATION FOR PUBLIC BROADCASTING (CPB) to enhance the local station's ability to serve its community. In reality they constitute an indirect form of federal funding for national programming because the stations normally use a large portion of their annual grants to purchase programming through the PBS PROGRAM FUND. The annual CSG to each station is based on the size of the station's budget that is derived from nonfederal funds.

#### **community station**

This type of PUBLIC TELEVISION (PTV) station is licensed to a nonprofit organization in a community by the FEDERAL COMMUNICATIONS COMMISSION (FCC). It is one of four kinds of noncommercial stations. A community station is owned and operated by an organization that was established for that specific purpose. Most of the PTV operations in the major markets are community stations including WNET (New York), WGBH (Boston), KCET (Los Angeles), and KQED (San Francisco). Smaller communities such as San Jose (KTEH), Springfield (Missouri) (KOZK), Toledo (WGTE), and Fargo (North Dakota) (KFME) also operate community stations.

#### **Como, Perry**

Seen and heard on television more than any other singer, Como began his only series in 1948. It ran until 1963 and then continued on an occasional basis until 1967. His laid-back relaxed style was almost ideally suited to the new visual medium.

Como brought to television some solid experience as a big-band vocalist, successful recording star, and radio performer. His first TV series for NBC was, in fact, merely a SIMULCAST of his three-times-a-week radio show, "The Chesterfield Supper Club," with almost no visual effects. In 1950 he moved to CBS and retitled the series "The Perry Como Show." By 1955 he was back at NBC, and in 1961 the series became "The Kraft Music Hall" and was extended to a full hour, once a week on Saturday nights. Como began doing occasional SPECIALS in the mid-1950s, gradually cutting back his appearances until his supposedly fi-

nal 1988 Christmas holiday special. By then, he had become a holiday fixture, having hosted a seasonal special for thirty-three years. Although rarely seen on the small screen today, he still makes personal appearances in concert, usually at charity benefits.

Nominated for an EMMY seven times, Como won the award all but twice. In 1954 and 1955 he won in Best Male Singer category, and in 1955 he also won as Best EMCEE or Program Host. In 1956 his citation was for Best Male Personality, and in 1958 for Best Actor, Musical Series.

#### **compact disc (CD)**

Introduced to the U.S. public in 1983, this consumer audio product, developed by the SONY CORPORATION and Philips, revolutionized stereo sound. (The technology is spelled "disc" as opposed to the computer "disk"). Using a DIGITAL COMMUNICATIONS process, CD recordings are near-exact replicas of the original performance. The technique provides an extraordinarily good SIGNAL-TO-NOISE RATIO and frequency response and produces distortion-free audio. The recordings are made on magnetic tape and transferred to a small round disc of either three or five-and-a-quarter inches in diameter. The digital information is embedded in small pits on the disc and is read by a LASER while the disc rotates rapidly in a counterclockwise direction. Two stereo channels are recorded but the recording is made on only one side of the disc, which can hold up to one hour and fifteen minutes (on the five-inch disc) or twenty minutes (on the three-inch disc) of music and talk.

Because the laser never physically touches the surface of the disc, there is no wear and tear on the CD and scratches or dust have no effect on the playback. The disc is therefore free of noise and static, can stand repeated playings, and will theoretically last forever.

In 1991 Sony announced the introduction of a compact disc that could record. Called the "mini disc" (MD), this two-and-one-half-inch (in diameter) variant is "rewriteable." Any data on it can be changed. Sony expects to introduce it as a consumer audio product in 1992.

Over the years the audio capability of the CD has been enlarged to include visual and textual information. In the late 1980s the technology was combined with LASER VIDEODISC (LV) machines and helped bring about a resurrection of that visual medium. At the same time, a CD-V (compact disc, video) format was introduced. The gold-colored CD-V resembles the five-and-a-quarter-inch CD but the space on the disc is utilized in a different manner and the disc spins at a faster rate. The inner rim of



the disc contains some twenty minutes of digital audio while the outer rim holds a five-minute video music clip, a "video single." The effect is achieved by an amalgamation of ANALOG COMMUNICATIONS used in the video and digital communications used in the audio.

In the fast-moving videodisc world the term CD-V became obsolete rapidly and compact discs that play video are now simply called "video laserdiscs." Under whatever label, the technology was a precursor of the CD-I and DVI technology, which holds great promise for INTERACTIVE VIDEO, INTERACTIVE MULTIMEDIA, and HYPERMEDIA in the future. (See also DAT.)

### **comparative hearings**

The FEDERAL COMMUNICATIONS COMMISSION (FCC) holds these hearings when there are mutually exclusive applicants for CONSTRUCTION PERMITS (CP) to build a station or when station licensees are challenged at LICENSE RENEWAL times. They are formal legal affairs, held in a courtroom atmosphere at FCC headquarters in Washington D.C., and may extend over a long period of time. The process resembles a civil trial with a great deal of cross examination. The hearings are presided over by an administrative law judge (ALJ) who receives documents, affidavits, and testimony from the competing parties. This adjudicating process seeks to determine which of the applications would best serve the public interest.

After hearing the evidence the judge issues a written decision that compares the applications and presents factual reasons for choosing a specific applicant. The judge's decision can be appealed to the FCC's Review Board or Office of the General Counsel and then to the Commission itself. It can eventually be appealed to a federal appeals court or even the Supreme Court but few decisions are taken beyond the Commission on appeal. Most applicants hire communication lawyers to handle their cases but the process is expensive.

A hearing can be terminated or even avoided in several ways. Applicants are "bought out" and withdrawn or different applications are merged into one petition. The Commission must approve such buyouts and mergers but encourages such settlements because they reduce the agency's costs and speed up the licensing process.

In 1990 the FCC adopted some procedural rules and organizational changes to streamline the comparative hearing process, which often dragged on for three years. Noting that there had been widespread abuse as groups or individuals filed applications for the sole reason of receiving settlement fees in the buyout process, the Commission limited such payments to "legitimate and prudent expenses."

### **component video system/recording**

Introduced in the mid-1980s, component video is a method of processing and recording and playing back a video signal. The technique involves the separate recording of the chrominance (color) and luminance (black-and-white brightness) aspects of a television signal. The color video signals are recorded separately from the black-and-white signals on two separate tracks prior to combining them. This reduces the loss of detail in the image and the result is a much superior picture in terms of sharpness and resolution.

The method is now preferred over the older COMPOSITE VIDEO signal process. Full component systems are becoming prominent in broadcast operations. Equipment featuring the technique is used in professional production situations, both in VIDEOTAPE FORMATS and in CAMCORDERS. The BETACAM and M FORMATS used in ENG production utilize component video technology. The technique is also used in some special 3/4-INCH U (EIAJ) VIDEO FORMAT RECORDING, in the 8MM VIDEO FORMAT, and in the high-end and expensive home video and semiprofessional S(super)-VHS machines that are manufactured by more than twenty companies. (See also VIDEOTAPE RECORDING.)

### **composite video system/recording**

The initial method of handling television signals used this technique in processing a video signal, recording it, and playing it back. In black-and-white television, composite video consists of the picture signal as well as the synchronization (SYNC or timing) and BLANKING pulses all combined into one signal. In color television, additional color picture and synchronizing information is added. A SYNC GENERATOR is used to generate the single composite signal from the noncomposite video pulses.

The combined signal can then be decoded and processed in various pieces of equipment including videotape recorders. The signals must then be re-encoded, however, to be usable and this constant processing distorts and degrades the signal. The newer technique of COMPONENT VIDEO, which involves the processing and recording of separate signals, produces far superior recordings but that technique is more expensive.

### **compulsory license system**

See COPYRIGHT ACT OF 1976.

### **computer-assisted instruction (CAI)**

First used in the 1960s, this term was at that time applied by computer experts to the use of computers for individual instruction in a formal academic

environment such as a school or college. It referred to experimental and innovative programs using mainframe computers. The operations were cumbersome and expensive and CAI languished until the advent of the personal computer (PC).

From the perspective of computer-oriented professionals, all activities are oriented around their technology. Today the CAI process can therefore involve INSTRUCTIONAL TELEVISION (ITV), INTERACTIVE MULTIMEDIA, or INTERACTIVE VIDEO utilizing LASER VIDEODISCS (LV) or CD-ROM or the newer CD-I or the upcoming DVI technology, all in conjunction with a PC. Some professionals in the computer field prefer to use the term "computer-assisted learning" or "computer-based education." In the business world of CORPORATE TELEVISION, CAI is often called "computer-based training (CBT)" but the principles and processes are the same. CAI may come fully into its own in the next century with the HYPERMEDIA concept in which every data base in the world is at a learner's fingertips.

#### **Comsat**

See COMMUNICATIONS SATELLITE CORPORATION (COMSAT).

#### **Concentration**

See GAME SHOWS.

#### **condenser microphone**

Initially developed in 1916, this microphone is still the most common in use today in television production despite the fact that it is sensitive to temperature extremes and is not very rugged. It is often built into portable cameras and is also often used as a lapel and tie-clip mike for newscasters and interviewees. Sometimes called an electrostatic or capacitor mike, the instrument features a conductive diaphragm and a small electrical condenser to create the signal from the sound that is picked up. It has a wide FREQUENCY range and has great response and sensitivity, usually operating in an OMNIDIRECTIONAL pickup pattern. The mike needs some external power or batteries but a modern version (called an electret condenser) only requires a tiny battery for operation. It contains a built-in preamplifier and is more durable than ordinary condenser mikes.

#### **Connors, Chuck**

A former professional baseball player, Connors moved easily into acting when his ball-playing days were over. He made it big with his ABC series "THE RIFLEMAN" (1958-63). Other series followed including "Arrest and Trial" (1963-64, ABC), "BRANDED" (1965-66, NBC), "Cowboy in Africa" (1967-68, ABC), and

"Thrill Seekers" (1972-74, SYNDICATION). The rugged actor also had a role in the MINISERIES "ROOTS" in 1977. In the 1980s Connors played the lead in the PRIME-TIME western SOAP OPERA "The Yellow Rose" on NBC and he was occasionally seen in the FOX INC. network offering of the supernatural "Werewolf" during the 1987-88 season. He has also had a long and successful motion picture career, appearing in some sixty feature films.

#### **Conrad, William**

A man of many careers, Conrad has been a radio announcer, a television narrator, an actor on radio, television, and in the motion pictures, a producer/director for television, and he has also done VOICE-OVERS for commercials. He is remembered by oldtimers as the original Matt Dillon on the nine-year radio version of "GUNSMOKE." Conrad's three television series were "CANNON" (1971-76), "Nero Wolfe" (1981, NBC), and "JAKE AND THE FATMAN," which debuted on CBS in 1987. He has provided the narration on many programs, from cartoons to science fiction to horror series. The portly actor also narrated the popular series "THE FUGITIVE" (1963-67) on ABC.

In addition to handling the producer/director duties on several Hollywood movies, Conrad served in the same position for "BAT MASTERSON" and for "Klondike" (1960-61, NBC). He also directed "77 SUNSET STRIP" (1958-64) during its final year.

#### **Consolidated Metropolitan Statistical Area (CMSA)**

This designation of a geopolitical area is determined by the Office of Management and Budget (OMB) of the U.S. government. A CMSA consists of two or more contiguous METROPOLITAN STATISTICAL AREAS (MSA). The designation is used as a basis for similar designations by the audience-reporting services ARBITRON and A. C. NIELSEN. (See also MARKET.)

#### **Consortium of College and University Media Centers (CCUMC)**

This nonprofit organization of AUDIOVISUAL COMMUNICATIONS departments or divisions at institutions of higher education seeks to encourage the use of film, video, and other materials in education. Founded in 1971 as the Consortium of University Film Centers (CUFC), the organization changed its name in 1988 to reflect the members' broader involvement in additional technologies, which are used increasingly in learning situations. The organization has some eighty-five constituent members from all sections of the United States.

The group provides the opportunity for its members to share information and to work together to

solve common managerial and operational problems. CCUMC fosters cooperative planning, encourages the exploration of new techniques and technology, hosts an annual conference, and collects data for *The Educational Film and Video Locator*, a compilation of materials available from the organization's members.

#### **Consortium of University Film Centers (CUFC)**

See CONSORTIUM OF COLLEGE AND UNIVERSITY MEDIA CENTERS (CCUMC).

#### **construction permit (CP)**

A construction permit is a written authorization from the FEDERAL COMMUNICATIONS COMMISSION (FCC) that allows the applicant for a broadcast license to build a full-power radio or television station, a LOW POWER TELEVISION (LPTV) station or a MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS) system. It is the first stage toward activating a new station. The permit is also required whenever physical changes are made in existing stations, such as a move to a new location.

The application for a CP requires the submission of the company's financial and character qualifications as well as the listing of the technical apparatus of the proposed station and its studio, ANTENNAS, and TRANSMITTER locations. The FCC reviews all applicants and for those that are mutually exclusive, often requires COMPARATIVE HEARINGS to determine which applicant would best serve the public interest. The applicant must give local PUBLIC NOTICE of the fact that it has applied for a construction permit.

After the CP is granted the applicant may request CALL LETTERS. If the letters are available and conform to the rules, they are issued by the FCC. The applicant is given a specific period of time to actively build and test the electronic transmission of the station. The period is usually twelve months for radio stations and eighteen months for television stations, and while extensions were often routinely granted in the past, current FCC practice normally requires that construction of the station begin within the specified time. After the construction of the station and a PROOF OF PERFORMANCE is completed, the operators apply for and receive an FCC LICENSE to operate the station. Thereafter the station owners are subject to the LICENSE RENEWAL process.

#### **Consumer Discount Network**

This home-shopping cable service offers a mixture of merchandise and products to cable subscribers. A joint venture of the K-Mart Corporation and Entertainment Marketing, it is headquartered in Houston.

#### **consumer electronics**

This broad term encompasses the personal electronics products that bring education, information, and entertainment to the public. These products include video devices such as television sets, videocassette and VIDEODISC machines, CAMCORDERS, and TELEVISION RECEIVE ONLY (TVRO) dishes as well as audio components, radios, COMPACT DISC (CD) players, tape recorders, and home information equipment such as personal computers, photocopy and fax machines, and telephone answering devices. In addition the field includes calculators, electronic games, and electronic musical instruments.

The consumer electronics industry began in the late 1800s when the phonograph was introduced into American parlors, and grew rapidly in the 1920s with the invention of radio. After WW II, high-fidelity (hi fi) components were introduced and turntables, tuners, amplifiers, and speakers brought new quality to sound reproduction. In the late 1940s the 33-1/3 rpm and 45 rpm records attracted the public and, in the 1950s, the new tape recorders became commonplace in U.S. homes, eventually moving into the automobile. The introduction of television sets revolutionized American leisure time during that period, followed by 4-channel sound and stereo components in the 1960s. Video games were introduced in 1972 and the videocassette machine in 1975. In the 1980s the compact disc (CD) and videodiscs were the new kids on the block, capturing the imagination of the public.

Consumer electronics is a major industry in the United States and throughout the world. There are more than 500 original equipment manufacturers (OEM) in the field in the United States and thousands around the world, many of them in Japan. New generations of electronic devices will continue to change consumer lifestyles.

#### **Consumer Electronics Shows (CES)**

See ELECTRONIC INDUSTRIES ASSOCIATION (EIA).

#### **Consumer News and Business Channel (CNBC)**

Announced in 1988 and launched on April 19, 1989, this BASIC CABLE network (operated by NBC) concentrates on the world of business and personal finances. Its programming includes stock market reports, interviews, and discussions but it also airs the DICK CAVETT and McLaughlin shows. CNBC headquarters are in New York City.

In the spring of 1991 the channel bought its chief rival, the FINANCIAL NEWS NETWORK (FNN), for a reported \$154.3 million after a protracted legal battle over the FNN bankruptcy. CNBC merged the two services for

the daytime hours under the banner CNBC/FNN Daytime on May 22, 1991. It is now cable's only all-business news channel.

#### **Continental Cablevision Inc.**

This cable company is one of the nation's top ten MULTIPLE SYSTEM OPERATORS (MSO). It has a reputation for quality in the field.

Founded by AMOS B. HOSTETTER, JR. with a college friend in 1963 in the Ohio communities of Tiffin and Fostoria, the company now serves subscribers in fifteen states. The firm is headquartered in Boston and also operates a New England Regional Training Center, the first of its kind to train cable employees.

The public company is owned by some one hundred institutional and individual shareholders. In 1986 it repurchased approximately half of its outstanding stock from various investors and as a result, approximately 45 percent of the stock is now owned by the management of the company. The firm expanded greatly in 1988 with the purchase of another MSO, the American Cablesystems Corporation.

#### **Continental Classroom**

While INSTRUCTIONAL TELEVISION (ITV) has traditionally been the province of the nation's EDUCATIONAL TELEVISION (ETV) (now PUBLIC) stations, an exception was this notable series on 150 NBC outlets that began in 1958. Funded by the FORD FOUNDATION through its Fund for the Advancement of Education as a three-year experiment, the series featured instruction in nuclear physics its first year, with subsequent courses in chemistry and mathematics. The purpose of the series was to bring high school teachers up to date in those subjects. Credit was available for the courses through some 300 participating local colleges. About 240,000 viewers watched the TELE-COURSES. After the original telecasts, which were scheduled at 6:30 a.m. five days a week, the series was made available to NATIONAL EDUCATIONAL TELEVISION (NET) where stations affiliated with NET generally scheduled it at more convenient hours. As the ETV system grew, such programs on commercial stations became increasingly rare and finally nonexistent. (See also DISTANCE EDUCATION and SUNRISE SEMESTER.)

#### **continuity**

The words and images that are used between programs on a cable system or television station are known collectively as continuity. The information promotes upcoming programs and provides STATION IDENTIFICATION (ID) information during STATION BREAKS. The objective of continuity is to provide a seamless transition between programs with a mixture of IDs,

PROMOS, and COMMERCIALS. The copy is written by a TRAFFIC/CONTINUITY SPECIALIST, who may also produce the promos, schedule the commercials, and arrange the amalgam of material into a smooth flowing sequence. Continuity holds the broadcast day together.

#### **Conus Communications**

Founded in 1984, this SATELLITE NEWS GATHERING (SNG) cooperative of local television stations and news organizations operates as a profit-oriented business. It specializes in live remote news coverage from anywhere in the world. Some ninety network AFFILIATES and INDEPENDENT STATIONS are members and use mobile UPLINK vans developed by Hubcom Inc., a subsidiary of HUBBARD BROADCASTING INC., which owns 55 percent of the cooperative. CONUS (satellite-engineering talk for "continental U.S.") provides a Washington D.C. news feed and breaking news cut-ins, compiled in part from reports from member stations via KU-BAND SATELLITES. CONUS control headquarters are located in Minneapolis.

#### **converter**

This device is used in a cable system to change the FREQUENCIES of an electronic signal. At the HEAD-END of a cable system, the device converts the television signals that are received from a SATELLITE or MICROWAVE RELAY station to others that can be sent to the system's subscribers. At the other end of the cable operations, a converter is used in the viewers' homes to enable them to receive the wide variety of programs offered on the cable system.

Converters are used by cable systems that offer more than twelve channels. Such a system transmits the many television signals in the midband or superband but most older TV sets cannot receive these frequencies. A small rectangular box-like device is used to convert those cable channels to channels that can be received on the subscriber's TV set. The set is tuned to a vacant channel (such as channel 3) and all of the channel switching is then done from and by the converter. The controller for the converter contains a series of push buttons. The number of buttons (usually thirty-six or more) depends on the number of channels offered by the cable system. The viewer selects the desired cable channel by pressing the appropriate button. A knob can be used to fine-tune the selected channel.

Some of the newer converters can also be used to turn the television set off and on, control the audio volume, and restrict access to particular channels, thus serving as a censor. Many of the newer devices are ADDRESSABLE CONVERTERS and can be controlled from the headend of the cable system.

Controllers for the converters can be placed on the top of the TV set or held in the hand. They may be connected to the set by a wire or they may be wireless. The latter use infrared light to direct the functions and control the tuning.

### **Convy Bert**

After playing pro baseball (in the minor leagues) and recording with a vocal group in the 1950s, Convy turned to performing and appeared in several hit Broadway shows.

Convy's television series included "The Snoop Sisters" (1973-74, NBC) followed by a four-week stint as host of a variety effort, "The Late Summer, Early Fall Bert Convy Show," during the summer of 1976. After a SITCOM on ABC in 1983 and some MADE-FOR-TV MOVIES the versatile performer turned to game shows, hosting "Super Password" (a spin-off of the durable "Password") in 1984, "People Do the Craziest Things" (similar to "CANDID CAMERA") the same year, and "Win, Lose or Draw" (created by and often featuring BURT REYNOLDS) in 1987. He has also served as guest host of the "TODAY" show and as a panelist on "TO TELL THE TRUTH" and "WHAT'S MY LINE?"

Convy also EMCEED the CBS daytime game show "Tattletales," winning an EMMY for that effort in 1977. He died of a brain tumor in July 1991.

### **Conway, Tim**

Starting as a comedian on a local Cleveland station, Conway got his first network break on the NBC "STEVE ALLEN SHOW" (1956-61) during its last year on the air. He became well known to the TV audience as the second lead on "MCHALE'S NAVY" (1962-66) where he received his first EMMY nomination. His greatest success, however, was on "THE CAROL BURNETT SHOW" (1967-79) where he made several guest appearances in the early years and became a regular in the comedy repertoire company in 1975.

Conway tried several series of his own, both SITCOMS and variety shows, from the western comedy "Rango" (1967, ABC) to "Ace Crawford, Private Eye" (1983, CBS) but none were successful. His "Funny America" appeared on ABC during the summer of 1990. Conway has also made guest appearances on many variety shows and SPECIALS and has had a respectable career in Hollywood feature films. He has also starred in a series of SPECIAL INTEREST (SI) home video programs on golf featuring one of his most endearing characters, Dorf.

Of his many EMMY nominations, Conway won the award four times, all for "The Carol Burnett Show." In 1974, 1977, and 1978, he was named Best Supporting Performer, and in 1978 he won for Writing.

### **Cooke, Alistair**

A respected journalist and writer, Cooke originally served as a correspondent in the United States for an English newspaper and the BRITISH BROADCASTING CORPORATION (BBC). The English-born and educated sophisticate became a charming host and narrator of DOCUMENTARIES and dramas on all three major commercial networks and the PUBLIC BROADCASTING SERVICE (PBS). From 1953-57 he hosted the acclaimed "OMNIBUS" on both CBS and ABC. His own series for which he was writer and narrator, "AMERICA: A PERSONAL HISTORY OF THE UNITED STATES," ran on NBC in 1972 and 1973 and was one of the few commercial network originations that was repeated on PBS. For the past twenty years he has been seen as the host of "MASTERPIECE THEATRE" ON PUBLIC TELEVISION (PTV).

His EMMYS include two in 1973 for writing and narrating "America" and one in 1975 for his work on "Masterpiece Theatre." He was also awarded the prestigious Governors Award of the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) in 1985, recognizing his thirty years of contributing to the television industry in the United States. In 1991 he was presented with PTV's highest honor, the RALPH LOWELL AWARD.

### **Cooke, John F.**

As president of THE DISNEY CHANNEL, Cooke directs one of the nation's largest PAY (PREMIUM) CABLE companies. Prior to the Disney appointment he held executive posts with TIMES MIRROR Cable Television, Times Mirror Satellite Programming, and Spotlight, a satellite-delivered pay-TV movie service. Cooke also sits on a number of boards of directors and advisory councils including the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) Foundation and its Archives Board.

### **cookie**

A pattern cut out of metal or wood, this lighting accessory is placed in front of a light source, so that the pattern is projected on the wall or backdrop of a television studio. Formally known as a "cucoloris" (pronounced kook-a-LOR-iss), the small three-inch (in diameter) pattern is usually placed in a special SPOTLIGHT designed to accept and project it. Any design ranging from a cross to venetian blinds to stars or snowflakes or even abstract original creations can be projected to enhance the scene in the studio.

### **cool light**

Film-location shooting for television was revolutionized by this type of light in the mid-1970s. It provided much more light with less heat and permitted film to consistently capture more realistic

color. Developed by George Panagiotou, it became the basis for his Cool Light Company that manufactured the instruments designed for on-location shooting. "THE ROCKFORD FILES" was the first production to use cool light in 1976 and JAMES GARNER, the star of the series, became an enthusiastic advocate of the lights. In addition to providing cooler working conditions, the lights emit a steady stream of pale blue light at about 5,600° KELVIN. Thus, even when daylight conditions change, consistent COLOR TEMPERATURE is achieved, enabling the production crew to maintain a continuous color value for film shooting. Other companies manufacture similar instruments and it is estimated that some 70 percent of the PRIME-TIME shows shot on film or location today use the lights. (See also HMI LIGHT.)

#### **Cooney, Joan Ganz**

A powerful influence on CHILDREN'S PROGRAMMING since the mid-1960s, Cooney was the originator and guiding creator of "SESAME STREET" on PUBLIC TELEVISION (PTV) beginning in 1969. The innovative preschool series has been credited with giving children a commanding head start in learning. As head of THE CHILDREN'S TELEVISION WORKSHOP (CTW), Cooney has also been responsible for "THE ELECTRIC COMPANY" and "FEELING GOOD," the successful series that followed "Sesame Street" on the PUBLIC BROADCASTING SERVICE (PBS).

Cooney stepped down from her position as chairman and chief executive officer of CTW in 1990 and became chairman of the executive committee of the board, where she is once again involved in the creative side of the company.

Among the many honors she has received are awards from the AMERICAN WOMEN IN RADIO AND TV (AWRT), the National Association of TV and Radio Announcers, THE NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES (NATAS), the NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS (NAEB), and the National Institute of Social Sciences. In addition she was honored by the CORPORATION FOR PUBLIC BROADCASTING (CPB) in 1971 with the prestigious RALPH LOWELL AWARD. Cooney was inducted into the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) HALL OF FAME in 1989 and the following year the International Council of NATAS presented her with its Founders Award.

#### **Cooper, Sheldon**

Cooper is a long-time employee at the Chicago Tribune Company, having joined the firm in 1952. He served in various positions, entering the executive ranks in 1966. One of his early accomplishments was to persuade PHIL DONAHUE to move from Dayton to

Chicago's Tribune station WGN-TV. In June 1982 he became founder and president of the TRIBUNE ENTERTAINMENT COMPANY and in 1991 was named chairman of that firm.

Cooper has received two local EMMYS from the Chicago chapter of the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS). He served as chairman of the ASSOCIATION OF INDEPENDENT TELEVISION STATIONS (INTV) in the early 1980s, as a board member of the NATIONAL ASSOCIATION OF TELEVISION PROGRAM EXECUTIVES (NATPE), and as vice president and trustee of the national chapter of ATAS.

#### **cooperative (co-op) advertising**

The practice in which the manufacturer and the retailer share the cost of advertising a product or a service is usually referred to as "co-op advertising." A national firm such as a major film studio or PROGRAM SUPPLIER in home video prepares an advertisement for a movie and the video store adds its name and places the ad in the local newspaper. The store is reimbursed for a portion of the cost of the media placement by the larger firm.

Although most retail co-op money is spent on print advertising, some is spent on COMMERCIALS and makes its way onto local stations and cable systems.

Co-op advertising is also used by the networks and SYNDICATORS to help build the audience for the programs they distribute. Print ads are placed or SPOT ANNOUNCEMENTS aired by the local station or cable system and a portion of the cost is billed to and paid for by the DISTRIBUTOR of the program. The electronic media also place much of their cooperative advertising dollars from distributors with the print media, usually in the form of TUNE-IN ADVERTISING. (See also DOUBLE BILLING and MINIMUM ADVERTISED PRICE [MAP].)

#### **coproduction**

Sharing the costs of the production of programming between two or more stations, networks, or syndicators is known as coproduction. The costs of television production have escalated dramatically since the early days of the medium. They have far outstripped the normal rate of inflation as writers, producers, actors, engineers, and unions have increased their demands for a share of a very lucrative business. As the costs have increased, it has become more difficult for individual stations, networks, or SYNDICATORS to afford to produce programs by themselves.

Not surprisingly, the chronically underfunded PUBLIC TELEVISION (PTV) stations pioneered the idea of sharing the costs of the production of programming.

Almost from the beginning of the noncommercial industry in 1953, EDUCATIONAL TELEVISION (ETV) stations cooperated in developing programs. Sometimes the coproduction arrangements meant contributing funds for the production of a program by a fellow station, but more often the participating stations would each produce a program that would later be distributed as a part of a series. As the system grew and became more sophisticated in the 1970s, the major market PTV stations began to collectively fund such outstanding programs as "GREAT PERFORMANCES," which was coproduced by five PTV stations headed by WNET-TV in New York. Today many of PTV's most successful programs including the "MACNEIL-LEHRER NEWSHOUR" and "AMERICAN PLAYHOUSE" are coproductions.

Commercial stations have also banded together to produce programming under umbrella arrangements such as those developed by the GROUP W stations. One of the largest coproduction deals involving individual commercial stations was inaugurated in 1977. Called "OPERATION PRIME TIME" (OPT), it was developed by twenty-four major-market stations that collectively contributed 66 percent of the production cost of a program and seventy-five other stations that contributed 34 percent. The cost per station varied, depending on the operation's income and market size. Many of the OPT productions were shot overseas. By 1982 some sixty hours of programming had been produced and distributed to OPT member stations. The most successful was a four-hour MINISERIES, "A Woman Called Golda," which starred Ingrid Bergman and won an EMMY in 1982. For their contribution, the stations received the programming free. They sold advertising in the programs and shared in any ancillary income.

Although OPT was phased out in the next few years, the advantage of sharing high production costs (and potential revenues) was not ignored by syndicators, both in the United States and abroad. Coproductions combining the talents of companies from many countries are extremely popular today because their international aspect creates additional markets for the shows. These programs are often shot in non-U.S. locations where production costs are lower and historical locations exist. Coproductions are common in the industry today in an almost bewildering array of deals and they are expected to continue as one of the major trends in television in the 1990s.

### **copy**

Both the advertising world and the promotion departments of television and cable use this term when referring to written textual material. Copy is the cre-

ative composition and formulation of words on paper (or in a computer) that is designed to persuade a consumer to buy something or to promote a program, cause, or product. The writing is done by a COPYWRITER at an ADVERTISING AGENCY or by a TRAFFIC/CONTINUITY SPECIALIST or promotion person at a television station or cable system. The copy can take the form of a STATION IDENTIFICATION (ID), a PROMO, or a COMMERCIAL. Its purpose is to communicate ideas and concepts in an original way, usually in short concise sentences. Language is used in imaginative ways to stimulate and entice the listener. The term was originally used in the newspaper industry when stories were written in longhand by reporters and had to be transcribed into type by linotype operators (copied) in order to be printed.

### **copyright**

Original works created by authors, musicians, and artists are protected by this principle. Most nations have some law or laws that protect a creator's property from duplication, use, or sale by someone without the permission of the owner. In the United States it is the COPYRIGHT ACT OF 1976.

Under the law a work is deemed to be copyrighted upon its creation. It need not be published, broadcast, or distributed in order to be considered copyrighted. Many writers or producers simply put a small c after the title to indicate their proprietorship but even that is not necessary.

Full protection, however, can be achieved by the registration of the work with the Copyright Office of the Library of Congress. This establishes a public record of the piece and if a legal case should later develop, attorneys' fees and damages are then available to the copyright holder. The cost for such registration is minimal.

Copyrights protect only the expression of an idea, not the idea itself. They can cover art, motion pictures, television programs, books, music, photographs, commercials, and advertisements along with other intellectual properties. Titles or names, however, cannot be copyrighted. They are protected by the LANHAM TRADEMARK ACT OF 1946. If a copyright on a work expires, the work passes into the PUBLIC DOMAIN.

### **Copyright Act of 1976**

Signed into law in 1976 after some twenty years of study, reports, and hearings in Congress, this Act went into effect in January 1978. It sought to balance the rights of the creators of material to receive money for their efforts with the rights of the public to have access to the material.

When this legislation became effective it replaced the 1909 COPYRIGHT law that had protected intellectual property in the United States for many years. The old law, dealing primarily with printed works, was obsolete. The new law took into consideration some of the new electronic media and established a national standard for dealing with works that were protected by copyright. The Act maintained the copyright life of older works at twenty-eight years from first use but extended the length of the renewal period to forty-seven years. For works created after 1978, the copyright protection is for the creator's life plus fifty years.

The Act, which is administered by the Copyright Office of the Library of Congress, dealt with a number of broadcasting, cable, and video programming issues. Under the old 1909 Act there was an exemption of payment for nondramatic or musical works when the performance was "not for profit." PUBLIC TELEVISION (PTV) stations had used this provision in avoiding the payment of license fees for such works. The new Act eliminated this exemption and some PTV advocates saw the action as a sign that their movement was acknowledged as a legitimate competitor in the media industry. The new law did provide for quite specific exceptions for EDUCATIONAL USE OF COPYRIGHTED MATERIALS within classrooms and for recordings of single copies for library or archive purposes.

The new Act also continued the principles of FAIR USE from the older version, providing a slight limitation on the rights of copyright owners. The use of brief sections of copyrighted material under some circumstances without the payment of a license fee or permission of the owner was allowed for certain educational or informational purposes. While the intention of this section was largely to foster the use of materials in nonprofit circumstances or for limited uses, fair-use principles were a part of the rationale cited by the Supreme Court when it sanctioned home-video recording in the BETAMAX CASE in 1984.

One of the most far-reaching and controversial aspects of the Act dealt with cable television. Section III, titled "Secondary Transmissions," sought to balance the rights of copyright holders with those of "retransmission" facilities. Congress recognized that "cable systems are commercial enterprises whose basic retransmission operations are based on the carriage of copyrighted program material and that copyright royalties should be paid by cable operators to the creators of such programs." To avoid making cable systems negotiate with each individual program supplier, however, the Act established a compulsory license system that is administered by the COPYRIGHT ROYALTY TRIBUNAL (CRT).

Under the law the creators and holders of copyrighted programs that license television stations to broadcast their shows must also give retransmission rights to cable systems. Cable systems are not required to pay a fee for the retransmission of local stations because the creators are deemed to be fairly compensated by the station for programs appearing in that market. Payment, however, is required for the simultaneous retransmission of programs from DISTANT STATIONS at established rates. The rates are based on a percentage of the yearly gross income of the cable system and are distributed on a formula basis from the collected pool of all cable systems to the copyright holders. Commercial stations, the PUBLIC BROADCASTING SERVICE (PBS), sports programmers, SYNDICATORS, and music agencies (such as the AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS [ASCAP] and BROADCAST MUSIC INC. [BMI]) each receive a portion of the funds. Both the rates charged and the formula for distribution, however, have been the subject of great criticism and the CRT itself has declared the system "unworkable." Legislation is expected to be introduced in Congress in the 1990s to improve the compulsory license system and the 1976 law itself will continue to be tested in the courts. (See also OFF-AIR VIDEO RECORDING, PUBLIC DOMAIN, PUBLIC PERFORMANCE OF COPYRIGHTED VIDEO MATERIAL, and TRADEMARK.)

### **Copyright Royalty Tribunal (CRT)**

A government agency, CRT was established by Congress in 1978 as a part of the COPYRIGHT ACT OF 1976 to collect copyright fees from cable systems and distribute the fees to copyright holders. The CRT sets rates and determines the percentage of the total fees that will be distributed to the different types of copyright holders. The system has been the subject of considerable industry controversy and calls for revisions in the Act and in the method of reimbursing copyright holders are constantly advanced.

### **copywriter**

This individual works in the creative department of an ADVERTISING AGENCY and conceives and writes the SPOT ANNOUNCEMENTS, VOICE-OVERS, dialogue, special effects, and expository material heard on a television COMMERCIAL. The work requires a mastery of the language and an understanding of the total advertising CAMPAIGN as well as a clear perception of the potential audience and a knowledge of the CLIENT's marketing philosophy about the product being advertised. Good copywriters use the English language to meet the needs of clients and to stimulate buying impulses and product acceptance by the consumer.



The copywriter confers with the ACCOUNT EXECUTIVE to determine the overall thrust of the commercial message and to become familiar with the product, the competition, and the TARGET AUDIENCE. Under the supervision of a CREATIVE DIRECTOR, the copywriter and the ART DIRECTOR develop an advertising concept that ensures an imaginative, integrated, informative commercial that attracts the attention of the potential consumers and motivates them to respond.

### **corporate television**

Leaders in the business world have used traditional AUDIOVISUAL COMMUNICATIONS tools since the early part of this century as aids for employee training, for improving interoffice communication, and for public relations purposes. The use of new technologies grew rapidly during the mid-1970s. Many companies in virtually all industries established communications or audiovisual centers to house, purchase, and produce media programs.

The use of television in business is alternately called "corporate television," "corporate video," "private television," "organizational television," or "business television." When the medium was first used in the business world it was more simply labeled "industrial television" or "nonbroadcast television." Under whatever label, communications technology in business has grown consistently in the past two decades. The utilization of television and video has doubled every three years since the mid-1970s.

Every major corporation in the United States has used a videocassette machine. More than 7,000 companies and nonprofit agencies produced some of their own video programs on a regular basis in the 1980s and more than 55 percent made a significant use of that medium, according to some studies.

The largest corporate use of the media is for training purposes. National companies use videocassettes to transmit product information, new sales techniques, and motivational lectures to employees in various locations. Many firms use video to train production-line workers in new methods or to instruct middle managers in supervisory skills. Still others use the media for such internal corporate communications as periodic company video newsletters, on-the-job safety programs, or new employee orientations. Many large firms use television and video for annual stockholders' reports or for public and community relations. All use them for sales and marketing purposes.

Corporations are increasingly using TELECONFERENCING to introduce new products to far-flung sales personnel. Some companies are beginning to use the

LASER VIDEODISC for POINT-OF-PURCHASE (POP) displays of products at the retail level.

Training or human resource development, however, continues to be the major purpose for the use of media in business and industry. Nearly all training programs today involve COMPUTER-ASSISTED INSTRUCTION (CAI), INTERACTIVE VIDEO, or INTERACTIVE MULTIMEDIA techniques. Many of the lessons are leased or purchased from production/distribution companies that specialize in training. They are called "off-shelf" courses. A large number, however, are produced in house due mainly to the "not invented here" syndrome. Most corporate television facilities are relatively small but have an increasing array of state-of-the-art PROSUMER equipment, which is used in DESKTOP VIDEO production. Some company centers produce up to fifty programs a year ranging from ten to twenty minutes in length. The productions are often developed and shot in-house and then taken to a PRODUCTION FACILITY COMPANY or POSTPRODUCTION house (posthouse) for final editing and polishing. Sometimes the programs are telecast over CLOSED CIRCUIT TELEVISION (CCTV) systems.

Some media centers are fully funded by the corporation, which pays for all equipment, services, production, and salaries as a part of the corporate overhead. Others are financed through a system of CHARGEBACKS whereby the department using the center pays for all services and the center is viewed as self-supporting.

The growth in the use of television and video by private industry is reflected in the increase in the membership of the INTERNATIONAL TELEVISION ASSOCIATION (ITVA), which consists of individuals involved in corporate television, and has grown from 160 members in 1971 to 2,300 in 1980 to 9,000 in 1990. A further indication of the rise in media use in training is the increase in membership in the American Society for Training and Development (ASTD) from 9,000 to 25,000 since 1975.

### **corporate video**

See CORPORATE TELEVISION.

### **Corporation for Public Broadcasting (CPB)**

This private nonprofit corporation was created by Congress in the PUBLIC BROADCASTING ACT OF 1967 to facilitate the growth of PUBLIC TELEVISION (PTV) and radio in the United States and to insulate such broadcasting from external political interference and control. The board of directors of the corporation consists of ten members appointed by the President with the advice and consent of the Senate.

The CPB is not a federal agency but it receives its budget from congressional appropriations. The corporation funds some national programs (through the CPB PUBLIC TELEVISION PROGRAM FUND) and pays for the distribution of programs through the PUBLIC BROADCASTING SERVICE (PBS) interconnection system. It also supports the INDEPENDENT TV SERVICE (ITVS) and (in cooperation with PBS) the Public Television Challenge Fund.

In addition CPB undertakes the noncommercial industry's long-range planning and administers training and research projects. The corporation provides direct financial support to the local PTV licensees in the form of COMMUNITY SERVICE GRANTS (CSG). It also provides professional services to the stations and to the industry by supporting audience research. The CPB is based in Washington D.C.

### **Cosby Show, The**

The most recent in a long line of series featuring the superstar BILL COSBY, "The Cosby Show" came about because Cosby was promised full creative control of the SITCOM as well as a New York production location. The show became the smash hit of the 1980s.

The half-hour series was built around the home life of an upscale black family with five children. The father was a physician, the mother an attorney, and the kids were attractive and full of mischief. The popular series became a significant showcase for new black talent and some of the original cast went on to individual stardom.

NBC picked up the show in September 1984 after ABC had rejected it and it was consistently in the upper reaches of the RATINGS race. It was also critically acclaimed as one of the best of the sitcoms. The series ran through the 1991-92 season when the star himself ended it. In its first year the program won the Best Comedy Series EMMY.

In 1988 some 125 color episodes of the popular series became available in OFF-NETWORK syndication. They reportedly commanded the highest price per episode ever paid by stations for syndicated programs, grossing some \$500 million. (See also "THE BILL COSBY SHOW.")

### **Cosby, Bill**

As a stand-up comedian, Cosby first came to fame and popularity through his nightclub routines and many comedy recordings in the early 1960s. Since that time he has proved to be a most versatile entertainer in his work with children's programming (including a recurring appearance on public television's "THE ELECTRIC COMPANY" in the 1970s), his com-

edy/variety shows, and his successful SITCOMS. In addition Cosby has been featured in more than a dozen Hollywood movies, has had several books published, does COMMERCIALS for five different types of products (including the classic ones for Jell-O), and appears in many comedy concerts each year. He is said to be among the highest paid entertainers in the world.

In "I Spy" (1965-68, NBC) Cosby was paired with Robert Culp and was the first black to have a starring role in a PRIME-TIME show. Other SERIES followed: "THE BILL COSBY SHOW" (1969-71, NBC), "The New Bill Cosby Show" (1972-73, CBS), "Cos" (1976, ABC), and finally the enormously popular "COSBY SHOW," which began in 1984. "Fat Albert" and "The New Fat Albert Show" were his best known children's cartoon shows. He has also found time to do guest shots on other series as well as SPECIALS. In another recent project he served as co-creator and story editor for an NBC kids' show. In 1992 he is scheduled to star in an updated version of "YOU BET YOUR LIFE."

Off screen, the Philadelphia native went back to school and eventually earned a doctorate in education. He has been active as an advisor in political campaigns and has financially supported black history documentaries. He became one of the nation's top philanthropists with a \$20 million donation to Spelman College in Atlanta.

Cosby and his shows have had countless EMMY nominations. In 1966, 1967, and 1968, he won the award for Best Actor for his work in "I Spy," and the following year his "The Bill Cosby Special" on NBC took the Best Variety Program statuette. In 1981, he won Best Performer for the special "The Secret" on CBS. The current "The Cosby Show" won the award for Best Comedy Series in 1985.

### **Cosell, Howard**

Known variously as "the man you love to hate" and "the mouth that roars" (among other sobriquets), Cosell, an attorney, came out of ABC radio where he had been hosting a children's sports show to become a television sportscaster.

In 1959 Cosell was a commentator on ABC's professional football broadcasts and from 1977 to 1985, he also did baseball analysis for that network. In 1981 he began a Sunday afternoon show, "Sportsbeat," for which he won EMMYS in 1983 and 1985.

Cosell will be most remembered, however, for the role he played among three sportscasters on "MONDAY NIGHT FOOTBALL" throughout the 1970s and 1980s. The concept of the show was a departure from the traditional professional football telecasts and he be-

came famous for his opinionated manner. In 1988 he left ABC to try a FIRST-RUN syndicated nonsports interview show "Speaking of Everything" and he also acted as an EMCEE on "Saturday Night Live with Howard Cosell" (1975-76), an unsuccessful attempt to "improve his image."

Cosell was honored as Broadcaster of the Year by the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) in 1974. In the late 1980s, he moved into semiretirement while concentrating on radio.

### **Cosmos**

At the time it was telecast on the PUBLIC BROADCASTING SERVICE (PBS) in 1980, "Cosmos" had the distinction of being the most-watched series ever on PUBLIC TELEVISION (PTV). (The achievement held until the 1990 telecast of "THE CIVIL WAR" on PTV.) The documentary science series featured the astronomer CARL SAGAN and explored the relationship of the human race with the ramifications of space and twentieth-century explorations and discoveries. The hour-long programs were co-produced by Sagan's production company and KCET-TV in Los Angeles with funding by the CORPORATION FOR PUBLIC BROADCASTING (CPB) and U.S. foundations. Subjects covered in the thirteen-week series included the origin of matter, life in outer space, and time travel. The color episodes are available in SYNDICATION.

### **Cosmos Broadcasting Corporation**

A GROUP BROADCASTER, Cosmos owns seven television stations in Arkansas, Alabama, Indiana, Kentucky, Louisiana, Ohio, and South Carolina. The company is a subsidiary of the Liberty Corporation (with interests in insurance and real estate) with the Hipp family as the principals. The headquarters are in Greenville (South Carolina).

### **cost per rating point (CPRP)**

Developed by the A. C. NIELSEN company for use by advertisers and ADVERTISING AGENCIES, this audience research method helps assess the effectiveness of COMMERCIALS.

The system measures the efficiency of a SPOT (or a series of spots) by comparing the RATINGS generated during the period the spots were aired with the cost of the commercial time. Often shortened to cost per point (CPP) in everyday use, the CPRP is obtained by dividing the dollar cost of the spot by the GROSS RATING POINTS (GRP) achieved, and is the cost of reaching one percent of the audience one time. It is often used in conjunction with another major method of measuring advertising effectiveness, the COST PER THOUSAND (CPM).

### **cost per thousand (CPM)**

This phrase refers to the cost (to an advertiser or advertising agency) of reaching 1000 homes or people. The C(cost) P(per) M(Roman 1000) measures the efficiency of an advertising message. Used most often in the print advertising world, it is also a part of television and cable time sales jargon. It provides a way to compare the cost of advertising in different media.

The CPM is derived by dividing the cost of the commercial time by the audience in thousands. If, for example, the cost of a commercial is \$75,000 and the audience seeing it was 5,200 in thousands (5,200,000 people divided by 1,000), then the CPM is \$14.42. (See also M.)

### **Costas, Bob**

Starting in radio as a play-by-play sports announcer, Costas joined NBC Sports in 1980. He has since worked on major league baseball productions including telecasts of the World Series along with broadcasts of the National Football League (NFL) and National Basketball Association (NBA) games. He also served as an ANCHOR for the 1988 OLYMPICS. His late-night show (which began in 1989) is titled "Later with Bob Costas." The earnest sportscaster also appeared as himself in an episode of "CHEERS." Costas won an EMMY in the Sports Personality category in 1988.

### **couch potatoes**

A popular term in the 1980s, this phrase refers to individuals who plop themselves down in front of a television set for marathon viewing sessions. Armed with snacks for sustenance and a remote control as a weapon, they often spend weekends GRAZING and ZAPPING from channel to channel. The couch potato syndrome has worried social scientists, who note that it is a sedentary activity in which viewers make little distinction between bad or good programming. Viewing television, not programs, they claim, is unhealthy but the humanists simply observe that MARSHALL MCCLUHAN's "the medium is the message" philosophy has finally come to pass.

Although the phrase can be applied to either sex, it is most often used by wives to describe their husband's behavior. The phenomenon first manifested itself in the late 1950s when professional football on television created legions of male fans who remained slumped in front of the tube with beer and pretzels for hours on a weekend, leading their womenfolk to call themselves "football widows."

In 1991 the popular response to the Gulf War led many to the television set, there to become "war potatoes" or "Scud spuds." Transfixed by the CABLE

NEWS NETWORK (CNN) reportage, they religiously watched the first video war.

### **Council on International Nontheatrical Events (CINE)**

This nonprofit organization coordinates the selection and submission of short American DOCUMENTARY NONTHEATRICAL FILMS and videotapes to some eighty international film events and festivals. Based in Washington D.C., it sponsors two competitions each year in the spring and fall and bestows GOLDEN EAGLE awards. The organization was formed in 1957 as the Committee on International Nontheatrical Events and changed its name in 1963. It is funded by entry fees for the competitions and by gifts and grants.

### **counterprogramming**

In this program scheduling technique at television stations, networks, and cable systems, programs appealing to a completely different audience and DEMOGRAPHIC group are scheduled directly opposite those appearing on competing channels. The strategy is often used by stations or systems that have fewer viewers and is designed to attract segments of the audience that are dissatisfied with (or not interested in) the programs in that DAYPART on the competing channels.

### **Country Music Television**

This cable service features country music videos, interviews with stars, and music SPECIALS. It seeks to reach a younger audience than its sister, THE NASHVILLE NETWORK (TNN). A 24-hour-a-day BASIC CABLE channel, it was launched in 1989 as a joint venture of Portland USA Inc., Opryland USA Inc. (the parents of TNN), and the Silverman Companies. In 1990 Opryland assumed total control and sold a portion of the network's stock to GROUP W Satellite Communications, which serves as the marketing and distribution service for both networks.

### **courseware**

All of the software used in a TELECOURSE falls in this general classification including all of the print materials such as manuals, study guides, textbooks, tests, and workbooks. While a portion of a telecourse is presented on television in a lecture format, the usual twenty-six half-hour lessons are but a portion of the learning experience for the adult student. Self-study is the most significant element, occupying the greater share of the time that is devoted to a telecourse, and courseware (including optional reading assignments and exercises, questions, learning aids,

and other print components) often comprise the bulk of the coursework.

### **Court TV**

Launched in July of 1991, this cable network was created to present actual courtroom trials. At the time of the network's debut, a total of forty-four states allowed cameras in courtrooms and some federal courts allowed coverage on an experimental basis. The channel presents three real trials each day which range from rape charges to murder and from prisoners' rights to right-to-die cases. Commentators add "color," discussion, and explanations for viewers. The channel is a \$40 million venture of a consortium consisting of TIME WARNER INC., American Lawyer Media, NBC, and CABLEVISION SYSTEMS CORPORATION. It is the result of a merger of two proposed channels (American Courtroom Network and In Court) that were never launched.

### **Cousteau, Jacques**

One of the most highly respected scientists and DOCUMENTARY makers in television, Cousteau has produced and hosted many high-quality programs since he began filming underwater in the 1940s.

His first network appearance was on "OMNIBUS" in January 1954 where his subject was "Undersea Archaeology." He is best known, however, as the producer and host of "THE UNDERSEA WORLD OF JACQUES COUSTEAU," a series of SPECIALS that used his exploration ship *Calypso*. In 1972 he contributed to ABC's "Monday Night Special," a series with a wide-ranging format, and he was a regular contributor to another ABC series, "Those Amazing Animals," in 1980-81.

Cousteau won one of his two EMMYS in 1985 for "Cousteau/The Mississippi-Reluctant Ally." The other was in 1972 for "The Undersea World." The ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) honored Cousteau in 1986 by inducting him into its HALL OF FAME and in 1987 he received the prestigious Founders Award from the International Council of the NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES (NATAS).

### **coverage area**

This term is used to define the geographic area in which the signals from a television station can be received through the air by an audience. Similar to the FOOTPRINT from a satellite, the expression refers to the extent to which electronic waves effectively travel from a TRANSMITTER and ANTENNA to a receiver.

The signals traveling outward from an antenna suffer from ATTENUATION, becoming weaker as they cover an ever-increasing area. The gradually dimin-

ishing signals become more difficult to receive as the distance increases. Because television signals are line-of-sight waves, they finally reach a point where reception is hazy and eventually impossible.

Most television stations can be picked up within twenty miles with an indoor receiving antenna. At thirty miles, a high outdoor antenna is necessary and most stations cannot be seen sixty miles from a transmitting tower.

And although an omnidirectional transmitting ANTENNA should theoretically send out an even circular wave in all directions, this is usually not possible. A number of factors, including the TRANSMITTER power, the channel used, electrical and physical interference (such as buildings), and atmospheric conditions affect the signal and create an uneven broadcast pattern. Television engineers measure the signal FIELD STRENGTH of their stations at various points within the geographic area of the station and create contour coverage plots. The maps usually show an irregular shape and pattern to the coverage.

The FEDERAL COMMUNICATIONS COMMISSION (FCC) regulates the extent and pattern of the coverage area to ensure that the broadcasts of stations on the same or nearby FREQUENCIES do not interfere with one another. Advertisers are interested in the extent of the coverage and the population (and therefore potential audience) within that area. For both reasons, the FCC classifies the coverage area of all television stations in terms of Grade A and Grade B contours. Grade A contours consist of geographic areas in which a satisfactory signal can be received 90 percent of the time in at least 70 percent of the receiving locations within the contour. Grade B contours encompass an area where reception is adequate 90 percent of the time in at least 50 percent of the locations. The over-the-air coverage area, of course, can be greatly extended by cable systems and even farther via SATELLITE. The coverage area of some SUPERSTATIONS in the United States is the entire country.

#### **Cownie, James S.**

A cofounder of the cable television firm HERITAGE COMMUNICATIONS, INC. in 1971, Cownie served as its president and on the board of directors of the MULTIPLE SYSTEM OPERATOR (MSO). In 1991, he left the company to head a new firm (New Heritage Communications) organized to acquire and manage cable systems, in partnership with TELE-COMMUNICATIONS INC. (TCI). Cownie is a past chairman of the NATIONAL CABLE TELEVISION ASSOCIATION (NCTA) and has served on the boards of CABLE SATELLITE PUBLIC AFFAIRS NETWORK (C-SPAN) and the CABLE ADVERTISING BUREAU (CAB).

#### **Cox Enterprises Inc.**

This large communications company is involved in radio stations, newspapers, television stations, cable operations, and home video. It has been in the communications business since 1898 when James M. Cox purchased *The Dayton Evening News*. Elected governor of Ohio in 1913, Cox ran for president in 1920 but was defeated by Warren Harding. He then expanded into more newspapers and into radio, and in 1948 the company ventured into broadcast television. The Cox entry into cable came in 1962, with the purchase of a system in Lewiston (Pennsylvania).

Today the company publishes eighteen daily newspapers including the *Atlanta Journal and Constitution* and owns seven major-market television stations, twelve radio stations, a national STATION REPRESENTATIVE company (Telcrep), and an INDEPENDENT TELEVISION PRODUCTION and SYNDICATION company, and in addition is a 25 percent owner of THE DISCOVERY CHANNEL. The communication division is engaged in related ventures that include advertising sales and programming. Cox Cable is now one of the nation's top ten MULTIPLE SYSTEM OPERATORS (MSO) serving subscribers in eighteen states. (See also LEONARD J. REINSCH and JAMES O. ROBBINS.)

#### **Cox, Wally**

Remembered forever as "MR. PEEPERS" (1952-55, NBC), Cox appeared in many other early television shows and was appearing as a guest on comedy and drama ANTHOLOGIES, SITCOMS, westerns, and variety shows well into the 1970s.

His first appearance as a TV regular was on a 1949 comedy/variety show called "School House" on the DUMONT TELEVISION NETWORK. In "Mr. Peepers," Cox portrayed a shy bespectacled school teacher whose best friend was played by TONY RANDALL. The show was done live and never recorded and therefore did not enjoy any subsequent distribution.

His next series was "The Adventures of Hiram Holiday" (1956-57, NBC) in which he played a character very like the beloved Mr. Peepers. He also appeared frequently on the daytime version of NBC's "HOLLYWOOD SQUARES" in 1966 and was a regular on the evening version in 1968.

Cox received two EMMY nominations, in 1952 (when he lost in the Best Comedian category to the durable JIMMY DURANTE) and in 1953 for his role in "Mr. Peepers." He died in 1973.

#### **Cox, Winston H. (Tony)**

As chairman and CEO of SHOWTIME NETWORKS INC. since 1987, Cox oversees two pay-cable services,

SHOWTIME and THE MOVIE CHANNEL (TMC) as well as Showtime's wholly owned subsidiary, Viacom Satellite Networks Inc. and a new PAY-PER-VIEW (PPV) special events unit. He was previously at Time Inc. where he served in several executive positions at HOME BOX OFFICE (HBO).

Cox sits on the boards of the NATIONAL CABLE TELEVISION ASSOCIATION (NCTA) and the National Academy of Cable Programming (NACP).

### **Coy, A. Wayne**

Coy served as chairman of the FEDERAL COMMUNICATIONS COMMISSION (FCC) from 1947 to 1952. Channel allocations and the lifting of the FREEZE (with the famous SIXTH REPORT AND ORDER), the role of EDUCATIONAL TELEVISION (ETV), the FAIRNESS DOCTRINE, and the introduction of color TV were all issues that were addressed during his tenure. He died in 1957.

### **Coyle, Harry**

"The Grand Old Man of Sports Directing" began his television career at the DUMONT TELEVISION NETWORK in 1947 and has been with NBC Sports since 1954. He has directed the coverage of all the major events in college basketball, major league baseball, pro football, golf, and tennis with an unerring style and grace. His ability to capture the moment is legendary.

With sixteen EMMY nominations to his credit, Coyle has won the award twice, in 1979 and in 1983, both times for the World Series.

### **CPB Public Television Program Fund**

This fund at the CORPORATION FOR PUBLIC BROADCASTING (CPB) is used to provide money for new program development in PUBLIC TELEVISION (PTV). The CPB has operated the funding mechanism from congressional appropriations for more than twenty years. During that time the money financed the "GREAT PERFORMANCE" series" and "AMERICAN PLAYHOUSE." In 1991, however, in an agreement creating the PBS PROGRAM FUND, one-half of the CPB yearly program funds go to that activity to purchase national programming. In 1990 the CPB was also directed by Congress to grant some of its funds to create the INDEPENDENT TV SERVICE (ITVS) and to provide money for minority programming initiatives. In that same year the CPB board directed the staff to make new children's programming a top priority. The corporation receives more than 2,000 program proposals annually but is usually able to finance fewer than seventy-five from its fund.

The CPB Program Fund and the PUBLIC BROADCASTING SERVICE (PBS) also jointly operate the Public

Television Challenge Fund, which was established in 1987 to help finance major series. It provides matching funds for their production and ensures that at least two major high-profile PRIME-TIME series are offered by the PBS National Program Service (NPS) each year. That fund is also administered by PBS but managed jointly by the CPB and PBS.

### **CPB-qualified station**

A local PUBLIC TELEVISION (PTV) or radio station that is eligible for an annual COMMUNITY SERVICE GRANT (CSG) from the CORPORATION FOR PUBLIC BROADCASTING (CPB) is considered to be a CPB-qualified station. To fulfill the requisite conditions, a station must meet certain standards of operation, including the amount of hours on the air and the number of staff members.

### **cradle head**

Favored by many professionals, this sturdy camera support sits atop a TRIPOD or STUDIO PEDESTAL camera mount and supports the base of the camera, which sits atop its cradle-like shape. The cradle head provides for the smooth operation of the camera, particularly for TILT SHOTS, and when it is balanced properly the operator can let go of the camera handle and it will settle back into a regular horizontal mode, rather than tilting forward or backward. (See also FLUID HEAD and FRICTION HEAD.)

### **craftperson**

The person holding this position is responsible for painting and constructing the sets used in television programs. This individual is normally employed in the scene shop of a television NETWORK or INDEPENDENT PRODUCTION COMPANY or in a commercial scenery studio that specializes in building sets for television, theatrical, and motion picture production. Although most such studios are located in Hollywood and New York City, a few are found in other major urban centers that have significant theatrical and television activities.

Craftpersons work on various types of sets including three-sided rooms, backdrops, panels, and furnishings and they construct outdoor set pieces. They usually specialize in carpentry or painting. Carpenters work from blueprints, sketches, floor plans, and instructions from a SCENIC DESIGNER. They use a variety of hand and power tools and work with different materials in building television and theatrical scenery. Painters work with various materials including brushes, air guns, cloths, rollers, and other tools to cover and finish set construction. They mix colors and use varnishes, lacquers, and plaster applique to supply texture to surface covering.

**crane**

Both film and television professional productions use this type of camera mount. It is a large metal device with three or four wheels and a boom arm that allows a camera to be raised smoothly from near-floor level to some ten feet in the air.

A crane is usually operated by a small motor that uses a hydraulic system to lift or lower the camera and its operator. One version, however, does not carry the camera operator with it. This smaller unit carries the camera aloft on a counterbalanced boom while the camera person remains on the ground and operates the camera remotely by watching a MONITOR.

Crane shots that feature smooth moves from one high (or low) position to another in a swooping motion are often used in dramatic and variety shows.

**Crane, Bob**

Starting with small roles in series television and drama ANTHOLOGIES, Crane came to prominence through hard work. He was a regular for two years on "THE DONNA REED SHOW" (1958-66) and then starred in his own popular series, "HOGAN'S HEROES" (1965-71, CBS). He also did some guest roles during the run of the series and stand-up comic pieces on "The John Gary Show" (1966) on CBS.

He had two EMMY nominations as Best Actor, for "Hogan's Heroes" in 1966 when the award went to DICK VAN DYKE and in the following year when DON ADAMS won the top prize.

Crane died in 1978 while performing in a regional theater in Arizona. In an unsolved murder, an unknown intruder beat him to death as he slept in his hotel room.

**Crawford, Broderick**

A movie actor who had begun his career on Broadway, Crawford ensured his television stardom with "Highway Patrol" (1955-59), a FIRST-RUN syndication police series. It has proven to be one of the more popular and successful syndicated series with 156 episodes that have been seen countless times. Filmed mostly on the highways, Crawford played a tough police chief, the only regular performer in the series. Crawford's trademark phrase, "10-4," moved into the language.

His other series were "King of Diamonds" (1961-62, syndicated), a detective drama, and "The Interns" (1970-71, CBS) in which his character was a father figure to young medics. Crawford also appeared in many of the drama ANTHOLOGY series of the 1950s and 1960s, as well as in drama and comedy series well into the 1970s, and he did a turn as guest host of "SATURDAY NIGHT LIVE" during its peak popularity.

He died in April 1986 after suffering a series of strokes over the previous two years.

**crawl**

This television production term refers to a graphic effect that moves vertically or horizontally over the screen. Crawls are usually used to list the CREDITS for a production at the end of a program. Names of the cast and crew are SUPERIMPOSED or KEYED over the final shots and "crawl" up or down.

In the early days of television the effect was achieved by attaching a posterboard with the names onto a round device resembling a drum and physically turning it while the graphic was superimposed on the last live shots. That action prompted the phrase "roll the credits." DAVE GARROWAY'S early "TODAY" show used the drum technique to give the temperatures in various cities around the country. Today the effect is achieved electronically.

Crawls are also electronically generated to move horizontally across the bottom one-eighth of the screen, usually from left to right. They are used for special news flashes, to announce delays in the program schedule, or to provide other viewer information. They are also frequently used in reporting election returns.

**creative director**

This individual is the chief of the creative department in a large ADVERTISING AGENCY and supervises the development of every CAMPAIGN from initiation through production. Usually a vice president, the creative director sets the style for all of the agency's work with a particular design approach and mode of expression. A creative director supervises the production of and is ultimately responsible for the visual and verbal effect of all COMMERCIALS and for their quality and artistic effectiveness. Agencies often acquire their reputations based on the tone that is set by the creative director.

All creative personnel (full- and part-time) report to this person including GRAPHIC ARTISTS, COPYWRITERS, photographers, and layout people, as well as an assistant creative director who is often the ART DIRECTOR for the agency.

**credits**

The list of names and titles of the people who worked on or contributed to a production is known as the credits. They are usually presented in the form of a visual CRAWL or series of graphics at the end of a program and are sometimes accompanied by a VOICE-OVER reading the names of the cast, PRODUCER, and DIRECTOR. The bitter industry joke has it that

such recognition is often in lieu of better pay, particularly for members of the crew.

### **Crenna, Richard**

The durable Crenna began acting in juvenile roles in radio in the 1940s. He was playing the role of EVE ARDEN's simple-minded student on "OUR MISS BROOKS" when the series moved to CBS television in 1952 and he continued with it through 1956. The role of Luke on "THE REAL MCCOYS" (1957-62, ABC) was next, followed by the lead in the political sitcom "Slattery's People" (1964-65, CBS). The 1976 "All's Fair" (another sitcom with political overtones) on CBS came next and in 1978 Crenna appeared in NBC's limited series "CENTENNIAL."

The urbane actor starred in NBC's 1982 offering "It Takes Two," numerous SPECIALS and MADE-FOR-TV MOVIES, and ABC's 1991 "Pros & Cons." His only EMMY was awarded for his work in an "ABC Theater Presentation" in 1985. Crenna has also appeared in many motion pictures during the past forty years.

### **Cronkite, Walter**

The distinguished CBS newsman joined the network in 1950 and worked continuously until 1981 when he stepped down from the "CBS Evening News," which he had anchored since 1962. He was supposedly retiring.

During his tenure he covered political conventions, campaigns, and elections, the Kennedy and King assassinations of the 1960s, the space exploration program, the 1976 bicentennial events, the 40th anniversaries of D-Day and VJ-Day, and President Nixon's trips to Peking and Moscow. During the 1970s he was voted "the most trusted man in America."

Among his many television appearances were "Facts We Face" (1951, moderator), "Man of the Week" (1952-53, interviewer), "YOU ARE THERE" (1953-57, reporter), "Air Power" (1956-58, narrator), "The Twentieth Century" (1957-70, narrator), and "Eyewitness to History" (1960-63, ANCHOR for one year).

Cronkite has won virtually every major award that exists for his outstanding work including the Presidential Medal of Freedom, the Dupont-Columbia Award, and the NATIONAL ASSOCIATION OF BROADCASTERS (NAB) distinguished service award. The INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) honored him three times: in 1971 as Broadcaster of the Year and in 1974 and 1989 with its Gold Medal award. The University of Arizona paid homage to his journalistic achievements and ethics by naming its Walter Cronkite School of Journalism and Telecommunica-

tion after him. Some two dozen EMMY nominations brought him the top prize nine times and the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) further honored him in 1979 with the second Governors Award and in 1984 by his selection to its HALL OF FAME. The NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES (NATAS) in 1981 presented him with the prestigious Trustees Award that included the citation: "for continued distinguished service to television and the public this media serves."

Cronkite's recent projects (in his "retirement") include a four-part MINISERIES on dinosaurs, scheduled for telecast on the ARTS AND ENTERTAINMENT (A&E) network in 1991, and a book-and-video history of the 20th century for which he is serving as narrator, host, and executive editor. He currently carries the title of CBS Special Correspondent and Assignment Consultant and until March 1991, he sat on the CBS Board of Directors. He accepted a position on the board of trustees of WNET-TV, the New York City PUBLIC TELEVISION (PTV) station, that year.

### **crop**

Trimming the information near the edges of the screen in television production is known as cropping. The term was borrowed from still-photography techniques. A camera operator will be directed to crop a graphic at the top or bottom or the sides by moving in to lop off a small portion of it. The elimination of some of the information will often make the primary material more readable. To help the camera operator make the adjustments, some art work contains crop lines around the edges to serve as guides. The term is also sometimes used in a negative way when the operator is told by the DIRECTOR, "Don't crop her head off!" (See also FRAMING.)

### **Crosby, Bing**

This superstar of records, radio variety shows, and motion pictures also made some contributions to television. Although Crosby's only series, a gentle SITCOM titled "THE BING CROSBY SHOW" (1964-65, ABC), survived only one season, he was a frequent guest host and performer on many variety shows and regularly presented an annual Christmas SPECIAL. His Bing Crosby Enterprises was also involved in various television production activities (including dramatic ANTHOLOGY series in the early 1950s) and in the development of VIDEOTAPE RECORDING. He died in October 1977.

### **cross fade**

Although the term is used in two different contexts in television and film production, its basic



meaning remains the same. It describes the slow transition between one production element and another. It is most commonly used in audio where one sound decreases while another increases and gradually replaces the initial sound. In lighting, one source is dimmed while another slowly grows and replaces the first. The effect in video is called a **DISSOLVE**. (See also **CUT**, **FADE IN/FADE OUT**, and **SEGUE**.)

#### **cross-media buy**

This term refers to the purchase of advertising time and space in more than one medium. With the increasing number of large, multimedia conglomerates such as **CAPITAL CITIES/ABC**, **THE HEARST CORPORATION**, **TIME WARNER**, and **THE MEREDITH CORPORATION**, **ADVERTISING AGENCIES** have been given opportunities to buy advertising time and space in more than one medium. A **CAMPAIGN** can be devised to purchase **SPOTS** on cable and broadcast television and space in newspapers and magazines from only one media company. The combined print and television schedule can produce a better overall **REACH** at a lower **COST PER THOUSAND (CPM)** because it can usually be acquired at a discount due to the overall size of the order. The term "cross-media buy" usually implies the use of two different communications media (for example, newspapers and television), while multimedia buys involve more than two media elements such as newspapers, magazines, television, and radio.

The only obstacle to this expanding practice is the dreaded "T-Factor," the often-fierce territorial-rights syndrome felt by the individual print, broadcast, and cable departments of agencies, which hinders cooperative efforts. Cross-media and multimedia buys, however, are predicted to be common in the advertising world of the 1990s.

The term also sometimes refers to the combined print and broadcast schedule purchased from different media companies by an ad agency. While the effect is the same, the discount is sacrificed.

#### **cross-ownership rule**

Conscious of the possibility of a monopoly in media in many small communities, the **FEDERAL COMMUNICATIONS COMMISSION (FCC)** issued rules in 1975 prohibiting the ownership of a daily newspaper and broadcast operation in the same community. The intention was to expand on the **DUOPOLY RULE** (which limits the ownership of broadcast stations in a market) to promote the diversification of all media. The Commission, however, grandfathered the ownership of the majority of such operations that had existed

from the earlier days of broadcasting when many newspapers started radio and TV stations.

Still, the rule has resulted in a sharp drop in local newspaper ownership of television stations. In 1973 when the Commission first studied the problem, 16.1 percent of the commercial stations in the top 100 **MARKETS** were either affiliated with or licensed to local newspapers. By 1988 the percentage had dropped to 4.2 percent according to research funded by the **NATIONAL ASSOCIATION OF BROADCASTERS (NAB)**. (Newspapers may, of course, own or be affiliated with stations outside of their local communities and such relationships increased from 20.7 percent to 26.9 percent of all stations in the same period but dropped off to 23.2 percent in 1990.)

No similar FCC restrictions apply to any newspaper-cable system cross ownership but cable systems may not be owned by television stations or telephone companies in their service areas. The broadcast networks may not own cable systems but they may have interests in or control of cable programming networks under current Commission rules. In the climate of deregulation and constant media trading in the 1990s, there is great pressure to further relax the rules, particularly as they relate to telephone company ownership. Because of the complex business transactions involved in selling and acquiring different media companies among **GROUP BROADCASTERS**, some companies end up temporarily exceeding FCC cross-ownership rules. The Commission has routinely granted waivers of the **CROSS-OWNERSHIP** and **12-AND-25-PERCENT RULES** to allow the companies to sell off some of the properties.

#### **crosstalk**

The unwanted transfer of a signal transmitted on one channel or circuit to another channel or circuit is termed crosstalk. The undesired transfer creates **BACKGROUND NOISE** and interference on the second channel. This phenomenon of signal leakage occurs most often when channels or circuits are adjacent to one another.

#### **CTV Television Network**

In 1961 this Canadian company began operations as a privately owned television network with eight independent affiliated stations in Vancouver, Edmonton, Calgary, Winnipeg, Toronto, Ottawa, Montreal, and Halifax. In 1966 the affiliates (who then numbered eleven) embarked on an experiment in cooperative ownership, taking over both the management and financial affairs of CTV. Today CTV is Canada's only privately owned national television network. It is comprised of twenty-four stations and

With a mandate to operate in Canada as a national alternative English-language service, CTV reaches 97 percent of all English-language television households in Canada, offering Canadians a balance of news, information, sports, and entertainment. Its CTV news division operates bureaus in Washington, London, Beijing, Jerusalem, and Moscow.

#### **cue**

Audio and visual signals that allow all aspects of a television production to run smoothly are known as cues. They help coordinate the various elements in a production by preparing the talent and crew and by calling for action and execution on their part. Many cues are given by the DIRECTOR, some by the FLOOR MANAGER, and others by the talent or actors. Some cues are given verbally to "stand by," others by hand signals to begin the show, and still others to speed up or slow down. Cues are given to announcers or to signal talent to enter or exit. They are given by one actor to another in the form of lines in a drama. Audio and video tape recordings are "cued up," ready to be inserted into a program, and cues are given to on-camera interviewers to stretch the conversation out or wind it up and conclude the show. The verbal and audio signals are the most important aspects of a television production, often determining whether it is a success or a failure.

#### **cue cards**

Sometimes known as "idiot boards," these large (usually two feet by three feet) pieces of white cardboard contain the lines to be spoken or lyrics to be sung by actors or performers on the set in a television production. The words are printed with a felt-tip pen in large clear letters and the cards are held by a production assistant near a camera lens. If more than one person is involved, the specific lines for each performer are printed in different colors. The prompting devices can be seen from eight or ten feet away and they allow the talent to maintain eye contact with the camera while reading lines or permit performers to look over the shoulder of someone they are talking to and deliver the lines. TELEPROMPTERS are a sophisticated version of cue cards but the cards are still used in many production situations.

#### **Cullen, Bill**

One of the busiest and most reliable of the television GAME SHOW panelists and EMCEES, Cullen worked on ABC, CBS, NBC, and the DUMONT TELEVISION NETWORK. He started with CBS Radio as a game show host in 1946 and went into television in 1952 as a panelist on "Who's There?" He later appeared on

some two dozen quiz shows, both DAYTIME and evening.

"I'VE GOT A SECRET" ((1952-67) was his first long-running series. He served as a panelist during the run of the show and in 1957 added "THE PRICE IS RIGHT" to his schedule, which he emceed until 1964. Cullen returned to serve as moderator of "I've Got a Secret" in 1976. His last big quiz show appearance was as a panelist on "TO TELL THE TRUTH" (1969-77), produced for FIRST-RUN syndication. He was frequently called upon to temporarily take over hosting duties from other personalities on many game shows in the 1980s.

Cullen had three EMMY nominations (in 1973, 1982, and 1985), all for daytime audience-participation shows. He died in 1990.

#### **Culp, Robert**

A television personality since the mid-1950s, Culp has been featured in three series but he is best remembered for his 1965-68 "I SPY" with BILL COSBY. He has also been a civil rights activist, writing and producing a documentary on that subject that was telecast by ABC. He has had some success in Hollywood motion pictures, has been a frequent guest star on television drama series, and has been active as a writer and director.

#### **cume**

Used by audience research companies, this industry word is short for "cumulative audience." It is a measurement of a television audience over a specified period of time and is sometimes referred to as the "net audience" or "unduplicated audience."

The method adds up the number of different viewers tuned in over a specific time period and this cumulative audience is sometimes referred to as the "reach" or "circulation" of the station. The cume audience represents the number of different people who have been reached at least once during the measurement period. In the advertising world, the cume is usually talked about in terms of percentages and audiences ("this MEDIA PLAN will reach 90 percent of adults age 25 to 54.")

This type of measurement is often used by public television stations or cable systems to indicate the size of their audience. Because the RATINGS or SHARES of these communications operations are often small during daily DAYPARTS, the cume determined by A. C. NIELSEN OR ARBITRON is used.

#### **Cummings, Bob**

Although Cummings had respectable roles in several Hollywood movies in the 1940s and 1950s, he

didn't become well known to the American public until he began his appearances on television in the 1950s. His first series was "My Hero" (1952-53, NBC) in which he played a real estate salesman. He also acted in many of the drama ANTHOLOGIES of the day.

Real stardom came with "The Bob Cummings Show" (1955-59) on NBC and CBS, with Cummings playing a photographer. In the next "Bob Cummings Show" (1961-62, CBS), he was a charter pilot and detective. In his last series, he played an air force psychiatrist on "My Living Doll" (1964-65, CBS). He also served as one of the interim hosts on "THE TONIGHT SHOW" while NBC waited for JOHNNY CARSON to replace JACK PAAR.

With six EMMY nominations, Cummings won the statuette only once, in 1954, and that was for Best Actor in a CBS "STUDIO ONE" production of "Twelve Angry Men."

During his acting days Cummings was known for his perpetually youthful appearance, which he attributed to good nutrition and healthy living. He died in December 1990 at the age of 82.

#### **cumulative audience**

see CUME.

#### **CUPU leased access channels**

The CABLE COMMUNICATIONS POLICY ACT OF 1984 requires the designation of channels for "commercial use by persons unaffiliated" with the cable operator. One of the major innovations of the Act, it is designed to promote program diversity from a variety of sources.

The concept has a long history. It was proposed in a number of studies in the 1960s and 1970s when prestigious citizen groups recommended that cable systems be required by the federal government to lease some of their channels as COMMON CARRIERS. The idea suffered a defeat when the Supreme Court ruled in 1979 (in the MIDWEST VIDEO II DECISION) that the FEDERAL COMMUNICATIONS COMMISSION (FCC) had exceeded its jurisdiction over cable by requiring common carrier duties for public access channels.

The public access and commercial access issues were addressed by Congress, however, in the Cable Communications Policy Act of 1984. Section 612 of that Act requires cable operators with thirty-six or more activated channels to designate some for commercial CUPU purposes. Systems with thirty-six to fifty-five channels must devote 10 percent of them for such purposes, and systems with more than fifty-five channels must set aside 15 percent of their channels for CUPU use. The system operator can have no editorial control over the CUPU channels.

The intent is to open up some channels to programmers who have been denied access to a cable operation because of the content of their programs. Commercial programmers who develop shows that are ideologically or politically different or whose programs are similar to and compete with existing channels are thus given access to a cable system. The system must provide them with the channels at an appropriate price and under reasonable terms and conditions. While there are a number of cable systems in the United States that have more than thirty-six channels, most were in operation before 1984 and a provision in the Act states that a system does not need to set aside CUPU channels if, in doing so, it would have to remove any "service being provided on July 1, 1984." There are a number of other exceptions in this complex section of the Act and it will undoubtedly be some time before increased channel capacity, possible SATELLITE interconnection of CUPU programmers, and economic factors all combine to make the concept viable. The CUPU idea of commercial access to cable distribution, however, complements the non-commercial PEG CHANNEL requirements in providing for increased diversity in cable programming. Although both PEG and CUPU channels are most often used to transmit LOCAL ORIENTATION programs, they are legally distinct from those channels, which are completely under the control of the cable system.

#### **curriculum materials**

See AUDIOVISUAL COMMUNICATIONS.

#### **Curtin, Jane**

Curtin was one of the members of the original troupe of actor/comics that practiced their own brand of outrageous humor on the first edition of NBC's "SATURDAY NIGHT LIVE" (1975-1980). She honed her comedic skills while working with CHEVY CHASE, JOHN BELUSHI, DAN AYKROYD, GILDA RADNER, and others. The blonde actress next went to CBS to star in "KATE AND ALLIE," which went on the air in 1984, with Curtin playing Allie against Susan Saint James' Kate. Her latest sitcom, "Working It Out," premiered in 1990 but was cancelled in midseason. Curtin hosted a comedy SPECIAL on the cable channel LIFETIME in 1991 that featured a group of young comedienne.

The versatile actress has had a number of individual EMMY nominations, losing once to Radner for "Saturday Night Live." in 1978. She won the award twice for "Kate and Allie," in 1984 and 1985.

#### **customer service representative**

This individual coordinates all requests for service with the sales, marketing, and engineering staffs

of a cable television system or a MULTICHANNEL MULTI-POINT DISTRIBUTION SERVICE (MMDS) station. The representative is essential in helping maintain successful and profitable rapport with potential and current subscribers.

Representatives receive all requests and complaints concerning information, prices, and services from subscribers and make certain they are dealt with promptly. They explain the benefits and costs of the various BASIC and PAY (PREMIUM) CABLE program services to a caller.

At a small system or station, this person also performs the duties of a billing clerk (invoicing subscribers), a work-order control clerk (expediting installations and service calls), and a service dispatcher (scheduling INSTALLERS and technicians). Customer service representatives are important in reducing the CHURN rate of an operation. A friendly and persuasive telephone manner can often dissuade discontented customers from canceling the service.

#### **cut**

This method of shifting shots is the most common in television and film production. In contrast to the DISSOLVE, a cut is an instantaneous change from one picture to another. It signifies an abrupt change in action or pace. The term is derived from film techniques in which the quick alteration in shots is accomplished by physically cutting the film and splicing the two different shots together sequentially in the editing process. In television production the technique is sometimes called a "take" because the command to execute the action by punching a button on a SWITCHER is often "Take one!" (for camera one) or "Take two!" (for camera two). In either case the action involved is fast and sharp with a different look, CAMERA ANGLE, or change in distance from LONG SHOT (LS) to MEDIUM SHOT (MS) accomplished immediately.

The word cut is also used in television and film production as a command by a DIRECTOR to immediately stop the action on a set. It is directed at the actors or talent and the crew.

#### **cutaways**

These shots are used in television and film productions to avoid JUMP CUTS and to make the editing

process easier and the transitions from shot to shot more graceful and smooth. They are also used to provide variety in a program. A LONG SHOT is often inserted between two CLOSEUPS, to cut away from the intense action for a moment or to hide an error in continuity between the two closeups.

To the viewer cutaways to the audience add interest to a symphony or a performance by a rock star. They are most often used, however, in one-camera taped interviews where shots of the reporter asking the questions or nodding his head are shot after the interview is over and later edited into the program as cutaways from the closeups of the interviewee to add interest and to help disguise audio edits.

#### **Cycle-Sat**

This company distributes SPOT ANNOUNCEMENTS to television stations via satellite, and provides the client stations with a Cycle-Cypher, a combination satellite receiver/computer/printer. The device receives and records the COMMERCIALS on videotape at the subscribing stations. Advertising agencies pay the company a fee to transmit the commercials, which varies according to the market and the lead time before delivery date. Although the company has had a difficult time financially in launching the service, most observers believe that the system will eventually replace the delivery of commercial tapes by overnight express services. Based in Forrest City (Iowa), the firm is largely owned by Winnebago Industries Inc.

#### **cyclorama**

Usually called a "cyc" (pronounced sike) for short, this staging piece is used in television, stage, and film production. It is a continuous floor-to-ceiling background made of cloth or plasterboard that creates an illusion of infinity by eliminating a visual frame of reference. A cyc surrounds the staging area in a studio in the rear and on one or two sides without visible corners and seemingly also melts into the floor. The color is usually off-white or blue and the large permanently mounted piece is used as a backdrop for a variety of productions. Blue is the most popular choice because it is the best color to use with chroma KEYS to obtain special effects.

# - D -

## **D. L. Taffner Ltd.**

This television SYNDICATION company distributes an eclectic mix of series in the United States and throughout the world, including the OFF-NETWORK sitcom "THREE'S COMPANY" and the documentary series "The World at War." The firm is best known, however, for bringing the frenetic slapstick and racy shtick of "The Benny Hill Show" to U.S. viewers. The firm is headquartered in New York and has branch offices in Los Angeles and Atlanta.

## **Dagmar**

A tall bosomy blonde who was given her television name by JERRY LESTER, Dagmar's first TV appearance was on "Broadway Open House," a 1950-51 late-night talk show that predated "THE TONIGHT SHOW" on NBC. Lester had invited her to come on the show to read some bad poetry deadpan. She was such a hit in her low-cut off-the-shoulder gowns that she became a major part of the show and considerable friction developed between her and Lester. When the show went off the air Dagmar hosted her own variety show on NBC, "Dagmar's Canteen," but it didn't survive the 1952 season. During one season she was a panelist on the quiz show "Masquerade Party" (1952-60) that eventually appeared on all three networks, but her television career was soon over. She currently lives in retirement.

## **dailies**

The assemblage of footage that has been shot on any given day in film production, the dailies are projected for the DIRECTOR, performers, and crew. They are used to review the style, technique, and quality of the production and the performance of the actors.

## **daily topicals**

This term refers to the short bits of news items that are used to tease the audience about the stories that are scheduled for presentation on that evening's newscast. One or two announcers appear on camera, often from the newsroom, during STATION BREAKS to give one-sentence summaries of news stories that will be explored in more depth later. The PROMO technique is the ultimate in on-air TUNE-IN advertising.

## **Daktari**

Animals, notably a pet lion and a chimp, were the focus of this hour-long adventure series on CBS. The show starred long-time motion picture actor Marshall Thompson as an American veterinarian who, with his daughter, operated an animal study center in Africa. The series began in mid-season in 1966 and remained on the air for three years. The eighty-nine color episodes were placed in OFF-NETWORK syndication in September 1969 where they enjoyed further popularity.

## **Dallas**

Featuring all of the excesses of wealth, power, and sex, this evening SOAP OPERA on CBS came to embody the formula for a successful prime-time drama. Premiering in the summer of 1978 as a LIMITED SERIES, the hour-long programs became a regular part of the schedule that fall. The show didn't break into the top ten in the RATINGS, however, until its second season but a year later, in November 1980, the episode titled "WHO SHOT J.R.?" captured the second-highest RATING recorded to date, 53.3 (only the final episode of "M\*A\*S\*H" in 1983 tops it). The final episode of the series, however, earned only a 21 rating.

Starring LARRY HAGMAN as the loathsome unscrupulous eldest son J. R., the series centered on the wealthy Ewings, a Texas family that made its money in oil. Over the years the conflicts on the show involved wheeler-dealer power grabs, many illicit sexual affairs, marriages and divorces, illegitimate offspring, all kinds of chicanery, and epic shouting. There were countless chesty women wearing big hats and in the midst of all the drunken goings-on, everything would stop and they would have dinner. Ratings dropped in the 1985 season after another son, Bobby, had presumably died. When viewers indicated that they wanted him back, the writers revived him in the famous "shower scene" with the proposition that the previous season had all been a bad dream by Pam Ewing. Bobby simply stepped out of the shower, said "Good morning," and the ratings climbed back up. Some viewers were disillusioned, however, and by 1991 CBS announced that the size of the audience no longer justified con-

tinuing the series and that the fourteenth season would be its last. The wrap-up program on May 10, 1991 was a two-hour finale with the awful J. R. wondering what would have happened if he had never been born. After reviewing some of his more villainous episodes, the series ended with an offscreen gun shot and a stunned on-screen character saying, "Oh, no!" Presumably, J. R. shot himself in a fit of guilt. Cynics thought it was just a way for the producers to have an out if they should want to resurrect the series at some later date because the audience didn't know exactly what happened.

In the fourteen years that the series was on the air the cast of characters grew to exceed 100. Some appeared for only one season but others became semiregulars. Many prominent Hollywood motion picture actors participated including DONNA REED, Howard Keel, Victoria Principal (who played Pam for nearly ten years), Barbara Bel Geddes, Tina Louise, Keenan Wynn, and David Wayne.

The series enjoyed an international reputation in fifty-seven countries with many viewers in the Third World believing that the show was representative of life in the United States. A German politician tried to ban it from that country, the British stayed up all night to see it, and Greek tavern owners said it destroyed their business on the nights it was on the air. In 1991 the ultimate capitalistic show appeared on Soviet television. Meanwhile critics in the United States called it "triumphant trash" and "a rhapsody of rot" and J. R. was described as the "swine of the decade," remembered best for his sneering comment, "If I had time to clean up the mess, I'd shoot you."

### **Daly, John**

A respected news reporter and commentator in the 1950s, Daly also doubled during that time as host of several audience-participation shows, notably the venerable "WHAT'S MY LINE?" (1950-67, CBS). He joined CBS Radio as a journalist in 1937, moving to ABC in 1949. For a time he worked simultaneously for both networks, apparently creating no conflict of interest in the minds of his employers or his viewers. From 1952 to 1960 he served as ABC's vice president in charge of news and he anchored the network's evening newscast for seven of those years. He also played the role of Walter Burns in the 1949-50 series "The Front Page."

Later in his career, in 1967 and 1968, Daly served as director of the Voice of America, resigning over internal personnel matters.

Of his six EMMY nominations in the 1950s, he won the first (in 1954) in the News Reporter or Commentator category. In 1955 he was nominated

twice, once for his CBS responsibilities and once for his ABC chores. In his last three nominations as News Commentator on ABC, he was defeated each time by the model of news reporting on CBS, EDWARD R. MURROW. Daly died of cardiac arrest in February 1991.

### **Daly, Tyne**

The daughter of actor James Daly had some modest success on the stage, in motion pictures, and in minor television roles but it wasn't until she appeared as a battered wife in the 1977 MADE-FOR-TV movie "Intimate Strangers" that she achieved notice. The role earned her an EMMY nomination. Better parts followed and in 1982 Daly starred as Cagney in the pilot for the CBS series "CAGNEY AND LACEY," which elevated her to the ranks of television stardom. The series played for six years.

In addition to her 1978 Emmy nomination, Daly was nominated as Best Actress (for "Cagney and Lacey") six times, winning the award four of those years. In 1986 and 1987 when she did not capture the top prize, it was won by her "Cagney and Lacey" partner, SHARON GLESS. In 1990 she starred in a Broadway revival of *Gypsy*.

### **Dangerfield, Rodney**

For twenty years the comic who "don't get no respect" tried to make it as an entertainer and by the late 1960s Dangerfield had achieved some success as a stand-up comic and writer. His first television break came in 1964 as a guest on CBS's "ON BROADWAY TONIGHT," a talent show on which host Rudy Valee introduced and showcased new talent. (Other comedians who got their start on that show included RICH LITTLE, RICHARD PRIOR, GEORGE CARLIN, and JO ANNE WORLEY.) Dangerfield was also a regular in 1972 and 1973 on "THE DEAN MARTIN SHOW," starred in many of his own SPECIALS, and has had guest roles on others.

In addition Dangerfield has been active in motion pictures and the recording industry. He owns a club in Manhattan where he was frequently the headliner in the early 1980s, and which became the setting for many comedy cable shows. A scheduled 1990 series, "Where's Rodney?" was cancelled before the season began but he has hosted comedy specials on cable, most recently on HOME BOX OFFICE (HBO) in 1991.

### **Daniel Boone**

For six seasons the American pioneer folk hero appeared on NBC dealing with Indians and working to make the Tennessee-Kentucky area habitable. Starring Fess Parker, the adventure series was set in the Revolutionary War era. It aired from 1964 to

1970. During the final season, former NFL star Roosevelt Grier was a regular, playing a runaway slave.

The 165 hour-long episodes (120 of them in color) went into SYNDICATION in September 1970.

### **Daniels & Associates**

Launched by entrepreneur BILL DANIELS in 1958, this company was the first (and for nearly twenty-five years the only) brokerage firm in cable television. The firm was responsible for most of the buying and selling of cable television systems in the formative years of the industry. Many of the deals led to the formation of the top MULTIPLE SYSTEM OPERATORS (MSO).

Daniels & Associates acts in the manner of a real estate firm, taking a 1-5 percent commission on a transaction. In the early days of cable TV its growth was largely based on Daniels' ability to convince financial institutions that cable was a good investment. At one time the company owned systems but sold them in 1989. The firm had a virtual monopoly on the brokerage business until 1982 but there are now an estimated 100 companies in the field. Daniels and Associates, however, continues to be one of the "Big Three."

### **Daniels, Bill**

Sometimes called the "father of cable television," Daniels is chairman of the board of DANIELS & ASSOCIATES, a major communications firm. In 1989 Daniels sold his cable television division, which ranked among the nation's top twenty-five MULTIPLE SYSTEMS OPERATORS (MSO), to UNITED ARTISTS ENTERTAINMENT. Daniels took the action to enable him to focus on cable and mobile communications brokerage, financial services (a business he pioneered in 1958), and the development of regional sports ventures.

Daniels has been an advocate of cable television since a fascination with television led him to construct a COMMUNITY ANTENNA TELEVISION (CATV) system in rural Wyoming in 1952. A natural dealmaker, he founded Daniels & Associates in 1958 to match buyers and sellers of cable television properties and to facilitate investment in the cable industry. The brokerage and investment banking company attracted new investment capital and helped create new companies. Through the years Daniels has been an effective and respected cable broker. He has been the recipient of numerous awards for his accomplishments within the industry as well as for his philanthropic efforts and civic leadership.

### **Danny Kaye Show, The**

From 1963 to 1967 the remarkable DANNY KAYE held forth on the CBS network, singing, dancing,

doing monologues and comedy sketches, always entertaining and appealing. HARVEY KORMAN was featured on the hour-long variety series during its last three years. Better known for his work on the stage and in motion pictures, Kaye also starred in "Skokie," a MADE-FOR-TV MOVIE, and was seen with some frequency in SPECIALS and awards shows.

In 1964 the series won two EMMYS (as Best Variety Program and in the Electronic Photography [videography] category) and Kaye was named Best Performer that year for his work on the show. One of his most notable activities was as a UNESCO ambassador to children. He died in March of 1987.

### **Danny Thomas Show, The**

For its first three years this SITCOM was known as "Make Room for Daddy." The black-and-white series featured THOMAS as a nightclub entertainer but focused largely on his two children and home life. As a performer, he was absent from home a great deal and the plots revolved around his fifth-wheel status and his bumbling fatherly advice when he returned home. On the air with original half-hour episodes from 1953 to 1964, the show went through many changes, mostly related to the children growing up and his remarriage. Among the featured performers on the show were SHELDON LEONARD, PAT HARRINGTON, ANNETTE FUNICELLO, and PAT CARROLL.

The series was telecast on both ABC and CBS during its original run. During the 1965 seasons selected episodes were rerun in PRIME TIME on CBS and NBC carried the series under its original title during the daytime in the early 1960s. Some 161 episodes of the series were placed in SYNDICATION under its original title.

Thomas also hosted and occasionally starred in "The Danny Thomas Hour," an hour-long ANTHOLOGY, in the 1967 season. He later starred in 1970 in a sequel to the original show titled "Make Room for Granddaddy."

### **Danson, Ted**

A struggling actor in the 1960s, first in New York and later in Hollywood, Danson began getting roles in motion pictures and MADE-FOR-TV MOVIES but his leap to fame came in 1982 when the sitcom "CHEERS" premiered on NBC. His libido-dominated lothario role as Sam the former jock-bartender made him a star. He has hosted documentaries, starred in motion pictures, and served as a producer. The actor is also an active environmentalist and hosted a documentary on the subject in 1991.

Danson's eleven Best Actor EMMY nominations include one for the SPECIAL "Something About Amelia."

He won the award for the first time in 1990 when the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) finally recognized his work in "Cheers."

### **Danza, Tony**

A boxer on both amateur (Golden Gloves) and professional levels, Danza began his acting career as a result of a screen test for a motion picture about boxing. Although that project did not materialize, he was cast in a MADE-FOR-TV MOVIE, which led to his best-known role as Tony, the former fighter, in the hit television series "TAXI" (1978-83). Since 1984 he has starred in the ABC SITCOM "Who's the Boss?" and in both theatrical and TV movies, serving as executive producer on two of the latter. He also provided the child's voice on the 1991 ABC SITCOM "Baby Talk."

### **Dark Shadows**

Televised by ABC as part of its daytime schedule, "Dark Shadows" was a SOAP OPERA with a difference. During its five seasons (1966-71) the Gothic melodrama developed a large and loyal cult following. The plot revolved around a governess (played by motion picture actress Joan Bennett) in a mysterious house and the scene shifted between the contemporary inhabitants and the house's 19th century residents. Appearing occasionally on the show was ABE VIGODA, later seen on "BARNEY MILLER."

Unlike most soaps, "Dark Shadows" had a remarkable life in OFF-NETWORK syndication. In April 1971 780 of the half-hour episodes (some in color) were made available, and in 1990 all 1,225 of the episodes were released by MPI on videocassette. In another unusual move an all-new production of the series returned to PRIME-TIME television in January 1991, initially with a 4-hour MADE-FOR-TV MOVIE followed immediately by the new series debut. NBC televised the series, which featured a new cast but was produced by Dan Curtis, the original producer of the 1960s version.

### **Darrow, Katharine P.**

An attorney, Darrow has been vice president of the NEW YORK TIMES COMPANY's broadcasting and information group since 1989. The University of Chicago graduate joined the Times Company after her graduation from the Columbia Law School and became general council in 1981 before assuming her current post.

### **DAT**

One of the newer devices in consumer electronics is digital audio tape (DAT). Introduced in Japan by the SONY CORPORATION in 1987, the machines employ

the same DIGITAL COMMUNICATIONS techniques used in VIDEO RECORDING technology. Sound is stored in a series of numbers and the result is superior pristine audio with much less distortion than is possible with ANALOG COMMUNICATIONS techniques. The units use a very small tape cassette about two inches by two-and-three-quarter inches, some two-thirds the size of the standard audio cassette.

Consumer versions were introduced in the United States in 1990. The small-size portable machine is destined to compete with the larger COMPACT DISC (CD) equipment for home entertainment purposes. To further confuse buyers, there is a possibility that a second incompatible format will also enter the market in the 1990s.

The DAT device has an advantage over current CDs inasmuch as it can record as well as playback. To avoid widespread PIRACY of prerecorded tapes, the Japanese manufacturers have installed a copy lock, which stops a blank tape from being used as a master to make additional copies.

The DAT technology, however, may have a difficult time finding consumer acceptance. Some observers believe that buyers will not embrace a new tape device so soon after they switched from records to tape cassettes to compact discs.

The professional broadcast version of the technology called "digital audio broadcasting (DAB)" was initially developed in Europe. In international forums it is called "broadcast satellite service sound (BSS-S)." It awaits FEDERAL COMMUNICATIONS COMMISSION (FCC) approval and the allocation of spectrum space before it can be used by radio stations in the United States.

### **Data Discman**

Essentially a paperless book, this small hand-held electronic device resembles a palm-size computer with a miniature keyboard. One disc can contain 100,000 pages of text. Books, in the form of three-and-a-half-inch (in diameter) optical disks, are inserted into the machine and the machine displays the pages on a screen about the size of a business card. Pages are turned or recalled in response to commands typed on the keyboard. The three-pound device was introduced by the SONY CORPORATION in Japan in July 1990 and in the United States in September 1991.

Most use of the device is predicted to come from people seeking specific information from reference books like encyclopedias and dictionaries. The device's built-in search program can create a fast electronic find. Good eyesight is a requirement for effective use.



**David Susskind Show, The**

See OPEN END.

**Davis, Ann B.**

For twenty years Davis built a steady television career in a very few supporting roles. After some time in regional theater, she became part of the original "The Bob Cummings Show" (1955-59, NBC and CBS) in 1955 playing Schultzy, the smart-aleck assistant to photographer CUMMINGS. She also was a regular on a summer replacement for GARRY MOORE, "The Keefe Brasselle Show" in 1963 on CBS, and on "The John Forsythe Show" (1965-66, NBC).

Her second memorable role, however, was as Alice the housekeeper in "THE BRADY BUNCH" (1969-74, ABC), "The Brady Bunch Hour" (1977, ABC), and "Brady Brides" (1981, NBC).

In the early 1970s the actress experienced a renewal of spiritual faith and since that time she has worked full time for the Episcopal Church.

Davis's four EMMY nominations as Best Supporting Actress came in the 1950s for her role as Schultzy. She won the award twice, in 1957 and 1959.

**Davis, Elmer**

A former newspaper reporter, Davis was perhaps better known for his CBS radio evening newscasts prior to WW II than for his later television reports. After serving as director of the Office of War Information during the war, he returned to join ABC where he reported on both radio and television until 1953. Davis later served as a commentator for the TV network, usually on a weekly basis. He died in 1958.

**Davis, Martin S.**

A long-time executive with PARAMOUNT COMMUNICATIONS, Davis has been chairman and CEO since 1983. He joined the company as sales and marketing director in 1958 and became senior vice president in 1969 before assuming his current position.

**Dawson, Len**

A former National Football League (NFL) quarterback, Dawson began his broadcasting career in Kansas City while still an active player. In 1976 NBC Sports hired him as a football analyst. Dawson has since been the color man on a number of bowl games and cohosts "Inside the NFL" on HOME BOX OFFICE (HBO). He has also hosted a number of SPECIALS.

**Dawson, Richard**

A British music hall actor and comedian, Dawson came to the United States in 1962 and played some

clubs and had a few featured parts in SITCOMS. His break came in 1965 when he was cast as the English demolitions expert Newkirk in "HOGAN'S HEROES" (1965-71, CBS). Except for a two-year stint as a regular on "ROWAN AND MARTIN'S LAUGH-IN" from 1971 to 1973, most of his career since then has been with GAME SHOWS.

Dawson was an assistant for "Can You Top This?" in 1969-70, moderated the syndicated version of "Masquerade Party" in 1974-75, and was a panelist on both the syndicated and daytime network edition for the first three years of "The Match Game" (1975-82). In 1977 he began hosting the game show for which he will be remembered: "FAMILY FEUD," created for both FIRST-RUN syndication and for airing on ABC daytime television. The series remained on ABC until 1985 and continues in SYNDICATION.

Dawson won an EMMY in the Host, Game Show category in 1978. He has had several nominations since that time but has not been able to repeat the win.

**Day, James**

One of the pioneers of EDUCATIONAL (now public) TELEVISION (ETV), Day served as president of one of the earliest ETV stations, KQED-TV in San Francisco, from 1953 until 1969 when he was tapped for the presidency of NATIONAL EDUCATIONAL TELEVISION (NET). A year later he oversaw the NET merger with an existing New York station to form WNET, which Day headed until 1973. During his tenure at NET several award-winning public television programs that changed the direction of public television were produced or acquired.

Day was also active on the air. While at KQED-TV, he hosted several interview programs and in New York, he continued the practice with "Conversations with...", "Afterword," and "Day at Night."

After leaving NET Day accepted a post at Brooklyn College as a professor of television. He has received many awards for his service to public television and he sits on the board of the CHILDREN'S TELEVISION WORKSHOP (CTW). He is now retired.

**daypart**

A time period during the program day of a television or cable operation is called a daypart. For scheduling and convenience, advertisers, ADVERTISING AGENCIES, and programmers divide the day into specific segments that reflect the type of audience that is most likely to be watching during that period. They then schedule the kinds of programs in that block of time to attract that type of audience. Although the specific determination of the times and their descrip-

tive labels vary among stations, agencies, and RATING companies (such as ARBITRON and A. C. NIELSEN), most agree that the programming day is divided into seven or eight dayparts. The periods most often cited in the industry are commonly called DAYTIME, KID FRINGE, EARLY FRINGE, PRIME-TIME ACCESS, PRIME TIME, LATE FRINGE, and LATE NIGHT.

#### **Days and Nights of Molly Dodd, The**

Originally produced for NBC, which carried the series in the 1987-88 season, this realistic drama-comedy of a single woman in her thirties in New York moved to the LIFETIME basic cable network in January 1989. The twenty-six NBC episodes were repeated and Lifetime produced thirty-nine more, closing out the program. The last was seen in March 1991 and reruns were begun in June. The critically acclaimed half-hour show, produced by Jay Tarses, was then placed in OFF-NETWORK syndication.

In the course of the series Molly Dodd had a number of jobs and love interests (culminating in a single-mother pregnancy), her mother was widowed and remarried, her sister was divorced, and her ex-husband became engaged. Molly was played by the talented BLAIR BROWN. The series ended when everyone involved believed that they had taken the character as far as she could go and there was little left to explore.

#### **daytime**

This program scheduling period on television stations, networks, and cable systems is usually recognized as being between 9:00 a.m. and 4:30 p.m. eastern standard time (EST) Monday through Friday. During this DAYPART, SOAP OPERAS, GAME SHOWS, and reruns of SITCOMS are heavily scheduled. Once the leader in providing income from the sale of COMMERCIAL TIME, this period has been in decline as a revenue producer in recent years.

#### **de Forest, Lee**

Sometimes called the "Father of Radio," de Forest was responsible for hundreds of inventions related to the transmission and reception of both radio and television. He developed his own wireless transmission system in 1901 and, in competition with Marconi, offered publicly oriented demonstrations of the system with broadcasts from the Eiffel Tower (1908) and operas from the Metropolitan Opera in New York (1910). The American inventor founded a number of companies during his career but most of them failed because while he was an inventive genius, he lacked the necessary business acumen to exploit his ideas and innovations. He retained his

rights, however, to the 1906 Audion (or triode vacuum tube), which amplified radio waves, became the basis for later electronic experiments, and was critical to the development of radio.

In 1915 de Forest's equipment was used during the San Francisco Exposition to transmit signals for six to eight hours a day by what de Forest later claimed to be "the oldest broadcasting station in the world." De Forest broadcast the national election returns on radio in 1916 and later developed a means of transmitting color television.

The inventor came to believe that the industry did not use the body of his lifetime work to the best advantage, complaining of the overcommercialization of television. He died in 1961, a disappointed man. He was subsequently elected to the HALL OF FAME of the BROADCAST PIONEERS.

#### **Deacon, Richard**

By some counts Deacon had made more than 100 motion pictures and had appeared in more than 1,000 television shows at the time of his death in 1984 at age 62. Among his regular roles was a part in "The Charlie Farrell Show" in 1956, a summer replacement on CBS, followed by the ABC "Date with the Angels" (1957-58), a BETTY WHITE vehicle.

Deacon was best known, however, for playing Lumpy Rutherford's father on "LEAVE IT TO BEAVER" (1957-63, ABC and CBS) and the harassed Mel Cooley on "THE DICK VAN DYKE SHOW" (1961-66, CBS). He followed these accomplishments by playing KAYE BALLARD's husband in the final year of "The Mothers-in-Law" (1967-69) on NBC. Deacon also had a FIRST-RUN syndication microwave cooking show that played extensively in Canada in the 1980s.

The balding actor appeared frequently on GAME SHOWS and was scheduled for a continuing role in the sequel to "Leave It to Beaver" at the time of his premature death.

#### **dealer imprint**

The name and address of a local store that is imprinted on a sell sheet, a national advertisement, or a pamphlet is known in the home video industry as a dealer imprint or dealer tag. The piece is designed and originally printed by the manufacturer of electronic equipment or a PROGRAM SUPPLIER. The local store then puts its name on the piece with a stamp or a stick-on tag or has it printed in the designated empty space.

#### **Dean Martin Show, The**

Singer DEAN MARTIN hosted this hour-long music-variety show on NBC for nine years beginning in

1965. The initial show featured guest stars but as the years progressed a number of singers and comics, along with a dance troupe of beautiful young women called the Golddiggers, became regulars.

In the final season the title of the show was changed to "The Dean Martin Comedy Hour" and celebrity roasts became a part of each program. The latter proved to be so popular that they were continued as SPECIALS by the network after the variety show left the air. Twenty-six of the original programs became available in SYNDICATION in September 1979.

"Dean Martin Presents..." was the title of several summer shows that filled in for the star during the summer months.

#### **Dean, Morton**

After beginning his career in radio news, Dean joined CBS-TV in 1967 as a correspondent. He later anchored the CBS' "Sunday Night News," "Evening News," and "Newsbreak" and also hosted many news SPECIALS for the network. In 1985 he joined the INDEPENDENT NETWORK NEWS (INN) as co-anchor. He later served as correspondent or host for several specials.

Dean's work has been recognized with the UPI Golden Mike award and with the 1981 Outstanding Documentary Program EMMY for "Louis Is 13," aired as a segment on "Sunday Morning."

#### **Death Valley Days**

One of the longest-running of all television shows, "Death Valley Days" began on radio in 1930 and moved to TV in 1952 where some 532 half-hour episodes were produced for FIRST-RUN syndication over a period of twenty-three years. The series was a dramatic ANTHOLOGY of human interest stories of the old West starring many actors and actresses. It was owned and syndicated by the sponsor, Borax.

The Old Ranger was the host and only continuing character. Some fairly big names in the entertainment industry served in that role including Dale Robertson, Merle Haggard, and (most notably), Ronald Reagan. The show was repackaged under other titles and with other hosts for rerun purposes. Eighteen episodes are available on videocassette from Rhino for the home video market.

#### **December Bride**

This DESILU series was developed specifically for the comedic talents of Spring Byington, an established motion picture actress with a desire to get into television. She played a vivacious widow living with her daughter and son-in-law. Also featured in the SITCOM was HARRY MORGAN who went on to greater television fame.

In addition to the regular cast the program made occasional use of guest stars. The half-hour black-and-white series was seen on CBS for seven seasons beginning in 1954 and the 154 episodes were later placed in OFF-NETWORK syndication.

#### **decibel (dB)**

A bel, named after Alexander Graham Bell, is a measure of the power of one electronic signal compared to another. It is the logarithmic unit that expresses the signal-strength ratio between the two. Most agree, however that ten decibels (which is equal to one bel) is a more useful way of measuring signals.

A decibel, then, is defined as ten times the logarithm of the ratio of the two powers. Expressed in algebraic terms, it is  $\text{dB} = 10 \log_{10}(P_1/P_2)$ . The higher the resulting number, the greater the signal strength.

#### **decoder**

See DESCRAMBLER/DECODER.

#### **deCordova, Frederick**

Beginning as a theater producer and director in the late 1930s, deCordova moved into motion picture directing in the 1940s and then turned to television in the 1950s and 1960s. He directed or produced some episodes of "THE GEORGE BURNS AND GRACIE ALLEN SHOW" in 1953, "THE JACK BENNY SHOW" in 1963 (earning an EMMY nomination for Directorial Achievement), "MY THREE SONS" in 1965, and "THE SMOTHERS BROTHERS SHOW" in the late 1960s.

DeCordova's career, however, has been dominated by his work beginning in 1970 as the guiding hand behind "THE TONIGHT SHOW STARRING JOHNNY CARSON," where he has served as producer. The show was nominated for an Emmy fifteen times, winning in the Outstanding Variety Program Achievement category in 1978, 1979, 1980, and 1981.

#### **dedicated channel**

Cable television systems often reserve one or more unused channels for later use and refer to them as dedicated channels. Some are set aside for future growth or reserved for a particular service or network when the cable system undertakes a REBUILD campaign and expands its services.

#### **Deep Dish TV**

A group of self-styled video activists, this organization is a part of the ALTERNATIVE TELEVISION movement. It was created by the Paper Tiger Collective in 1985. The volunteer nonprofit association organized the first public access SATELLITE network, which linked 250 cable systems in forty-one states in

1986. The eight hour-long shows that year consisted of videos produced by similar amateur groups around the country. They were often controversial, featuring dissident views on the subjects of racism, labor, and freedom of the press and were seen on cable system PEG CHANNELS. Deep Dish put together three other seasons and in 1990 produced a special series of programs about the Persian Gulf war. Some of the shows were picked up by PUBLIC BROADCASTING SERVICE (PBS) stations.

### **Defenders, The**

Produced in black and white by HERBERT BRODKIN for CBS, this outstanding courtroom drama series played for four seasons from 1961 to 1965. The hour-long program featured E. G. MARSHALL and ROBERT REED as a father-and-son lawyer team. The critically acclaimed series tackled such themes as euthanasia, BLACKLISTING, civil disobedience, and abortion, and occasionally the heroes even lost a case.

The shows made liberal use of guest stars including DANIEL TRAVANTI, ED ASNER, MILTON BERLE, Steve McQueen, and JACK KLUGMAN in their younger days. The latter won an EMMY for his work on the show. The series itself won EMMYS in each of its first three years and scores of the coveted statuettes went to the show's writers and directors.

The show was based on an original story by REGINALD ROSE that was a drama on "STUDIO ONE." The rights to the drama are owned by PARAMOUNT, which has been considering a new production based on the premise, this time with Reed in the father's role.

### **delayed broadcast**

A program that is transmitted on a television station or cable system at a later time than it actually occurs or is scheduled is known as a delayed broadcast. The program is recorded on videotape for later broadcast. It is frequently a sporting event that is prohibited from being shown live in a community under SPORTS BLACKOUT RULES. In other circumstances a local station may exercise its PREEMPTION rights on a regularly scheduled network program by recording it and transmitting it later on a delayed broadcast basis. Or a local cable system may tape a parade or other event and transmit it the following day. Before SATELLITE interconnection between the mainland and Hawaii, all network programs transmitted in the 50th state (except newscasts) were seen one week later on a delayed basis. Networks discourage delayed broadcasts of their programs because the promotion efforts they make on a national basis for a simultaneous broadcast are wasted and the initial audience and RATINGS for a program are reduced.

### **demo reel**

Sometimes called a sample reel or simply a "demo," this collection of COMMERCIALS, programs, or segments of programs is compiled by an actor, DIRECTOR, PRODUCER, ADVERTISING AGENCY, or INDEPENDENT PRODUCTION COMPANY. It is designed to be shown to prospective CLIENTS or employers, to show off the abilities of the participant(s) in television or film production. "Demo" is short for demonstration and "reel" stems from the fact that such compilations were originally made on a 16mm reel of film. Today these demonstrations are recorded and presented on videocassette but the film term is still used.

### **Democratic National Convention, 1968**

Although the networks had covered the political conventions of both parties since 1952, nothing prepared them for the chaos of the August 1968 Democratic convention in Chicago. It was held for four days at the height of the Vietnam War and the country was divided and angry. Mayor Richard Daley, the long-time boss of Chicago politics, clamped down on antiwar demonstrations in the streets and in the auditorium. DAN RATHER of CBS was roughed up on the convention floor by police and one NBC star ended a hectic STANDUP with "This is JOHN CHANCELLOR reporting from somewhere in custody." On ABC GORE VIDAL called WILLIAM BUCKLEY a "crypto Nazi" and Buckley retaliated by calling Vidal a "queer" and threatening to punch him out.

Some claimed the networks had faked news stories and staged the riots to gain an audience and others said that the presence of the cameras fueled the demonstrations and disorder. The FEDERAL COMMUNICATIONS COMMISSION (FCC) found no such evidence and rejected the charges. ABC cut back on its gavel-to-gavel coverage in 1972 and the other networks followed suit.

### **demographics**

In broadcasting, this term refers to the classification of an audience by socioeconomic characteristics such as age, sex, occupation, income, race, and family size. The audience segments are defined in different ways by research companies such as A. C. NIELSEN and ARBITRON, but the categories are well-known to everyone in the industry and are extremely important to advertisers and ADVERTISING AGENCIES.

Purchasers of COMMERCIAL TIME look to the RATINGS and SHARES achieved by a program but they consider a profile of the viewers of equal importance. Advertisers seek different age groups or people with a specific educational or income level for their products. The audience research companies provide such in-

formation in data that are often called "demos." (See also CLUSTER ANALYSIS and PSYCHOGRAPHICS.)

### **Dennis the Menace**

Based on the popular comic strip by Hank Ketcham, this half-hour SITCOM enjoyed a five-year (1959-63) run on CBS. Although a well intentioned good kid, Dennis generally managed to try the patience of his parents and neighbors with his pranks. The black-and-white series made considerable use of child actors in both regular and guest roles. One of the latter was a very young RON (then Ronnie) HOWARD. The programs were rerun during daytime on NBC in 1961 and CBS carried an animated version on Saturday mornings in 1988. The series aired on LIFETIME in 1990.

### **Denoff, Sam**

As part of the Persky-Denoff writing team, Denoff wrote for many of the television comedy stars in the 1950s including SID CAESAR and his troupe, STEVE ALLEN, ANDY WILLIAMS, JOEY BISHOP, DICK VAN DYKE, BILL COSBY, and DON RICKLES.

Denoff also served as producer on "THE DICK VAN DYKE SHOW" (1961-66) and two Van Dyke SPECIALS and as creator-producer for "THAT GIRL" (1966-71, ABC), "The Don Rickles Show" (1968-69, ABC), "The Funny Side" (1971, NBC), and "Lotsa Luck" (1973-74, NBC). Denoff and Persky split in 1974 and Denoff has served as producer or executive producer and writer on several series and specials since that time including "IT'S GARY SHANDLING'S SHOW" (1986-90, SHOWTIME and FOX INC.).

The Persky-Denoff team won the Best Writing EMMY award for "The Dick Van Dyke Show" in 1964 and 1966 and for "The Sid Caesar, IMOGENE COCA, CARL REINER, HOWARD MORRIS Special" in 1967. "The Bill Cosby Special," which Denoff and Persky wrote, also won the 1969 Emmy for Best Variety Special.

### **Denver, Bob**

This actor has appeared in motion pictures and SPECIALS and has done guest spots on series and SITCOMS but he will always be best remembered as the inept assistant to the skipper on the CBS comedy "GILLIGAN'S ISLAND" (1964-67). Denver's first series was "THE MANY LOVES OF DOBIE GILLIS" (1959-63, CBS). Later he starred in "The Good Guys" (1968-70, CBS) and the western clone of "Gilligan's Island," "Dusty's Trail" (1973), a FIRST-RUN syndication offering. He has also starred in the three sequels to "Gilligan's Island" and in "Bring Me the Head of Dobie Gillis" and has provided the voice for some CARTOON shows including the animated "Gilligan's Island."

### **depth of field**

This term, used in motion picture film production and still photography as well as in television operations, defines the distance from the nearest object in the picture to the farthest object that is in sharp focus. The degree to which this area surrounding the main subject is in focus denotes the extent of the depth of field. Good depth of field occurs when objects near the camera and objects far away can move forward and backward and still be in focus. Poor depth of field occurs when only objects immediately in front or in back of the subject are in focus.

Depth of field is determined by the distance from the camera lens to the subject, the FOCAL LENGTH of the lens, and the F-STOP that is being used. The depth of field for still and film cameras can be increased by using a faster type of film but because television cameras operate electronically at a constant rate, the depth of field in television can never be as good as in film. Poor depth of field in both television and film can be improved by increasing the f-stop (thus decreasing the amount of light on the picture tube), but the consequent reduction of light creates a poor contrast in the picture. Most television production people opt for brighter pictures with good contrast, thus sacrificing depth of field.

### **descrambler/decoder**

A television signal that has been deliberately SCRAMBLED in order to curtail unauthorized reception can be cleaned up using this electronic device. It recovers the original signal. Descramblers are used to transform unintelligible jig-saw puzzle pictures into cohesive images in both over-the-air and cable technology.

In cable television, many systems scramble their signals at the HEADEND. Broadband or RF descramblers are used to reconstruct the signal in the subscriber's home. The descrambler can be a small rectangular box that sits on top of the TV set or an internal part of the CONVERTER unit. The descrambler either reconstructs the signal directly or MODULATES and remodulates the signal to give the picture coherence and an intelligible form. The device is capable of descrambling many cable channels.

Descramblers are also necessary today to decode and reconstruct the scrambled signals from a SATELLITE. Unlike the terrestrial cable operations where a number of different scrambling systems are used, satellite networks have settled on one system that requires the descrambler technology of Videocipher II (and VC-II Plus) for C-BAND satellite-delivered programs to broadcast stations or cable headends. TELEVISION RECEIVE ONLY (TVRO) owners use the same

descramblers, which they lease or buy from a local retail dealer or cable system.

Descramblers are also used in LOW-POWER TELEVISION (LPTV) stations that engage in SUBSCRIPTION TELEVISION (STV). They were used extensively in larger STV operations in the 1970s to descramble the signal from an otherwise conventional UHF broadcast station in subscribers' homes. To date descramblers have not been used very often in MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS) systems because the high-frequency broadcasts, which cannot be received on a regular TV set, act as a *de facto* scrambling system.

The newer descrambling devices use DIGITAL COMMUNICATIONS technology rather than ANALOG COMMUNICATIONS. By the mid-1990s television sets will have a universal decoder interface plug in the rear of the set that will allow a cable descrambler to be connected directly to the set, thereby removing the need for a converter. Descramblers controlled by the transmitting agency will be a major element in the DIRECT BROADCAST SATELLITE (DBS) systems of the future.

### **Descriptive Video Service (DVS)**

A project of WGBH-TV (Boston), this aspect of the SEPARATE AUDIO SERVICE (SAP) provides ongoing simultaneous narration of on-screen television action for the blind. Created with grants from foundations and the NATIONAL ENDOWMENT FOR THE ARTS, DVS seeks to provide access to the arts to those who are visually handicapped. There are an estimated 11.2 million people in the United States in that circumstance. The project uses the separate audio channel to offer descriptions of the setting and action for selected regular PUBLIC BROADCASTING SERVICE (PBS) dramas. Some thirty-six PUBLIC TELEVISION (PTV) stations carried the DVS signals in 1990 and the number of participating stations and programs is expected to grow during the 1990s.

### **designated market area (DMA)**

The counties surrounding a metropolitan center constitute a specific MARKET area, as defined by the A. C. NIELSEN COMPANY. More than 200 such geopolitical areas are so designated in the United States. The major viewing audience for the stations in that particular area are within the specific DMA. A. C. Nielsen further analyzes the counties as ABCD COUNTIES.

DMA's are similar in nature to the AREAS OF DOMINANT INFLUENCE (ADI) of the ARBITRON RATINGS COMPANY. Both correspond to the METROPOLITAN STATISTICAL AREAS (MSA) and the CONSOLIDATED METROPOLITAN STATISTICAL

AREAS (CMSA) as defined by the Office of Management and Budget of the federal government.

### **Designing Women**

This series details the events in the lives of four bright sassy women who are associated with one another in an interior decorating firm. All are attractive, well-dressed (the program's wardrobe budget usually tops \$12,000 weekly), and talk up a storm. The episodes feature considerable sexual innuendo. Premiering in September 1986, the half-hour show became popular with both the public and the critics. An outcry was raised when CBS announced its cancellation in 1987 so the network reconsidered and the show continued on the air.

In 1990 the series received considerable free publicity because of a supposed on-going conflict among two of the stars, Dixie Carter and Delta Burke, and the producers. Burke's contract was subsequently not renewed for the 1991 season. The series began reruns, stripped weekday mornings, on the network that same year.

### **Desilu**

An INDEPENDENT PRODUCTION COMPANY in Hollywood, this firm was formed in 1950 by the husband-and-wife team of LUCILLE BALL and DESI ARNAZ to produce the "I LOVE LUCY" comedy series. The company pioneered in an early three-camera film technique in television.

The firm, whose name was a combination of the two stars' first names, became extremely successful by later producing "The Lucille Ball-Desi Arnaz Show" and providing production and editing services for many other early SITCOMS including "OUR MISS BROOKS," "MAKE ROOM FOR DADDY," and "DECEMBER BRIDE."

Arnaz and Ball were divorced in 1960 but Arnaz continued as head of the company and as Ball's executive producer until 1962 when he sold his share of the company to her. The firm was purchased from Ball in 1967 by GULF + WESTERN (now PARAMOUNT) and no longer operates under the Desilu name. (See also MULTICAM SYSTEM.)

### **Desilu Playhouse**

A replacement for the acclaimed "STUDIO ONE" on CBS in 1958, this hour-long dramatic ANTHOLOGY was hosted by DESI ARNAZ and featured occasional dramatic appearances by Arnaz and his wife LUCILLE BALL as well as a few "I LOVE LUCY" re-creations. Sometimes known as "Westinghouse Desilu Playhouse," the Westinghouse sponsorship carried over from "Studio One" as did the commercial announcer, BETTY FURNESS. One of the plays was a two-part story in 1959

starring ROBERT STACK in a tale set during prohibition days in Chicago. It focused on organized crime in that city and led to the premiere of "THE UNTOUCHABLES" on ABC that fall. The fifty-four black-and-white "Desilu Playhouse" programs were later syndicated by the DESILU organization.

#### **desk assistant**

As an entry-level position in a television news department, a desk assistant provides help to everyone and everything. The title was borrowed from a similar position at newspapers.

In the newsroom of a television or cable operation, desk assistants perform general office functions: answering phones, taking messages, distributing the mail, and filing scripts and correspondence. They circulate incoming wire reports and act as general messengers. Desk assistants also collect routine data such as sports scores or weather information, complete background research on breaking stories, and locate film or videotape footage for use in a report or documentary. The position allows a beginner to serve an apprenticeship and is an excellent introduction to the television news profession.

#### **desktop video**

This phrase came into use in the mid-1980s to describe both the equipment and the process used for the production of smaller-format nonbroadcast video programming. It is sometimes referred to by the initials DTV. Borrowing from the term "desktop publishing," this video technology and technique is affordable, portable, and versatile. Like its sister in publishing, the key to the process is the personal computer (PC). The hardware that once filled a room can now be placed on a desktop and the PC that does word processing and a spread sheet can now also do sophisticated image capture and manipulation. DIGITAL VIDEO EFFECTS (DVE) that previously were only possible with expensive high-quality equipment can now be obtained using a standard PC and special video software programming. The microcomputer can become a multipurpose work station to bring creative graphics, animation, and design to a video production and to perform OFFLINE EDITING along with switching and character generator functions. In 1991 the three major platforms for desktop video were the Commodore Amiga, the IBM PC (and clones), and the Macintosh. One desktop device called the Video Toaster integrated a number of capabilities that ordinarily take five specialized pieces of equipment. Used with the Amiga, the unit contains a DVE program that can perform 132 special effects and has an animation capability, a CHARACTER GENER-

ATOR, a "frame-grabber" to store an individual frame, and a SWITCHER.

Desktop video equipment, combined with other nonbroadcast equipment including small portable cameras or CAMCORDERS, nonbroadcast VIDEOTAPE FORMATS, and inexpensive audio gear, permits the CORPORATE TELEVISION department or school system to create vastly improved productions. Using PROSUMER equipment, independent or SPECIAL INTEREST (SI) PROGRAMMING producers can create high quality work inexpensively. In large corporations the low-cost equipment can put production and editing capabilities in the hands of a number of employers.

Although the programming resulting from desktop video techniques is often not of broadcast quality, it is a great improvement over previous productions using more expensive gear. Shows or even "video memos" can be produced rapidly and are simple to shoot and edit. For many experienced producers it will require a new mind-set to accommodate the new technology. Desktop video is expected to continue to grow rapidly in the 1990s. The equipment used in the process can often be combined with other technology to create INTERACTIVE VIDEO programming.

#### **Desnoes, Peter B.**

Since 1983 Desnoes has been the managing general partner and CEO of the BURNHAM BROADCASTING COMPANY. The positions carry the responsibility of overseeing five television stations and two production companies. The University of Arizona graduate began his career at ABC in 1968 in sales, marketing, and research and later served in executive positions at WLS-TV Chicago and as vice president of sales and marketing for ABC's O & O stations.

#### **The Detectives**

This early detective series featured Hollywood motion picture actor Robert Taylor in the starring role, with each episode focusing on one of four subordinates. ABC carried the half-hour show from 1959 to 1961, when it was expanded to an hour, retitled "Robert Taylor's Detectives," and moved to NBC for an additional year. Produced in black and white by FOUR STAR INTERNATIONAL INC., twenty-six of the earlier episodes and thirty of the hour version were later placed in SYNDICATION.

#### **Dey, Susan**

See L. A. LAW.

#### **Dewhurst, Colleen**

An acclaimed actress, Dewhurst made occasional television appearances, although she was more

closely identified with the dramas of the American playwright Eugene O'Neill on the Broadway stage. She began her career in 1952 in small roles on the stage, but soon achieved stardom and major success in classical dramas. Late in her career, she spent three seasons as the mother of CANDICE BERGEN in "MURPHY BROWN." She won an EMMY for that role as well as for two television plays early in her career.

The imposing actress was president of Actors Equity Association for two terms, during which she actively fought for actors' rights. She died of cancer in August 1991.

#### **diary system**

Audience research companies use this method in determining the viewership of television programs on a local station. It is used, along with other audience measurement techniques, by A. C. NIELSEN, ARBITRON, and other ratings companies. In this method members of a family record their viewing by notations in a paper diary. There are a number of different kinds of diaries including closed and open end, family, and individual as well as diaries to record videocassette usage. Recordings are measured but not playbacks of prerecorded tapes. Diaries are placed in some sample television homes and PEOPLE METERS in others.

Both methods have been the subject of controversy in the past few years. The NATIONAL ASSOCIATION OF BROADCASTERS (NAB), through its COMMITTEE ON LOCAL TELEVISION AUDIENCE MEASUREMENT (COLTAM), has proposed a new type of diary for use in measuring local television viewing.

#### **Dick Cavett Show, The**

Premiering in March 1968 on ABC as a 90-minute daytime series, this intellectual TALK SHOW moved to PRIME TIME in 1969 and then to LATE NIGHT in December 1969 where it played for three years. At that time ABC relegated it to infrequent telecasts under the umbrella title "ABC's Wide World of Entertainment." A half-hour version of the show, produced by WNET in New York, also played on the PUBLIC BROADCASTING SERVICE (PBS) from 1977 to 1982. The program returned to the air briefly in the fall of 1986 as part of ABC's late-night schedule.

The critics loved the interview show whose strength was in the intelligence of CAVETT and the diversity of his guests and the show's viewers, while relatively few in number, were no less loyal. The series won two EMMYS for Outstanding Program Achievement (1969 and 1974) and one for Best Talk-Variety show (1972). In 1990 a new version of the show was produced for and scheduled on the CONSUMER NEWS AND BUSINESS CHANNEL (CNBC).

#### **dick clark productions, inc.**

Founded in 1957, this publicly owned television production company produces music shows, entertainment SPECIALS, and TV blooper shows for the networks, cable operations, and SYNDICATION. It has also gained a reputation for producing a number of award programs including the ACE and GOLDEN GLOBE Awards specials. The foundation of the company was the popular "AMERICAN BANDSTAND" (1957-87, ABC; 1987-89, FIRST-RUN syndication), hosted by CLARK. The firm, which is headquartered in Burbank (California), has recently expanded into restaurants and a booking agency and is exploring an entry into home video. In 1991 the company announced its intention to launch a new division specializing in corporate productions. This subsidiary is designed to specialize in company meetings and events. dick clark productions inc. has gained a measure of distinction by refusing to capitalize its name.

#### **Dick Van Dyke Show, The**

In 1961 a comedy ANTHOLOGY series appeared on CBS as a summer replacement for "THE RED SKELTON SHOW." One of the shows on that series, created by and starring CARL REINER, eventually evolved into one of television's funniest, most distinguished SITCOMS, "The Dick Van Dyke Show." The half-hour program ran from 1961 to 1966. Using a variation of the "show-within-a-show" concept, the program starred Dick Van Dyke as the head writer for a TV variety show in New York (assisted by MOREY AMSTERDAM and Rose Marie) who lived with his wife (MARY TYLER MOORE) and son on Bonnie Meadow Lane in suburban New Rochelle. RICHARD DEACON played his long-suffering producer. The trials and tribulations of the young family and their neighbors and friends were hilariously explored in a warm and delightful manner. And Moore's plaintive cry "O-o-h Rob!" moved into the language. Reiner produced the show and appeared occasionally as the megalomaniacal star of the variety show.

The series had a somewhat difficult time getting off the ground, ending the first year in the 80th spot in the RATINGS. By the second season, however, it had picked up a healthy audience who appreciated the fine writing, directing, and ensemble acting that were the hallmarks of the show. It left the air because the people involved wanted to "quit while we're proud of it," as Van Dyke said. The 158 black-and-white episodes have continued to air in OFF-NETWORK syndication and were on NICKELODEON/NICK AT NITE in 1991. The show won EMMYS for Best Comedy Series in each of its last four years on CBS and is fondly remembered today as one of the best sitcoms ever.



**Dickerson, Nancy**

In 1960 Dickerson became the first woman news correspondent on network television. She held that position at CBS News until 1963 when she moved to NBC and a news show based in Washington D.C. Since 1970 she has worked on a number of news and information projects for various outlets including the PUBLIC BROADCASTING SERVICE (PBS).

**Dickinson, Angie**

See POLICE WOMAN.

**Diffrent Strokes**

The precocious GARY COLEMAN was discovered by producer NORMAN LEAR and cast in some other Lear SITCOMS before getting the starring role in this series in 1978 on NBC. The story of two poor black kids who are adopted by a wealthy white businessman stayed on NBC until 1985 when it moved to ABC for another year. The half-hour SITCOM was a hit for NBC and it used its popularity to tackle some serious issues such as drug abuse. The series was also seen in daytime TV on NBC during the early 1980s and 146 episodes were placed in SYNDICATION in September 1984.

**digital communications**

This term is the new buzz word in electronics. The digital communications process breaks down the standard ANALOG COMMUNICATIONS signal into a series of binary numbers (0011, 0012, etc.) that are usually coded. The numbers are then transmitted digit-by-digit, decoded, and interpreted. The basic process is not new. Data sent between computers is in a digital form. Today, television production (DIGITAL VIDEO EFFECTS) and VIDEOTAPE RECORDING (DIGITAL VIDEO RECORDING) formats, along with consumer electronics equipment (COMPACT DISCS), use the process.

Digital processing all but eliminates BACKGROUND NOISE and static in the transmission and reception of information by wire or cable. The signal quality is excellent with virtually no DROPOUTS and the degradation of a signal through many generations of copies in the DUBBING process can be eliminated because each recording can be an exact replica of the original. There is also a marked improvement in the quality of the audio. The digital process will be very useful in the new FIBER OPTICS cable systems where a great deal of programming can be economically transmitted in digital form.

Conventional digital processing does, however, require a great increase in BANDWIDTH to transmit signals through the air. Its application has therefore been curtailed in terrestrial television broadcasting

while proponents of various ADVANCED TELEVISION SYSTEM (ATV) systems research the many possibilities. DIGITAL VIDEO COMPRESSION techniques can be used to minimize the bandwidth required and will therefore be used to facilitate DIRECT BROADCAST SATELLITE (DBS) systems. The application of digital processing has also been slow, because digital equipment can be much more expensive than analog gear and the industry will have to make a considerable financial investment in the technology. However, the clean and clear qualities of digital signals in all areas of electronics offer great advantages over analog communications and most observers believe that digital equipment and formats are the sophisticated technology of the future. (See also A/D CONVERSION.)

**digital video compression**

This term applies to any of several schemes for reducing the amount of information necessary to reconstruct video FRAMES at the receiving end of a transmission. One approach involves analyzing each frame as it is generated and applying one of several mathematical compression algorithms to the data stream. A particularly promising approach relies on the fact that successive frames are usually very similar and it transmits only the differences between consecutive frames. In whatever scheme, the electronic signals are squeezed and thus signal capacity can be increased by factors of eight, ten, or more. Digital video compression can therefore have a dramatically significant impact on communications. It could expand the number of channels per satellite TRANSPONDER and create sufficient channel capacity to make DIRECT BROADCAST SATELLITE (DBS) systems practical and feasible.

The use of digital transmission requires lower transmitter power and it could also allow terrestrial television stations to be spaced closer together in HIGH DEFINITION TELEVISION (HDTV) systems. It could thus hasten the advent of ADVANCED TELEVISION (ATV). In yet another possibility, cable operations would be able to transmit hundreds of channels over a single FIBER OPTIC cable with subsequent economies. In addition, most observers believe that compression will dramatically increase the PAY-PER-VIEW (PPV) industry. The top four or even eight movies each month could be started at 15-minute intervals on a multichannel cable system.

The compression technique has evolved over a number of years as a part of an overall trend toward DIGITAL COMMUNICATIONS in the telephone industry. Some of the basic research has been developed by that industry for audio communications. The DS-3 (45-megabits-per-second) specification is now the

standard data transmission standard in that field. The ABC network began to use the DS-3 rate in 1987 to transmit some programming on a dedicated fiber optic system connecting Washington and New York, and CBS and NBC have followed suit. The PUBLIC BROADCASTING SERVICE (PBS) plans to move from analog to digital transmission when it switches to a new satellite in July 1993.

Compression does, however, reduce the quality of the many individual signals and the more extensive the compression (creating more channel capacity), the greater the degradation. Nonetheless, research and development is continuing on the technique. Digital video compression will, no doubt, change the economics of the electronic media and greatly increase viewing choices. The compression R & D community, however, is at the beginning of a standards argument. Without some agreement some observers believe that the digital industry is headed for a fight similar to the Beta vs VHS VIDEOTAPE FORMAT fight that confused consumers. But using digital compression, enthusiastic futurists envision 200 to even as many as 500 channels available in the home in the next century. No one, however, will speculate on where all the programming to feed those channels will come from.

#### **digital video effects (DVE)**

The inauguration of effects based on the principles of DIGITAL COMMUNICATIONS has made video as personalized as the film medium. Dazzling sophisticated "optical" images from the surreal to the elegant are possible, using video in a filmic way.

Using digital communications techniques, it is possible for images to be gathered, stored, broken down, clipped, dissolved, flipped, spun, squeezed, or otherwise manipulated on a FRAME-by-frame basis. Animation is easier for time can be controlled by KEYING and compressing or expanding stored information. DVE capabilities are built into many advanced SWITCHERS but the more sophisticated and elaborate effects are generated by a separate piece of equipment. Such image-processing units, or SPECIAL-EFFECTS GENERATORS, are now common in television studio control rooms.

Artistic experiments with digital effects began in the mid-1970s and the techniques came into flower in PRIME TIME with a *National Enquirer* commercial in 1981, created by the Chanlex Company. The effects became prominent in rock music videos, and by 1985 Chanlex had won an EMMY for the opening credits on SATURDAY NIGHT LIVE. During the 1980s the paintboxes developed by Quantel and the Emmy-winning Ampex Digital Optics (ADO) units changed the entire image

of television. ADO has now become practically synonymous with DVE.

Today the multidimensional 2/D and 3/D digital effects combine live action and graphics in a television world of space and perspective that can be shifted constantly in imaginative ways. The effects are used with increasing frequency for full-length programs as well as for commercials and openings and closes. Most television stations have some digital effects equipment and digital image processing units are also finding their way into DESKTOP VIDEO, where personal computers (PC) combined with devices such as the "toaster" can now do sophisticated image storage and manipulation. (See also ART DIRECTOR and GRAPHIC ARTIST.)

#### **digital video recording formats**

These new professional VIDEOTAPE FORMATS use the principles of DIGITAL COMMUNICATIONS as opposed to ANALOG COMMUNICATIONS recording techniques. They record video in terms of 1s and 0s. The signal is measured and expressed numerically at very frequent intervals, often at 16 million samples a second.

Two formats were proposed by the SONY CORPORATION in 1986 to the SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS (SMPTE). They were labeled D1 and D2 and eventually designated as those formats by the SMPTE. Both make extremely high-quality recordings possible and allow DUBBING through many generations without a loss of resolution. The D1 is a COMPONENT VIDEO SYSTEM/RECORDING that uses three channels and produces incredible images. It is expensive, however, and is used largely in production companies/houses where high-quality video and computer graphics are mandatory. The D2 (finally introduced in 1989) uses the older process of COMPOSITE VIDEO SYSTEM/RECORDING in which a single analog signal containing video and SYNC information is converted to digital signals. The D2 system can be easily used with existing equipment and is simpler and less expensive than the D1 format. It virtually eliminates DROPOUTS and provides superior audio.

In October 1990, MATSUSHITA and its U.S. subsidiary, Panasonic, introduced a composite digital system, the DX. It rivals the Sony D2 and is available both in studio and camcorder models. The DX format reduces the tape width from 3/4-inch to 1/2-inch, making portable field recording easier in ENG and EFP operations. (The format is expected to eventually be designated D-3 by the SMPTE.) While D2 and DX recordings are inferior to D1 tapes, all three provide better tape recordings than are possible with analog machines. Nearly all professional and home video machines were digital or "going digital" in

1991. (See also DUBBING and SIMULCAST HIGH DEFINITION TELEVISION [HDTV].)

### **Diller, Barry**

The former chairman and CEO of FOX INC., Diller assumed that position in October 1984. He presided over several corporate entities including Twentieth Fox Television, Fox Television Stations, CBS-Fox Video, and the Fox Broadcasting Company (FBC). He was primarily responsible for the development of the FBC into the nation's fourth network.

As vice president of prime time television for ABC Entertainment from 1966 to 1974, Diller pioneered the concepts of the MINISERIES and MADE-FOR-TV MOVIES. He later served for ten years in the positions of chairman and CEO of Paramount Pictures Corporation and president of Gulf + Western's Entertainment and Communications Group.

Diller's professional memberships over the years have included the ADVISORY COMMITTEE ON ADVANCED TELEVISION SERVICES (ACATS) of the FEDERAL COMMUNICATIONS COMMISSION (FCC), the Board of Trustees of the MUSEUM OF TELEVISION AND RADIO, and the board of the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) Foundation. Diller resigned from Fox Inc. in 1992.

### **Diller, Phyllis**

One of the most outrageous comedy stars in television, Diller got her start fairly late in life in clubs but she became a fixture on TV in the 1960s and 1970s, appearing on many of the variety SPECIALS, often with BOB HOPE. Her fright-wig appearance and outlandish costumes, along with her self-deprecating humor, were a new experience for audiences. She was also a frequent guest star on several of the FIRST-RUN syndicated variety series, from "The Mouse Factory" (1971-73), which was THE WALT DISNEY COMPANY'S attempt to crack the syndicated market with a combination animated-live action series, to "Wait Til Your Father Comes Home" (1972-74), a cartoon series where guest stars often provided the voices for their own characters. Other appearances included "THE GONG SHOW" (1976-80) and "Sha Na Na" (1977-81).

Diller had two series of her own in those years, one a short-lived variety show on NBC titled "The Beautiful Phyllis Diller Show," the other the somewhat more successful "The Pruitts of Southampton" (1966-67, ABC), in which she headlined the cast (so much so that the series was retitled "The Phyllis Diller Show" for its final year). Diller made a number of TV guest appearances in the 1980s and hosted a comedy club show on cable but in recent years she has mostly performed her particular kind of zany comedy in concert.

### **dimmer**

The brightness of lighting instruments in a television studio may be varied by using this electrical device. The crew can adjust the lights and raise or lower their intensity by manipulating the levers or sliders that control the various lights.

Dimmers have a number of circuits and each SCOOP, BROAD, or SPOTLIGHT is connected to a circuit. Some dimmers allow more than one light to be connected to a circuit and there is always a master dimming control that can dim all of the lights simultaneously.

Dimmers are used to preset lights prior to a production and to make any changes during a show for aesthetic or dramatic reasons. In complicated major productions, the dimmer is controlled by a computer.

Dimmers are used with caution in color productions, however, for any diminution of the lights creates a slight reddish glow on the screen. Dimming lights by more than 30 percent affects the COLOR TEMPERATURE so other methods are often used to control the level of light on a set.

Gilbert Seldes, the well-known writer, and critic of early television and later dean of the Annenberg School of Communications, once said that lighting had two functions in television: one was to make it possible, the other was to make it interesting. Dimmers accomplish the latter.

### **Dinah!**

The TALK-SHOW career of songstress DINAH SHORE began with a previous daytime series, "Dinah's Place" on NBC from 1970 to 1974, progressed to this syndicated talk-variety program in that year, and moved to THE NASHVILLE NETWORK (TNN) as "A Conversation with Dinah" in 1989. The "Dinah!" interview and talk show covered a wide range of subjects that were considered appropriate for and appealing to DAYTIME audiences. At ninety minutes, it was considerably longer than her other daytime talk shows, which were thirty minutes in length.

"Dinah!" was the recipient of two EMMYS (in 1975 and 1976) in the Talk Show category. The series was produced by HENRY JAFFE'S production company.

### **Dinah Shore Chevy Show, The**

Singer SHORE'S first music show was "The Dinah Shore Show," a 15-minute variety program that was seen twice a week for six years on NBC beginning in 1951. During the show's final season in 1956, the star was also launching her very successful "Dinah Shore Chevy Show," an hour-long variety show that relied heavily on guests, sketch comedy, and big production numbers. The TONY CHARMOLI ensemble was

the featured dancer group on the program for five of the show's six years.

The series began as monthly SPECIALS and for the next four years was seen weekly on Sunday nights. The last two seasons it reverted to "special" status and was seen only occasionally. The show won an EMMY as Best Musical in 1959.

### **Ding Dong School**

One of the few EDUCATIONAL TELEVISION (ETV) programs for preschoolers on commercial television in the first years of the medium, the popular children's program "Ding Dong School" was seen on NBC from 1952 to 1956, continued on local Chicago television for two more years, and later was produced for FIRST-RUN syndication. The host-teacher of the half-hour black-and-white series, Miss Frances (Horwich), had sound educational credentials, but the production values of the show were simple and its appeal stemmed largely from the fact that it was one of the few such programs available at that time.

### **diode**

This electronic device allows the transmission of electricity in only one direction. It was the major element in the development of radio vacuum tubes and transmissions early in the twentieth century.

A diode permits the flow of electricity one way while inhibiting current flow in the other direction. A vacuum tube diode consists of a filament and a plate within a glass enclosure, from which all air is removed. The tube operates on the principle that negatively charged electrons freed from the heated surface of the filament or cathode will be attracted to a positively charged plate. Depending on whether or not the plate voltage is more positive than the cathode, the current will flow toward the plate or remain still. This effect can be used to extract the information (voice, music, video) imposed on a carrier wave. The process made possible the transmission of speech through the air.

The phenomenon was first noted by Thomas Edison in his electric light experiments, and John Fleming (working independently in England) developed the first "Fleming valve" in 1904. Modern semiconductor diodes operate in a different way but the current also flows in only one direction. Diodes used to convert alternating current (AC) to direct current (DC) are called rectifiers.

A three-electron vacuum tube (called a triode or Audion) invented by LEE DE FORREST in 1907 made possible the amplification of the weak signals sent over distances and was the final and critical element in the development of radio broadcasting.

### **direct broadcast satellite (DBS)**

For more than a decade direct broadcast satellite systems have been touted by industry futurists as being "just around the corner." These people have dreamed of a communication service in which hundreds of signals are retransmitted by SATELLITES directly to the general public at low cost. To date the economics of such systems, the technology available, and traditional industry resistance have precluded the implementation of the idea. These conditions appear to be changing.

A *de facto* DBS system exists in the United States in which people in many rural areas receive programming directly from a satellite on TELEVISION RECEIVE ONLY (TVRO) dishes. These round concave ANTENNAS, however, are often six feet in diameter. A number of smaller, square, backyard earth stations have been installed in Europe and Japan and even smaller receiving dishes are being used on an experimental basis in thousands of homes. The cost to the consumer for the few channels received on the "wowwow" network, however, has been high.

A low-cost DBS capability, when installed in any country, would of course bypass and impair the current terrestrial television distribution systems of many countries. In Europe satellites will cover a territory having seventeen national borders and twelve main languages. Broadcasters and cable systems have generally opposed the idea, seeing it as a threat to their industry. True DBS service would provide as many as 100 channels of programming to any home equipped with a small receiving antenna. Mounted on the roof or in a window, the one- to three-foot dish would be relatively inexpensive.

DBS has a long history of frustration. In 1979 the Satellite Television Corporation (a subsidiary of COMSAT) announced plans to provide a three-channel DBS service to the eastern part of the United States. It applied to the FEDERAL COMMUNICATIONS COMMISSION (FCC) for permission to design and launch such a system. Because of the potential impact on the television industry, the FCC began to investigate the possibilities of regulating the development of DBS as well as authorizing channel FREQUENCIES and degrees of satellite orbit. The FCC concluded that marketplace competition would better serve the industry and only minimum regulations were established. The Commission authorized a DBS service in July 1982 and granted the first of several conditional CONSTRUCTION PERMITS (CP) later that year.

Only one company, the United Satellite Communication Inc. (USCI), ultimately attempted a DBS service, using a TRANSPONDER from the Canadian ANIK satellite in 1984. The firm charged customers

\$30 per month for the four-channel service to the northeast and midwest sections of the United States. The system failed to achieve the hoped-for success, attracting fewer than 20,000 subscribers, and was discontinued in 1985 at a substantial loss.

New technology, including increasingly powerful satellites, DIGITAL VIDEO COMPRESSION (which promises to squeeze ten or more signals into a single transponder), and the further refinement of the very small home antennas being used in Europe and Japan, may, however, make DBS a reality in the 1990s. Video compression will allow a DBS programmer/operator to expand the channels in its twenty-four allotted transponders into more than 100 separate program offerings. Five companies could then offer 500 different channels and a very sophisticated PAY-PER-VIEW (PPV) service. The increased power now possible in terms of wattage from KU-BAND SATELLITES will enable much smaller, less sensitive EARTH STATIONS (of twelve inches or less) to receive the signal. In addition the possibility of combining SIMULCAST HIGH DEFINITION TELEVISION (HDTV) systems with DBS technology may prove to be a compelling consumer incentive.

Evidence of the new interest in DBS has been seen in the number of broadcast and cable companies now involved. All hope not only to provide more channels to current cable viewers but also to reach the large number of consumers in rural areas who will never receive cable television. PRIMESTAR PARTNERS launched a DBS service called Primestar in November 1990 to viewers in twenty markets and SKYPIX announced its service in 1991. TVS Entertainment scheduled its launch of a PPV service in that same year. Although one venture called SKY CABLE failed to get off the ground, other newly created firms made plans for DBS systems to begin in the 1990s. Prominent among them is UNITED STATES SATELLITE BROADCASTING, a subsidiary of HUBBARD BROADCASTING, which has been an early and long-time advocate of a DBS service. In conjunction with HUGHES COMMUNICATION, it hopes to launch a sophisticated DBS service from a satellite dedicated to that purpose in 1994.

### **direct response**

Television, cable, and home video industries all utilize this marketing technique, which relies on advertising as the sole means of selling to the consumer. The customer's response and order is by a phone call or the return of a coupon. In television and cable, direct response COMMERCIALS touting everything from Vegamatics to records and videocassettes are used to sell products via an 800 phone number.

In the home video version, sales are achieved via the mail and the procedure is called "direct mail marketing." The brochures, coupons, and letters are sent to individuals who might be interested in the titles from names obtained from mailing list companies. Direct marketing techniques are often used by SPECIAL INTEREST (SI) producers to reach specific customers for their particular programs.

### **directional microphones**

These mikes are used in both film and television production. They have a single pickup pattern from the direction in which they are pointed but they have a slightly wider sensitivity than UNIDIRECTIONAL MICROPHONES. Directional mikes are often used on podiums for picking up one or two speakers.

### **director**

In television production, the director has the responsibility to turn a concept or script into a cohesive and interesting program creatively, effectively, and within budget. Working in a complex pressure-filled environment, this person is the unifying force during the planning, shooting, and editing of a TV program. The show's final success is largely due to the talent and ingenuity of this individual. A director sometimes assumes the role of PRODUCER for a particular show or program, becoming a producer/director.

The work begins in preproduction planning stages when the director meets frequently with the producer and sometimes the writing staff to develop a workable program. The director determines equipment and engineering requirements, lighting needs, the number of cameras necessary, and the music, costumes, and sets. The director also hires or approves the cast. Working with a floor plan, the director plots camera shots, placement of equipment, and the BLOCKING of the performers. During rehearsals and productions, the director oversees all production and engineering personnel from the control room, communicating with them via a headphone system. The director also selects all camera shots and movements that will eventually be seen by the audience. In postproduction phases, the director supervises the VIDEOTAPE EDITING of programs.

Directors are either free-lancers or are employed on the staffs of a network, station, or at INDEPENDENT PRODUCTION COMPANIES.

### **director of development**

A director of development is in charge of all fundraising for a PUBLIC TELEVISION (PTV) station. The responsibilities of the position include designing and implementing campaigns to solicit operating and

capital funds from the station viewers, corporations, and private donors. In addition, this person is often ultimately in charge of all promotion and advertising for the station. The position of director of development is unique to public (nonprofit) television stations. No such position exists at commercial or MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS) stations or at cable TV systems.

A director of development enlists corporations to UNDERWRITE specific programs or periods of the broadcast day and solicits funds from individual viewers. These fundraising activities range from on-the-air PLEDGE WEEKS and AUCTIONS of merchandise donated by local companies, to capital fundraising campaigns. One of the responsibilities of the position is the writing of grant proposals to local, state, or federal agencies or other sources for the production of special programs for national broadcast by the PUBLIC BROADCASTING SERVICE (PBS).

#### **director of ITV**

A director of INSTRUCTIONAL TELEVISION (ITV) is responsible for the operation and administration of an INSTRUCTIONAL TELEVISION FIXED SERVICE (ITFS) station or a CLOSED CIRCUIT (CCTV) system at a school, school district, college, or university. The operation provides EDUCATIONAL TELEVISION (ETV) programs and services to students in a classroom environment in order to supplement and enrich regular instruction. At most school-owned operations, television is also used for in-service teacher training.

The director oversees the ITV operation and its schedule in accordance with the regulations of the FEDERAL COMMUNICATIONS COMMISSION (FCC) and with the policies of the institution. The person in this position helps to identify curriculum areas and courses where television may be used beneficially and is responsible for selecting and acquiring prerecorded instructional programs for transmission.

In the larger operations at two- and four-year colleges and universities and large school districts, directors of ITV are sometimes responsible for the production and transmission of original programs. They supervise staffs that include production, operations, and engineering people as well as the teachers who appear on camera. Most such ITV operations are similar to but much smaller than PUBLIC TELEVISION (PTV) stations and the director serves in a capacity that is somewhat like that of a GENERAL MANAGER (GM) of a PTV station or a SYSTEM MANAGER at a cable TV system. At PTV stations, the title of the position is sometimes applied to the staff member who is charged with supervising and overseeing all ITV projects at the station.

#### **director of local origination**

A director (sometimes called manager) of local origination is in charge of all production at a cable TV system for transmission on LOCAL ORIGINATION CHANNELS. As the overall manager of the production schedule, this individual occupies a position parallel to that of a production manager at a commercial or PUBLIC TELEVISION (PTV) station but with a somewhat narrower scope of responsibility. The position is also similar to a SUPERVISOR OF MEDIA SERVICES at a CORPORATE TELEVISION center.

The person holding the position develops and monitors budgets for all local productions (including costs for materials, capital equipment, supplies, and expenses) and supervises all phases of the creation of programs. The individual determines the needs of the community and develops local programs to meet those needs. The resulting programs may include local newscasts, talk or panel shows, public affairs programs, talent shows, ball games, and the remote coverage of community events.

Some of the larger cable TV systems employ a director of public access who trains and assists outside would-be programmers who wish to use PEG CHANNELS. In most midsize and small cable TV operations, however, the director of local origination also assumes those duties and helps volunteers in the production of community-developed programs.

#### **director of public access**

See DIRECTOR OF LOCAL ORIGINATION.

#### **director of publicity/promotion**

A director of publicity/promotion plans and executes comprehensive public relations campaigns to promote a television station's image, its programs, and its activities. The person in this position is sometimes known as the director of information, director of public relations, or director of creative services. Under whatever label these professionals promote the station and its programs and on-air personalities through imaginative CAMPAIGNS, using many types of advertising and on-air and print promotional techniques. The duties of the position include the conception, planning, and editing of print materials such as press kits, news releases, posters, fliers, fact sheets, and feature articles. Consumer advertising in newspapers, radio, and magazines must also be generated.

The director makes sure that the program listings and any schedule changes are promptly distributed to the media. To call attention to upcoming shows and events, the director oversees the production and scheduling of PROMOS.

Effective promotion has become more of an exact science than intuitive exploitation. As a result the director often plans and oversees studies on audiences, media, and rating DEMOGRAPHICS and works closely with the traffic/continuity department in scheduling SPOT ANNOUNCEMENTS promoting the station. Because of the importance and complexity of the job, the director of publicity usually has from two to five (or more) assistants.

### **Directors Guild of America (DGA)**

This trade union represents directors, first and second assistant directors, UNIT MANAGERS, and technical coordinators in theatrical motion pictures and television and in commercial production on both film and videotape. Formed in 1959 through a merger of two organizations representing directors in film and in radio and television, the union serves as a bargaining agent for its members. It is not affiliated with any other union. The Hollywood-based organization also operates a training program for aspiring directors, publishes a newsletter, and holds a bi-annual meeting.

### **Directors Guild of Canada (DGC)**

Similar in nature to the DIRECTORS GUILD OF AMERICA (DGA), this Canadian trade union represents a number of positions in film and television production in addition to television directors. Included in its agreements with PRODUCERS are PRODUCTION MANAGERS, assistant directors, UNIT MANAGERS, and art and set designers. In 1984 the Canadian Film Editors Guild merged with the DGC and the latter now also represents film and electronic editors. The DGC negotiates working conditions and pay scales with production companies on behalf of its members. The union's jurisdiction extends throughout Canada.

### **disconnects**

This term, used in cable television, the MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS) industry, and at the LOW POWER TELEVISION (LPTV) STATIONS that offer a SCRAMBLED signal, identifies the subscribers that have been dropped from the system. They have chosen to discontinue the service voluntarily or have been terminated by the operator because of a failure to pay the subscription fees. The percentage of customers that are dropped each month is called the disconnect rate or CHURN.

### **Discovery Channel, The**

Launched in 1985 by educator JOHN HENDRICKS, this BASIC CABLE service has grown to become one of the top ten cable networks in the nation. In 1990 it

served some 54.5 million subscribers. The channel schedules DOCUMENTARY programs in science, history, technology, nature, and travel, primarily for an adult audience.

Partly owned by some of the largest MULTIPLE SYSTEM OPERATORS (MSO) (TELECOMMUNICATIONS INC., NEW CHANNELS CORPORATION, COX CABLE COMMUNICATIONS, UNITED ARTISTS ENTERTAINMENT, and Hendricks), the network operates an international service in Great Britain and Scandinavia and has developed ancillary operations involving LASER VIDEODISCS, publishing, and home video. It is exploring a co-venture with the PUBLIC BROADCASTING SERVICE (PBS). Some 50 percent of its schedule is original or coproductions and the channel has achieved good RATINGS by STRIPPING its programming in the daytime and increasing its series programming in PRIME TIME. In May 1991 the network acquired THE LEARNING CHANNEL (TLC) and expanded its scope even further, creating a new parent organization called Discovery Communications. This organization has plans that call for involvement in educational publishing, INTERACTIVE MULTIMEDIA, magazine development, and further international activities. In October 1991, the Discovery and TLC channels merged operations and staff, but continue to maintain separate programming.

### **Discovision**

See LASER VIDEODISC (LV).

### **Disney Channel, The**

A subsidiary of the WALT DISNEY COMPANY, this PAY CABLE channel styles itself as "America's Family Network." The network was inaugurated in April 1983. It schedules original programs and theatrical films from the Disney library. The channel operates 24 hours a day, seven days a week, with wholesome MINISERIES, SPECIALS, concerts, DOCUMENTARIES, and variety shows designed to appeal to every member of the family. (See also JOHN F. COOKE.)

### **Disney, Walt**

The founder of the multimillion-dollar WALT DISNEY COMPANY, Disney became a familiar face to the television public as the host of his Sunday night ANTHOLOGY program. The show became a mainstay of the industry beginning in 1954 when the program made its debut on ABC with the title "DISNEYLAND." The program later appeared on all three major networks under a number of titles. Disney served as host of the family-type show until his death in 1966. Reruns now appear on the Disney Channel.

Disney made his first television appearance on ED SULLIVAN'S "TOAST OF THE TOWN" (1948-71) in a 1953

program that featured only Disney and his characters. Through the years the Disney Studio repeated its success in films by producing a number of television programs, most of them oriented to children, from "ZORRO" (1957-59) (and its 1983 sequel) to "THE MICKEY MOUSE CLUB" of the late 1950s and 1960s.

In 1955 the genius animator and businessman won his first EMMY as producer of the Best Film Series. Another Emmy came in 1963 in the category Program Achievement, Children. He died in 1966, and was posthumously inducted into the HALL OF FAME of the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) in 1985.

Disney was one of the first major Hollywood studios to make the plunge into television in the early days of TV. Following that lead the company today is represented in cable with the DISNEY CHANNEL, in television with BUENA VISTA (a SYNDICATION firm), and in home video with WALT DISNEY HOME VIDEO and Touchstone Home Video.

### **Disneyland**

Both children and adults have been delighted, informed, and entertained by the programs from the WALT DISNEY COMPANY studios that were a fixture on Sunday night television from 1954 to 1990. All three of the major networks carried the shows at one time or another. Originally the different programs fell into one of four categories: Frontierland, Fantasyland, Tomorrowland, and Adventureland. There was always considerable diversity in the types of programs presented and until his death in 1966, WALT DISNEY hosted the series himself.

The series made its debut on ABC in 1954 under the title "Disneyland." In 1958 ABC renamed the show "Walt Disney Presents" and in 1961 (when the show went to NBC) it was called "Walt Disney's Wonderful World of Color" as a part of that network's successful promotion of color television. NBC retitled it "The Wonderful World of Walt Disney" in 1969, and in 1979 "Disney's Wonderful World." In 1981 NBC announced the cancellation of the series but CBS continued the tradition with occasional programs, titled simply "Walt Disney." ABC got into the act again in 1986 with its presentation of "The Disney Sunday Movie." The seemingly final season for the show on broadcast networks was 1990 when NBC alternated "The Magical World of Disney" with a short-lived comedy series. Many of the segments, episodes, excerpts, and even full shows from the series are seen in some form today on the DISNEY CHANNEL.

The series earned EMMY nominations in most of its versions. "Disneyland" won the award in 1954 as Best Variety Series and in 1955 for its "Davy Crock-

ett" episodes. In 1963 the statuette was presented to "Walt Disney's Wonderful World of Color" in the Children's Programming category.

### **dissolve**

Called a CROSSFADE in audio and lighting and a "lap dissolve" in film, this method of video transition is often used in television production. It is a gradual blending of one shot into another. A dissolve is used to indicate a slight break in continuity and in dramatic programs it often implies a transformation in time or place. It differs from the abrupt clean change created by a CUT because the two scenes appear to merge temporarily, as one moves gradually to another. Each dissolve, for a brief moment halfway through the process, is a SUPERIMPOSITION, as one scene replaces another. The effect is accomplished by using the faders on a SWITCHER and the speed of the change can be controlled by the operator.

Fast dissolves are used in news shows to effect the transfer of attention from a studio newscaster to FILM CLIPS from a FILM CHAIN or to videotape shot on REMOTE. Slower dissolves are used in dramatic programs to establish a FLASHBACK. One of the most common types of dissolves is called a "matched dissolve" in which the shots are matched in composition or content. In this variation a shot dissolves into another shot, which is obviously at a later time, such as a summer landscape becoming the same scene in spring or an empty ashtray becoming a full one. Beginning television DIRECTORS are usually enamored of dissolves and superimpositions but usually curb their passion as they gain more experience. (See also FADE IN/FADE OUT and WIPE.)

### **distance education**

Coined in the 1970s, this phrase refers to the instructional situation in which a teacher and students engage in the educational process while separated from one another. The term was given international credence in 1982 when a UNESCO organization with members from fifty nations changed its name from the International Council for Correspondence Education to the International Council for Distance Education. Older terms are still used, however, including "external education," "correspondence study," and "independent study" as well as "home study" and "distance learning." Since the late 1960s, the word "open" has often been used with the phrase to define a situation in which an academic institution that is sponsoring distance education courses has waived its academic requirements for admission.

Land-grant colleges in the United States established on-campus continuing-education courses for



part-time nontraditional students in the late 1800s. The first form of off-campus technique was correspondence study, which was introduced in Sweden in 1922. Using printed lessons sent and returned by mail, the method was successful and immediately copied in the United States. Many private schools were founded (including the mammoth International Correspondence Schools) that offered non-credit self-improvement lessons in many subjects. The individual who completed a course satisfactorily received a certificate.

With the advent of radio the Australians established a remarkable service of regular instruction via that medium in the 1930s to school children in the Outback. Educational radio stations in the United States broadcast college courses and later EDUCATIONAL TELEVISION (ETV) stations pioneered in using that new medium in the early 1950s to offer INSTRUCTIONAL TELEVISION (ITV) lessons over the air. Even the commercial networks transmitted some TELE-COURSES under the labels "CONTINENTAL CLASSROOM" and "SUNRISE SEMESTER." In 1957 the Chicago Junior college offered its entire curriculum over an ETV station and the MIDWEST PROGRAM ON AIRBORNE TELEVISION INSTRUCTION (MPATI) offered K-12 ITV lessons from an airplane beginning in 1961. In 1971 the British organized a comprehensive curriculum for adults using radio and television with the innovative OPEN UNIVERSITY and the UNIVERSITY OF MID AMERICA (UMA) followed that lead in 1973.

Today SATELLITES are used to link teachers and students in such endeavors as the MIND EXTENSION UNIVERSITY (ME/U), the STAR SCHOOLS, the courses transmitted by the ADULT LEARNING SERVICE (ALS), the SATELLITE EDUCATIONAL RESOURCES CONSORTIUM (SERC), the NATIONAL TECHNOLOGICAL UNIVERSITY (NTV), and AG\*SAT. Some operations such as Indiana's At-Risk Program concentrate on in-service teacher training using AUDIOGRAPHIC technology.

There is no single method of instruction in distance education. The technique is usually based on guided didactic interaction between teachers and students. The emphasis, however, is on learning rather than teaching because the separation between the two principals requires that the educational strategies be based on the students. There is, however, a need to balance the learning that the students achieve on their own and that which they absorb from the teacher. Some distance education courses are carefully structured from an initial entry point to a final exam, while others are loosely organized and rely more on individual self-pacing.

The most common techniques involve a teacher in a TV studio who presents a lesson live that is

transmitted to students in an area or school district via INSTRUCTIONAL TELEVISION FIXED SERVICE (ITFS) or to a state via broadcast or cable, or to the nation by satellite. Students can ask or respond to questions using a cordless telephone and there is usually a teaching assistant in the classroom. The students also use electronic mail, fax machines, or computers to communicate with the teacher. They are sometimes required to have occasional face-to-face contact with the instructor.

In the 1980s the trend in distance education began to shift toward truly self-paced instruction using a combination of technology and media that can be more controlled by the individual student. INTERACTIVE VIDEO and INTERACTIVE MULTIMEDIA devices and techniques are increasingly being used in distance education. (See also ANNENBERG/CPB PROJECTS.)

### **distant signals**

These signals are imported by a cable system from outside the local viewing area. The transmissions are usually from television stations located in other areas and the nonlocal programs are used to flesh out a cable system's program schedule.

In the early days of the industry many cable systems began to bring in signals from stations in other communities to augment their carriage of local stations. They often used MICROWAVE RELAYS to bring in the distant transmissions, which could not be picked up OFF THE AIR.

Broadcasters in many communities became concerned over the duplication of programs created by such importation and were alarmed by the many new programming choices offered by cable. Their protests were heard in Washington D.C. and as cable grew, it gradually came under regulation by the FEDERAL COMMUNICATIONS COMMISSION (FCC). In 1959 the FCC required cable systems to obtain the consent of the distant broadcast station before bringing in its signal. In answer to further objections from local broadcasters and the COPYRIGHT owners of programs, the FCC limited the number of signals that could be imported in the top 100 MARKETS in 1966. The owners of programming, however, continued to press for payment from the cable systems for the programs that were imported. A compromise was reached in 1972 and served as a basis for a cable copyright section in the COPYRIGHT ACT OF 1976. Cable operators were required to pay for the simultaneous retransmission of distant stations through a compulsory license system administered by the COPYRIGHT ROYALTY TRIBUNAL (CRT). After studies indicated that little economic harm had come to copyright holders due to signal importation, the FCC repealed its distant signal rules in 1980.

Cable systems can now import as many distant signals as they desire but they must pay a license fee for retransmission rights, based on the number and type of stations carried on the cable system. Because the fees are the highest for the carriage of SUPERSTATIONS there was concern that many cable systems would drop them from their offerings. In practice, however, few systems have stopped carrying the superstations.

#### **distribution amplifier (DA)**

As the name implies, this piece of electronic equipment receives a single signal input, amplifies it, and distributes it among multiple outlets. In a television studio a pulse distribution amplifier is an integral part of the cameras/switcher/videotape recorder/monitors configuration and process. A version of this device is also used in a cable system to boost the signals just prior to their reception at subscribers' homes. Sometimes called "feeder amplifiers" or "live extender amplifiers," distribution amplifiers are small components that strengthen the intensity of the signals travelling on a FEEDER LINE in a TREE NETWORK cable configuration prior to the signal's transmission via a CABLE DROP to the subscriber's home and TV set.

#### **distributor**

See SYNDICATOR and WHOLESALER.

#### **Division of Audio-Visual Instruction (DAVI)**

See ASSOCIATION FOR EDUCATIONAL COMMUNICATIONS AND TECHNOLOGY (AECT).

#### **Division of Educational Media Management (DEMM)**

A division of the ASSOCIATION FOR EDUCATIONAL COMMUNICATIONS AND TECHNOLOGY (AECT), DEMM is composed of professionals in the field of AUDIOVISUAL COMMUNICATIONS management. The members exchange information about common problems and develop programs to increase the effectiveness of media managers. They also promote programs to educate and inform the public and educational administrators about the use of instructional media. The division publishes a journal and meets annually at the AECT convention and trade show INFOCOMM.

#### **Division of School Media Specialists (DSMS)**

The goal of this division of the ASSOCIATION FOR EDUCATIONAL COMMUNICATIONS AND TECHNOLOGY (AECT) is to improve and promote communication among K-12 school AUDIOVISUAL COMMUNICATIONS personnel. The organization provides information about national

standards for school media programs and the development, implementation, and evaluation of such programs. The division meets annually at the AECT convention and trade show INFOCOMM.

#### **Division of Telecommunications (DOT)**

DOT is the division of the ASSOCIATION FOR EDUCATIONAL COMMUNICATIONS AND TECHNOLOGY (AECT) that seeks to improve education through the use of television and video. The membership is largely composed of individuals in INSTRUCTIONAL TELEVISION (ITV) operations and the division aims to upgrade the competence of people in the field and to improve the design, production, and use of educational materials and equipment. The group publishes a newsletter and meets at the annual INFOCOMM trade show and AECT convention.

#### **Divorce Court**

The format of "Divorce Court" was unusual but successful. Actual divorce cases were re-created in a courtroom setting using professional lawyers but actors portrayed their clients and witnesses. A total of 130 programs were produced for FIRST-RUN syndication from 1958 to 1961.

Two more series with the same title and same format were syndicated in later years. From 1966 to 1969, 160 half-hour programs were produced and placed in SYNDICATION. Fifty-two syndicated programs are available from the 1984-90 series.

#### **Doctor Kildare**

An adaptation of the successful 1940s series of motion pictures, this series made a star of RICHARD CHAMBERLAIN. The shows appeared on NBC for five seasons beginning in 1961 to counter the ABC medical series "BEN CASEY." Both enjoyed considerable popularity and high ratings. In an unusual scheduling move in the final season, the hour-long show was seen in a half-hour format on Monday evenings and continued on Tuesdays. The final season's programs were in color. The original 142 black-and-white shows and the final 58 color programs were placed in SYNDICATION in September 1966 and a FIRST-RUN syndicated series with the same theme and characters (but different actors) was produced in 1972.

#### **docudrama**

Combining fiction and reality, this program FORMAT consists of shows that are usually fictional recreations of real events or dramatized versions of the lives of historical personages. The first part of the term is derived from DOCUMENTARY and the approach

is similarly serious in tone and style. Although the dramas take considerable liberties with history and are often scorned by historians, they do offer a glimpse and a realistic feel of being in the place and time of the story. Biographies of Eisenhower or Roosevelt or Columbus provide insights into the characters and into the events that surrounded them. Civil War battles and the Cuban missiles crisis have been portrayed with some license but the re-creation and dramatic moments often result in memorable viewing.

### documentary

This television and film FORMAT concentrates on the telling of a real story or on providing the documentation of an actual event or situation. The programs are not fictional and are usually not produced for entertainment purposes. The term is an offshoot of the French word *documentaire*, for travel films. It was initially used by a Scottish film maker, John Grieson, who called it "a creative treatment of actuality."

The technique dates back to the earliest days of motion pictures when such revealing films as *Nanook of the North* (a pioneering film about daily Eskimo life, which was a 1922 project of Robert Flaherty) set the standard for years to come. Radio documentaries followed and after the introduction of television the commercial networks embraced the format largely because such programming was relatively inexpensive and carried with it prestige and social cachet. One of the masters of the genre was EDWARD R. MURROW. His acclaimed "SEE IT NOW" documentary series on CBS began in 1950 and covered many controversial subjects until it was cancelled in 1958. Murrow's most famous work was done at a later date: "Harvest of Shame," produced in 1960, was an engrossing examination of the plight of migrant farm workers in the United States.

Documentaries are usually supported by a meticulous examination of the facts and have a statement to make or a theme or purpose. Some people believe that many documentaries espouse a liberal viewpoint. Sometimes the point is not very subtle as in the documentary "BANKS AND THE POOR" produced for NATIONAL EDUCATIONAL TELEVISION (NET) in 1970. That program examined the connection between money-lending institutions and conditions in the slums and listed many members of Congress who were directors or shareholders of banks while "The Battle Hymn of the Republic" played in the background. The storm of criticism it unleashed was followed by even more outcry a year later after the CBS documentary "The Selling of the Pentagon," which

questioned the tax money spent to publicize that institution. A congressional hearing led by some conservative members of that body probed the ways documentaries were edited, but CBS refused to hand over OUTTAKES from the show. A contempt of Congress citation against CBS President FRANK STANTON and the network, however, failed to get enough votes. CBS also got into a brouhaha with a 1982 documentary entitled "The Uncounted Enemy: A Vietnam Deception," which alleged that there was a cover-up by the military about the number of Vietcong troops. General William Westmoreland sued, charging libel, but withdrew the suit in 1984. The action, however, caused CBS to make some adjustments in their production of documentaries. (That network and the other commercial outlets had long since begun modifying the format. Starting with "60 MINUTES" in 1962 the networks began to turn to less controversial, often softer and shorter, "minidocs.")

The decade of the 1980s saw the continuing decline of the full documentary format on commercial television. In 1987 the networks aired only one-third as many documentaries as they had twenty years earlier. Most were SUSTAINING because SPONSORS had little to gain by being associated with controversy.

Not surprisingly, PUBLIC TELEVISION (PTV) stations have become known through the years for documentary programs as a part of their mandate to inform and enlighten. They have been courageous in broadcasting controversial programs examining everything from the U.S. support of Middle Eastern, oil-rich (but suppressive) governments to anti-Vietnam War activities. In the 1990s, programs about environmentalism, feminism, and Third World liberation movements were in vogue. Even public television, however, has reduced the number of documentaries on the air with its "Frontline" series remaining as the primary showcase. "THE CIVIL WAR" series developed by Ken Burns in 1990, however, proved that there is still an audience for the format. Documentaries will continue to provide some of television's finest hours and will remain as the most significant form of electronic journalism. (See also DOCUDRAMA.)

### Dolan, Charles F.

Long-time chairman and CEO of CABLEVISION SYSTEMS CORPORATION, Dolan presides over one of the country's largest MULTIPLE SYSTEM OPERATORS (MSO), which also owns many cable program networks (including AMERICAN MOVIE CLASSICS, BRAVO, and SPORTSCHANNEL AMERICA), and a cable news service (News 12 Long Island). Dolan became involved in the cable industry in 1961 when he established Man-

hattan Cable. Ten years later he founded HOME BOX OFFICE (HBO).

### **dolly in/dolly out**

These camera movements, used in both television and film production, involve moving the camera toward or away from an object or subject. Although the effect is similar to ZOOMING in or out, the perspective of the shot is more accurate when the camera physically moves toward or away from a subject. Dollies are often accomplished between shots to position the camera for the next shot. DIRECTORS seldom attempt to dolly from the extremes of a LONG SHOT (LS) to a CLOSEUP (CU) while on the air because the movement, even on a STUDIO PEDESTAL mount, is difficult. Some directors use the terms "push in" or "pull back" or "dolly back" to achieve the same effect. The terms, ironically, were derived from the dollies that support TRIPODS but few professionals attempt to use these rather unsteady mounts to dolly in or out on the air today. (See also FRAMING.)

### **Donahue**

Originally titled "The PHIL DONAHUE Show," this daytime TALK SHOW began as a local program in Dayton (Ohio) in 1967. Two years later the show was syndicated nationally and in 1974 it moved to Chicago and became the simpler "Donahue." Since 1976 the show has been syndicated by MULTIMEDIA INC. and during the middle 1980s the program moved to a New York location. The hour-long interview show is known for its willingness to address contemporary and controversial issues including sexual, feminist, and religious themes.

Among other honors, "Donahue" has won EMMYS in the Talk Show category six times in the years since 1978. The programs continue to be a staple of the SYNDICATION industry.

### **Donahue, Phil**

After starting in local television announcing and news in the Midwest, Donahue began his daytime TALK SHOW in 1967 in Dayton. Two years later he moved it to Chicago and into FIRST-RUN syndication and in the 1980s, it moved to New York. The program was originally titled "The Phil Donahue Show" but was retitled simply "DONAHUE" when it went national. Usually scheduled in the mornings on local stations, the show features current and sometimes sensational issues.

Donahue's network activities included contributing to NBC's "TODAY" from 1979 to 1982 and participating in ABC's "The Last Word" interview program in 1982 and 1983.

"Donahue" (the show) has collected six EMMYS for Best Talk Show since 1978 and Donahue (the man) has amassed even more. In a remarkable showing, he has been nominated in the Talk Show Host category every year since 1977 and he has won the award in nine of those years. Additionally, he has received a PEABODY AWARD as well as the 1981 Broadcaster of the Year award from the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS).

### **Donaldson, Sam**

A highly respected newsman, Donaldson anchored newscasts on a local Washington D.C. station before joining ABC in 1967 where he covered Capitol Hill and became the network's White House correspondent in 1977. He also anchored ABC's Sunday evening "World News Tonight" until 1990 when he joined DIANE SAWYER in a Thursday evening news magazine show, "PrimeTime Live."

Donaldson has had a half-dozen EMMY nominations, winning the award in 1983 for a piece on the US/USSR relationship that aired on "World News Tonight" and in 1988 for his "Tower Commission Report" on "NIGHTLINE."

### **Donna Reed Show, The**

Starring motion picture actress DONNA REED, this down-to-earth SITCOM featured a mother and father and their two children. In the eight years (1958-66) the half-hour show was on ABC, it chronicled the daily triumphs and problems of the young growing family. Daytime reruns began on ABC in December 1964 and the 175 black-and-white episodes were placed in SYNDICATION in September 1968. The series was also seen on NICKELODEON/NICK AT NITE in the early 1990s.

### **Donny and Marie**

Premiering on ABC in January 1976, this hour-long music-variety series featuring the youthful Osmond brother-and-sister team was seen until 1979. The sixty-five programs were placed in SYNDICATION in September 1985. (See also DONNY AND MARIE OSMOND.)

### **donut**

So named because it has a blank section (hole) in the middle, this particular kind of prerecorded COMMERCIAL is designed to absorb a specific timely advertising message. A donut is used by an advertiser such as a grocery store where food specials change each week. While the basic message at the beginning and end of the commercial remains the same, new and timely information about particular products or bargains is inserted each week.

The technique is economical for the advertiser as it eliminates repeated production costs and it also ensures a basic level of continuity in all of the company's commercials.

#### **Doris Day Show, The**

A motion picture superstar, Day approached this foray into television with some reluctance. Her premonitions were correct, for in the course of the five seasons that the half-hour show was on CBS, several major changes were made in the plot, cast, and surroundings. The series began in 1968 with the heroine cast as a widow with two children and a dog on a California ranch. The next year Day became a commuter to San Francisco and later moved to that city as a secretary. Eventually the kids and the dog disappeared and she became a single career woman.

The series attracted several major Hollywood names as guest stars including KAYE BALLARD, Henry Fonda, Peter Lawford, Denver Pyle, and Rose Marie. While the show was among the network's top ten offerings while it was on the air the 128 color episodes did not do well in SYNDICATION. Day's only other appearance on the small screen was in a 1985 cable program, "Doris Day and Friends."

#### **double billing**

This practice is an unethical and illegal method of charging a national manufacturer of a product or service more than the cost listed on the local RATE CARD for COMMERCIAL TIME or more than the established costs of print advertising. Sometimes the national firm is billed twice for the same SPOT. In a COOPERATIVE (CO-OP) ADVERTISING arrangement, the local television station or cable operator conspires with the local retailer to cheat the national advertiser. The local dealer who handles the purchase and placement of the COMMERCIALS, sends an inflated bill to the national firm and the cable system or television station and the local retailer split the extra money. While not common, double billing has happened often enough for the FEDERAL COMMUNICATIONS COMMISSION (FCC) to periodically warn stations against the practice.

#### **double pumping**

This program scheduling technique aims to call attention to a new series by scheduling the premiere episode of the series twice. The technique was first tried experimentally in 1986 to introduce "L.A. LAW" on NBC. It was used again, more extensively, in the 1990 television season. The term is a reference to the need to pump the handle of a water pump at least twice before the water begins to flow.

#### **Dougan, Diana Lady**

A former member of the board of the CORPORATION FOR PUBLIC BROADCASTING (CPB), Dougan later served as the Coordinator for International Communication and Information Policy for the U.S. State Department from 1983 to 1989 with the rank of ambassador. She was honored with a PEABODY award and now serves the government and private industry as a consultant.

#### **Douglas, Mike**

Starting out as a singer with the band on "Kay Kyser's Kollege of Musical Knowledge" (1949-50, NBC), Douglas began a local TALK SHOW in 1961, produced by GROUP W. By 1963 "The Mike Douglas Show" was in FIRST-RUN syndication nationally and was seen in several television markets. First produced in Cleveland, the show moved to Philadelphia and then to Hollywood in 1978 and in 1980, Douglas was replaced as host by John Davidson. Douglas continued his own program, but with another producer; that show lasted only another year. He had a later interview show on the CABLE NEWS NETWORK (CNN) and is now an independent producer.

Douglas was nominated several times for an EMMY and won the award in 1967 (for Individual Achievement in Daytime Programming) and in 1977 (for Best Talk Show Host). His show was nominated ten times between 1966 and 1980 in the Best Talk Show category.

#### **Dowdle, James C.**

As president and CEO of the TRIBUNE BROADCASTING COMPANY, Dowdle is responsible for the company's television stations in six major cities as well as its radio stations. He began his career in broadcast sales in the Midwest, moved to management at a Tampa television station, and was tapped for the top Tribune job in broadcasting in 1981. In 1991 he was promoted to executive vice president of the parent corporation where he added long-range planning to his responsibilities.

#### **downgrade**

This circumstance occurs when subscribers to a cable system choose to discontinue certain channels from their PAY (PREMIUM) CABLE SERVICE or BASIC CABLE SERVICE, thereby descending to a smaller number of program choices. Downgrades often occur when TIERING is reintroduced and subscribers reevaluate their overall cable service. The converse of downgrading is UPGRADING to more channels, which is often the result of the remarketing efforts of the cable system and the telemarketing skills of the CUSTOMER SERVICE REPRESENTATIVES.

**downlink**

The term downlink is used to characterize the entire sky-to-ground SATELLITE system. It includes the transmitting TRANSPONDERS on the satellites as well as TELEVISION RECEIVE ONLY (TVRO) dishes and attendant receiving electronics gear that is part of the EARTH STATION. The term is often specifically (and erroneously) applied only to the TVRO. The term is also often used (correctly) to describe the process in which a signal is "downlinked" from a satellite. (See also DIRECT BROADCAST SATELLITE [DBS] and TELEPORT.)

**Downs, Hugh**

This highly respected television host and narrator has been involved in the television industry since the late 1940s when he served as a staff announcer in local broadcasting in the Midwest. In 1954 he was brought to New York by NBC as a regular on "Home," the ARLENE FRANCIS afternoon companion show to "TODAY" and "TONIGHT." Downs also served as the announcer for the final year of SID CAESAR'S "CAESAR'S HOUR" in 1957 before joining JACK PAAR on "THE JACK PAAR SHOW" (1957-62). While still with Paar he assumed host duties on "CONCENTRATION" (a more intellectual GAME SHOW than many of them) from 1958 to 1969 and also hosted the evening version in 1961.

In 1962 Downs stepped into what was his most visible role, that of host on "Today." He stayed with "Today" for nine years when he began to cut back on his broadcast activities and ease into retirement. During the 1970s he narrated DOCUMENTARIES, participated in SPECIALS, and hosted the PUBLIC BROADCASTING SERVICE (PBS) show for senior citizens, "OVER EASY" (1977-80). After his experience with that show, Downs further pursued the subject of aging by earning an academic degree in gerontology.

In 1978 ABC's much-promoted "20/20" program made its debut but received devastating critical reviews. The cohosts were summarily dismissed after the first broadcast and in an attempt to recover from the disaster, the network called in old pro Downs. He rose to the occasion, successfully hosting the show alone until BARBARA WALTERS joined him as cohost in 1984. The show continues to enjoy popularity in the 1990s. Downs also serves as the host on PBS's "LIVE FROM LINCOLN CENTER."

Five times nominated for an EMMY, Downs won the award in 1981 for his work on "Over Easy." In 1990 the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) named him its Broadcaster of the Year.

**downtime**

That period of time when a television or film studio is inoperable and the facility and its equipment

are idle, is known as downtime. The circumstance is sometimes forced upon an operation because of equipment malfunction. Commercial operations try to avoid downtime by sometimes overscheduling productions but every studio schedules downtime occasionally to allow time for equipment maintenance and housekeeping.

**Dragnet**

Originally seen in 1951 on the comedy ANTHOLOGY series "Chesterfield Soundoff Time," this realistic police black-and-white series began on January 3, 1952 on NBC and continued through the 1958-59 season. It was revived in January 1967 and continued for three-and-a-half more years.

Beginning on radio in 1949, the series was conceived and directed by JACK WEBB, who also starred as Sergeant Joe Friday. The half-hour series was enormously successful and its unique four-note music theme (Dum, de-dum dum) was often repeated in casual conversations and its spare terse style ("This is the city. My name is Friday. I'm a cop.") became the subject of frequent parodies. Friday was dour, straight, and serious. His lines, such as "Just the facts, ma'am" and "Book him on a 358," moved into daily life. HARRY MORGAN played Friday's sidekick in the revival, which was titled "Dragnet 67."

The series won EMMYS in each of its first three years on the air. It was the first dramatic series to win an EMMY. When placed in SYNDICATION in September 1970, the later ninety-eight color episodes were titled "Badge 714." A satire of the show became a feature film in 1987. The series was also repeated in 1991 on cable's NICKELODEON/NICK AT NITE.

**dramedies**

Coined by pundits in the 1980s, this term loosely described some dramatic programs that had some comedic elements. The shows were usually an hour in length and were often continuing series. "ST. ELSEWHERE" and "MOONLIGHTING" were examples.

**drop line**

See CABLE DROP.

**dropouts**

A phenomenon of videotape recording and playback, dropouts occur when the spinning recording or playback heads pass over a dead, bare, or dirty spot on the tape and black or white lines or spots appear momentarily in the picture. The glitches occur at places where the magnetic particles have flaked off or where dirt or dust covers that portion of the tape, permitting no signal pickup.

**dual deck VCR**

See VCR-2.

**dubbing**

This term, used both in audio and video production, refers to a duplication procedure. In video the process of duplicating a videotape recording has become so commonplace that nearly every videotape or videocassette that someone sees is a copy of another. The ability to reuse tape and the ease of replication is one of the major advantages of using magnetic tape rather than film in television production.

Copies can be made in real time (a half-hour tape takes a half-hour to duplicate) and the number of copies that can be made is virtually unlimited. In addition dubbing can be accomplished from one VIDEOTAPE FORMAT to another for even though the machines will not play back one another's tapes, their video signals are compatible. A VHS FORMAT machine can therefore be used to make a BETA FORMAT dub (copy). Dubbing can be accomplished from a larger format to a smaller one (2-inch to 1-inch) or from a small format to a larger one (3/4-inch to 1-inch). This process is called "bumping up" or "bumping down."

The dubbing process is simple and consists of connecting the audio and video outputs of a master machine to the audio and video inputs of a slave machine. The master tape is played back and the program is recorded on a blank tape in the slave machine. One master can be connected to a number of slave machines. The procedure is the same for reel-to-reel machines as it is for videocassette machines. A videodisc player can even be used to act as the master playback machine.

To make dubs for home video sale, some of the largest duplication facilities make thousands of copies in an hour. An increasing number of facilities use the Sony Sprintin or Atari's TMD high-speed duplication systems, which speed up the machines, thus enabling more copies to be duplicated in a given time period. Some use an even faster "pancake" method. A dubbed tape is sometimes called a "dupe" (a diminutive of "duplicate") or a "dub."

The quality of the dub is primarily dependent on the quality of the master tape. A 2-inch QUADRUPLIX VIDEOTAPE MACHINE (QUAD) or a 1-inch TYPE C machine and tape provides the highest quality masters and copies. Similarly a 3/4-INCH U ELAJ VIDEO FORMAT master machine will make a better copy than a VHS or 8MM VIDEO FORMAT machine.

The only drawback in dubbing is that the quality of the copy degenerates slightly each time a tape is duplicated. A copy of a videotape made from another

copy will be noticeably inferior to the original master. ATTENUATION in the signal (as well as BACKGROUND NOISE) and loss of stability in the picture increase with every generation. The use of signal processing equipment such as PROCESSING AMPLIFIERS and TIME BASE CORRECTORS can improve the transferred signal but only the use of DIGITAL VIDEO RECORDING FORMATS can create an exact dub of the original master. When a dub is made for editing purposes, the copy often contains SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS (SMPTE) time codes, which are visible in the picture. The dub is then called a "window dub," which is used to log and select scenes and points of edits by the time-code numbers. When the editing is finished, the codes are erased.

The term dubbing is also used to refer to the process of substituting one audio track for another. LIP SYNCHRONIZATION is often used in film and television production to replace one person's voice with another's. The new version is said to have a "dubbed" soundtrack.

**Duggan, Ervin S.**

Nominated to the FEDERAL COMMUNICATIONS COMMISSION (FCC) by President Bush, Duggan was sworn in February 28, 1990. He is scheduled to end his first term on June 30, 1994.

Duggan worked as a journalist (1964-65), was an assistant to President Johnson (1965-69) and to Senator Adlai E. Stevenson (1971-77), and served in several other government positions. Just prior to his FCC appointment, Duggan headed his own Washington-based communications consultant firm from 1981 to 1990.

**Duke University Advertising Archives**

Established in 1987 with an initial collection of material donated by the J. Walter Thompson ADVERTISING AGENCY, this division of the Duke University Libraries now houses an extensive array of advertising artifacts. It contains millions of items that chronicle the development of the industry including ads, memos, and transcripts of thousands of meetings during which ad CAMPAIGNS were developed. Some of the material dates back to the 1930s and in the aggregate, the collection provides a perspective on advertising in the United States. Reportedly the largest accumulation of its kind, the material is available to the public for research and study.

**Duke, Patty**

Duke (who was billed as Patty Duke Astin while married to John Astin) has starred in four SITCOMS and literally dozens of SPECIALS, MADE-FOR-TV MOVIES,

and **MINISERIES**. The actress began making commercials when she was eight years old and she has also appeared on Broadway and in feature films (winning an Oscar for her role in *The Miracle Worker*).

Duke's first and most successful television series was "THE PATTY DUKE SHOW" (1963-66) in which she played look-alike cousins. In 1976-77 she was featured in NBC's miniseries "Captain and the Kings" followed by "It Takes Two" (1982-83, ABC). Duke played Martha Washington to critical praise in the 1984 miniseries "George Washington." In "Hail to the Chief" (1985, ABC) she portrayed the first woman president of the United States. She also starred in NBC's 1987 "Karen's Song" and CBS's 1990 "Always Remember I Love You," both TV movies.

Duke won the Best Actress **EMMY** award in 1970 for the TV movie "My Sweet Charlie," in 1977 for the miniseries "Captain and the Kings," and in 1980 for the TV version of "The Miracle Worker," all on NBC. She is also the recipient of two **GOLDEN GLOBE AWARDS**. A 1990 TV movie on ABC, "Call Me Anna," was based on Duke's life and she starred with **DAVID BIRNEY** in another TV movie that year.

#### **Dukes of Hazard, The**

Lots of running around after one another in automobiles was the hallmark of this hour-long action series, set in Hazard County in an unnamed state in the South. CBS carried the rural comedy as a midseason replacement in 1979 and it continued until 1985. Prominent throughout the series in spite of some cast changes was a particular car, a 1969 Dodge Charger, nicknamed the "General Lee." The 147 episodes were placed in **SYNDICATION** in September 1984.

The series was immensely popular with youngsters and several merchandising gimmicks capitalized on that popularity. The program's theme song appeared on the charts and an animated version with voices by the real actors appeared in the Saturday morning kids' block on CBS in 1983.

#### **DuMont, Allen B.**

Contributing to the new and developing television industry in two areas, DuMont was an inventor whose technical improvements made television a viable medium and also a programmer who founded the **DUMONT TELEVISION NETWORK**. His DuMont Television Laboratories began making picture tubes and television sets prior to WW II. After the war the firm developed new and better tubes. The DuMont network existed for only ten years, from 1946 to 1956, but it contributed greatly to the industry in terms of personalities and programmers.

DuMont died in 1965 and was later honored by membership in the **HALL OF FAME** of the **BROADCAST PIONEERS**.

#### **DuMont Television Network**

This early television network, which featured many stars including **JACKIE GLEASON** and **BISHOP FULTON J. SHEEN**, failed largely because of a lack of radio station connections. The network was started by a successful television set manufacturer, **ALLEN B. DUMONT**, in 1946 immediately after WW II. It developed from his two early television stations in New York and Pittsburgh and at one point, the network was said to have nearly 100 affiliates. Officially owned by the Allen B. DuMont Laboratories, the organization had early plans to expand from an east coast base to cover the entire United States. New stations coming on the air, however, were often licensed to companies that owned radio stations affiliated with CBS or NBC. Their television operations usually followed suit and DuMont had a difficult time competing in the acquisition of affiliates. The fledgling network was also hampered by the television **FREEZE** on the construction of new stations from 1948 to 1952 and by mediocre programming. By the time the freeze was lifted, the pattern of television network expansion was set, with ABC joining the other two national operations as the third-largest system. The DuMont network continued to lose money and gradually began terminating its operations in the early 1950s. Its last regularly scheduled series was the Monday night "Boxing from St. Nicholas Arena" in August of 1956. DuMont's **OWNED AND OPERATED (O & O)** stations continued as independents and many were later absorbed by group broadcasters such as **METROMEDIA**.

#### **Duncan, Sandy**

After a start in other acting arenas, Duncan came to television in the 1970s, although she continued to perform on Broadway and in motion pictures. Her first venture in TV was "Funny Face" (1971, CBS) and the leading character was carried over into her second series, "The Sandy Duncan Show" in 1972. Her performance as Missy Anne was acclaimed in the **MINISERIES** "ROOTS" (1977-78, ABC). In 1987 Duncan replaced **VALERIE HARPER** when Harper walked out of her own series, "Valerie" (NBC), in a much-publicized contract dispute. The show was retitled "Valerie's Family" and in June 1988 it was retitled again, continuing as "The Hogan Family" (Hogan being the surname of Duncan's character).

Duncan has also appeared in many **SPECIALS** and in **COMMERCIALS**. Her two **EMMY** nominations were in 1972 ("Funny Face") and in 1977 ("Roots," Part 5).



**duopoly rules**

These FEDERAL COMMUNICATIONS COMMISSION (FCC) rules dating from 1943 and 1944 limited any licensee to no more than one type of station in any MARKET. Under these rules no licensee could own more than one station (AM-FM or TV) in a single locality. The intention was to promote the diversification of media and to ensure that no one company could unduly control most of the broadcast stations in a community.

Under the original ruling one company could own an AM-FM-TV combination but the FCC dropped that option in 1970. The modification had a GRANDFATHER clause, however, which permitted multiple ownership if the license had obtained FCC permission prior to that year. Other exceptions were also granted and the rules did not affect noncommercial PUBLIC TELEVISION (PTV) and public radio stations. In addition, MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS) and LOW POWER TELEVISION (LPTV) stations were not covered by the rules and there is no federal regulation prohibiting the number of cable systems a MULTIPLE SYSTEM OPERATOR (MSO) can own.

In 1989 the Commission relaxed the duopoly rules to cover only a principal city contour rather than the wider AREA OF DOMINANT INFLUENCE (ADI), thus allowing some stations that are jointly owned to be located closer together. In 1992 the FCC moved to relax the rules further by permitting single ownership of from three to six radio stations in any market, dependent on market size. The new rules were developed to aid an ailing radio industry and were scheduled to go into effect in August 1992.

**dupe**

See DUBBING.

**Durante, Jimmy**

Although he was nearly old enough to be considering retirement when television came along, Durante was one of the first to make a successful transition to the new medium from the vaudeville, nightclub, motion picture, and radio worlds where he had performed his brand of frenetic comedy and raspy singing since 1910.

His best appearances were in his own show from 1954 to 1957, first on NBC and then on CBS. The first year the veteran comic was part of "TEXACO STAR THEATRE." The show was set in a nightclub, which Durante supposedly owned; the "plots" were loose and the program was clearly a showcase for talent. His old vaudeville partner Eddie Jackson frequently joined him. Durante always closed his shows with the mysterious line, "Goodnight, Mrs. Calabash,

wherever you are." Some of the shows from the 1950s have been released on home video.

Durante was also a frequent guest on other variety shows beginning in 1950. In 1969 he was teamed with the Lennon Sisters in a music-variety show on ABC but it lasted only one season. As late as 1978 he made an appearance on the CBS "People" show.

Durante's only EMMY came in 1952 when he topped SID CAESAR, WALLY COX, JACKIE GLEASON, and HERB SHRINER for Best Comedian honors. He rarely appeared after he suffered a stroke in the 1970s. The lovable entertainer died in 1980.

**Duvall, Shelley**

Beginning her career in Hollywood, Duvall acted in motion pictures during the 1970s and 1980s but has made limited appearances on television. She now serves more often as a producer of a wide variety of television programs. In the mid-1970s she started on the PUBLIC BROADCASTING SERVICE (PBS) "AMERICAN SHORT STORY" series. Through her production company, Think Entertainment, Duvall began producing in the early 1980s. Her producing credits include two children's series, the critically acclaimed "Faerie Tale Theatre" (1982-87, SHOWTIME) and "Tall Tales and Legends" (1987, SYNDICATION) along with "Nightmare Classics" (1989, SHOWTIME). Her later projects include "Stories from Growing Up," which appeared on NICKELODEON in the 1990-91 season, plus the projected animated "Shelley Duvall's Picture Book Classics" and two MADE-FOR-TV MOVIES. She is also negotiating with the three commercial networks and has a PBS series ready for the 1991-92 season.

**DVI**

The initials stand for **digital video interactive**, the latest format to be developed from the evolution of the COMPACT DISC (CD), CD-ROM, and CD-I technology. First introduced in February 1990, the DVI device combines audio and video material in one DIGITAL COMMUNICATIONS format. Originally created by General Electric/RCA and later sold to Intel, it is now being developed by that company and IBM. The device is aimed at the professional market and is based on the principle of adding video to the computer. It is sometimes referred to as IVD, for **interactive video disc**.

The technology uses the process of DIGITAL VIDEO COMPRESSION in the encoding of a five-inch (in diameter) disc and the restoration of the information in the playback mode on the machine. It is displayed on a computer screen. No TV MONITOR is necessary. The early versions consist of board accessories to personal computers (PCs), which are capable of provid-

ing somewhat jittery but full-motion full-screen video playback as well as the more conventional graphics, still pictures, and text. Some versions allow the users to create their own audio and video applications in a sophisticated DESKTOP VIDEO process. When it is fully developed DVI is seen by some to be the ultimate in providing truly INTERACTIVE VIDEO, INTERACTIVE MULTIMEDIA, and HYPERMEDIA capabilities.

#### **DVS**

See DESCRIPTIVE VIDEO SERVICE.

#### **dynamic microphone**

Sturdy and reliable, the dynamic mike is often used in television production. It is sensitive to a wide range of frequencies but it is not quite as responsive as a CONDENSER microphone. The mike is a pressure-sensitive device with a diaphragm connected to a wire coil that moves dynamically in a magnetic field in response to sound waves. Such a mike can tolerate very high sound-pressure levels without creating distortion. The mike can have an OMNIDIRECTIONAL, CARDIOID, or UNIDIRECTIONAL pickup pattern and is often a LAVALIERE or SHOTGUN mike.

#### **Dynasty**

Usually compared with another blockbuster of the 1980s, "DALLAS," this evening SOAP OPERA on ABC had much in common with the CBS Texas saga. It has been said that "Dallas" was about making money but "Dynasty" was about spending it. Both focused

on large extended families whose money came from oil and both featured beautiful women, glamour, opulent wealth, chicanery, and somewhat immoral behavior. There were duplicitous schemes, dastardly doings, and scandalous secrets. "Dynasty" was set in Colorado and featured a cast of hundreds. The show glamorized middle-aged women who endorsed countless products for a graying America. It starred JOHN FORSYTHE, LINDA EVANS, and JOAN COLLINS, whose character once destroyed a rival with the remark, "You're obviously suffering from delusions of adequacy." No expense was spared in the production and elaborate sets, expensive wardrobes, and ostentatious life styles were the norm for the "beautiful people."

The popular series premiered in January 1981 and remained on the air until 1989. It returned in the 1991-92 season as a two-part MADE-FOR-TV MOVIE with the same cast, wrapping up the loose ends that were left dangling two years earlier. *Time* magazine called "Dynasty: The Reunion" a poor man's "Lifestyles of the Rich and Once-Famous." The SYNDICATION of 169 hour-long episodes began in September 1985. Like its sister "Dallas," the series is watched with fascination in many countries throughout the world by people who think it is a realistic reflection of American life.

A 1985 SPIN-OFF, "The Colbys" (sometimes referred to as "Dynasty II"), was also carried by ABC but it never enjoyed the success of its parent and was cancelled after two seasons.

# - E -

## **E!**

Debuting in July 1987 as "Movietime," this BASIC CABLE network was then a 24-hour-a-day movie clip and trailer service. In 1989 five cable MULTIPLE SYSTEM OPERATORS (MSO) (including COMCAST, COX ENTERPRISES, CONTINENTAL CABLEVISION INC., and NEWSCHANNELS CABLE TV) and four TIME WARNER companies bought a controlling interest in the network. Under the leadership of HOME BOX OFFICE (HBO), the Los Angeles-based channel was revamped, renamed, and relaunched in June 1990. It now also features celebrity news and gossip and backstage looks at Hollywood and New York.

## **E. T. The Extra-Terrestrial**

This popular 1982 family motion picture featuring the adorable E. T. creature was released to the home video market during the Christmas season of 1988 by MCA. Priced at \$24.99, it has sold 14 million copies, making it the largest-selling home videocassette to date.

## **E. W. Scripps Company**

See SCRIPPS-HOWARD BROADCASTING COMPANY.

## **Early Bird satellite**

One of the pioneer communication SATELLITES, Early Bird made live television across the Atlantic Ocean possible for the first time. Officially known as Intelsat I, the "bird" was launched in April 1965 by the National Aeronautics and Space Administration (NASA) for the AMERICAN TELEPHONE AND TELEGRAPH COMPANY (AT&T). The first satellite in GEOSYNCHRONOUS ORBIT, it was positioned over the Atlantic Ocean and provided one television channel and 240 telephone circuits.

## **early fringe**

This DAYPART is most often considered the period between 4:00 p.m. and 6:00 p.m. eastern standard time (EST) Monday through Friday, although the time slot varies according to different interpretations within the industry. Some SYNDICATORS, stations, and ADVERTISING AGENCIES maintain that early fringe begins at 4:30 p.m. and continues into PRIME-TIME ACCESS at

7:30 p.m. In either configuration, it is often one of the most lucrative periods for station income.

## **earth station**

This expression is used as an overall generic term to describe the terrestrial TRANSMITTER, ANTENNA, and associated equipment used to transmit or receive signals from a communication SATELLITE. It can be part of an UPLINK system that sends signals to a satellite from a fixed stationary position on the ground or from a portable FLYAWAY unit. It can also be part of a DOWNLINK system such as a TELEVISION RECEIVE ONLY (TVRO) dish that captures signals from space. Even small DIRECT BROADCAST SATELLITE (DBS) receiving antennas are technically earth stations. Earth stations make up the basic components of TELEPORTS and the meaning of the term is often broadened to include all of the ground electronic equipment associated with satellite transmission and reception, including the buildings that house the gear.

## **East Side, West Side**

A hard-hitting dramatic series produced by DAVID SUSSKIND, the hour-long programs were telecast by CBS during the 1963-64 season. The respected actor George C. Scott, assisted by the equally talented Cecily Tyson, played a social worker in New York City and tackled problems such as drug addiction, child abuse, and crime. Although critics applauded the show, viewers seemed to prefer lighter fare. The series was Scott's only attempt at series television and he vowed to never do another, although he has starred in several critically acclaimed dramatic TV SPECIALS. The twenty-four black-and-white episodes were syndicated in June 1964.

## **East-West Communications Institute**

One of the institutes of the nonprofit East-West Center in Honolulu, this organization was founded to promote better relationships and understanding between the United States and nations in the Pacific Rim countries and Asia. It is primarily concerned with communications (including radio, television, and satellite), education, and training in developing

countries. The Institute sponsors research and fellowships, holds seminars and workshops, and publishes studies and books.

### **Eastern Educational Network (EEN)**

Founded in 1960 as a private nonprofit regional PUBLIC TELEVISION (PTV) network, EEN provides a range of public and INSTRUCTIONAL TELEVISION (ITV) programming services to its member stations. Its membership consists of thirty-one stations largely in the northeastern part of the United States. The network is funded by the membership and it distributes programs via satellite and a BICYCLE system.

EEN owns and manages the INTERREGIONAL PROGRAM SERVICE, a national program SYNDICATION service. In addition to its administrative responsibilities, The network offers its members several special services such as training seminars and professional development activities. EEN also owns and manages a satellite distribution UPLINK from Connecticut Public Television in Hartford. The organization's headquarters are located in Boston. (See also GROUP BUY.)

### **Ebert, Roger**

The film critic for the *Chicago Sun-Times* since 1967, Ebert gained national recognition when he teamed with GENE SISKEL in 1977 for a movie criticism show on the PUBLIC BROADCASTING SERVICE (PBS) titled "Sneak Previews." The two left PUBLIC TELEVISION (PTV) in 1982, when they were offered the opportunity to do their reviews in FIRST-RUN syndication. The new show, "At the Movies," used the same format, but when a contract dispute with the production company erupted in 1986 and they were replaced, the two went immediately into a new series, "Siskel and Ebert at the Movies," also syndicated.

Ebert continues to write and publish, has appeared on some SPECIALS, and once took a turn at hosting "SATURDAY NIGHT LIVE."

### **Ebsen, Buddy**

On Broadway at 20 and in motion pictures at 27, Ebsen was originally a dancer, but began acting in television in the 1950s. He appeared on many of the drama ANTHOLOGY series early in the decade, but his first continuing role was that of Fess Parker's sidekick in "Davy Crockett" when it was produced for the DISNEYLAND Sunday evening show during the 1954-55 season. That part led to a continuing role in "Northwest Passage" (1958-59, NBC).

Ebsen is remembered best, however, as Jed Clampett in the long-running "BEVERLY HILLBILLIES" (1962-71, CBS). When that series came to an end, the lanky actor went into another, quite different but

equally successful, series, "BARNABY JONES" (1973-80, CBS). In 1984, Ebsen joined the cast of "MATT HOUSTON" for the final season of that series. He continues to stay active with occasional guest shots. All of his shows remain in SYNDICATION.

### **Echo I satellite**

The first successful communication SATELLITE, Echo I was launched by the National Aeronautics and Space Administration (NASA) on August 12, 1960. It carried no electronic receiving or transmitting gear but was simply a 100-foot balloon, which was placed in a random, elliptical orbit. NASA used the device to experiment with sending signals, which were bounced off its surface and received again on earth.

### **Ed Sullivan Show, The**

See TOAST OF THE TOWN.

### **EDISON**

This electronic information and communications system for public telecommunications personnel is operated by the CENTRAL EDUCATIONAL NETWORK (CEN) from its headquarters near Chicago. Using a personal computer (PC) system, participants from PUBLIC TELEVISION (PTV) stations, agencies, and organizations can send private electronic mail, access members' data bases, look at a national calendar of events in the field, or participate in a discussion. The system is supported by users' fees and the CORPORATION FOR PUBLIC BROADCASTING (CPB). (See also LEARNING LINK.)

### **EDTV systems**

See ENHANCED NTSC SYSTEMS.

### **educational communications**

See AUDIOVISUAL COMMUNICATIONS.

### **Educational Film Library Association (EFLA)**

See AMERICAN FILM AND VIDEO ASSOCIATION (AFVA).

### **educational media**

See AUDIOVISUAL COMMUNICATIONS.

### **educational technology**

See AUDIOVISUAL COMMUNICATIONS.

### **educational television (ETV)**

Used throughout the world, this broad term describes the use of television to inform, enlighten, and instruct. Most people use the phrase in connection with programming of a noncommercial nature that illuminates ideas and brings new concepts and experiences to the viewing audience.

In a sense, all television programming can be termed "educational." TABLOID TV programs can be said to inform, GAME SHOWS to enlighten, and CHILDREN'S PROGRAMMING to instruct. "ROOTS" was the most-watched MINISERIES in the history of television and also taught history, and the "NATIONAL GEOGRAPHIC SPECIALS" on PUBLIC TELEVISION (PTV) offer insights into many subjects. The major purpose of all of those programs, however, was (or is) entertainment.

ETV programs have a more serious intent, aimed at engaging the viewer and stimulating the intellect to further inquiry or activity. Most producers hope their ETV programs are entertaining as well.

The use of television for educational purposes in the largely commercial broadcast system in the United States was established at an early date, continuing a tradition started in radio. In the 1930s many of the first radio stations were operated by colleges and universities. By 1948, some fifty educational radio stations were on the air in thirty-one states, and a precedent had been established in the setting aside of certain radio frequencies for educational use by the FEDERAL COMMUNICATIONS COMMISSION (FCC).

Educational television programs were first transmitted in the United States over an experimental television station W9XK, operated by the University of Iowa. Using a MECHANICAL TELEVISION system (similar to the NIPKOW SCANNING DISC), the station broadcast more than 400 programs including lectures in shorthand, art, engineering, and botany between 1932 and 1939. After WW II, many of the institutions that operated educational radio stations began to experiment with CLOSED CIRCUIT TELEVISION (CCTV). They constructed studios and began to use the medium in a variety of ways for educational purposes. By 1948, the NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS (NAEB) membership roster included ninety-five educational institutions. Public school systems also began experimenting with the medium, using it for teaching and observation. Educators banded together in 1950 under the Joint Committee on Educational Television (later the JOINT COUNCIL ON EDUCATIONAL TELEVISION [JCET]) to fight for the reservation of television channels for education.

In 1953, after the lifting of the FREEZE, the FCC, in its SIXTH REPORT AND ORDER, allocated some channels for the specific use of noncommercial broadcasting. The stations that went on the air were "ETV stations." That enterprise is still called "noncommercial educational broadcasting" by the FCC, even though the PUBLIC BROADCASTING ACT OF 1967 labeled the industries "public radio" and "public television (PTV)."

Today, "PTV" has replaced "ETV" in popular usage in the United States and the older term is viewed as obsolete. The broadcast operations now refer to themselves as "PTV stations." Since the early 1970s, the term INSTRUCTIONAL TELEVISION (ITV) has become established as the descriptor of the systematic use of the medium for teaching purposes in a formal, educational environment in the United States. The term "educational television," however, is often loosely used as an umbrella term to encompass all systematic as well as nonsystematic educational programming in many other countries.

#### **Educational Television and Radio Center (ETRC)**

See FORD FOUNDATION, NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS (NAEB), and NATIONAL EDUCATIONAL TELEVISION (NET).

#### **Educational Television Association (ETA)**

A nonprofit, membership organization, this group was founded in the United Kingdom in 1967 to foster communications among the professionals in the field. It was originally called the National Educational Closed Circuit Television Association, but it later broadened its interests to include broadcast television as well as other AUDIOVISUAL COMMUNICATIONS methods and devices. The association, headquartered in York, publishes a journal.

#### **Educational Television Facilities Act**

This amendment to the COMMUNICATIONS ACT OF 1934 played a critical role in the development and growth of EDUCATIONAL (later public) TELEVISION (ETV) in the United States. The result of an intensive campaign by the NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS (NAEB), the Act was signed into law by President Kennedy on May 1, 1962.

The FUND FOR ADULT EDUCATION (FAE) of the FORD FOUNDATION had granted some \$4 million for ETV station activation and equipment from 1953 to 1961, but had all but phased out of such support. Under the leadership of NAEB President WILLIAM A. HARLEY and NAEB Counsel Leonard Marks, bills were unsuccessfully introduced in Congress (in 1958, 1959, and 1961) seeking the authorization of funds to help build stations and expand ETV. The NAEB finally presented a persuasive case for federal funds in a comprehensive, national survey by VERNON BRONSON titled "Education's Needs for Channels." It contained a report on the lack of construction funds and the need for ETV in the fifty states.

The purpose of the resulting Act was "to establish a program of federal matching grants for the construction of television broadcasting facilities to be

used for educational purposes." The legislation was passed in March 1962. It authorized an aggregate of \$32 million for five fiscal years beginning in 1963 as matching funds for "transmission apparatus," which was deemed to also include production equipment. Local organizations or governments had to match up to 50 percent for the improvement of existing facilities. No state could receive more than \$1 million in federal funds and such funds could not be used for operations or programming. The thrust of the legislation was to improve education. The grants were administered by the Department of Health, Education and Welfare (HEW).

With this incentive, local educators and public-spirited citizens sought matching funds from universities, legislatures, school boards, and communities. The results were dramatic.

The number of ETV stations doubled in five years. By the middle of 1967, the federal funds had helped activate ninety-two stations and improved the facilities of another sixty-nine stations in thirty-seven states. Almost two-and-one-half times the original \$32 million was raised by local and state organizations and governments. Fifteen states received the maximum grant of \$1 million.

The Act was one of the most successful pieces of legislation ever passed by Congress and created the most growth in any period in the ETV movement. The principles continue today in the PUBLIC TELECOMMUNICATIONS FACILITIES PROGRAM (PTFP) begun in 1978, administered by the Department of Commerce.

#### **educational use of copyrighted video material**

The use of copyrighted videocassettes or videodiscs without a fee or permission for educational use is regulated by Section 110, "Limitations in Exclusive Rights: Exemptions of Certain Performances and Displays" of the COPYRIGHT ACT OF 1976. Such use is limited to the "performance or display of a work by instructors or pupils in the course of face-to-face teaching activities of a nonprofit educational institution." Some other guidelines should be met to claim educational exemption from normal copyright procedures.

1. The copy used for a showing must be "lawfully made," not pirated.
2. The showing must take place in a classroom or "similar place devoted to instruction."
3. The showing has to be a regular part of the "systematic instructional activities" of the nonprofit organization and not for entertainment, cultural, or recreational purposes.

4. The showing must be given in the classroom and not transmitted by open circuit, broadcast, or closed circuit cable television.
5. The attendance at the showing must be confined to instructors or guest lecturers and pupils who are enrolled in the class.

The term "educational use" is often used synonymously with "FAIR USE" of copyrighted material. However, the terms (and the regulations governing the practices) are different. The fair use of copyrighted material is regulated by Section 107 of the Copyright Act, which sets out general guidelines and examples that are quite broad and open to considerable interpretation.

Educators usually adhere to the stricter and more precise guidelines concerning educational use of copyrighted material rather than fair use. (See also OFF-AIR VIDEO RECORDING and PUBLIC PERFORMANCE OF COPYRIGHTED VIDEO MATERIAL.)

#### **Edward R. Murrow awards**

Presented annually by the RADIO-TELEVISION NEWS DIRECTOR ASSOCIATION (RTNDA), these awards honor radio and television stations in various categories including continuing coverage, spot news, investigative reporting, DOCUMENTARIES, and overall excellence in the previous year. The stations compete at the regional level before being considered at the national level. The awards also honor the legendary CBS newsman.

#### **Edwards, Douglas**

The first radio newsman to make the switch to television, Edwards had been with CBS radio for six years when he took his evening newscast to television in 1948. He became the ANCHOR for "Douglas Edwards with the News," where he served for fourteen years. By 1951, the show was airing coast to coast. The newscast became "The CBS Evening News" (later anchored by WALTER CRONKITE and currently by DAN RATHER). Edwards' reporting of the 1948 political conventions was the network's first gavel-to-gavel coverage of that event.

In the course of his career, the veteran newsman interviewed many well known international figures. He also served as host or moderator of several non-news programs, including "Masquerade Party" (1952-60), the "Armstrong Circle Theatre" (1950-63) in its later years when it had a drama-documentary FORMAT, and the public affairs series "FYI" (1960).

Edwards received four EMMY nominations in the 1950s and won a PEABODY for "Best Television News"

in 1956. After leaving the evening newscast, he continued to anchor CBS newsbreaks and other newscasts until his retirement in 1988. Edwards succumbed to cancer in October 1990. He was posthumously chosen by the NATIONAL ASSOCIATION OF BROADCASTERS (NAB) as a member of its HALL OF FAME in 1991.

### **Edwards, Ralph**

In broadcasting for all of his professional life, Edwards was working as a CBS staff announcer when he created "TRUTH OR CONSEQUENCES" for radio. He took the program to television, serving as both producer and host, in 1952. The show had a long life on both CBS and NBC and had several incarnations in FIRST-RUN syndication, the most recent in 1987. His other major show, "THIS IS YOUR LIFE" (1952-61, NBC), followed a similar pattern.

Edwards also produced other GAME SHOWS, but none proved to be as durable as the first two. His current offerings include the syndicated "Family Medical Center" and "The "People's Court" with Judge Wapner. The latter, which features actual small-claims court cases, began in 1981 and remains in SYNDICATION.

"Truth or Consequences" won an EMMY in 1950 and "This Is Your Life" did the same in 1953 and 1954.

### **effective competition rules**

FEDERAL COMMUNICATIONS COMMISSION (FCC) rules concerning cable systems that come under the regulatory control of local FRANCHISE authorities are known as effective competition rules. The CABLE COMMUNICATIONS POLICY ACT OF 1984 permitted CABLE RATE REGULATION only in local communities where there was no "effective competition." The intention was to ensure that in an area where few programming choices existed, no cable system could charge excessive prices for its service. Congress left it to the FCC to arrive at a definition of "effective competition," only advising that "the FCC should consider the number and nature of services available from alternative services and...at what price." In the spirit of deregulation in the 1980s, the Commission had previously liberalized and loosened many regulations and had increased the length of broadcast licenses and the number of stations a company could own in the 12-AND-25-PERCENT RULE. Not surprisingly, the Commission arrived at a very limited idea and definition of "effective competition."

In its 1985 report implementing the Cable Act of 1984, the FCC determined that a cable system had "effective competition whenever at least three unduplicated stations serve the cable community." The

Commission stated that three signals would "be sufficient to allow viewers adequate and significant programming choices." From a practical standpoint, almost no communities were not covered by at least three stations, and as a result, the interpretation effectively deregulated cable rates to virtually all subscribers. Some 97 percent of all systems had no rate regulation. The American Civil Liberties Union (ACLU) challenged the FCC rules, but the courts upheld the Commission.

Without any restrictions, cable rates skyrocketed between 1986 and 1990, causing Congress and the FCC to address growing consumer complaints. In its report to Congress in July 1990, the Commission reversed itself, stating that "the presence of three over-the-air broadcast signals has not been an appropriate measure of effective competition...and is not viable." In December 1990, the FCC proposed tougher new effective competition regulations that would make more systems come under the regulatory control of local franchise authorities.

In one of the so-called "structural standards," a system would only be exempt from local rate regulations if the franchise area was served by six or more nonduplicative broadcast signals. In another standard, a system would be exempt if its market was served by another cable system or another multi-channel video provider (like a MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE [MMDS] system) that was available in 50 percent of the homes and had at least a 10 percent penetration. A system could also avoid rate regulation if it was a "good actor" in that it kept rates and services at a competitive level. The FCC adopted the first two rules in June 1991, but dropped the "good actor" criterion.

PAY (PREMIUM) SERVICE CABLE rates remain unregulated. The systems are still entitled to a 5 percent rate hike each year and municipalities may refrain from any rate regulation at all if they so desire. Many observers believed that the new rules are still not strong enough and Congress is expected to pass legislation requiring tougher standards in the future.

### **effective radiated power (ERP)**

The power (expressed in kilowatts) of a station's visual signal is known as its effective radiated power. In the United States, television stations are authorized by the FEDERAL COMMUNICATIONS COMMISSION (FCC) to operate at a certain power. In order to avoid interfering with other electronic communications, stations are limited in the amount of power that can be emitted from their TRANSMITTERS and ANTENNAS. A station's ERP affects its COVERAGE AREA. A station's audio and video transmitters operate separately, and

the video component of a television signal requires much more power. The minimum visual power of television stations is 100 watts, and the maximum varies with the height of the antenna. On VHF channels 2 to 6 the maximum power is 100 kilowatts (kw), on channels 7 to 13 it is 316 kw, and on UHF channels 14 to 83 it is 5,000 kw. With very high antennas, the amount of power can be reduced. A station's power is usually defined as the effective radiated power of its visual signal. A station may have 149 kw visual power and 29.5 aural power, but its ERP is expressed as 149 kw.

### **Effie awards**

These awards are presented annually to ADVERTISING AGENCIES and their clients to honor them for CAMPAIGNS that effectively meet their own objectives. They are presented by the New York Chapter of the American Marketing Association in various categories and consist of gold, silver, or bronze awards.

### **EFP**

The initials stand for **electronic field production**. The term was coined in the 1970s by equipment manufacturers to identify their new, smaller, production gear and the accompanying techniques that allowed easier REMOTE productions. Previously, shows shot away from the studio required large, cumbersome, remote trucks with a full complement of studio television gear or the use of film cameras and film techniques. EFP was used to distinguish the newer, more flexible methods from the older production operations.

The portable EFP cameras and videocassette recorders (and later CAMCORDERS) revolutionized the way in which productions could be mounted in the field. Today, the same gear is used for ENG operations, but EFP production techniques are usually more similar to studio work. There is a careful setup and production plan and great attention is paid to lighting and camera shots. EFP work requires a larger crew and involves more logistics than a simple ENG, one-camera operation. Nearly all EFP shows are recorded for later VIDEOTAPE EDITING.

### **Eight Is Enough**

Starring DICK VAN PATTEN, this hour-long SITCOM about a married couple with eight children was a midseason replacement on ABC in March 1977. After four programs, the actress playing the mother of the family died, forcing an abrupt change in the planned story line. The series recovered, however, and went on for four more successful seasons on ABC. It is now in SYNDICATION.

### **8mm Council**

Founded in 1986 by companies involved in the HARDWARE and SOFTWARE sales of 8MM VIDEO FORMAT gear and by blank tape firms, this organization promotes that format to the trade and to the public. The group conducts surveys and studies and develops marketing and publicity materials to foster consumer awareness of CAMCORDERS, accessories, and prerecorded videocassettes. The council, based in New York, includes Cannon, Minolta, Olympus, Polaroid, Sony, Nikon, and Ricon among its manufacturing members. Its primary goal is to further acceptance of the relatively new 8mm format.

### **8mm video format**

Although this VIDEOTAPE FORMAT can be obtained as a separate deck, it is used more often as a component part of a CAMRECORDER. The width of the metal tape (about one-third inch) is the same as the size of the film that dominated the home-movie market for years. Introduced in the early 1980s, the device can be set to record for either two or four hours. Most of the machines can also play back the recorded videocassettes. While this home video unit produces superior pictures (often better than conventional VHS camcorders), the pictures are not of sufficient quality for broadcast purposes.

The tiny devices and videocassettes do, however, have substantial advantages over other nonbroadcast camcorders in terms of their small size and low cost. In addition to enthusiastic hobbyists, CORPORATE TELEVISION personnel anticipate using them as a business tool with even more ultracompact "handycam" camcorders used for field research and production. Combined with tiny, hand-held "Video Walkman" units, they are ideal for creating and playing back sales presentations in environments outside the office.

AUDIOVISUAL COMMUNICATIONS personnel are beginning to use the devices in DESKTOP VIDEO applications, as are insurance companies and real estate agents. The introduction of even higher quality resolution, with more IRIS and manual control, in the newer Hi-8 camcorders promises even more semiprofessional use.

The consumer market has accepted the format along with VHS as a replacement for 8mm film and is threatening to embrace the format as an alternative to VHS home VIDEOTAPE RECORDING. The Hollywood studios are releasing more prerecorded titles in the format, and its use as a cost-effective record-and-playback device in the semiprofessional and professional world will continue to grow in the 1990s. (See also COMPONENT VIDEO.)



**Eisner, Michael D.**

Eisner was president and CEO of PARAMOUNT PICTURES for eight years before joining the WALT DISNEY COMPANY as chairman and CEO in 1984. From 1966 to 1976, he served as an executive with ABC Entertainment, in charge of programming, including daytime, children's, and prime time, and later headed PRIME-TIME production and development for that company. He had earlier been with CBS in programming.

**Electra**

This broadcast TELETXT operation consists of a one-way information service containing pages of digital information from a central computer data base emanating from television station WKRC-TV in Cincinnati. Electra information is also fed to and transmitted by SUPERSTATION WTBS to cable systems, and some television stations pick up and retransmit the information from the WTBS signal. Fewer than 500,000 American homes in 1990, however, had the requisite decoder to receive the information. The Electra operation is based on the WORLD STANDARD TELETXT (WST) system. Station KTTV in Los Angeles used a similar system in 1984 to provide information to the public during the OLYMPIC games but discontinued the service after the event.

**Electric Company, The**

One of PUBLIC TELEVISION'S (PTV) best children's programs, "The Electric Company" grew out of the "SESAME STREET" concept and used some of the same techniques. The half-hour series taught reading concepts to beginners, both at school and at home. It was initially funded by foundations and produced by the CHILDREN'S TELEVISION WORKSHOP (CTW) and was first seen on the nation's PTV stations in October 1971. It continued for eleven years.

The Broadway and motion picture star Rita Moreno was a regular on the program for several years, and for a time in the 1970s, the part of the milkman was played by BILL COSBY. Frequently nominated for an EMMY in the Children's Information category, the acclaimed series won the award in 1977.

**electronic data interchange (EDI)**

This new buzzword in retailing and the home video industry relates to a process that relies on computers for electronic messaging. It is a communications medium that often saves both time and money. EDI techniques can eliminate hours of paperwork and errors in ordering, processing, and invoicing products as well as in keeping track of retail sales. Title availability checks and ordering from WHOLESALERS can become routine, and retailers can

control the inventory of their own and any sister store. Special orders can be made while the customer is present and orders can be made after business hours with computers interchanging data electronically.

One of the first video retail operators to use computers in an extensive manner was EROL'S. That VIDEO RETAIL CHAIN began using computer systems in 1978 and credits the growth of the chain to their use. Today, ARTEC DISTRIBUTING COMPANY, BAKER AND TAYLOR VIDEO, BUYING GROUPS, and many retailers have made the more sophisticated EDI techniques a part of their daily business operations.

**Electronic Industries Association (EIA)**

This trade association and its Consumer Electronics Group (CEG) includes the majority of manufacturers of consumer electronics products. The EIA/CEG tracks the production, sales, and inventories of the products, prepares reports and industry-wide research studies, and represents its members before Congress and the public.

The association has a long history. While the home entertainment industry may be dated from the invention of the phonograph in 1877, the modern CONSUMER ELECTRONICS industry was born in 1920, with the radio. By 1924, it had grown sufficiently to feel the need for a TRADE ASSOCIATION, which was formed as the Radio Manufacturers Association (RMA). After WW II, this group became the Radio-Television Manufacturers Association (RTMA) and later the Radio-Electronics-Television Manufacturers Association (RETMA), each name change reflecting the broadening of the industry. The name was finally shortened to the Electronic Industries Association (EIA). In 1957 the radio and TV sections became the Consumer Products Division, and in 1970 the Consumer Electronics Group (CEG) was formed.

The association is located in Washington D.C. and is financially supported by its members and the income generated by the CONSUMER ELECTRONIC SHOWS (CES), held twice yearly. They are the largest trade shows in the United States.

**Electronic Media Rating Council (EMRC)**

This New York-based organization establishes and monitors the standards for RATINGS surveys. Founded in 1964 as the Broadcast Rating Council (BRC), the council changed its name in 1982 to more accurately reflect and recognize the newer technologies, particularly cable television. Its membership consists of industry TRADE ASSOCIATIONS, broadcast and cable networks, and owners of electronic media companies. The organization's major function is to

accredit the audience measurement companies, including A.C. NIELSEN and ARBITRON.

#### **electronic photography**

See KODAK STILL-PICTURE PROCESS, STILL VIDEO CAMERAS, and STILL VIDEO PRINTERS.

#### **electronic shopping**

See HOME SHOPPING NETWORK, QUBE, and QVC NETWORK INC.

#### **Electronic Technicians Association, International (ETA-I)**

The members of this nonprofit association are electronic technicians and educators in electronics and satellite technology. The group holds regional technical training workshops and sessions in business, provides a placement service, and assembles employment statistics. The ETA-I also maintains a library and VCR tapes to be used to practice for certification exams and administers such exams. ETA-I distributes monthly publications and presents an award at its annual convention. Founded in 1978, the organization is headquartered in Greencastle (Indiana) and has local and regional chapters

#### **Electronics Representatives Association (ERA)**

Founded as the Representatives of Radio Parts Manufacturers in 1935, this nonprofit trade association assumed its present name in 1959. ERA membership consists of independent sales representatives who sell electronic components and materials, including AUDIOVISUAL COMMUNICATIONS and video products for institutional and home use. Based in Chicago, the association sponsors insurance programs for its members, publishes a monthly "Lines Available" (for representation) bulletin and a bi-monthly publication, holds seminars, and hosts an annual convention.

#### **Elkins, Kenneth J.**

The president and CEO of PULITZER BROADCASTING COMPANY since July 1982, Elkins began his career as a part-time camera operator and engineer in local television in the Midwest in the 1960s, working his way up to general manager of the GROUP BROADCASTER'S KSDK in St. Louis in 1980. His responsibilities include managing Pulitzer's seven television and two radio stations.

Elkins also serves on the NBC affiliates' long-range planning committee and is on the TELEVISION BUREAU OF ADVERTISING (TBA) board. He has also worked on the NATIONAL ASSOCIATION OF BROADCASTERS (NAB) First Amendment Committee.

#### **Ellerbee, Linda**

Ellerbee had worked all over the country in radio and television when she became the NBC Washington correspondent in 1976. When "Weekend" (1974-79) went to PRIME TIME from its Saturday late-night spot for its final season, Ellerbee became a cohost. She co-anchored the short-lived "NBC News Overnight" during the 1982 season and went to the magazine "Summer Sunday USA" as anchor in 1984. She also filled a weekly spot on "TODAY" in the mid-1980s. Other appearances include hosting ABC's "Our World" in 1986-87 and contributing to the 1991 "Sunday Best" on NBC. She has also produced news programs for kids for NICKELODEON/NICK AT NITE.

Ellerbee won an EMMY in 1987 for Individual Achievement for the show entitled "Halloween 1938" on "Our World." She now heads her own INDEPENDENT PRODUCTION company in New York.

#### **Ellery Queen**

A hit on radio starting in 1939, this detective drama had four television incarnations. After the first, on the DUMONT NETWORK in 1950, it moved to ABC for 1951-52. In 1954 a syndicated version was produced, and NBC presented the venerable detective series twice, in the 1958 and 1975 seasons. The latter, an hour-long color version featuring motion picture stars Jim Hutton and David Wayne, has survived in SYNDICATION, and in 1991 was rerun on the ARTS & ENTERTAINMENT (A&E) cable network. Also in circulation are thirty-two black-and-white episodes from 1954, which star British actor Hugh Marlowe in thirty-minute programs that were retitled "Mystery Is My Business" for syndication.

#### **emcee**

Often written as MC (the initials for "master of ceremonies"), this unique phrase is VARIETESE for the host on a ONE-TIME-ONLY (OTO) PROGRAM or variety or GAME SHOW. The emcee keeps the action going with jokes, patter, and chatter (with the in-studio audience, participants, or contestants) and introduces the guests. The role originated in vaudeville days and in minstrel shows, where a "Mister Interlocutor" was the centerpiece of the action. Some performers have become so famous in the role that shows were later named after them, and many stars have served as emcees on SPECIALS and SPECTACULARS.

#### **Emergency**

Produced by JACK WEBB's production company, this series followed a mobile paramedics unit from a Los Angeles Hospital as it answered several calls for emergency help. The show was done in the realistic

semidocumentary style that was Webb's trademark. The series starred Julie London (Webb's former wife) in her only TV series and bandleader Bobby Troup (who was then married to London). The color programs were seen on NBC from 1972 to 1977.

In 1978, after the hour-long series was cancelled, some two-hour movies aired on NBC and later, 136 episodes that included both versions were placed in SYNDICATION. "Emergency + 4" was an animated version of the series that was seen on NBC from 1973 to 1978.

#### **emergency broadcast system (EBS)**

The emergency broadcast operation is a nationwide system by which stations can tie into a specific FREQUENCY that will broadcast information during a national emergency or crisis, such as a nuclear attack. Although the government closed the few existing experimental radio stations in the United States during WW I, it has never seized control of broadcasting during national emergencies in the modern era. Section 606 of the COMMUNICATIONS ACT OF 1934 authorizes such action, but it has never been exercised, not even during WW II, except for international short-wave radio broadcasts, which were programmed by the government in the interest of the war effort. Instead, broadcasters voluntarily participate in EBS.

Established in 1975, the system is tested periodically on the participating radio and cooperating television stations (where the EBS information must be transmitted both aurally and visually). Although it can be (and is) used by state and local officials, it can only be activated nationally in the 582 EBS operational areas by the White House. It is designed to enable the president to speak to the nation within ten minutes of submitting such a request. The system was upgraded in 1986 and now also connects twenty-eight cable, radio, and broadcast networks, as well as MUZAK and the Associated Press (AP) wires, with two government control points. The EBS system is administered by the FEDERAL COMMUNICATIONS COMMISSION (FCC) with the help of two industry advisory committees.

#### **Emerson, Faye**

A glamorous figure in the early days of television, Emerson was known for her low-cut gowns, which were considered very daring at the time. She had two shows of her own, "The Faye Emerson Show" (1949-52) and "Faye Emerson's Wonderful Town" (1951-52), both on CBS, and in addition, served as a panelist on "I'VE GOT A SECRET" (1952-58) for the first four years of its run.

Emerson also was a panelist on many other GAME SHOWS and guest starred on the drama ANTHOLOGIES, notably "THE U.S. STEEL HOUR" (1953-63). Her EMMY nominations (for Best Personality) were in 1950 and 1956. In 1963, she said farewell to television and retired to the island of Majorca where she lived in seclusion until her death in 1983.

#### **Emily award**

Given annually at the film and video festival of the AMERICAN FILM AND VIDEO ASSOCIATION (AFVA), this award is given to the best film or video at the annual NONTHEATRICAL competition. It honors the former executive director of the Educational Film Library Association (now AFVA), Emily Jones. (See also BLUE AND RED RIBBON AWARDS.)

#### **Emmy awards**

These awards are given annually in the form of gold statuettes to recognize television broadcast accomplishments. They are voted on by the members of the NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES (NATAS) and the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS).

The awards for PRIME-TIME programs (made by ATAS) are given in various (often changing) categories such as Best Actor in a Supporting Role in a Special or Best Music in a Miniseries. The categories are the cause of often acrimonious bickering among the members of the academy and the nominees. The award ceremonies for the entertainment programs are glamorous events, telecast nationally from Hollywood. The awards given for daytime programs and in sports and news are made by NATAS. Some local chapters award Emmys for the best programs produced in that market each year.

The first Emmys were awarded in 1949, in only six categories. The award was designed by Louis McManus and he was one of the recipients that year, in honor of his design. The second year, Ed Wynn won two of the eleven Emmys conferred, wrestling was cited for Best Sports Coverage, and Lucky Strike cigarettes had the Best Made-for-Television Commercial. For the first three years, the awards recognized only the stations in Los Angeles and were only awarded to entertainment programs. The ceremonies were first telecast nationally in 1955, when seven Emmys were awarded.

The name is a derivation of the industry word "immy," a slang term for the IMAGE ORTHICON tube. The Emmy statuette is a winged woman holding a sphere aloft. Some detractors have described it as a statue of a woman trying to put a hatbox on the top shelf. To most, however, it is a work of art, and the

most prestigious and coveted recognition of excellence in the television industry.

### **Enberg, Dick**

One of NBC's premiere sportscasters, Enberg began his announcing career locally in 1965, after earning a PhD from Indiana University. On network TV, he has handled play-by-play for the Super Bowl, the college basketball finals, Major League Baseball playoffs, the Rose Bowl, Wimbledon, the OLYMPICS, and other sports, as well as many features on NBC's "Sportsworld." He has also hosted game shows.

Enberg has received numerous EMMY nominations. He won the award in 1978, as coproducer of "The Way It Was" for the PUBLIC BROADCASTING SERVICE (PBS), and in 1981 and 1983, he won as Outstanding Sports Personality. The National Sportscasters Association named him "Sportscaster of the Year" three times in the 1980s and repeated the honor in 1990.

### **Encore**

Created in 1991 by Liberty Media, Encore is a PAY (PREMIUM) CABLE service. Its programming consists of motion pictures from the 1960s, 1970s, and 1980s and it schedules some thirty different movies each week. The firm is a spin-off company of TELE-COMMUNICATIONS INC. (TCI), the MULTIPLE SYSTEM OPERATOR (MSO), in a partnership with JJS Communications. Based in Denver, the network is headed by former TCI executive JOHN SIE who is the owner of JJS Communications.

### **encryption**

See SCRAMBLING.

### **end rate**

The final rate paid by an advertiser or ADVERTISING AGENCY for COMMERCIAL TIME on a cable or television operation is the end rate. Because so many combinations and discounts are available on RATE CARDS for different SPOTS, the rates vary a great deal. After all negotiations are completed and discounts are applied, the end rate is the actual rate paid by the advertiser. (See also PREEMPTABLE RATES, RUN-OF-SCHEDULE RATES, SPOT CONTRACT, and STANDARD RATE AND DATA SERVICE.)

### **ENG**

The initials stand for **e**lectronic **n**ews **g**athering, which is a technique used to cover news events in the field. The term is also applied to the technical gear and tape equipment used for such purposes.

The method replaced the traditional 16mm film news coverage in the early 1970s. Its advantage over

film was in the rapid turnaround because the videotape did not have to be processed. Smaller electronic equipment in the field has also been economical, because fewer people are required to cover stories and the same tape (unlike film) can be used repeatedly.

The technique came into vogue with the introduction of lightweight, portable, HELICAL-SCAN VIDEO-TAPE recorders and small minicameras. An ENG unit normally consists of the camera, a battery power supply, and a videocassette machine, and it usually operated by one or (at the most) two people. CAMCORDERS are often used in a one-person operation. ENG gear and personnel are an integral part of the SATELLITE NEWS GATHERING (SNG) process. (See also CINEMATOPHOTOGRAPHER/VIDEOGRAPHER, EFP, PORTAPACK, and TIME-BASE CORRECTOR.

### **Engel, Georgia**

Although she appeared on Broadway and in a few motion pictures, Engel became a familiar figure on television as Georgette, the somewhat ditzy love interest of newsman Ted Baxter on "THE MARY TYLER MOORE SHOW" (1970-77, CBS), where she was introduced in 1973. She also appeared as a regular in three more SITCOMS, "The Betty White Show" (1977-78, CBS), "Goodtime Girls" (1980, ABC), and "Jennifer Slept Here (1983-84, NBC). In the late 1980s, she appeared in feature films.

Engel's two EMMY nominations as Best Supporting Actress came in 1975 and 1977.

### **enhanced NTSC systems**

These types of proposed ADVANCED TELEVISION (ATV) systems use an approach that modifies the existing television technical standards in a modest manner. The enhanced NTSC systems (which use the current U.S. television engineering standard as a base) seek to improve (or "enhance") the current NTSC system with better picture quality, but the method does not increase the number of scanning lines. The systems will, however, improve the ASPECT RATIO and will work within the current 6 MEGAHERTZ (MHZ)-channel. They are described as "NTSC-compatible" in that the basic signal can be received on current TV sets, but in order for the picture improvements to be seen, a new television set would be required. This approach is often called "enhanced definition television (EDTV)." Three variations of such a system have been proposed, but only two have sought to be tested by the ADVANCED TELEVISION TEST CENTER INC., CABLELABS, and the ADVANCED TELEVISION EVALUATION LABORATORY.

Although the enhanced systems could be more cost-effective, the FEDERAL COMMUNICATIONS COMMISSION (FCC) has indicated that it would prefer to standardize

on a SIMULCAST HIGH DEFINITION TELEVISION (HDTV) system and will consider developing transmission standards for enhanced NTSC only if the simulcast approach is not feasible. One company (Faroudja Research Enterprises), however, tested the technology it has dubbed "SuperNTSC" in 1991 and plans to bring its EDTV system to market with new TV transmission equipment and television sets, without FCC approval.

In Europe, the cooperative efforts of the European Economic Community (EEC) and Eureka 95, a consortium of equipment companies, has developed a similar analog system and standard called MAC for both satellite and terrestrial transmission. TV sets and transmission began in 1981 and are viewed as an evolutionary step toward HIGH DEFINITION TELEVISION (HDTV) using digital technology.

### **Enright, Dan**

The off-screen partner of JACK BARRY, Enright was responsible for the creation and development of many popular GAME SHOWS in the 1950s. Most observers credit the partnership with the modern invention of the GENRE. Enright was educated at the City College of New York and beginning in 1946, in collaboration with Barry, produced a number of shows that included "TWENTY-ONE," "CONCENTRATION," "Tic Tac Dough," and "Dough Re Me." In the late 1950s, however, "Twenty-One" was accused of being rigged and the QUIZ SHOW SCANDALS of that era resulted in all Barry-Enright shows being forced from the air for more than ten years.

The two men reentered the field later and also produced a number of SPECIALS and series. After Barry died in 1984, the firm acquired other partners and developed long-form shows, including MADE-FOR-TV MOVIES. The company's principals received an EMMY in 1990 for the production of "Caroline." The partnership was amicably dissolved in 1991, however, with Enright returning to the development of his first love, game shows.

### **The Entertainment Channel (TEC)**

See ARTS AND ENTERTAINMENT NETWORK (A&E).

### **Entertainment Tonight (ET)**

This MAGAZINE FORMAT show features gossip and news from the entertainment industry. Offered in FIRST-RUN syndication, the show premiered in September 1981 and was the first syndicated series to be distributed via SATELLITE. The half-hour program makes extensive use of clips, interviews, and previews, in addition to straight reporting. Several hosts have been seen over the years, but Mary Hart and John Tesh have been used most frequently from

the Hollywood studio base. The motion picture critic and historian Leonard Maltin has been with the show since its inception. For a time, an hour-long program with the same format, titled "Entertainment This Week," was seen on weekends.

### **EPIE Institute**

Officially the Educational Products Information Exchange Institute, this organization is involved in testing and assessing new AUDIOVISUAL COMMUNICATIONS media. It provides in-depth, evaluative reports on instructional technology including traditional audiovisual tools as well as videocassette and videodisc machines. The institute provides consultation to schools on the selection of instructional materials. Based on Long Island (New York), the institute is funded by member schools who pay a fee for the research service. EPIE was founded in 1967.

### **equal employment opportunity (EEO) FCC rules**

At one time the broadcasting industry had one of the worst records in employing minorities in staff positions. However, the Civil Rights Act of 1964, which outlawed discrimination in the workplace, acted as a stimulus to the FEDERAL COMMUNICATIONS COMMISSION (FCC) and it became the first federal agency to establish EEO rules. In 1969 the Commission incorporated portions of the federal law into its broadcast regulations and later (in 1984) Congress involved the cable industry in EEO requirements.

Federal agencies include in their classifications of minorities, people who are black, Asian-American, Pacific Islanders, American Indian, and Hispanic. Women (of all races) are also included under EEO Rules.

Any applicant for a CONSTRUCTION PERMIT (CP) for a broadcast operation that will employ more than five people fulltime must file an EEO plan with the FCC. It must outline how the organization plans to promote a program that will ensure equal opportunities for women and minorities. After the station obtains an FCC LICENSE, it is required to file an annual report with the Commission. Cable systems with more than six employees must also file annual EEO reports with the Commission.

The FCC regulations also contain a series of detailed requirements related to the number of women and minority employees that must be on staff in relationship to the number of them in the local labor force. In addition, a certain number of minorities and women in various job categories (officers, office/clerical, craftsman, operatives, managers, professionals, laborers, technicians, salespersons) must be employed in ratio to the local labor force. Al-

though these quotas came under fire from conservatives, Congress has reaffirmed their legitimacy.

The percentage of women occupying positions at commercial television stations increased from 31.4 percent in 1980 to 36.2 percent in 1988, according to the Commission. In PUBLIC TELEVISION (PTV), the increase was from 37 percent to 44.8 percent during the same period.

The percentage of minorities occupying positions at commercial television stations increased from 16.2 percent in 1980 to 18.4 percent in 1988. In public television, minority employment rose from 16.9 percent to 19.3 percent in the same period. In 1987, some 40.4 percent of the employees in cable were women and 19.5 percent were minorities.

### Equal Time (Opportunity) Rules

Section 315 of the COMMUNICATIONS ACT OF 1934 as amended states that any broadcast station that permits a legally qualified candidate for public office to use its facilities must afford an "equal opportunity" for use of the same facilities to all other candidates for that same office. This rule is often misunderstood.

Many professionals use the term "equal time" when referring to the rights of political candidates on broadcasting stations. The correct phrase, however, is "equal opportunity" and the difference in the two phrases is important. A candidate appearing for an hour at 8:00 p.m. in PRIME TIME has a distinct advantage over a candidate who appears at 8:00 a.m. That candidate may be given the "equal time" of one hour, but not an "equal opportunity," because the early-morning broadcast will not reach as many people. Similarly, if one candidate is given an hour free and another charged for it, the candidate will get "equal time" but not "equal opportunity." FEDERAL COMMUNICATIONS COMMISSION (FCC) rules forbid any kind of discrimination in the opportunities given competing candidates.

The station also has no power of censorship over the material broadcast by any candidate, except in the case of obscene material. In addition, the statute provides that candidates are entitled to the LOWEST UNIT CHARGES (LUC) when purchasing time.

Considering all the possible difficulties inherent in political broadcasting, some stations originally chose not to engage in such programming. That decision was permitted under a clause in the Act that stated that stations were under "no obligation" to permit the use of its facilities by candidates. That loophole was closed in 1971 by the Communications Reform Act, which requires a station to give or sell time to federal candidates (for president, vice presi-

dent, House, or Senate) or risk the loss of its license. This Act recognized the obvious dependency on the media by campaigning politicians. To qualify for an "equal opportunity" under the SEVEN-DAY RULE, a candidate must make a request to the station within one week prior to the desired time.

There are some exceptions to the equal opportunity rules. Appearances by candidates on any

1. *bona fide* newscast,
2. *bona fide* news interview,
3. *bona fide* news documentary (if the appearance of the candidate is incidental to the presentation of the subject or subjects covered by the news documentary), or
4. on-the-spot coverage of *bona fide* news events (including but not limited to political conventions and activities incidental thereto)

are exceptions to the rules and are not covered by the requirements of Section 315. Other exceptions contained in the so-called LAR DALY AMENDMENT were added in 1959 in response to the continuing requests for equal opportunities by that perpetual candidate for office in Chicago. FCC interpretations of what constitutes a *bona fide* exception have been left largely to the stations, but over the years various rulings by the Commission have clarified the matter. News interview shows such as "TODAY," "MEET THE PRESS," and even "DONAHUE" and "THE OPRAH WINFREY SHOW" are exempted from the equal opportunity provisions.

In 1975 in the ASPEN INSTITUTE RULING, the Commission determined that live debates between major candidates were *bona fide* news events and therefore sometimes exempt from the rules that every candidate must have an equal opportunity. This ruling, in effect, set up the two-man CARTER-FORD debates the following year by permitting less viable candidates to be excluded. At the same time, the FCC held that press conferences were also exempt if the broadcaster believes they are newsworthy, but that both debates and news conferences must be covered live and in their entirety.

Equal opportunity rules also apply to cable systems, but only to those channels that originate programming. The systems are not responsible for the political programming of stations or networks that they simply rebroadcast. (See also FAIRNESS DOCTRINE and POLITICAL EDITORIAL RULE.)

### Erburu, Robert F.

The chairman and CEO of the TIMES MIRROR company, Erburu has been with the firm as general

counsel and an executive for more than 28 years. He was elected a vice president in 1965 and was chosen to sit on the board of directors three years later. He became president of the company in 1974, CEO in 1981, and chairman in 1986.

An attorney, Erburu serves on a number of civic, charitable, and business boards and committees and has been honored by many organizations.

### **ERIC**

Officially the **Educational Resources Information Center**, this Washington-based nonprofit organization coordinates the activities of a system of clearinghouses dedicated to acquiring and disseminating information on various phases, levels, and subject areas of education. Some of the information is available on CD-ROM.

Many of the data-based operations in the more than ten special clearinghouses throughout the nation contain information about AUDIOVISUAL COMMUNICATIONS materials. The clearinghouses index and abstract documents such as research articles, speeches, and conference papers about specific subjects in the field of education. (One clearinghouse at the School of Education at Syracuse University specializes in documents and information about the audiovisual field in general.) The ERIC system is financed by federal grants and user fees. (See also EUROPEAN DOCUMENTATION, IBE DOCUMENTATION CENTRE, and INFORMATION SYSTEM FOR EDUCATION.)

### **Ernie Kovacs Show, The**

KOVACS was a formidable comic talent whose innovative, nonconforming comedy was first seen on NBC in the DAYTIME period in 1951. Several programs later, this wacky hour-long variety series emerged on CBS in PRIME TIME during the 1952-53 season. In 1956, it surfaced on NBC for a few months.

Appearing with the creative comedian was his wife, singer EDIE ADAMS. Regular features included the unforgettable Nairobi Trio, Percy Dovetonsils (the poetry reader), the silent Eugene, and many offbeat vignettes, designed to try to make maximum use of television's particular but largely unknown capabilities and strengths. The show stretched the talents and abilities of everyone involved with its pioneering special effects, visual experiments, and innovative production techniques. It was far ahead of its time with its inventive use of the new medium and is remembered today for its creative and wonderful vitality.

In 1991, prior to its transformation to COMEDY CENTRAL, the Comedy Channel telecast some of the classic episodes of "The Ernie Kovacs Show." A few

episodes of the series (originally recorded on KINESCOPE) are available for study at some of the broadcast museums and archives, and some episodes of the primitive but masterful show are available in home video from White Star.

### **Erol's**

Based in Springfield (Virginia) near Washington D.C., this HOME VIDEO RETAIL CHAIN was one of the earliest entries into the video retail store business in the early 1980s. The company expanded to more than 200 stores and offered FRANCHISES in many states. It was acquired by BLOCKBUSTER VIDEO in 1991 as a part of that firm's continued expansion.

### **ESPN Inc.**

Founded as the **Entertainment and Sports Programming Network** in 1978 by the father-son team of Bill and Scott Rasmussen, this network has been the largest in the United States in terms of subscribers since 1983, according to A.C. NIELSEN. The network airs every major sport (and many minor sports) to all fifty states and to other countries throughout the world, with a reported 58 million subscriber households. The BASIC CABLE channel offers sports programming on a 24-hour-a-day basis. In 1985, the original name was dropped and a new logo and the name ESPN Inc. were adopted.

Getty Oil Company purchased an 85 percent interest in the network in 1979, shortly after the Bristol (Connecticut) operation had telecast its first event (a baseball game). In 1984, ABC purchased 15 percent of ESPN from Getty, and after Getty merged with Texaco, ABC purchased the remaining 85 percent from Texaco. Later that year, however, ABC sold 20 percent of the company to RJR Nabisco. In 1990, Nabisco sold its 20 percent share of the network to the HEARST CORPORATION.

ESPN has been involved in a number of firsts, including the first sporting event telecast in stereo and the first national weekly show devoted exclusively to high school sports, and it was the recipient of the first EMMY ever awarded to a cable network.

### **Eternal Light**

See RELIGIOUS PROGRAMS.

### **Eternal Word Television Network (EWTN)**

Headquartered in Birmingham (Alabama), this BASIC CABLE network brings a Roman Catholic perspective to television programming. Dedicated to spiritual growth, the network programs sermons, lectures, interviews, and discussion TALK SHOWS. The service premiered in August 1981.

**European Broadcasting Union (EBU)**

Created in 1950 by more than twenty nations, the nonprofit organization encourages cooperation in radio and television via treaties, workshops, and seminars. Headquartered in Geneva, the organization also operates Eurovision, an interconnection service that links European and Mediterranean broadcasting networks for the coverage of special events such as coronations and soccer championships. The association is not a trade union, despite the implication of its name.

**European Documentation and Information System for Education (EuDISE)**

An international information center for educators, this organization operates a data base and publications program concerning all aspects of education, including AUDIOVISUAL COMMUNICATIONS. Information is supplied by fourteen nations to the central offices in Strasbourg, France. The organization publishes abstracts of the material in various languages. (See also ERIC and IBE DOCUMENTATION CENTRE.)

**Eurovision**

See EUROPEAN BROADCASTING UNION (EBU).

**Evans, Bergen**

The erudite linguist and English professor was much in demand for the 1950s GAME SHOWS, particularly the more intellectual programs. Evans served as the EMCEE for "Down You Go" (1951-56) on the DUMONT TELEVISION NETWORK until its demise. The show then managed to play on all three of the remaining networks. Evans was also host on "Super Ghost" (1952-53, NBC), "Of Many Things" (1953-54, ABC), and "The Last Word" (1957-59, CBS), the latter a discussion of language with a rotating panel of experts. He was also in demand as a word and question authority, serving "THE \$64,000 QUESTION" (1955-58), "The \$64,000 Challenge" (1956-58), and "Top Dollar" (1958) in that capacity.

**Evans, Linda**

Known primarily for her role as Crystal opposite JOHN FORSYTHE in the long-running "DYNASTY" in the 1980s, Evans began appearing in commercials while still a teenager and was in her first motion picture in 1963. She became familiar to the television audience in ABC's "BIG VALLEY" (1965-69). After being out of the country for some years following that series, she returned to star in the 1977 "Hunter" on CBS and appeared in several MADE-FOR-TV MOVIES and MINISERIES. In 1982, she began her work on "Dynasty," where her passionate scenes with Rock Hudson in 1984-85

raised viewers' blood pressure. Her first project after that series was a 1990 TV movie for ABC.

**Evening at the Pops**

The Boston Pops Orchestra has been featured on the PUBLIC BROADCASTING SERVICE (PBS) on an occasional basis since the early 1970s. The orchestra was originally directed by the renowned Arthur Fiedler, but in later years the conducting duties have been handled by John Williams. The hour-long programs, produced by PUBLIC TELEVISION (PTV) station WGBH in Boston, are taped in concert at Boston Symphony Hall with a live audience and frequent guest stars. The shows are among the most popular on PBS.

**evergreen**

A prerecorded videocassette that is a strong, constant seller year after year at the video retail store is known by this term. Titles such as "Gone With the Wind" (from MGM/UA HOME VIDEO) and "Casablanca" (from CBS/FOX VIDEO) are perennially popular and are a major part of the CATALOG PRODUCT of their respective PROGRAM SUPPLIERS. There is, in fact, an Evergreen Society, which seeks classic but obscure or forgotten feature films for its members and sells to them via a catalog and direct mail.

**EVR**

Invented by Peter Goldmark at CBS Laboratories under the somewhat reluctant aegis of WILLIAM PALEY, this electronic video recording device was a miniaturized film cassette system that could be played through a television set. It was introduced publicly in March 1970 after more than five years of development and captured the imagination of the press, communications business interests, educators, producers, and the public. The unit (estimated to retail at about \$200) played a seven-inch diameter cartridge of 8.75mm film containing one hour of programming, through a TV set. The cartridges were estimated to retail at \$7.00 each. The first prototypes were capable of only reproducing black-and-white images, but half-hour color programs were planned. The technology was touted by all as the device that would launch an important new industry. By November 1970, Motorola had delivered the first color player to the Equitable Life Assurance Company for \$800, for use in training salespeople.

Problems set in immediately, however, in the manufacture of the masters to produce the cartridges. The process involved exposing film to a beam of electrons by the use of what was called an electron beam recorder. Unfortunately, such recorders (which cost \$2 million and up to two-and-a-half years to



build) produced masters that varied in quality. Because there was no mass market yet, only short duplicating runs were made, and the result was that each 20-minute duplicate cartridge cost between \$50 and \$100 to produce.

At about the same time, SONY introduced its 3/4-INCH U (EIAJ) VIDEO FORMAT, which could record at home on blank videocassettes, cost only \$30 for one hour of programming and could be easily duplicated. It could also play back. CBS saw the handwriting on the wall and abandoned EVR in August 1971, taking a loss of a reported \$33 million.

### **exclusivity**

The singular right to use a particular product that excludes others from its use is known as exclusivity. The principle of a proprietary right to the acquisition, control, and use of a product is the basis for most contract law. The objectives of most buyers of a tangible or intangible property is to obtain exclusivity. In television, cable, and video, such limitations are most often sought and granted in the area of programming.

SYNDICATORS who pick up programs developed by an INDEPENDENT PRODUCTION COMPANY will seek exclusive distribution rights before they begin to market the product. They do not want to spend advertising and promotion funds in competition with others who are also selling a license for the same programming. Stations look for exclusive rights for any syndicated program they purchase, seeking to prevent any other station in their area from carrying the same series. Broadcast networks insist on exclusive rights for sporting events to restrict cable networks, SUPERSTATIONS, and local operations from competing for the sports viewer with the same show. Cable networks

seek exclusive cable rights for motion pictures to air on PAY (PREMIUM) CABLE networks, and home video WHOLESALERS look for some territorial exclusivity in which they can sell prerecorded videocassettes from a PROGRAM SUPPLIER to home video retail stores.

Exclusivity, however, costs money, and the more restrictive the arrangement, the higher the cost. In many circumstances, the price is not worth the investment, which is why some pay cable networks transmit many of the same Hollywood movies. Most program contracts spell out the geographical confines, the length of time the program may be used and/or the number of times it can be transmitted, and the methods of dissemination. The potential purchaser sometimes begins by asking for a license for the use of the program on all media, worldwide, in perpetuity. After a good laugh, the serious negotiations begin.

With the proliferation of distribution outlets since the 1970s for all programming, there has been considerable confusion about exclusivity, particularly on cable television. To try to alleviate the problem of program duplication in many markets, Congress re-instituted SYNDICATION EXCLUSIVITY RULES in 1988.

### **ExtraVision**

This system is one of the survivors of the battles for the establishment of one-way, broadcast, TELETEXT information systems in the United States. Based on NORTH AMERICAN BROADCAST TELETEXT STANDARD (NABTS), it is programmed by a company in Washington D.C. for CBS and became available in 1983 for stations affiliated with that network. Very few decoders have been sold or placed in people's homes, however, and the system appears to be maintained only as a hedge against the future.

# - F -

## **F Troop**

Although only on ABC for two seasons (1965-67), "F Troop" was one of the brightest SITCOMS of the 1960s. Featuring KEN BERRY as the captain of a post-Civil War army unit of inept cavalymen in a fort in the wild west, the show was outrageous in its flaunting of military procedures and the portrayal of the bumbling troop and the Indians who lived nearby. Berry was supported by veteran motion picture actors Forrest Tucker (as Sergeant O'Rourke) and Larry Storch (as Corporal Agarn).

Many well-known actors and comedians made cameo appearances on the program, including Hollywood stars Edward Everett Horton (as Roaring Chicken) and Phil Harris (as the aged Flaming Arrow), along with TV personalities MILTON BERLE (Wise Owl) and DON RICKLES (Bald Eagle). Everyone enjoyed hamming it up.

The sixty-five half-hour programs (some in color) are available in SYNDICATION. The series found a new audience when it was carried on NICKELODEON/NICK AT NITE in the fall of 1991.

## **f-stop**

The amount of light entering the lens of a still, film, or television camera is measured by this calibration. Numbers are etched on the IRIS ring or circle on the front of the lens, denoting the extent to which the iris is closed or open. The size of the opening is measured in 1.4, 2.0, 2.8, 4, 5.6, 8, 11, 16, and 22 *f* (for fixed) stops. The lower the number, the larger the iris opening with more light allowed into the camera, and the "faster" the lens.

Indoor shooting often means that the *f*-stop is left "wide open" at 1.4. In bright sunlight, a lens is often "stopped down" (put at a high *f*-number such as 11) to limit the amount of light, in order to achieve a clean, crisp picture.

*F*-stop numbers are the product of a mathematical formula where *f* is equal to the FOCAL LENGTH of the lens divided by the diameter of the lens. Starting with the lowest *f*-stop, each succeeding stop is at a point where the iris is closed down twice as much as the one preceding it. Thus, an *f*-stop at 1.4 allows twice as much light into the lens as an *f*-stop

at *f*-2.0. Changing *f*-stops is accomplished by rotating the ring on the front of the barrel of the lens, either manually or automatically.

## **Fabray, Nanette**

"Baby Nanette" appeared in vaudeville as a tot and later, in the *Our Gang* movie comedy shorts. Fabray achieved stardom on Broadway in the 1940s, and when television arrived, she made a few appearances on the early "Chevrolet Tele-Theatre" (1948-50, NBC). Her first major TV role was with SID CAESAR on "CAESAR'S HOUR" (1954-57, NBC). In 1956, she starred in the TV version of her Broadway hit, *High Button Shoes*. Fabray next appeared on television in a 1961 SITCOM on NBC that was retitled "Yes Yes, Nanette" when it went into OFF-NETWORK syndication.

Her later television work consisted of SPECIALS, MADE-FOR-TV MOVIES, and guest shots on variety and comedy shows. Fabray was also often seen in 1970's SITCOMS, including occasional appearances as the star's mother on "THE MARY TYLER MOORE SHOW" (1979-77) and ONE DAY AT A TIME" (1975-84). She is seldom seen on the small screen today.

Fabray won the EMMY award twice, in 1955 (for Best Supporting Actress and for Best Comedienne) and again in 1956 (as Best Comedienne), each time for her work in "Caesar's Hour." She also received the Woman of the Year award from the Radio and TV Editors of America in 1955.

## **Face the Nation**

A Sunday interview show, this CBS news telecast is one of the longest running programs on network television. It made its debut in November 1954 in a format that features a moderator and two guests questioning prominent government officials about a newsworthy event or issue. The half-hour program has been a counterpart to "MEET THE PRESS" (NBC) and "ISSUES AND ANSWERS" (ABC). The series has had some half-dozen moderators in its long history, among them HOWARD K. SMITH, MARTIN AGRONSKY, and LESLIE STAHL. While it has never achieved high ratings, the prestigious program is widely viewed by others in government and politics, and it is often used to float trial ideas or announce new projects.

### facilities

The television broadcasting industry uses this broad term to refer to the physical aspects of a station or production company. It is applied more specifically to technical and production gear, including DISTRIBUTION AMPLIFIERS, CAMCORDERS, CHARACTER GENERATORS, VIDEOTAPE FORMATS, and all other production and engineering equipment, and is often expanded to include the stations' TRANSMITTER and EARTH STATION installations. Facilities are rented out by PRODUCTION FACILITIES COMPANIES for production and postproduction work. The equivalent of "facilities" in the cable television industry is "PLANT."

### fade-in/fade-out

A major change in the content of a television or film program is expressed by these production techniques. The changes are effected by using the levers (faders) on a SWITCHER to gradually increase the video signal from black to a visible picture (fade-in) or by reversing the process by fading gradually to black (fade-out). A fade-in begins a program or scene or act, and a fade-out has the effect of a descending curtain in the theater, signaling the end of something. Fade-outs can also be used in a drastic, desperate way when things go awry on a television program.

The renowned teachers STASHEFF and BRETZ advised beginning DIRECTORS "when in doubt, fade it out." They also warned, however, that "viewers seldom stay serene before a black and empty screen," so many directors use a "kiss black," which is a fast fade-out and fade-in. Fade-ins and fade-outs are also frequently used in the audio portion of a program, when the volume of the sound of either voices or music gradually increases from inaudible to full volume or vice versa. (See also CUT, CROSS-FADE, and DISSOLVE.)

### fair use doctrine

The fair-use aspects of the COPYRIGHT ACT OF 1976 seek to balance the rights of the creator of an intellectual property with the needs of society. One of the purposes of the concept of the copyright of intellectual property is to encourage inventive and imaginative activity. Creative people must have protection for their work and be justly compensated for its use. At the same time, the public must have some reasonable access to copyrighted works without a fee in order to foster a further demand for creativity and to assist in the growth of the larger society.

The fair use of copyrighted materials has a long tradition, but it has been ill-defined and its provisions are often confusing. The fair-use part of the

Act places some limitations on the rights of individual copyright holders, giving societal needs a priority in some circumstances. In general, some small use of copyrighted materials without a fee or permission for noncommercial purposes is deemed to fall within fair-use guidelines. Section 107 of the Act ("Limitations on Exclusive Rights: Fair Use") lists four keys to be considered in determining whether the fair-use doctrine is applicable:

1. the purpose and character of the use, including whether such use is for commercial or nonprofit, educational purposes
2. the nature of the copyrighted work
3. the amount and (substantially) the portion used in relation to the copyrighted work as a whole
4. the effect of the use upon the potential market for or value of the copyrighted work

The first sentence of the section gives six examples of fair use: (1) criticism, (2) comment, (3) news reporting, (4) teaching, (5) scholarship, and (6) research. Thus, excerpts from television programs recorded OFF THE AIR, videocassettes, or videodiscs used for reviews or news reports or for commentary are permitted, as are brief portions of a work used in research. Writers have traditionally believed that they could quote up to 200 words from another source without acquiring permission to do so. Although the use of copyrighted material without a fee for teaching is permissible under the fair-use doctrine, most educators adhere to the stricter guidelines of the EDUCATIONAL USE OF COPYRIGHTED MATERIALS in Section 110 of the Act.

The definition of fair use was left deliberately vague within the Act, allowing it to be broadly interpreted and subject to clarification in the courts. In the House of Representatives report accompanying the legislation, that body noted that "there is no disposition to freeze the doctrine in the statute, especially during a period of rapid technological change." Such has been the case with the Supreme Court's citation of the principle in its 1976 BETAMAX CASE decision, which approved the recording of programs on videocassettes in the home. The fair-use doctrine will continue to be subject to interpretation and definition on a case-by-case basis for the foreseeable future. The House report noted that "since the doctrine is an equitable rule of reason, no general applicable definition is possible and each case raising the question must be decided on its own facts." (See also OFF-AIR VIDEO RECORDING and PUBLIC PERFORMANCE OF COPYRIGHTED VIDEO MATERIAL.)

**Fairness and Accuracy in Reporting (FAIR)**

A New York-based, nonprofit organization, FAIR is known largely for its study of television news bias. It was founded in 1986 and is dedicated to promoting the rights of citizens to a free press. FAIR suggests ways in which the media can improve the quality of coverage and performance. Its criticisms of television programming are often from a liberal perspective and thus contrast with the analysis and views of ACCURACY IN MEDIA (AIM).

**fairness doctrine**

The concepts contained in these FEDERAL COMMUNICATIONS COMMISSION (FCC) regulations and the COMMUNICATIONS ACT OF 1934 formed the philosophical basis for all broadcasting on controversial issues of public importance in the United States for many years. The rules and procedures that evolved over a period of time effectively distinguished broadcasting from other media. Because of the limited number of broadcasting FREQUENCIES available in the electromagnetic spectrum, the federal government decided that those who controlled access to them should be constrained in their use. While creating many FIRST AMENDMENT difficulties, the rules withstood several court challenges and FCC petitions.

The principle of the fairness doctrine was based on the idea that a broadcaster had to give some air-time to the discussion of issues of public importance and that the opportunity be given for the presentation of different views.

The doctrine was sometimes confused with (but differed from) the EQUAL TIME (OPPORTUNITY) RULES of Section 315 of the Communications Act, which dealt with people (candidates), not issues. The fairness regulations did involve individual rights in addressing POLITICAL EDITORIAL RULES in 1949 and they were supported by a 1959 amendment to Section 315 of the Act by Congress. While exempting *bona fide* newscasts and some other types of programming from equal time (opportunity) requirements, Congress specifically cited the obligation of broadcasters to "afford reasonable opportunity for the discussion of conflicting views on issues of public importance."

The fairness doctrine thus was never a self-contained single statute or regulation. It evolved over a period of time and was contained in amendments to Section 315 of the Act and in FCC reports and various rules and regulations.

In enforcing the doctrine, the broadcasters were permitted by the FCC to determine the definition of issues of public importance and were given discretion regarding the formats to be used and the persons who would present the opposing views. Moreover,

the contrasting opinions did not have to be present within any single program and the station could present opposing viewpoints elsewhere in its overall program schedule. The key criteria for adherence to the fairness doctrine was an even balance.

Still, broadcasters chafed at the doctrine as a violation of their First Amendment rights. They quite correctly pointed out that the print media had no such restrictions.

At first, the Commission paid attention to the rules only at the time of LICENSE RENEWAL, when it reviewed a station's overall record. In 1962, however, the FCC began to deal with each complaint on an individual basis as each was received, but only one radio station ever lost its license because of the regulations.

The doctrine was challenged in the courts and finally upheld as constitutional by the Supreme Court in the RED LION CASE in 1967. And during the 1960s, many activist organizations began to use the doctrine to demand time to air their opinions. It was used to force broadcasters to provide free time for antismoking commercials to counter advertisers' tobacco claims, a situation that was only resolved when Congress passed a law forbidding any cigarette advertising on radio or television. Nonprofit organizations and many in Congress continued to support the doctrine, but by the early 1980s in the deregulation era, broadcasters and many conservatives had mounted an effective campaign to oppose it.

The Commission launched a lengthy investigation, and on August 7, 1985, it adopted a "Fairness Report." Based on the record compiled in the investigation and the agency's experience in administering the doctrine and regulating broadcasting, the Commission concluded that as a policy matter, the fairness doctrine no longer served the public interest. The FCC took no action with respect to the doctrine, other than to ask Congress to amend the Communications Act to specifically remove it. Instead, Congress amended the Act to strengthen the doctrine in the Fairness in Broadcasting Act of 1987, but President Reagan vetoed it on First Amendment grounds. Another investigation by the FCC found that the Fairness Doctrine was unnecessary in a world of many media channels and using a court case, the FCC abolished it in 1989, except for the political-editorializing and personal-attack rules. Congress continues to introduce legislation to reestablish the doctrine.

**Fairness in Media (FIM)**

The objective of this Raleigh (North Carolina) organization was to encourage conservative companies

and people to buy stock in the CBS network so they could influence news reporting. The group was fighting what it called a "liberal media bias." Formed in 1985, FIM became inactive in 1990.

### **Falcon Crest**

One of the evening SOAP OPERAS, this hour-long drama began in 1981 on CBS, immediately following DALLAS. Headed by JANE WYMAN as the family matriarch, the cast included hundreds of Hollywood guest stars in the course of its nine-season run. Set in the wine industry's Napa Valley in California, power, wealth, and sex were the focal points of the series. Some 157 CLOSED-CAPTIONED episodes were placed in SYNDICATION in 1987.

### **Falcon Holding Group Inc.**

This large partnership organization is one of the top twenty MULTIPLE SYSTEM OPERATORS (MSO) in cable in the United States. In 1991, the firm owned or operated more than eighty-three systems in nineteen states and planned to acquire or build more. The holding company is headquartered in Los Angeles and is owned by the founder, MARC B. NATHANSON, and by various partnership arrangements with and among investors that include Mutual of New York, Boston Ventures, and Matrix Investors.

### **Falk, Peter**

Although his first television series, "The Trials of O'Brien," aired on CBS in 1965, Falk had already achieved success as an actor in stage and film roles. He had also appeared in the dramatic ANTHOLOGIES of the GOLDEN AGE OF TELEVISION and done guest shots. His television stardom, however, was assured when "COLUMBO" (1971-77, NBC) began airing every third week on the "NBC Sunday Mystery Movie." He had also played the Columbo character in two previous MADE-FOR-TV MOVIES, the first in 1968.

New "Columbo" episodes starring Falk were produced for the 1989-90 season and were discovered by a new generation of viewers. This led to four new "Columbo" TV movies in the 1990 season on the ABC network. In addition, Falk has starred in SPECIALS and TV movies.

Nominated for an EMMY ten times, Falk first won the award in the Best Actor category in 1962 for a role on "The Dick Powell Show." He achieved the same honor in 1972, 1975, and 1976, and again in 1990, all for his work on "Columbo."

### **Fame**

The setting for this hour-long drama-musical series was the innovative High School for the Per-

forming Arts located in New York City. The cast featured the multitalented students and faculty at the school, led by DEBBIE ALLEN (who also choreographed the production numbers) as the dance teacher.

The program, which was based on a motion picture of the same name, premiered on NBC in January 1982 and although the critics raved, it was cancelled eighteen months later. The producers persevered and continued production, and FIRST-RUN episodes were released in SYNDICATION for the next four years. Some 136 episodes remain in syndication.

### **Family**

Starring Broadway actress Sada Thompson, this drama series belied its name. It was not an "ADVENTURES OF OZZIE AND HARRIET" type of family show. As an evening SOAP OPERA, it covered most of the woes that could beset a family in the late twentieth century, including alcoholism, a philandering husband, a runaway kid, unwed motherhood, blindness, rejection, divorce, aging, breast cancer, and more. It was, nonetheless, sometimes acclaimed for its sensitive approach to such issues. MEREDITH BAXTER-BIRNEY and Kristy McNichol were also featured in the cast. The hour-long series, produced by Mike Nichols and the AARON SPELLING organization, began as an ABC MINISERIES in March 1976 and continued as a regular weekly series for four more seasons before going into SYNDICATION.

### **Family Affair**

The comedic idea of a swinging bachelor suddenly incurring the responsibility of raising children worked in the 1950s' "BACHELOR FATHER." It was repeated in 1966 with "Family Affair." The SITCOM starred Hollywood's Brian Keith with British actor Sebastian Cabot as his gentleman's gentleman, who found that the presence of three youngsters caused a distinct upheaval in their life style.

The half-hour series was seen on CBS for five seasons and was stripped on that network in daytime for three years beginning in 1970. The 138 episodes are available in SYNDICATION.

### **Family Channel, The**

The nation's first advertiser-supported SATELLITE network, this BASIC CABLE service was launched in 1977. It began as CBN Satellite Service, a religious-only network launched by the nonprofit Christian Broadcasting Network (CBN). It was inaugurated to bring CBN's "700 Club," a fund-raising evangelical show, to cable subscribers. The program features the Reverend Pat Robertson, a onetime presidential hopeful.

In 1981 the format and the name were changed to the CBN Cable Network and it became more of an entertainment network, providing family programming. In September 1988, the word "Family" was incorporated into the name, to better reflect the new format. The channel became known for its all-afternoon, weekend blocks of reruns of old westerns, including GUNSMOKE, WAGON TRAIN, and BONANZA.

In 1990, in order to protect the tax-exempt status of CBN, the organization separated the network from the ministry. The Family Channel is now owned by International Family Entertainment, a partnership between the Robertson family and TELE-COMMUNICATIONS INC. It is based in Virginia Beach (Virginia).

The network continues to offer several daily hours of religious programming (including the "700 Club") but it completes its twenty-four-hour schedule with comedies, classic movies, children's shows, and a number of original programs.

#### **Family Channel, The (Canada)**

Offering a mixture of family entertainment programming, this cable network airs programs from the DISNEY CHANNEL and from Canadian and international producers. The network is headquartered in Toronto.

#### **Family Feud**

See GAME SHOWS.

#### **Family Network**

Offering religious, family-oriented, inspirational programming, Family Net is a BASIC CABLE network. Founded in May 1988, it is headquartered in Forest (Virginia) and is owned by the Liberty Broadcasting Network.

#### **Family Ties**

The theme of this 1982 SITCOM was the generation-gap conflict in a family, but with a twist. The parents had been liberal flower children and their kids were conservative or uncommitted. MEREDITH BAXTER-BIRNEY (as the mother), MICHAEL J. FOX (as the eldest son), and Michael Gross (as the father) starred for seven seasons in the extremely successful half-hour NBC comedy. The network began STRIPPING the series in daytime in 1985, and ninety-two episodes became available in SYNDICATION in September 1987. All of the principals went on to greater stardom.

#### **family viewing time**

This broadcast program policy was adopted by the television industry in 1975. It set aside the first two hours of PRIME TIME (7:00-9:00 p.m. EST) for programs appropriate for family viewing.

In the early 1970s, the FEDERAL COMMUNICATIONS COMMISSION (FCC) came under great pressure to curtail sex and violence on television. Aware that any attempt to control programming would run into FIRST AMENDMENT complaints, the FCC began a strong informal campaign to influence the stations and the networks to voluntarily curb such excesses in programming. The CBS network acquiesced to the concept of a family viewing time and the other networks and their affiliates, along with most independent stations, followed along with the idea.

The criterion for "family viewing" was never specifically defined or stated, and while some programs that were under development were slightly rewritten, only a few were rescheduled. One was "ALL IN THE FAMILY," which was moved to a later period.

Hollywood directors and writers were outraged and filed suit in a federal district court in California in 1976, alleging a violation of the First Amendment. The court agreed, stating that the FCC had obviously forced the industry into agreeing to the concept and time period. The networks (although they were secretly pleased) announced that they would appeal the decision and there were other court maneuverings lasting through 1979. Finally in 1984, all parties agreed to settle the matter out of court. By that time, family viewing time had died a quiet and largely unmourned death. (See also CHILDREN'S TELEVISION ACT OF 1990.)

#### **Fantasy Island**

After ABC's "LOVE BOAT" became a hit in its first season in 1978, the network immediately developed this fanciful ANTHOLOGY and scheduled it in the following time period on Saturday evenings. It starred RICARDO MONTALBAN as the host on a tropical island where dreams came true amidst the cavorting of bikini-clad maidens. Each hour-long show featured several separate story lines, during which visitors to the island had their wishes fulfilled. Like "Love Boat," it was a showcase for many guest stars for the seven seasons it was on the air.

The series was placed in OFF-NETWORK syndication in September 1983 and is also available as 260 half-hour episodes.

#### **Farnsworth, Philo T.**

One of the pioneers in the development of an electronic method of television transmission, Farnsworth became interested in broadcasting early in life. As a youth in Utah in the 1920s, he began experiments with photoelectricity and some of the new devices that were making radio possible. By 1927, he had developed an electronic (not mechani-

cal) method of television by transmitting an image of a dollar sign. The 60-SCANNING-LINE picture was improved gradually to 100 and later to 300 lines. Supported by the Philco company, Farnsworth continued to refine the process by developing image dissector, image amplifier, and synchronization (SYNC) devices that made his version of electronic television transmission and reception economically feasible by 1939. (RCA used its own methods of transmission for what most consider the first televised broadcast on April 30, 1939 from the World's Fair.)

In patent fights with RCA and others, Farnsworth's systems prevailed. They were merged with the RCA patents and became the basis for the improved industry standards established by an all-industry committee (the NATIONAL TELEVISION SYSTEM COMMITTEE [NTSC]). With even further improvements, his systems were authorized as the final U.S. standard by the FEDERAL COMMUNICATIONS COMMISSION (FCC) in 1941.

Ill health prevented Farnsworth from participating actively in the field after 1940, and he died in 1971, remembered as one of the handful of genius inventors who made the visual medium possible. In the late spring of 1990, the state of Utah presented a statue of the inventor for placement in Statuary Hall in the Capitol Building in Washington D.C. He is the only broadcasting figure to be so honored.

#### **Faroudja, Yves**

This Algerian-born scientist has spent a career developing new television technology. A European-trained research engineer, he worked at laboratories in France and at NATO before immigrating to the United States in 1965. He formed Faroudja Laboratories in 1971 to work on video and BACKGROUND NOISE reduction systems, and in 1988 he created Faroudja Research to develop his version of an ADVANCED TELEVISION (ATV) system, dubbed "SuperNTSC enhanced definition television."

Faroudja holds a number of patents for components of Super VHS and 8mm VIDEOTAPE FORMATS. He was awarded the DAVID SARNOFF Gold Medal Award by the SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS (SMPTE) in 1987 for his work in improving television broadcasting.

#### **Farr, Jamie**

A comedy actor who was seen in many motion pictures and occasionally appeared as a guest on variety shows, Farr made his name in "M\*A\*S\*H" (1972-83, CBS) as the phony transvestite Corporal Max Klinger. He repeated the role in the sequel "AfterMash" (1983-84, CBS) but that show, which

featured two other "M\*A\*S\*H" characters, only lasted one season. Farr has also been seen as a regular or frequent panelist on several GAME SHOWS and appears on SPECIALS and MADE-FOR-TV MOVIES.

#### **Farrell, Mike**

Successfully combining motion pictures and television in his career, Farrell appeared in a number of Hollywood movies and several television series in the 1960s. His first enduring television role came in 1968 when for two years he played Scott Banning on the soap opera "DAYS OF OUR LIVES." He followed that success with supporting roles in "The Interns" (1970-71, CBS) and in "The Man and the City" (1971-72, ABC). His biggest success, however, was as B. J. Hunnicut, Hawkeye's buddy, on "M\*A\*S\*H" (1972-83, CBS).

In the 1990s Farrell served as host of some "NATIONAL GEOGRAPHIC SPECIALS." He has also concentrated on MADE-FOR-TV MOVIES and SPECIALS, along with documentary narration, some directing, and stage appearances.

#### **Fat Albert and the Cosby Kids**

A 1972 Saturday morning cartoon show hosted by BILL COSBY, this series grew out of some of Cosby's stand-up routines about his childhood. It was popular with kids of all races and acclaimed by the critics for promoting prosocial values in an effective, nonjudgmental manner. Featuring themes of ethics, relationships, and feelings, the half-hour shows appeared on CBS from 1972 to 1977 and were picked up by NBC for an additional run in 1989.

#### **Father Knows Best**

One of the classic family shows, this 1950s' sitcom started ROBERT YOUNG in the title role, supported by Jane Wyatt as his wife and Elinor Donahue, Billy Gray, and Lauren Chapin as his children. The programs followed a normal, middle-class family through low-key events, relationships, and slight problems in a small, midwestern town.

The half-hour series premiered on CBS in 1954 (following a successful, 5-year radio run that also featured Young) and was cancelled a year and a half later. In what became a television first, the viewer response to the cancellation was so heavy that NBC picked up the program for the 1955 season. It returned to CBS in 1958, but production ceased two years later. The immensely popular series continued to prosper in PRIME-TIME reruns on both CBS and ABC for another three years.

In 1977, NBC reunited the original cast in a MADE-FOR-TV MOVIE titled "The Father Knows Best

Reunion." Surprisingly, the story line of the family in later years was far less upbeat than the original, with its depiction of failed marriages and unhappy relationships.

The original series won many awards, and 191 black-and-white episodes are still available in SYNDICATION. Although young, hip viewers of today mock the wholesomeness of the series, it is remembered fondly by the parents and children who grew up in that era.

#### **Faulk case**

The BLACKLISTING period in broadcasting was finally brought to an end by means of this long, legal battle. John Henry Faulk was a CBS radio network personality and a member of the AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS (AFTRA) in the early 1950s. He ran for and was elected an officer of the union as a part of a group that opposed blacklisting activities. Many of the pro-blacklist people in AFTRA, however, were members of AWARE INC., an independent, anti-Communist, watchdog group. After Faulk was elected an officer of the union, AWARE publicly accused him of seven instances of subversive or politically suspect activities, and although he brought suit against the group in 1956, he lost his job at CBS in 1957. He persisted in defending himself against the libel and eventually proved each of the charges to be fake and a part of a conspiracy to defame him. The case was appealed but Faulk's victory was sustained by a higher court in 1964, who found AWARE's actions as "malicious as they were vicious." Faulk won a large monetary award, most of which he couldn't collect, and the rest went to lawyers. Although nearly all of the vigilante-like, blacklisting activities had ended by that time, the resolution of the Faulk case put a period on a dishonorable era in broadcasting. (See also MCCARTHYISM.)

#### **Fawly Towers**

One of several hilarious "Britcoms" produced by the BRITISH BROADCASTING CORPORATION (BBC), the brief series found a new audience this side of the Atlantic in the late 1970s. JOHN CLEESE (first seen in the United States in the earlier "MONTE PYTHON'S FLYING CIRCUS"), along with his then-wife Connie Booth, created and wrote the series and headed the all-British cast. The plots were beautifully complex, the writing was outstanding, and the ensemble-acting was superb. The shows were set in a small, English, resort hotel that was sorely mismanaged by the neurotic Cleese character, who also suffered monumental humiliations inflicted by his shrewish wife. "Fawly Towers" was originally produced in 1976, but it has

continued to be seen in reruns periodically on PUBLIC BROADCASTING SERVICE (PBS) stations in the United States. Only twelve half-hour programs exist, but they have been distributed so widely in FIRST-RUN syndication that the series has developed a near-cult following. All twelve episodes are also available on home video.

#### **FBC**

See FOX INC.

#### **FBI, The**

Of the many radio and television programs that sought to capitalize on the famous law-enforcement agency of the federal government, this one is perceived as the best. It was certainly the longest-running. The hour-long police drama premiered on ABC in September 1965 and remained on the air for nine seasons, with the full cooperation of the head of the real FBI, J. Edgar Hoover. In the 1970-71 season, it was one of TV's ten top-rated shows.

Starring EFREM ZIMBALIST, JR. and produced by QUINN MARTIN, the series had a minimum of violence. Many applauded the series because of its realistic portrayal of actual cases and of the FBI. A total of 234 color episodes are available in OFF-NETWORK syndication.

#### **FCC license**

This document issued by the FEDERAL COMMUNICATIONS COMMISSION (FCC) authorizes a company or an individual to operate a full-power radio or television station, a MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS) system, or a LOW POWER TELEVISION (LPTV) station in the United States. FCC licenses are also required for other broadcast services that use the electromagnetic spectrum in the American concept of broadcasting. The purpose of requiring licenses is to regulate the airwaves to avoid electronic interferences between the various services and to ensure that the broadcast stations operate in the "public interest, convenience, and necessity."

No entity or individual owns any FREQUENCY or channel in the electromagnetic spectrum. The public owns the airwaves and the FCC is the federal agency charged with supervising their use on behalf of the public. This authority is derived from the COMMUNICATIONS ACT OF 1934. The FCC makes ALLOCATIONS within the broadcast spectrum for specific purposes and within those allocations, assigns specific frequencies and channels for use by individuals, organizations, or companies. In delegating the responsibility, the FCC considers a number of criteria, including the character of the people who will control the li-



cense and their technical ability. License holders must be citizens of the United States and must have sufficient financial resources to construct and operate the facility.

An applicant for a new broadcast license must first file for a CONSTRUCTION PERMIT (CP) and if there are mutually exclusive applications, the FCC often holds COMPARATIVE HEARINGS. After a CP is granted and the station is built, the applicant must file a PROOF OF PERFORMANCE certifying that the technical aspects of the new station are operating satisfactorily. After successful proof of performance testing, the FCC issues a license if the applicant has complied with all of the obligations and conditions stated in the original CP. The FCC license consists of a written, formal notice that must be displayed by the license holder. The process toward licensing is the same for commercial and PUBLIC TELEVISION (PTV) operations.

Conscious of the responsibility and need to ultimately control the airwaves in the interest of the public, The FCC never grants licenses in perpetuity. The Communications Act of 1934 decrees that licenses may be awarded only for "limited periods of time." The current limitation (established in 1981) is seven years for radio and five years for television. Both are an increase from previous times when three years for television was the norm. All existing stations, however, may apply for LICENSE RENEWALS and the vast majority (some 90 percent) are renewed.

Because of the physical limitations of the broadcast spectrum, the number of frequencies (and thus the number of licenses) is limited. As a result, licenses are extremely valuable. Many consider an FCC license for a television station a license to print money. (See also TRAFFICKING RULES.)

### **FCC lottery**

In the early 1980s, the FEDERAL COMMUNICATIONS COMMISSION (FCC) was swamped with mutually exclusive applications for licenses for LOW POWER TELEVISION (LPTV) stations and with thousands of other applications for the equally new MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS) licenses. It became impossible for the Commission staff to process the applications and conduct COMPARATIVE HEARINGS in a timely fashion. In response to the FCC's request, Congress in a 1982 amendment to the COMMUNICATIONS ACT OF 1934, authorized a lottery system to select applications to be reviewed. The lotteries for those two services began on September 29, 1983 and have continued on a monthly basis.

A number is assigned to each application and the numbers are mixed and randomly drawn on a periodic basis. The drawn application is then subject to

the usual FCC licensing procedures. To foster the Commission's goal of diversifying broadcasting by encouraging minority and new ownership, the lottery process gives a preference to such applicants by duplicating their numbers in the drawing. A number of critics and scholars charge the FCC with abrogating its responsibility to award licenses in accordance with the "public interest, convenience, and necessity" and calls for abolishing the lottery system are frequently heard from public interest groups.

### **FCC rules and regulations proceedings**

The rules and regulations of the FEDERAL COMMUNICATIONS COMMISSION (FCC) cover both radio and television broadcasting in the United States as well as cable, SATELLITE, and COMMON CARRIER matters. Congress has delegated its responsibility in these communications areas to the Commission.

Suggestions for new rules or changes to the FCC rules and regulations can come from sources outside of the Commission by formal petition, legislation, court decision, or informal suggestions or from a bureau/office within the FCC. When a petition for rule making is received, it is sent to the appropriate bureau or office for evaluation. If a bureau or office decides a particular petition is meritorious, the Commission proceeds.

Major changes to the rules are presented to the public as either a Notice of Inquiry (NOI) or a Notice of Proposed Rule Making (NPRM). The Commission issues an NOI when it is simply asking for information on a broad subject or trying to generate ideas on a given topic. An NPRM is issued when there is a specific change to the rules being proposed. If an NOI is issued, it must be followed by either an NPRM or a Memorandum Opinion and Order (MO&O) concluding the inquiry.

When an NOI or NPRM has been issued, the public is given the opportunity to comment initially and then respond to the comments that are submitted. When the Commission does not receive sufficient comments to make a decision, a further NOI or NPRM may be issued, again calling for comments and replies. It may be determined that an oral argument is needed to provide an opportunity for the public to testify before the Commission, as well as for the FCC staff to present diverse opinions concerning the proposed rule change.

After these steps have been completed, the Commission issues a Report and Order stating the new amended rule or stating that the rules will not be changed. The proceeding may be terminated in whole or in part or the Commission may issue additional Report and Orders about the matter.

Petitions for reconsideration of the decision may be filed by the public within thirty days. After a review of a petition for reconsideration, the Commission may issue an MO&O modifying its initial decision or denying the petitions for reconsideration. Court challenges and appeals may be made about any final FCC rule or regulation. In all, the process is long and cumbersome, but it ensures maximum input into communications matters. *(The above was provided by and adapted from FCC documents.)*

### **FCC v. Pacifica Foundation**

See SEVEN DIRTY WORDS CASE.

### **FCC zones**

To keep the signals of television stations on the same channel from interfering with one another, the FEDERAL COMMUNICATIONS COMMISSION (FCC) has established three geographic zones in the United States and issued rules for the separation of stations within each zone.

In Zone I, the minimum co-channel separation is 170 miles for VHF channels and 155 miles for UHF. This zone covers Massachusetts, Rhode Island, Connecticut, New Jersey, Maryland, Pennsylvania, Delaware, District of Columbia, Ohio, Indiana, Illinois, and parts of Maine, New Hampshire, Vermont, New York, Virginia, West Virginia, Michigan, and Wisconsin.

In Zone II, the minimum co-channel separation is 190 miles for VHF and 175 miles for UHF channels. This zone includes Kentucky, Tennessee, North and South Carolina, Missouri, Iowa, Minnesota, Arkansas, Kansas, Nebraska, Oklahoma, North and South Dakota, Utah, Idaho, Arizona, New Mexico, Montana, Wyoming, Nevada, Colorado, Oregon, Washington, California, Alaska, Hawaii, and parts of the states of Maine, New Hampshire, Vermont, New York, Virginia, West Virginia, Georgia, Alabama, Mississippi, Louisiana, Michigan, Wisconsin, and Texas.

In Zone III, the separation is 220 miles for VHF and 205 miles for UHF. This zone includes Florida and parts of Georgia, Alabama, Louisiana, Mississippi, and Texas. The separations in this area are greater than in other zones because of unique signal propagation characteristics near the Gulf of Mexico. *(The above information was provided by and adapted from FCC documents.)*

### **Fedderson, Don**

Throughout the 1950s and 1960s, Fedderson was one of the more successful SITCOM creators, packagers, and producers. "The Liberace Show" (1952-1969, NBC and CBS), "THE MILLIONAIRE" (1955-

60, CBS), "Do You Trust Your Wife?" (1956-57, CBS), "MY THREE SONS" (1960-72, ABC and CBS), and "FAMILY AFFAIR" (1966-1971, CBS) are but a few of his series.

Fedderson was also consultant to the original "LAWRENCE WELK SHOW" (1955-71, ABC) and handled the distribution of Welk's FIRST-RUN distribution shows that were produced from 1971-82.

### **Federal Communications Bar Association (FCBA)**

The FCBA is a nonprofit association of attorneys who practice law before the FEDERAL COMMUNICATIONS COMMISSION (FCC). Located in Washington D.C., the association acts occasionally as a collective voice for the lawyers in matters relating to their communication law practices and the Commission. The FCBA hosts periodic luncheons, which feature industry luminaries, as well as seminars and holds a semi-annual conference. The association was founded in 1935.

### **Federal Communications Commission (FCC)**

An independent government agency that is responsible directly to Congress, the FCC is charged with regulating interstate and international communications by radio, television, telephone, satellite, and cable. Its jurisdiction covers the fifty states, the District of Columbia, Guam, Puerto Rico, and the Virgin Islands.

It was established, in accordance with the COMMUNICATIONS ACT OF 1934, to regulate the radio and television spectrum. Regulation was deemed necessary because the number of over-the-air electronic transmissions that can be made without interfering with one another are effectively limited by the physics of scarcity.

The FCC is composed of five commissioners appointed by the President and confirmed by the Senate for five-year terms. (The size of the Commission was reduced from seven to five members in 1983.) The President designates one of the commissioners to serve as chairman, and no more than three commissioners may be members of the same political party. None can have a financial interest in any Commission-related business. The commissioners supervise all FCC activities, delegating responsibilities to staff units and bureaus as well as to committees of commissioners.

The Commission allocates spectrum space for AM and FM radio and VHF and UHF television broadcast services, assigns FREQUENCIES and CALL LETTERS to stations, and designates operating power and SIGN-ON/SIGN-OFF times. The Commission also issues CONSTRUCTION PERMITS (CP) and inspects technical equipment. When a station is built and is capable of oper-

ating as proposed, an FCC LICENSE to operate it is issued by the Commission.

The FCC also regulates existing stations, inspecting them to see that they are operating in accordance with its rules and the technical provisions of their authorizations. The Commission modifies the authorizations when necessary, licenses transmitter operators, and processes applications for the renewal of licenses. (The license term for AM and FM radio stations is seven years and for TV stations, five years.) At renewal time, the Commission reviews the station's record.

While the FCC is prohibited by law from censoring program content, it does have some regulatory responsibilities in the program area. It requires licensees to serve the programming needs and interests of their communities and obligates them to comply with some statutes, rules, and policies relating to program content such as identifying SPONSORS.

Although the Commission first established rules regarding the reception of cable television systems by MICROWAVE RELAY in 1965, its jurisdiction over cable was not codified until the next year. At that time, the FCC established regulations for all cable systems, including MUST CARRY RULES that require that they must retransmit all local TV stations.

In October 1984 Congress passed the CABLE COMMUNICATIONS POLICY ACT OF 1984, which gave the FCC more cable regulatory responsibilities over cable, including EEO REGULATIONS involving employment. While not very restrictive (and notwithstanding the elimination of a number of the rules in recent years), some regulations regarding a number of aspects of cable ownership and operation remain. After the period of deregulation in the 1980s, increased regulation of the cable industry is expected in the future.

The FCC also has jurisdiction over the INSTRUCTIONAL TELEVISION FIXED SERVICE (ITFS) and the MULTIPOINT MULTICHANNEL DISTRIBUTION SERVICE (MMDS), as well as DIRECT BROADCAST SATELLITE (DBS) systems and LOW-POWER TELEVISION (LPTV) STATIONS. The Commission's primary concern in these areas is spectrum management. *(The above information was provided by and adapted from FCC documents.)*

### **Federal Trade Commission (FTC)**

Congress created this government agency in 1915 to protect the American system of free enterprise and competition in the interests of a strong economy. Similar in composition to the FEDERAL COMMUNICATIONS COMMISSION (FCC), the FTC is responsible for the government's regulatory role in interstate commerce and the monitoring of possible price-fixing and unfair and illegal acts and practices.

The latter includes fraudulent or deceptive advertising on radio, television, cable, and home video.

### **feedback**

The communications industry recognizes three different uses for this term. In television production, feedback can be either an audio or a video technical effect. In programming and advertising, it is the response of the audience or consumer.

Audio feedback is an undesirable effect like the screech or howl that occurs when a microphone is placed too near a speaker. Sometimes called a "back squeal," it often occurs when a mike is placed near loudspeakers in an auditorium. The sound from the mike is picked up, amplified, and comes through the speakers to be picked up again and sent back upon itself. It is usually eliminated by moving the mike away from the speaker or aiming or moving the speaker away from the mike.

Video feedback is created when the camera is aimed at a monitor that is showing the picture being shot by the camera. A variety of random abstract patterns that are somewhat psychedelic result, because the signal feeding on the signal creates some distortion.

The term feedback is also used to express the audience's response to a program or a commercial in the form of telephone calls, letters, or by means of structured FOCUS GROUPS. The information is used to correct, enhance, or adjust the message, or to change the style or thrust of a program.

### **feeder cables**

Sometimes called "feeder lines," this element of a TREE NETWORK cable operation consists of the COAXIAL CABLES (about one-half inch in diameter) that connect the cable TRUNK LINES to the CABLE DROP lines. This intermediate portion of the distribution system takes the electronic signals from large trunk-cable lines to a specific area or neighborhood of homes.

Installed underground or strung between telephone poles, feeder cables parallel the streets within a neighborhood. After the signal is amplified at periodic feeder cable stations, it passes through a series of MULTITAPS to the subscribers' homes via smaller cable drop lines.

### **Fellows, James A.**

A Syracuse University graduate, Fellows served as an assistant professor at that university and executive director of the Empire State FM School of the Air from 1956 to 1962. He then served as assistant director and director of the Office of Research and Development of the NATIONAL ASSOCIATION OF EDUCA-

TIONAL BROADCASTERS (NAEB) from 1962 to 1972 and as executive director of that organization from 1973 to 1976. Fellows became president of the association in 1976 and served until the NAEB was dissolved in 1981. He then became president of the CENTRAL EDUCATIONAL NETWORK (CEN), where he continues to serve PUBLIC TELEVISION (PTV).

In 1979 Fellows was honored by the CORPORATION FOR PUBLIC BROADCASTING (CPB) when he was awarded the prestigious RALPH LOWELL AWARD. (See also HARTFORD GUNN INSTITUTE and TELEPLEX.)

### **Fernwood 2-Night**

Although only thirty minutes in length and in production for only one year, this SPIN-OFF from "MARY HARTMAN, MARY HARTMAN" was a hilarious send-up of the late-night talk shows. It was created by NORMAN LEAR. MARTIN MULL played the host as a brash, sardonic, and egotistical dilettante, assisted by a witless sidekick, Fred Willard. The two of them managed to comedically offend almost every ethnic and religious group, as well as patriots and the disabled. The show supposedly aired from the small town of Fernwood in Ohio, and had all of the trappings of a regular talk show, including a dilapidated couch, a small awful band, and a studio audience.

Sixty episodes were produced for FIRST-RUN syndication in 1977 and the series developed a small cult following. The next season, it continued on a five-a-week basis as "America 2-Night." The new show differed from the original only in a new location (Hollywood) and presumed enlarged scope (the entire country). During the 1990-91 season, the "America 2-Night" series was resurrected on NICKELODEON/NICK AT NITE.

### **Fibber McGee and Molly**

After twenty-two years as a rousing success on radio, the McGees came to NBC television in 1959. Unfortunately, the hilarious sound gags (such as the overcrowded, clattering closet) that had played so well on radio didn't have the same effect on television and the SITCOM was cancelled after four months and twenty-six episodes. The half-hour, black-and-white programs are still available in OFF-NETWORK syndication.

### **fiber optics**

This revolutionary new technology uses light beams to carry signals from one point to another through hair-thin strands of glass bundled together in a cable.

LASERS are used to generate modulated light that travels rapidly and is guided through a glass fiber by

reflecting off the inside walls of the fiber. The small cables carrying the beams of light can be buried underground, laid under the ocean, or strung on poles. Fiber optics technology has many advantages over COAXIAL CABLE, including its small size and its almost infinite capacity. Two pairs of the tiny glass strands can carry 50,000 telephone conversations. Because of its enormous capacity, the technology is ideally suited to DIGITAL COMMUNICATIONS.

Fiber optics have been installed by the AMERICAN TELEPHONE AND TELEGRAPH COMPANY (AT&T) in heavily trafficked domestic telephone areas, and are used to connect the United States with Europe by undersea cables. Trans-Pacific fiber optic cables are being developed and the technology will eventually replace SATELLITES in handling international telephone calls. Some U.S. cable companies have begun rebuilding their systems with the technology, which will replace coaxial cable in the future.

In 1991, TIME WARNER announced plans to upgrade its cable system in Queens (New York) from seventy-five to 150 channels by using fiber optics but without digital compression technology. That system will be the world's most advanced cable system and will purportedly lead to many more such improvements in Time Warner and other systems throughout the nation.

New cable systems are also being constructed in Europe, where the new technology is sometimes known as "glass optical wave guides."

### **field**

A field is a partial image formed by an electron gun in a CATHODE RAY television receiving tube. The gun sweeps the tube with an electronic beam from side to side and from top to bottom. The process takes one-sixtieth of a second (in the NTSC standard), but scans only every other line, creating one half of the picture. The gun scans the odd-numbered 262-1/2 lines first, creating an odd field, and then returns to scan the even-numbered 262-1/2 lines, thus creating an even field. The second scanning process also takes one-sixtieth of a second. Together, the two interlaced fields of 525 scanning lines make a complete picture called a FRAME, in a process that takes a total of one-thirtieth of a second.

### **field strength**

This term describes the intensity of an electronic or magnetic field at a given point. In broadcasting, the strength of the transmission is measured at various points some distance away from the transmitting ANTENNA, to determine the extent of the station's COVERAGE AREA. The power of the signal is measured,

usually in microvolts per meter, using a field-strength meter tuned to the station's FREQUENCY. In cable television, a signal-level meter measures the energy level of the cable signal at various points in the COAXIAL CABLE of the system.

### **Fifth Estate**

In ancient times, there were four traditional political "estates" in society. The first was the Clergy, the second the Nobility, the third the Commons, and the Fourth, the Public Press. To distinguish the new and remarkably powerful radio medium from the printed page, the Fifth Estate was added to the list. The term was applied to that medium in the 1930s.

Its origins are unclear. It was used as early as 1931 when a new magazine, *Broadcasting, the News Magazine of the Fifth Estate* was founded. It was also the title of a popular college textbook, *Radio: The Fifth Estate* by Judith Waller, the Educational Director of the NBC Central Division in the early 1930s.

Its application to radio broadcasting (and by extension, television) is not universally accepted. To some, scientists make up the Fifth Estate.

### **fill lighting**

This television and film lighting technique directs broad light onto a performer, object, or area from larger lights at the front and sides of the scene. Sometimes referred to as BASE LIGHTING, this SOFT LIGHT is designed to complete the illumination of a scene by eliminating shadows and dark spots. The use of the terms "fill" or "base" depends on the evolving process in lighting a scene. If the lighting director sets a key light first, the following general light is called "fill light." If the general illumination is established first, it is called "base light." Along with KEY LIGHTING, BACKLIGHTING, and BACKGROUND LIGHTING, fill or base lighting is one of the four basic lighting techniques in film and television production. (See also SCOOP LIGHTS.)

### **fill rate**

This home video term measures what portion or percentage of an order is fulfilled for prerecorded videocassettes or videodiscs by manufacturing or duplicating firms. When an order is processed, not all of the units may be immediately duplicated and shipped, and the success in meeting that goal is usually expressed in percentages (for example, "X company has a good fill rate of 90 percent"). PROGRAM SUPPLIERS rely on PRE-ORDERS for new titles from WHOLESALERS in order to make promised STREET DATES for retailers. Much of the rental and sale of videos, however, is cyclical and depends entirely on volatile

consumer demand. Reorders of particularly hot titles can stretch a duplicator's capacity to the limit and create logjams and a poor fill rate. In such circumstances, CATALOG PRODUCT may have to wait its turn. Production is usually increased to lower the turnaround time in an attempt to maintain a good fill rate. The rate is relative, however, and varies from manufacturer to manufacturer. It also varies according to the perspective of the user of the term. What a duplicator may consider a good fill rate for a large order of videocassettes may seem a poor fill rate and an eternity to the wholesaler and retail store, which have anxious customers waiting. (See also PREBOOK.)

### **filler programming**

Extra material that is used to flesh out a piece that has come up short has a long history in the media. In the early days of the newspaper industry, some companies were established simply to provide short items to fill in the spaces left in a column or between the editorial matter and advertisements. When broadcasting arrived, the planned lengths of scheduled programs created similar problems when a show ran short. In radio, brief COPY was provided in advance to announcers for use in the event that it was needed. The pieces were often humorous or informative and were written in short sentences so that the bit could easily be inserted or cut at any time to fill the needed air time.

In the early days of television, a lot of programming was acquired from other sources, including Hollywood motion pictures and serials and industrial or free films from corporations. These programs did not conform to the half-hour or hour segments beloved by broadcasters, and short films (often acquired from the government) filled out the time slot. As television began to produce most of its own programming, the need for filler became less important. Early EDUCATIONAL TELEVISION (ETV) stations, however, often used such material when they carried programs produced for commercial stations without the commercials, and the programs ran short. Both commercial and PUBLIC TELEVISION (PTV) stations seldom use filler material today. It is also rarely used in BASIC CABLE networks or MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS) systems, where commercials are shown between programs.

Filler material is used on PAY (PREMIUM) CABLE networks, however, where it has been given the fancy name of "interstitial" (or "continuity") programming. The short bits are used to fill out time left when a motion picture does not conform to half-hour or hour scheduling.

The generally accepted length of a theatrical feature film in the United States is 100 minutes. Some features are longer and a few are shorter. (They have become somewhat shorter in the past few years because of changing audience tastes and the influence of television.) The 100-minute feature film fits comfortably within a two-hour broadcast television period, because it allows some twenty minutes for commercials. Many **MADE-FOR-TV MOVIES** produced specifically for television broadcast release conform to this length. Films or programs that have shorter lengths require fillers.

The lengths of such material range from one to twenty minutes. The miniprograms are used to fill the time when a feature ends a few minutes "before the hour," because most pay-TV networks conform to the broadcast practice of beginning programming on the hour. Cable networks must schedule from 180 to 200 such breaks each month.

Filler programming has ranged from animation, independent short films, and video music clips to a series of dance exercises. In recent years, a number of cable networks have created their own miniprograms that feature interviews with stars, backstage looks at Hollywood, and reports on films or programs in the making. Some filler materials are promotional pieces for upcoming shows, or **SPECIALS**.

#### **film chain**

Sometimes called a "telecine," this unit is a combination of equipment that converts motion picture film or still slides into a video signal. The unit, traditionally an integral part of most television station control rooms, is also found in those cable systems or operations that produce or originate programs.

Although there has been a dramatic move toward videotape production since the 1970s, film is still the choice for some high-quality programs and commercials. A few theatrical films are still distributed to television stations in a 16mm film format and **FILM CLIPS** and slides are still used for inserts into local productions.

The film chain allows the film to be projected into the lens of a video camera and thus be recorded on videotape or transmitted to the audience. In most film chain setups, several projectors (one 35mm slide and two 16mm, 35mm, or 8mm film projectors) are positioned to project into a multiplexer. That device is simply a set of mirrors in the center of the unit, which can be changed to direct the image from any of the projectors into the lens of a video camera. All of the projectors are precisely aligned and the film projectors are especially adapted to accommodate the differences in **FRAMES** per second (fps) between film

and television (twenty-four fps for film vs thirty fps for television). The projected images pass through a condenser lens, which concentrates the image into the lens of the video camera. The image quality of the resulting picture is satisfactory, and new television cameras using **CHARGE COUPLED DEVICES (CCD)** provide a much sharper image when they are used in a film chain.

#### **film clip**

This short bit of film footage, known familiarly as a "clip," is sometimes used as an insert in a television production. The brief film is sometimes introduced into a live studio program to take the viewer outside the studio. The one-to-three-minute segment adds a touch of reality by showing a scene, location, or activity that cannot be easily duplicated in the studio, such as an airplane flying or a train chugging along. Many clips are **STOCK SHOTS** obtained from film libraries, and **FILM CHAINS** are used to insert them into the programs.

In the early days of television, all such outdoor footage was shot on 16mm film or sections were physically clipped out of longer films. Scenes were also cut from theatrical films and used by guests on **TALK SHOWS** to promote their movies. Today, original brief segments of outside-the-studio activities are usually shot on videotape using **EFP** techniques rather than film, and the clips from motion pictures are also transferred to tape. Although they are not cut from the original, the term "clip" is still used, but without the prefix "film."

#### **film loop**

In this technique, a short section of tape or film is run repeatedly to produce a repetitive scene. In the early days of television, film loops were used to form a background for action within a studio, such as ocean waves pounding on a beach. A short (eight-foot or so) length of 16mm film of the outdoor scene was spliced into a loop and run continuously, in a never-ending circle, through the projector of a **FILM CHAIN**. Using **REAR SCREEN PROJECTION** techniques, it was placed behind the live talent on the set. While film is seldom used today, the same technique is utilized with videotape. Videocassette machines can be adapted to accommodate a tape loop. The loop is also sometimes used in a **POINT OF PURCHASE (POP)** application, using a scene from a feature film or a **TRAILER** to promote that movie in a home video store.

#### **film package**

The gathering of a number of motion pictures in one unit under an umbrella label creates a film pack-

age. Many SYNDICATORS make such packages available, often at a discounted price, for marketing purposes. The artificially created collection sometimes contains films of a particular GENRE, such as westerns under the umbrella title "Great Westerns," but often the individual motion picture titles are disparate and eclectic. They are then grouped together under such broad titles as "Silver Screen Classics" or "Golden Age Comedies."

#### **Film/Video Arts (FVA)**

This organization helps people become involved in media productions and projects. Activities of the group include holding training workshops, renting film and videotape gear to nonprofit groups and individuals, and supplying postproduction facilities for editing. Founded in 1968 as the Film Club and later known as the Young Filmmakers Foundation, the association assumed its current name in 1984. Its headquarters are in New York.

#### **Films Inc.**

See PUBLIC MEDIA INCORPORATED.

#### **fin-syn rules**

For twenty-one years, these FEDERAL COMMUNICATIONS COMMISSION (FCC) financial interest-syndication rules (FISR) severely limited the power of the commercial broadcast networks over program producers and distributors. The financial (fin) aspect of the regulations prevented the networks from acquiring an interest in the programs from outside producers that they put on the air. The SYNDICATION (syn) aspect prohibited them from the distribution of any programs they owned except to overseas markets.

The rules were first envisioned in 1959, when the FCC began an investigation concerning the almost-monopolistic control of programming by the three networks. In 1965, the Commission began a proceeding designed to curtail such power and in 1970 adopted both the fin-syn and PRIME-TIME ACCESS (PTAR) rule. At the same time, the Justice Department initiated a legal antitrust action against the networks, and in a consent decree in a California court, the networks agreed to some rules, including a limit on the amount of programming (five hours per week) that could be produced in house. That aspect of the decree expired in November 1990, but sections limiting the licensing options that can be acquired from outside producers are expected to be in effect until 1995.

The FCC rules and the consent decree were intended to foster diversity and encourage competition in programming. The Commission wanted to pro-

mote FIRST-RUN syndication, the growth of INDEPENDENT STATIONS, small INDEPENDENT PRODUCTION COMPANIES, and the Hollywood studios. The FCC sought to take the networks out of the role of both buyer and supplier of programming and provide a pro-competitive program production market that would be in the public interest. The rules worked. Independent stations grew from seventy in 1970 to some 340 in 1990, and by that year there were more than 200 producers of PRIME-TIME television programs. In 1970, the Hollywood studios that were members of the MOTION PICTURE ASSOCIATION OF AMERICA (MPAA) produced only 39 percent of the prime-time network entertainment series. By 1990, they were responsible for 72 percent of the schedule.

The networks began to seek a repeal of the rules in the late 1980s, pointing out that they were exposed to much more competition than they were in 1970. They claimed that they no longer dominated viewing choices because of cable television, prerecorded videocassettes, and the forthcoming DIRECT BROADCAST SATELLITE (DBS) services, as well as LOW POWER TELEVISION (LPTV) stations and MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS) stations. According to the networks and their AFFILIATED STATIONS, they no longer enjoyed dominance over program producers or controlled access to the public because of the many new channels available to the public. Furthermore, the network share of the television audience dropped from 80 percent in the 1970s to 65 percent in 1990. In a reversal of its previous position, the Justice Department supported the repeal of the rules, finding that network ownership of programming would not be anticompetitive.

The chief proponent to retain the rules was the awkwardly named "Coalition to Preserve the Financial Interest and Syndication Rules," composed of labor and citizen groups, television producers, and independent stations. Supporters of the coalition also included the INDEPENDENT TELEVISION ASSOCIATION (INTV), NATIONAL ASSOCIATION OF TELEVISION PROGRAM EXECUTIVES (NATPE), the MPAA, some GROUP BROADCASTERS, and the MEDIA ACCESS PROJECT on behalf of the UNITED CHURCH OF CHRIST OFFICE OF COMMUNICATION. This loosely formed organization urged the FCC to retain the rules and, in fact, to impose new ones. The supporters for retention also sought to reduce the number of in-house production hours and the option time on program licenses for the networks. If the rules could not be retained, the group sought some safeguards against the networks' power in negotiating for programs.

The FCC, however, tentatively proposed the total elimination of the financial rules and a relaxation of

the syndication rule and received hundreds of petitions pro and con. Congress and the Commission pressed the two major opponents (the Hollywood studios and the networks) to negotiate a compromise that could be used in formulating new rules. When that failed, the FCC held a formal hearing on the matter in December 1990. At stake was control of the \$3 billion syndication market and the future of the new FOX INC network.

On April 9, 1991, the Commission adopted some modifications in the rules. The modifications are subject to reconsideration and will be challenged in the courts because no one was happy with them.

The new rules dropped all restrictions on the networks' ability to have a financial interest in any syndicated programming broadcast during non-primetime hours. The rules were also relaxed somewhat for their financial participation in programs that are produced by others for PRIME TIME, and the networks are permitted to syndicate programs produced by others, overseas. They are required, however, to syndicate such programs domestically through "independent third-party distributors." The networks are also allowed to produce up to 40 percent of their prime-time programs in-house and to syndicate those shows domestically. They can also produce programs for FIRST-RUN syndication, but such distribution must be through third parties.

The networks believe that they are still hamstrung, as they had hoped for a complete revocation of the rules, and they challenged the new rules in court. On the other hand, the Hollywood studios called the new rules "a tragedy for independent producers and the American viewing public" and also planned court challenges to pursue stronger restrictions on the networks. The only clear winner was the new Fox network. The rights to programs it had begun to produce and distribute were GRANDFATHERED and it could therefore keep its production and syndication divisions.

The new fin-syn rules were scheduled to take effect in July 1991 but the networks must first win relief from the consent decrees that mirrored the old rules in order to benefit from the new rules. That may take two years. In the meantime, most of the interested parties petitioned the FCC to reconsider the new rules, in addition to challenging them in court.

#### **final print**

The end result of the film production process is realized in the final print. All elements, including sound and optical effects such as titles, SUPERIMPOSITIONS, and DISSOLVES have been added to the print,

and the program or commercial is completed. This print has been corrected for color, checked for quality, and is ready for transmission on a cable system, television station, or network, or for duplicating for home video distribution. (See ANSWER PRINT and WORKPRINT.)

#### **Financial News Network (FNN)**

From 1981 to 1991, this BASIC CABLE television network provided three services to subscribers on 3,500 cable systems in the United States and Canada. The services were FNN:Business (business news and personal money management advice), FNN:Sports (sports information and events), and FNN:Data Broadcasting (real-time stock market quotes and information). The network also operated a business radio service and at one time owned a substantial portion of THE LEARNING CHANNEL (TLC).

The New York-based network premiered in November 1981. In mid-1989, FNN expanded its programming from daytime into the evening hours and began cablecasting twenty-four hours per day later that year. At that time, nearly one-half of the network was owned by Infotechnology, which also owned United Press International (UPI). Both suffered financial reverses in 1990 and were offered for sale. TLC was sold to the DISCOVERY CHANNEL in 1991. FNN declared bankruptcy in that year and after a long, legal battle, it was purchased by its chief rival, the CONSUMER NEWS AND BUSINESS CHANNEL (CNBC), for \$154.3 million. That network merged the two channels in the daytime hours under the name CNBC/FNN Daytime.

#### **Firing Line**

Hosted by the conservative author and publisher WILLIAM F. BUCKLEY, JR., this hour-long interview and discussion show has been on television since 1966. It first appeared on a local station in New York and was then offered in SYNDICATION. In 1971, the program moved to the PUBLIC BROADCASTING SERVICE (PBS), where it was produced by the SOUTHERN EDUCATIONAL COMMUNICATIONS ASSOCIATION (SECA). Four years later, Buckley moved the series into a hybrid combination of commercial-noncommercial syndication but in 1977, the show returned to PBS (and SECA), where it remains.

With the celebration of its 25th anniversary in 1991, "Firing Line" became national TV's longest continually running show that still featured its original host. Each week, Buckley debates and discusses relevant political and social issues of the day with invited guests. The series won a Special Achievement EMMY in 1969.



**First Amendment**

The First Amendment to the Constitution of the United States, a part of the Bill of Rights, protects four fundamental rights for its citizens. The Amendment (the first of ten constituting the Bill of Rights) guarantees freedom of religion, freedom of speech, freedom of meeting, and freedom to ask the government to correct injustice. The amendment in its entirety reads:

Congress shall make no law respecting an establishment of religion or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble and to petition the government for a redress of grievances.

The Bill of Rights was adopted in 1791. In the COMMUNICATIONS ACT OF 1934, the protection of free speech and a free press was specifically expanded to broadcasting while protecting individual expression. The right of free speech also benefits the larger society. (See also CENSORSHIP.)

**First Choice (Canada)**

Serving eastern Canada, this English-language pay-TV network programs motion pictures and general interest programming. It is based in Toronto.

**first color television set**

Although a few color television sets had been manufactured and sold to receive the experimental CBS color system as early as 1950, the first mass-produced color set was made by the RADIO CORPORATION OF AMERICA (RCA) at its Bloomington (Indiana) plant on March 17, 1954. It was manufactured less than four months after the approval of the RCA color system by the FEDERAL COMMUNICATIONS COMMISSION (FCC). Since that time, the plant has turned out more than 50 million sets.

Now owned by the French-controlled Thomson Consumer Electronics Corporation, the plant produces some 15,500 television sets a day under the RCA and GENERAL ELECTRIC (GE) COMPANY labels.

**first ETV station**

The first noncommercial EDUCATIONAL TELEVISION (ETV) station went on the air on May 25, 1953. Licensed to the University of Houston in Texas, it used the CALL LETTERS KUHT. It still broadcasts on channel 8 under the same call letters, honoring the licensee.

**first presidential news conference**

The first presidential news conference to be covered by television was held by President Eisenhower

on January 19, 1955. The question-and-answer gathering was recorded in its entirety and was allowed to be telecast on a delayed basis. There were several steps leading to that precedent-setting telecast. In the early days of the electronic media, reporters were only able to quote from transcripts of audio recordings made during presidential news conferences. No presidential voice was heard. President Harry S Truman allowed some audio portions of his conferences to be broadcast in 1951 and his successor, President Dwight D. Eisenhower, permitted some filmed excerpts to be used in the newsreels and in television news shows. Any material used, however, had to be approved by the White House.

The Eisenhower full news conference opened the door for the live television coverage of presidential news conferences as broadcast today.

**first public demonstration of TV**

The Scottish inventor JOHN L. BAIRD conducted the first public demonstration of television in London on Tuesday, January 26, 1926. Using his MECHANICAL TELEVISION scanning device, he transmitted common household objects including a vase and a book, along with a human moving face. The audience, consisting of members of the Royal Institution, watched the demonstration within the room as well as in another room, but they were decidedly unimpressed because the image was blurred and faint. Baird called his device the Televisor.

**first scheduled TV program**

The first scheduled (as opposed to experimental) television program was telecast from the General Electric Station WGY, Schenectady (New York) on September 11, 1928. "The Queen's Messenger," an old play, was telecast to a small group of company officials and guests, who were given advance notice and a TV set and invited to tune in. No other shows were televised or even scheduled because there was no consumer audience for them at that time. "The Queen's Messenger" was also the first drama on television.

**first sporting events on TV**

The year 1939 saw a number of sporting events on television for the first time. The very first game to be telecast was a college baseball contest between Princeton and Columbia in New York City. It was televised on May 17, 1939 with BILL STERN as the play-by-play man.

Three months later, the first major league baseball game was telecast. It was between the Cincinnati Redlegs and the Brooklyn Dodgers on August 26,

1939, live from Ebbetts Field with RED BARBER as the announcer. Two cameras were used, one each on the outside of each foul line. One reviewer wrote, "The players were distinguishable, but it was not possible to pick out the ball."

College football was first telecast on September 30, 1939, when Bill Stern did the play-by-play for a Fordham vs Waynesboro game. One month later, on October 22, the first pro game was transmitted. It featured the Brooklyn Dodgers football team against the Philadelphia Eagles, live from Ebbetts Field in New York. All of the programs were telecast over a single station.

The first NETWORK sports shows occurred in the mid-1940s, after WW II. NBC telecast the Army-Navy football game over a four-station hookup in the fall of 1945. Two years later, the same network was the first television network to carry a World Series baseball game. It was the subway series between the Brooklyn Dodgers and the New York Yankees.

#### **first TV magazine**

The first periodical to list television program schedules along with feature articles was *Television Forecast*, a Chicago-based guide that was started the week of May 3, 1948. The nation's second weekly magazine was published five weeks later on June 14 in New York. It was called *TV Guide*.

*TV Forecast* listed the programming of the two Chicago stations on the air at the time and was distributed free to the 16,000 television-set owners in the area. That fall, the FEDERAL COMMUNICATIONS COMMISSION (FCC) instituted the FREEZE, which prevented any new stations from going on the air, but by that time, Chicago had four stations. HOWDY DOODY and MILTON BERLE were seen in Chicago in January of the next year and the sale of television sets soared. By 1950, the small, 5-inch by 8-inch weekly magazine had a circulation of 145,000. It established a local and then a NATIONAL TELEVISION BOARD OF REVIEW to monitor the new medium's morals. It also set up a news-gathering operation with *TV Guide* and another rival magazine in Philadelphia called *TV Digest*, to share stories and writers. When the freeze was lifted in 1952, other magazines sprang up but *TV Forecast* expanded by publishing editions in Boston, San Francisco, and Minneapolis.

By 1953, the magazine was reaching one million subscribers, but in the same year, WALTER ANNEBURG bought it and *TV Digest* (for \$1 million) and merged them into his own *TV Guide*, which then became the major national publication. The last issue of *TV Forecast* was published February 25, 1953. *TV Guide* went on to become the largest-selling magazine in the

United States. It was sold in September 1988 to RUPERT MURDOCH for a reported \$3 billion.

#### **first TV political campaign**

The first national political campaign to be televised to any extent was the contest in 1952, featuring presidential candidates Dwight D. Eisenhower (R) and Adlai E. Stevenson (D). Although events in earlier campaigns had been filmed for newsreel release to theaters and the 1948 presidential campaign had been covered somewhat by television in the very few cities that had television stations at the time, the 1952 election-year activities were the first to be televised extensively. One of the highlights of the period was the CHECKERS speech by vice-presidential candidate Richard M. Nixon. The Democratic and Republican conventions were also televised that year for the first time.

#### **first UHF station**

As soon as the FREEZE on the construction of new stations was lifted by the FEDERAL COMMUNICATIONS COMMISSION (FCC) in 1952, new stations rushed to get on the air. Many had purchased equipment before the Commission had stopped granting applications in 1948 and they were simply awaiting a CONSTRUCTION PERMIT (CP). One of them was a station in Oregon. The new UHF channels were allocated by the SIXTH REPORT AND ORDER in early 1952 and the first commercial UHF station, KFTV in Portland, went on the air on September 20 of that year.

#### **first-run syndicated programs**

Created specifically for SYNDICATION, these programs are sold or licensed to local television stations, GROUP BROADCASTING entities, and to cable and other television systems in the United States and overseas. The programs are developed largely by INDEPENDENT PRODUCTION companies for an initial broadcast on nonnetwork operations in the United States. This type of syndicated programming is distinct from OFF-NETWORK PROGRAMS, which are series, SITCOMS, or SPECIALS originally transmitted by the major networks.

First-run programs must give the audience a compelling personality or other reason to watch. They must have strong and solid entertainment values with good stories and writing. They are usually produced only after they have been preliminarily accepted by a number of buyers, based on a successful PILOT. In 1990, only nine first-run adult series were launched. Most first-run syndicated program series are presold on the basis of the showing of the pilot at the NATIONAL ASSOCIATION OF TELEVISION PROGRAM EXECUTIVES (NATPE) annual meetings. Depending on the

economy, between fifty and one hundred first-run potential programs are on the block every year at NATPE. Historically, however, only 10 percent of the pilots ever reach the series stage.

The production costs of first-run syndicated programs are generally lower than those for PRIME-TIME network productions. Many of the most popular GAME SHOWS are produced and sold via this method, with "WHEEL OF FORTUNE" the quintessential first-run syndicated program. Because so many first-run programs are scheduled ACROSS THE BOARD, a large number of episodes are required to minimize repetition. Producers, therefore, plan for as many as 190 or even 260 episodes when they begin the production of a first-run program, although many cease production before they reach those totals. (See also STATION LINEUP.)

### **first-sale doctrine**

The COPYRIGHT ACT OF 1976 formally established the concept of first sale in relationship to intellectual property. This part of the statute was extremely important to the then-new prerecorded home-video industry. The concept of first sale allows the first purchaser of a copyrighted work (such as a videocassette or videodisc) to do anything with the work. The buyer does not own the copyright, but the work as a product may be sold, rented, or given away. Section 109 (a) specifically authorizes an owner of a copyrighted copy "without the authority of the copyright owner, to sell or otherwise dispose of the possession of that copy."

There is a considerable body of U.S. law dating back to the late 1800s that established the traditions of the first-sale doctrine. However, when the Act was under consideration by Congress, producers of video programs and the PROGRAM SUPPLIERS lobbied to have that section in the Act eliminated. The video retailers, on the other hand, did not want the doctrine removed inasmuch as its absence would allow the program suppliers to decide if a work could be rented or sold (and at what price) throughout its life. The suppliers and Hollywood studios fought for control over their films and programs or at least for some compensation in the form of a tax on the sale of videocassette recorders (VCR) and blank videocassettes, perhaps as a compromise in the BETAMAX CASE. The MOTION PICTURE ASSOCIATION OF AMERICA (MPAA) argued that six of every ten motion pictures did not make money and the studios had to seek other markets (such as home video) for revenues if the companies were to continue producing motion pictures.

The consumer electronics industry thought the MPAA and the studios were wrong, and the U.S. pub-

lic and Congress agreed with them. Once a book or videotape has been purchased, according to the lawmakers' view, the new owner should be free to do anything with it. In spite of some court challenges and periodic attempts at new legislation to repeal that section, the first-sale doctrine remains in place in the Act.

### **fixed position**

A COMMERCIAL aired at a specific time on a television station or cable operation is in a fixed position. The rate for a fixed position is higher than that charged for a commercial purchased at RUN-OF-SCHEDULE RATES or at a PREEMPTABLE rate, but advertisers are willing to pay a premium rate for the exposure they want.

### **flags**

Like BARN DOORS, these lighting accessories are used to shadow or block unwanted light from certain areas. Unlike barn doors, however, these large single devices are not attached to lighting instruments. Rather, they are mounted on a stand or on the grid above the studio. Sometimes called "gobos" or "cutters," they are rectangular metal frames with black fabric stretched over them. Flags are used more often in film than in television production because there is more time and more room in which to position them on a film set.

### **flashback**

Used with great effect in film and television, this dramatic technique was borrowed from the earliest literature and drama. In it, the logical progression of events that has been occurring sequentially in a story is interrupted by a character recalling a happening from a previous time. Going back to an earlier occurrence is used to add dimension and a sense of depth to the plot. Flashbacks are also used in COMMERCIALS when, for example, a housewife recalls the time her husband had "ring around the collar," before she switched to her current detergent.

### **flat-panel television**

This new technology, consisting of lightweight display screens that are barely thicker than a heavy pane of glass, is destined to replace the bulky CATHODE RAY TUB (CRT) and MONITOR used today. The new screens, which are currently used in computer applications and for miniature television sets, will be applied to large-screen ADVANCED TELEVISION (ATV) sets by the end of the century.

The technology is based on liquid crystals (an organic material that, in nature, is produced by octo-

pus and squid) whose properties have been known by scientists for more than 100 years. The physical properties of the organic liquids resemble those of a crystal. They can be converted into colored viewing patterns by an electric signal.

In 1964, Dr. George H. Heilmair, working with other researchers in RADIO CORPORATION OF AMERICA (RCA) laboratories, invented the basic flat-panel technique by applying electric current to the matter, transforming it into a type of camera shutter that alternately let in and blocked out light. In the 1970s, Japanese scientists began refining and expanding on the idea, resulting eventually in small pocket calculators, digital wrist watches, and tiny palm-size television sets. The principles are also used today in portable computers and COMPACT DISC (CD) players. The Japanese have begun to develop a new technology called active matrix displays, in which the liquid crystal is partnered with a large computer chip and a million or more transistors. Each transistor controls specific picture elements that in the aggregate produce a sharp image and remarkable color.

The challenge is to expand the size of the screen and to overcome the difficulties in producing the large computer chip. Thin large-screen television sets that can be hung on the wall have been "just around the corner" for more than twenty-five years, but many observers predict that they will be a reality by the late 1990s, thanks to the liquid crystal active matrix process.

#### **Flatt, Ernest O.**

A choreographer-turned-director, Flatt has worked on Broadway and in motion pictures, but he has had his greatest success in television. Prior to 1967, Flatt and his dancers had been regulars on several CBS variety series, notably "THE GARRY MOORE SHOW" (1958-67), "The Judy Garland Show" (1963-64), and "The Entertainers" (1964-65), but in 1967, the right chemistry was struck when he began choreographing for CAROL BURNETT.

Flatt (and the Ernie Flatt Dancers) worked with Burnett throughout the run of her variety show from 1967 to 1979, and he also made major contributions to her SPECIALS with JULIE ANDREWS and Beverly Sills. Flatt also choreographed television adaptations of Broadway musicals. Nominated seven times for the Best Choreographer EMMY in the 1970s, he won the award in 1971.

#### **Fletcher, C. Scott**

A prominent leader and pioneer in EDUCATIONAL TELEVISION (ETV), Fletcher became involved with the industry in the early 1950s when he headed the FUND

FOR ADULT EDUCATION (FAE) of the FORD FOUNDATION. The Fund helped persuade the FEDERAL COMMUNICATIONS COMMISSION (FCC) to set aside channels for noncommercial use in its SIXTH REPORT AND ORDER. The Fund was also the source of millions of dollars in funding for the start-up of ETV stations in the early years.

Fletcher served as the first president of the EDUCATIONAL TELEVISION AND RADIO CENTER (ETRC) and later was a consultant to the ETS (Educational Television Stations) division of the NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS (NAEB). In 1964, Fletcher convened the first National Conference on Long-Range Financing for ETV Stations, which led to the establishment of CARNEGIE COMMISSION I a year later.

Fletcher retired in the early 1970s and died March 17, 1991. (See also ALLERTON HOUSE SEMINARS.)

#### **flight**

A schedule of related COMMERCIALS on a television station or cable operation is known by this advertising term. In a "winter flight," the plays of the advertisements occur over a long time period. A series of several SPOTS may be called a "12-spot flight." The term is used by ACCOUNT EXECUTIVES at stations and MEDIA BUYERS at advertising agencies as a shorthand way of describing multiple plays of commercials.

#### **Flintstones, The**

This animated HANNA-BARBERA series holds the distinction of being the first cartoon show to be scheduled in PRIME TIME. It also holds the longevity record for an animated series in prime time, appearing from 1960 to 1966 on ABC. The remarkable MEL BLANC provided some of the voices for the original black-and-white series, which appealed as much to adults as to children. The show parodied modern suburban life from its setting in the Stone Age and featured Fred Flintstone and his buddy Barney Rubble, who was prone to such pronouncements as "It takes a smart man to know he's stupid."

After the series' prime-time run, reruns were televised on Saturday mornings, first on NBC for three years and then for two years on CBS. From 1979 to 1984, SPIN-OFFS were seen on NBC and in 1986 the prehistoric families moved to ABC. Color and new episodes were added and additional series titled "The Flintstone Comedy Show," "The Flintstone Funnies," and "The Flintstone Kids" were aired. There were also several SPECIALS. All are in SYNDICATION, as are the original 166 shows, which are in both color and black-and-white. In 1991, a live-action "Flintstones" theatrical feature film starring Danny De Vito was produced.

The series has been presented with many awards, including a GOLDEN GLOBE in 1967. The phrase "Yaba-daba-doo!" entered the language.

### **Flip Wilson Show, The**

As the host of one of NBC's most successful variety shows, WILSON was the first black comic to make it big in music-variety television programming. His hour-long show was overwhelmingly successful in its first two seasons (1970-72), when it placed second in the overall RATINGS both years. It also won an EMMY in 1971. Musical numbers and guest stars contributed to the success of the show, but Wilson's personality characterizations (including Reverend LeRoy of the Church of What's Happening Now) were the hit of the series. The show was cancelled after its fourth season as the RATINGS began to slip.

Some of the show's tag lines (including "What you see is what you get" and "The devil made me do it") became a part of the everyday speech of the time. Twenty-six of the programs were placed in SYNDICATION in 1980.

### **Flipper**

An adventure series intended for a juvenile audience, "Flipper" appeared on PRIME TIME on NBC for four seasons beginning in 1964. Motion picture character actor Andy Devine was a regular the first season, but the half-hour show's star was the dolphin Suzy in the title role, who assisted the sons of a Florida sea park ranger in their quest for fun and excitement. The real attraction of the program, however, was the state-of-the-art underwater photography. Eighty-eight of the color episodes are available in OFF-NETWORK syndication.

### **floor manager**

Sometimes called a "stage manager," "crew chief," or "floor director," this individual is responsible for coordinating a television DIRECTOR's instructions with all crew and talent activities on the studio floor or on remote location during rehearsals and actual production. As the director's representative, the floor manager is ultimately responsible for all studio activity before and during production.

Prior to production, the floor manager supervises all staging activities for each program, including the setup of scenery and all production-related equipment and devices. Working closely with the ART DIRECTOR or SCENIC DESIGNER, the floor manager does on-the-spot construction, painting, and modifications of the set, and verifies that all props and costumes are accounted for and are on hand. In small studio TALK SHOWS, the floor manager applies simple makeup

to guests and places LAVALIERE microphones on the host and interviewees.

During actual production, the floor manager wears headphones and acts as the on-site extension of the director, relaying instructions and time cues by hand signals to the crew and performers.

### **floor plan**

A diagram of the floor of a television studio as seen from above, a floor plan shows the position of set pieces, objects, talent, cameras, and other production gear. It is prepared in advance of the show by the DIRECTOR and is sometimes combined with a LIGHTING PLOT. The layout serves as a blueprint for the crew in setting up the program. The design and scheme varies, depending on the FORMAT, and may change from program to program.

### **flowthrough audience**

See AUDIENCE FLOW.

### **fluid head**

This relatively inexpensive device is used to support some PROSUMER television cameras, as well as many 16mm film cameras. It consists of a circular metal container beneath a flat piece of metal that supports the camera. Its inside components, which allow the head to PAN or TILT, are encased in oil, thus allowing smoother movements than those permitted by the more limited FRICTION HEAD mounts. (See also CRADLE HEAD.)

### **flyaway**

This device is a very small SATELLITE NEWSGATHERING (SNG) EARTH STATION. The extremely portable unit can provide for a live satellite feed from previously inaccessible places within hours. One version can break down into eight pieces, which can be checked in as baggage on a commercial airline. When assembled, the unit sets up as a 1.8-meter dish. Flyaways were used by many news organizations during the war in the Gulf in 1991.

### **Flying Nun, The**

The 1960s decade was the silly season on network television. CBS had a Martian who came to earth and a horse that talked, while NBC carried a show about a genie who lived in a lamp and a mother reincarnated as an automobile. ABC countered in 1967 with a Roman Catholic nun who soared through the air when the wind caught her headdress. This got her into all sorts of adventures.

The half-hour SITCOM was set in Puerto Rico and starred Sally Field in what, incredibly, was her most

successful TV series. She went on to an outstanding motion picture career. The color series remained on the air for three seasons and eighty-two episodes are still available in SYNDICATION

### **Flynn, Joe**

Never as successful as he wished as a leading man in feature films, Flynn did achieve some renown in Disney motion pictures, but he was far better known as a supporting comedy actor on television. From 1958 to 1970, he appeared with GEORGE GOBEL, BOB NEWHART, JOEY BISHOP, and TIM CONWAY, but he will be best remembered as the apoplectic Captain Binghamton (Old Lead Bottom) in "MCHALE'S NAVY" (1962-66, ABC). Flynn died in 1974.

### **focal length**

The most distinguishing feature of a television camera lens, focal length is the distance between the optical center of the lens and the face of the picture tube when the lens is focused on infinity. It is measured in millimeters and determines how wide an angle can be seen by the lens. The smaller the focal length, the more area that can be viewed at any given distance. The larger the focal length, the smaller the field that can be viewed by the lens at that distance.

This horizontal width of the picture can extend from fewer than 10° to more than 50° from the center of the lens. A short 35mm lens will see a wider panoramic angle and is, in fact, often called a "wide-angle lens." It is used for LONG SHOTS (LS). A longer 135mm lens will see a narrower view. It is used for CLOSEUPS and is often called a "telephoto lens" but it has less DEPTH OF FIELD and is more difficult to focus. A 50mm lens is considered by some to give a normal view of the scene and is used for MEDIUM SHOTS. Focal lengths are fixed for each lens except ZOOM LENSES, which offer variable focal lengths in one lens.

### **focus group**

A group of several consumers brought together to examine a particular concept or product in a controlled conversation is referred to as a focus group. A moderator/interviewer leads the discussion, which, while seemingly unstructured, is designed to elicit ideas and provide insights into people's attitudes. These groups are used by advertisers and ADVERTISING AGENCIES for qualitative rather than quantitative research and they are assembled at any stage of the development and execution of an advertising CAMPAIGN. A focus group usually consists of all types of consumers of both sexes and all races. Sometimes, however, particular DEMOGRAPHIC groups are formed to discuss a product or campaign. According to some

estimates, there are more than 100,000 focus group gatherings a year in dozens of locations. Several agency executives watch and listen to the discussions from behind a one-way glass. Some agencies use TELECONFERENCING to allow the marketing people from the advertiser and agency executives to observe different groups in different cities, all in one day. With two-way audio, they can also ask questions and even help direct the discussion of the group. (See also FEEDBACK.)

### **focus out/focus in**

Film and television productions use this camera technique occasionally, in dramatic situations that are based on unreality. The character may faint and then come to, or a widow may think about her wedding day, and the camera defocuses. The DIRECTOR in either case will DISSOLVE to another camera, which is also out of focus but gradually comes into focus on the next scene. In the case of the widow, the wedding day is done as a FLASHBACK. When that scene concludes, the defocus/focus technique is used again to make the transition back to the present. The director's commands are usually "defocus, focus" or "focus out, focus in."

### **follow-up programming**

This type of programming is produced and aired after an initial show that addresses the same topic or issue. The PUBLIC BROADCASTING SERVICE (PBS) occasionally uses the technique by scheduling a panel discussion following a controversial DOCUMENTARY. Although the FAIRNESS DOCTRINE does not require stations to immediately offer opposing views of an issue, many do so to avoid even the perception that they were not offering balanced programming. Follow-up programming is also often scheduled on individual PUBLIC TELEVISION (PTV) stations to reinforce a topic and place a local spin on a national issue. A report on the campaign to fight illiteracy from Washington followed by a discussion of similar local efforts in the community is an example of follow-up programming. (See also WRAPAROUND PROGRAMMING.)

### **Fonda, Jane**

One-time political activist and perennial movie star, Fonda has limited her work in television to several SPECIALS (including EMMY-winning performances in the 1984 "The Dollmakers" and "Bette Midler and Friends" in 1990, both on ABC) and some narration.

As an exercise enthusiast, however, she made a decided impact on home video in the 1980s, in the SPECIAL INTEREST (SI) genre. Fonda had opened a small aerobic exercise studio in Beverly Hills in 1979 to

raise money for a political group. She published a book on the subject in 1981 and followed it with the video "JANE FONDA'S WORKOUT," which sold for the then-low price of \$59.95. Eventually, the actress wrote four more books, produced audio tapes on fitness, and made thirteen more videos. While only one other ("Jane Fonda's New Workout") approached the phenomenal success of the first, the videos are still all good sellers. Fonda closed her studio in 1991, but she continues to produce books and tapes on the subject. Her last two videocassettes (for youngsters) were released in 1991.

Well known over the years as an activist, Fonda's current interests include ecology and the environment. She married TED TURNER in 1991.

### **footcandle (fc)**

A footcandle is a measure of the luminance or brightness of a light. A certain level of light is required before a picture can be obtained by a television camera and different cameras have different light requirements. LIGHT METERS are used to measure the brightness of a scene. The measurements are then used to determine the lighting requirements.

A candlelight supper will have about one footcandle and with most cameras, it would be difficult to get a recognizable picture without additional lighting. A cloudy day, however, may measure 200 footcandles and even the most inexpensive home video camera can be relied on to reproduce a good picture under such lighting conditions. (See also F-STOP and LIGHTING RATIO.)

### **footprint**

The usable coverage area of a COMMUNICATION SATELLITE is known as the footprint. From a GEOSYNCHRONOUS ORBIT at a height of 22,300 miles, the TRANSPONDERS on a satellite can be made to "see" a certain area of the earth's surface, according to the width of the beam transmitted. Global beams can cover some 40 percent of the earth's surface, and thus three satellites can cover the earth. Smaller beams are used to cover regions other than continents, and narrow spot beams can be concentrated on particular areas.

The signal strength from a satellite varies within the footprint, with the strongest signals received at the inner areas of the coverage area. Relatively small TELEVISION RECEIVE ONLY (TVRO) antennas can receive the signal there, while larger TVROs are necessary to capture the signals at the perimeter of a footprint. Small, narrow, intensified beams can be transmitted to specific footprint areas and these more powerful signals can be received by very small TVRO anten-

nas, making DIRECT BROADCAST SATELLITE (DBS) systems possible.

### **Ford Foundation**

This philanthropic foundation of the Ford Motor Company is cited by many as the father of EDUCATIONAL (now public) TELEVISION (ETV) in the United States. The foundation became interested in encouraging quality television for information and educational purposes in the early days of the medium. The foundation underwrote the losses of OMNIBUS for five years on the commercial networks in the early 1950s. It also helped in obtaining the channel allocations for noncommercial television from the FEDERAL COMMUNICATIONS COMMISSION (FCC) in 1951-52.

After the reservations of channels for education in the FCC'S SIXTH REPORT AND ORDER, the foundation created the Fund for Adult Education (FAE) to assist ETV station construction. The FAE made grants for equipment, thus helping the first thirty-seven ETV stations get on the air, and provided funds for the NATIONAL CITIZENS' COMMITTEE FOR EDUCATIONAL TELEVISION, which enlisted popular support for the idea.

The FAE also provided the money to create the Educational Television and Radio Center (ETRC), located in Ann Arbor (Michigan). The center, later known as NATIONAL EDUCATIONAL TELEVISION (NET) in New York, acquired and distributed programs to the fledgling stations and became the first "network" in noncommercial television, although the programs were distributed via the BICYCLE system.

The foundation also funded activities in INSTRUCTIONAL TELEVISION (ITV) through its Fund for the Advancement of Education, which financed a national experiment in which large K-12 classes were taught by ETV, and the MIDWEST PROGRAM ON AIRBORNE TELEVISION INSTRUCTION (MPATI). In addition to funding such industry activities, the foundation supported many early programs on the new, noncommercial system, including "EVENING AT THE POPS," "AN AMERICAN FAMILY," "SESAME STREET," and "THE MACNEIL-LEHRER REPORT." The foundation also helped fund the PUBLIC BROADCASTING SERVICE (PBS) in 1967 and later contributed to the first permanent live interconnection of the noncommercial stations by PBS and to its STATION PROGRAM COOPERATIVE (SPC).

Believing that it had done all that it could to foster the growth of noncommercial television, the foundation ceased its activity in the field in 1977, after spending nearly \$300 million.

### **Ford, Tennessee Ernie**

Ford began his music career as a disc jockey but quickly became a recording artist and night club

performer. In 1952 he was offered a daytime television show on ABC and he was a regular on the "Old American Barn Dance" in the summer of 1953. The next year, he EMCEED the summer version of "Kay Kyser's Kollege of Musical Knowledge" on NBC. All of this activity led to his evening variety show on NBC from 1956-61, "The Ford Show."

Ford had another daytime show on ABC in the early 1960s, but he retired from television after that, returning infrequently to make an occasional guest appearance. In 1976, he was a guest on the syndicated "Dolly" series, and on "Barbara Mandrell and the Mandrell Sisters" on NBC in the early 1980s. In 1991 he was honored by his many friends in a special that was a tribute to his years in show business. He also received a Medal of Freedom award from President Reagan. Ford died in October 1991.

#### **format (programming)**

The format of a program is the form and makeup of its content and its style and organization, but not its subject matter.

In television, the format can be of a game, comedy, talk, panel, interview, dramatic, variety, or musical nature. It consists of the shape, size, and placement of elements and their arrangement within the parameters of the framework of a program. Format differs from program GENRE, which refers to the basic content of a program, such as DOCUDRAMA, SOAP OPERA, or SITCOM. Some types of genres such as the latter two, however, have become so familiar and common that they have become formats themselves.

The term format is used differently in radio, where it describes the type of program schedule on a particular station, such as MOR Music, Call-in Talk, or Top 40.

Most television formats were borrowed from other earlier entertainment and information types. Television variety shows are derived from vaudeville and game shows from the parlor games of the nineteenth century. There is an old saying that anyone who comes up with a truly distinctive new format will be crowned king of the United States. (See also REFORMATTING and SPLIT-FORMAT PROGRAMMING.)

#### **format (recording)**

See VIDEOTAPE FORMATS.

#### **Forsythe Saga, The**

The BRITISH BROADCASTING CORPORATION (BBC) in association with MGM-TV produced this black-and-white adaptation of the John Galsworthy novel with an all-British cast in 1967. The LIMITED SERIES played in the United States on EDUCATIONAL TELEVISION (ETV)

stations through NATIONAL EDUCATIONAL TELEVISION (NET) (the predecessor of the PUBLIC BROADCASTING SERVICE [PBS]), during the 1969-70 season.

The series was notable not only because of its surprising popularity and the attention it brought to the struggling ETV system but also because it was one of the first adaptations of a classic literary work. The twenty-six hour-long episodes were later placed in SYNDICATION, for commercial use. PUBLIC TELEVISION (PTV) views the series as its first truly popular success. (See also MINISERIES.)

#### **Forsythe, John**

With a career that involved most of the entertainment media (radio announcing, Broadway, and motion pictures) Forsythe began working in television dramatic ANTHOLOGIES in 1948, continued in SITCOMS throughout the 1950s and 1960s, and hosted a DOCUMENTARY in FIRST-RUN syndication in the 1970s. He came back to series television in 1981 as Blake Carrington in the very popular "DYNASTY." Along the way, he also appeared in many SPECIALS and MADE-FOR-TV MOVIES. His recent projects include starring in a new NORMAN LEAR series.

Forsythe's earlier series, in which he generally played an unconventional father figure surrounded by beautiful women, were "BACHELOR FATHER" (1957-62) on all three networks, "The John Forsythe Show" (1965-66, NBC), "To Rome with Love" (1969-71, CBS), and "CHARLIE'S ANGELS" (1976-81, ABC) on which he was the voice of the never-seen Charlie. He also has the distinction of starring in the first TV movie ever telecast, "See How They Run," which aired October 7, 1964.

#### **Fotomat Video**

In the early days of the home video industry, this well-known film processing company pioneered a method of distributing prerecorded videocassettes. In 1980 the firm established a sophisticated, computerized, national distribution center to supply home video titles to its 4,000 kiosks. The customer could order a videocassette by "driving through" or stopping by the retail locations, returning to pick it up the next day. Another option was to phone in an order and receive it in the mail at home. The company later established a manufacturing and WHOLE-SALE distribution system to nonaffiliated retail stores and became involved in the production of a few SPECIAL INTEREST (SI) programs. The distribution system was plagued with glitches, however, and impatient customers were faced with delays. If they used the "drive-through" method, they were forced to travel three times to a kiosk to order, receive, and return a



title. The video branch of the company sustained heavy losses and, faced with increasing competition from the new and more convenient MOM-AND-POP retail stores, Fotomat stopped its video distribution activities in 1982.

#### **Four Star International Inc.**

An independent production company, Four Star was founded in 1952 by the actors DICK POWELL, Charles Boyer, Rosalind Russell, and Joel McCrea. Russell and McCrea dropped out very early and were replaced by David Niven and Ida Lupino. At its peak, the company was responsible for eleven PRIME-TIME shows each week, including "Wanted: Dead or Alive," "The Rogues" (with Niven and Boyer), and "THE BIG VALLEY." Its signature series was the dramatic ANTHOLOGY "FOUR STAR PLAYHOUSE." When Powell died in 1963, THOMAS J. MCDERMOTT became president of the company and held the post until the firm was sold to a business syndicate in 1970. The company has continued in the SYNDICATION field, most recently as a part of NEW WORLD TELEVISION.

#### **Four Star Playhouse**

Produced by the FOUR STAR INTERNATIONAL INC. organization in 1952, this ANTHOLOGY featured the principals of that group in starring roles on a rotating basis. The one continuing character that tied the series together was played by DICK POWELL, who became closely identified with the series during its four seasons on CBS. The half-hour black-and-white shows featured many guest stars of 1940s' motion picture fame, including Ronald Colman, Merle Oberon, and Joan Fontaine, as well as a young DON RICKLES in his pre-comic days.

#### **Fox Inc.**

This unit of the NEWS CORPORATION has, in turn, other divisions. Fox Television Stations Inc. owns stations in Los Angeles, Washington D.C., Chicago, New York, Dallas, Houston, and Salt Lake City. The company also owns and operates the Hollywood motion picture megastudio, 20th Century Fox; a home video arm, Fox Video; partnership in a video LABEL with CBS-FOX VIDEO; and two television production and SYNDICATION units. Among the Fox television productions have been the TABLOID show "A Current Affair" and the PRIME-TIME program "MARRIED...WITH CHILDREN." The company produced "The Tracey Ullman Show" and the spin-off from that show that became a 1990 hit, "The Simpsons." Those productions and others fed the emerging Fox Broadcasting Company, which has introduced new initials into the television NETWORK universe: FBC.

The upstart fourth network was launched to industry skepticism in February 1986, shortly after the Australian communications mogul RUPERT MURDOCH purchased the motion picture company and its independent television stations. Beginning with the ill-fated "Late Show with JOAN RIVERS" in October of that year, the network expanded its offerings to Saturday and Sunday night PRIME TIME in 1987, telecast the EMMYS that fall, and added Monday night programming in 1989. Concentrating on comedies and shows for younger viewers, the network attracted advertisers and audiences, and the number of affiliated stations, attracted by the program mixture of experimentation and COUNTERPROGRAMMING, grew each month. Some of FBC's early program efforts failed dismally, but the company has been free to develop them (and to share in syndication revenues) because it did not produce the maximum amount of weekly programming (fifteen hours) that would cause it to be labelled a network by the FEDERAL COMMUNICATIONS COMMISSION (FCC). Because its planned expansion would exceed that number of hours in 1990, the company asked for and received a one-year waiver of the PRIME TIME ACCESS and FINANCIAL INTEREST SYNDICATION (FIN-SYN) RULES from the FCC.

In the fall of 1990, the network added Thursday and Friday nights and a Saturday morning children's block to its lineup of programming. By 1990, the network had attracted 131 affiliates, all previously INDEPENDENT STATIONS and many of them members of the ASSOCIATION OF INDEPENDENT TELEVISION STATIONS (INTV). Most are engaged in the process of "Foxifying" their stations by identifying with and capitalizing on the old show-business name. Nearly all of the stations (117) are on the UHF band, inspiring some wags to label the brash newcomer "the coat-hanger network," in reference to the type of homemade ANTENNAS once used to receive the weaker UHF signals. Actually, FBC stations are easily received through cable systems and although its programming has not yet reached the more than 200 affiliates claimed by the other networks, the Fox stations do cover more than 90 percent of the population.

In June 1991, FBC made a landmark agreement with TELE-COMMUNICATIONS INC. (TCI) for the nation's largest MULTIPLE SYSTEM OPERATOR (MSO) to carry its programming directly in areas where there are no FBC affiliates. This was the first time a cable system began serving as a network affiliate. While the agreement allows FBC to reach nearly one million more viewers, it also allows TCI to offer a wider variety of programs to its customers.

The marriage of traditional rivals (broadcast television and cable) and FBC's aggressive programming

tactics caused NBC, ABC, and CBS to finally accept the fledgling newcomer's challenge as a legitimate competitor. The Fox network placed programs in the top ten of the RATINGS and beat one of the established networks occasionally in the 1989-90 season.

Fox has plans for a national news service and a seven-day daytime (as well as PRIME-TIME) program schedule. In 1991, the FCC determined that the new network's rights to programs (including fin-syn rights), which were obtained prior to becoming a network, should be GRANDFATHERED. (See also BARRY DILLER.)

#### **Fox/Lorber Associates Inc.**

This company acquires and distributes television shows, DOCUMENTARIES, and video programs, both domestically and internationally. Located in New York City, the firm has a home video arm and occasionally serves as an executive producer of entertainment properties. Its parent is GaGa of Japan.

#### **Fox, Michael J.**

Born in Canada, Fox first appeared on TV as a teenager on Canadian television, leading to a role in the obscure Hollywood film *Letters from Frank*. His television and motion picture careers progressed somewhat simultaneously, with a minor role in the Norman Lear series "Palmerstown, U.S.A. (1980-81, CBS). But it was as the conservative and occasionally insufferable Alex in NBC's hit SITCOM "FAMILY TIES" in 1982 that Fox became a star. His portrayal of the scheming reactionary who wanted all of the American dream and (in spite of himself) had some morals, fascinated both old and young viewers. Since that time, Fox has continued to headline major motion pictures (notably, *Back to the Future* and its sequels) as well as appear on various television SPECIALS. "Family Ties" ended in 1989.

Fox won the Best Actor EMMY three times, in 1986, 1987, and 1988, for his work in "Family Ties." He had also been nominated in 1985 for the same role, but as Best Supporting Actor. Additionally, he received a GOLDEN GLOBE award in 1989.

#### **Fox, Sonny**

A former EMCEE of children's shows, notably "Let's Take A Trip" in the 1950s, Fox also hosted the PRIME TIME "\$64,000 Challenge" on CBS in 1956. He also served as an executive with NBC's children's division and later formed his own INDEPENDENT PRODUCTION COMPANY, specializing in retrospectives of the GOLDEN AGE OF TELEVISION. He is a past chairman of the NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES (NATAS).

#### **Fox Video**

See CBS/FOX VIDEO.

#### **Foxx, Redd**

See SANFORD AND SON.

#### **fragmentation**

Media programmers and market research professionals at ADVERTISING AGENCIES use this term to indicate the growing number of listening or viewing subdivisions in the mass audience. It is the result of the increasing number of available independent stations, cable channels, MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS) and LOW POWER TELEVISION (LPTV) STATIONS, home video titles, and the many new technological devices.

Such variety and the number of video choices results in the growth of NARROWCASTING, which results in the increasing fragmentation of the audience.

#### **frame**

A frame (a complete television picture on a CATHODE RAY TUBE [CRT]) consists of 525 scanning lines (in the NTSC standard) and is composed of two combined FIELDS. It is created by an electron gun scanning first the odd-numbered field of 262-1/2 lines and then the even-numbered field of 262-1/2 lines, each in one-sixtieth of a second. The interlaced fields create one complete picture in one-thirtieth of a second (or thirty frames per second). Each of the frames is motionless, but because they are created so rapidly, they appear to move due to the phenomenon known as persistence of vision.

Other international television standards, including PAL and SECAM, use twenty-five frames per second, which creates more of a flicker in the image. The difference stems from many other countries' use of 50 HERTZ (HZ) for household current versus the 60 hertz (Hz) used in the United States.

#### **framing**

The process of composing a camera shot in television and film involves the framing of the picture. The television camera sees and is always framing a shot in the rectangular 3:4 ASPECT RATIO. The frame of the shot can be adjusted by the camera operator, however, to form an aesthetically pleasing image. This composition is accomplished by changing the CAMERA ANGLE, PANNING, TILTING, or DOLLYING in or out. Some framing is "too tight" in that it leaves little space around the subject while another may be "too loose" with wasted, wide-open space surrounding the subject. Tight framing often ends up CROPPING an important part of the subject, while loose framing al-

lows elements other than the subject to compete for the viewer's attention.

Good camera operators and DIRECTORS try to balance the composition to give the audience a satisfying view of the scene. A shot may be static or dynamic, menacing or placid, but the framing will contribute to its role in the program.

### **franchise (cable)**

The award of a franchise to construct and operate a cable system has always been primarily under the control of a local community or state in the United States. The FEDERAL COMMUNICATIONS COMMISSION's (FCC) legal jurisdiction over cable was affirmed in 1968 in the case of the *UNITED STATES V. SOUTHWESTERN CABLE COMPANY*. However, acknowledging that federal licensing would be an unmanageable burden and that the industry was uniquely suited to "a deliberately structured dualism," the Commission adopted policies and rules allowing local or state authorities to select a franchisee and to regulate it in any areas that the FCC did not preempt. This was reaffirmed in the CABLE COMMUNICATIONS POLICY ACT OF 1984, most of which is concerned with the franchising process.

Although the FCC had established some minimum franchising guidelines at the federal level in the CABLE TELEVISION REPORT AND ORDER OF 1972, they were all but abandoned by industry practices and court challenges by 1978. To avoid franchise abuses such as excessive municipal fees, high subscriber rates, and technical difficulties leading to consumer dissatisfaction, however, Congress addressed the question of franchises in the Act of 1984. In doing so, it defined a franchise as "an initial authorization or renewal thereof...issued by the franchising authority...which authorizes the construction or operation of a cable system." The operator can construct the system over the public right-of-way and through easements, but under the Act, no cable operator can provide a service without a franchise.

The law requires that the local franchising authority assure that access to the cable service is not denied to any group on the basis of income class and generally precludes the regulation of cable systems as a COMMON CARRIER.

Under the requirements of a local ordinance developed by the community, companies compete to obtain a franchise by submitting bid proposals that detail their financial and technical background, the number of channels they will provide, how much they will pay the community for the right to hold the franchise, and whether they will provide PEG CHANNELS. They also describe the design of the system as well as provide a timetable for completion of its construction

and a list of the rates that they propose to charge subscribers.

The city council or other franchise authority may award "one or more franchises within its jurisdiction," according to the Act, but in practice, only one franchise is usually granted because of economic reasons. Such an exclusive franchise is often needed to make it a commercially viable enterprise for the cable company. The right of a franchise authority to limit a franchise to one company, however, has been challenged on FIRST AMENDMENT grounds and will eventually have to be settled by the Supreme Court.

A franchise is usually granted for ten or fifteen years and is renewable. The vast majority of all possible franchises in the United States have been awarded. The television HOMES PASSED (those capable of receiving a cable system) exceed 90 percent and the emphasis has turned to the renewal process, where the cable system's promises and performance come under scrutiny by local authorities. While almost every franchise has been renewed as it has expired, there are provisions in the Act that, although favoring the incumbent, allow communities to renegotiate or deny a renewal if the franchise holder has not substantially lived up to the commitments made during the original franchising process.

The Act further specifies that any franchise fee paid to the local franchise authority be no more than 5 percent of the system's gross revenues, but it is no longer a requirement that the fee be used for cable regulatory purposes. (See also CERTIFICATE OF COMPLIANCE and OVERBUILD.)

### **franchise (home video)**

This right to market products under a national name at the retail level in a particular geographic area was introduced early in the home video industry. The granting of a franchise is made by a company that owns a specific name and merchandising image and sells it to a local operator. The parent company is registered in every state where it has granted franchises, and its operations are regulated by the FEDERAL TRADE COMMISSION (FTC) in order to protect franchise holders.

The franchisor provides the initial INVENTORY for a local video store and trains its personnel in return for an upfront fee. It continues to provide national advertising support and other benefits for a percentage of the outlet's income. The companies usually charge from 4 to 7 percent of the monthly gross revenues of the local store for their service and the use of their image and name.

Two of the early franchise operations were National Video and Video Connection. In 1982, some

37 percent of all video retail stores were franchises, but as the industry matured, their number decreased. In 1991, the largest franchisors were BLOCKBUSTER VIDEO, with 825 franchises and 808 company-owned stores and West Coast, with 70 company-owned and 570 franchised stores (including the National Video locations it acquired).

In the early days of the home video industry, the buyers of franchises were typically couples who gambled their savings to open a MOM-AND-POP VIDEO STORE. Today, franchises can cost up to \$700,000, depending on the area and the buyers are professional business people, limited partnerships, or investment groups that often purchase franchises for two or more locations in a particular area.

#### **Franciosa, Tony**

This New York City-born actor has appeared on the Broadway stage and in motion pictures and began doing television in the 1950s when he was seen in many of the dramatic ANTHOLOGIES of the day. Since 1964, he has been featured in seven series, most of them dramas, but "THE NAME OF THE GAME" (1968-71, NBC) is the only one that lasted more than one season. His recent work has been in MADE-FOR-TV MOVIES, MINISERIES, and theatrical films.

#### **Francis, Arlene**

A stage, screen, and radio actress before the days of television, Francis rapidly became a prominent presence on the television screen in the 1950s. Best known for her 17-year marathon performance on "WHAT'S MY LINE?" (1950-67, CBS), she was the only panelist on that GAME SHOW to survive to the end, and when it was resurrected in FIRST-RUN syndication (1968-75), she again served as a panelist.

Francis also appeared as EMCEE or panelist on several other short-lived game shows between 1950 and 1955 and made a few appearances on some of the dramatic ANTHOLOGIES of the era. In 1952, she was tapped by NBC as hostess for its afternoon "Home" show, the midday counterpart to "TODAY" and "TONIGHT," but it failed to achieve the success of the DAVE GARROWAY and STEVE ALLEN efforts. She did, however, guest host the "Tonight" show in 1962, during the period between the JACK PAAR and JOHNNY CARSON terms. In the 1980s, she was active in local television in New York. In 1984, the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) honored Francis with its Broadcaster of the Year award.

#### **Franciscus, James**

Although he had a promising acting career that began while he was still a student at Yale, Franciscus

never quite achieved superstardom. His big break came with a starring role in "NAKED CITY" (1958-63, ABC), but he stayed with the show for only a year. He will be remembered for his sensitive portrayal of the English teacher in NBC's "MR. NOVAK" from 1963-65, but subsequent series didn't last more than one season. He did appear frequently, however, in MADE-FOR-TV MOVIES and also was involved in producing for TV. He died at age 57 in July 1991.

#### **Frank M. Magid Associates Inc.**

Credited with conceiving and developing the ACTION NEWS format in the 1970s, this consulting firm specializes in programming (particularly news) at television and cable operations. The Marion (Iowa)-based company is involved in research and evaluation, talent search, and coaching, to assist television stations and cable operators in improving their newscasts.

#### **Frank, Reuven**

Trained as a print journalist, Frank got in on the ground floor of electronic journalism when he joined NBC in 1950. He eventually served as PRODUCER and executive producer before being tapped for the presidency of NBC News in 1968. After five years, he requested a return to producing, but he was called back to again serve as president from 1982 to 1984.

His productions included the "HUNTLEY-BRINKLEY REPORT," political convention and election coverage, "Weekend," some editions of "NBC White Paper," several documentaries and many news SPECIALS, and other (half-hour) weekly news programs.

Several of Frank's news programs have won EMYS and he was individually honored innumerable times. Among the many awards that he has received are the Sigma Delta Chi award (1955), the Columbia journalism award (1961), the Missouri Broadcasters Association Man of the Year award, the Du Pont award (1980), and the Humanitas award (1982). He retired in 1988.

#### **Frankenheimer, John**

Perhaps the premiere director of live television drama during the GOLDEN AGE OF TELEVISION in the 1950s, Frankenheimer dominated the CBS directing staff for a decade before concentrating on theatrical motion pictures and an occasional MADE-FOR-TV MOVIE. He set a standard for the industry and inspired a host of imitators. Beginning as the director of the SITCOM "MAMA" (1949-56), he reached his zenith as the principal director for "PLAYHOUSE 90." He also directed occasionally for "STUDIO ONE," "Climax," "Danger," and others.

His "Playhouse 90" production of "The Comedians" was honored with the Program of the Year EMMY in 1957 and he was presented with a Christopher award in 1954.

#### **Franklin, Joe**

A local celebrity on late-night New York City television and a true pioneer of the industry, Franklin claims to have conducted more on-air interviews than anyone else in the business. Currently appearing on WWOR-TV, Franklin celebrated his fortieth anniversary on television in 1990. In honor of the occasion, he conducted his show for the first time before a live studio audience. He is said to be considering offers for the SYNDICATION of his show and for appearances on cable television.

#### **Frawley, William**

See "I LOVE LUCY."

#### **Frederick, Pauline**

Although her news reporting career was more focused on radio than on television, Frederick often appeared on the visual medium, and as early as 1949, she had her own interview show on ABC, "Pauline Frederick's Guestbook." She was also featured regularly on that network's "All Star News" in 1952.

A specialist in international affairs and politics, she was a foreign correspondent for NBC as well as ABC and spent twenty-one years as NBC's United Nations correspondent.

Frederick held many honorary degrees and was the first woman to be elected president of the U.N. Correspondents Association. Among her many honors was an award from the RADIO-TELEVISION NEWS DIRECTORS ASSOCIATION (RTNDA). She also won a PEABODY award and was named to the Hall of Fame of SIGMA DELTA CHI. She died in May 1990.

#### **Freedman, Lewis**

One of the early television drama producers, Freedman was also responsible for the innovative "CAMERA THREE" (1956-58, CBS). In 1965, he moved to EDUCATIONAL (now public) TELEVISION (ETV), producing "New York Television Theatre," and then became director of cultural programming for the newly formed PUBLIC BROADCASTING LABORATORY (PBL), whose programs were seen on the equally new PUBLIC BROADCASTING SERVICE (PBS) for two years beginning in 1967. His best body of work on PBS was as producer of the 1970-72 "HOLLYWOOD TELEVISION THEATRE." In 1972, Freedman returned to CBS where he conceived and produced the "BICENTENNIAL MINUTES." He rejoined

public television as head of the CORPORATION FOR PUBLIC BROADCASTING's Program Fund from 1980 to 1982. He is currently head of the William Benton Broadcast Project at the University of Chicago.

Freedman has been awarded two PEABODYS and a number of EMMYS including one in 1971 (for "The Andersonville Trial" on PBS) and one in 1975, when "Benjamin Franklin" (for which he served as the CBS executive producer) won in the Limited Series category.

#### **Freedom Forum Center for Media Studies**

Founded in 1984 by the Gannett Foundation, this nonprofit organization promotes research in all aspects of journalism, including broadcasting. Formerly called the Gannett Center for Media Studies, it adopted its current name in 1991 when the Gannett Foundation became the Freedom Forum. The center supports junior and senior researchers, holds seminars and conferences, and funds research projects. It is associated with Columbia University in New York City. (See also GANNETT BROADCASTING.)

#### **Freedom Foundation awards**

Established in 1949, these awards are given annually by the Freedom Foundation of Valley Forge (Pennsylvania). They honor radio and television programs, SPOTS, segments, or stations that serve viewers or listeners with a positive, creative treatment of issues of concern to humankind. The awards are given in various categories, including information, education, children's shows, religion, and the arts. A Station of the Year is always recognized and a Personal Achievement award is also conferred.

#### **Freemantle International Inc./Talbot Television Ltd.**

Although headquartered in New York, this international television program SYNDICATOR distributes programs throughout the world. The firm handles SPECIALS and series (such as "The New Candid Camera" and "You Can't Do That on Television") but the company is best known for its large catalog of vintage specials, CHILDREN'S PROGRAMMING, and GAME SHOWS, which it distributes overseas.

#### **freeze, the**

The period of time from 1948 to 1952, during which no new television stations were licensed, is known in broadcasting as the freeze. After the conclusion of WW II, television station activation in the United States was destined to increase at a dramatic pace. By 1948, forty-eight VHF television stations were on the air and the FEDERAL COMMUNICATIONS COM-

MISSION (FCC) was swamped with applications for new stations. Interference problems began to crop up and it was obvious that the demand for CHANNEL assignments would exceed the supply.

Accordingly, on September 27, 1948, the FCC called a halt in the processing of all further applications for CONSTRUCTION PERMITS (CP). The freeze did not affect any station currently broadcasting or any companies whose applications had been approved but were not yet on the air. Some sixty new stations were constructed during the four-year freeze, and they and the forty-eight original stations enjoyed a monopoly during that time.

From 1948 to 1952, the FCC held hearings and commissioned studies to develop a major plan that would establish engineering standards and allocate channels throughout the United States. The objective was to provide for a "fair, efficient, and equitable" television service for all communities.

The freeze was lifted on April 14, 1952, with the issuance by the FCC of its SIXTH REPORT AND ORDER. The order greatly expanded the number of channels available by adding nearly seventy UHF channels and reserved certain ones in each community for non-commercial EDUCATIONAL TELEVISION (ETV). Most observers cite the date of the order as the turning point in the development of television in the United States. (See also ALLOCATIONS.)

### **French Chef, The**

See JULIA CHILD.

### **frequency (advertising)**

Audience research companies such as A. C. NIELSEN and ARBITRON use this audience measurement term. It indicates the average number of times a typical household or a person viewed a given television program, station, or commercial during a specific time period. A MEDIA PLAN developed by an ADVERTISING AGENCY always contains the frequency objectives of the CAMPAIGN.

### **frequency (engineering)**

Electromagnetic energy travels in regular and periodic waves. The rate at which these waves repeat is called the frequency of the wave. Some waves vibrate rapidly and are said to have high frequencies, while others oscillate slowly and have low frequencies. The frequency of a wave is measured by the number of times a signal vibrates in a second. It is expressed in HERTZ (HZ), which by international agreement is defined as one cycle per second. High notes on a piano have many vibrations per second and are said to have high frequencies, while bass notes have fewer

vibrations per second and have low frequencies (middle C = 770 Hz). One thousand cycles per second (1 KILOHERTZ [KHZ]) approaches the sound frequencies of speech, while 1 MEGAHERTZ (MHZ) (one million cycles per second) is close to video frequency signals.

The electromagnetic spectrum has an enormous range of energy waves at varying frequencies. Radio uses relatively low frequencies, while television broadcasting uses high frequencies and MICROWAVE RELAY technology and communications SATELLITES use an even higher part of the spectrum. The spectrum, however, is limited by the natural properties of wave propagation. In addition, waves of similar or adjacent frequencies from TRANSMITTERS and ANTENNAS too close together will interfere with one another. This physics of scarcity and the possibility of interference requires that frequencies be assigned for specific uses by international bodies such as the INTERNATIONAL TELECOMMUNICATIONS UNION (ITU) and individual nations.

In the United States, the FEDERAL COMMUNICATIONS COMMISSION (FCC) assigns frequencies for various purposes. The FCC has allocated the 54-216 MHz frequency range to VHF (very high frequency) television stations and the 470-806 MHz range to UHF (ultra high frequency) stations.

Since the first utilization of the electromagnetic spectrum in the early part of the century, there have been debates over the use of various frequencies. The broadcast frequencies in the United States are perceived as public property and inventors of new electronic devices have sought access to the increasingly crowded spectrum from the FCC. Today, with most of the usable frequencies occupied, the fights among competing technologies are even more pronounced. The proponents of PCS (personal communications service), cellular telephones, ADVANCED TELEVISION (ATV), digital radio, INTERACTIVE VIDEO AND DATA SERVICE (IVDS), and other new technologies seek the reallocation of some frequencies under a "pioneers' preference" license. Other inventions are stymied in their applications because there are no frequencies available. The shortage has international trade implications because the first country to develop a new electronic product usually sets the technical standards for other countries to follow. For that reason, many U.S. firms are encouraging the government to release to the private sector a large number of frequencies currently under governmental control. In 1990 and 1991, bills were introduced in Congress to require the Commerce Department to identify government frequencies that could be turned over to private interests. The bills then gave the FCC ten or

fifteen years to define the uses of the new frequencies. Although both bills failed to pass, further attempts are expected to succeed in the future.

Licenses to operate on particular frequencies have historically been awarded at no charge to the applicant. In 1991, the executive branch of the government proposed that future unassigned frequencies be sold at auction to the highest bidder, much the same way that mineral rights on federal lands are sold.

### **frequency modulation (FM)**

The process of MODULATION involves the alteration of the amplitude, phase, or FREQUENCY of a signal. It is a way (along with AMPLITUDE MODULATION and phase modulation) by which signals are changed prior to transmission.

In FM, the frequency of the base or carrier signal is varied by the modulating signal. The stronger the modulating signal (the voice, for example), the greater the deviation from the base frequency. To transmit a 1000-HERTZ (HZ) tone, the frequency of the transmitted signal would be increased and decreased 1000 times per second. Technically more complicated than amplitude modulation, FM also requires a wider BANDWIDTH of the modulating signal. It is not as subject to electrical interference, however, and is used in FM radio (where clear reception is desired) and for the audio signal on TV transmissions. (See also ANALOG COMMUNICATIONS, ANTENNA, and TRANSMITTER.)

### **frequency response**

This engineering term refers to the reaction of an electronic device to signals at various FREQUENCIES. Most often used in measuring the quality of audio gear, the term describes the relationship between the gain (or loss) and the frequency in a microphone, amplifier, or speakers, and therefore the fidelity of the signal. Ideally, a recording or playback device should be able to process audio or video signals of various frequencies at the same AMPLITUDE as the original source. This ideal is called a "flat" frequency response. In reality, people often prefer different tonal qualities in the high tones and low tones of the reproduced signal, and most audio devices have tone controls that increase or decrease the amplitude of the treble and bass frequencies.

### **Freston, Thomas E.**

Now chairman and CEO of the MTV networks, Freston has been with the company since its inception in 1980 and has served in various programming, marketing, and management positions. He was named to his present position in May 1989 and is re-

sponsible for MTV, VH-1, and NICKELODEON/NICK AT NITE, all 24-hour BASIC CABLE operations.

Freston came to MTV from his own import company and a New York advertising agency.

### **friction head**

Usually used with a TRIPOD, this inexpensive device supports small television and film cameras. It features various locks that can be tightened or loosened to curtail or allow camera movement. Friction acts as a drag to help accomplish smoother PANS and TILTS, but the device does not counterbalance the camera, making such movements somewhat unstable. (See also CRADLE HEAD and FLUID HEAD.)

### **Friedman, Robert**

Friedman has held the position of president of the PLAYBOY ENTERPRISES' Entertainment Group since 1989. He had previously been with Warner-Amex Satellite and MTV networks where he had headed marketing and promotion. The Vassar College and Columbia University graduate is one of the youngest executives in the broadcast industry.

### **Friendly Giant**

Bob Homme, as the Friendly Giant, has been delighting preschoolers since the earliest days of television with his relaxed, subdued story-telling. The 15-minute black-and-white programs were originally produced by EDUCATIONAL TELEVISION (ETV) station WHA-TV in Madison (Wisconsin), and were among the early offerings from the EDUCATIONAL TELEVISION AND RADIO CENTER (ETRC) by the BICYCLE distribution method to its ETV stations in the early 1950s.

Friendly lived in a castle with the puppets Jerome the Giraffe, Rusty the Rooster, and the kittens Miaow and Miaow Too. Every evening at bedtime, he lowered the drawbridge and invited his tiny guests to join him while they explored the world of picture storybooks.

A later series (with many of the programs shot in color) was produced for twenty-five years by the CANADIAN BROADCASTING CORPORATION (CBC), ending in 1983. Many of those programs are still seen in SYN-DICATION.

### **Friendly, Fred W.**

Friendly has been a dominant force in television broadcasting since 1947, when he joined NBC News. A long-time partner of EDWARD R. MURROW, he became nationally known as a result of their collaborative effort "SEE IT NOW" (1952-55). He produced Murrow's news shows and documentaries in the 1950s and 1960s, before being named to the presidency of CBS

News in 1964. He resigned that position as a protest to management over the network's refusal to carry Senate hearings on Vietnam in favor of an "I LOVE LUCY" rerun.

Friendly's next two contributions to the industry were with Columbia University as a journalism professor and with the FORD FOUNDATION where he advised the foundation regarding their support of PUBLIC TELEVISION (PTV). He is credited with the creation of the PUBLIC BROADCASTING LABORATORY (PBL) for the new PUBLIC BROADCASTING SERVICE (PBS) and was a moving force in a plan to interconnect the PTV stations by SATELLITE.

Friendly retired in 1980 but still serves as Professor Emeritus at Columbia University, occasionally producing and hosting issue-oriented panel shows seen on PBS. In 1981, he was honored by the CORPORATION FOR PUBLIC BROADCASTING (CPB) when he was awarded the prestigious RALPH LOWELL AWARD.

### **Fries Distribution Company**

A subsidiary of Fries entertainment company, this television distributor handles the SYNDICATION of a number of MADE-FOR-TV MOVIE packages, including films such as "Inside the Third Reich" and "THE BURNING BED," and operates a home video division. The company is based in Los Angeles but has branch offices in New York and Chicago.

### **fringe area**

This term refers to the listening or viewing territory that is at the extreme limits of a transmitted broadcast signal. Viewers who are at the periphery of the reception of the broadcast (at the outer limits of and beyond GRADE B contours) are said to be in a fringe area. The reception of the signal in that location is very poor.

### **frontloading**

The practice of placing the bulk of COMMERCIALS and/or print advertisements at the beginning of an advertising CAMPAIGN is known as frontloading. The scheduling of most of the messages early is designed to achieve maximum impact and create immediate consumer awareness.

### **Frost, David**

Already established as a television personality in England, Frost came to the United States along with "THAT WAS THE WEEK THAT WAS (TW3)" in 1964 and was an immediate hit. By 1969, the accomplished interviewer had his own talk show, "THE DAVID FROST SHOW" (1969-72), in FIRST-RUN syndication. He also hosted the "David Frost Revue" (1971-73), a comedy-variety

series, and at the same time EMCEED a weekly show in the United Kingdom.

Frost conducted an interview show on NBC during the summer of 1978, "Headlines with David Frost." He briefly hosted the syndicated "Inside Edition," produces and packages an occasional SPECIAL, and in the early 1990s hosted two weekly programs in England. A six-part interview program appeared on the PUBLIC BROADCASTING SERVICE (PBS) in the United States in 1991 with the first episode featuring President and Mrs. Bush.

With four EMMY nominations, the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) twice presented the show with the Best Variety award, in 1970 and 1971.

### **Fugitive, The**

The plot was intriguing. After witnessing a one-armed man kill his wife, the hero of "The Fugitive" is charged with and convicted of the crime himself. He escapes and spends the next four seasons pursuing the real killer, while being sought himself by the law. The hour-long series aired weekly on ABC from 1963 to 1967, and reruns were stripped on the network in the daytime the following year.

The final program in which the villain was caught and the fugitive exonerated was the most-watched TV series episode up to that time, achieving a 45.9 RATING. The show starred David Janssen and was narrated by WILLIAM CONRAD.

The suspenseful series was honored with an EMMY following the 1965-66 season. Although the 120 episodes (thirty of them in color) were placed in OFF-NETWORK syndication, the program that was a hit in its network run (often placing in the top ten) turned out to be a near-disaster in the SYNDICATION market. Everyone knew how it was going to turn out. It is still seen, however, both on cable and on PUBLIC TELEVISION (PTV) stations.

### **full-barter syndication**

The practice of exchanging free programming (with COMMERCIALS from various national advertisers) for COMMERCIAL TIME on local cable or television operations is known as full-barter syndication. The local operator receives free programming but is not allowed to sell any SPOTS within the program. This type of syndication was popular in the mid-1950s but has often been superseded in recent years by CASH/BARTER and SPLIT-BARTER arrangements. (See also BARTER SYNDICATION.)

### **full-service advertising agency**

An ADVERTISING AGENCY that offers complete and total services in all aspects of information and com-



munications is known as a full-service agency. Such an agency provides all of the traditional advertising services, including research and the creation and placement of COMMERCIALS, as well as nonadvertising functions such as the preparation of annual reports, publicity materials, and trade show exhibits. The function of such an agency is to serve all the needs of the CLIENT in one shop, in contrast to a BOUTIQUE AGENCY that specializes in particular aspects of advertising.

#### **Fund for Adult Education (FAE)**

See FORD FOUNDATION.

#### **Fund for the Advancement of Education**

See FORD FOUNDATION and INSTRUCTIONAL TELEVISION (ITV).

#### **Funicello, Annette**

A Disney personality, Funicello achieved stardom on "The Mouseketeers," the afternoon children's show of the late 1950s. After that success, she starred in several motion pictures and also appeared occasionally in other Disney shows. She was given a role in "ZORRO" (1957-59) and also starred with Tommy Sands in the special "Babes in Toyland" on the Sunday night Disney show. In 1959, Funicello was a regular on "THE DANNY THOMAS SHOW," but most of her later television appearances were in guest roles. By the 1980s, she was again in the public eye, this time in commercials. She also appeared (as herself) in some theatrical motion pictures in the late 1980s and on two television SPECIALS in 1991.

#### **Funt, Allen**

Known for one inventive and extremely successful programming concept (using a HIDDEN CAMERA), Funt has made a career and achieved fame and fortune from "CANDID CAMERA." The premise of the show was based on a "What if..." thought. Everyday citizens were confronted with a bizarre or improbable situation, and their reactions were recorded.

Born in New York, Funt studied art and social psychology in college and after WW II, he conceived the idea of recording unsuspecting people on the radio. He titled the show "Candid Microphone" and it made its debut and became a hit on the ABC radio network in 1947. The television version was seen on all three major networks off and on from 1948 to 1967 and was revived in FIRST-RUN syndication from

1974 to 1978 with Funt as the producer and host. During his career, Funt reportedly has recorded the reactions of more than 1.25 million people.

Later, ARTHUR GODFREY (1960), Durwood Kirby (1961), and Bess Myerson (1966) served as cohosts of the show. More than twenty years later, it was again resurrected with Dom DeLuise hosting.

Funt produced "Tell It to the Camera," a similar program, for CBS in 1963 and 1964, and he also successfully transferred the concept to two feature motion pictures, one titled *What Do You Say to a Naked Lady?* His phrase, "Smile, you're on "Candid Camera," has entered the language.

#### **Furness, Betty**

A motion picture actress since the 1930s, Furness also acted on some ABC shows in the early 1950s, but her greatest fame came from her product demonstrations in commercials for Westinghouse, mainly on "STUDIO ONE" (1949-58) and on "DESILU PLAYHOUSE" (1958-60, CBS). Her name has been associated through the years with the WESTINGHOUSE REFRIGERATOR INCIDENT.

Furness dropped out of sight in the 1960s but emerged as President Johnson's advisor on consumerism in 1967, after which she held consumer affairs posts in New York State. Her return to television was as a consumer reporter on a local New York City station. She also performed a similar role on the "TODAY" show. In response to a tribute to her in 1991 (at age 75), she called herself "the oldest reporter on network TV."

A past president of the NATIONAL ACADEMY FOR TELEVISION ARTS AND SCIENCES (NATAS), Furness was honored with a PEABODY award in 1977 and local EMMYS in 1977, 1978, and 1982. She has also received awards from the AMERICAN WOMEN IN RADIO AND TELEVISION (AWRT) and SIGMA DELTA CHI. She left her reporting positions in 1992.

#### **Furst, Austin O., Jr.**

In 1981, Furst formed the home video and production company VESTRON and was its only chairman and CEO. He had previously held executive positions at Computer Television Inc. and was the executive vice president of HOME BOX OFFICE (HBO) from 1979 to 1980, followed by the CEO position at Time-Life Films the next year. Vestron declared bankruptcy in late 1990 and remnants of the company were acquired by LIVE ENTERTAINMENT.

# - G -

## **g-Star satellites**

See GTE SPACENET CORPORATION.

## **G. E. College Bowl**

One of the more respected and intellectual of the QUIZ SHOWS that proliferated on television in the 1960s, "College Bowl" was a Sunday afternoon staple from 1959 to 1970. It appeared first on CBS and for the last seven years on NBC. The show featured teams of four undergraduates from two colleges or universities who responded to questions in several academic disciplines. The winning team won scholarships amounting to thousands of dollars for its school along with the right to return the next week. After five consecutive wins, a team was retired as undefeated.

The program's first host was ALLEN LUDDEN, followed by Robert Earle. In 1963, while still on CBS, the series was awarded an EMMY for Program Achievement in Quiz Shows.

## **Gabriel awards**

These awards are bestowed annually by UNDA-USA, the American branch of the International Catholic Association for Radio and Television, to honor commercial or religious broadcasters for programs that creatively treat issues concerning human values. The awards are given in a number of categories including entertainment, information, religion, children's programs, and PUBLIC SERVICE ANNOUNCEMENTS (PSAs), and for outstanding achievement by a television station. Established in 1945 by the Catholic Broadcasters Association of North America, the awards were taken over by UNDA-USA in 1972, when the latter organization was founded. The awards are named after the Archangel Gabriel, the patron saint of communications. The award is a nine-inch silver figure mounted on a base of polished wood symbolizing the communication of God's word to humanity.

## **gaffer**

This title for the chief electrician on a motion picture set is usually only used in television in the production of long-form dramatic shows such as

MINISERIES OR MADE-FOR-TV MOVIES. Such programs use filmic techniques, are often shot on location, and when completed resemble a full-length feature film.

In charge of all lighting activity, gaffers scout the location and determine the lighting needed for each scene. They organize and supervise the set-up and strike of all lighting equipment, using the services of a BEST BOY and a large crew of electricians and GRIPS.

The title may have originated in early carnivals in Europe where an individual was in charge of herding or "gaffing" people into the tent.

## **Galavision**

Based in Hollywood, this BASIC CABLE channel is a Spanish-language network featuring *TELENOVELAS*, SPECIALS, variety programs, and feature films, along with sports and news. The schedule, which is produced in Mexico, is developed from a library of some 40,000 hours of programming. The company plans to expand throughout the West and the Southwest. Its parent company, UNIVISA, should not be confused with UNIVISION. (See also TELEMUNDO GROUP INC.)

## **Galaxy satellites**

See HUGHES COMMUNICATIONS.

## **Gale Storm Show, The**

Also known as "Oh! Susanna," this half-hour SIT-COM about a social director on a cruise ship was very popular in its time (1956-60), first on CBS and for its final season, on ABC. ABC also stripped reruns in DAYTIME for two years. All of the original 125 black-and-white episodes were also placed in OFF-NETWORK syndication. The series was the last for its star, who had also been featured in the earlier "MY LITTLE MARGIE" series, but she did appear on an episode of "THE LOVE BOAT" and on some talk shows twenty years later.

## **Galloping Gourmet, The**

The Australian chef Graham Kerr developed a large, loyal, international following as a result of this cooking show. His style was akin to that of JULIA CHILD, but somewhat more frenetic. The half-hour programs were produced in Canada for FIRST-RUN

syndication from 1969 to 1973. The shows were seen in some 130 U.S. markets (frequently placed through BARTER on behalf of various food industry sponsors) and were also seen throughout the English-speaking world.

### game shows

Mind games between people have an honorable tradition, probably dating back to earliest times. They were popular fun in front of the fireplace in pioneer days and were easily adapted to radio. Audience participation programs were one of the early radio FORMATS in the 1920s and the radio versions of game shows reached their peak in the 1930s and 1940s with national network programs such as "TRUTH OR CONSEQUENCES," "Information Please," and "The 64-Dollar Question." The prizes were modest. "Dr. IQ (The Mental Banker)" rewarded "That lady in the balcony!" (who answered the questions correctly) with "Ten silver dollars!" A loser got a box of Snickers candy bars from the SPONSOR.

The format was adapted to television and was instantly successful. Audiences identified with the contestants, and from the producer's standpoint, the shows were inexpensive and easy to mount.

Early versions of the GENRE on TV (called quiz shows) were seemingly serious exhibitions of real knowledge on the part of the contestants. Chorus girls who were experts in mathematics or shoemakers with a knowledge of opera answered difficult questions for money. The difficulty of the questions and level of the money rose each week, ensuring a loyal tune-in audience. A measure of the craze was the modern version of the old radio show, renamed (in inflationary times) "The 64,000-Dollar Question." Eventually, some twenty television quiz shows were on the air, reaching their peak in 1959.

The audience's affair with many of the PRIME-TIME programs was intense until it was revealed in that year that some of the shows were rigged (notably, "Twenty-One"). The QUIZ-SHOW SCANDALS shook the nation, as the FEDERAL COMMUNICATIONS COMMISSION (FCC) launched investigations and Congress passed legislation to prevent any recurrences of such deception. After a suitable time, some of the shows returned with strict safeguards against fraud, but the quiz-show version of game shows never really recovered.

Today, game shows feature a charming host asking lightweight questions to participants from the audience. The questions often have a double or risqué meaning, and the prizes consist of merchandise given to the show by a company an advertiser in order to gain exposure and PLUGS for its products.

The emphasis is on thirty minutes of entertainment, as the contestants compete against themselves or the game, according to the established rules. Most have an element of comedy about them.

Some game shows pit one family against another ("FAMILY FEUD") or feature brides and bridegrooms guessing their spouses' answers to questions such as "What vegetable would your husband most like to sit on?" ("THE NEWLYWED GAME"). Others have panels of celebrities who respond to questions in agreement with or opposed to audience participants ("HOLLYWOOD SQUARES").

In most instances, two or three programs are recorded on videotape each day and later placed in FIRST-RUN syndication by independent distributors. Television stations and cable operations STRIP them ACROSS THE BOARD in the daytime or in PRIME-TIME ACCESS. The shows attract a largely older audience. Although ABC experimented with two game shows in the evening hours in the summer of 1990, the genre has not been seen regularly on prime-time network TV since the early 1970s. Some of the 1950s prime-time shows, however, have reappeared in network daytime or SYNDICATION in the years since, dressed up with jazzier music and snazzier sets. Shows such as "Name That Tune," "The Price Is Right," and "Concentration" have been resurrected, along with "Supermarket Sweep," which awards contestants all of the merchandise they can grab from the shelves of a supermarket within certain time limits. (*TV Guide* called that one "shoplifting on a grand scale.") Most game shows are offered on a CASH-BARTER arrangement by the distributor.

The most successful recent game shows (both from KING WORLD) have been "JEOPARDY" and "WHEEL OF FORTUNE." The latter made a star of VANNA WHITE, whose sole function is to look pretty and turn the big blocks of alphabet letters on stage. In the 1990s, a number of new game shows failed in syndication, leading some observers to predict the demise of the genre. Because nearly all of the shows are derivative of one another and filled the airways, some thought the audience had become bored. To counter that trend, the producers began developing "interactive" shows that allow for audience participation at home. Viewers play along via 900 telephone numbers. It hardly seemed necessary, for as MARK GOODSON, one of the most successful creators of game shows, has noted, "There are no endings (to them). They just go on and on..."

### Gannett Broadcasting

A division of a megacommunications company bearing the same name, Gannett Broadcasting op-

erates seven AM radio, nine FM radio, and ten television stations located in the top fifty markets. The parent Gannett Company owns eighty daily newspapers in the United States. Among its publications are the award-winning *Des Moines Register* and the *Louisville Courier-Journal*, along with the *Detroit News* and the *Honolulu Star Bulletin*. The parent company also publishes the national newspaper *USA Today*. A 1989 television version of the paper, developed by GRANT TINKER, failed.

The Gannett Foundation supported a number of activities in communications mostly related to journalism. In 1991, the foundation became the Freedom Forum, the largest journalism-oriented foundation in the country. It supports projects involving the FIRST AMENDMENT and press freedom and the FREEDOM FORUM CENTER FOR MEDIA STUDIES at Columbia University in New York City. The group broadcasting headquarters of Gannett are located at the company's headquarters in Arlington (Virginia) in suburban Washington D.C. (See also ALLEN H. NEUHARTH.)

### **Garagiola, Joe**

A major league baseball catcher for nine years, Garagiola began his sportscasting career in St. Louis, moved to the New York Yankees, and joined the NBC sports reporting team in 1961. He was to stay with the network for twenty-seven consecutive years.

From 1972 to 1975, Garagiola hosted and was executive producer for "The Baseball World of Joe Garagiola" prior to the Monday night baseball game on NBC, and in 1975, he began serving as sportscaster for the games.

In nonsports roles, he replaced GARRY MOORE as the host of the syndicated "TO TELL THE TRUTH" for its final year and made regular appearances on "TODAY" from 1969 to 1973. Garagiola also hosted some GAME SHOWS in the 1980s. He left NBC in 1988. In semiretirement, he was called back by the network to rejoin the "Today" show in 1990 as a cohost.

Garagiola has had a dozen or more EMMY nominations, but has never yet been able to win the award. He holds awards from both the PEABODY and the FREEDOM FOUNDATION for his baseball show. In 1991, he was inducted into Baseball's Hall of Fame.

### **Garner, James**

Successfully mixing media, Garner was under contract to Warner Bros., playing small parts in both movies and TV series, when he landed the lead in the comedy western "MAVERICK" (1957-62, ABC). A contract dispute, however, led to his leaving the series in 1960 and he didn't reappear on television until the 1970s.

"Nichols" (1971-72, NBC) was Garner's next television venture, followed in 1974 by "THE ROCKFORD FILES," which ran for six years, and which won him the Best Actor EMMY in 1977. The laid-back actor starred in a Maverick reunion MADE-FOR-TV MOVIE in 1978, leading to the 1981 "Bret Maverick," a sequel to "Maverick" that was less successful than the original and only lasted one season. His next major television project was a 1985 "HALLMARK HALL OF FAME" presentation "Promise," for which he was both star and executive producer and which won a Best Special Emmy. Garner also starred in 1985 in the television adaptation of James Michener's epic novel "Space," originally shot as a five-part MINISERIES and re-edited to nine hours for a 1987 airing. He starred in a "Hallmark Hall of Fame" production ("Decoration Day") on NBC during the 1990-91 season and returned to that network in a new short-lived series, "Man of the People," in 1991.

In recent years, Garner has also kept busy in MADE-FOR-TV MOVIES, motion pictures, and commercials, and with his production company. A long-pending legal suit against MCA INC. regarding RESIDUALS from "The Rockford Files" was settled in 1990. Garner was named to the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) Hall of Fame in 1991.

### **Garroway at Large**

One of the first of the variety-music shows, this one had a host (DAVE GARROWAY), guests, and the usual complement of singers, dancers, comedians, and musicians. In its lack of production values, however, the program bore little resemblance to the lavish spectacles that would follow. The series used no sets or backdrops and was not reluctant to reveal ladders, cameras, and technicians. Produced in Chicago, the half-hour programs were televised live on NBC from 1949 to 1951 and were prime examples of the CHICAGO SCHOOL OF TELEVISION.

The relaxed and urbane Garroway went from this show to a long assignment in the host's chair on NBC's "TODAY," but he returned to the revue format in 1953 with "The Dave Garroway Show." It lasted only one season.

### **Garroway, Dave**

Always described as "low-key," Garroway was one of the early on-air television pioneers and one of the few national personalities to come out of Chicago television. His "GARROWAY AT LARGE" began there and was picked up by NBC in 1949. That show led to his selection as the first host of SYLVESTER "PAT" WEAVER'S 1952 morning show "TODAY," where he stayed until 1961.

Garroway also hosted NBC's "WIDE WIDE WORLD" (1955-58) on Sunday afternoons (another Weaver concept), and in the summer of 1971 he was the EMCEE for "CBS Newcomers." He also appeared on the PUBLIC BROADCASTING SERVICE (PBS) in 1962 on "Exploring the Universe." A 1969 syndicated show, however, was short-lived.

Depressed over his career, his health, and his personal life, Garroway committed suicide in July 1982.

### **Garry Moore Show, The**

In the early days of television, GARRY MOORE hosted a live, daytime, half-hour show that also was simulcast on CBS radio. It featured talk, songs, guests, and sketches, and in the early 1950s it was also seen in PRIME TIME. Moore was a popular, casual, low-key host with a crew cut and bow tie.

In 1958, "The Garry Moore Show" was updated to a weekly, hour-long, variety program and moved to evenings on a regular basis. For the next seven years it was the mainstay of the CBS Tuesday night schedule. CAROL BURNETT began her career as a regular on the show for four of those years, and ALLEN FUNT and his "CANDID CAMERA" were also featured for a time. The show left the air at Moore's request, although he brought it back two years later for one season.

Both the daytime and the evening shows won several EMMY nominations over the years and the program was awarded the statuette in 1962 as Best Variety Program.

### **Gavel awards**

The Population Institute confers these awards on those who have called attention to population problems, issues, and concerns. They are given annually in various categories of publications and communications, including television.

### **GE Americom**

This company provides a number of services from its SATCOM series of communications satellites. In 1975 the Satcom satellites (then manufactured and launched by RCA Americom) were used to create the first pay cable network (HOME BOX OFFICE [HBO]) and in 1976, they were the first to beam SUPERSTATION WTBS programs to cable systems throughout the country. Today, Satcom satellites are used by a number of networks in the television and cable industries.

### **gel**

Short for "gelatin," this translucent filter material is used with lighting instruments to change the color or the quality or the amount of light on a scene in the

theater or in television or film production. Sometimes called a "media," this fade-resistant, cellophane-like material comes in various colors and is mounted in a frame that is attached to the front of the lighting instrument.

### **Gelb, Bruce S.**

Since April 1989, Gelb has served as the eleventh director of the UNITED STATES INFORMATION AGENCY (USIA). He was educated at Yale and Harvard and comes from a background of consumer marketing, having served as an executive at Procter & Gamble, at his family-owned Clairol Company, and at Bristol-Myers, which had purchased Clairol in 1959. His professional memberships include the President's Arts and Humanities Committee and he has been a member of the Voice of America private sector committee.

### **Gelbart, Larry**

Although Gelbart has often served as a producer and executive producer, his real forte is comedy writing. He has written for some of the great television stars including BOB HOPE, SID CAESAR, JACK PAAR, RED BUTTONS, ART CARNEY, and DANNY KAYE.

In the 1950s, Gelbart wrote for "YOUR SHOW OF SHOWS" (1950-54), "CAESAR'S HOUR" (1954-57), and "The Pat Boone Chevy Showroom" (1957-60, ABC). His genius was best demonstrated, however, in his most enduring work: creating, writing, and producing the acclaimed CBS hit "M\*A\*S\*H" (1972-83). He performed the same duties on "Roll Out" (1973-74, CBS), "United States" (1980, NBC), and "AfterMash" (1983-84, CBS) but none were successful. Gelbart continues to write for the Broadway stage and for Hollywood motion pictures (an activity begun in the early 1960s) with great success.

He was honored with an EMMY as producer of the Best Comedy Series ("M\*A\*S\*H") in 1974.

### **Geller, Henry**

A respected communications attorney, Geller served sixteen years with the FEDERAL COMMUNICATIONS COMMISSION (FCC) in three separate terms. In his last stint, he became the FCC's general counsel (1964) and special assistant to Chairman DEAN BURCH (1970). He left the Commission to serve as a consultant and advisor to a number of projects involving industry issues. In 1977, he was called back to government service as the first director of the NATIONAL TELECOMMUNICATIONS AND INFORMATION ADMINISTRATION (NTIA), which he headed until 1980.

In 1981, Duke University established the Washington Center for Public Policy for the study and development of reasonable and effective telecommuni-

cations policy. The center was headed by Geller until 1989, when it closed.

One of the acknowledged top policy analysts in the industry, Geller has since concentrated on research and analysis and serves half-time as a Markle Foundation Fellow. His concerns include cable reregulation, the role of INTELSAT, the commercialization of CHILDREN'S PROGRAMMING, and SIMULCAST HIGH DEFINITION TELEVISION (HDTV). He is also a consultant to congressional committees and federal agencies.

#### **Gémeaux awards**

The ACADEMY OF CANADIAN CINEMA AND TELEVISION presents these programming awards each year in a televised ceremony. The award honors excellence in various categories in French-Canadian programming and is the equivalent of the EMMY in the United States.

#### **Gemini awards**

The ACADEMY OF CANADIAN CINEMA AND TELEVISION presents these programming awards each year in a televised ceremony. The award honors excellence in various categories in English-Canadian programming and is the equivalent of the EMMY in the United States.

#### **Gene Autry Show, The**

See GENE AUTRY.

#### **General Electric Company**

See NATIONAL BROADCASTING COMPANY and RADIO CORPORATION OF AMERICA.

#### **General Electric Theater**

In the nearly nine years that this illustrious dramatic ANTHOLOGY, one of the best in the GOLDEN AGE OF TELEVISION, was on CBS, it had cast lists that included some of the most prominent of Hollywood's motion picture and television stars. For most of its tenure, Ronald Reagan was the host (and occasional star) of the series.

From 1953 to 1962, a wide range of plays including dramas, comedies, and westerns were presented. Some were adaptations but many were original dramas by the excellent writers of the era, including ROD SERLING. The personalities appearing on the series included FRED ASTAIRE (in his TV dramatic debut in 1957), BARBARA STANWYCK, RED BUTTONS, MICHAEL LANDON, DON HERBERT (Mr. Wizard), ART LINK-LETTER (as an actor), BURT REYNOLDS, and JACK BENNY.

The programs were initially one hour in length but they went to thirty minutes for most of the run.

Although the early programs were live, later shows were filmed in black-and-white. In 1973, a new, occasional, color series premiered titled "GE Theater" that ranged from one to two hours. That series lasted until 1985.

#### **general manager (GM)**

This individual is the person in charge of the overall management and operation of a television station. The responsibilities of the position cover all business and financial matters including income, expenses, short- and long-range planning, budgeting, forecasting, and profitability. This person runs the station in accordance with all federal, state, and local laws, including FEDERAL COMMUNICATIONS COMMISSION (FCC) regulations. The GM is also responsible for establishing and maintaining the station's image.

The responsibilities of the general manager are similar in commercial and in PUBLIC TELEVISION (PTV) stations except in generating income. In commercial TV, the general manager is in overall charge of producing advertising revenues and must continuously evaluate the effectiveness of the sales department. At a PTV station, the GM prepares and defends budgets submitted to legislatures or other public entities and solicits funds from the viewing public, corporations, and foundations.

In both circumstances, the general manager hires the major department heads and establishes their goals, monitors their performance, and approves their budgets. Although the department heads have day-to-day responsibility, the GM oversees the activities of each department in the station.

#### **generation**

This term refers to the number of times a videotape has been duplicated from the master tape in the DUBBING process. A first-generation dub is the copy that was duplicated from the original tape and a second-generation dupe is one that has been transferred from a first-generation copy. With each succeeding generation, the quality of the copy becomes increasingly inferior to the original.

#### **Genesis Storytime**

A Canadian BASIC CABLE network, Genesis features children's programming. It transmits electronic storybooks, which are a combination of computer graphics and text. The company is headquartered in Winnipeg (Manitoba).

#### **Genie awards**

These film awards are presented each year by the ACADEMY OF CANADIAN CINEMA AND TELEVISION in a tele-

vised ceremony. The award honors excellence in various categories in theatrical films and is the equivalent of the OSCAR in the United States.

### **genre**

The content and, on occasion, the audience for a television program is described by its genre. DOCUDRAMAS, SOAP OPERAS, and SITCOMS are examples of program genres, as are CHILDREN'S PROGRAMMING and RELIGIOUS PROGRAMMING. Although soap operas and sitcoms are technically types of program genres in a dramatic form, they are often called FORMATS because their style has become so familiar and accepted in the industry. Action/adventure, travel, sports, science fiction, nature, mystery, horror, animal, and educational or instructional shows are other examples of program genres. Programs in any genre may be produced in different forms and lengths, including ONE-TIME-ONLYS, SPECIALS, MINISERIES, and SERIES.

### **Gentle Ben**

An adventure series for children, these half-hour programs were telecast on CBS early Sunday evenings from 1967 to 1969. Ben was a bear living in Florida's Everglades who "adopted" his caretaker family, which included a small boy. DENNIS WEAVER starred.

The fifty-six color episodes are available in OFF-NETWORK syndication. A SPIN-OFF cartoon series of twenty-six programs was produced in 1981-82 for FIRST-RUN syndication.

### **George Burns and Gracie Allen Show, The**

After thirty years of success in vaudeville and on radio, it was natural that GEORGE BURNS and Gracie Allen should continue that success on the small screen during the 1950s. Their SITCOM retained the same formula that had worked well for them with Burns as the straight man and Allen as the ditzy scatterbrain. Gracie's involvements in various escapades and her explanations were greeted with deadpan tolerance by George, who occasionally stepped out of character to address the camera and audience directly.

The first shows in 1950 were telecast live from New York biweekly. From 1952 to 1958, however, the series was produced each week in Hollywood on film. The 239 black-and-white recorded episodes were placed in SYNDICATION and several of the shows are also available on home video.

### **George Polk awards**

Recognizing special achievements in journalism, these annual awards honor both print and broadcast

journalists in various categories, including television investigative reporting and local and network television reporting. The awards were established by Long Island University after the death of CBS correspondent Polk in 1948.

The newsman was murdered during the Greek Civil War while trying to reach the guerrilla leader Markos Vafiades for an interview. The circumstances of his death and the conduct of investigations following the discovery of his body in Salonika Bay are matters of continuing speculation and controversy.

### **George, Phyllis**

A former Miss America (1971) and Kentucky First Lady (the governor's wife from 1979-83), George has appeared countless times on television, but she is best known as the first female network sportscaster, serving as cohost of "NFL Today" from 1972-80 on CBS.

George also hosted other programs including the syndicated version of "CANDID CAMERA" (1974-78), MISS AMERICA PAGEANTS beginning in 1972, "People" (1978, CBS), and many parades. In 1985, George appeared briefly as cohost of "CBS Morning News."

### **geosynchronous orbit**

An imaginary circle in space, this orbit is precisely 22,300 miles above the equator. A satellite in such an orbit revolves around the earth at the same angular velocity as that of the earth's rotation around its axis. Although the satellite is moving at nearly 7,000 miles per hour, its centrifugal force nullifies the gravitational forces from the earth and the satellite appears to be stationary. The satellite is then said to be in geosynchronous (or geostationary) orbit. The satellite, however, is not precisely stationary. It often drifts slightly and is then repositioned by signals from ground controllers to some of its steering jets.

A limited number of communications satellites are "parked" in geosynchronous orbit in order to prevent signal interference between satellites. Each satellite is assigned a degree of longitude and this position and the relative power used by the satellites curtail signal interference.

### **Gerber, David**

The chairman and CEO of the MGM/UA Worldwide Television Group, Gerber has held this position since 1991. His earlier positions at MGM/UA were president (since 1986) and chairman/CEO of the Television Production Group (1989). He has also been involved with 20th Century-Fox Television and Columbia Pictures Television.

Gerber's introduction to the entertainment industry was with ADVERTISING AGENCIES and in television sales. He has been producing since 1968 and formed David Gerber Productions in 1972. His television credits are extensive and include "THE GHOST AND MRS. MUIR" (1968-70), "POLICE STORY" (1973-77), "POLICE WOMAN" (1974-77), and "THIRTYSOMETHING" (1987-91).

With several EMMY nominations in the 1970s, Gerber won the award in 1976 as executive producer for "Police Story." He has served on the board and on the Emmy Show committee of the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS).

### **Gerbner, George**

The former Dean of the Annenberg School of Communications at the University of Pennsylvania, Gerbner is a widely respected professor of communication and researcher specializing in the long-range effects of the visual image upon viewers.

He conducts an on-going study of violence on television and the viewing public, surveying both children and adults. His findings have been used by citizens' and consumer groups in targeting programs and advertisers most frequently associated with excessive violence. Gerbner also engages in and supervises research in a number of other communications areas at Penn.

### **Get Smart**

Bumbling, incompetent Maxwell Smart was played by DON ADAMS in this extremely successful send-up of secret-agent adventure programs. He was aided by the beautiful (but smarter) Agent 99, played by Barbara Feldon. The half-hour SITCOM, created by MEL BROOKS, was seen on NBC from 1965 to 1969 and for an additional season on CBS.

A frequent EMMY nominee, the show won the Best Comedy Series award twice, in 1968 and 1969. In January 1991, the 137 color episodes (and the one black-and-white episode) were made available via BARTER SYNDICATION and were also carried on NICK-ELDEON/NICK AT NITE.

### **Getty, Estelle**

Long a successful actress on and off Broadway and in motion pictures, Getty came to television prominence on the 1985 NBC hit "GOLDEN GIRLS." As the mother of BEA ARTHUR, she plays a character much older than she actually is. She has since appeared in some MADE-FOR-TV MOVIES.

After nominations for an EMMY in the two previous years, Getty won the Best Supporting Actress award in 1988.

### **ghosts**

A second image on a television screen just to the right or left of the main image is known as a ghost. Reflections of broadcast signals off mountains or tall buildings create echos that arrive at television sets microseconds after the primary signal. The over-the-air main signal and the secondary reflection are decoded at the same time, resulting in a second image slightly to the right or left of the primary image. The ghost effect is particularly acute in urban centers or in rural mountain areas without cable. Cable television's wire hookups eliminate reflections and therefore ghosting.

Attempts have been made for a number of years to correct the over-the-air problem. The methods now being tested are based on the transmission of a digitalized ghost-cancelling reference (GCR) signal as a part of the main broadcast signal, combined with a filtering of that signal at the TV set. There are at least four systems that hold promise in solving the problem. A Japanese-developed system uses the BLANKING interval of the television signal and a decoder on top of the TV set. It has become the standard in that country. The experimental U.S. systems use similar techniques but developers hope to build the decoder into the television set. The ADVANCED TELEVISION SYSTEMS COMMITTEE of the FEDERAL COMMUNICATIONS COMMISSION (FCC) studied the matter extensively in 1989 and 1990 in hopes of developing a U.S. standard for ghost-cancelling technology. The studies then became a part of the overall examination of ADVANCED TELEVISION SYSTEM (ATV) systems. Any standard will undoubtedly be incorporated into the broader ATV standards, which are scheduled to be established in 1993.

### **Gifford, Frank**

A former football superstar in college and with the New York Giants, Gifford joined CBS Sports in 1959 on a part-time basis before he left football in 1965. In 1971, he moved to ABC where he has been for the past two decades.

Gifford became part of the "MONDAY NIGHT FOOTBALL" three-man announcing crew in that program's second year, joining DON MEREDITH and HOWARD COSELL. Many sportscasters have come and gone since then, but Gifford has remained. He did the play-by-play until 1986 when he became the color man, commenting on the action.

A member of the ABC OLYMPICS coverage team since 1972, Gifford has also served as host of "Superstars" and has contributed frequently to "WIDE WORLD OF SPORTS" and to "GOOD MORNING, AMERICA." His most recent assignments have been as a commenta-



tor for the SUPER BOWL and as host of the "Wide World of Sports 30th Anniversary Special," both in 1991.

A six-time nominee for an EMMY, Gifford won the Outstanding Sports Personality award in 1977.

### **gigahertz (GHz)**

This unit of FREQUENCY in the electromagnetic spectrum designates one billion cycles per second. (See HERTZ [HZ].)

### **Gillett Holdings Inc.**

Privately owned by George N. Gillett Jr., this GROUP BROADCASTER OWNS or has a controlling interest in an AM and an FM radio station and ten television stations. The TV stations are located in California, Florida, Iowa, Maryland, Georgia, Massachusetts, Michigan, Ohio, and Wisconsin. The company has its headquarters in Denver. In 1991, the firm filed for bankruptcy protection under Chapter 11 and creditors were expected to become the majority stockholders under a reorganization plan.

### **Gillette Cavalcade of Sports**

In the early days of television when the primary sport seen on the small screen was boxing, the "Cavalcade of Sports" was the showcase for the bouts. The show was seen twice weekly on local New York television in the mid-1940s and went to NBC in 1946. In 1948 the Friday telecasts from Madison Square Garden added Gillette to the title. That razor-blade and shaving-soap company had always been a heavy sports sponsor on radio. The show remained on the air regularly for fourteen years, but in later years it originated from other locations on an occasional basis. In 1954, the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) awarded the program an EMMY, naming it the year's Best Sports Program.

### **Gilligan's Island**

A three-hour pleasure-boat cruise went astray, causing the passengers and crew to be shipwrecked on a South Seas island for three years. Their travails became a smash hit SITCOM for CBS from 1964 to 1967. The ninety-eight half-hour episodes were also an enormous success in OFF-NETWORK syndication. The show became one of a dozen of SYNDICATION'S most successful series and it achieved near-cult status among the young with most people under 40 today capable of singing the theme song. A few oldsters watched it hoping against hope that the group would get off the island during any given episode. BOB DENVER (as Gilligan), Alan Hale, and JIM BACKUS starred in the show that was shot in color for its last two years.

In the mid-1970s, ABC telecast an animated series titled "The New Adventures of Gilligan" in the children's weekend viewing time. Most of the cast was reunited in a 1978 SPECIAL that saw them rescued from the island and then stranded there again, setting the scene for the 1979 special "Castaways on Gilligan's Island." The Harlem Globetrotters were featured in yet another "Gilligan's Island" special in 1981.

### **Gimbel, Noel**

A pioneer home video WHOLESALER, Gimbel is credited with starting the first large-scale, prerecorded videocassette distribution company. As the co-owner of a record distribution company called Sound Unlimited in Niles (Illinois), he became enamored with the new home video gear, including an early BETA FORMAT machine. By mid-1977, he had begun a new company in partnership with Jeff Tuckman called Sound Video Unlimited. The partners initially distributed PUBLIC DOMAIN titles (such as "AMOS AND ANDY") but after arranging with ANDRE BLAY to offer the 20th Century Fox titles that included "The Sound of Music" and "Patton," the company expanded to become a major presence in the new industry. Early in 1979, Gimbel added Paramount titles to the mix in a then-unprecedented \$100,000 deal with that studio. In 1981, he served as the chairman of the first national video retailers convention in New York, sponsored by the NATIONAL ASSOCIATION OF RECORDING MERCHANTISERS (NARM). It was attended by 400 people. The meeting led to the formation of the VIDEO SOFTWARE DEALERS ASSOCIATION (VSDA) under the NARM umbrella the next year. By 1986, Gimbel's company was doing \$100 million in business and was sold to the W. R. Grace firm, the parent of BAKER AND TAYLOR VIDEO.

### **Gimme a Break**

This long-running SITCOM featured a plump black housekeeper (NELL CARTER) with a soft heart but a strong will. She worked for a white police chief and raised his three young daughters. The half-hour comedy was seen on NBC from 1981 to 1987, with 137 episodes placed in OFF-NETWORK syndication in September 1985.

### **Gleason, Jackie**

One of the giants of the small screen, the Gleason persona was created by television but not limited to that medium, as he had considerable success both on Broadway and in motion pictures. Gleason was born in Brooklyn and grew up in a tenement. At age 15, he won an amateur contest.

The portly comedian's professional career then began in night clubs, but he entered television in its earliest days. He played the lead in "THE LIFE OF RILEY" in 1949, although the series was not as successful as William Bendix's later version. He then became a mainstay on "Cavalcade of Stars" (1949-52) on the DUMONT TELEVISION NETWORK as well as on its counterpart, "Cavalcade of Bands" (1950-51). He was also featured on NBC during this period, in "No, No, Nanette" with NANETTE FABRAY. The CBS network hired him away from DuMont in 1952 and he was to remain there for the remainder of his life, becoming known as "Mr. Saturday Night."

"THE JACKIE GLEASON SHOW," beginning that year and continuing off and on until 1970, was a catch-all for many different entertainment FORMATS, from variety and comedy to interviews and even SITCOMS. The best-known of the latter, the classic "HONEYMOONERS," was first seen as sketches within the main show and later spun off as a ninety-minute series. Gleason played the bombastic Ralph Kramden in "The Honeymooners" but he also developed many other characters that reappeared from time to time on his variety show. They included The Poor Soul (a pantomime bit), Joe the Bartender, and the playboy drunk, Reginald Van Gleason III.

Gleason and ART CARNEY, his sidekick on "The Honeymooners," did a "STUDIO ONE" in 1953 for CBS, and in 1961 Gleason EMCEED a GAME SHOW, "You're in the Picture," that was so bad that he cancelled the series after the first program and publicly apologized to the world.

In 1964, Gleason decided that he wanted to live in Florida and do his show from there. CBS obligingly built a production studio for him in Miami where he lived, played golf, partied, and worked for the rest of his life. After his show went off the air in 1970, he starred in some motion pictures and appeared on a few television SPECIALS. Some "Honeymooners" reunion shows from 1976 to 1978 were among the most popular.

Gleason was nominated for an EMMY five times in the early 1950s, but although his costars won many of them in those years for "The Jackie Gleason Show," he was never able to do the same. In 1985, however, the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) inducted him into its Hall of Fame. He also received a similar honor from the NATIONAL ASSOCIATION OF BROADCASTERS (NAB). Many of Gleason's sayings have become part of the language: "One of these days - Pow! Right in the kisser!" "You're a regular riot," and "A-w-a-a-y we go!"

Gleason died in June 1987. "The Honeymooners" lives on in SYNDICATION.

### **Glen Campbell Goodtime Hour, The**

CBS televised this hour-long, relaxed, comedy-variety show starring CAMPBELL from January 1969 to June 1972. The guitar-strumming singer from De-light (Arkansas) had previously appeared as a guest on "THE SMOTHERS BROTHERS SHOW" and was a successful recording artist when the series began. The program made frequent use of guest stars and sketch comedy. It was followed ten years later by the half-hour "Glen Campbell Music Show," which was developed for FIRST-RUN syndication. Several SPECIALS from the 1970s that feature the singer are also available in SYNDICATION.

### **Gless, Sharon**

After playing supporting roles in five series during the 1970s (including "MARCUS WELBY, M.D." and "HOUSE CALLS"), Gless achieved stardom in the CBS detective series "CAGNEY AND LACEY" (1982-88). She had also appeared in numerous MADE-FOR-TV MOVIES and MINISERIES including James Michener's CENTEN-RIAL early in her career. Gless began a new series in 1990, "The Trials of Rosie O'Neil," in which she plays the title role, a public defender.

The role of Cagney brought her two Best Actress EMMYS in 1986 and 1987.

### **Global Communications Ltd.**

This Canadian GROUP BROADCASTER owns and operates nine television stations, all in the province of Ontario. The company headquarters are also in that province.

### **global village**

Coined by MARSHALL MCCLUHAN, the Canadian philosopher/media theorist, this term refers to the effect that all of the new MEDIA (and particularly television and SATELLITE communication) have had on the world. Modern technology and instantaneous communications have made national boundaries obsolete and reduced the world community to a small village where common experiences, events, and ideas are shared by everyone.

### **Gobel, George**

For fifteen years, Gobel had been appearing in clubs, touring with country music groups, and singing on the "National Barn Dance" radio program, but when he did a stand-up comic act on a major television SPECTACULAR in 1952, he became an overnight TV sensation.

The slight comedian appeared frequently for the next year in guest shots on variety shows and on GARRY MOORE's daytime show, and in 1954 he brought

"The George Gobel Show," a comedy-variety program, to NBC where it was an immediate hit, continuing until 1960.

In the next twenty-five years, Gobel kept busy with his production company (producing "LEAVE IT TO BEAVER," among other shows) and made occasional appearances in SPECIALS, MADE-FOR-TV MOVIES, and SIT-COMS. He was also a frequent panelist on "HOLLYWOOD SQUARES" and played the drunken mayor in the 1981-82 NBC sitcom "HARPER VALLEY PTA."

In 1954, Gobel was awarded the Outstanding New Personality EMMY. He died in February 1991 of complications following bypass surgery.

### **Godfrey, Arthur**

A relaxed, laid-back radio veteran, Godfrey (and his chuckle) was a natural for television in the 1950s. The "Old Red-Head" was honest, friendly, and warm and his boyish smile was surrounded by a round face full of freckles. For ten years, he managed to keep two highly rated weekly PRIME-TIME television shows going on CBS: "ARTHUR GODFREY'S TALENT SCOUTS" (1948-58) and "ARTHUR GODFREY AND HIS FRIENDS" (1949-59). He was the only star to keep two shows in the top ten of the RATINGS for eight and a half seasons. In 1950, he even gave ukulele lessons on "Arthur Godfrey and His Ukulele." He also continued his radio broadcasts and in 1954, the popular EMCEE was said to be seen and heard by 82 million viewers and listeners each week.

His popularity faded as television and its audience became more sophisticated and as he became more outspoken. He won a successful battle with lung cancer in 1959 and came back to cohost "CANDID CAMERA" with ALLEN FUNT, but the attempt was not successful. His television appearances after that were infrequent, although he continued his radio show. He later eased into retirement.

The NATIONAL ASSOCIATION OF BROADCASTERS (NAB) honored Godfrey with induction into its Hall of Fame, and in 1964 the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) named him Broadcaster of the Year. He died in March 1983.

### **Gold Medal**

This prestigious award is presented by the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) each March at a gala dinner in New York. The award honors an individual (or occasionally a company) for outstanding achievement in the electronic media. Since its inauguration in 1960, the award has been presented to a veritable Who's Who of the industry, including DAVID SARNOFF, BOB HOPE, WALTER CRONKITE, and LUCILLE BALL.

### **Goldbergs, The**

Conceived and written by Gertrude Berg, "The Goldbergs" has the distinction of being the first SIT-COM on television. The live half-hour show premiered on NBC radio in 1929 and ran continuously until it was picked up by the CBS television network twenty years later. Its success on CBS paralleled that of MILTON BERLE on NBC. In the course of the next five years, the ground-breaking series was also seen on NBC television as well as the DUMONT NETWORK. In the 1955 season, the show's last, a filmed version of thirty-nine episodes was produced for FIRST-RUN syndication, using the same cast.

The comedy involved the adventures of a middle-class, extended Jewish family living in the Bronx. The trademark of the show became Berg's initial call to her gossipy neighbor, "Yoo hoo, Mrs. Bloom!" Berg then spent most of the show helping her friends and the people in the neighborhood. Phillip Loeb, who played Berg's husband, was hounded and BLACK-LISTED by anti-Communists in 1951. In spite of Berg's attempts to keep him, he was forced from the show in 1952. Despondent and his career ruined, he committed suicide in 1955.

In 1961, Berg attempted another sitcom, "The Gertrude Berg Show," but she was not able to duplicate her earlier success, and the show lasted only one season. She died in 1966.

### **Golden Age of Television**

This descriptive title is often applied to the first decade of network television, from approximately 1949 to 1959. It was the most innovative, experimental, and exciting time in the history of the medium. Creative people from the theater, radio, vaudeville, and motion pictures were learning how to write, direct, act in, and perform on the new medium. New techniques and new talent emerged to help form a new art form. Most of the shows during the Golden Age were live.

KINESCOPE recording was an uneven technique and VIDEOTAPE RECORDING was not introduced until 1956. To appear live in front of millions of people was an exhilarating experience. MILTON BERLE and his "TEXACO STAR THEATER" and SID CAESAR on "YOUR SHOW OF SHOWS" captured the new audience with outrageous humor and were responsible for the sale of thousands of TV sets, while ERNIE KOVACS experimented with wildly imaginative production techniques, which tested the limits of the new medium. EDWARD R. MURROW's "SEE IT NOW" documentaries that were done during this time have seldom been equalled and JACKIE GLEASON's creation of "THE HONEYMOONERS" sketches occurred in this period.

The Golden Age, however, is largely associated with live studio drama. New playwrights with new plays were encouraged, as the networks sought to build an audience from the affluent, who could afford the new TV sets. The result was an unprecedented outpouring of exciting new talent, and many actors got their first taste of the new medium during this time. Most of the dramatic ANTHOLOGY PROGRAMMING was broadcast live from New York. The programs featured original plays or adaptations of classics with different casts, crews, writers, and DIRECTORS each week. The "KRAFT TELEVISION THEATER" made its debut in 1947, followed by "STUDIO ONE" and the "Philco Playhouse" the next year. Somewhat less prestigious was the "GOODYEAR TV PLAYHOUSE," beginning in 1951, and the "GENERAL ELECTRIC THEATER," which was initially telecast in 1953. The latter was hosted by Ronald Reagan, the first of the Hollywood stars to introduce an anthology series. LORETTA YOUNG did the same, beginning in 1953.

Eventually, more than thirty-three different weekly dramatic shows featuring many outstanding talents were presented. Some of the writers of the original plays were PADDY CHAYEFSKY, REGINALD ROSE, GORE VIDAL, and ROD SERLING, while DAVID SUSSKIND, ROBERT MONTGOMERY, MARTIN MANULIS, FRED COE, and JOHN HOUSEMAN were among the producers. Established as well as new stars appeared in the dramas, including PETER FALK, Charlton Heston, JULIE HARRIS, Helen Hayes, Grace Kelly, ANGELA LANSBURY, Jack Lemmon, Paul Newman, JACK PALANCE, ROBERT STACK, and Keenan Wynn.

The cost of such programming was high, however, and by 1956, the audience had begun to wane. As set ownership increased, more viewers wanted diversion, not serious art. Still, in that year, one of the most acclaimed of the anthologies was launched, when "PLAYHOUSE 90" was introduced on CBS on October 4. That ambitious assignment of ninety minutes of live drama each week lasted until 1961, but in the last few years of the admirable series, some of the shows were videotaped in advance, and there were also some RERUNS. All of the other anthology programs were gone by that time, victims of costs and the changing audience taste that now preferred adult westerns and QUIZ SHOWS.

Sponsors also liked the known quantities of weekly SITCOMS and other filmed and taped shows, preferring them to the unpredictability and unevenness of live plays. Only an occasional "HALLMARK HALL OF FAME" and the dramas of "AMERICAN PLAYHOUSE" on the PUBLIC BROADCASTING SERVICE (PBS) remain to carry on the dramatic traditions established during the Golden Age of Television.

### **Golden Eagle awards**

These awards are given twice each year in the spring and the fall to short, American, NONTHEATRICAL FILMS and television programs and DOCUMENTARIES by the COUNCIL ON INTERNATIONAL NONTHEATRICAL EVENTS (CINE). The awards, which recognize production values, international appeal, and overall excellence, are conferred on documentaries in some twenty subject categories. Winning a Golden Eagle is a prerequisite for a nomination for an Academy Award (OSCAR) in the four categories of Feature Documentary, Short Documentary, Short Subject, and Animation. Awards called Eagles are also given to amateur or preprofessional producers in the same competition.

### **Golden Girls, The**

First seen on NBC in 1985, this half-hour SITCOM features four mature single women and their conflicts and quandaries while sharing a house in Miami. The show was awarded Best Comedy Series EMMYS in its first two seasons. It stars BEA ARTHUR, BETTY WHITE, ESTELLE GETTY, and Rue McClanahan. The first 130 episodes were placed in OFF-NETWORK syndication in September 1989, while the show continued on NBC.

### **Golden Globe awards**

Sponsored by the Hollywood Foreign Press Association, these awards are given for outstanding film and television programming during the preceding year. The association presented its first award in film in 1944 and began honoring television achievements in 1956. The awards are made in eleven television categories, including Best Actress and Best MADE-FOR-TV MOVIE. The trophy is a small, golden globe. Winners are usually announced in January of each year.

### **Golden Mike award**

The BROADCAST PIONEERS and its foundation host an annual dinner at which an outstanding radio station is presented with the Golden Mike award. First awarded in 1961, this honor is given for distinguished contributions to the art of broadcasting and in recognition of dedicated adherence to quality, integrity, and responsibility in programming and management.

### **Golden Rose awards**

Established in 1960, these program awards are presented during an international festival of television "light entertainment" programs held in May each year. Sponsored by the Swiss Broadcasting Corporation and the city of Montreux, the awards are given in various categories to entries from the official broadcasting organizations of various countries.

**Golden/Silver Reel awards**

These awards are given in nine categories of video programs by the INTERNATIONAL TELEVISION ASSOCIATION (ITVA) at its video festival each year. The categories include External and Internal Communications, Interactive, Organizational, News, Training, Public Service Announcement (PSA), Sales/Marketing, Student Production, and Videoconferencing. Silver Reels are awarded for programs produced by U.S. companies and Golden Reels for those produced by non-American and American companies in the festival competition. The awards were first presented in 1968 by a predecessor organization and are in the form of a reel on a plaque.

**Goldenson, Leonard H.**

Respected for his long-time leadership of the American Broadcasting Company (ABC), Goldenson has had a major impact on communications in the United States. He worked in various capacities for PARAMOUNT COMMUNICATIONS INC. beginning in 1933. In 1953 he engineered a merger of Paramount Theaters with ABC, forming the American Broadcasting Company Inc. and became president of the new company that year. He was named chairman of the board in 1972.

Under Goldenson's guidance, ABC added a number of related (and unrelated) subsidiaries and moved into cable television and PAY-TV. More important, he brought ABC into parity with NBC and CBS. With the acquisition of ABC by Capital Cities in 1985 and the formation of the new company CAPITAL CITIES/ABC INC., Goldenson retired as chairman of the board but he still serves on the board as the chairman of its executive committee.

His professional memberships include the Board of Trustees of the MUSEUM OF TELEVISION AND RADIO and his honors include the Gold Medal award in 1964 from the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS). The ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) has honored Goldenson three times: the International Directorate Award was conferred on him in 1985; 1986 saw his induction into the HALL OF FAME; and in 1990 the academy bestowed upon him its prestigious Governors Award. In addition the NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES (NATAS) presented him with its Trustees Award in 1980.

**Goldmark, Peter C.**

One of the top inventors in the television industry in the 1930s, the Hungarian-born Goldmark spent most of his career at CBS as head of research and development and president of CBS Laboratories. The long-playing record, a color-TV system, and a form of

video film recording called EVR were a few of his dozens of creative inventions related to the industry. However, the FEDERAL COMMUNICATIONS COMMISSION (FCC) selected the RCA color TV system, and the later home video industry developed around the VHS and BETA videotape formats bypassing Goldmark's work.

Goldmark retired in 1971 and limited his activities to research in broadband communications, using his new firm, Goldmark Communications Corporation, as a base. He died in 1977.

**Goldsmith, Russell**

This media executive serves as chairman and CEO of REPUBLIC PICTURES CORPORATION. He had previously founded a law firm specializing in the entertainment industry and had been COO of LORIMAR INC. He was also the founder of The Paragon Group, an investment firm that later acquired an interest in Republic. The Harvard graduate assumed his present position in 1986.

**Gomer Pyle, USMC**

A SPIN-OFF from "THE ANDY GRIFFITH SHOW," this half-hour SITCOM featured JIM NABORS in the naive, rustic role he had created on the earlier show. The military comedy was telecast on CBS from 1964 to 1970. It poked fun at the Marines by pitting the hayseed against service conformity. Gomer with his aw-shucks manner and country dialect became extremely popular. "Goll-ee," he said, at least ten times in every episode. Nabors grew tired of the role and gave it up by choice, although he reprised the role in a guest spot in the 1991 SITCOM, "Hi Honey, I'm Home."

The show was also seen in reruns on CBS daytime television from 1969 to 1972 and 150 episodes (black-and-white and color) were placed in OFF-NETWORK syndication in 1971.

**Gong Show, The**

Labeled by most viewers as outrageous nuttiness (and by the critics as trash), this wild audience-participation event, from the wacky mind of CHUCK BARRIS, was a bizarre talent show for no-talent people. A three-person panel judged the dreadful acts, and while all of them were quite bad, the worst were run off the stage by the bashing of a huge gong. The denouement was similar to the hook in old-time vaudeville. The panel members changed frequently and included television personalities (PHYLLIS DILLER, Joyce Brothers), athletes (Steve Garvey), singers (Jaye P. Morgan), and critic (Rex Reed). Barris served as the manic host most of the time, handing out prizes for the most awful performance of the day.

The game show premiered on NBC's daytime schedule in 1976 and another version was produced for FIRST-RUN syndication (for airing in prime time) the same year. Production continued until 1980 for a total of 260 half-hour programs, which are in SYNDICATION.

### **Good Morning, America**

ABC premiered this two-hour morning program in 1975 in an effort to overtake the NBC "TODAY" show in the RATINGS. It succeeded the more serious, weightier "A. M. America." The program was successful for a period of time in the 1980s, surpassing both NBC and the CBS "MORNING SHOW." DAVID HARTMAN was the original anchor, remaining with the program until 1987.

While "Good Morning, America" still relies heavily on news and news features, it also brings in outside personalities for various five-minute reports. Among those who have appeared over the years are Rona Barrett, Erma Bombeck, F. Lee Bailey, and GERALDO RIVERA. The current cohosts of the show are Charles Gibson and JOAN LUNDEN, with FRANK GIFFORD serving as an occasional substitute.

News segments on the program have won EMMYS twice, in 1984 for a piece on the B-1 bomber and in 1987 for one on East Africa.

### **Good Times**

The problems of a black family living in an urban ghetto were chronicled in this first-of-its-kind SITCOM, a SPIN-OFF of a spin-off ("Good Times" star Esther Rolle had played the same character on "MAUDE," which had begun as a character on "ALL IN THE FAMILY"). The half-hour color series was seen on CBS from 1974 through the summer of 1979, when 133 episodes were placed in OFF-NETWORK syndication.

### **Goodson, Mark**

This successful GAME SHOW creator and producer teamed up with BILL TODMAN in 1946, while both were in radio, to form Goodson-Todman Productions. Goodson's first game shows ("WHAT'S MY LINE?" and "Beat the Clock") went on the air in 1950. The first ran for seventeen years on CBS, making it the longest-running of all audience-participation shows. Goodson either created or produced other immensely popular game shows, including "I'VE GOT A SECRET," "TO TELL THE TRUTH," "THE PRICE IS RIGHT," and the more recent "FAMILY FEUD." His list of credits also includes "The Name's the Same," "PASSWORD," "Stop the Music," "Two for the Money," and "THE MATCH GAME."

Goodson-Todman Productions also produced television series, including the mystery ANTHOLOGY,

"The Web," (1950-57, CBS and NBC), which was the first TV series to win the Edgar Allan Poe award for excellence. "THE REBEL" (1959-62) and "Branded" (1965-66, NBC) were among the team's westerns, and they also produced shows for RICHARD BOONE and DON RICKLES.

When Todman died, Goodson formed Mark Goodson Productions and continued to produce game shows, notably the "New Family Feud" and "Super Password" programs. In 1991 he branched out into REALITY PROGRAMMING for a series of half-hour documentary SPECIALS for CBS. Over the years, the game shows created by Goodson have won six EMMYS.

His professional memberships include the Board of Trustees of the MUSEUM OF TELEVISION AND RADIO.

### **Goodson-Todman Productions**

Formed in 1946, this quintessential GAME SHOW production company was begun by two radio professionals, MARK GOODSON and BILL TODMAN. The INDEPENDENT PRODUCTION COMPANY developed an incredible number of immensely popular quiz and game shows in the 1950s and 1960s for PRIME TIME airing, and many of the formats were resurrected in the 1970s for daytime broadcast on the networks as well as for FIRST-RUN syndication. Among the most popular shows developed by the team were "WHAT'S MY LINE?" "I'VE GOT A SECRET," "BEAT THE CLOCK," "THE PRICE IS RIGHT," and "FAMILY FEUD." The firm was dissolved after Todman's death in 1979.

### **Goodyear TV Playhouse**

One of the dramatic ANTHOLOGIES that contributed to the GOLDEN AGE OF TELEVISION, this early NBC series served as a showcase for many Hollywood actors as well as for several of the young TV playwrights of the day. From 1951 to 1957, the hour-long live dramas alternated weekly first with the "Philco Playhouse" and later with "The Alcoa Hour." From 1957 until it left NBC in 1960, the programs were reduced to a half-hour, shot on film, and retitled "Goodyear Theater."

In May 1953, an original play written by PADDY CHAYEFESKY titled "Marty" and starring Rod Steiger, was telecast live. It became one of the most acclaimed television programs in the history of the industry and reappeared later as an award-winning theatrical motion picture. Chayefsky's "A Catered Affair," which appeared on the series in 1955, also became a theatrical movie.

Of the many actors who appeared on the show over the years, some went on to later television success, including ED BEGLEY, WALLY COX, JACK LEMMON, E. G. MARSHALL, TOM POSTON, and TONY RANDALL.

**Gordon, Gale**

For most of his career, Gordon was teamed with two of the most successful comediennees in situation comedy: EVE ARDEN and LUCILLE BALL. Although he started in radio (as "Flash Gordon" and with Fibber McGee and Phil Harris), Gordon will be best remembered in television as the foil for "OUR MISS BROOKS" and Lucy.

He also starred in "The Brothers" (1956-58, CBS) and had continuing roles in NBC's "Sally" (1957-58) and CBS's "Pete and Gladys" (1960-62) before becoming the second Mr. Wilson to Jay North's "DENNIS THE MENACE" (1959-63, CBS).

Gordon climaxed his long career with Ball (with whom he had starred in radio's "My Favorite Husband") in "The Lucy Show" (1962-74, CBS). He also appeared with her on a Lucy SPECIAL in 1980, and again in the short-lived "Life with Lucy" on ABC in 1986 when she was 75 and he was 80. Still active, he appeared in a feature film in 1989.

**Gorme, Eydie**

Frequently appearing with husband STEVE LAWRENCE, pop singer Gorme has had a successful recording, night club, and concert career, in addition to some appearances in television.

Her TV break came in 1954, when she became a regular on STEVE ALLEN's "TONIGHT" (1954-57), where Lawrence was also one of the featured singers. Except for cohosting a summer replacement variety show with Lawrence in 1958, all of her subsequent TV appearances have been as a guest star or on SPECIALS.

The couple's variety special, "Steve and Eydie Celebrate Irving Berlin," won an EMMY as Outstanding Variety Program in 1979.

**Gossett, Louis, Jr.**

This respected actor won an EMMY for his work in the MINISERIES "ROOTS" in 1977, but he has not been able to find a starring role in a successful series. "The Young Rebels" (1970-71, ABC), "The Lazarus Syndrome" (1979, ABC), "The Powers of Matthew Star" (1982-83, NBC), and "Gideon Oliver" (1989, ABC) all lasted from one month to one year. Gossett has, however, had numerous guest roles in both dramatic ANTHOLOGIES and series TV. The actor has also been featured in a number of SPECIALS, miniseries, and MADE-FOR-TV MOVIES, including a striking portrayal of Anwar Sadat in the movie "Sadat."

The former basketball player, who declined an offer from the New York Knicks in favor of the stage, has had a parallel but more successful career in motion pictures.

**Gould, Jack**

As the television critic for *The New York Times* for more than twenty years, Gould was one of the first and the most influential of the critics to devote full time to the new electronic medium. His words helped shape the industry.

Gould was honored with a PEABODY award in 1957. He retired in 1972.

**Gowdy, Curt**

A former college athlete, Gowdy has been in sportscasting all of his professional life. He came to New York in 1949 and became MEL ALLEN's partner covering the Yankees before moving to the Boston Red Sox for fifteen years.

Gowdy has worked for all three networks, plus hosting "The Way It Was" on the PUBLIC BROADCASTING SERVICE (PBS) in the late 1970s. He has served as both host and producer of the long-running "American Sportsman" on ABC and is also familiar to the fans of that network's "WIDE WORLD OF SPORTS." He handled major league baseball play-by-play for NBC from 1972 to 1975. Gowdy has contributed to the broadcasts of virtually all of the major sporting events, including Super Bowls, World Series, Rose Bowls, baseball's All-Star game, football's East-West Game, and the OLYMPICS. He has also called many college and pro football and basketball games.

Among the many honors that have been conferred on Gowdy over the years are Sportscaster of the Year in 1967 and a PEABODY award in 1970. He is also a member of the American Sportscasters Hall of Fame. The series, "The American Sportsman," has won five EMMYS; he was the producer of two of the programs cited.

**Grade A and B coverage**

See COVERAGE AREA.

**Granath, Herbert A.**

The president of CAPITAL CITIES/ABC VIDEO ENTERPRISES, Granath has been with ABC since 1960, working primarily in the sales, marketing, and production areas, concentrating on sporting events.

He joined NBC in sales after graduation from Fordham University and then served as vice president of both ABC Video Enterprises and ABC Inc., prior to their acquisition by Capital Cities. Granath has been in his present position since 1982.

**grandfathering**

Industries regulated by the government utilize this procedure, and it therefore occurs in the worlds of television and cable. It refers to the exemption of

an organization from new governing rules because it was in existence prior to the regulations or was operating legally under previous rules and regulations. The grandfathering of some of an organization's activities is based on the principle that the entity was acting in good faith in conforming to the old rules and should not be penalized by new ones. It is therefore exempt from them. Most recent federal, state, and local laws concerning television and cable have grandfathering clauses.

### **graphic artist**

In a television operation the graphic artist creates, designs, and executes a variety of visual art forms to enhance or serve as the focal point of a television production. This includes the creation of charts, graphs, title cards, maps, and three-dimensional objects as well as set design and construction.

Graphic artists also work at POSTPRODUCTION facilities and in AUDIOVISUAL COMMUNICATIONS and CORPORATE TELEVISION operations. A graphic artist may be responsible for the design, layout, and execution of art for newspaper advertising, publicity brochures, program guides, billboards, and other advertising and promotional displays. In these areas, the individual may be involved with photography, photo laboratory developing, color separations, typography, and other print-oriented art requirements.

Graphic artists are primarily illustrators of ideas and concepts. They work in a variety of styles including cartooning, realistic renderings, decorative background painting, and sculpting. Graphic artists are often called upon to work with electronic graphics equipment and most have some experience with DIGITAL VIDEO EFFECTS (DVE) devices.

### **Graves, Peter**

See "MISSION: IMPOSSIBLE."

### **gray scale**

A chart of ten steps from pure white to velvet black, the gray scale consists of vertical bars of different shades of gray. It is used by engineering, staging, and graphics personnel to test and balance the brightness and contrast in the television image created by a camera and to ensure that one object will stand out from another. The chart can be on a slide or a cardboard poster or it may be an electronically produced image. For the lettering on a graphic to be clearly seen, it must be at least one step (and preferably three steps) removed from the background on the gray scale.

In the early days of television when only monochrome pictures were possible, the gray scale

was used extensively to balance different cameras and to make sure that the resulting images had a high enough contrast ratio. Today, a gray scale is sometimes used to ensure that different colors are sufficiently lighter or darker on the screen to provide a good and pleasing contrast. (See also COLOR BARS.)

### **grazing**

The process of changing channels rapidly in search of new or different entertainment or information has become commonplace since the mid-1970s. Blessed with the riches of the almost unlimited program choices of cable television and the convenience of remote controls, viewers exercise their freedom by ZAPPING channels. Some switch because of boredom, others to avoid COMMERCIALS, and the young often watch two or three shows at once. Many push the buttons to simply make sure that they aren't missing something better someplace else.

Grazers are often frustrated by the same old plots and are sophisticated viewers who demand new and different stimuli and challenges to their minds. Research indicates that impatient youths who have shorter attention spans do the most grazing, and men flip through the channels more aggressively and more often than do women.

For many, grazing appears to be a form of entertainment itself in which the medium has indeed become the message. Like a video game, the television set is an interactive device that responds to programming directions from the couch.

While the process is intriguing for the grazer, it often drives other viewers in the room to distraction. Fights over the control of the remote-control device occur, housemates get a headache, and spouses leave the room.

The grazing phenomenon has not gone unnoticed at the networks and ADVERTISING AGENCIES. While some agencies interpret it as analogous to readers flipping through a newspaper or magazine, others are not as sanguine. Many programmers believe it has dramatically reduced the importance of LEAD-IN programs. Most producers of programs and commercials concede that only better programs and SPOTS can curb the restive tendencies of today's viewing audience. With 150-channel cable systems on the way, grazing is certain to increase.

### **Great American Communication Corporation**

This company (located in Boston) operates as a broker for the occasional use of satellite TRANSPONDER time and distributes SYNDICATED programming, news, and sports. It also owned HANNA BARBERA PRODUCTIONS, but sold that firm to the TURNER BROAD-



CASTING SYSTEM (TBS) in 1991. A division (Great American Broadcasting) owns five television stations along with six AM and eleven FM radio stations. The TV stations are located in Alabama, Arizona, Florida, Kansas, and Ohio. Headquartered in Cincinnati, the GROUP BROADCASTER purchased its television stations from TAFT BROADCASTING in 1987. (See also GEORGE E. CASTRUCCI and WORLDVISION.)

### **Great American Dream Machine, The**

AS PUBLIC TELEVISION'S (PTV) entry in television's emerging MAGAZINE-FORMAT competition in the early 1970s, "The Great American Dream Machine" fared well with both critics and viewers. It was canceled, however, at the end of its first year in January 1972, when the UNDERWRITING was not renewed. Produced by WNET in New York, the program covered a wide range of subjects and embraced many styles and art forms including comedy, dance, and music. Occasional performers included CHEVY CHASE and HENRY WINKLER, both on the thresholds of successful careers.

Although on the air for only one year, the show spanned two seasons. It won an EMMY each year, for Achievement in Magazine Programming.

### **Great Debates**

These four televised political debates in 1960 between two candidates for the office of President of the United States were watched by a large television audience. They pitted Republican candidate Richard M. Nixon against Democrat John F. Kennedy. (Their vice-presidential running mates, Lyndon Johnson (D) and Henry Cabot Lodge (R), declined to debate.)

The televised events were a first in history, and came about after Congress temporarily repealed Section 315 of the COMMUNICATIONS ACT OF 1934, which inhibited the coverage of political campaigns. The section's EQUAL TIME (OPPORTUNITY) RULES made broadcasters reluctant to air political programs in a year in which there were fourteen presidential candidates. The FEDERAL COMMUNICATIONS COMMISSION (FCC) refused to bend the rules, but Congress temporarily suspended them for the presidential campaign that year. This suspension permitted the two-person debates.

The hour-long debates were held in four different cities, and the format resembled a press conference more than a debate, with a panel of journalists asking each candidate questions. The candidates were given a prescribed length of time to respond and to rebut each other's answers. The telecasts were broadcast in PRIME TIME in September and October of 1960, two by ABC and one each by CBS and NBC.

The first debate showed Kennedy as a sun-tanned, cool, and articulate statesman, while Nixon

looked pale and ill at ease as he perspired. Although he wore makeup and called in lighting experts for the subsequent broadcasts, Nixon never regained his composure. Many observers believe that the remarkable events led to the record voter turnout in November and to Kennedy's slim victory at the polls.

Restrictions of the equal-time rules prevented similar debates in later campaigns, however, and fifteen years passed before the passage of the ASPEN INSTITUTE RULINGS by the FCC led to the CARTER-FORD debates in 1976.

### **Great Performances**

Four performance areas are featured on a rotating basis on this highly respected performing arts series: "Dance in America," "Live from Lincoln Center," "Music in America," and "Theater in America." Produced by WNET in New York for the PUBLIC BROADCASTING SERVICE (PBS) and featuring major guest stars, the series has been critically acclaimed since its inception in 1973. "BRIDESHEAD REVISITED," a limited-series drama acquired from Granada Television in Great Britain in the mid-1980s, was one of the better-known triumphs of the series.

Seven EMMYS are among the program's many distinctions, honoring the American Ballet Theater's "Swan Lake" (1977), Balanchine's "Dance in America" (1979), "Placido Domingo Celebrates Seville" (1984), "Laurence Olivier-A Life" (1986), "Agnes, the Indomitable De Mille" (1987), "Nixon in China" (1988), and "Bernstein at 70" (1989).

### **Great Plains National Instructional Television Library (GPNITL)**

Serving the INSTRUCTIONAL TELEVISION (ITV) community since 1962, this nonprofit SYNDICATOR was founded with government grants by Jack McBride and Wesley Meirhenry. GPNITL is now a self-supporting service agency of the University of Nebraska at Lincoln. The organization distributes an eclectic mix of prerecorded instructional television programs and TELECOURSES for adults as well as for college and K-12 students in almost every curriculum subject area. Many of the offerings are used in DISTANCE EDUCATION operations. In contrast to its fellow educational distributors, the AGENCY FOR INSTRUCTIONAL TECHNOLOGY (AIT) and TV ONTARIO (TVO), almost all of the titles offered by GPNITL have been acquired from other organizations, state agencies, or PUBLIC TELEVISION (PTV) stations. GPNITL distributes its programs in a wide variety of technical formats to schools, colleges, educational CLOSED-CIRCUIT TELEVISION and INSTRUCTIONAL TELEVISION FIXED SERVICE (ITFS) operations, and PTV stations.

**Green Acres**

An earlier SITCOM on CBS, "THE BEVERLY HILLBIL-LIES," featured simple country folk trying to adapt to the cultured big-city ways. "Green Acres" was based on a premise that was the direct opposite. Stars Eva Gabor and EDDIE ALBERT were smooth, urban sophisticates who moved to the sticks, not far from the locale of "PETTICOAT JUNCTION," another contemporary rustic comedy. There was considerable interplay and cast exchanges between the two country series.

CBS televised the half-hour comedy from 1965 to 1973, when it was cancelled along with several other CBS rural programs, as the network sought different DEMOGRAPHICS. Although the series was popular during its network run and was frequently in the top ten in the RATINGS, the 170 color episodes did not do well in SYNDICATION. In the 1990-91 season, however, NICKELODEON/NICK AT NITE brought the series back, and it found a new audience.

**Greene, Glenn**

President of the home video company MEDIA HOME ENTERTAINMENT, Greene began his career in finance, eventually becoming senior vice president/general manager of the Chicago-based Video Trend home video WHOLESALER. Greene left that position in June 1989 to assume his current position at the independent company.

**Greene, Lorne**

Canadian-born Greene was an inventor, but aspired to acting. He began his career in radio in his native country at the time of WW II. On a visit to New York, he had an opportunity to play a bit part in a "STUDIO ONE" production, which led to parts on other series, including a starring role in 1953 on the first telecast of CBS's "Philip Morris Playhouse." He appeared in other roles until 1959, when he created the character of the stern but loving patriarch Ben Cartwright of the Ponderosa ranch on the soon-to-be popular "BONANZA" (1959-73, NBC). The role as the father of three sons brought him stardom.

After "Bonanza," Greene appeared in "Griff" (1973-74, ABC), "Battlestar Galactica" (1978-80, ABC), and "Code Red" (1981-82, ABC). He was also the host and executive producer for a DOCUMENTARY series focusing on endangered species, "Lorne Greene's Last of the Wild" (1974-79), created for FIRST-RUN syndication.

Greene also played on Broadway and in motion pictures and appeared in many television SPECIALS as guest star, host, or narrator. In 1985, he narrated two home videos based on the Pritikin diet and fitness plan. The actor died in September 1987.

**Greenspan, Bud**

Independent producer Greenspan has built a career on the OLYMPICS, producing features on the subject for two decades. He worked with his wife, Cappy, until her death in 1983. In addition he has written, directed, and produced for NBC and PBS, and he has created programs for FIRST-RUN syndication in the areas of drama and documentaries, most recently on the history of tennis, the Golden Age of sport, and the Heisman Trophy award show.

Greenspan is most dedicated, however, to the Olympics and it is for producing programs about those games that he won his two EMMYS, in 1977 for "The Olympiad" on PBS and in 1980 for "1980 Olympic Games" on ABC.

**Griffin, Merv**

Like his fellow talk-show host MIKE DOUGLAS, Griffin began his professional life as a singer and his first network television appearance (in 1951) was as a vocalist on "The Freddie Martin Show" on NBC. He continued to sing until the end of the decade, when he tackled the GAME SHOW market. For the next ten years, Griffin hosted a number of daytime quiz shows and eventually created two that became blockbusters in the FIRST-RUN syndication market: "WHEEL OF FORTUNE" and "JEOPARDY," both premiering in the early 1980s.

In the meantime, Griffin had discovered talk shows as another way to use his talent. His first "Merv Griffin Show" was in 1962 for NBC; it was syndicated in 1965, interrupted in 1969 when CBS tapped him to compete with JOHNNY CARSON in the LATE-NIGHT spot, and resumed again (in syndication) in 1972, running until 1986. In 1981, the syndicated talk show became one of the first to be distributed to stations by SATELLITE.

Griffin has also appeared in several television SPECIALS as well as some feature motion pictures. With multimillion-dollar resources, his company continues to produce new programs and invest in other enterprises, including hotels and casinos.

Nominated for an EMMY a dozen times since 1963, Griffin won the award three times for "The Merv Griffin Show." In 1974, he won in the Writing category and in 1982 and 1984 as a Host.

**Griffith, Andy**

After achieving some success in night clubs and with comedy records (notably, "What It Was...Was Football"), Griffith got his television break playing the lead on a "U.S. STEEL HOUR" presentation of "No Time for Sergeants," a role he was to repeat with success on Broadway and in a feature film. He made several

guest appearances on drama ANTHOLOGIES, and in 1960 he began the series that brought him success, "THE ANDY GRIFFITH SHOW," (1960-68, CBS). Playing Sheriff Andy Taylor of Mayberry (North Carolina), the amiable Griffith (as well as the homespun show) was a main hit for eight seasons. He exemplified the traditional small-town values of America during the hectic 1960s, serving as a role model for single fathers. When it ended its run, the show was still number one in the RATINGS. It became a staple in SYNDICATION.

Griffith's succeeding series, "The Headmaster" (1970, CBS) and "The New Andy Griffith Show" (1971, CBS), did not duplicate that success. For some years Griffith did guest spots, starred in another series, and made a number of appearances in MINISERIES and SPECIALS, including reunions of the Mayberry group (in the 1990 season with the 30th anniversary special). In 1986, he began the NBC series "Matlock," which also went into SYNDICATION in 1991.

In 1984, The Andy Griffith Show Appreciation Society sought a real town in North Carolina that would change its name to Mayberry, but Griffith interceded and halted the search. Undeterred, the society invited President Bush and Premier Gorbachev to the state for a summit conference in 1989 (they stole the idea from an episode in the series). In that same year, Griffith was asked to run for U.S. senator but he declined the honor.

#### **Grimes, J. William**

The president and CEO of UNIVISION, Grimes assumed the leadership of the nation's largest Spanish-language communications company in October 1988. A CBS executive for thirteen years, Grimes went from there to the CEO position at ESPN in 1981 where he remained until joining Univision.

Grimes sits on the boards of the NATIONAL CABLE TELEVISION ASSOCIATION (NCTA), the CABLEVISION ADVERTISING BUREAU (CAB), and the Cable Programming Academy, serving on the executive committee of the two latter groups. He has been honored by the CABLE TELEVISION ADMINISTRATION AND MARKETING SOCIETY (CTAM).

#### **grip**

This title for a stagehand on a motion picture set is usually only used in television in the production of a MADE-FOR-TV MOVIE or MINISERIES. A grip handles most of the nontechnical gear (except lighting devices) and sets up and dismantles scenery, operates a crane or dolly, and sets up stands and supports for lighting equipment. Most productions have a key

grip in charge of the other workers and a BEST BOY as an assistant.

The term is said to have originated to describe the deckhands on British ships, who often had to grip the rails in order to steady themselves and do their work in heavy seas. The term moved into the world of theater where it was applied to the stagehands who had to grip a piece of scenery in order to move it.

#### **gross rating points (GRPs)**

A. C. NIELSEN coined this media term, which is the sum of all RATING points of a series of programs or COMMERCIALS achieved in a particular period of time. It is used to determine the effectiveness of a schedule of SPOTS. The ratings may reflect the number of households or number of people. The people or households may be counted more than once during the particular period of time. Thus, GRPs are measurements of duplicated audiences, in contrast to the unduplicated viewers represented in a CUME. (See also COST PER RATING POINT.)

#### **Grossman, Lawrence K.**

An advertising executive, Grossman had served both CBS and NBC in that capacity before establishing his own ADVERTISING AGENCY in 1966. His clients included many communications firms and some organizations related to PUBLIC TELEVISION (PTV). Grossman dismantled the agency in 1975 to accept the presidency of the PUBLIC BROADCASTING SERVICE (PBS), succeeding HARTFORD GUNN. During his tenure at PBS, he concentrated on increasing and improving PTV's programming and its involvement in news and current events.

Grossman left PTV in 1984 to become president of NBC News, a position he held for three years. He now serves as a Senior Fellow of the FREEDOM FORUM CENTER FOR MEDIA STUDIES at Columbia University. In 1984, he was honored by the CORPORATION FOR PUBLIC BROADCASTING (CPB) when he was awarded the prestigious RALPH LOWELL AWARD.

#### **group broadcaster**

A single company that owns a number of broadcast stations is known as a group broadcaster. Such an arrangement has a long history in the United States. The single ownership offers economies in purchasing programs or equipment and in sharing staff and other expenses. Group ownership also can be used as a marketing tool in which would-be advertisers are offered discounts on COMMERCIAL TIME if they "buy the group." Some groups (such as GROUP W)

have built on such arrangements to develop larger UNWIRED NETWORKS.

One of the earliest group broadcasters was Westinghouse Electric, which acquired or constructed radio stations in Boston, Pittsburgh, Chicago, and other cities in the 1920s. The major radio (and later television) NETWORKS were basically created on the basis of one company's O & O stations with each network initially operated as a small group.

Cognizant of the fact that such media control could become monopolistic, the FEDERAL COMMUNICATIONS COMMISSION (FCC) adopted the 7-7-7 RULE in 1953-54. This rule limited the number of AM, FM, and TV stations any one company could control to seven of each type. Still, the concept continued to grow and by 1956, more than 50 percent of the VHF television stations in the top 100 markets were owned by group broadcasters. The consolidation of stations under one company was further encouraged by the FCC's 12 AND 25% RULE in 1985. This rule lifted the earlier limitations and allows a single owner to be the licensee of twelve AM, FM, and TV stations. In 1990 nearly 90 percent of the VHF stations in the top ten markets in the United States were owned by group broadcasters. Some 100 different companies own the 535 television stations in the top 100 markets, according to research funded by the NATIONAL ASSOCIATION OF BROADCASTERS (NAB). Further liberalization of the FCC rules in 1992 will allow groups to increase their ownership to as many as sixty radio stations. (See also CROSS-OWNERSHIP RULE, DUOPOLY RULE, and TRAFFICKING RULE.)

### **group buy**

Used in PUBLIC TELEVISION (PTV), this term describes the process in which a collection of stations temporarily band together to purchase the license to air a specific program or series of programs. The practice is not often practiced in the commercial industry, where competition, not cooperation, among stations is the norm. The chronically underfunded PUBLIC TELEVISION (PTV) stations, however, often gather together to purchase programming, with each station sharing the cost.

Group buys are usually organized by the four PTV REGIONAL TELEVISION NETWORKS or by the INTER-REGIONAL PROGRAM SERVICE (IPS). (A similar process on a national scale called the STATION PROGRAM COOPERATIVE (SPC) was operated by the PUBLIC BROADCASTING SERVICE (PBS) for many years.)

In a regional group buy, program executives at each of the four networks (often with a program advisory council) screen American and non-American programming for quality, suitability, and usefulness

to the member stations. Both series and individual programs are selected and a price is negotiated with the PRODUCER, distributor, or SYNDICATOR on behalf of the stations.

The programs that are selected are then screened by PROGRAM MANAGERS from each of the member stations in the region. The price for each station to participate in buying the program is prorated on the basis of the station's budget. If enough stations agree to buy the program at the agreed-upon price, the program is licensed by the regional network and distributed to the member stations. The more stations that buy a program, the greater the reduction of the individual cost for each station. The programs are distributed via SATELLITE or a BICYCLE system, according to the scheduling needs of the users of the programs.

### **Group W**

Officially known as the Westinghouse Broadcasting Company, this prestigious GROUP BROADCASTER is a wholly owned subsidiary of the Westinghouse Electric Company. The company owns eleven AM radio, twelve FM radio, and five TV stations in Baltimore, Boston, Philadelphia, Pittsburgh, and San Francisco. Long noted for its high standards of broadcasting and attention to news and public affairs, the group has been a major force on the communication scene since the 1960s. Under the leadership of industry statesman Donald H. McGannon from 1955 to 1982, the company helped persuade the FEDERAL COMMUNICATIONS COMMISSION (FCC) to adopt the PRIME TIME ACCESS RULE and has led the fight of individual AFFILIATED STATIONS against some network practices through the years.

The company produced some of the early talk programs including "The MERV GRIFFIN Show" and "The MIKE DOUGLAS Show" and today owns Group W Productions, a production and SYNDICATION company. Under the leadership of Daniel Richie, the firm became involved in tape duplication and satellite UPLINK operations, postproduction and studio facilities services, and cable programming companies, as well as a cable operation.

Group W serves as the marketing and distribution agency for THE NASHVILLE NETWORK (TNN) and COUNTRY MUSIC TELEVISION. The company is headquartered in New York City and since 1987 has been headed by Burton Stanier. Bill Korn is president of Group W Television.

### **GTE Spacenet Corporation**

GTE Spacenet provides a number of services from its KU-BAND and C-BAND Spacenet and G-Star se-

ries of communications SATELLITES. Permanent television and cable networks, temporary users, and *ad hoc* networks use the company's satellites for business, news, sports, and communication. The firm is the major provider of satellite time and communication packages for SATELLITE NEWS GATHERING (SNG) in the United States.

#### **guerrilla TV**

See ALTERNATIVE TELEVISION.

#### **Guillaume, Robert**

See BENSON and SOAP.

#### **Gulf + Western Inc.**

See PARAMOUNT COMMUNICATIONS INC.

#### **Gumbel, Bryant**

Gumbel was a sportscaster on a local Los Angeles television station when NBC tapped him to host its National Football League (NFL) coverage in 1975. He soon added baseball and basketball to his schedule and worked Super Bowls, World Series, and parades (Rose Bowl and Macy's). In 1980, Gumbel hosted "Games People Play," which featured unusual games and a lot of celebrities.

In 1982, the sportscaster became co-anchor of NBC's "TODAY" show, where his quick thinking and interview skills brought him great success. A series of SPECIALS for young people in 1985 were well received, and in 1988 Gumbel returned temporarily to sports, anchoring NBC's coverage of the Seoul OLYMPICS.

In 1986, the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) honored Gumbel, along with "Today" cohost JANE PAULEY, by naming them Broadcasters of the Year. In his leadership role on "Today," he continues to be a steady and familiar presence every morning in American homes.

#### **Gunn, Hartford N., Jr.**

One of the pioneers of EDUCATIONAL TELEVISION (ETV) and the founding president of the PUBLIC BROADCASTING SERVICE (PBS), Gunn had been general manager of the Boston PUBLIC TELEVISION (PTV) station (WGBH) and had founded the EASTERN EDUCATIONAL NETWORK (EEN) in 1960. He assumed the PBS position in 1970. Among his accomplishments at PBS were the establishment of the STATION PROGRAM COOPERATIVE (SPC) market system of funding national programming

and the interconnection of all PBS stations by SATELLITE, the first such system in the United States.

Gunn was appointed vice chairman of PBS in 1976. In 1979, he became senior vice president and GENERAL MANAGER (GM) of Los Angeles PTV station KCET-TV. Four years later he returned to Washington D.C. as a consultant to COMSAT. In 1973, Gunn was honored by the CORPORATION FOR PUBLIC BROADCASTING (CPB) when he was awarded the prestigious RALPH LOWELL AWARD. He died early in 1986. (See also HARTFORD GUNN INSTITUTE.)

#### **Gunsmoke**

The granddaddy of television adult westerns, "Gunsmoke" was the first on the air (in 1955). When it left CBS twenty years later, it had outlasted all of the competition; some thirty or more oaters had come and gone in the intervening years. When it left the air, it was the most-watched show in the history of television to that time. Prior to this classic series, TV westerns had been kids' shows that were carryovers of characters from motion pictures and radio, such as "THE GENE AUTRY SHOW," "THE LONE RANGER", and "THE CISCO KID." "Gunsmoke" was for and about adults. *TV Guide* called the show "the most literate western."

The program had begun on radio in 1952 and it continued for nine years on that medium, with WILLIAM CONRAD playing the lead. For the television version, John Wayne declined the role but recommended JAMES ARNESS to play Matt Dillon, the stalwart marshall. Arness, along with Milburn Stone (Doc Adams), stayed with the show for the entire run. Other cast members included AMANDA BLAKE (Kitty), DENNIS WEAVER (Chester), and (for three seasons) BURT REYNOLDS (Quint).

The series was immensely popular, becoming number one in the RATINGS for four seasons (1957 through 1960), and frequently ranking in the top three in later years. It began as a half-hour in 1955 and expanded to a full hour in 1961. The 233 half-hour episodes were rerun in PRIME TIME on CBS in the early 1960s under the title "Marshall Dillon" and were placed in SYNDICATION in 1964. The 402 episodes of the hour version (226 in color) were syndicated in 1975. The western was awarded an EMMY as Best Dramatic Series that year. It was also the basis of three MADE-FOR-TV MOVIES featuring Arness.

In 1987 a TV film with some of the original cast (titled "Return to Dodge") was broadcast, thirty-two years after the original telecast.

# - H -

## **HA!**

See COMEDY CENTRAL.

## **Hacker, Donald L.**

An employee of the Chicago Tribune Company since 1979, Hacker's original responsibilities were in planning and analysis for the parent company. He joined Tribune Broadcasting as director of planning in 1982 and was named vice president of development before moving to the TRIBUNE ENTERTAINMENT COMPANY (TEC) in 1986 as executive vice president. In February 1991, Hacker replaced founder SHELDON COOPER as president of TEC.

## **Hagman, Larry**

The son of musical comedy star Mary Martin, Hagman divided his time among the New York stage, motion pictures, and television guest shots (including one on "OMNIBUS" (1953-57) in pursuing an acting career. He also spent four years in military service and two years on the SOAP OPERA "EDGE OF NIGHT" before he got his first break in series television. He played an astronaut who had a genie for a companion in a lightweight SITCOM. "I DREAM OF JEANNIE" (1965-70, NBC) became a major hit and made Hagman a star.

Hagman appeared in two more comedies, "The Good Life" (1971-72, NBC) and "Here We Go Again" (1973, ABC), both unsuccessful, but in 1978 he went into the role that made him an international celebrity. He became the unscrupulous J. R. Ewing, Jr. on the long-running "DALLAS" (CBS).

Hagman has also appeared in MADE-FOR-TV MOVIES and hosted some special events. In 1987 he was featured in a home video production that presents a step-by-step process for quitting smoking, "Larry Hagman's 'Stop Smoking for Life.'"

## **Hale, Barbara**

In the 1940s and 1950s, Hale appeared in several Hollywood motion pictures and some television drama ANTHOLOGIES but her career didn't blossom until 1957 when she went into "PERRY MASON" (1957-66, CBS) playing Della Street opposite RAYMOND BURR's Perry Mason. Since then, she has played in a few MADE-FOR-TV MOVIES and was, for many years, the

Amana company's commercial spokesperson, but she is best known for the Street role. A reunion TV movie, "Perry Mason Returns" starring Hale and Burr was made in 1985 and it was so well received that several others have been done since that time.

Hale was honored with the Best Supporting Actress EMMY in 1959 for her work in "Perry Mason."

## **Hall of Fame: Academy of Television Arts and Sciences (ATAS)**

Although it was only established in 1983, the Hall of Fame of the ATAS is one of the industry's most important honorary institutions. Candidates for membership must be prominent in the television industry and must have made a significant contribution to the field. Members include performers, newsmen, and executives, including such notables as JOHNNY CARSON, LUCILLE BALL, JACKIE GLEASON, WALTER CRONKITE, and DAVID SARNOFF.

## **Hall of Fame: Broadcast Pioneers**

Induction into this Hall of Fame is granted to an individual who has made an outstanding contribution to the art of broadcasting. The honoree must have been deceased for at least two years prior to the annual meeting of the BROADCAST PIONEERS, the organization that confers the honor. Some thirty individuals have been selected over the years including FRED ALLEN, ALLEN DUMONT, and ED SULLIVAN.

## **Hall of Fame: National Association of Broadcasters (NAB)**

Induction into this prestigious organization is one of the highest honors that can be awarded to a member of the industry. The membership includes entrepreneurs (WILLIAM S. PALEY), comedians (GEORGE BURNS), reporters (EDWARD R. MURROW), and personalities (sports reporters and U.S. President Ronald Reagan). Only fifty people have been so honored by the NAB over the years, for their contributions to the radio and television industry.

## **Hall, Arsenio**

A stand-up comic since 1979, Hall had some success as an opening act for big-name concert stars.

In the summer of 1983 he was tapped to host ABC's "The Half-Hour Comedy Hour" and the next year, the comic became a regular on ALAN THICKE's late-night "Thicke of the Night" in FIRST-RUN syndication. The following summer, Hall became one of four regular comics on NBC's "Motown Review." In 1986 the newly launched FOX INC. network attempted to give JOHNNY CARSON some competition with JOAN RIVERS hosting a late-night talk show; when Rivers left that program, Hall (along with several others) stepped in, and Hall emerged as the host of "The Late Show" until it left the air in December 1987. In January 1991 Hall began his own talk show, "The Arsenio Hall Show," of which he is also executive producer, in FIRST-RUN syndication.

### **Hall, Monty**

Although he has hosted countless daytime and evening GAME SHOWS. Hall is permanently identified with one of the longest-running of them all, "LET'S MAKE A DEAL," which he created, produced, and hosts. The statistical probability dilemma posed on the show is called "The MONTY HALL PROBLEM" in academic circles.

Hall has filled in for hosts on other audience participation shows, notably "Beat the Clock" and "Strike It Rich," and was also the EMCEE on "Cowboy Theatre" in 1956 and the "NBC Comedy Playhouse" (1968-70).

In the long history of "Let's Make a Deal," however, he has been the only host. It premiered on NBC in 1963, moved to ABC in 1969, and from 1971 to 1976 the show was produced for FIRST-RUN syndication. In 1980 the series enjoyed its first revival and from 1984 to 1986, its second. In January 1987 "Let's Make a Deal" (along with Hall) appeared for a time on the USA NETWORK. He also stepped in to save NBC's daytime version of the show in 1990 when the scheduled host did not measure up.

While his fame remains with 'Let's Make a Deal,' Hall has, in recent years, played Las Vegas, hosted several television "All-Star Parties for...[various celebrities]," played a dramatic part in a MADE-FOR-TV MOVIE, and produced SPECIALS for ABC's "Wide World of Entertainment."

### **Hallmark Cards Inc.**

See UNIVISION.

### **Hallmark Hall of Fame**

Arguably television's most illustrious dramatic ANTHOLOGY series, the "Hallmark Hall of Fame" premiered in 1952 and has been telecast on an irregular schedule since that time. It is the longest-running

dramatic series in all of television history with a single sponsor and it set the tone for the GOLDEN AGE OF TELEVISION. For the first twenty-seven years, NBC carried the acclaimed series, airing five or six plays each year. In 1979 it moved to CBS where about two dramas are televised every year.

Prior to the program's 1952 debut, Hallmark Cards had sponsored a drama show on radio as well as the "Hallmark Television Playhouse," a half-hour dramatic series. The company had also presented TV's first original opera, Gian Carlo Menotti's "Amahl and the Night Visitors," for a special Christmas 1951 presentation.

The "Hall of Fame" series, however, has been the company's finest showcase. The plays have usually garnered fairly low ratings but the prestige and reputation for quality plus usually excellent reviews have served the sponsor well. Shakespeare, Broadway shows, original plays, and adaptations have been presented over the years. Many were produced by GEORGE SCHAEFER, and most have been ninety minutes in length. Guest stars have included noted stage and screen actors such as Maurice Evans, JULIE HARRIS, George C. Scott, and Orson Welles, as well as television personalities SID CAESAR, ARLENE FRANCIS, TOM POSTON, RICHARD THOMAS, and (in a rare acting role) BURR TILLSTROM, among many others. By 1991, a total of 169 programs had been telecast.

Over the years, the anthology has received many awards and honors. Sixty-five EMMYS have been bestowed on the show in various categories, and in 1982 the series was presented with the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) prestigious Governors Award.

### **halo effect**

Since the beginning of the television industry, this phenomenon has been noted by both audience and market research companies. The subjective positive reaction to a product or program by a consumer or viewer is known as the "socially desirable response" or halo effect. It is based on the overall image of the product or type of programming. People are often unable to define any negative aspects or feature of a product because their overall impression of it is so positive, due to its excellent reputation.

Consumers wish to identify with quality. Door-to-door researchers have often had the experience of a homeowner stating that the family subscribes to the *Atlantic Monthly*, while the coffee table displays only a copy of *The National Enquirer*. In television programming, most viewers claim to watch more programs on the PUBLIC BROADCASTING SERVICE (PBS) than they actually do. Because of the halo effect, audience

research firms such as A. C. NIELSEN and ARBITRON rely on DIARIES and PEOPLE METERS rather than the statements of viewers.

### **Hamel, Veronica**

Beginning in the 1970s, Hamel's acting career consisted of supporting roles in television series, MINISERIES, and MADE-FOR-TV MOVIES, along with bit parts in a few Hollywood motion pictures. In 1981, however, she landed the role of Joyce Davenport in NBC's "HILL STREET BLUES" (1981-87, NBC) and achieved stardom as the classy, intelligent public defender. She has since appeared in MADE-FOR-TV MOVIES and feature films and has hosted nonfiction health specials.

### **Hamilton, Joe**

A successful television producer specializing in musical variety shows, Hamilton was overseeing "THE GARRY MOORE SHOW" for CBS in 1959 when CAROL BURNETT joined the show as a regular. The two married and from that time, Hamilton served as executive producer for all of her series, including "THE CAROL BURNETT SHOW" (1967-79, CBS) and her variety and dramatic SPECIALS. He also produced shows for Sammy Davis Jr., TIM CONWAY, and VICKI LAWRENCE.

Hamilton's shows received fifteen EMMY nominations between 1968 and 1978. "The Carol Burnett Show," for which he was then serving as executive producer, won the award three times, in 1971, 1974, and 1975. He died in June of 1991.

### **hammock**

In this program scheduling technique, a weak show is scheduled between two strong ones on a local television station, network, or cable operation. The strategy is utilized to create an audience for a new program or to build an audience for a show that is faltering in the RATINGS. The technique relies on an AUDIENCE FLOW from the previous program, and usually requires a very strong LEAD-IN PROGRAM in order to be successful.

### **Hampshire, Susan**

A British actress at home on stage, in motion pictures, and in television, Hampshire became familiar to audiences in the United States largely from her appearances on the PUBLIC BROADCASTING SERVICE (PBS).

With three EMMY nominations, Hampshire won the Best Actress award each time: in 1970 for "THE FORSYTE SAGA" on NET; in 1971 for "The First Churchills" on PBS; and in 1973 for "Vanity Fair," also on PBS. She was last seen on U.S. television in 1986

in a special honoring fifteen years of "MASTERPIECE THEATRE."

### **Handelman Company**

As one of the largest of the industry's video distributors and RACKJOBBERs, this publicly owned company supplies several products to retail customers throughout the United States. Long known for its rackjob operations in recorded music, that segment now accounts for only one-half of the firm's current revenues. Videocassettes account for nearly as much and the company is also engaged in the distribution of books and computer software. The company's biggest retail customers are major discount stores such as the K-Mart chain.

### **hangers**

Known officially as "antigravity hangers," these lighting accessories are used to hang lights to a pipe grid above a television studio. They are accordionlike mechanisms that are counterbalanced with springs and thus allow the easy raising and lowering of any light to any height. They are used most often to support SCOOP LIGHTS.

### **Hanna, William**

Originally an engineer, Hanna turned to cartooning during the Depression. He met JOSEPH BARBERA at MGM in Hollywood, and they worked together there for twenty years before forming HANNA BARBERA PRODUCTIONS in 1957. Since then, the firm's television characters have included such children's favorites as Yogi Bear, Huckleberry Hound, the Flintstones, and the Smurfs.

The team has had more than a dozen EMMY nominations since 1973 when they won the award as producers of "The Last of the Curlews" followed the next year with another for "The Runaways." Subsequent Emmy wins were in 1977 for "The Gathering" and again in 1983 and 1984 for "The Smurfs." In 1988 they were presented with the prestigious Governors Award by the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS).

### **Hanna-Barbera Productions**

This INDEPENDENT PRODUCTION COMPANY specializing in animated cartoons was founded by JOSEPH BARBERA and WILLIAM HANNA in 1957. During the 1960s and 1970s the firm produced the majority of the cartoon shows seen on PRIME TIME as well as in FIRST-RUN syndication.

The two innovators had worked together at MGM, creating the short theatrical cartoon series "Tom and Jerry" in the late 1930s and 1940s. They then devel-



oped a simpler and less costly method of animation in which body and lip movements were held to a minimum. Using the revolutionary new technique, they created "Huckleberry Hound," "THE FLINTSTONES," and "THE JETSONS"; the latter two both had prime-time airings. The firm has also produced more than 100 other half-hour cartoon shows and SPECIALS and the programs are seen throughout the world. It had another success with the hour-long "SMURFS" on NBC in the 1980s and after a creative lull the team developed a cartoon feature portraying Yogi Bear in his teen-age years and two other series for airing in the early 1990s. (See also GREAT AMERICAN COMMUNICATIONS CORPORATION.)

### Happy Days

This nostalgic look at the 1950s began as a segment on "LOVE, AMERICAN STYLE" early in 1972 featuring a teen-age RON HOWARD. The SITCOM premiered on ABC in January 1974 and remained on the air until 1984. Many cast changes occurred during the lifetime of the series, causing shifts in the plot and character emphasis, but the show remained centered around high school kids, a malt shop, and home life in Milwaukee. In addition to Howard, the half-hour program starred TOM BOSLEY, MARION ROSS, and HENRY WINKLER, with Winkler emerging as the dominant character (the Fonz) in the later years. His leather motorcycle jacket was eventually enshrined in the Smithsonian.

There was never any question about the show's popularity although it didn't become number one in the RATINGS until its third year. It finished in the top ten on two other occasions. Two spin-offs emerged, the successful "LAVERNE AND SHIRLEY" in 1976 and the unsuccessful "Joanie Loves Chachi" in 1982.

Some 255 color episodes were placed in OFF-NETWORK syndication in 1984. They were available before the comedy had finished its network run and drew record prices for the time. The show was one of the most popular ever and is considered a classic of the GENRE. When the show was offered in syndication by PARAMOUNT COMMUNICATIONS INC., a closed-bidding system was initiated that changed the way a hit show was sold.

### hardware

The home video industry uses this term when referring to the various machines and devices that are manufactured and sold to consumers, such as videocassette and videodisc machines. Prerecorded videocassette or videodisc titles are SOFTWARE. The term is also sometimes used to describe the physical components of the television and cable industries

such as satellite dishes and switchers. In the computer world, it describes the terminals, keyboards, and cathode ray tubes (CRT).

### Harley, William G.

After beginning his career as a student announcer at the University of Wisconsin's WHA radio station, Harley pioneered in EDUCATIONAL TELEVISION (ETV), becoming the program manager of the nation's fifth noncommercial station, WHA-TV, which went on the air May 5, 1954. Harley was elected president of the NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS (NAEB), became its chairman, and finally its first full-time chief executive in 1960. In that capacity, he moved the association to Washington D.C. where it became the leader in the activation of other stations, in long-range planning, and in research, as well as the representative of the growing noncommercial movement before Congress.

Harley retired as president of the NAEB in 1975 but began a second career in international broadcasting at the U.S. State Department. He retired again in 1990 but remains as consultant to the Department. (See also ALLERTON HOUSE SEMINARS.)

### Harmon, Larry

See BOZO.

### Harper, Valerie

A former dancer at Radio City Music Hall, Harper also appeared on Broadway before moving to Hollywood and television. Her first television role was as best friend Rhoda on "THE MARY TYLER MOORE SHOW" (1970-77, CBS). She stayed with the show until 1974, leaving to play the same character in a SPIN-OFF, "RHODA" (1974-78, CBS).

Harper appeared in some motion pictures but was back on television with another series, "Valerie," in 1986. After a year, she left that show as a result of a contract disagreement although it continued without her. In 1990 Harper won a legal suit against LORIMAR, filed as a result of that dispute. Since her departure from that series her appearances have been largely in MADE-FOR-TV MOVIES, all-star anniversary specials, and a number of award shows.

Nominated for an EMMY every year from 1971 through 1978, Harper won the award in the Best Supporting Actress category, for her work in "The Mary Tyler Moore Show" in 1971, 1972, and 1973, and as Best Actress in 1975 in "Rhoda."

### Harrington, Pat, Jr.

As the Italian character Guido Panzini, Harrington made the leap from NBC sales to performer

on "THE JACK PAAR SHOW" (1957-62), becoming a semiregular for the last four years of that show. He took the character to STEVE ALLEN's Sunday night variety show from 1958 to 1961. Harrington is also remembered as Schneider, the slob super on "ONE DAY AT A TIME" (1975-84, CBS).

Earlier series included "THE DANNY THOMAS SHOW" (playing Thomas' son-in-law during the 1959 season) and "Mr. Deeds Goes to Town" (1969-70, ABC). He has also appeared on GAME SHOWS, talk shows, and variety summer replacement series.

In 1984 in his only nomination, Harrington was awarded the Best Supporting Actor EMMY for his role in "One Day at Time."

### **Harris, Julie**

A highly respected, gifted actress on both the Broadway stage and in Hollywood motion pictures, Harris has also appeared extensively on television. She starred in nearly all of the early dramatic ANTHOLOGY series, including "Actor's Studio" (1948-50, ABC), "U.S. STEEL HOUR" (1953-63, NBC), and the "HALLMARK HALL OF FAME."

In series television, Harris has been less successful, with two short-lived series in the 1970s. In 1979 she appeared on the MINISERIES "BACKSTAIRS AT THE WHITE HOUSE" (NBC) playing the wife of President William Howard Taft. For several years (1981-87), she played Valine Ewing's mother on the popular "KNOTS LANDING" (CBS), now in OFF-NETWORK syndication. Since then she has appeared in feature films and MADE-FOR-TV MOVIES and has provided the narration for documentaries.

Harris was one of the first of the "name" stars to assist the fledgling EDUCATIONAL (now public) TELEVISION (ETV) system in the United States. In 1957 she and ED BEGLEY and others contributed their talents to a joint project between NBC and NATIONAL EDUCATIONAL TELEVISION, which aired on the nation's (then) 25 ETV stations.

The winner of several Tonys and Oscars, Harris also won the Best Actress EMMY twice, in 1959 for "Little Moon of Alban" and in 1962 for "Victoria Regina," both on NBC.

### **Hart to Hart**

For five seasons, from 1979 to 1984 on ABC, the Robert Wagner and STEPHANIE POWERS characters enjoyed their wealth and international renown while solving crimes that had eluded police professionals. Part of the appeal of the hour-long program was the opulent possessions and glamorous life style that accompanied the affluent couple. The 112 episodes were placed in OFF-NETWORK syndication in 1984.

### **Hartford Gunn Institute**

Named for the first president of the PUBLIC BROADCASTING SERVICE (PBS), this organization was created to provide other groups with a continuing capacity to examine policy issues and assist leaders in developing plans of action in noncommercial communications. The institute's initial programs are concentrated on assisting PUBLIC TELEVISION (PTV) and radio stations in devising plans to make distinctive contributions to educational reform and opportunity, and in helping develop plans for the noncommercial stations to play a more central role in bringing political campaigns to the American public. The institute also plans to assemble data about the field and to work with public broadcasting officials and public policy makers to redefine a new institutional concept for the industry. Founded in 1990 by JAMES A. FELLOWS and others, the institute is funded by gifts and foundation grants. (See also HARTFORD GUNN)

### **Hartford pay-TV experiment**

In 1959 the FEDERAL COMMUNICATIONS COMMISSION (FCC) established a number of rules and regulations concerning PAY-TV and announced that it was ready to accept applications for such services by commercial stations. The next year the Hartford Phonevision Company, the licensee of WHCT in Hartford (Connecticut) applied for authority to operate a three-year trial SUBSCRIPTION TELEVISION operation. Using improved PHONEVISION technology that had been developed by Zenith in the early 1950s, the test to determine whether viewers would pay for broadcast programming was underwritten by RKO General, which was the parent owner of the station. The operation began on June 27, 1962 and concluded in January 1969. It was the longest test to that date to determine if viewers would pay for broadcast programming. The signal on UHF channel 18 was scrambled and viewers were offered (for a fee) some cultural and sporting events and educational programs, along with a number of motion pictures that were not available elsewhere. The rates per program/film varied and thus the system became a precursor of the PAY-PER-VIEW (PPV) operations of later years. The service attracted a very small percentage of the potential viewing audience in the Hartford area and was discontinued after nearly seven years, even though the FCC had approved an extension of the experiment.

### **Hartman, David**

The versatile Hartman was seen as the anchor of ABC's "GOOD MORNING, AMERICA" from its inception in 1975 until he left the show in February 1987. He

was highly regarded as an interviewer and was credited with boosting the ratings of the morning magazine program to the point of surpassing NBC's "TODAY." His two EMMYS were awarded (in 1984 and 1987) for segments on that show.

A high school athlete, Hartman had earlier appeared on the Broadway stage and on tour as a singer-dancer. In 1966 he switched to acting, appeared in MADE-FOR-TV MOVIES, and played lesser roles in series before becoming a regular on "THE VIRGINIAN" (1962-71, NBC) during the 1968-69 season. That role led to a part in E. G. MARSHALL's "The New Doctors" (1969-73) and ultimately to the role of the sensitive English teacher in "Lucas Tanner" (1974-75, NBC). He then assumed his ABC anchor chores.

After leaving "Good Morning America," Hartman formed his own production company and has created, written, and produced several acclaimed DOCUMENTARIES. A daily syndicated talk show with Hartman as host was under development in 1991.

#### **Harry Fox Agency**

This New York-based company represents many music publishers in licensing mechanical rights for recordings and synchronization rights for motion pictures and home video. Unlike the AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS (ASCAP) and BROADCAST MUSIC INC. (BMI), the agency does not license the performance of copyrighted music, only its reproduction.

#### **hash mark**

In the rating BOOKS published by audience research companies such as A. C. NIELSEN and ARBITRON, a mark -- or << sometimes appears across from a program or station. It indicates that audience NUMBERS were too low to report. The use of the mark does not mean that there was no audience, but instead indicates that it was not large enough to meet minimum reporting standards (MRS) as defined by the particular research company.

#### **Hastings, Don**

See CAPTAIN VIDEO AND HIS VIDEO RANGERS.

#### **Hauser, Gustave M.**

Cable television pioneer Hauser is chairman and CEO of Hauser Communications Inc., a cable MULTIPLE SYSTEM OPERATOR (MSO) and investment company in cable and other electronic communications. He is also a director of ORION Network Systems Inc. and CABLE IN THE CLASSROOM.

From 1973 to 1983 Hauser was chairman and CEO of WARNER CABLE COMMUNICATIONS INC. (which in

1980 became Warner Amex Cable Communications Inc., a joint venture of Warner Communications Inc. and the American Express Company). In that capacity, he was responsible for the development of GUBE.

A lawyer, Hauser joined Warner in 1973 from Western Union International where he had been an executive. From 1961 through 1971 he was with General Telephone and Electronics International. Previously he served as the counsel for international affairs in the office of the Secretary of Defense and as an instructor at the Harvard Law School.

Hauser has also served as vice chairman of the NATIONAL CABLE TELEVISION ASSOCIATION (NCTA) and as a member of its executive committee and board.

#### **Have Gun, Will Travel**

The success of this adult western was attributable to its erudite style as well as the characterization of the leading role by RICHARD BOONE. The half-hour series premiered on CBS at the beginning of the 1957 season and remained on the air for six years. The hero Paladin (played by Boone) lived in San Francisco in the latter part of the nineteenth century, enjoying the good life when he wasn't working. He was a sophisticated hired gun who solicited business by presenting a calling card inscribed with the show's title. Prior to its television appearance, the program had been popular on radio with John Dehner in the leading role. With a very small cast, the television series made considerable use of guest stars.

The series was an immediate hit, rising to the fifth spot in the RATINGS in its first season and later retaining the number three spot for three years. The 223 black-and-white episodes were placed in OFF-NETWORK syndication in 1963.

#### **Hawaii Five-O**

Premiering in 1968, this police series set in Hawaii seemed immediately destined to be a winner. It was. Of the many police/detective shows of the time, "Hawaii Five-O" was the longest-running, remaining on the air for twelve years. For three of those years, the hour-long program placed among the top ten shows in the RATINGS.

The series' title refers to a special investigative unit reporting directly to the governor of the state (played by Richard Denning). The unit was headed by JACK LORD, assisted by James MacArthur (the son of actress HELEN HAYES). Although sometimes criticized for excessive violence in depicting crime and criminals, the shows also made considerable use of the lush scenery and exotic locations in Hawaii. The

team was supposedly headquartered in historic Iolani Palace in Honolulu, which had formerly housed the territorial and state governments.

The 282 color episodes, shot on many locations on film, were placed in OFF-NETWORK syndication in September 1981 and became one of television's most popular off-network hour-long series.

### **Hawaiian Eye**

The first of a number of television shows to take advantage of the settings and backdrops of Hawaii, this detective series premiered on ABC in 1959 and remained on the air for four seasons. The hour-long program featured two detectives (portrayed by Robert Conrad and Anthony Eisley) working out of offices in the Hilton Hawaiian Village Hotel. They were surrounded by some zany sidekicks, lots of action, local color, and a pretty singer-photographer (played by Connie Stevens).

The series' format was similar to "77 SUNSET STRIP" and shared the same producer, WARNER BROS. Occasionally, the leads (in character) made an appearance on each other's shows. The 134 black-and-white episodes were later made available in OFF-NETWORK syndication.

### **Hawn, Goldie**

A movie star who owes her early success to television, Hawn's career began as a dancer. She was a regular in one series in 1967, "Good Morning, World" (CBS), before becoming an instant star as the ditzy blonde and one of the original cast members of "ROWAN AND MARTIN'S LAUGH-IN" (1968-73, NBC). Hawn was such a hit that she left the popular comedy-variety series after two years, and except for an occasional SPECIAL, has since devoted herself to major motion pictures.

### **Hayes, Helen**

"The First Lady of the American Theater" was already an established star on Broadway when the opportunity to act on television presented itself. She made her TV debut on "Pulitzer Prize Playhouse" in 1950 on ABC.

Within months, the renowned actress was part of the cast for the initial telecast of "Showtime, U.S.A.," followed shortly by a starring role in the premiere program of "Schlitz Playhouse of Stars" on NBC. During the 1950s Hayes appeared on most of the dramatic ANTHOLOGIES that were a part of the GOLDEN AGE OF TELEVISION.

The only series that the veteran actress attempted was "The Snoop Sisters" (1973-74) with Mildred Natwick. The program was one of four rotating

programs under the overall title "Tuesday Mystery Movie" on NBC.

Hayes continued to act on the stage and in films through the years, while she was making guest appearances in MADE-FOR-TV MOVIES, SPECIALS, and series (including "HAWAII FIVE-O," which featured her son, James MacArthur). Although nominated several times, her only EMMY (for Best Actress) came in 1952. She is seldom seen on the screen today and devotes her time to philanthropic activities.

### **Hazel**

Based on the Ted Key cartoon character in *The Saturday Evening Post*, "Hazel" was the maid for an affluent family, which she ran with an iron hand. The popular SITCOM appeared on NBC from 1961 to 1965 and moved to CBS for its final season.

The series was created especially for the talents of SHIRLEY BOOTH, a highly respected Broadway and motion picture actress, who had also starred in radio's "Duffy's Tavern" for several years. The "Hazel" role was Booth's only major TV outing, and it won her Best Actress EMMYS in 1962 and 1963.

Thirty-four black-and-white and 120 color episodes were later made available in OFF-NETWORK syndication. The series was also seen in 1991 on the FAMILY NETWORK cable channel.

### **HDTV 1125/60 Group**

This loose organization is dedicated to promoting the 1125/60 approach to ADVANCED TELEVISION (ATV). The member companies have banded together to encourage the FEDERAL COMMUNICATIONS COMMISSION (FCC) to adopt 1,125 horizontal scanning lines and 60 fields per second as a U.S. standard for SIMULCAST HIGH DEFINITION TELEVISION (HDTV). In 1991 the nearly thirty companies represented both American and Japanese manufacturers of production gear including cameras, switchers, videocassette machines, monitors, and projectors. The organization publishes magazines and organizes exhibits of equipment at industry trade shows to promote the standard.

### **HDTV systems**

See SIMULCAST HIGH DEFINITION TELEVISION (HDTV).

### **Head, Sydney**

The English-born Head was an internationally respected communications scholar, researcher, and the author of *Broadcasting in America*. Now in its sixth edition, the book (co-authored with CHRISTOPHER STERLING) is the definitive introductory textbook in use in the broadcast curriculum at U.S. colleges and universities.

Head received his AB and MA degrees from Stanford University and his PhD from New York University. He taught at the University of Colorado and founded the Radio-TV-Film Department at the University of Miami (Florida) during his tenure there from 1938 to 1961. From 1961 to 1963 he headed a NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS (NAEB) team to advise the government of the Sudan on radio broadcasting. Later he developed other broadcast advisory services for African nations. Head was also the founding president of the BROADCAST EDUCATION ASSOCIATION (BEA).

After a teaching stint at Temple University from 1970 to 1979, Head returned to the University of Miami as a research professor, and at the time of his death in July 1991 he was a professor emeritus of communications at both of those institutions. He was also the author of *World Broadcasting Systems: A Comparative Analysis* and other books as well as numerous articles and monographs.

### **headend**

The control center for a cable system is known as the headend. As cable television has expanded, the control center has evolved from a small signal-processing shed to a complex, computerized, electronic operation in a specially designed building. Once simply the site for the reception of distant signals by OFF-THE-AIR RECEIVING ANTENNAS for retransmission by cable to homes in a valley, the headend is now an electronic nerve center, filled with hundreds of pieces of technical gear. It is the origination point for all of the signals transported on a modern cable system.

The headend receives signals from various sources and converts, amplifies, and transmits them to subscribers. It captures and processes audio and video signals from over-the-air channels, CARS RELAYS, and communications SATELLITES, and generates signals from automated equipment.

A headend consists of towers, antennas, TELEVISION RECEIVE ONLY (TVRO) dishes, testing equipment, amplifiers, computers, modulators, and assorted technical gear. If the cable system originates its own programming, the facility also includes production studios and equipment. All of the signals that eventually reach the system's subscribers begin their journey with their transmission from a headend. (See also TRUNK LINES.)

### **Health Journalism awards**

These annual awards, sponsored by the American Chiropractic Association, honor journalists in the print and electronic media who distinguish themselves in health reporting in various categories and

media, including television. The award is in the form of a plaque.

### **Health Sciences Communication Association (HeSCA)**

A nonprofit organization headquartered in St. Louis, this association brings together people who are involved in BIOMEDICAL COMMUNICATIONS. This includes producers and developers of AUDIOVISUAL COMMUNICATIONS media and materials, MEDIA SPECIALISTS, and other professionals involved in using television and video for instruction and information in the health care industry. The association publishes a journal and a newsletter, holds an annual convention, and sponsors awards for excellence in the field. It was founded in 1959 as the Council on Medical Television and changed to its present name in 1972.

### **Healy, John T.**

The president of CAPITAL CITIES/ABC Video Enterprises International, Healy received his present appointment in January 1990 after twenty years with the ABC network. He began at the company in planning and development and moved through the vice presidential ranks, focusing on new business and new media. Healy's leadership was responsible for the network's move into cable television in the late 1970s and a decade later, he directed the network's international involvement and acquisitions.

### **Hearst Corporation**

Headquartered in New York City, the Hearst Corporation is a major publisher, a GROUP BROADCASTER, and a cable MULTIPLE SYSTEM OPERATOR (MSO). The corporation publishes a number of newspapers including the *San Francisco Examiner* and the *Seattle Post-Intelligencer*, as well as many consumer magazines such as *Cosmopolitan*, *Popular Mechanics*, *Esquire*, and *Good Housekeeping*. The company also publishes a number of trade magazines in various fields and owns Avon Books, Arbor House Publishing Company, and William Morrow and Company. The company also owns and operates cable systems in California and has interests in three BASIC CABLE networks, ARTS AND ENTERTAINMENT (A&E), LIFETIME, and ESPN. As a group broadcaster, the company owns four AM and three FM radio stations and six television stations. The TV stations are located in Baltimore, Boston, Dayton, Kansas City, Milwaukee, and Pittsburgh. (See also FRANK A. BENNACK, JR.)

### **heavy-up advertising**

Some advertisers engage in the practice of scheduling a number of SPOT ANNOUNCEMENTS during a

specific short period of time on a television or cable operation. The COMMERCIALS are run in a concentrated manner during a period when the products being promoted are likely to be used the most. The many toy commercials before and during the Christmas season are an example of heavy-up advertising.

### **Hec Ramsey**

Although only on the air for two seasons, this series was an important element in the "NBC Sunday Night Movie" series, sharing the spot with "COLUMBO," "MCCLLOUD," and "MCMILLAN AND WIFE." The show starred RICHARD BOONE in the title role, supported by HARRY MORGAN. Hec was a former fast gun, now employed as a modern detective in the fading days of the Old West. The 90-minute series was seen on NBC from 1972 to 1974.

### **Hedlund, James**

The president of the ASSOCIATION OF INDEPENDENT TELEVISION STATIONS (INTV), this Yale graduate spent his early career in various local government positions in Connecticut before moving to the federal government in 1973, where he served at Housing and Urban Development (HUD) and the Office of Management and Budget (OMB) until 1977, followed by four years as Republican Staff Director of the Committee on Budget of the House of Representatives.

Hedlund moved to the NATIONAL CABLE TELEVISION ASSOCIATION (NCTA) as vice president of governmental relations in 1981, joined INTV in a similar position in 1983, and was appointed to his present position in 1989.

### **Hee Haw**

In answer to NBC's "ROWAN AND MARTIN'S LAUGH-IN," CBS inaugurated this country-western/variety show in 1969. It employed the same kind of gags, one-liners, sketches, shtick, BITS, and blackouts as "Laugh-In," but the comedy was purposely corny. There was also a healthy dose of country music, often performed by guest stars who were tops in their field. The series hosts were Buck Owens and Roy Clark.

In 1971 CBS cancelled the hour-long program, along with its rural SITCOMS, but the show went immediately into FIRST-RUN syndication where it continued to receive widespread distribution until production finally ceased in 1988 after nearly twenty years of broadcasting. The series was CLOSED-CAPTIONED for the hearing impaired.

### **helical-scan videotape recording**

The QUADRUPLIX (QUAD) VIDEOTAPE RECORDING machine, introduced in 1956, produced excellent,

broadcast-quality pictures but the unit was large and expensive. In the early 1960s manufacturers sought to develop a smaller lower-cost device that could be used for nonbroadcast AUDIOVISUAL COMMUNICATIONS, CLOSED CIRCUIT, and CORPORATE TELEVISION purposes. The result was the helical-scan videotape recorder.

These machines followed the same principle of rapidly rotating recording heads over slower moving tape that was used in the quad (four-head) devices. The new helical units, however, only used one or two heads. The tape wrapped itself around a stationary drum containing the rotating recording head(s) in a helix (or spiral) manner. The diagonal movement of the tape across the horizontally moving head(s) created a diagonal or slant-track on the tape, and the term "slant-track" was (and is) often used for helical scan machines. This recording angle meant that more information could be recorded on narrower tape.

The initial tape width for the black-and-white slant-track machines was one inch, and while the resolution of the image was not equal to the high quality of the quad machines, the units became popular in nonbroadcast operations. More useful was the smaller, 1/2-inch EIAJ helical scan unit that was subsequently developed for the same purposes and heavily used in schools in the 1960s. Both used reel-to-reel VIDEOTAPE FORMATS. Some of the machines were used with a TIME BASE CORRECTOR (TBC) to meet FEDERAL COMMUNICATIONS COMMISSION (FCC) broadcasting standards.

The same helical-scan principles were used by the SONY CORPORATION in the early 1970s to develop the 3/4-INCH EIAJ U-MATIC videocassette recorders (VCRs). In this format, however, the reels were encased in a cassette. The BETA and VHS FORMAT half-inch videocassette machines in the mid-1970s and the later 8MM home video machines used the same slant-track principles. The number of smaller heads in the later machines were often increased to three, four, and even five, with the extra heads providing better still/pause and slow-motion viewing. The recording components of home video CAMCORDERS also use the technology.

The professional broadcast reel-to-reel TYPE B and TYPE-C 1-inch formats now also use the system, which has been improved to provide high-quality broadcast-standard images. The professional portable half-inch camcorders (BETACAM AND M FORMATS) also utilize the slant-track principles, as do the D-1, D-2, and new DX formats. Helical-scan technology has therefore become the recording standard for both the professional and home video industry throughout the world.

**Hemion, Dwight**

Arguably the premiere director of music-variety shows in the television industry, Hemion has directed and/or produced shows for most of the great and near-great musical stars of the past three decades.

Hemion's first job in television was as a gofer and then associate director for ABC. From 1950 to 1960 he directed "THE TONIGHT SHOW" and then "THE PERRY COMO SHOW" until 1967 on NBC. He and partner Gary Smith produced and directed in London until 1975, when they formed Hemion-Smith Productions, concentrating on SPECIALS.

Hemion has produced and directed musical specials for Barbara Streisand, FRANK SINATRA, STEVE LAWRENCE and EYDIE GORME, Bette Midler, Mikhail Baryshnikov, Luciano Pavarotti, Bing Crosby, Shirley MacLaine, Neil Diamond, Julio Iglesias, and JULIE ANDREWS. The team has also produced and directed tributes to BOB HOPE, JACK BENNY, BARBARA STANWYCK, and others, including an "All-Star Salute to Our Troops" in 1991. In recent years they have also produced a number of award and hall-of-fame specials.

Hemion or his programs have won seventeen EMYS since his first in 1966. He was presented with the DIRECTORS GUILD OF AMERICA (DGA) award in 1980 and in 1987.

**Hemsley, Sherman**

After working steadily on the New York stage, Hemsley moved to Hollywood in 1972, creating the role of the feisty and rambunctious George Jefferson on the CBS hit "ALL IN THE FAMILY." In 1975 he continued the part in "THE JEFFERSONS," one of "All in the Family's" successful SPIN-OFFS. In 1986 and for the next four seasons, Hemsley starred in the first popular religious SITCOM on television, "Amen," on NBC. He has also appeared in three motion pictures.

**Henderson, Florence**

Although she has preferred musical comedy and did appear in some of the great stage musicals, Henderson has also made her mark in television. Along with a handful of SPECIALS and frequent appearances on "THE TONIGHT SHOW" with JACK PAAR, she will be remembered for her portrayal of Carol Brady in "THE BRADY BUNCH" (1969-74, ABC), "The Brady Bunch Hour" (1977, ABC), and "Brady Brides" (1981, NBC). A fourth version, titled "The Bradys" costarring Henderson and ROBERT REED in their original roles, was produced in 1990 for use as a mid-season replacement. The versatile actress also hosted a back-to-basics cooking show, "Country Kitchen," on THE NASHVILLE NETWORK (TNN) in the early 1990s with celebrity chefs as frequent guests.

**Hendler, Hillary**

A sales executive for the NBC owned-and-operated STATIONS, Hendler went to WNBC-TV (New York) in 1980 as Director of Sales and Station Manager. She joined ORBIS COMMUNICATIONS in 1986 as senior vice president of domestic sales and was promoted to executive vice president of sales and marketing shortly thereafter. In 1991 she assumed the position of president and CEO of the SYNDICATION firm, replacing ROBERT L. TURNER.

**Hendricks, John S.**

In 1982 Hendricks formed the Cable Educational Network in order to develop documentary programming and innovative SPECIALS for cable television. That service acts as the parent company for THE DISCOVERY CHANNEL, launched in 1985. Hendricks is chairman and CEO of both companies.

Prior to his involvement in cable, Hendricks was in charge of corporate fundraising activities at the universities of Alabama and Maryland. He also founded (in 1976) the American Association of University Consultants, which specialized in the media distribution of EDUCATIONAL TELEVISION (ETV) programming and the marketing of other educational services.

Early in 1991 Hendricks became chairman of the National Academy of Cable Programming (NACP), which is operated by the NATIONAL CABLE TELEVISION ASSOCIATION (NCTA).

**Henlock, Freida**

An activist lawyer from New York, Henlock served on the FEDERAL COMMUNICATIONS COMMISSION (FCC) (as the first woman commissioner) from 1948 to 1955, when she was replaced by a Republican administration appointee.

During her tenure, the FREEZE on television channel allocations was established and the SIXTH REPORT AND ORDER was issued. Without her enthusiastic and feisty support, the new allocations within the Report and Order would not have recognized the educational community and its need for television channels, particularly in the VHF band. With the backing of several EDUCATIONAL TELEVISION (ETV) organizations, she alone pleaded and fought with her fellow commissioners to reserve a sufficient number of channels for educational use. Her goal was to increase competition and public responsibility in broadcasting, and without her successful actions there undoubtedly would not be a PUBLIC TELEVISION (PTV) system in the United States.

Henlock died in 1960. She is revered as the "mother protector of educational television."

**Henson, Jim**

The creator and guiding force behind the Muppets, Henson was the first puppeteer to create characters within the television proscenium rather than in a puppet theater.

Henson first brought his Muppets to television on a local Washington D.C. station in 1955. Those appearances led to commercials and guest spots on "TONIGHT," "TODAY," and "THE ED SULLIVAN SHOW." The hound Rowlf was a regular on "The Jimmy Dean Show" from 1963 to 1966 and the 1967 "Our Place" summer replacement show on CBS was narrated by Rowlf. Henson later created other characters including Big Bird (the 7-foot canary), Bert and Ernie, Kermit the Frog, and the Cookie Monster. And Miss Piggy.

The Muppets (and Henson with them) achieved stardom with their debut on "SESAME STREET" on the PUBLIC BROADCASTING SERVICE (PBS) in 1969, but Henson wanted his cross between puppets and marionettes to be accepted as "entertainment for everyone," not just children. In 1975 the Muppets were regulars on "SATURDAY NIGHT LIVE" on NBC, and when "THE MUPPET SHOW" premiered in FIRST-RUN syndication in 1976 and was an instant success, Henson had that larger audience. It ran until 1981 and by that time, the first Muppet movie was in the works. Another series, "Fraggle Rock," became HBO's first original children's program that was seen both domestically and overseas.

In 1990 "Jim Henson's Mother Goose Stories" premiered on Saturday mornings on the DISNEY CHANNEL, the result of a corporate arrangement between the WALT DISNEY COMPANY and Henson. That association led to negotiations for Disney to acquire Henson's company.

"Muppet Babies" (1984- , CBS) won four EMMY awards, and is seen in fifty countries. Henson and the Muppets also won six additional Emmys, and in 1986 the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) honored him with induction into its HALL OF FAME.

Henson died, tragically and unexpectedly, of a bacterial infection in the spring of 1990. The planned acquisition of Henson's company by Disney was called off after his death and the two companies engaged in lawsuits. The suits were eventually settled and some rights to the Muppets are licensed to Disney.

In the fall of 1990, CBS telecast a special tribute to the talented puppeteer, and his creations and endearing characters, along with his family and talented staff, continuing to serve as testimony to his genius.

**Herbert, Don**

Herbert demonstrated his science experiments to three generations of kids in what is said to be the longest-running children's show on television.

"Mr. Wizard" began on a local Chicago television station in 1951 and was picked up by NBC for telecasting in PRIME TIME a few months later. In 1955 the show moved to New York where it became a part of the Saturday morning children's schedule. It aired until 1965 and was revived in 1971 and 1972. Another revival, "Mr. Wizard's World," has been seen on cable's NICKELODEON channel since 1983.

Other Herbert projects have included the "Experiment" SPECIALS on PUBLIC BROADCASTING (PBS) and INSTRUCTIONAL TELEVISION (ITV) shows in the 1960s. He was also a regular on "Razzmatazz" and produced "Mr. Wizard Close-up" for FIRST-RUN syndication in the late 1970s.

**Heritage Communications**

One of the nation's largest cable organizations, this MULTIPLE SYSTEM OPERATOR (MSO) was headquartered at the site of its original FRANCHISE in Des Moines but owned and operated major systems in eighteen states. Beginning in the early 1970s as a publicly owned company, the firm also operated a dozen radio and television stations before being acquired by TELE-COMMUNICATIONS INC. in 1987. The stations were sold to HERITAGE MEDIA CORPORATION and TCI merged the cable holdings into its systems and discontinued the Heritage Communications name in 1991. (See also JAMES COWNIE and JAMES M. HOAK.)

**Heritage Media Corporation**

Heritage is a GROUP BROADCASTER that owns and operates six AM and FM radio stations and seven television stations. The TV stations are located in Florida, Missouri, New York, Oklahoma, Oregon, South Dakota, and West Virginia. The family company is headed by JAMES M. HOAK, JR. and is headquartered in Dallas. The stations were purchased from HERITAGE COMMUNICATIONS in the late 1980s.

**Herman, Pee-wee**

The nerdy Pee-wee persona is portrayed by Paul Reubens who began as a stand-up comic playing nightclubs and concerts. His television career, however, has been directed toward children. The actor has starred in two series on CBS, "The Pee-wee Herman Show" and the more recent "PEE-WEE'S PLAYHOUSE", which was cancelled in 1991. Herman also served as executive producer-director for the latter. The comic has made occasional appearances on "LATE NIGHT WITH DAVID LETTERMAN" (1982- , NBC) and has



starred in motion pictures, but his career was hindered by a 1991 arrest on an indecent exposure charge.

### **herringbone effect**

This term describes a technical aberration in a television picture. It is a pattern of interference that consists of a stationary row (or rows) of saw-tooth images that appear in a diagonal or horizontal manner across the screen. The effect is often caused by a lack of synchronization (SYNC) in the signal and in its extreme, can all but obliterate the picture.

### **Hertz (Hz)**

This unit of FREQUENCY, by international agreement, is one cycle per second. The term is named for the German physicist Heinrich Hertz. His verification of a theory in 1898 ultimately led to the invention of radio. The term is often abbreviated Hz. To make it easier to represent higher frequencies, metric prefixes such as KILO (for thousand), MEGA (for million), and GIGA (for billion) are commonly added as a prefix to the basic hertz unit.

### **Hesseman, Howard**

A stand-up comedian who also appeared with an improvisational group, Hesseman spent time as a San Francisco disc jockey during the hip 1960s. That job was good training for his best-known role, Dr. Johnny Fever, the spaced-out counter-culture deejay on "WKRP IN CINCINNATI" (1978-82, CBS). His other series include the last two seasons of "ONE DAY AT A TIME" (1982-84) and the 1986-91 ABC entry, "Head of the Class," in which he was a teacher of a bunch of overachievers. Hesseman has also appeared in a number of motion pictures and MADE-FOR-TV MOVIES and has hosted rock and retrospective SPECIALS.

### **Hewitt, Don**

In pre-television times, Hewitt was a print journalist. He brought those credentials to CBS News in 1948 and has been directing and producing news, DOCUMENTARIES, and series for that network since then. His credits include "Douglas Edwards with the News," "CBS Evening News with Walter Cronkite," the "GREAT DEBATES" of 1960, "Conversations with the President" (1962-Kennedy, 1964-Johnson), and several acclaimed documentaries and reports.

In 1968 Hewitt created and developed the long-running "SIXTY MINUTES" and he still serves as the executive producer of that prestigious magazine show. He fulfilled the same function for 1977's "Who's Who," a less successful offering.

Among his many awards are two PEABODYS, the University of Missouri distinguished service journalism award, and the 1980 Broadcaster of the Year award from the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS). His EMMYS include one in Special Events in 1969 for CBS's coverage of the Martin Luther King assassination and funeral (for which he was executive producer), two in 1973 as executive producer of "Sixty Minutes," and another in 1985 for a "Sixty Minutes" segment.

### **Hickman, Dwayne**

A child actor in motion pictures, Hickman played roles in television that stereotyped him as a perpetual youth. His first break was as a regular in "The Bob Cummings Show" (1955-59, NBC and CBS), but his stardom came from the title role in "THE MANY LOVES OF DOBIE GILLIS" (1959-63, CBS). He was a 30-year-old adolescent when that show left the air. Hickman did a few guest shots and worked in public relations for a time and then starred in the 1977 reunion pilot, "Whatever Happened to Dobie Gillis?" but no series materialized. In 1979 he became a CBS executive, making only a few acting appearances, including another "Dobie Gillis" reunion SPECIAL in 1988.

### **hidden camera**

Placing a camera in a concealed spot often catches the instinctive and genuine reactions of ordinary people. The unrehearsed bits are used in COMMERCIALS and on programs. Some hidden cameras record blunders or flubs and others simply are used to observe everyday occurrences.

One of the first televised uses of the technique was on the "TODAY" show in the early 1950s, when a camera was focused on a large, ground-level studio window in New York City, to catch passersby unawares. Its presence, however, became so well known that crowds began to show up, waving signs, thus cancelling out the spontaneity. STEVE ALLEN applied the technique to greater advantage in the early days of the "TONIGHT" show, as did JOHNNY CARSON and DAVID LETTERMAN. The quintessential use of the gimmick, however, is on ALLEN FUNT'S "CANDID CAMERA," a program built around the idea that has lasted for more than forty years.

Permission to use staged material (as on "Candid Camera") on the air is required from the individuals involved, whereas shots obtained spontaneously in public areas such as streets or public buildings is not usually considered an invasion of privacy. News programs using the technique tread a thin line when investigative reporters seek to reveal chicanery and wrong-doing. Hidden cameras are, however, used in

law enforcement and security situations, often with TIME-LAPSE VIDEO RECORDERS.

### **High Chaparral, The**

Another of the vast family sagas of the Old West that was pioneered by "BONANZA," this hour-long western was seen on NBC from 1967 to 1971. It was set in Arizona Territory and involved a patriarch, Indians, Mexicans, and extended families. The series starred Leif Erickson, Cameron Mitchell, and Linda Cristal. Ninety-eight color episodes were placed in OFF-NETWORK syndication in 1971 where they are also available in Spanish.

### **high definition television (HDTV)**

See SIMULCAST HIGH DEFINITION TELEVISION (HDTV).

### **Hiken, Nat**

A writer, director, and producer of comedy shows during the GOLDEN AGE OF TELEVISION, Hiken was a large part of the success of "THE PHIL SILVERS SHOW" (1955-59, CBS), originally titled "You'll Never Get Rich." He was also the writer and director of NBC's "CAR 54, WHERE ARE YOU?" (1961-63).

Hiken dominated the EMMY Comedy Writing awards in the 1950s, winning in 1955, 1956, and 1957. He also won for Directing in 1955 for "The Phil Silvers Show" and in 1962 for "Car 54." Hiken died in 1968.

### **Hill Street Blues**

This police series that became one of television's best shows had a difficult time finding an audience. Critical reviews were excellent, however, following the show's January 1981 debut and NBC renewed the show for the next season during which it became a major hit. The series retained its popularity until it left the air at the end of the 1986-87 season.

Starring DANIEL TRAVANTI and VERONICA HAMEL with a large and strong supporting cast, each hour-long episode chronicled one full day in the lives of the police officers and others involved at a precinct station house located in a decaying, run-down neighborhood of a large, unnamed city. Several subplots were interwoven in the realistic dramas that combined tragedy and comedy with outstanding ensemble acting.

The series was honored with the Best Drama Series EMMY in each of its first four years, and many individual Emmys were won by the cast and others associated with the show. It was created and produced by STEVEN BOCHCO for MTM ENTERPRISES. Some 145 episodes were made available in OFF-NETWORK syndication in 1987.

### **Hill, Benny**

A popular music hall-type comedian on British television for several years, Hill became an immediate hit in the United States in 1979, when an edited version of his somewhat bawdy "BENNY HILL SHOW" was first seen in FIRST-RUN syndication.

The chubby zany has also been seen in the United States in motion pictures and a few television SPECIALS (including a 1991 "World Tour: New York," the first of four, on the USA NETWORK). His popularity rests on the often-risque sight gags, slapstick, takes, BITS, and characters of his broad and unique style of television comedy.

### **Hillerman, John**

In 1969 Hillerman gave up an unremarkable stage career to act in motion pictures and television. He made a few appearances in bit parts until 1975 when he became a regular on the last season of NBC's "ELLERY QUEEN." That role led to a part on "The Betty White Show" (1977-78, CBS). Success came in 1980 when he was cast as Higgins, the impeccable British valet and adversary of TOM SELLECK on "MAGNUM, P.I." (1980-88, CBS). When subsequent series had difficulty emerging from the development stage, Hillerman accepted a supporting role in "The Hogan Family" on CBS during the 1990-91 season.

After nominations in the three preceding years, Hillerman won the Best Supporting Actor EMMY in 1987. Since his success as Higgins, he has made occasional appearances on television SPECIALS.

### **Hirsch, Judd**

A successful stage and motion picture actor, Hirsch did not appear on television until he was nearly 40, when he starred in a MADE-FOR-TV MOVIE in 1974. In his first series, he played the title role in the Los Angeles police detective show "Delvecchio" (1976-77, CBS). The next year he began the role that would make him a familiar face to television viewers, that of Alex on "TAXI." Hirsch continued to perform on Broadway during and after the five-year run of that outstanding SITCOM. His other television series include the very short-lived "Detective in the House" (1985, CBS) and "Dear John" (1989-91, NBC).

Nominated for an EMMY each year from 1979 to 1983 for his role in "Taxi," Hirsch won the Best Actor award in 1981 and 1983. In 1989, he was presented with a GOLDEN GLOBE award for his work in "Dear John."

### **Hit Video USA**

This 24-hour-a-day BASIC CABLE channel offers top-forty, contemporary, music videos and SPECIALS to

cable subscribers. It also features live call-ins to its headquarters in Houston.

### **Hitchcock, Alfred**

The highly successful director of suspense motion pictures turned to television in 1955 and became one of the early famous television personalities. Hitchcock not only produced all of "ALFRED HITCHCOCK PRESENTS" (1955-65, CBS and NBC; 1985-86, NBC; 1987- , USA NETWORK), but he also acted as the wry host for the series and directed some of the shows.

He was also associated with another suspense series during the early years: "Suspicion" (1957-59, NBC) consisted of twenty filmed mysteries and twenty live ones; Hitchcock produced ten of the filmed dramas.

The legendary director died in 1980. For the later SYNDICATED runs of "Alfred Hitchcock Presents," the producers colorized and edited his original introductions to fit them into the context of the new presentations.

### **HMI light**

The initials stand for **h**alogen **m**etal **i**odide. They refer to a type of light and lighting instrument used in both film and television production when a great deal of illumination is needed. Technically, HMI is the material that constitutes the light bulb used in the appliance that uses low power and generates little heat, but creates a great deal of light. The bulb requires a separate unit called a ballast for power, but it is a highly efficient instrument that can create a 5500° KELVIN color temperature (the equivalent of daylight) in a television studio. (See also COOL LIGHT.)

### **Hoak, James M.**

An attorney, Hoak was a legal assistant to a commissioner on the FEDERAL COMMUNICATIONS COMMISSION (FCC) in 1969 and 1970. The following year he cofounded HERITAGE COMMUNICATIONS INC. and served as its president and CEO for sixteen years. He is currently chairman of HERITAGE MEDIA CORPORATION.

Hoak has also served on several boards including the CABLE TELEVISION ADMINISTRATION AND MARKETING SOCIETY (CTAM) and THE CABLE SATELLITE PUBLIC AFFAIRS NETWORK (C-SPAN).

### **Hodge, Al**

One of the great heroes of the first generation of television's kid viewers was the star of "CAPTAIN VIDEO AND HIS VIDEO RANGERS" (1949-55, DUMONT). The captain was portrayed in the last four years of the series by Hodge, a former radio director and the voice of the Green Hornet in that medium. Hodge's TV success

ended with the demise of the DuMont Network and of the series. He played some bit parts in television dramas and hosted a cartoon show after that but he eventually drifted completely out of television. He died in 1979.

### **Hogan's Heros**

Frequently criticized for making light of a serious circumstance, this comedy series revolved around a group of prisoners of war (POW) in a Nazi prison camp in WW II. It was nevertheless a hit in its six seasons on CBS, beginning in 1965. The show starred BOB CRANE as the leader of the creative POWs (who represented many of the Allied countries) who always outfoxed their foolish guards. The British soldier was played by the later GAME SHOW veteran RICHARD DAWSON in his first series in this country.

Popular in SYNDICATION, the 168 half-hour programs have been seen on many stations since the regular network run ended in 1971.

### **Hogan, Gerry F.**

As president of Turner Entertainment Networks, Hogan had overall responsibility for the operations of Turner Network Television (TNT) and the WTBS SUPERSTATION. He joined the TURNER BROADCASTING SYSTEM in 1971 and served in several capacities. He began his career with the Burnett Company, an ADVERTISING AGENCY in Chicago.

Hogan left Turner in September 1990 to become vice chairman of WHITTLE COMMUNICATIONS, a private media company that deals in television, print, and advertising and operates the controversial Channel One news program for schools. Among other service and community responsibilities, Hogan sits on the board of the National Academy of Cable Programming.

### **Holbrook, Hal**

A respected actor, Holbrook has achieved considerable success on the stage and the screen as well as in television. His first series attempt was in the title role of "The Senator" (1970-71), one of three program elements that comprised NBC's "THE BOLD ONES." Most of Holbrook's television work over the years, however, has been in SPECIALS, MINISERIES, and MADE-FOR-TV MOVIES. In 1966 he brought his Tony-winning characterization of Mark Twain to CBS.

Frequently nominated for an EMMY, Holbrook won the Best Actor award in 1971 for an episode on "The Bold Ones," in 1974 for "Pueblo" on "ABC Theatre" (along with the Actor of the Year award that year), and in 1976 for "Sandburg's Lincoln" on NBC. In 1989 his performance on the TURNER BROADCASTING

SYSTEM (TBS) in "Portrait of America: Alaska" was similarly honored.

Most recently, he has been seen as BURT REYNOLDS' cantankerous father-in-law on the 1991 SITCOM "Evening Shade."

### **Holley, Gerald N.**

Since 1977 Holley has served as vice president of Stauffer Broadcasting, a division of STAUFFER COMMUNICATIONS INC. He has been with Stauffer since 1960, rising from announcer to general manager of the company's Topeka station (WIBW-TV) prior to his present appointment. The Baker University graduate also spent a number of years in management in the GROUP BROADCASTER'S radio properties.

### **Hollywood Palace**

ABC launched this big-budget, extravagant vaudeville/variety program in 1964 as a counter to the other networks' lavish shows. The program had no regular host, but BING CROSBY often filled that role along with other industry greats such as MILTON BERLE, JIMMY DURANTE, and SID CAESAR-IMOGENE COCA. Many other well-known stars appeared frequently, and while the show attracted a respectable audience, it was never the blockbuster that ABC desired. It left the air in 1970. Two FIRST-RUN syndicated versions were produced later in the 1970s but neither was successful.

### **Hollywood Radio and Television Society (HRTS)**

Founded in 1947, this organization consists of professionals involved in broadcasting and advertising, with an emphasis on the latter field. It organizes a luncheon each month featuring major industry notables and presents annual awards for the best radio and television commercials. The society also sponsors seminars on all aspects of advertising and broadcasting, maintains a library of commercials, and publishes a quarterly magazine. It is affiliated with the New York-based INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) and the AMERICAN ADVERTISING FEDERATION (AAF).

### **Hollywood Squares**

See GAME SHOWS.

### **Hollywood Television Theatre**

Produced by KCET, the PUBLIC TELEVISION (PTV) station in Los Angeles, this quality drama ANTHOLOGY was seen on the PUBLIC BROADCASTING SERVICE (PBS) from 1970 to 1975. The acclaimed series featured adaptations of outstanding stage plays reminiscent of the GOLDEN AGE OF TELEVISION and it was so highly re-

spected that many well-known performers were willing to appear for scale. "The Lady's Not for Burning" with RICHARD CHAMBERLAIN and "Six Characters in Search of an Author" with JOHN HOUSEMAN and ANDY GRIFFITH were typical presentations. "The Andersonville Trial," produced by LEWIS FREEDMAN, was awarded the Outstanding Drama Emmy in 1971. In 1974 the drama "Steambath" attracted considerable criticism for its religious irreverence as well as its brief frontal nudity, but it was nominated for an EMMY that year. The entire series was produced by Freedman and later by Norman Lloyd. It was discontinued because of a lack of funds.

### **Holocaust**

See MINISERIES.

### **Home**

Conceived and developed in 1954 as an afternoon counterpart to the morning "TODAY" and the late-night "TONIGHT" shows on NBC, "Home" was the third element of the innovative MAGAZINE-FORMAT programming of PAT WEAVER. It was hosted by ARLENE FRANCIS assisted by HUGH DOWNS in the first network assignment for the veteran host/announcer. While the show is barely remembered today and was considered a failure at the time, the program did survive for three years. The bookends ("Today" and "Tonight") have proved more durable.

"Home" is also the title of a morning information-talk show on the ABC network in the 1990s.

### **Home Box Office (HBO)**

The oldest national PAY (PREMIUM) CABLE SERVICE network in the United States, HBO is credited with the creation of the modern cable industry. Begun in 1972 as a small regional network headquartered in Pennsylvania, it distributed movies by the BICYCLE method and MICROWAVE RELAY. The network was developed by GERALD A. LEVIN and others, and three years later it revolutionized the industry by linking SATELLITES to cable. HBO cablecast the "Thrilla in Manilla" fight between Muhammad Ali and Smokin' Joe Frazier on September 30, 1975 and by that action, transformed itself into a national presence. The event turned cable television from a simple re-transmitter of broadcast stations into a provider of programs. Now headquartered in New York City and owned by the megaglomerate TIME WARNER, the HBO service offers first-run motion pictures and SPECIALS including a number of boxing and comedy shows. It also distributes programs on a home video label through WARNER HOME VIDEO. (See also COMMUNITY ANTENNA TELEVISION.)

### Home Recording Rights Coalition

Organized by the ELECTRONIC INDUSTRIES ASSOCIATION (EIA) under the leadership of JACK WAYMAN in November 1981, this loosely formed group was established to persuade Congress to pass legislation that would permit the use of videocassette machines to tape programs off the air. Their battle cry was "TIME SHIFT forever!"

In October 1981, the Ninth Circuit Court of Appeals had ruled in the BETAMAX CASE that home video recording was a COPYRIGHT violation and that the SONY CORPORATION's machine was responsible for it. While a further appeal was prepared to go to the Supreme Court, the consumer electronics industry marshalled its forces for a legislative solution. Two bills concerning the matter were introduced in Congress and the coalition became an effective lobbying force for their passage. The members included the American branch of Sony called Sonam, MATSUSHITA, and other Asian HARDWARE companies. The coalition enlisted the aid of top-flight Washington lobbyists headed by a former chairman of the FEDERAL COMMUNICATIONS COMMISSION (FCC), Charles Ferris, and other Washington notables including former Senator Marlow Cook of Kentucky.

The group was opposed by the MOTION PICTURE ASSOCIATION OF AMERICA (MPAA) led by JACK VALENTI and other SOFTWARE firms and organizations who believed that taping was indeed a violation of the copyright law and detrimental to the health of the motion picture industry and the creative community. They in turn developed a lobby group including their own former FCC chairman, Dean Burch, and former House member Thomas Railsback.

The two groups published surveys and analyses proving their points, along with primers on copyright and treatises on the FIRST AMENDMENT. Both engaged public relations firms. A direct-mail campaign on behalf of the MPAA was launched featuring a letter from Charlton Heston. In January 1982 the coalition countered with their "Defend the Right to Tape" campaign with buttons and petitions at the CONSUMER ELECTRONICS SHOW (CES) in Las Vegas.

In June 1981, the Supreme Court decided that it would hear an appeal in the Betamax case. Although lobbying continued, reaching a fever peak in 1983, Congress was content to sit still on the controversial issue and wait for the Supreme Court to decide it. The MPAA said it would continue to press for an amendment to one of the bills that would permit consumers to record but require them to pay a royalty fee on each videocassette recorder (VCR) and blank tape that was purchased. Peace feelers to reach a further compromise between the coalition and the

MPAA were extended but both sides were adamant in their positions and there was increasing acrimony. Both awaited the Supreme Court's verdict.

Finally, seven years after the Betamax case had been filed, the issue was settled. On January 17, 1984 the Supreme Court overturned the Appeals Court by a narrow five-to-four vote. Recording at home was not a violation of the COPYRIGHT ACT OF 1976.

The coalition and the MPAA and their lobbyists fought for another year over two rental bills that would have given the studios a share in rental income. In the end, no legislation was passed. The coalition claimed victory and voluntarily dissolved after one of the most extensive and expensive lobbying efforts ever in Washington.

### Home Shopping Networks I and II (HSN)

These two home shopping networks are carried by television broadcast and cable affiliates and also air on HSN's eleven OWNED-AND-OPERATED (O & O) television stations. Merchandise, ranging from jewelry, fashions, and collectibles to electronic items, is offered at discount prices. "Bargathons" held each month further reduce prices. A club atmosphere, show-biz hosts, and celebrity guests add an entertainment element to the "mall-in-the-living-room" shows.

The first network was launched nationally over cable television and both are distributed by SATELLITE. Viewers may buy the merchandise shown by telephoning the network headquarters in Tampa Bay (Florida).

In the late 1980s the UNITED CHURCH OF CHRIST OFFICE OF COMMUNICATIONS and others tried to legally prevent the FEDERAL COMMUNICATIONS COMMISSION (FCC) from awarding FCC LICENSES to proposed stations in Cleveland and Baltimore, which were to be affiliated with HSN. They maintained that the brief narrative description of the proposed programming required by the FCC was insufficient to show that the stations would broadcast programs to serve the public's "interest, convenience and necessity," particularly in children's and news programming. The FCC rejected the challenges in a series of rulings and in August 1990, the U.S. District Court of Appeals for the District of Columbia sided with the FCC. The court said that the agency's rules "provide the Commission with sufficient information that granting the applicant's licenses would serve the public interest."

HSN also operates a service consisting largely of INFOMERCIALS and in 1991 signed a preliminary agreement to acquire an interest in SKYPIX. (See also ROY M. SPEER.)

**Home Vision**

See PUBLIC MEDIA INCORPORATED.

**Homer awards**

Sponsored by the VIDEO SOFTWARE DEALERS ASSOCIATION (VSDA), these awards honor the favorite pre-recorded video cassettes of the members of the TRADE ASSOCIATION during the previous 12-month period. The videos are submitted by PROGRAM SUPPLIERS and the awards are made in various categories ranging from favorite comedy, drama and horror movies to favorite children's and music videos. Although the awards were presented in previous years at the organization's annual convention, they were not given the name "Homer" until 1990. That name, connoting home entertainment, was chosen from suggestions submitted by members of the association.

**homes passed**

This term has become the standard measurement of the growth of cable television in the United States. It refers to the number of living units (homes, apartments, hotels, motels, condominiums, or other MULTIUNIT dwellings) that are able to receive cable services. A "home" is deemed to be "passed" if it can be connected to a FEEDER CABLE or TRUNK LINE by using a DROP LINE to the housing unit. All homes passed do not necessarily subscribe to cable services, but the number of homes that can be hooked up indicates the potential subscribers in an area and in the aggregate on a national basis.

**Honeymooners, The**

Originally a segment within the DUMONT NETWORK's "Cavalcade of Stars" in 1951, the pieces starred JACKIE GLEASON as the bombastic Ralph Kramden and ART CARNEY as the bumbling Ed Norton. The sketch remained in the show when it moved to CBS as "THE JACKIE GLEASON SHOW" and AUDREY MEADOWS joined the cast as Alice (Ralph's wife) with Joyce Randolph as Norton's wife. The action was set in the Kramden's seedy apartment in Brooklyn where Gleason, the plump, blustering bus driver, launched ill-fated schemes to make them all rich. The incompetent sewer worker, Norton, tried to help out. The wives were sane, responsible people who wanted them to save their money. In spite of all the bickering and hollering, there was love. The sketches became a half-hour SITCOM on CBS in 1955 but lasted only one year. Gleason resumed his hour-long variety program in 1956 and the playlets were an occasional feature of that show. Because they were a part of the variety show, they never conformed to a particular length. Some were brief, but others lasted

nearly an hour. A full hour version of the comedy began to replace the variety show in 1966. For the next four years, however, "Honeymooner" sketches of different length appeared frequently as a part of "The Jackie Gleason Show" on Saturday nights, and many of the episodes were rerun on CBS as part of another "Honeymooners" series in 1971 with two new actresses (Sheila MacRae and Jane Kean) playing the wives in the new episodes.

As a result of all of the exposure in the 1950s and 1960s and with perennial reruns and SYNDICATION, the show took on cult status, attracting fan clubs, viewers' conventions, and merchandising exploitation. It became a prime example of comedy in the GOLDEN AGE OF TELEVISION, and Gleason's "One of these days, Alice - Pow! Right in the kisser!" became a national catch phrase.

Early in the 1980s Gleason released a considerable amount of KINESCOPED material that included a number of sketches of varying lengths from the very early Gleason shows. These were proclaimed the "lost episodes" (to great rejoicing) and were edited together to make up some sixty-eight "new" "Honeymooners" episodes. The PAY (PREMIUM) CABLE channel SHOWTIME aired this material in 1984 and 1985 after which it was placed in syndication along with the thirty-nine half-hour programs (called "the classics") from the 1955 series, making a total of 107 black-and-white programs available.

Fans are still ardent. An independent station in New York has stripped the syndicated series in late weeknights for nearly twenty years. When it was cancelled in the early 1980s the Moonie buffs formed a protest organization called RALPH (Royal Association for the Longevity and Preservation of "The Honeymooners") and succeeded in bringing the show back in the same time spot. Two years before Gleason's death in 1987 a two-hour "Anniversary Celebration" hosted by Ralph Kramden himself was telecast on CBS. Forty-four of the episodes are also available on home video from MPI. In 1991 CBS licensed the rights to live theater re-creations of episodes from the show. In addition, Meadows and Randolph reprised their roles in guest appearances on the 1991 SITCOM, "Hi Honey, I'm Home."

**Hooks, Benjamin**

The first black commissioner on the FEDERAL COMMUNICATIONS COMMISSION (FCC), Hooks was appointed to that seat by President Nixon in 1972 and served until 1977. At that time he was also a Baptist minister, an attorney, a businessman, and the host and producer of a local public affairs television program. Hooks presently serves as the head of the Na-

tional Association for the Advancement of Colored People (NAACP).

### **Hopalong Cassidy**

William Boyd as Hopalong Cassidy had been a popular star in B motion picture westerns since the 1930s. They all featured him fighting the bad guys while wearing a white hat. He had a horse and a sidekick, but there was little romance. Boyd purchased the rights to the theatrical films, edited them and added narration when television arrived, and they were among the first programs shown on east coast stations in the mid-1940s. The success of the movies was such that Boyd produced fifty-two half-hour episodes specifically for television, which aired on NBC in 1950 and 1951. They are still available in SYNDICATION.

### **Hope Reports Inc.**

A private research and consulting firm in Rochester (New York), Hope Reports is the only company devoted to the financial analysis and trends in the AUDIOVISUAL COMMUNICATIONS industry. The firm publishes annual and biannual reports with data and statistics about the field.

### **Hope, Bob**

The durable Hope has been making people laugh for more than seventy years. Singing, dancing, and cracking jokes, he has been a star of vaudeville, Broadway, radio, motion pictures, and television.

Hope was one of the first famous radio comedians to embrace the new medium, making his TV debut in 1950 on "THE ED SULLIVAN SHOW" on CBS; most of his later work would be for NBC. He was one of several hosts for the "All Star Revue" (1950-53) and in 1951 and 1952 he shared the hosting duties on "Chesterfield Sound-off Time" with FRED ALLEN and JERRY LESTER.

Hope EMCEED "BOB HOPE PRESENTS THE CHRYSLER THEATRE" (1963-67) and starred in several of the productions. He was also a frequent guest on various SITCOMS and variety shows, often to help out friends who included MILTON BERLE, LUCILLE BALL, JIMMY DURANTE, FRANK SINATRA, and DANNY THOMAS. Twice (in 1958 and 1969) he starred in a television production of his first Broadway hit, Jerome Kern's 1933 operetta *Roberta*.

Most of his television work, however, has been in the form of SPECIALS (often several a year). His 1980 Christmas show scored a 46.6, ranking it number eleven in the all-time RATINGS. A December 1990 trip to Saudi Arabia represented his forty-fourth year of entertaining troops during the holiday season. Hope

has also frequently been the host for the annual ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) Awards televised presentations.

The numerous honors that have been conferred on Hope over the years include many from the entertainment industry. In 1966 he was the executive producer for a special that won the top EMMY, and the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) honored him in 1984 with its prestigious Governors Award and in 1986 with induction into its HALL OF FAME. The NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES (NATAS) presented him with its Trustees Award in 1959, the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) twice selected him (in 1963 and 1989) to receive its Gold Medal, and he was also honored by the NATIONAL ASSOCIATION OF BROADCASTERS (NAB) when he was chosen for its HALL OF FAME. Hope continues to host and appear in his patented specials. In 1991 he signed a new contract with NBC for the following season. At that time, Hope had done more than 300 specials for the network. The new contract will mark his fifty-fourth year on the network: forty-two on TV and twelve on radio.

### **Hostetter, Amos B.**

The chairman and CEO of CONTINENTAL CABLEVISION INC., Hostetter cofounded the MULTIPLE SYSTEM OPERATOR (MSO) in 1963. In 1991 it served viewers in sixteen states.

Hostetter has sat on the board of the NATIONAL CABLE TELEVISION ASSOCIATION (NCTA) since 1968 and was elected chairman in 1973. He was honored by the NCTA in 1975 for his contributions to the cable industry. He was also appointed to the board of the CORPORATION FOR PUBLIC BROADCASTING (CPB) in that year.

Hostetter is currently chairman of the CABLE SATELLITE PUBLIC AFFAIRS NETWORK (C-SPAN) and CABLE IN THE CLASSROOM. He also sits on the boards of the CHILDREN'S TELEVISION WORKSHOP (CTW) and the Walter Katz Foundation and he is an Overseer of PUBLIC TELEVISION (PTV) station WGBH-TV, Boston.

### **Hotel**

ABC carried this hour-long series for six seasons, beginning in 1983. Based on the best-selling Arthur Hailey novel of the same name, the show was set in a large elegant hotel that served as a backdrop for the programs. The series featured a continuing permanent cast along with many guest stars, usually in the role of hotel guests. James Brolin and Connie Sellecca starred with Anne Baxter and EFREM ZIMBALIST JR. in supporting roles. Bette Davis was seen in the premiere, but illness prevented her return to the pro-

gram. The show was produced by AARON SPELLING's production company.

#### house drop

See CABLE DROP.

#### households using television (HUT)

This A. C. NIELSEN research term (most often abbreviated as HUT) is used to represent the percentage of households in a DESIGNATED MARKET AREA (DMA) that are actually tuned into stations in that market in a given time period. "Households" are defined as any type of housing unit, including apartments, single rooms, and houses. The concept is sometimes called "homes using television." In the past, when the typical home had only one television receiver, it was referred to as "sets in use."

HUT measurements determine the level of viewing in the market as a whole. If there are 10,000 television households in the DMA and 4000 are watching TV at a given time, the HUT level for that market at that time is 40 percent. When this method is applied to people, it is called PERSONS USING TELEVISION (PUT). SHARES (rather than RATINGS) are derived from HUT levels.

HUT levels do not measure viewers in out-of-home environments, such as college dormitories, bars, hotel rooms, and the workplace. Advertisers, ADVERTISING AGENCIES, and the networks have previously considered them a bonus audience, but there are new attempts to measure those viewers. (See also OUTSIDE-THE-HOME VIEWING.)

#### Houseman, John

A fifty-five-year veteran of the entertainment industry, Houseman was a writer (radio scripts for HELEN HAYES), a director (on Broadway), a producer (of motion pictures), a studio executive (with the David Selznick production company), and a contemporary and colleague of Orson Welles. Houseman produced many of the quality TV programs of the GOLDEN AGE OF TELEVISION, including "Seven Lively Arts" for CBS and several productions of "PLAYHOUSE 90," and later, many MADE-FOR-TV MOVIES, SPECIALS, and MINISERIES.

Houseman made his acting debut in 1964, appearing in the miniseries "Aspen" (1977, NBC), "WASHINGTON: BEHIND CLOSED DOORS" (1978), and "WINDS OF WAR" (1983). He became a favorite of television viewers, however, with his portrayal of the authoritarian, curmudgeon, law professor (the role for which he won an Oscar in the 1973 movie) on "THE PAPER CHASE." The series played during the 1978 season on CBS; it was rerun on the PUBLIC BROADCASTING SERVICE (PBS) and enjoyed another revival with new episodes

on SHOWTIME in 1983. His last series was as a semiregular on "Silver Spoons" (1982-86, NBC; 1986-87, FIRST-RUN syndication). Houseman died in October 1988.

#### how-tos

Films, programs, and videos of a how-to nature are a dominant part of NONTHEATRICAL FILMS and SPECIAL INTEREST (SI) programming. According to surveys, at least one-third of all Americans today are interested in some sort of self-improvement. They seek a better love relationship or release from stress and anxiety or weight-loss help.

How-to programs were a staple of EDUCATIONAL TELEVISION (ETV) in its early days because they filled a niche, were relatively easy and inexpensive to produce, and were effective in COUNTERPROGRAMMING strategies. Many were developed as a series with each lesson building on the previous one in a logical sequential manner. JULIE CHILD's "The French Chef" was the first of a number of similar programs to receive national exposure. In recent years, cable television and particularly home video have eagerly adopted the genre.

The how-to titles in home video range from JANE FONDA's workouts, which have been among the top ten SELL-THROUGH titles, to the gentle exercise tape "The Way of T'ai Chi Chuan." Some are series, but many are single programs. There are titles covering "Forty and Over Make-up Techniques," lessons in guitar and the autoharp, and personal growth titles that help one discover "Am I Normal?" Home video titles also cover the certain verities of life, with many on taxes and even one on "How to Prepare Your Last Will and Testament." The most titles in the genre are in sports and recreation, including lessons on rock climbing, turkey calling, and ballooning, in addition to the standard golf, tennis, and martial arts tapes. All in all, there are at least twenty-three subject categories in the how-to field in home video. They are:

- Animals and Pets
- Art
- Auto Repair and Maintenance
- Aviation
- Boating
- Child Care and Parenting
- Computers and Computer Technology
- Cooking
- Exercise and Fitness
- Fashion and Beauty
- Foreign Language Instruction
- Gardening
- General
- Health Care



Hobbies and Crafts  
 Home Repair and Improvement  
 Legal  
 Mathematics  
 Money Management  
 Music and Musical Instruments  
 Personal Growth  
 Sex  
 Sports and Recreation

How-tos are destined to become even a larger part of both the home video and the cable industries as the fragmentation of the audience and NARROW-CASTING increases in the 21st century.

### **Howard, Ron**

A child actor, Howard began appearing in motion pictures and in television series and drama ANTHOLOGIES in the late 1950s when he was barely five years old. He became popular, however, as the endearing Opie on "THE ANDY GRIFFITH SHOW" (1960-68, CBS). During his time on that show, he learned to write, in order to sign autographs. He followed that series with a season as Henry Fonda's son in "The Smith Family" (1971-72, ABC). TV stardom came on the successful "HAPPY DAYS" (1974-84) following an appearance based on the same premise on a 1972 episode of "LOVE, AMERICAN STYLE" and in a 1973 motion picture, *American Graffiti*. People tuned in to the show initially just to see "what happened to Opie." He still had the engaging grin and all-American boy look about him when he played a teenager. The show was set in the nostalgic 1950s, which were the "happy days". During the show, the young star wrote screenplays and began to direct short films.

Howard left "Happy Days" in 1980 and went on to direct and produce both motion pictures (*Splash* and *Cocoon*) and television SPECIALS through his production company, Imagine Films Entertainment.

He seldom appears on the screen today but he did play a grown-up Opie on the MADE-FOR-TV MOVIE "RETURN TO MAYBERRY" in 1986. He can be seen in several of the 1960s "Andy Griffith Shows" that are available on home video, and both that show and "Happy Days" have a continuing life in OFF-NETWORK syndication.

### **Howdy Doody**

BUFFALO BOB SMITH brought his puppet Howdy Doody to the small screen on December 27, 1947. It was the first continuing kids' show on television. The half-hour program, which also featured a live Clara-belle the Clown (played for a time by BOB KEESHAN) and many puppet characters, remained a mainstay of NBC's Saturday schedule until 1960.

The series enjoyed a revival of sorts in the 1970s when more than 100 of the original black-and-white shows were placed in SYNDICATION. Buffalo Bob made personal appearances at fairs and colleges with his trademark, "Say, Kids, what time is it?" The answer shouted back by the young adults who had grown up with the series was, of course, "It's Howdy Doody Time!" A 1976 updated version in FIRST-RUN syndication, however, was not a success.

### **hub system**

A cable system in which several sub-HEADENDS are used throughout the distribution network to reach subscribers is known as a hub system. Such a system is necessary in large cable operations because of the gradual degradation of the signal carried through the COAXIAL CABLES of a cable system. The process of ATTENUATION creates the need for the periodic use of BRIDGING AMPLIFIERS and DISTRIBUTION AMPLIFIERS in a cable system, in order to boost the deteriorating signal to an acceptable level. Both BACKGROUND NOISE and distortion increase, however, as more amplifiers are used. There is, then, a maximum number of amplifiers that can be used effectively and this limits the reach of the TRUNK LINES of a cable system to about five miles.

More than one HEADEND is therefore necessary to serve a larger FRANCHISE area. This is accomplished by establishing smaller sub-headends at strategic points, which are interconnected with the main headend. Each of the subordinate centers serves as the hub for some five miles around that headend. The main headend is connected to its satellites by MICROWAVE RELAY or by super trunk lines. Some systems use FIBER OPTICS for the interconnections. Hub cable systems are typically used in urban settings rather than the more conventional TREE NETWORKS.

### **Hubbard Broadcasting Inc. (HBI)**

This GROUP BROADCASTER, a SATELLITE NEWS GATHERING (SNG) organization and fledgling DIRECT BROADCAST SATELLITE (DBS) provider, is headquartered in Minneapolis. It is one of the most private of the family-owned communications companies. The firm was started by Stanley E. Hubbard in 1923 with what is claimed to be the first radio station built with the idea of deriving all its income from the sale of advertising. The company expanded into television, building the fourth TV station in the United States in 1948 and in 1984 it pioneered as the first broadcaster to own and operate its own KU-BAND satellite transponder.

The company is headed by the founder's son, STANLEY S. HUBBARD, and actively involves five of his

children. As a group broadcaster, the company also owns an AM and an FM radio station and nine television stations in Florida, Minnesota, and New Mexico. HBI owns a television production firm, Hubcom (an electronic supply firm that creates SNG vans), and a hotel. It is the founder and general partner in the national SNG company CONUS COMMUNICATIONS and is one of the prime proponents of DBS with its UNITED STATES SATELLITE BROADCASTING (USSB) company.

#### **Hubbard, Stanley S.**

President of HUBBARD BROADCASTING INC., this Minnesota-based executive is known for his conservative but visionary (often daring but controversial) actions in the commercial television industry. The son of the founder of the company, he grew up in and around the business and after graduating from the University of Minnesota, began an innovative career in the family firm.

He established the SATELLITE NEWS GATHERING (SNG) company CONUS in 1984 and is the leading proponent of DIRECT BROADCAST SATELLITE (DBS) systems in the United States. He is the founder of UNITED STATES SATELLITE BROADCASTING, which hopes to launch a DBS system in the mid-1990s.

Hubbard heads a firm that also owns nine television stations and other communication properties, which involve his five children in the management and operations areas.

#### **Hudson, Robert B.**

A strong background in educational radio and adult education brought Hudson to CBS in 1945 with the title Director of Education and Opinion Broadcast. He attended the first ALLERTON HOUSE SEMINAR as a consultant, but by the time of the second seminar in 1950, Hudson held the position of chairman and director of university broadcasting at the University of Illinois, which had operated a noncommercial radio station since 1922. In 1951, he became a consultant to the newly created FUND FOR ADULT EDUCATION (FAE) of the FORD FOUNDATION where he promoted the need of the EDUCATIONAL TELEVISION (ETV) movement to acquire financial support from all sectors of society. He later served for several years as a vice president and program director of the EDUCATIONAL TELEVISION AND RADIO CENTER (ETRC) (later NATIONAL EDUCATIONAL TELEVISION [NET]). He retired from that post in 1970 and died in November 1987. He is remembered for his insistence that educational broadcasting be both effective broadcasting and honest education.

#### **Hudson, Rock**

See MCMILLAN AND WIFE.

#### **Hughes Communications**

A unit of GM Inc. Hughes Electronics, this company provides a number of KU-BAND and C-BAND communications SATELLITE services from the galaxy, SBS, and WESTAR series of satellites. The Westar series (now in its fifth generation) was launched in 1974, making possible the first significant use of domestic satellites in the United States. Today, many television stations and networks and cable operations use the transponders on Hughes satellites for interactive data, voice, SATELLITE NEWS GATHERING (SNG), and video services. In 1991 Hughes announced plans for the launch of two new satellites during the decade. The first, to be sent aloft in 1994, will be used by UNITED STATES SATELLITE BROADCASTING (USSB) to begin a DIRECT BROADCAST SATELLITE (DBS) service. Hughes may also enter that field.

#### **Hugo awards**

These annual awards are given as a part of the Chicago International Film Festival. The honors are in the form of gold and silver statuettes in some thirty-seven categories, including best DOCUMENTARIES and best CHILDREN'S PROGRAMS produced by television stations or GROUP BROADCASTERS.

#### **Huizenga, Wayne**

In a career that has bounced from garbage to videocassettes to sports, Huizenga has become one of the most successful businessmen of the 1990s. In 1987 Huizenga bought a controlling interest in BLOCKBUSTER VIDEO and in three years he built that company into the world's largest VIDEO RETAIL CHAIN. The son of a cabinet maker and house builder, he began his career by acquiring a garbage route in 1962. Seven years later, his Southern Sanitation Service operated twenty trucks on routes in Florida, and in the 1970s the company expanded into a national concern called Waste Management. In 1983 his holding company began investments in bottled water, shopping centers, real estate, a portable toilet rental business (Porto-O-Let), and a lawn-care company (Tru-Green), although some were sold in later years.

Huizenga also owns 50 percent of Joe Robbie Stadium and the Miami Dolphins pro football team. In 1991 his South Florida Baseball group won one of the two new major league baseball franchises for Miami.

#### **Hull, Richard**

An early pioneer in EDUCATIONAL TELEVISION (ETV), Hull first became involved with the industry as director of the educational radio station WOI at Iowa State College in Ames. Under Hull's urging, the col-

lege applied for a television license in 1947 and the FEDERAL COMMUNICATIONS COMMISSION (FCC) granted it. The station went on the air in 1950 and was the sole television channel operated (commercially) by a non-profit organization during the FREEZE.

Hull was elected president of the NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS (NAEB) in 1947 and was in the forefront of the fight in Washington to reserve television channels for education. He was the first executive director of the JOINT COUNCIL ON EDUCATIONAL TELEVISION (JCET) in 1951. Both were part-time or temporary responsibilities. After the channel reservations were accomplished in the FCC's SIXTH REPORT AND ORDER, he returned to an administrative position as Director of Telecommunications at Ohio State University and its radio and television stations, which he had joined in 1956.

Hull wrote a comprehensive station report on ETV in 1957 and continued to provide national leadership as chairman of the NAEB from 1962-66 and on the Affiliates Committee of NATIONAL EDUCATIONAL TELEVISION (NET). Respected as one of the noncommercial industry's most erudite and passionate spokesmen, Hull retired as director of the Ohio State University Telecommunications Center in 1975 and from the chairmanship of the Ohio ETV Network Commission a year later. He died in June 1980. He is remembered today as one of the founders and statesmen of public broadcasting. (See also ALLERTON HOUSE SEMINARS.)

### **Huntley, Chet**

At the height of his news career, Huntley (along with his co-anchor DAVID BRINKLEY) was one of the most recognized men in the United States. He began in local radio in 1934, joined CBS in 1939 and went to ABC in 1951. Four years later NBC hired him and assigned him to co-anchor the 1956 political conventions with Brinkley. The team was a success.

The NBC evening newscast had been anchored by a single person, JOHN CAMERON SWAYZE, since its inception in 1949 and the then unorthodox two-man Huntley-Brinkley team was selected to replace him later in 1956. The show became the popular "HUNTLEY-BRINKLEY REPORT" with Huntley the sober, serious element and Brinkley the lighter, sardonic half, and it remained on the air until Huntley's retirement in 1970.

Huntley also hosted a documentary series for NBC, "Chet Huntley Reporting," from 1957 to 1963 and also narrated several other documentary SPECIALS.

"The Huntley-Brinkley Report" won the EMMY for Program Achievement in News every year from 1959

through 1964. Two more Emmys were awarded in 1969 and 1970 for Special Achievement within News Programs, first for a segment on hunger in America and second for a piece on teenage drug addiction. In 1970 the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) named Huntley the Broadcaster of the Year. He died in 1974.

### **Huntley-Brinkley Report**

The pairing of CHET HUNTLEY and DAVID BRINKLEY created one of the most acclaimed news programs of the 1950s and 1960s. Both were experienced reporters, and their opposite styles brought about a chemistry that appealed to critics and viewers alike. They became electronic journalism's first superstars, with Huntley's sincere demeanor a strong counter to Brinkley's clipped voice and sardonic wit. Their trademark close, "Goodnight Chet," "Goodnight David" became a national catch-phrase.

The two anchored the 1956 political conventions in their first joint effort. It was an outstanding success. Their initial 15-minute regular news show that year expanded to a half hour in 1963 and Saturdays were added to their schedule in 1969. Huntley retired the next year, ending the remarkable alliance. Brinkley had other partners in succeeding years but the natural counterpoint of the original team was never duplicated.

The news show was a consistent EMMY winner from 1959 to 1964. In 1969 and 1970, two more Emmys were added to the collection, for Special Achievement Within News Programs.

### **Hyde, Rosel H.**

A commissioner and chairman of the FEDERAL COMMUNICATIONS COMMISSION (FCC), Hyde was appointed to the agency in 1946 and served under five presidential administrations. His appointments as chairman were from 1953 to 1954 and again from 1966 until his 1969 retirement.

Hyde's tenure was particularly significant because it occurred during the early development of television. He was closely involved in every aspect of the debates leading to the FCC's SIXTH REPORT AND ORDER. In 1965 the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) honored him by awarding him its Gold Medal.

### **hypermedia**

Popular in the vocabulary of futurists, this new media term came into use in the late 1980s. It was coined, however, much earlier by Ted Nelson, a former Harvard sociology and philosophy student who hopes to utilize it to expand his vision of information

exchange throughout the world. Nelson uses the term to describe an electronic system that will manage the storage and retrieval of all human knowledge and make it available to every person on the planet in a massive relational data base.

The "hyper" part of the word is used to mean "over" or "beyond, and the "media" alludes to "channels of communications." The term describes a sophisticated system of technology that combines all elements of written and audiovisual communications into an integrated data base that can be accessible via a personal computer (PC). Film, video, computer graphics, still pictures, music, voice, and text will all be combined in an information-delivery system based primarily on the LASER VIDEO DISC (LV) format, using more sophisticated versions of CD-ROM, CD-I, and DVI technology. In this projected system, any piece of data (called a node) in the world can be connected to another in a logical manner and the system user will have a sophisticated guide to allow the navigation and retrieval of the information. The massive and unprecedented amount of data envisioned by Nelson in the concept of hypermedia will rely on a complex worldwide interconnection of ISDN, SATELLITES, MICROWAVE RELAY, COAXIAL CABLE, and FIBER OPTICS to achieve truly universal distribution.

The term is used to imply a much broader and more advanced and complex system of computer interactivity than similar older terms such as MULTIMEDIA, INTERACTIVE VIDEO and INTERACTIVE MULTIMEDIA. Those terms are usually applied more specifically to the video and AUDIOVISUAL COMMUNICATIONS application of combined technology today, while hypermedia is an all-encompassing futuristic concept involving

every method possible in the storage and retrieval of ideas and information.

### **hyping**

Commercial television stations and networks routinely engage in the short-term practice of hyping by scheduling their best or unusual programs during a SWEEP period. Special promotions are also scheduled during the sweeps and large advertising CAMPAIGNS are developed to promote the program and influence the RATINGS.

The extraordinary efforts are designed to temporarily inflate the viewing levels of the programs or stations during the sweeps. The practice became so blatant in the mid-1970s that the FEDERAL COMMUNICATIONS COMMISSION (FCC) proposed antihyping rules. It dropped the action after deciding that it would be too difficult to determine what was a deceptive practice and what was a sound competitive tactic. Because all stations and networks use the technique during the same period, no one appears to gain an advantage, but the practice continues. Hyping is also used by PUBLIC TELEVISION (PTV) stations during PLEDGE WEEKS. Sometimes spelled and pronounced "hypoing," the practice is so common that the audience research companies often acknowledge it with "stickered reports." A special sticker appears on the cover of the BOOKS to indicate that hyping has occurred by one or more stations in the market during the survey and that this may have affected the ratings.

### **Hz**

See HERTZ.)

# - I -

## **I Dream of Jeannie**

An astronaut (LARRY HAGMAN) finds a bottle containing a genie (Barbara Eden), which he sets free and she becomes his personal slave, unseen by anyone else. She manipulates, fouls things up, and then mysteriously makes things right for her master. With that premise, this popular SITCOM premiered in 1965 and enjoyed a five-year run on NBC.

The 135 half-hour episodes (109 in color) became one of a dozen of SYNDICATION's most successful series. An animated version of the program was seen on the CBS Saturday morning children's block in the early 1970s. In 1985 and again in 1991, MADE-FOR-TV MOVIES featuring the Jeannie character also starred Eden, who in later years claimed that she actually believed in the miraculous power of the character.

## **I Love Lucy**

Called by most observers the best SITCOM ever, this much-loved series, with its zany red-headed star (LUCILLE BALL) and her husband (DESI ARNAZ), premiered on CBS on Monday, October 15, 1951. It enjoyed enormous success for the next six years. For four years, the half-hour show reigned as number one in the RATINGS and when it was cancelled by the stars themselves in 1957, it was still at the peak of its popularity.

The comedy revolved around the wacky Lucy character and the trouble she managed to create, usually with her friend Ethel Mertz, played by VIVIAN VANCE. It was often left to her husband (Arnaz) to straighten things out. The fourth and most stable member of the ensemble was William Frawley (Ethel's husband), who went on to another successful SITCOM, "MY THREE SONS." When Ball became pregnant, there was initial consternation at the network when it was suggested that a visibly expectant mother be portrayed on the small tube. Arnaz insisted, and as the birth drew nearer, audiences became intrigued. The episode titled "Lucy Goes to the Hospital" was broadcast on January 19, 1952 and had a 71.7 rating. Lucy and Desi had their real-life baby on the same date. Full-hour SPECIALS titled "Lucille Ball-Desi Arnaz Shows" that continued the crazy antics of the Ricardos and the Mertzes were seen after the series

ceased production. CBS also telecast reruns of the original versions in the summers in PRIME TIME, and in DAYTIME, sometimes retitled "The Sunday Lucy Show" or "The Lucy Show."

The program had its roots in radio where Ball had played a similar character on "My Favorite Husband." When it moved to the new TV medium, the show was shot in Hollywood on film in the MULTICAM PROCESS rather than using the poor-quality KINESCOPE method. The new technique (using three cameras shooting before a live audience) was successful. The best shots were edited together for the FINAL PRINT.

The 179 black-and-white half-hour episodes have been in OFF-NETWORK syndication since 1967 and are still seen on hundreds of stations in the United States and throughout the world. The series has been one of a dozen of SYNDICATION's most successful shows. "The Lucy Show" was also seen in the afternoons in 1991 on one of the cable comedy networks and twenty-four episodes on twelve videocassettes are available for home video viewing from CBS/FOX VIDEO. In 1991 CBS licensed the rights to live theater re-creations of episodes from the show. In that same year the lost 34-minute pilot for the show was discovered, and it formed the basis for a special hosted by the couple's daughter Lucy Arnaz.

The quintessential sitcom won EMMYS as Best Comedy Series in 1952 and 1953 and the individuals associated with the program won dozens of additional statuettes.

In the 1960s, the show was sometimes criticized as being antifeminist by making housewives look wacko and incompetent. Most believed, however, that Lucy was a good role model for a fine wife and mother, who was also independent and dynamic and made things happen. In the final analysis, most people loved the show because it was very, very funny.

## **I Married Joan**

A SITCOM in the tradition of "I LOVE LUCY," this comedy starred radio and motion picture actress Joan Davis in her only TV appearance with JIM BACKUS as her long-suffering husband. The half-hour comedy was telecast on CBS for three seasons beginning in 1952. The ninety-eight black-and-white

episodes were frequently seen in OFF-NETWORK syndication in the ensuing years.

### **I Spy**

Produced by SHELDON LEONARD's production company, the hour-long "I Spy" was seen on NBC from 1965 to 1968. It starred ROBERT CULP and BILL COSBY as U.S. secret agents usually operating overseas and was notable for being the first adventure series to costar a black performer. While not a SITCOM, the show often had a light touch injected into the proceedings by both Culp and Cosby. The eighty-two color episodes were later made available in OFF-NETWORK syndication and some episodes are available in home video.

### **I've Got a Secret**

Along with "WHAT'S MY LINE?" this classic, long-running series set a standard for all the GAME SHOWS that were to come on commercial television. It premiered on CBS in 1952 with the likable GARRY MOORE as host and survived for fifteen years. Guests appeared on each show, bringing a "secret" that was shared with the moderator and the audience. A panel of four, most often BILL CULLEN, FAYE EMERSON, HENRY MORGAN, and BETSY PALMER, asked questions of the visitor in order to learn the secret. One guest was always a celebrity.

STEVE ALLEN assumed the EMCEE duties for the half-hour show's final three years and also hosted a FIRST-RUN syndicated version during the 1972-73 season. In 1976, the program was brought back for the summer with former panelist Cullen in the moderator's chair.

### **I, Claudius**

Produced by the BRITISH BROADCASTING CORPORATION (BBC), this LIMITED SERIES of thirteen hour-long programs was seen in the United States on the PUBLIC BROADCASTING SERVICE (PBS) in 1978. The visual depictions of the violence and sex in the Roman Empire, ranging from beheadings and assassinations to rape and sex tournaments, raised more than a few eyebrows. None of the stations in the PUBLIC TELEVISION (PTV) system, however, refused to carry any of the dramatic episodes, which were telecast as part of "MASTERPIECE THEATRE."

The series was derived from the novels of Robert Graves and starred British actor Derek Jacobi in the title role. The time period covered included the reigns of the four emperors after Julius Caesar. Twelve of the programs were repeated on "Masterpiece Theatre" in 1991 and the series is available in SYNDICATION.

### **IBE Documentation Centre**

An international information center for educators, this organization is located in Geneva, Switzerland. It assembles and disseminates data concerning all aspects of education, including AUDIOVISUAL COMMUNICATIONS. Its International Network for Educational Information (INEI) is used by thousands of professionals and institutions throughout the world. IBE publishes bibliographic abstracts related to DISTANCE EDUCATION and other innovations in education. The information is also available in electronic form through data bases in English, French, and Spanish. (See also ERIC and EUROPEAN DOCUMENTATION AND INFORMATION SYSTEM FOR EDUCATION [EUDISE].)

### **iconoscope tube**

This early television pickup tube was invented by VLADIMIR K. ZWORYKIN, a Russian immigrant who came to the United States in 1919. Working for Westinghouse, he further developed the idea of a glass CATHODE RAY TUBE (CRT) to convert light energy into electrical energy. The resulting bulky tube, some thirteen inches long with a large electron gun at the rear, required an enormous amount of light to create an image. Zworykin named the tube after the Greek words *eikon* (image) and *skopein* (to view). It had its first public demonstration in 1928. Under the aegis of the RADIO CORPORATION OF AMERICA (RCA) Zworykin made improvements in the tube in the 1930s and although performers were known to faint under the heat of the lights essential in the early experimental telecasts, the tube was used until after WW II. It was replaced by the more sensitive and smaller IMAGE ORTHICON TUBE in 1945. Because of his invention of the iconoscope camera tube and the KINESCOPE TUBE, which displayed the image, Zworykin is often called the "father of television."

### **Idle, Eric**

One of four English writers and actors, Idle contributed significantly to "MONTY PYTHON'S FLYING CIRCUS," the wacky and outrageous series that captured the fancy of American viewers in the 1970s on the PUBLIC BROADCASTING SERVICE (PBS).

He has also appeared in motion pictures (including the Monty Python feature films) and on the stage in the United States. Idle has also been seen in MINISERIES and musical specials as well as in dramatic roles in the 1980s and 1990s.

### **image commercials**

Some COMMERCIALS are designed to create a general perception of a company and/or a product, rather than the particular or specific aspects of the

firm or its merchandise. The impression portrayed may be one of glamour (perfume) or reliability (insurance companies). Image advertising is usually lifestyle-related and normally does not have a specific sales pitch or call to action. Some UNDERWRITING credits on programs aired on PUBLIC TELEVISION (PTV) stations are thinly disguised image commercials.

#### **image orthicon tube**

Introduced in October of 1945 by the RADIO CORPORATION OF AMERICA (RCA), this camera CATHODE RAY pickup tube was greeted with enthusiasm by early television professionals. Smaller, lighter, and more stable than the older ICONOSCOPE tube, the image orthicon tube also produced higher-quality pictures. Most important, it required considerably less light to create good images so performers and engineers did not have to suffer from excessive heat in the studio during a telecast. The industry's respect for the tube was reflected in the naming of the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) awards for excellence in all aspects of the field the Immy (changed to EMMY) awards in 1949.

The long (fifteen or twenty inches) cylindrical tube with a three-inch or four-and-a-half-inch face was the workhorse of television for more than twenty-five years, until it was gradually replaced by the even smaller and more powerful VIDICON, PLUMBICON, and SATICON TUBES and eventually by CHARGE-COUPLED DEVICES (CCD). It is now obsolete.

#### **Imero Fiorentino Associates Inc.**

Regarded as the premiere television staging and lighting company in the United States, Imero Fiorentino operates primarily as a design consulting firm. The company provides plans for production facilities, lighting and staging for productions, and conducts seminars on TV lighting and staging techniques. It is located in New York City.

#### **impeachment hearings**

Like the ARMY-MCCARTHY HEARINGS of 1954 and the WATERGATE HEARINGS of 1973, these congressional hearings concerning the possible impeachment of President Richard M. Nixon made compelling television. The hearings were conducted by the House Judiciary Committee and began on May 9, 1974, but only a portion of the opening session was allowed to be televised. For nearly three months the meetings were closed to the public, but then, alarmed by leaks to the press, the committee finally permitted television coverage to resume. By that time the issue was coming to a climax and the final six days of deliberations were watched by millions of people. As they

had done in the Watergate Hearings, the commercial networks covered the impeachment proceedings live during the daytime hours along with the PUBLIC BROADCASTING SERVICE (PBS), and that system rebroadcast the hearings each evening. The nation was captivated by this example of democracy in action, and heretofore relatively unknown Congressmen and women became national personages. On July 30 the committee voted three articles of impeachment against President Nixon in a dramatic on-camera session. On August 8, Nixon became the nation's only chief executive to resign the presidency.

#### **in-school programming**

See INSTRUCTIONAL TELEVISION (ITV).

#### **indecent laws**

See OBSCENITY AND INDECENCY LAWS.

#### **Independent Broadcasting Authority (IBA)**

A nonprofit corporation, the IBA is responsible for commercial television in the United Kingdom. It was established in 1954 and originally called the Independent Television Authority (ITA). Its name was changed in 1972 when its responsibilities were increased to include commercial radio. The organization is sometimes compared to the FEDERAL COMMUNICATIONS COMMISSION (FCC) in the United States and the CANADIAN RADIO-TELEVISION AND TELECOMMUNICATIONS COMMISSION, but it has larger responsibilities because the IBA actually owns television stations.

Formed to establish competition for the BRITISH BROADCASTING CORPORATION (BBC), the organization supervises fifteen independently owned and operated television companies. These firms are regional in nature and are known collectively as "independent television (ITV) companies." They produce programs for broadcast over television stations, which they lease from the IBA, and they sell COMMERCIAL TIME on their programs. The fifteen companies often join together to provide a national service in PRIME TIME. They jointly own and operate (on a consortium basis) a nonprofit news service, the Independent Television News (ITN). The major ITV operations produce a number of programs that are also syndicated for broadcast overseas, particularly on the PUBLIC BROADCASTING SERVICE (PBS) in the United States. Many of the companies such as Thames Television, Granada Television, and London Weekend have become known throughout the world for the quality of their productions.

IBA also supervises another British network (Channel 4) that acquires programs from other producers and international SYNDICATORS. The corpo-

ration also owns a company called TV-AM that produces an early-morning "TODAY" type of show and supervises fifty local radio stations in the United Kingdom. Additionally, the IBA conducts research in audience measurement and in new technology. In 1991, the British government held the country's first auction of franchises to operate the ITV companies. Forty firms bid to run the regional operations and four incumbents (including Thames Television) lost their licenses. The new licenses will begin in 1993 and will expire in ten years.

### **Independent Network News (INN)**

This news service for INDEPENDENT STATIONS began as an extension of the news operations of SUPER STATION WPIX-TV in New York. Inaugurated in June 1980, INN provided many independent stations with their only news service, including a nightly thirty-minute newscast via SATELLITE. At its peak the service had 125 subscribers. Some stations began to develop their own news operations and acquired news programming from other satellite sources. INN was discontinued in June 1990 after a successful ten years of operation.

### **independent production companies**

These privately owned companies conceive, develop, and produce television programs for transmission by cable systems and broadcast NETWORKS and for SYNDICATION. They were so named because they were independent of the major Hollywood film studios that dominated television production in the early days of the industry. Today the independents far outnumber the studios and create most of the programming for the medium. They also develop the majority of programs for home video and for many of the AUDIOVISUAL COMMUNICATIONS systems in education, health, or government. Home video WHOLESALERS usually buy their NONTHEATRICAL programs from such independent PROGRAM SUPPLIERS.

The companies can be as small as one person with an idea or as large as a multimillion-dollar corporation with a full-time staff. Most independent production companies, however, maintain small staffs, which usually include a PRODUCER and a DIRECTOR. That staff can be as few as ten people but seldom numbers more than 100. When a show or series is in production, they are augmented by freelancers working on a per-project basis. Independent production companies are the major customers of PRODUCTION FACILITIES COMPANIES.

Large production firms such as MTM and LORIMAR TELEVISION PRODUCTION produce original SITCOMS, MADE-FOR-TV MOVIES, or SPECIALS for sale to and transmis-

sion by the cable or commercial networks. Others produce GAME SHOWS or FIRST-RUN syndication programming. Many companies (mostly located in New York and Los Angeles) specialize in the production of COMMERCIALS for ADVERTISING AGENCIES. Others specialize in making programs for CORPORATE TELEVISION, while still others produce music videos, fine arts programs, or DOCUMENTARIES. A few companies concentrate on productions for PUBLIC TELEVISION (PTV).

Some of these operations fund their own programming entirely on speculation. Others work on assignment. Increasingly, the production organization and the eventual distributors share the financial responsibility of an original production.

Some companies specialize in videotape production and others in film but many produce programs in both formats. Most of the organizations producing entertainment programs are located in New York or Hollywood although Chicago, Nashville, Dallas, and Orlando are increasingly used as headquarters for entertainment production firms. Smaller production companies specializing in industrial programs or programs for government, health, education, or home video are located in nearly every one of the top 75 television MARKETS in the country.

### **independent stations**

Often referred to as "indies," these television stations are those that are not owned by a network (O & Os) or affiliated with a NETWORK. They are dynamic and innovative local stations that provide a mixture of programming that has become increasingly popular and well received during the past two decades. Some 20 percent of the television stations in the United States are so labeled.

In contrast to AFFILIATED STATIONS, independents acquire most of their programming from SYNDICATORS. They are the prime outlet for FIRST-RUN programming and most of them do an effective job of COUNTERPROGRAMMING.

The number of independent stations in the United States tripled between 1976 and 1986 and they now reach more than 90 percent of the TV audience. More than 85 percent of the indies are UHF stations but since they are carried on cable systems, this is no longer a handicap.

Because of SATELLITES and cable carriage, a few independents have become SUPERSTATIONS and are seen throughout the country. The new FOX INC. network is largely made up of independent stations. Some indies are dedicated to serving specific audiences, such as Spanish-speaking citizens. Indies are represented nationally by the ASSOCIATION OF INDEPENDENT TV STATIONS (INTV).



**Independent Television News**

See INDEPENDENT BROADCASTING AUTHORITY (IBA).

**Independent TV Service (ITVS)**

This organization was established by Congress in 1989 to distribute federal funds for production grants to INDEPENDENT TELEVISION PRODUCTION companies. Its mandate is to "expand the diversity and innovativeness of programming available to public broadcasting" and to "encourage the development of programming that involves creative risks and that addresses the needs of unserved and underserved audiences, particularly children and minorities." Created in answer to continuing criticism that small companies and individual producers were denied access to and distribution by PUBLIC TELEVISION (PTV) stations or the PUBLIC BROADCASTING SERVICE (PBS), the organization believes that it has a specific mandate to assist in the funding of productions that are "independent of corporate desirability and independent of an insistency to be broad-based, large-number oriented," according to its first executive director, John Schott. The ITVS is largely supported by annual grants from the CPB PUBLIC TELEVISION PROGRAM FUND. In 1991 the CPB signed a contract with ITVS that provided approximately \$23 million to the organization over a three-year period, for production, promotion, and administration. ITVS is headquartered in St. Paul.

**Industrial Audio-Visual Association**

See AUDIO-VISUAL MANAGEMENT ASSOCIATION (AVMA)

**industrial television**

See CORPORATE TELEVISION.

**INFOCOMM**

See ASSOCIATION FOR EDUCATIONAL COMMUNICATIONS AND TECHNOLOGY (AECT) and INTERNATIONAL COMMUNICATIONS INDUSTRY ASSOCIATION (ICIA).

**infomercials**

These program-length commercials were launched in the mid-1980s in the LATE FRINGE and LATE NIGHT time periods on television and cable operations. Often masked as adult talk shows or news SPECIALS, they are actually thirty-minute or one-hour commercials for a particular product or service. The manufacturer buys the less expensive time after midnight from the cable system or station and provides the "program," which comes complete with a host, studio audience, and endless hyperbole. The shows are wonderfully tacky but a boon to local stations, which are uncomfortable with them but take

the money. Many are seen in January and February when consumers are guilty about holiday excesses and vulnerable to pitches for products that help lose weight or cure impotence, whiten teeth, or make one more attractive with new makeup. One program was built around the claim that "bee pollen will prevent aging and aid in the treatment of a variety of ailments ranging from memory loss to obesity." Many of the products are "Amazing Discoveries" (the name of one of the programs). The shows sometimes feature celebrity hosts such as MEREDITH BAXTER BIRNEY, RICHARD SIMMONS, and JOHN RITTER.

The infomercials grew rapidly in the mid-1980s, as more and more advertisers began using them. The possibility of deception within and by the programs has led the FEDERAL COMMUNICATIONS COMMISSION (FCC) and the FEDERAL TRADE COMMISSION (FTC) to file actions against some of the sponsors.

FCC rules require that infomercials be identified as such at the beginning or end of the program. In spite of that, Infonet, an offshoot of the HOME SHOPPING NETWORKS, began operation in the fall of 1991. It is a 24-hour network that is devoted exclusively to infomercials, some of which are produced by the network itself. The service will be available to satellite, cable, and broadcast affiliates.

The genre has also found its way into CHILDREN'S PROGRAMMING. Congress has urged the Justice Department and the U.S. Postal Service (USPS) to help curb any illegal practice and has authorized an investigation that could lead to a ban on some popular children's shows starring characters that are available in stores as toys. The FCC has been directed to probe the effect of the program-length commercials (often on Saturday morning shows) on children. To forestall federal regulations and actions against some of the companies involved in producing those and other infomercials, an industry trade organization called the National Infomercial Marketing Association was formed in 1990 to "clean up" the industry.

**Ingram Video Inc.**

This large, VIDEO WHOLESALER branch of the giant book distributor carries titles from all major video PROGRAM SUPPLIERS and many INDEPENDENT PRODUCTION COMPANIES. The company is based in La Vergne (Tennessee) but has branches and warehouses throughout the United States.

**Inspirational Network, The**

Cable subscribers may receive 24-hour-a-day multifaith religious programming from this BASIC CABLE network. It is headquartered in Charlotte (North Carolina).

**installer**

This individual ensures that the signal and programming of a communications operation are received in the homes of its subscribers. It is the usual entry-level technical position at a cable TV system, a MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS) station, or at special firms that provide installation services. Virtually all systems use contract installers at some time, but at most large operations, installers are full-time employees of the cable FRANCHISE company or of the MMDS license holder. Although installers usually work in private homes, they can also connect their companies' equipment in apartment houses or hotels to create SATELLITE MASTER ANTENNA SYSTEMS (SMATV) or MASTER ANTENNA SYSTEMS (MATV).

The duties of an installer are different in a cable system and an MMDS operation. In cable, an installer prepares the customer's home for the reception of the television signal by running a DROP LINE from the cable FEEDER LINE on a telephone pole or underground terminal and attaching it to the converter box and television set within a home.

An installer working for an MMDS operation attaches a special antenna to the roof of the subscriber's house, tests and adjusts it to receive the station's signal, and connects it to a DESCRAMBLER/DECODER and to the television set in the customer's home. Installers in the DIRECT BROADCAST SATELLITE (DBS) operations of the future will place similar equipment in a subscriber's home.

**Institute for Advanced Advertising Studies**

Sponsored by the AMERICAN ASSOCIATION OF ADVERTISING AGENCIES (4As), this annual program encourages young employees of ADVERTISING AGENCIES to learn by developing a business presentation for a client. Selected by their agencies for their leadership potential, the new employees form mock agencies and over a four-month period, they study, do market research, and develop an advertising CAMPAIGN, which is presented in a final competition before a panel of executives.

**Institute for Education by Radio and Television (IERT)**

Inaugurated in 1930 as the Institute for Education by Radio (IER), this annual conference played an important role in shaping noncommercial broadcasting in the United States. The initial meeting was organized by Dr. W. W. Charters, director of the Ohio State University Bureau of Educational Research, to encourage the development and use of the media in education. College professors, writers, producers, and the directors and general managers of noncom-

mercial radio station operations met in Columbus (Ohio) each year to share ideas and concerns and to develop strategies to promote the growth of educational radio. The Institute added television to its name in 1951 and the annual forum became the most important early meeting-place for educators to develop and refine the objectives of EDUCATIONAL TELEVISION (ETV) and to plan a strategy to foster the movement on a national scale. Many of the important early decisions concerning ETV were made at the spring meetings and the development of other organizations such as the NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS (NAEB) and the JOINT COUNCIL ON EDUCATIONAL TELEVISION (JCET) was influenced and enhanced by the institute gatherings. Other organizations gradually assumed many of the functions of the IERT, and it ceased to function in the early 1960s. (See also ALLERTON HOUSE SEMINARS and OHIO STATE AWARDS.)

**Institute for Graphics Communication (IGC)**

This organization serves people interested in telecommunications graphics and technologies and the markets for such products. The Boston-based group holds seminars, workshops, and conferences on new technologies, including videodiscs and computers, at both national and international locations.

**Institute for the Transfer of Technology to Education ITTE)**

The use of media in K-12 learning situations is the focus of this nonprofit organization. It helps schools plan for the use of technology and holds conferences and demonstrations to inform educators and the public about the potential of INTERACTIVE MULTIMEDIA, INSTRUCTIONAL TELEVISION, and other methods and aids to instruction. ITTE also publishes a number of reports, a magazine, and a newsletter. Founded in 1985, it is a division of the National School Boards Association.

**Institute of Electrical and Electronics Engineers (IEEE)**

The world's largest engineering society, IEEE was formed in 1963 by the merger of the Institute of Radio Engineers (IRE, known affectionately as the Irish Republican Engineers) and the American Institute of Electrical Engineers. Its beginnings go back more than 100 years, however, when a group of electrical inventors and entrepreneurs founded the latter organization. Today, the New York-based "I-Triple E" is an international organization with members in more than 130 countries. Its purpose is technical, professional, and societal.

The IEEE's technical objectives center on advancing the theory and practice of electrical, electronics, and computer engineering and computer science. It sponsors conferences and meetings, publishes professional papers, and develops educational programs. In addition the institute works to advance the professional standing of its members. It includes a number of societies and groups organized by particular interests.

#### **instructional design**

As a means of improving the efficiency and effectiveness of instruction, this process is used in schools and colleges as well as in business, health care, and government. It usually takes advantage of the instructional capabilities of a wide variety of AUDIOVISUAL COMMUNICATIONS devices.

Subject matter experts and teachers are assisted by INSTRUCTIONAL DESIGNERS in originating or reworking training lessons, individual lectures, units, modules, and entire courses of instruction. The effort is usually a collaborative one, involving a team of people who are expert in various elements of the design. They are involved in all stages of the project, from research and development to design and dissemination and evaluation. The design usually utilizes new instructional methods and technologies including INSTRUCTIONAL TELEVISION (ITV), INTERACTIVE VIDEO, and INTERACTIVE MULTIMEDIA as well as COMPUTER-ASSISTED INSTRUCTION (CAI) techniques.

#### **instructional designer**

This individual is a learning facilitator who assists faculty members (in college), teachers (in schools), and trainers (in business or government) to improve instruction and learning by taking advantage of the instructional capabilities of television, video, and other media. An instructional designer is alert to new instructional methods and technologies and is familiar with the uses of television and nonbroadcast video in education. The position is a relatively new one, incorporating the traditional functions of a curriculum specialist and a curriculum writer.

Instructional designers are responsible for assisting subject experts in the design or redesign of entire courses, specific lessons, individual lectures, or professional training sessions. Using technology, they develop units, modules, and courses of instruction and update instructional materials including television and video programs. They also organize and plan new media programs and often write, edit, and rewrite scripts for INSTRUCTIONAL TELEVISION use.

An instructional designer sometimes works independently but more often is a member of a team,

which may include a subject specialist, a technician, a MEDIA LIBRARIAN, a GRAPHIC ARTIST, and often a PRODUCER and DIRECTOR.

#### **instructional media**

See AUDIOVISUAL COMMUNICATIONS.

#### **instructional technology**

See AUDIOVISUAL COMMUNICATIONS.

#### **Instructional Telecommunications Consortium (ITC)**

Formed as the Task Force on Using Mass Media at the American Association of Community and Junior Colleges (AACJC) in 1978, this affiliate of the parent association adopted its new name in 1980. The nonprofit organization is composed of thirty regional consortiums representing 300 community colleges that make use of technology including videotape, LASER VIDEODISCS (LV), and SATELLITES for on-site and DISTANCE EDUCATION. The consortium disseminates information, encourages cooperation among members, and represents the members' interests in policies affecting AUDIOVISUAL COMMUNICATIONS. It sponsors workshops, conducts research, and operates an electronic mail network (ACESS) and the community college satellite network (SCREEN). It also publishes a quarterly newsletter from its Washington D.C. base at the headquarters of the AACJC and holds an annual meeting.

#### **instructional television (ITV)**

This term is used to identify the television systems and programs that are used in a systematic manner in a formal educational environment. It implies a more specific use of the medium for teaching purposes than the broader and nearly obsolete phrase EDUCATIONAL TELEVISION (ETV) in the United States. While many ITV programs are broadcast as a part of PUBLIC TELEVISION (PTV) operations, some are developed and transmitted independent of that industry. Schools and colleges operate CLOSED CIRCUIT (CCTV) or INSTRUCTIONAL TELEVISION FIXED SERVICE (ITFS) systems to provide instruction to students in a variety of subjects. When instructional television is used in K-12 grade levels, it is often called "in-school" or "classroom" television. Instructional television programs for college students and adults are usually called "TELECOURSES."

From the beginning of television, many educators envisioned its use as a learning device. A few saw it as the answer to swelling enrollments and believed it could prove to be a more efficient and effective mode of instruction. The FUND FOR THE ADVANCEMENT OF EDU-

CATION supported a number of applications and approaches to ITV at various grade levels in the mid-1950s. One of the earliest experiments was conducted in Washington County (Maryland) where a CCTV system headquartered at Hagerstown transmitted a 12-year curriculum in science, art, and music throughout a 400-square-mile rural area. The Fund also financed the National Program in the Use of Television in the Public Schools beginning in 1958 that experimented with the use of television in large classes in a K-12 situation. In the college area, it supported an experiment in offering a complete junior college curriculum and degree via television from the Chicago Junior College. The FORD FOUNDATION philanthropy also supported "CONTINENTAL CLASSROOM" beginning in 1958 on 150 NBC stations and the MIDWEST PROGRAM ON AIRBORNE TELEVISION INSTRUCTION (MPATI).

Beginning in 1953 all of the new educational television stations broadcast ITV programming during the daytime hours and by the 1958-59 school year, 569 public school systems used television for instruction in regular courses involving 500,000 school children. A year later 7,500 schools with a total of 3 million students were receiving some of their instruction by the medium.

Most of the "telelessons" were produced live at the local station but with the advent of VIDEOTAPE RECORDING some were distributed nationally. Beginning in the early 1960s, the predecessors of the AGENCY FOR INSTRUCTIONAL TECHNOLOGY (AIT) and the GREAT PLAINS NATIONAL INSTRUCTIONAL TELEVISION LIBRARY (GPNITL) began distributing ITV series. Although many classroom teachers were initially reluctant to use the new technology, most overcame their fear of being replaced. Research indicated that at the worst, there was "no significant difference" between televised and nontelevized instructional results and that at best, television could improve learning outcomes. By the 1970s the medium had become an accepted but not an integral part of U.S. education.

ITV programs settled down into two general types: supplementary/enrichment and direct instruction. Both are designed to meet specific learning objectives and are usually structured to be used in a systematic series of sequential lessons.

Direct instructional programs provide the bulk of the instruction in a specific subject with a classroom teacher providing follow-up and face-to-face instruction. In recent years, many such lessons are of a self-tutorial nature on videocassette or LASER VIDEODISC (LV) or via DISTANCE EDUCATION techniques. A few are combined with COMPUTER-ASSISTED INSTRUCTION (CAI) and no classroom teacher is present. Some ex-

perimentation has been done with TELETEXT and VIDEOTEXT in an INTERACTIVE TELEVISION configuration. ITV is used in this manner most often with secondary and college students and adults.

More common are the programs designed to supplement and enrich the teacher's instruction in the classroom. The television program is but a part of an overall lesson plan developed by the classroom instructor, who utilizes the programming to supplement face-to-face instruction. These types of ITV programs are most often used in the elementary and middle grades.

Today, two-thirds of the elementary and secondary school students in the United States receive ITV programs from PTV stations. More than 1,800 ITV series are available to serve nearly 30 million school children. ITV programs are available in almost every subject area including instruction in foreign languages, mathematics, and the physical and social sciences. (See also ITV SCREENINGS, NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS [NAEB], SAMOAN ETV PROJECT, and TV ONTARIO.)

#### **instructional television fixed service (ITFS)**

This television transmission and reception system was established by the FEDERAL COMMUNICATIONS COMMISSION (FCC) in 1963 expressly for nonprofit educational use. It operates in the same 2-GIGAHERTZ (GHZ) microwave frequency band as the OPERATION FIXED SERVICE (OFS) and MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS) systems.

That same year, the Commission allocated twenty-eight channels to ITFS, largely in response to the lobbying efforts of the JOINT COUNCIL ON EDUCATIONAL TELEVISION (JCET) and the NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS (NAEB). They sought to ensure the reservations for use by colleges, school systems, and other educational institutions for INSTRUCTIONAL TELEVISION (ITV) purposes.

ITFS transmission systems operate exactly like MMDS and OFS systems by broadcasting a 10-watt (or with a waiver, a 100-watt) signal in an omnidirectional manner in a radius of some twenty-five miles. The signal is usually not SCRAMBLED because it requires a special down converter at the antenna site to transform the single high microwave signal to the standard UHF or VHF channels on the receiving television set. The receiving antenna must be within line of sight of the transmitting antenna.

Educators use the ITFS systems to broadcast ITV programs to schools within a district and universities use ITFS frequencies to transmit continuing education courses to nearby business establishments or other locations, often in the evening hours. The

number of individual learners reached by such TELE-COURSES in these DISTANCE EDUCATION applications range from fewer than 100 to more than 400,000.

ITFS systems have been established by the Roman Catholic Church to broadcast to parochial schools and in the 1980s the PUBLIC BROADCASTING SERVICE (PBS) applied for a number of frequencies to develop a nationwide network.

In spite of these actions, ITFS frequencies have been underutilized by educators. In the late 1980s fewer than 400 licenses were operating in the United States. MMDS commercial operators cast covetous glances at the unused frequencies and in answer to their lobbying (and over the objections of the educational establishment), the Commission reallocated eight of the ITFS channels to MMDS use in 1983. In addition, ITFS systems were allowed to lease any excess time on their systems to MMDS operators for their commercial use. Many educators were appalled at the prospect while some welcomed the opportunity to acquire some income for their underfunded systems.

The first combination system was established in 1984, when American Family Theatre Inc. leased four channels from George Mason University in suburban Washington D.C. Since that time, similar arrangements have been made in other locales but a continuation of this activity is dependent on the overall growth and viability of commercial MMDS in the future. In the meantime, ITFS systems continue to struggle and have yet to be embraced by educators as a vital part of AUDIOVISUAL COMMUNICATIONS.

#### **Intelsat**

See COMMUNICATIONS SATELLITE CORPORATION (COMSAT) and INTERNATIONAL TELECOMMUNICATIONS SATELLITE ORGANIZATION (INTELSAT).

#### **Inter-American Telecommunications Conference (CITEL)**

This organization consists of representatives of the countries in the Americas involved in telecommunications, including the launching and maintenance of communications satellites. It keeps its members informed of new regulations governing technological developments in the field and promotes the study and expansion of shared resources. Founded in 1972, CITEL has headquarters at the Organization of American States in Washington D.C.

#### **interactive multimedia**

To many AUDIOVISUAL COMMUNICATIONS and computer professionals, this term describes a sophisticated electronic system through which an individual

can retrieve data and information from various MEDIA. Based on the MULTIMEDIA concept but controlled by the user at a workstation, it is also often referred to as INTERACTIVE VIDEO. The information retrieved is usually contained in a single combined form such as a CD-ROM or DVI disc. The form differs from INTERACTIVE TELEVISION in that the control of information received rests with the individual student and usually no broadcast, cable, or satellite transmission is involved in the process.

An interactive multimedia system is based on the use of a personal computer (PC), which becomes a standalone multimedia platform. Using a PC a student can summon traditional media aids (such as film, video, animation, still pictures, music, and voice, as well as written text and graphics), singly or in combinations, to the computer or TV screen. The emphasis is on the visual information, not on textual data, and the approach is from the orientation of a computer user. Interactive multimedia systems serve as sophisticated individual learning resource centers and hold great promise for education and training in the future.

One of the problems hampering the field has been the incompatibility among different computer hardware and software configurations. There are a number of different "classes" of multimedia platforms, each with its own unique capabilities and user targets. IBM and Apple technology and Microsoft programs are not interchangeable without a costly recoding or translation of multimedia materials. In October 1991, however, Apple and IBM announced a new joint venture called Kaleida, which will design a single multimedia computer they hope to market by the mid-1990s.

In the same month, Microsoft and Tandy, along with more than seventy other high-tech firms, introduced a personal computer standard for Multimedia computers with built-in drives. In addition, the INTERNATIONAL MULTIMEDIA ASSOCIATION (IMA) seeks to develop standard specifications for individual types of platforms so that many applications will be able to be run on multiple classes of multimedia systems. Interactive multimedia technology and programs may reach their ultimate use in HYPERMEDIA systems in the 21st century.

#### **Interactive Multimedia Association (IMA)**

With more than 180 member companies, the IMA is a nonprofit international trade association representing the INTERACTIVE MULTIMEDIA industry: applications developers, suppliers of hardware and software, system integrators, publishers, and distributors, replicators, educators, and users.

Based in Washington D.C., the IMA was formed in 1988 as the Interactive Video Industry Association (IVIA) to foster the development of INTERACTIVE VIDEO. It changed its name in 1990 to encompass a broader scope of interests.

The IMA goals are to promote the benefits of multimedia technology, enhance the growth of the industry through public education, develop specifications for hardware and software tools and applications, develop industry-wide services, and provide government and media relations. In 1990 the association was instrumental in establishing recommended multimedia standards for MS-DOS environment platforms. These standards, the first of what will be a number of such standards for various "classes" will bring compatibility and portability to the industry.

The group publishes a newsletter, a directory, and books and holds meetings and conferences. It also manages TECH 2000, a permanent gallery of more than eighty multimedia applications, located in Washington D.C.

### **interactive television**

In this type of television, the viewers actively participate in the action. Interactive TV involves people in the communications process in both formal and informal settings. The phrase entered the vocabulary of the communications industry in the 1970s and is applied to any number of schemes, services, and devices that feature two-way interaction. Some projects are oriented toward specific services, others are broad-based. Some seek to serve professionals while others offer financial services, and still others feature basic information. Most have a computer element. The various schemes use different technologies ranging from the telephone to cable to broadcast to satellite and have different financial underpinnings. For the most part, the projects were in the developmental stage in 1991.

While the term interactive TV is sometimes used in referring to the simple exchange of information, it is often a part of an INSTRUCTIONAL TELEVISION (ITV) operation that involves the teaching (usually formal and systematic) of secondary and college students and adults. The term is also used to broadly describe the more informal exchange of information in TELECONFERENCE or videoconference situations.

In education, interactive television differs from the more specific INTERACTIVE VIDEO and INTERACTIVE MULTIMEDIA process in that it is usually transmitted via broadcasting, cable television, or SATELLITE to large numbers of viewers in a DISTANCE EDUCATION situation and there is proportionately less control of the pro-

cess by the individual viewer. During or after the basic transmission of information, however, the students interact with the central source of information or the teacher. Often TELETEXT and VIDEOTEXT technology is used to facilitate the interchange. In a demonstration project in the early 1980s PUBLIC TELEVISION (PTV) station KCET in Los Angeles used the ANTIPOPE teletext system with in-school broadcast programs. At the end of the lesson the students were quizzed using the teletext system. Similar experiments have been undertaken in CLOSED CIRCUIT (CCTV) operations, using two-way videotext. Such uses for formal instruction, however, were largely usurped in the late 1980s by interactive video, interactive multimedia, and other COMPUTER-ASSISTED INSTRUCTION (CAI) techniques in which the individual student more fully controls the learning process using an in-room device without receiving signals from broadcast television or a cable system.

Interactive television may find its best use in more informal noneducational settings. In a form of simple interactive television, MTV has used 900-phone numbers for numerous contests and VIDEO JUKEBOX allows viewers to call and request a particular music video. Broadcasters have found an additional form of revenue in the sale of direct-response, PER-INQUIRY SPOTS, which rely on 900-number responses. The early GUBE cable experiment in the early 1980s pointed the way to the Canadian VIDEOWAY operation in 1989 that allows viewers to select optional visual images from both broadcast and cable channels. In 1990 experiments were undertaken in Sacramento that allowed viewers to play along with GAME SHOWS like "Wheel of Fortune" using computer terminals. Still another experiment tested the idea of customers competing for prizes by predicting what plays the quarterback would call in a televised football game. In that same year the FEDERAL COMMUNICATIONS COMMISSION (FCC) authorized experiments for PCS services that could lead to two-way video operations and the next year proposed the establishment of an INTERACTIVE VIDEO AND DATA SERVICE (IVDS) using satellites.

There are skeptics who believe that the television medium is essentially a passive vehicle of communication that creates COUCH POTATOES. The commercial uses of teletext and videotext have not been successful to date. Others believe that years of exposure to video games by the Nintendo generation and experience with computers by adults will eventually make everyone more acclimated to interactivity.

Perhaps true interactive television will only occur in the future with the use of a STAR NETWORK cable configuration using FIBER OPTICS to bring unlimited two-way cable lines into a home or with low-power

digital mobile radio systems combined with fiber optics in a PSC service, or with an IVDS satellite-based system. Eventually, a HYPERMEDIA system of interfacing with data bases throughout the world may be the ultimate interactive television configuration.

### **interactive video**

A passive entertainment or learning experience is one in which the individual simply absorbs what is presented, while an active experience involves the person in the process. The interaction may be as simple as choosing what to be passively involved in or as complex as repeated questioning and intellectual participation in every stage of the experience.

Participation in the entertainment or learning process is not new. Interactive learning is often traced to Socrates and his teaching method of individual tutoring by continually questioning the student at the "other end of the log." Today such learning can be facilitated by machines that offer a sort of electronic Socrates to the student.

Interactivity in video can mean the simple coding of frames on a prerecorded videocassette so that the user can fast-forward to any segment, based on individual needs or desires. However, because the data is stored in a serial fashion and must be retrieved sequentially, the process can be somewhat slow. A more rapid and efficient method of interaction is via LASER VIDEODISC (LV) technology, which enables random and instantaneous call-up from any segment or frame on the disc. The most sophisticated interactive technique uses the personal computer (PC) to access and retrieve text and graphs, stills, animation, and motion pictures in different combinations, from their storage on a videodisc in an INTERACTIVE MULTIMEDIA configuration. In fact, many in the computer industry use that term for interactive video to imply a broader, more inclusive application of various media controlled by a computer. Interactive video, however, does not always require an outside personal computer (PC).

The various levels of interactivity are commonly called Level I, II, and III. They are all based on the principle of branching in which the user is directed to particular segments or sequences, using a stimulus-response technique. This technique is built upon the basic principles of cognitive psychology in which one body of empirical knowledge leads to another.

The "if this is understood then take the next step" approach can be simple or complex. Level I usually means finding data on a videodisc in chapters or sections using a videodisc playback machine. It does not require a PC. Quality sound enhances the images on the TV set and there is a still-frame capa-

bility. Level II branching is accomplished by inserting computer programming into a videodisc, which allows a microprocessor in the videodisc player to permit menu choices and questions on the screen. More advanced interactivity can be achieved at this level including multiple-choice tests and alternate explanations of information based on the individual user's capabilities, but this level still does not require a PC. Level III branching is the most sophisticated approach to interactive video. Using a personal computer with a videodisc allows instantaneous user input, analysis, and response along with the validation of answers before the user is permitted to proceed. In its most advanced form, Level III can instantaneously analyze and adapt to the user's capabilities and needs. It is today's ultimate COMPUTER-ASSISTED INSTRUCTION (CAI).

Interactive video (or interactive multimedia) makes use of various types of videodiscs including CD-ROM, CD-I, and DVI, separately or in conjunction with a personal computer. The technology can be installed in information booths at an amusement park allowing visitors to pinpoint the location of attractions. Merchandise can be ordered or rental cars checked in by using the technology, and there are many other POINT OF PURCHASE (POP) applications.

Interactive video, however, is most useful in education and training. The various levels and devices can be used to dramatically illustrate lectures and provide for individual student study and review. It is ideal for foreign language vocabulary building. Students can take individual exams in a Level III configuration and the answers can be recorded and graded instantly by the computer. The usefulness of interactive video received a boost in March 1990 when the Texas Board of Education approved the purchase of electronic instructional media systems using state textbook funds. "Windows of Science," a basic elementary science curriculum for grades 1-6, became the first interactive videodisc program in the nation to be endorsed and adopted at the state level. Some 12,000 videodisc devices were placed in Texas schools.

The more advanced interactive video capabilities involve the writing of programs by local teachers to adapt the predesigned programs to their own students' needs. An authoring system connected to a laser videodisc in a DESK-TOP VIDEO configuration can simplify a teacher's task in editing videotapes from various videodiscs to create a new program adapted to particular student needs.

In industry, interactive video is well suited to provide drill and practice because it can repeat a training task over and over. It can adapt itself to a

variety of different education, experience, and skill levels in the student and bring multimedia excitement to often-routine learning tasks. It is a welcome technique in CORPORATE TELEVISION departments and is used extensively in the military.

Interactive video can stimulate and enhance learning by encouraging an active involvement in the process. By easily incorporating text, film, video, sound, and graphics into a participatory experience, it provides for new avenues of learning and improved learning results can be expected.

Interactive video, however, should be used selectively to perform specific tasks and achieve the particular goals of the user. The technique may not be the best choice in learning situations that require intuition, reaction, discrimination, and sensitivity on the part of a classroom teacher. (See also HYPERMEDIA and INTERACTIVE TELEVISION.)

#### **Interactive Video and Data Service (IVDS)**

Under consideration in the early 1990s by the FEDERAL COMMUNICATIONS COMMISSION (FCC), this interactive communications service was first proposed in 1987 by TV Answer, a Reston (Virginia) company. The viewer-response system will help foster INTERACTIVE TELEVISION.

It will operate through little satellite EARTH STATIONS (called "very small aperture terminals" or VSATS) spread throughout communities that will receive RF signals from viewers' homes and send them to a central headquarters for processing. Using a small remote-control box, viewers can respond to questions, order merchandise, or do home banking in a sequence similar to the GUBE cable experiment in the early 1980s.

The DIGITAL COMMUNICATIONS system, however, relies on the use of frequencies in the broadcast spectrum like its sister, the PERSONAL COMMUNICATIONS SERVICE (PSC). In January 1991 the Commission asked for comments on a proposal to use part of the spectrum adjacent to VHF channel 13 for such a service. After a redesign of the configuration, in cooperation with the ASSOCIATION FOR MAXIMUM SERVICE TELEVISION (MSTV) and the NATIONAL ASSOCIATION OF BROADCASTERS (NAB), potential interference problems were said to be solved.

Competition is expected to be encouraged for such systems by the granting of two licenses by the FCC in any community. To make the service economically viable, however, a nationwide system is envisioned by IVDS proponents.

#### **Interactive Video Industry Association (IVIA)**

See INTERACTIVE MULTIMEDIA ASSOCIATION (IMA).

#### **Interactive Videodisc Consortium (IVC)**

Based in Lincoln (Nebraska), IVC was a non-profit organization composed of PUBLIC TELEVISION (PTV) stations involved in interactive technology in education, including computers and videodiscs. Formed in 1985 under the leadership of the Nebraska Educational Telecommunications Commission and the University of Nebraska, the consortium conducted research and marketing analysis, developed prototype interactive videodiscs, held seminars, and disseminated information. It was dissolved in 1990.

#### **Interagency Group for Interactive Training Technologies (IGITT)**

Employees of the federal government who are involved in training activities using new media make up the membership of this organization. Founded in 1978, the Washington D.C.-based group serves as a clearinghouse for the exchange of information about new technologies including INTERACTIVE VIDEO, DISTANCE EDUCATION, and INTERACTIVE MULTIMEDIA. IGITT meets monthly.

#### **interconnects**

These regional organizations are designed to sell COMMERCIAL TIME for a number of systems in a geographic area. Most of the interconnects represent cable systems in the nation's largest MARKETS such as New York, Los Angeles, or Chicago. National advertisers and their ADVERTISING AGENCIES often seek to buy time to reach "demo-specific" (DEMOGRAPHIC-specific) or regional audiences. CLUSTER ANALYSIS can pinpoint such subscribers in a region but in purchasing time, the mechanics of the distribution of the COMMERCIALS and the different billing procedures and pricing by the many systems in an area makes the time-buying difficult. An interconnect company acting on behalf of all the systems can simplify the process. In selling such time the firm becomes the equivalent of STATION REPRESENTATIVES (REPS) in the broadcast industry.

The interconnect persuades the dozens of cable systems in a geographic area to accept one price for the SPOTS, sells the time to the ad agency, and delivers the commercials to the cable operations via a BICYCLE system, MICROWAVE RELAY, or occasionally by SATELLITE. The organization collects one payment from the agency for distribution to the many systems and retains a percentage of the income as compensation for its services. Some interconnects are owned by one or two cable operators in an area, others are cooperatively owned by all of the systems, and a few are separate organizations established specifically for that purpose.



**Intermedia**

A unit of the NATIONAL COUNCIL OF CHURCHES, this nonprofit organization acts as a coordinator for many mission boards and church agencies. Founded in 1942, it received its present name in 1970. The unit works in more than two dozen countries to encourage literacy by publishing and by developing AUDIOVISUAL COMMUNICATIONS production centers and radio and television programs. It provides funds and personnel for technical training and programs and encourages the use of media for adult education and literary programs throughout the world.

**International Advertising Association (IAA)**

The membership of this New York-based nonprofit association consists of individuals engaged in advertising in countries outside of the United States. The members come from more than seventy nations. The IAA sponsors research on advertising practices, procedures, and regulations around the world. It publishes monographs, reports, booklets and pamphlets, and a bimonthly journal and has developed standards for worldwide advertising. The association holds an annual convention and a biannual world congress and trade show.

**International Alliance of Theatrical Stage Employees (IATSE)**

One of the oldest trade unions in the communications field, IATSE (pronounced "yah-t-see") was founded in 1892. Its membership consists largely of people involved in the film industry, but a significant number are employed in television operations at both the network and station level.

IATSE members include GRIPS, costumers, videotape editors, publicists, set designers, ART DIRECTORS, and make-up and hair stylists. The union represents its members in salary and benefit negotiations with media companies. It has many locals in both Hollywood and New York as well as in other production centers and in Canada.

**International Association of Business Communicators (IABC)**

This large nonprofit organization is composed of professionals in public relations and corporate communications. Its member writers, editors, and AUDIOVISUAL COMMUNICATIONS specialists utilize many different types of media to reach a variety of audiences in the business world. The association conducts research, maintains a job bank and library, publishes books and a monthly magazine, and hosts an annual trade show and convention. The organization was founded in 1970 and is based in San Francisco.

**International Association of Satellite Users and Suppliers (IASUS)**

The membership of IASUS consists of satellite manufacturers and distributors as well as users. Its purpose is to keep its members informed about developments in satellite communications. It studies trends and provides information about actions taken by the FEDERAL COMMUNICATIONS COMMISSION (FCC), helps locate TRANSPONDER time, and acts as a broker of TELEVISION RECEIVE ONLY (TVRO) dishes. Founded in 1980, the Washington D.C.-based organization offers consulting services, conducts conference and training sessions, and maintains a library. It also distributes a monthly publication and sponsors an annual meeting in May.

**International Brotherhood of Electrical Workers (IBEW)**

A trade union based in Washington D.C., IBEW represents engineering personnel at television stations including supervisors, maintenance engineers, transmitter engineers, and videotape editors. The IBEW acts as the bargaining agent for its members in salary and benefit negotiations with employers. It represents employees at CBS but not those at NBC and ABC, who are represented by the NATIONAL ASSOCIATION OF BROADCAST EMPLOYEES AND TECHNICIANS (NABET).

**International Catholic Association for Radio and Television**

See UNDA-USA.

**International Channel, The**

Launched in 1990 in Los Angeles, this BASIC CABLE network offers programming in fifteen languages including Russian, Chinese, Korean, and Japanese. The channel expects to attract some subscribers from college campus SATELLITE MASTER ANTENNA SYSTEMS (SMATV), which will bring the channel to student dorms to serve foreign students and American students studying foreign languages. The network is owned by the Intercontinental Television Group, which also owns two television stations.

**International Communications Industry Association (ICIA)**

The members of this association include audio-visual and video hardware and software producers and manufacturers, retail store owners, sales representatives, and others involved in AUDIOVISUAL COMMUNICATIONS. Based in the Washington D.C. area, the association represents its members before Congress, issues reports and studies, publishes directories and

newsletters, conducts a certification program for professionals in the field, and in conjunction with the ASSOCIATION FOR EDUCATIONAL COMMUNICATIONS AND TECHNOLOGY (AECT), hosts an annual convention and trade show, INFOCOMM.

The organization was founded in 1939 as the National Association of Visual Education Dealers. It became the National Audio-Visual Association (NAVA) in 1947 and in 1983, the nonprofit organization again changed its name (to the ICIA) to more adequately reflect membership interests and the emerging and changing technologies.

#### **International Council for Educational Media (ICEM)**

This nonprofit organization is involved in the exchange of information among professionals in AUDIOVISUAL COMMUNICATIONS. It encourages COPRODUCTIONS and information exchange among nations. With UNESCO, it published a glossary of 1,700 terms in the field in French, Spanish, and English in 1984. The organization is headquartered at the French Office of Modern Techniques in Education in Paris.

#### **International Family Entertainment**

See THE FAMILY CHANNEL.

#### **International Forum of Motion Picture Producers**

See INTERNATIONAL QUORUM OF FILM AND VIDEO PRODUCERS (IQ).

#### **International Gold Medallion awards**

These awards honor promotional campaigns for programming on cable networks and television stations. They are sponsored by the BROADCAST PROMOTION AND MARKETING EXECUTIVES ASSOCIATION (BPME) and are presented at that group's annual convention. The awards honor excellence in promotions developed by radio and television stations (in small, medium, and major market categories), cable networks, and program distributors. The awards are made in some forty-eight categories including on-air PROMOS, print and outdoor advertising, publicity for special projects, and direct mail campaigns.

#### **International Industrial Television Association**

See INTERNATIONAL TELEVISION ASSOCIATION (ITVA).

#### **International Institute of Communications (IIC)**

Established in Rome in 1968, this nonprofit organization aims to further international cooperation in communications and to encourage and distribute studies about the influence of the media on society. The membership consists of corporate, institutional,

and national associations as well as individuals from seventy-one countries. The institute has been based in London since 1971 and today engages in studies about the social and legal effects of different types of communications technology, including satellites. It holds annual conferences and regional meetings and publishes studies and journals.

#### **International Quorum of Film and Video Producers (IQ)**

The membership of this nonprofit organization consists of NONTHEATRICAL FILM production companies specializing in films and videos for government, health, and CORPORATE TELEVISION. Formerly the International Forum of Motion Picture Producers, the group adapted to changing times with the assumption of a new name in 1982. The national headquarters are in Charlottesville (Virginia). The IQ publishes a quarterly journal, hosts an international convention, and presents two annual awards.

#### **International Radio and Television Society (IRTS)**

The membership of this New York-based nonprofit organization consists of individuals in the communications industry including professionals as well as students. It holds periodic workshops and sponsors Newsmaker Luncheons in which industry notables address their colleagues on issues of the day. The society also hosts an annual Faculty/Industry Seminar each spring in which professors from throughout the country assemble to discuss and learn about industry trends from professionals in the field. In addition the organization sponsors a summer internship program in New York City for college students, hosts a Minority Career Workshop, and awards an annual IRTS GOLD MEDAL for outstanding achievement in the field and an IRTS BROADCASTER OF THE YEAR award. The society was formed by a merger of the Radio Executives Club and the American Television Society. It was known as the Radio and Television Executives Society until 1962 when it adopted its present name.

#### **International Society of Certified Electronics Technicians (ISCET)**

Established in 1970, this society sponsors testing programs for the certification of electronics technicians in audio, video, consumer electronics, and radio and television. Members of the society are technicians who have been certified by the organization. The society provides for an exchange of information among certified technicians and is dedicated to improving the training programs for them. Based in Fort Worth, it maintains a library of technical manu-

als, publishes newsletters and magazines, and co-hosts an annual convention called the National Professional Electronics Convention and Trade Show (NPEC) with the NATIONAL ELECTRONIC SALES AND SERVICE DEALERS ASSOCIATION (NESSDA).

#### **International Society of Communications Specialists (ISCS)**

Audio- and videotape production people belong to this nonprofit membership organization. ISCS holds seminars and promotes the use of tape in production. Founded in 1983, the San Diego-based group publishes a quarterly magazine and newsletter and holds semiannual conferences.

#### **International Society of Videographers (ISV)**

See AMERICAN SOCIETY OF TV CAMERAMEN (ASTVC).

#### **International Tape/Disc Association (ITA)**

See ITA.

#### **International Telecommunications Satellite Organization (Intelsat)**

Formed in 1964, this organization is a consortium of 119 nations involved in communication SATELLITES. The members are governments that adhere to international telecommunications agreements. The U.S. representative is the COMMUNICATION SATELLITE CORPORATION (COMSAT), which managed the organization in its early years. COMSAT used the National Aeronautics and Space Administration (NASA) to launch many of the early Intelsat satellites. Headquartered in Washington D.C., the consortium became completely independent in 1973 and has since contracted with other satellite companies (such as Martin Marietta) to launch subsequent "birds."

Intelsat now operates more satellites than any other organization in the world. Each of its more than thirteen satellites has a life of seven years and a capacity of 12,000 telephone circuits and two television channels. Nearly all live international TV transmissions (the OLYMPIC games, for example) are made possible by Intelsat, which has had a virtual monopoly over such feeds since its inception.

All member countries participate in the profits or losses of the satellite ventures. After considerable international wrangling in the 1980s, however, it was determined that other private companies should be allowed to enter into a worldwide competition in communication satellites. Intelsat now has rivals.

#### **International Telecommunications Union (ITU)**

From the earliest days of wired communication, the nations of the world have recognized the desir-

ability of international cooperation. At a conference in Paris in 1865, they created the International Telegraph Union. After a series of conferences concerning a new invention, the radio, the organization was renamed the International Telecommunications Union in 1932.

Now operated under the United Nations banner, the ITU is composed of the telecommunications administrations of the participating nations. It determines the allocation of radio and television spectrum space worldwide and establishes standards for the telegraph and the telephone.

This body is also involved in the negotiation and final determination of changes in frequency ALLOCATIONS in the international spectrum and the establishment of technical standards. Its decisions about radio, television, and SATELLITE applications and the emerging technologies such as ADVANCED TELEVISION (ATV) at periodic World Administrative Radio Conferences (WARC) are vital for the global management of communications.

#### **International Teleconferencing Association (ITCA)**

This nonprofit membership association, headquartered in Washington D.C., encourages and promotes the growth of TELECONFERENCING. It provides a clearinghouse for the exchange of information among users, researchers, and suppliers in the field. Its members are involved in all aspects of the business including the manipulation of computer data over long distances and ADVANCED TELEVISION (ATV).

Founded in 1982, ITCA holds an annual conference and trade show exposition called INTELE-MART and publishes a monthly newsletter. It is supported by membership dues from both companies and individuals.

#### **International Teleproduction Society (ITS)**

Formed in 1986 by a number of INDEPENDENT PRODUCTION COMPANIES and the members of the older Videotape Production Association and the Videotape Facilities Association, this organization promotes and encourages the use of videotape as a medium of communication. The society is an international network of companies and individuals involved in production and POSTPRODUCTION using videotape. It provides general information about the medium and acts as a forum for the exchange of ideas and methods among its members. The New York-based society has developed a standard bid form that members may use to help secure production and postproduction work and the association sponsors the annual MONITOR AWARDS, which honor excellence in videotape production and editing.

**International Television Association (ITVA)**

Composed of companies and individuals involved in CORPORATE TELEVISION, ITVA is an international nonprofit organization. Its members are in charge of television and media operations at banks, insurance companies, hospitals, and industrial manufacturers. Many members are small INDEPENDENT PRODUCTION COMPANIES or individuals who freelance in the field.

ITVA publishes a magazine as well as reports and studies, conducts an annual salary survey, and sponsors a yearly convention. Formed in 1971 as the International Industrial Television Association, the association now has chapters in most major cities in the United States and affiliate chapters in many other countries. It is headquartered in Dallas.

**International Television Network (ITN)**

ITN is a program service that offers international programming to cable systems, television stations, and TELEVISION RECEIVE ONLY (TVRO) owners. It is headquartered in Salt Lake City.

**International University Consortium (IUC)**

This organization of colleges and universities develops and distributes TELECOURSES designed for DISTANCE EDUCATION use by its member institutions. Founded in 1980 as the National University Consortium for Telecommunications in Teaching and later called the International University Consortium for Telecommunications in Learning, the organization adopted its present name in 1988. Located at the University of Maryland, IUC makes courses available to members and nonmembers, and hosts semiannual conferences in the spring and fall.

**International Video Entertainment (IVE)**

See LIVE ENTERTAINMENT.

**Interregional Program Service (IPS)**

This organization of 168 of the nation's PUBLIC TELEVISION (PTV) licensees provides a wide range of programming and program services to its membership throughout the nation. It was formed in January 1980 by the trustees of the EASTERN EDUCATIONAL NETWORK (EEN), working in cooperation with the three other REGIONAL NETWORKS. IPS is administered by the EEN staff in Boston.

IPS is supported by membership dues and by a 12 percent administrative surcharge on all transactions involving programs and services to its members. It operates a GROUP BUY and program SYNDICATION service similar to those of the regional networks.

Program screenings are scheduled at least three times a year to make program offers to members.

These offers are of two types: (1) acquired programming (both domestic and non-American) offered for purchase and (2) programs submitted by the member stations to be exchanged free with other stations. The screenings are conducted via satellite and on-site viewing.

In 1989 IPS formed a limited partnership of some sixty PTV stations to pool funds for the support of a cooperative service to streamline the buying process of major program acquisitions. That service was dubbed the Premium Service.

**interstitial programming**

See FILLER PROGRAMMING.

**Intertel**

Officially known as the International Television Federation, this cooperative effort was one of the first in international television. It was launched in 1960 by five organizations in four countries (the United Kingdom, Canada, Australia, and the United States) and the purpose of the federation was for each production organization to finance and produce DOCUMENTARIES that would then be broadcast in all countries. The member U.S. organizations were NATIONAL EDUCATIONAL TELEVISION (NET) and WESTINGHOUSE BROADCASTING. Although many good programs were produced and aired, others created specific problems in specific countries. The idea was abandoned in 1968.

**inventory**

There are three applications of this term in the communications field. In the advertising industry, it refers to the total amount of COMMERCIAL TIME and SPOTS that are available for sale by a television station, network, or cable operation. As in other commercial endeavors, the term is used to mean the complete supply of stock (in this case, available time) or goods on hand at any given time.

In the broadcast and cable world, however, inventory is a very perishable commodity and there is a finite amount of it. Time not sold can never be sold again. Stations, networks, cable systems, and STATION REPRESENTATIVES keep a running account of their inventory, in order to accommodate advertisers or ADVERTISING AGENCIES that seek AVAILABILITIES from the time periods.

The term is also used in broadcasting and cable to indicate the amount of programming that has been licensed but not yet broadcast. Stations buy FILM PACKAGES and syndicated programs for transmission over a period of time, and the motion pictures or program titles that have not yet been broadcast are said to be the inventory.

In home video and CONSUMER ELECTRONICS, the term refers to the total number of prerecorded videocassettes or electronic devices such as videocassette machines that are in stock in a retail store at any given time. The retailer must keep a reasonable (but not excessive) amount of inventory to be able to serve customers.

### **iris**

Like the iris in the human eye, this component of a television, film, or still camera lens is an adjustable circular opening that controls the amount of light entering the lens. Made of metal or plastic, the iris is a part of the front section of the barrel of the lens. It can be controlled manually or automatically, depending on the type of camera. When the circle or ring is rotated, small interlaced flaps are closed or opened in varying degrees, permitting different amounts of light to enter the camera through the lens. When the iris is closed, no light can enter the aperture and there will be no picture.

The size of the iris opening is measured in F-STOPS with the lowest number (usually f-1.4) permitting the most light to enter the camera. The amount of light affects the DEPTH OF FIELD or focusing ability of the lens along with the sharpness and contrast of the picture.

### **Iris awards**

Conferred annually, these awards honor excellence in programs produced by local television stations throughout the United States. They are made in nine categories and are presented to the winners at the annual meeting of the NATIONAL ASSOCIATION OF TELEVISION PROGRAM EXECUTIVES (NATPE).

### **Irons, Jeremy**

A classical actor from England, Irons has appeared in the United States on television, in motion pictures, and on Broadway. Best known for the narration and lead in "BRIDESHEAD REVISITED" on the PUBLIC BROADCASTING SERVICE (PBS), he has also been seen in several other PBS offerings, including several on "MASTERPIECE THEATER" as well as many SPECIALS on the commercial networks. His more recent appearances have been in theatrical films and on stage but he hosted the "TONY AWARDS" show in 1991 and did narration for the "CIVIL WAR" series on PBS.

### **Ironside**

The device that separated this police drama from many others of the same GENRE was associated with the program's star. RAYMOND BURR in the title role was presumably paralyzed. As a consultant to the police

commissioner, he did all of his crime-solving from a wheelchair with the help of two assistants and a bodyguard. The popular series, set in San Francisco, was seen on NBC from 1967 to 1975. Nearly 200 of the hour-long episodes, retitled "The Raymond Burr Show," were placed in OFF-NETWORK syndication in September 1974. The original title was restored four months later and the series continued in SYNDICATION under that name.

### **ISDN**

An integrated services digital network (ISDN) is being developed by the AMERICAN TELEPHONE AND TELEGRAPH COMPANY (AT&T) and others as the information highway of the future. Often called the "smart service," it will dramatically increase the origination and distribution of all electronic signals. Using FIBER OPTIC cable, AT&T is adding to and replacing its coaxial cable and MICROWAVE RELAY network with high-speed DIGITAL COMMUNICATION circuitry. ISDN is planned to be capable of supplying digital video and audio signals throughout the United States. The network promises to be able to bring a wide range of new electronic services to American homes, including computer on-line data.

### **isolated camera**

Usually called an "iso," this camera is separated from the others covering an occasion and concentrates on a single individual or specific action that is a part of the event. An old film technique, it was adapted to the electronic media by ROONE ARLEDGE and Julius Barnathan at ABC in the late 1960s for sporting events. It was used with great effect on "MONDAY NIGHT FOOTBALL" in the 1970s. The segregated camera, tied to its own videotape machine, was focused on a wide receiver or other individual and after the play was over, the player's involvement was played back and analyzed. The technique has now become standard for most sporting coverage and has also been used in documentaries and occasionally on news programs.

### **Issues and Answers**

This news interview program was ABC's answer to the better-known "FACE THE NATION" on CBS and "MEET THE PRESS" on NBC. It was produced live from Washington D.C. on Sunday afternoons and consisted of a moderator and a panel of journalists questioning a prominent newsworthy individual about a timely subject. The series premiered in 1975 but has not been scheduled on the network for some years. In its place, ABC now carries "This Week with DAVID BRINKLEY."

**It Takes a Thief**

For almost three seasons, ROBERT WAGNER put his supposed burglary talents to work for the government in this farcical adventure series, filmed largely in Europe. The hero's father, from whom he learned his trade, was played by FRED ASTAIRE, who appeared only occasionally. The hour-long programs premiered on ABC in January 1968 and the sixty-five color episodes were syndicated in 1970.

**It's Garry Shandling's Show**

See GARY SHANDLING.

**ITA**

Founded in 1970 as the International Tape Association, this New York-based trade association amended its corporate name in 1982 to the International Tape/Disc Association (ITA) to reflect the anticipated importance of videodiscs. In 1989 the association decided to retain the original initials, but to describe itself as the International Association of Magnetic and Optical Media Manufacturers and Related Industries. Its mission is to be the forum for the exchange of management-oriented information regarding global trends and innovations that impact on magnetic and optical media and related industries. The nonprofit organization gathers and disseminates sales statistics on such products as blank audio and videotape and hosts a variety of technical and marketing-oriented seminars that cover the audio, video, and data-storage industries. ITA's members range from the manufacturers of blank audio and video tape, floppy disks, and computer tape to the manufacturers of audio- and video-playing equipment, and from producers of the polyester film from which tape is made to duplicators of recorded audio and video programs and replicators of compact discs. The organization is supported by member dues.

**ITC Entertainment**

Headquartered in Hollywood, this worldwide television SYNDICATION firm operates some twelve overseas branches from its international base in London. The firm distributes the universally popular "The Prisoner" and the new versions of "THE SAINT." It also syndicates a number of motion picture packages, television SPECIALS, MADE-FOR-TV MOVIES, and "THE MUPPET SHOW."

**ITV screenings**

INSTRUCTIONAL TELEVISION (ITV) programs are selected for use in the nation's schools through a series of screenings. The complex process is handled by the

REGIONAL NETWORKS within the PUBLIC TELEVISION (PTV) industry and involves a series of three SATELLITE screenings, during which ITV SPECIALISTS, DIRECTORS OF INSTRUCTIONAL TELEVISION, teachers, curriculum specialists, and administrators evaluate and select programs for various GROUP BUYS and eventual scheduling.

The process begins in May when producers and distributors submit ITV programs, which are later transmitted for viewing via SATELLITE. The initial screenings are held in August on "First View" organized by the PACIFIC MOUNTAIN NETWORK (PMN). The programs in which the educational community shows particular interest are then scheduled for "SatScreen" organized by the CENTRAL EDUCATIONAL NETWORK (CEN) in September. In the final step, the programs are finally selected, purchased, and delivered in a series of satellite feeds called the "National Instructional Satellite Schedule," operated by the SOUTHERN EDUCATIONAL COMMUNICATIONS ASSOCIATION (SECA). Some TELECOURSES are also selected by this process. The stations either carry the purchased programs live or record them for later transmission. About one-quarter of the initially proposed programs (or PILOTS) survive the long process.

**ITV specialist**

An INSTRUCTIONAL TELEVISION (ITV) specialist is responsible for making the most effective use of televised programs in a school district or regional educational agency. Sometimes called "ITV coordinators," specialists are employed directly by a school district or system, where they work mainly with elementary and middle school teachers. They are sometimes assigned to work with a PUBLIC TELEVISION (PTV) station and some are full-time members of that station's staff. ITV specialists are not employed in institutions of higher education.

ITV specialists often work out of a school district office and spend most of their time in schools and classrooms, helping teachers to get the full use of ITV programs. They conduct in-service training programs on the use of television for groups of teachers, either via TV or in person.

An ITV specialist tries to develop a team-teaching environment in which an instructor appearing on a TV program supplements the classroom teacher with informative and highly visualized presentations. The specialist also prepares and distributes lesson guides, manuals, and ancillary materials and assists the classroom teacher in making maximum use of the instructional materials. An ITV specialist usually reports to a DIRECTOR OF INSTRUCTIONAL TELEVISION or a DIRECTOR OF MEDIA SERVICES.

**Ives, Herbert E.**

This American scientist was instrumental in the development of the early MECHANICAL TELEVISION process. Along with JOHN BAIRD and CHARLES F. JENKINS, the AMERICAN TELEPHONE AND TELEGRAPH (AT&T) engineer experimented with mechanical scanning discs in the 1920s. He successfully transmitted live action in 1927 and color in 1928 on telephone wires over hun-

dreds of miles. His experiments also led to the development of the Bell Telephone system "picturephone," a precursor of the current VIDEOPHONICS technology. Although the mechanical TV system was gradually replaced by an all-electronic system in the 1930s, Ives is remembered as one of the fathers of television. He died in November 1953.

# - J -

## **J. C. Penney-University of Missouri awards**

Excellence in public affairs programming is recognized by these annual awards. The awards are given to commercial television stations for the best PUBLIC SERVICE ANNOUNCEMENTS (PSA) and for PSA campaigns at large, medium, and small stations. They were established in 1982 and are presented at the NATIONAL ASSOCIATION OF BROADCASTERS (NAB) convention each year.

## **J2 Communications/National Lampoon**

A leading independent PROGRAM SUPPLIER of original home videos, J2 Communications was formed in 1986 by a management team led by JAMES P. JIMIRRO, founder and first president of both Walt Disney Home Video and THE DISNEY CHANNEL. The company has received a number of awards for many of its videos including "Chef Paul Prudhomme's Louisiana Kitchen" and "Dorf on Golf" starring TIM CONWAY.

In 1990, the company acquired National Lampoon Inc. The firm is located in Los Angeles.

## **Jack Benny Show, The**

When JACK BENNY brought his successful radio comedy show to television in 1950, the format remained virtually unchanged. His old Maxwell car, his stingy ways, and the mythology about his age (always 39) all made the transition easily. His low-key style seemed to play even better on the small screen. Benny's sidekicks joined him on television, including the talented MEL BLANC, Don Wilson (his longtime announcer), Eddie "Rochester" Anderson, and singer Dennis Day.

The half-hour programs were seen infrequently on CBS in the first two seasons and only once a month in 1952. They were then scheduled in alternate weeks for eight years in the Sunday night slot that was so closely identified with him from his radio days. Beginning in 1960 the show was seen on a weekly basis until it went off the air in 1965. After that time Benny only did occasional SPECIALS until his death in 1974.

The classic comedy series was stripped weekday afternoons during the 1964-65 season and was also seen on Sunday afternoons the same year. It was

known by several titles but the name always included "Jack Benny." The series went into OFF-NETWORK syndication in January 1968. Several episodes are also available on home video and the series was seen in afternoons on one of the comedy cable channels in 1991.

"The Jack Benny Show" was awarded EMMYS in 1959 and 1961 for Best Comedy Series and Program Achievement.

## **Jack R. Howard Broadcasting/Journalism awards**

Presented annually by the SCRIPPS-HOWARD foundation, these awards go to a radio or television program or series of programs that promotes the public good, directly or indirectly. The entries are judged on journalistic excellence, relevance to the area served, the quality of production, and writing skills. The competition is open to any individual station or GROUP BROADCASTER in four categories according to market size, and the honor is in the form of a plaque and a \$2,000 cash award.

## **Jackie Gleason Show, The**

As the star of the DUMONT NETWORK's "Cavalcade of Stars" (1950-52), JACKIE GLEASON was lured to CBS in 1952 with promises of more money and better production values. From that time until 1970 the self-styled "Great One" was one of that network's most visible stars, portraying his Poor Soul, Reggie Van Gleason III, and other distinctive characters in a series of top-notch programs. Although always on Friday or Saturday night, the shows were irregularly scheduled and were often thirty minutes (but sometimes an hour) in length. They were also inconsistent and eclectic in content. "THE HONEYMOONERS" began as sketches on the show, replaced the program in 1955, and were full hour productions many times during the final four years. For a time Gleason conducted a talk show. And while variety was the mainstay of the series, some shows were devoted to single subjects or musical comedies. The show was produced live from New York in its early years but Gleason moved it to Miami Beach via a well publicized train ride party in 1964. It remained there for the rest of the run.



Regulars on the program included ART CARNEY (in two tenures), AUDREY MEADOWS, BUDDY HACKETT for a time, and many others. JACK LESCOULIE was the announcer for the first seven years and the June Taylor Dancers were ever-present.

"The Best of Jackie Gleason" became a 1979 syndicated series that presented some of the variety episodes that were shot between 1962 and 1970 in a half-hour format. In 1988 other material from the original programs was edited into a syndicated series of 29 episodes of varying lengths and titled "The Best of Gleason." The shows were from thirty minutes to two hours in length. One of the original "Cavalcade of Stars" programs is also available on home video.

### **Jackson, Gordon**

A Scottish actor whose career has been mainly in the United Kingdom, Jackson came to stardom in the United States with his portrayal of Hudson, the consummate butler, in Masterpiece Theatre's "UPSTAIRS, DOWNSTAIRS" on PBS in the 1970s. He has also appeared in several other British television imports since that time.

Jackson's career began in the British film industry early in 1940 and has also included stage work. In 1976 he won the Best Supporting Actor EMMY for his work in "Upstairs, Downstairs."

### **Jackson, Keith**

An ABC sportscaster since 1970, Jackson began his career in the Northwest, announcing college football games in Washington state and working on the staff of the Seattle ABC-affiliated station. His work at the network has included announcing bowling, auto racing, various superstar shows, football play-by-play, and the OLYMPICS. He is probably best known, however, for his major league baseball play-by-play work on the Monday Night Baseball games on ABC from 1978 through 1982 and again beginning in 1986. Jackson was also the first play-by-play announcer on the premiere season of "MONDAY NIGHT FOOTBALL" in 1970 and continues to do NCAA football games.

Nominated for an EMMY eight times in various categories from 1973 to 1982, Jackson has not yet won the award.

### **Jaffe, Henry**

An attorney by profession, Jaffe was active in union organizing for the entertainment industry in the late 1930s and became a television producer by pinch-hitting for a client in 1952. He produced for NBC's dramatic ANTHOLOGIES and music showcases through the 1950s and eventually worked with DINAH

SHORE on "THE DINAH SHORE CHEVY SHOW" (1956-63). Jaffe continued as executive producer with Shore's talk shows "Dinah's Place" (1970-73) and "Dinah!" (1974-89). His company, Jaffe Enterprises, has produced several SPECIALS.

Jaffe won three EMMYS for his work as executive producer for Shore's shows in 1973, 1975, and 1976. He was also the executive producer for "Teacher, Teacher" on a "HALLMARK HALL OF FAME" presentation, which won the Best Dramatic Show Emmy in 1969.

### **Jake and the Fatman**

Veteran actor WILLIAM CONRAD stars in this police/adventure series, which made its debut on CBS in 1987. In what was then an innovative technique, the show was introduced to the television audience with a two-hour episode followed a few days later by the opening one-hour show of the regular season. The story line consists of the activities of an overweight district attorney, his ambitious young assistant, and an investigator. The series is produced by FRED SILVERMAN's production company. The setting of the series moved from Hawaii to San Francisco in 1991.

### **James, Dennis**

Of all the television announcers, quiz masters, hosts, and commentators that have come and gone on the commercial television networks, James may well have been the first and the most versatile. He was associated with the DUMONT TELEVISION NETWORK from its experimental days in 1938 until the network collapsed in the mid-1950s. He EMCEED the first quiz show "Cash and Carry" (1946-47) and "THE ORIGINAL AMATEUR HOUR" with TED MACK from 1948 through 1960. James was also the most famous announcer on the live boxing and wrestling shows that filled the screen in the early days of television.

It was as the emcee on GAME SHOWS, however, that he made his name. The daytime versions of "THE PRICE IS RIGHT" (1972-79, FIRST-RUN syndication) and "NAME THAT TUNE" (1974-75, NBC) were his best-known audience-participation shows, but he also hosted countless others, both in DAYTIME and PRIME TIME. In addition James served as emcee for daytime variety shows and even found time to act on a few dramatic series in the 1950s and 1960s. James' broad infectious smile has not appeared on the networks since the 1980s but his career spanned four decades.

### **Jane Fonda's Workout**

The first SPECIAL INTEREST (SI) title to be a megahit in the prerecorded home video industry, this exercise program by Hollywood star FONDA became the top

best seller of all time in that GENRE. Introduced in April 1982 by Karl Video, the how-to eventually sold more than one million units and established exercise titles as a major force in the industry.

#### **Janssen, David**

See THE FUGITIVE and RICHARD DIAMOND, PRIVATE DETECTIVE.

#### **Japan Prize**

Established in 1965, these program awards are presented every two years as a part of an international program contest. The competition, which concentrates on educational broadcasting, alternates with and complements the PRIX JEUNESSE festival programs, which focuses on children's programming. The festival and awards are sponsored by NHK, the Japan Broadcasting Corporation.

#### **Jefferson-Pilot Communications Company**

Based in Charlotte (North Carolina), this GROUP BROADCASTER owns ten radio stations and two television stations in Charlotte and Richmond (Virginia). The company also operates a sports production and SYNDICATION subsidiary and is known for the development and sale of management and operational computer software programs to television stations. (See also JAMES G. BABB.)

#### **Jeffersons, The**

Starring SHERMAN HEMSLEY, this popular SPIN-OFF from "ALL IN THE FAMILY" entertained viewers for ten years. The half-hour SITCOM was created by NORMAN LEAR's organization and premiered on NBC in January 1975. The Jeffersons, an affluent black family living on Manhattan's upper East Side, were dominated by Hemsley's blustering character who was called by some "a black Archie Bunker." The series was noted for introducing a biracial couple as continuing characters and for Hemsley's comedic portrayal of a posturing blowhard that the audience loved to hate.

Reruns of the show were stripped on CBS in 1980 and 1981 and it was placed in OFF-NETWORK syndication in 1981. A total of 253 episodes are available.

#### **Jenkins, Charles F.**

A far-sighted engineer, Jenkins was one of the fathers of television. His work in the United States paralleled that of JOHN BAIRD in the United Kingdom in the development of a MECHANICAL TELEVISION system.

Jenkins held patents for many inventions but his transmitting system of some sixty SCANNING LINES

seemed to hold the most promise. He established an experimental station in Washington D.C. and in 1923 demonstrated a television picture of a still photo. He followed this accomplishment by sending a blurred moving image in 1925.

In 1929 Jenkins established the Jenkins Television Company for the purpose of manufacturing both transmitting and receiving equipment for his "radio pictures." The founding of the firm coincided with the Depression and the company failed very quickly.

As significant as Jenkins' work was, an electronic television transmission and reception system rather than a mechanical one was deemed more feasible, and even though WW II delayed television development for several years, the electronic system was eventually adopted. Jenkins died in 1934. He is also remembered as one of the founders of the SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS (SMPTÉ).

#### **Jennings, Peter**

The Canadian-born newscaster started in local radio and later appeared on the CANADIAN BROADCASTING COMPANY (CBC) network in Ottawa. He was drafted by ABC as a correspondent in 1964 and was promoted to the ANCHOR position of the ABC evening news the next year. When the network replaced him three years later with Frank Reynolds he became ABC's foreign correspondent in Europe and the Middle East. From 1978 to 1983 "World News Tonight" used a multianchor format with Jennings reporting from London. The erudite newsman became the sole anchor of the newscast again in 1983. By the end of the decade, his show had become the highest rated of the three network evening news shows. Jennings has also served as an insightful interviewer and has produced (and written) many documentaries, features, and SPECIALS.

Nominated for an EMMY a dozen times during the 1970s and 1980s, Jennings was the correspondent for two winning shows, in 1982 and 1983. He won a PEABODY in 1974 and again in 1991 and has also been honored by the Overseas Press Club and the National Headliners.

#### **Jeopardy**

See GAME SHOWS.

#### **Jerry Lewis Show, The**

In his long career, the boisterous comedian has hosted several shows (series and SPECIALS) that bore his name. They include a 1963 talk-variety extravaganza on ABC that featured numerous guest stars and outstanding production values but which lasted

less than three months. There were also a 1970 Saturday morning cartoon program and a 1984 short-lived talk-interview show, both available in SYNDICATION. The undertaking that had the greatest impact, however, was his youth-oriented comedy-variety series on NBC from 1967 to 1969. In addition to guest stars, this effort featured LEWIS recreating some of his motion picture characterizations including the Nutty Professor and the Shoeshine Boy. The fifty-two hour-long programs are available in syndication intact or in edited half-hour versions.

In television of today, however, Lewis is best known for his organization of and EMCEE work on his annual telethon for the Muscular Dystrophy Association, telecast each Labor Day weekend.

#### **Jesuits in Communication in the U.S. (JESCOM)**

Formed in 1962 as the Jesuits in Communication in North America, this organization exists to bring information to U.S. members of the Society of Jesus (Jesuits) of the Roman Catholic church about different areas of communications. It disseminates information about writing, directing, and producing radio and television programs. Jescom publishes an occasional newsletter from its headquarters in Washington D.C.

#### **Jetsons, The**

Following the success of the stone-age "FLINTSTONES," ABC aired this animated series of a space-age family of the twenty-first century, which featured the trials and tribulations of middle-class life. Like its earlier counterpart, "The Jetsons" was produced by WILLIAM HANNA and JOSEPH BARBERA. The cartoon series premiered on ABC in 1962 and remained in PRIME TIME for a year. Although only twenty-four episodes existed, the show was rerun in the Saturday morning children's block by all three networks until 1983. More programs were produced in the mid-1980s for the SYNDICATION market and seventy-five are currently available in both black-and-white and color.

#### **Jewish Television Network**

This BASIC CABLE network offers news, religious, and arts programming that pertains to the Jewish community. Its headquarters are in Los Angeles.

#### **Jimirro, James**

In 1986 Jimirro founded J2 COMMUNICATIONS, a home video production and distribution company and he has served as its president since that time. Jimirro began his career in sales (working for both CBS and VIACOM) and joined the Disney organization

in 1973 in the same area. From 1980 to 1985 Jimirro was president of Walt Disney Home Video but he also became involved in PAY (PREMIUM) CABLE with the 1983 founding and launching of THE DISNEY CHANNEL.

Jimirro's civic activities include membership on the board of the American Children's Television Festival. He also serves on the Board of Visitors for the School of Communications at Penn State, his alma mater.

#### **jitter**

This technical aberration in a television picture consists of a jerky unstable jumping of the image. The rapid unsteady effect is often caused by improper synchronization (SYNC) in the playback of a VIDEOTAPE RECORDING. The undesirable motion can also be the result of the film projection, where faulty threading of the film in the gate of the projector might be the cause of the jitter.

#### **Joey Bishop Show, The**

In the 1960s, deadpan comic BISHOP headed two shows with this title. The first, premiering in 1961 on NBC, was a SITCOM produced by DANNY THOMAS'S production company. It finished its run four years later on CBS. During the first season, the plot revolved around the star as a press agent, but for the second season, Bishop got a completely new cast and became a talk-show host. It has been rumored that some twenty years later, all the copies of the half-hour sitcom were destroyed.

Bishop's next effort was a talk show. He had successfully substituted many times for JOHNNY CARSON and he debuted on his own ninety-minute program in April 1967. The show never posed much of a threat to Carson's dominance of the late-night hours and it quietly left the air in December 1969.

#### **Johnson, Don**

A struggling actor in motion pictures and television for some fifteen years, Johnson became a star with his portrayal of the scowling macho Detective Sonny Crockett in NBC's "MIAMI VICE," which premiered in 1984 and played until the end of the decade.

Although Johnson had smaller guest roles in several series and MINISERIES prior to 1984, his only continuing part was that of Prewitt's brother on the 1980 series "From Here to Eternity." He also made five pilots, none successful, during that period. Johnson has served as host and/or guest star on several SPECIALS and has starred in motion pictures in the years since "Miami Vice."

**Johnson, Nicholas**

A forceful, opinionated attorney, Johnson has been dedicated to broadcast reform, both from his seat on the FEDERAL COMMUNICATIONS COMMISSION (FCC) (1966-73) and in the years since. In speeches and writings, while a commissioner and later from the platforms of the National Citizens Committee for Broadcasting and the National Public Radio (NPR) program, "All Things Considered," he has criticized the Commission itself and the broadcasting industry. His causes have included the right of the public to challenge licenses and access to broadcasting for dissenting groups. Specializing in communication law, he currently practices in Iowa and teaches at the University of Iowa School of Law.

**Johnson, Robert L.**

The founder and president of BLACK ENTERTAINMENT TELEVISION (BET), the nation's only black-owned cable network, Johnson also built the District of Columbia's cable system through his District Cablevision company.

From 1976 to 1979 Johnson served as vice president of government relations for the NATIONAL CABLE TELEVISION ASSOCIATION (NCTA). He also worked for a time at the CORPORATION FOR PUBLIC BROADCASTING (CPB). Johnson started BET in the early 1980s by obtaining a personal loan of \$15,000 from a bank. The entrepreneur is now a multimillionaire. He has been honored by several groups including the WORLD INSTITUTE OF BLACK COMMUNICATIONS, Princeton University, and the NCTA.

**Johnson, W. Thomas**

Chosen as president of the CABLE NEWS NETWORK (CNN) in August 1990 after a year's search, the newspaper executive replaced the venerable Burt Reinhardt who had presided over CNN since its inception in 1980. Johnson previously served as an aide to President Lyndon Johnson, as an executive with Johnson's Texas broadcasting company, and as chairman, president, and CEO of the *Los Angeles Times*. He also served as vice chairman of the TIMES MIRROR company.

**Joint Council on Educational Telecommunications (JCET)**

An early exponent of EDUCATIONAL TELEVISION (ETV), the JCET was the first concerted effort by educational interests to establish ETV. It was founded in October 1950 as an *ad hoc* group called the Joint Committee on Educational Television. It was composed of seven national educational organizations including the American Council on Education, the Association of

Land Grant Colleges and Universities, the National Education Association (NEA), and the NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS (NAEB) that called the meeting to form the group.

The organization's goal was to persuade the FEDERAL COMMUNICATIONS COMMISSION (FCC) to reserve some television CHANNELS for education. During FCC hearings, its case was well presented and in 1951, the Commission proposed such reservations. A year later in its SIXTH REPORT AND ORDER the FCC did set aside 240 channels.

The JCET then monitored and vigorously supported the battle for the activation of stations on those channels. Forming a permanent organization, the group received grants from the FORD FOUNDATION, which it used to offer legal assistance and information on the engineering and construction of the ETV stations to a number of educational institutions. Most of the early stations owed their existence to the efforts and advice of the JCET.

In 1956 the organization changed "Committee" in its title to "Council" but it continued its function of guarding and promoting the channels reserved for education. By 1959 the organization had added radio to its activities and changed "Television" to "Broadcasting." Still later the term "Telecommunications" was substituted to indicate the organization's broadened activities in INSTRUCTIONAL TELEVISION FIXED SERVICE (ITFS) and the utilization of SATELLITES in education.

Many of the activities of the Council were assumed by other educational groups and PUBLIC TELEVISION (PTV) organizations and the JCET's support by its membership faded in the 1970s. Today it exists largely on paper with the CORPORATION FOR PUBLIC BROADCASTING (CPB) acting as the caretaker. (See also RICHARD HULL.)

**Jones International Ltd.**

This private corporation was founded by attorney GLEN R. JONES in 1970 and is the parent of seventeen active subsidiaries primarily involved in cable television within the communication industry.

Headquartered in Englewood (Colorado), Jones International Ltd. is wholly owned by Jones. The company is dedicated to active participation in the information culture. One of the firm's major subsidiaries is Jones Intercable Inc., one of the ten largest MULTIPLE SYSTEM OPERATORS (MSOs) in the country with some sixty-two cable systems in twenty states. The MSO also operates a cable program service called the MIND EXTENSION UNIVERSITY (ME/U). The company is known for its involvement in new technologies such as FIBER OPTICS.

**Jones, Glenn R.**

The chairman and CEO of JONES INTERCABLE, INC. and other related enterprises, Jones has been involved in the cable television industry since 1967. He borrowed against his Volkswagen car to buy his first cable system in Colorado in that year. He expanded into California and was the first in the industry to organize limited partnerships to raise capital to finance cable acquisitions. His company, formed in 1970, is now one of the ten largest cable operators in the United States. Jones has also created several other innovative enterprises including the MIND EXTENSION UNIVERSITY (ME/U).

The entrepreneur has been honored by awards from the CABLE TELEVISION ADMINISTRATION AND MARKETING SOCIETY (CTAM) and the Cable Television Public Affairs Association. Jones is also the author of the *Jones Dictionary of Cable Television Technology* (third edition: 1987).

**Jones, Philip A.**

The president of the MEREDITH BROADCAST GROUP, Jones came to the firm from local television station sales and general managerial positions in Philadelphia (WTAF-TV), Buffalo (WGR-TV), and Kansas City (KCTV). He joined Meredith as executive vice president of the broadcasting group and assumed his present position in 1989. He is a graduate of the University of Missouri.

**Julia**

The first PRIME-TIME series to star a black woman in a leading non-menial role, "Julia" appeared on NBC from 1968 to 1971. The SITCOM starred DIAHANN CARROLL as a widow with a small son, trying to work (as a nurse) and live comfortably in a middle-class setting in a big city. Motion picture actor Lloyd Nolan was her costar.

**Jumbotron**

This giant presentation television unit measures 23-1/2 feet by 32 feet and is used for outdoor display. Developed by the SONY CORPORATION, the screen shows travelogues, commercials, PUBLIC SERVICE ANNOUNCEMENTS (PSAs), videos, and headline news to thousands of passersby from buildings in New York's Times Square and in Tokyo and other cities.

Sony calls the units the Video 1 Network. A unit consists of some 560 picture tubes, each about the size of a home television set. These picture elements, called trinites, contain the red, blue, and green cells that make up the single image. Each trinitite costs about \$125 and the entire Jumbotron unit costs between \$2 and \$3 million. A COMPONENT VIDEO system, the Jumbotron has a bright and sharp picture when seen from a distance. Its brilliance can be controlled from dim to extreme brightness depending on the weather and time of day. The variations are determined by sensors outside the building.

One day in 1991, the giant New York screen was so bright and captivating that the city's Transportation Department investigated a disruption in the flow of traffic in the area. Drivers were staying still, watching the screen, when traffic lights turned green.

Larger Jumbotron units are in the offing. The one in the Toronto Skydrome measures an incredible 40 feet tall by 120 feet wide.

**jump cut**

This undesirable CUT in television and film production occurs when a DIRECTOR or editor makes an abrupt transition from one camera angle to a similar one for no apparent reason or from one scene to a very similar scene. A jump cut is also created by an extreme change between shots. In both cases the effect is to make it look like the picture has "jumped" from one shot to another.

A cut from one camera shot to a nearly identical one disturbs the viewer, who has been conditioned to expect a change in emphasis when a scene changes. When such a change doesn't happen, the viewer is momentarily bewildered. Sudden changes in the size of an object or a shift in the position of an actor from standing to sitting or an abrupt change in the movement of a group of horses from charging to standing still are also jump cuts and disturb the audience.

The annoying cuts call attention to the make-believe and they disorient and distract viewers, who, in their confusion, may spend a few moments trying to figure out what's wrong. To hide jump cuts, directors and editors often use LONG SHOTS or CUTAWAYS, inserting them between the similar or dissimilar shots. On occasion, however, jump cuts are used for dramatic effect.

# - K -

## **K-Prime Partners**

See PRIMESTAR PARTNERS.

## **Kahn, Irving**

After years in the motion picture industry, Kahn became one of the pioneers and enthusiastic advocates of cable television in the United States. His company, TELEPROMPTER, became almost synonymous with cable in the 1960s. Kahn began by attempting to bring PAY TV through wire to 1,000 homes on Long Island. Later he acquired a system in Silver City (New Mexico) and expanded into larger markets, eventually accumulating 130 systems and moving into New York City in 1965. The company became one of the largest MULTIPLE SYSTEM OPERATORS (MSO) under his leadership. He was so eager to build systems that he was convicted and served a prison sentence for bribery in acquiring a FRANCHISE for a cable operation in New Jersey. After his prison term, Kahn continued in the industry, becoming an eager supporter of FIBER OPTICS technology and forming Broadband Communications to acquire other cable properties. The cable franchises he developed were eventually sold to the *New York Times*.

## **Kalb, Bernard**

Long-time newsman Kalb began his journalism career with the *New York Times* in 1946, moving to CBS News in 1962. He served that network as bureau chief both in Southeast Asia and in Paris. Beginning in 1970 he worked out of Washington D.C., reporting on the State Department for the NBC network. In 1991 he became a senior fellow at the FREEDOM FORUM CENTER FOR MEDIA STUDIES.

## **Kalb, Marvin**

Formerly with CBS News as both Moscow and Washington D.C. correspondent, Marvin Kalb moved to NBC in 1980. He moderated the long-running "MEET THE PRESS" from 1984 to 1987 and remained for a while with that series as a panel member.

Kalb is a respected author and has been honored several times by the Overseas Press Club for his news reporting. He is now professor of press and public policy at Harvard's Kennedy School of Government

and director of the Barone Center on the Press, Politics, and Public Policy.

## **Kaltenborn, H. V.**

A highly respected radio commentator in pre-television days, Kaltenborn did not make the move to television news, but his forceful concise speech pattern served as a model for many of the early television newscasters. Kaltenborn did make an occasional appearance on television in the 1950s and in 1954 he was a panelist on NBC's quiz show, "Who Said That?" He retired soon after and died in 1965. (See also WISCONSIN STATE HISTORICAL SOCIETY.)

## **Kanter, Hal**

As a writer, director, producer, or executive producer, Kanter left his mark on many of the variety-comedy shows and SITCOMS of the 1950s, 1960s, and 1970s. He wrote (and sometimes produced) for BOB HOPE, GEORGE GOBEL, DANNY KAYE, Bing Crosby, James Stewart, and LUCILLE BALL, among others. Kanter also served as producer for "JULIA" (1968-71, NBC) and "CHICO AND THE MAN" (1974-78, NBC) and for episodes of "ALL IN THE FAMILY" and "You Can't Take It with You" (1987, SYNDICATION).

In the 1980s Kanter wrote and directed ABC MADE-FOR-TV MOVIES, produced for the WALT DISNEY COMPANY, and formed his own production firm.

Kanter won the Best Comedy Writing EMMY for "THE GEORGE GOBEL SHOW" in 1954.

## **Kate & Allie**

Two divorcées (one worldly and the other reticent) pool their resources and their three children to form one household. The resulting problems and differing life-styles provided the basis for this CBS SITCOM that aired from 1984 to 1989. It starred JANE CURTIN and SUSAN ST. JAMES, who built a loyal audience during the run of the series. Ninety-six of the half-hour episodes were placed in OFF-NETWORK syndication in September 1988.

## **Kaye, Danny**

Although he performed on stage and in night clubs, Kaye was basically a motion picture person-

ality. His only regular television series was "THE DANNY KAYE SHOW" (1963-67, CBS), a highly regarded variety show, but Kaye did make other memorable appearances.

In 1957 an episode of "SEE IT NOW" (1952-58, CBS) featured Kaye and children of all nations promoting the work of UNICEF, the organization to which he devoted the last thirty years of his life. Other shows starring Kaye included several children's specials in the 1970s, "The Emperor's New Clothes" on ABC's "Monday Night Special" in 1972, a straight acting role in the 1981 MADE-FOR-TV MOVIE "Skokie," and "LIVE FROM LINCOLN CENTER" on the PUBLIC BROADCASTING SERVICE (PBS) in 1982. He also made occasional guest star appearances.

Among the honors conferred on Kaye was a Best Performer EMMY in 1964 for "The Danny Kaye Show." In 1976, his children's SPECIAL, "Danny Kaye's Look-in at the Metropolitan Opera," was also awarded an Emmy. He died in March 1987.

### **Keeshan, Bob**

Generations of children have been entertained and taught by the beloved "CAPTAIN KANGAROO" in the more than three decades since the CBS morning show led the way in children's programming beginning in 1955. Keeshan created and starred in the series and eventually he became its producer and then executive producer.

Keeshan began his career by creating Clarabelle the Clown for BUFFALO BOB SMITH'S "HOWDY DOODY" in the early days of television. After his success as the Captain he served as executive producer for some additional children's SPECIALS including "Good Evening, Captain," "Revenge of the Nerds" and "How to Be a Man." Some of his Captain Kangaroo shows have also been seen on the PUBLIC BROADCASTING SERVICE (PBS). Keeshan is a partner in a company that manages employer-sponsored child-care centers and makes occasional appearances as a host on network specials. In 1991 he served as the host of a Saturday children's show, "CBS Storybreak."

Many honors have been bestowed upon the respected advocate for quality CHILDREN'S PROGRAMMING over the years, including the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) Broadcaster of the Year award in 1979 and three EMMYS, two in 1982 and one in 1984.

### **Kefauver hearings**

The U.S. Senate began to allow television into its hearing rooms in the early 1950s and some of the earliest sessions engendered intense national interest and created a vice presidential candidate. In 1951-

52, Senator Estes Kefauver (D) of Tennessee went to various cities around the country and conducted hearings about organized crime in the United States. The hearings were televised and for the first time, viewers got some insight into the extent of criminal activity in the nation. The most captivating testimony occurred when an alleged gang boss, Frank Costello, insisted that the cameras stay off his face. They focused instead on his hands and his nervous movements were a study in psychological tension, creating riveting television viewing. The little-known Senator Kefauver, like many of his colleagues after him in the ARMY-MCCARTHY, WATERGATE, and IMPEACHMENT HEARINGS, became a national personage. He won an EMMY in February 1952 for his appearance and ran for vice president on the Democratic ticket headed by Adlai E. Stevenson that fall. They lost.

### **Kelvin (K)**

Sometimes referred to as degrees Kelvin or °K or simply K, this unit of measurement is used in broadcasting to calibrate the COLOR TEMPERATURE of a light source. Light temperature affects the color value of the set. In the Kelvin temperature scale, 0° K is equal to -273.15° C.

### **Kennedy assassination**

President John F. Kennedy was assassinated in Dallas on November 22, 1963. For four days afterward, the nation's eyes were centered on the television set as the medium tried to bring the shocking event into focus. In what columnist Herb Caen called "the longest weekend," the three commercial networks strove valiantly to transmit hour after hour of the tragedy and its aftermath, switching back and forth from Dallas to Washington to New York. Reporters and commentators became familiar household names, the nation's history and that of the presidency was explained and re-explained, and an awesome array of choirs and tributes and flags was shown as the nation tried to right itself. The tiny screen offered some assurance and comfort through the tears of sorrow and frustration. People watched for hours, drawn somehow to the black-and-white TV set that seemed to offer some measure of national unity. The networks covered the tragedy with enormous skill and great dignity. Many have called it television's finest hour. (See also OSWALD KILLING.)

### **key**

The introduction of SPECIAL EFFECTS GENERATORS (SEG) in television production made this sophisticated form of SUPERIMPOSITION possible in the 1970s. SEGs, which replaced the simple SWITCHER in many televi-

sion operations, allow the creative DIRECTOR to use wipes and split-screen techniques with often startling effects, in addition to more simple inserts and keys.

The key effect replaces part of one picture from one camera with part of a picture from another camera. Blue is usually the best color for keys when people are in the picture, because the human skin has very little blue in it. A blue drape behind a performer, for example, can be replaced by a scenic landscape or other image, or seemingly magical effects can be created with people and props. Many studios today have blue CYCLORAMAS and a blue floor, making it possible to key out all of the foreground and background. Very even lighting over the entire key color, however, is necessary in order to obtain a good effect.

Keying is most often used with lettering to place words, phrases, logos, or names over other pictures. The lettering is crisp and clean and far superior to the similar effect achieved by superimposition. For maximum readability, many directors use an even more sophisticated version of a key called a "matte," which permits the color and brightness of the inserted words to be manipulated to make even cleaner and crisper lettering.

### **key lighting**

This television and film lighting technique directs light onto a performer, object, or scene from the top and side. Key lights are highly directional and are the primary and most concentrated lights used to highlight the subject in a dramatic way by creating shadows, often with the aid of BARNDOORS. Along with FILL LIGHTING, BACKGROUND LIGHTING, and BACKLIGHTING, key lighting is one of the four basic illumination techniques in film and television production. (See also SPOTLIGHTS.)

### **keystone**

When a camera is not centered precisely perpendicular to the plane of a television graphic, an undesirable visual effect known as keystone is created. It is the result of a camera shot that is just off-center or at an angle from the art work, with the result that the near side of the graphic appears somewhat larger than the far side. Keystone is most noticeable with lettering. When the camera is not at the correct angle in relationship with the lettered card, the lettering runs slightly uphill or downhill. The term is derived from the trapezoidal or "keystone" geometric shape.

### **kicker**

See BACKLIGHT.

### **kid fringe**

This DAYPART in a television station or cable operation is generally considered the period between 3:00 p.m. and 5:00 p.m. eastern standard time (EST) Monday through Friday. Although the period varies from station to station, the time slot is most often filled with children's shows and cartoons on INDEPENDENT STATIONS. It immediately precedes the EARLY FRINGE period.

### **Kidsnet**

This organization concentrates on providing information about children's audio, video, radio, and television programming. It has identified videotapes, films, audiotapes, and videodiscs designed for preschool through high school-age youths as well as on-air broadcasts for children and families that are of interest or relevance to this group. The information is available by subscription through any computer with a modem or by an 800 phone number.

Descriptions of the programs' formats, awards, funders, educational goals and objectives, literary references, and specific learning skills are found in the databases. Also listed are the availability of print materials including study guides and scripts. Kidsnet describes certain COPYRIGHT requirements that indicate how a program may be broadcast on the air or obtained for use in a classroom, library, or home.

Kidsnet subscribers include school systems, libraries, media centers, and PUBLIC TELEVISION (PTV) agencies, along with radio, TV, and cable programmers. The nonprofit organization is supported by foundations and user fees. It is located in Washington D.C.

### **kidvid**

See CHILDREN'S PROGRAMMING.

### **Kiker, Douglas**

Originally a print journalist, Kiker joined NBC News in 1966 and served for three years as the network's European correspondent. After returning to the United States in 1969 he became the national affairs correspondent for the network based in Washington D.C., where he became familiar to television viewers during the Watergate scandal. He won a PEABODY AWARD for his coverage of a revolution in Jordan in 1970.

Kiker also reported regularly on "NBC Magazine" (1980-82) with DAVID BRINKLEY and served for a time as the Washington correspondent for the "TODAY" show. In his off hours he was a successful novelist and a writer of murder mysteries. The reporter died of a heart attack in August 1991.



**Kiley, Richard**

A distinguished actor on the stage, screen, and television for four decades, Kiley began his career on radio as "Jack Armstrong, the All-American Boy." He had many roles on the dramatic ANTHOLOGIES of the 1950s and 1960s including "STUDIO ONE" and "U.S. STEEL HOUR." He later starred in MINISERIES and MADE-FOR-TV MOVIES. Except for guest roles, however, he resisted series TV until 1987, when he played the lead in the NBC drama "A Year in the Life," which lasted only one year, even though it brought him a Best Actor EMMY. In 1991 he portrayed Chief Justice Earl Warren in a miniseries involving Justice Thurgood Marshall's fight for school desegregation in the 1950s. The respected actor received the Best Supporting Actor award for his role in the miniseries "THE THORNBIRDS" in 1983.

**Killian, James R.**

Sometimes called "The father of public broadcasting," Killian played a major role in the development of PUBLIC TELEVISION (PTV) in the United States. He was a former president and currently professor at the Massachusetts Institute of Technology (MIT) when he was asked to chair the CARNEGIE COMMISSION ON ETV I in 1965. Killian accepted the assignment and steered the commission for two years. The result was the report, "PTV, a Program for Action" in 1967, which for the first time coined the term "public television (PTV)." Among the recommendations in the report was the establishment of the CORPORATION FOR PUBLIC BROADCASTING (CPB), which was later funded through the PUBLIC BROADCASTING ACT OF 1967.

Killian continued his participation in PTV as a board member of the CPB and was chairman of that organization from 1973 until his resignation in 1974. At that time, he was given the title of Chairman Emeritus. In 1976, he was further honored by the CORPORATION FOR PUBLIC BROADCASTING (CPB) when he was the recipient of its prestigious RALPH LOWELL AWARD. He died in 1988.

**kilohertz (KHz)**

This unit of FREQUENCY in the electromagnetic spectrum designates one thousand cycles (vibrations) per second. This is close to the frequencies of speech. (See HERTZ [HZ].)

**kinescope recording**

Introduced in 1947, this was the first method of preserving a television program on film. The technique used a 16mm film camera to record images and sound from a CATHODE RAY picture (KINESCOPE) tube. The camera was synchronized with the televi-

sion image and focused on an especially bright MONITOR. A program was usually recorded from beginning to end and the negative was developed as in regular film processing. The resulting product was called a "kine" (pronounced "kinney"). It was often grainy and of poor contrast, however, and inferior to regular film quality. Kinescope recording was a difficult and time-consuming technique that required great care on the part of the recording engineer. The stop-and-start production was cumbersome and not feasible. The laboratory processing of the negative was also a delicate matter. When editing was necessary, it had to be minimal and was accomplished by physically cutting and splicing the film in the traditional manner.

The combination electronic/film technique was, however, the only means of recording at the time, and the networks made kines for archival purposes and to supply programs to noninterconnected stations. The EDUCATIONAL TELEVISION AND RADIO CENTER (ETRC) established the first "network" of EDUCATIONAL TELEVISION (ETV) stations by circulating kines in a BICYCLE manner among eighteen ETV stations in the mid-1950s. Kinescopes were quickly abandoned as a means of recording in 1956, with the introduction of VIDEOTAPE RECORDING. They are part of television's history, however, and as the only record of some early programs, they are preserved at archives such as the AMERICAN MUSEUM OF THE MOVING IMAGE (AMMI), ATAS/UCLA TELEVISION ARCHIVES, LIBRARY OF CONGRESS, THE MUSEUM OF TELEVISION AND RADIO, and the MUSEUM OF BROADCASTING COMMUNICATIONS (MBC).

**kinescope tube**

Invented by VLADIMIR K. ZWORYKIN in 1925, this tube made electronic television possible. In combination with the camera pickup ICONOSCOPE TUBE (patented by Zworykin the year before), the kinescope picture receiving tube completed the essential linkup between transmission and reception. The kinescope tube is a CATHODE RAY vacuum tube operating by shooting a beam of electrons onto the interior of the face of the tube, which is coated with phosphorescence. When the electrons hit the face of the tube, the phosphorescence glows. The kinescope tube converts the video signal from the pickup tube to an exactly similar pattern on its face. Although there have been many receiver improvements with the use of solid-state electronics over the years and three electron beams (for color) have replaced the single monochromatic tube of Zworykin's day, the principle remains the same. The kinescope tube remains the most used and best method to date of displaying television signals.

**King Broadcasting Company**

A family-owned privately held GROUP BROADCASTER, King Broadcasting was named for its flagship television station, KING-TV in Seattle. In addition to that station, the company owned five other television stations, six radio stations, thirteen cable systems, and a mobile-unit television division.

The company was founded in 1946 by Dorothy Bullitt, the daughter of a wealthy Seattle businessman and developer, who was a leader in environmental and social causes in the Northwest. Bullitt died in 1990 (at age 97) and the firm was offered for sale by her descendants. The PROVIDENCE JOURNAL BROADCASTING COMPANY bought the television stations and cable systems in 1991. The proceeds from the sale will be used by Bullitt's heirs to support environmental causes.

**King, Alan**

At home on the stage, in motion pictures, and in clubs, King has also been part of the television industry since the 1950s when he did occasional stand-up comedy monologues on the evening "GARRY MOORE SHOW" on CBS. His routines then focused on social and cultural foibles and he regularly comedically attacked such institutions as children's toys and the airlines. He was also a frequent guest on variety shows including "KRAFT MUSIC HALL" (1967-71, NBC).

In the 1970s, King turned to administration and production. He served as executive producer for the SITCOM "The Corner Bar" (1972-73, ABC) and for the short-lived "Saturday Night Live with Howard Cosell" (1975-76, ABC), he was billed as the "Executive in Charge of Comedy." In the 1980s and early 1990s, he turned to television directing.

Since the 1980s, King has been seen on the motion picture screen and in a concert act. Additionally, he has hosted a talk show (focusing on comedy) on one of the cable comedy channels and headlined some cable SPECIALS. One of his 1969 appearances on "Kraft Music Hall" can be seen on home video.

**King, Larry**

The consummate radio talk show host and former newspaper columnist, King got his start in Miami and then moved to Washington D.C. in 1977. His television show, "Larry King Live," in which he interviews current newsworthy personalities was initially distributed to commercial television stations in FIRST-RUN syndication, but it is now seen on the CABLE NEWS NETWORK (CNN) every week night in PRIME TIME. The show is done live, affording an opportunity for people to phone in to pose questions to the guests.

King also still hosts his talk show on network radio and in October 1990 he was the star of a variety SPECIAL on NBC, "Sunday Night with Larry King." The INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) named him its Broadcaster of the Year in 1989.

**King, Michael**

President and CEO of the SYNDICATION company KING WORLD PRODUCTIONS INC., Michael King began his career in local television sales, joining his father's firm in 1977. His brother Roger is chairman.

**King, Roger**

The chairman of KING WORLD PRODUCTIONS INC., a highly successful SYNDICATION company, Roger King got his start in radio time sales. He later sold for local television stations, and in 1977 he moved to King World, which had been founded by his father in 1964. He and his brother Michael are the two top executives in the company.

**King-World Productions Inc.**

Arguably the world's most successful SYNDICATION company, this New Jersey-based firm numbers "JEOPARDY," "WHEEL OF FORTUNE," and "THE OPRAH WINFREY SHOW" among its primary programs in FIRST-RUN syndication.

Starting in the 1970s with a small company founded by their father (with one old children's series, "The Little Rascals"), the next generation of Kings created a multimillion-dollar firm with worldwide sales. The company also owns a television station and continues to develop new programming for syndication under the leadership of brothers MICHAEL KING and ROGER KING.

**Kintner, Robert**

As the dynamic president of NBC from 1958 to 1966, Kintner led the network to focus on news and DOCUMENTARIES. His emphasis on news brought the network to parity with CBS in that area. Prior to assuming his leadership role at NBC, Kintner had worked as a journalist and author and had also served as president of ABC television.

Kintner was named chairman and CEO of the NBC network in 1966 but resigned at that time for reasons of health. He died in February 1981.

**kitchen debate**

Vice President Richard M. Nixon and Soviet Premier Nikita Krushchev were the principals in this informal televised exchange that took place in Moscow in July 1959. Nixon was visiting an international exhibition of goods and equipment that included RADIO

CORPORATION OF AMERICA (RCA) color cameras and AMPEX videotape machines. The two Cold War antagonists agreed that their comments could be televised. They exchanged guarded insults and discussed each country's politics as they moved through the hall.

In an exhibit of U.S. kitchen appliances, Nixon said, "There are some instances where you may be ahead of us. For example, in the development of the thrust of your rockets for the investigation of outer space. There may be some instances, for example color television, where we're ahead of you." To emphasize his point during the exchange, Nixon jabbed his finger at the Soviet Premiere. When the sequence was televised in the United States it appeared as if the vice president had stood his ground against the Communist dictator and it added to Nixon's politically rising star.

#### **Kittross, John M.**

A respected author, educator, and consultant, Kittross co-authored (with CHRISTOPHER STERLING) *Stay Tuned: A Concise History of American Broadcasting* (second edition, 1990, Wadsworth). He received his AB degree from Antioch College, his MS from Boston University, and a PhD in communications from the University of Illinois. He has been a professor at the University of Southern California and at Temple University and has served as vice president of Academic Affairs and provost at Emerson College. Kittross has been the editor of a number of scholarly journals, a consultant to many corporations and organizations, and a professional broadcaster. He is a prolific author of hundreds of articles and a number of books. He is currently a professor at Emerson College.

#### **Kluge, John W.**

This German-born entrepreneur founded METROMEDIA INC., including its broadcasting, worldwide broadcasting, and outdoor advertising divisions, and serves as chairman of the board of the organization. Educated at Drake and Columbia Universities, Kluge began his career in Detroit radio in 1937. Over the years, he held top executive positions and directorships as a GROUP BROADCASTER as well as in the advertising and consumer food industries.

Kluge is a member of a number of associations and serves on the boards of many charities. In 1991 *Forbes* magazine called him the richest man in the United States for the third straight year. His estimated net worth was \$5.9 billion.

#### **Klugman, Jack**

In post-WW II New York Klugman performed on the Broadway stage and in the television shows of the

times, including children's programs, SOAP OPERAS, and dramatic series and ANTHOLOGIES. His television appearances number in the hundreds.

A Hollywood motion picture contract resulted from an appearance on "Hollywood Screen Test" (1948-53, ABC). In his first television series, Klugman played the title role in "Harris Against the World" (1964-65, NBC). He is most closely associated, however, with the role of the slob sportswriter Oscar Madison in "THE ODD COUPLE" (1970-75, ABC), in which he starred with his friend TONY RANDALL. He followed that hit with another, "QUINCY, M.E." (1976-83, NBC), and most recently starred in NBC's "You Again?" (1986-87).

Klugman's three EMMYS were all in the Best Actor category. In 1964, he won the award for his guest role in a "DEFENDERS" episode about the Hollywood BLACKLISTING years. The 1971 and 1973 statuettes honored his work in "The Odd Couple."

#### **Knight, Ted**

A stage performer and character actor for many years, Knight came into prominence as the muddled egocentric newscaster on "THE MARY TYLER MOORE SHOW" (1970-77, CBS). He followed that success with "The Ted Knight Show," which lasted only a few weeks in 1978. Knight's next venture, however, "Too Close for Comfort," was more successful, airing on ABC for three years and then in FIRST-RUN syndication from 1983 until his death of cancer in 1986.

Knight won two Best Supporting Actor EMMYS in 1973 and 1976 for his work with Moore.

#### **Knots Landing**

Since 1979 this CBS SPIN-OFF of the popular evening SOAP OPERA "DALLAS" has kept audiences enthralled with its complex plots. The blacksheep of the Ewing clan (Gary) and his wife (Valine) left the Texas ranch in favor of Southern California. "Knots Landing" (named for the *cul de sac* that is home to most of the characters) follows them and the lives of three of their neighbor-couples, and in twelve years the relationships (sexual, social, and business) have become extremely complicated and intertwined in the finest traditions of the emotional dramas.

Some critics consider the series the best of the evening soaps, largely because of the superior writing and character development and because more realism has emerged, as the wealth and power elements that characterized "DALLAS" and "DYNASTY" are downplayed. The long-running program aired its 300th episode in 1991, placing it fourth in longevity among hour-long dramas (after "GUNSMOKE," "DALLAS," and "BONANZA").

**Knotts, Don**

Knotts has made a career of the nervous inept character that he first developed for "THE GARRY MOORE" show on CBS and STEVE ALLEN'S "TONIGHT SHOW" on NBC in the 1950s. He was also a regular on Allen's Sunday PRIME-TIME show on NBC from 1956 to 1960.

His most memorable role, however, was that of Barney Fife, the bumbling deputy, on "THE ANDY GRIFFITH SHOW" (1960-68, CBS). His portrayal of the know-it-all officer who thought himself tough but humane made every viewer feel superior. He became the consummate ditz. Knotts stayed with the show for five years and won five Best Supporting Actor EM-MYS in those years. He had his own variety show on NBC during the 1970 season and appeared as the landlord in the final five years of "THREE'S COMPANY" (1977-84, ABC). He appeared in a FIRST-RUN syndicated series, "What a Country" in 1986 and rejoined Griffith as a regular in "MATLOCK" in 1988.

Knotts continues to do guest shots on television and has also had a significant career in theatrical motion pictures.

**Knowledge Industry Publications Inc. (KIPI)**

This publishing company is the largest in the United States devoted specifically and entirely to communications. The firm develops and distributes books, market research reports, reference volumes, directories, and newsletters concerning television, video, audio, and book publishing. The company also organizes two trade shows called "Image World" and "Intelmart" for the INTERNATIONAL TELECONFERENCE ASSOCIATION (ITA). KIPI also operates two seminar events, "Video Expo" and "Computer, Animation, MultiMedia and Presentations (CAMMP)" and publishes the trade magazine *AV/Video* and other periodicals for professionals in the field. Founded in 1967, KIPI is located in White Plains (New York).

**Kodak still-picture process**

This hybrid technique of chemical and electronic photography is scheduled to be introduced by the Kodak Company in mid-1992. Jointly developed with the Philips Corporation (one of the major manufacturers of CD-I), it uses the traditional photographic method but also permits pictures to be manipulated and viewed electronically. Kodak hopes the process will compete effectively with the Japanese-developed electronic-imaging STILL VIDEO CAMERAS and STILL VIDEO PRINTERS and extend the life of traditional photography. The new system is called "Photo CD."

In the new Kodak system a consumer will receive 35mm negatives and pictures from the photofinisher

in the traditional manner. However, the images can also be converted to digital data and recorded on a COMPACT DISC (CD) and can then be played back on a television screen by using a special player. Each disc can contain as many as 100 pictures from either slides or negatives. It is claimed that the quality of the image will be superior to the images created solely by the chemical photographic process. The new Kodak method will also allow text to be added to the pictures, images to be combined, and even pictures without negatives to be put on the CDs for viewing on the TV screen.

**Kojak**

Although criticized by some for its excessive violence, this police-adventure series maintained its popularity for five seasons. The show was seen on CBS from 1973 to 1978, placing in the top ten in the RATINGS in the 1973-74 season. The hour-long programs starred Telly Savalas in his only significant TV series as the bald chief of detectives in a Manhattan precinct. He will be long remembered for his trademark lollipops and his frequent query, "Who loves ya', baby?" Some 118 episodes went into OFF-NETWORK syndication in September 1979.

**Kompas/Biel and Associates**

This private consulting company specializes in providing services to LOW-POWER TELEVISION (LPTV) stations and to that industry. It undertakes market analysis, prepares CONSTRUCTION PERMITS (CP) and license applications for clients to submit to the FEDERAL COMMUNICATIONS COMMISSION (FCC), and provides programming and business planning for community broadcasting stations. The company is located in Milwaukee.

**Koplovitz, Kay**

The president and CEO of the USA NETWORK, Koplovitz has held this position since the network was formed in 1980. She was instrumental in forming the organization, coming to it from an executive position with UA-Columbia Satellite Services. She had previously operated her own communications management and public relations firm.

The University of Wisconsin and Michigan State University graduate has served on the boards of several industry groups including the MUSEUM OF TELEVISION AND RADIO, the ADVERTISING COUNCIL, the NATIONAL CABLE TELEVISION ASSOCIATION (NCTA), and the CABLETELEVISION ADVERTISING BUREAU (CAB).

The CAB, WOMEN IN COMMUNICATIONS (WIC), the NCTA, and ACTION FOR CHILDREN'S TELEVISION (ACT) have conferred honors upon her.

**Koppel, Ted**

The British-born newsman joined ABC as a correspondent in 1963 and at age 23 was the youngest reporter to work for a commercial television network. He has been with that network ever since, serving as a foreign correspondent in Latin America, Vietnam, and Hong Kong and reporting on the Iran hostages in 1979.

Koppel's first assignment as an ANCHOR was on the ABC Sunday evening news where he replaced HARRY REASONER in 1973. His biggest break, however, was in 1980 when, as a result of his work with the Iranian hostage situation, he was given a late-night time period and his "NIGHTLINE" premiered. The thoughtful show airs five times weekly and has become one of the most praised talk shows in the history of television. Since 1990, he has also hosted "The Koppel Report," a news program that was honored with a second PEABODY award in 1991 for the report "The Death of a Dictator."

Koppel has received many awards including a DuPont in 1979, a Peabody in 1982, and nine EMMYS from 1982 through 1988, mostly for "Nightline." In 1985, he was named Broadcaster of the Year by the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS).

**Korman, Harvey**

A comedic actor, Korman was first seen on television as a featured player on "THE DANNY KAYE SHOW" (1963-67, CBS). He followed that success immediately with a regular spot for the first ten seasons on "THE CAROL BURNETT SHOW" (1967-79, CBS), where his ability as a consummate sketch artist blossomed. Korman made several television PILOTS during this period, but none were picked up. In 1980, he appeared with his partner from the Burnett show, TIM CONWAY, in Conway's second attempt at starring in series television. Korman next served as host and occasional actor in a SPIN-OFF from the Burnett show, "Mama's Family" (1983-85, NBC). A sketch that he did on a GEORGE BURNS show in 1986 led to his next SITCOM, "Leo and Liz in Beverly Hills" on CBS but the series lasted only ten weeks. Korman does occasional guest shots and has hosted or directed some SPECIALS and has starred in several motion pictures.

For his work on "The Carol Burnett Show" he was nominated seven times for an EMMY from 1969 to 1977 and won the award four times (1969, 1971, 1972, and 1974). (In two of the years in which he was nominated, he lost to buddy Tim Conway.)

**Korn, Bill**

Korn was appointed president of GROUP W TELEVISION in 1990. He had been associated with PepsiCo

from 1972 to 1986 in various capacities including vice president of marketing for Pepsi Cola Inc. and president of Frito Lay and Wilson Sporting Goods. Immediately prior to his appointment at Group W he was a principal at Marketing Corporation of America, a management consulting firm.

**Kountze, Vallery**

Previously an executive in sales and marketing for REPUBLIC PICTURES Home Video, Kountze was named president of that company in October 1989. Before joining Republic in 1986 Kountze was vice president of marketing at RCA/COLUMBIA PICTURES HOME VIDEO.

**Kovacs, Ernie**

One of the most innovative and original of all television personalities, Kovacs is now considered to have been a comedic genius. His sight gags, imaginative use of the medium, and particular brand of outrageous humor predated "ROWAN AND MARTIN'S LAUGH-IN" by more than a decade. NBC was the first to give him a network opportunity, with a daytime and later a PRIME-TIME show in 1951. In 1952 he starred in "THE ERNIE KOVACS SHOW" on CBS and took the same show to NBC in 1956. When STEVE ALLEN cut back his hosting duties on "THE TONIGHT SHOW," Kovacs took over that show two nights a week, using his own cast and exercising his own sense of humor.

Kovacs also became a mainstay as a host or panelist on quiz shows of the 1950s, appearing on "Time Will Tell" (1954) and "One Minute Please" (1954-55) on the DUMONT TELEVISION NETWORK and "Take a Good Look" (1959-61) on ABC. He also hosted a silent movie show in the 1960 season on ABC.

Kovacs was plagued by money problems late in his life with the Internal Revenue Service (IRS) demanding back taxes, and he spent considerable time scrambling for work. In 1962 he was killed in a one-car auto accident, cutting off a brilliant career. His wife, actress/singer EDIE ADAMS, worked diligently and courageously and finally paid off his debts.

Kovacs was awarded one EMMY during his career, in 1962, in the unlikely category of Electronic Camera Work. In 1986, however, the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) recognized his genius and posthumously named him to its HALL OF FAME. In 1991 the independent home video PROGRAM SUPPLIER Kultur released five one-hour videocassettes taken from the comedian's television appearances.

**Kraft Music Hall, The**

One of the most venerable of the musical variety shows, the "Kraft Music Hall" had its roots in radio

where it was heard from 1933 to 1949. BING CROSBY was the host for many years. When the sponsor (Kraft Foods) began its involvement in television in 1947, the company created a dramatic ANTHOLOGY series, "KRAFT TELEVISION THEATER," which ran until 1958. In that year, the company returned to a musical variety format with this version of the old radio show. There were many variations on the title of the show, generally incorporating the name of its current host, including MILTON BERLE and PERRY COMO in the early years. Other hosts (of more limited tenure) were EDDY ARNOLD, GEORGE BURNS, LORNE GREENE, ED MCMAHON, and DINAH SHORE. In the 1960s, WOODY ALLEN and GROUCHO MARX were among those who brought their comedy to the Music Hall and many other prominent artists appeared as guest stars through the years, notably ALAN KING and DON RICKLES.

The Friars Club Roasts (later taken over by DEAN MARTIN) had their beginnings on the show and the summer telecasts became showcases for British talent. The long-running program vacated its traditional Wednesday evening spot on NBC in May 1971.

#### **Kraft Television Theater**

When the Kraft Food Company moved its sponsorship from radio to television in 1947, it temporarily abandoned its music-variety format ("KRAFT MUSIC HALL") and began this dramatic ANTHOLOGY program. The drama format prevailed until 1958, when Kraft, the long-time sponsor, returned to music and variety. During its twelve years, however, this critically acclaimed anthology series embodied the best of live drama during the GOLDEN AGE OF TELEVISION.

Both adaptations of classics and current plays and original dramas were aired. ROD SERLING was a frequent contributor, winning an EMMY for his 1955 "Patterns" that starred ED BEGLEY. Among the nearly 4,000 performers who appeared were ART CARNEY, CLORIS LEACHMAN, E. G. MARSHALL, Paul Newman, TONY RANDALL, GENE RAYBURN, and George C. Scott.

During the early 1960s "Kraft Mystery Theater" was produced as a summer replacement for the "Music Hall" and for two years in the mid-1960s "Kraft Suspense Theater" shared a Thursday night time slot with PERRY COMO and his "Music Hall," the only time that Kraft deserted its traditional Wednesday spot. The series experimented with color as early as 1954 and two years later, it became standard on the program.

Of the 650 dramas that were produced over the years, a few were recorded for posterity. Fifteen black-and-white shows from "Kraft Mystery Theatre"

and fifty-two color programs from "Kraft Suspense Theatre," both produced in the early 1960s, are available in SYNDICATION.

#### **Krim, Arthur B.**

An attorney, Krim has held the position of chairman of the board of ORION PICTURES and TELEVISION CORPORATION since 1978. Prior to this appointment, he had been president and chairman of the board of UNITED ARTISTS ENTERTAINMENT.

Long a civic and political leader, Krim has held many directorships and has been decorated by the governments of Italy and France. He also served, in 1968, as a special consultant to President Lyndon Johnson.

#### **KU-band satellites**

These communication SATELLITES contain TRANSPONDERS operating on FREQUENCIES in the KU-band from 11.7 to 12.2 GIGAHERTZ (GHZ). Signals of these high frequencies can be received by relatively small TELEVISION RECEIVE ONLY (TVRO) dishes, thus making DIRECT BROADCAST SATELLITE (DBS) services possible in the future. KU-band transmission is sensitive to atmospheric changes, however, and satellites utilizing that BAND WIDTH cover only a small portion of the United States, in contrast to C-BAND satellites, which cover most of the country. Communication satellite companies launch and operate both types of satellites.

#### **Kukla, Fran and Ollie**

The lovable puppets of BURR TILLSTROM and their human friend FRAN ALLISON were early television pioneers. They appeared on television experimentally in 1939, were regularly scheduled on a Chicago station in 1947, and joined the NBC network in 1949. HUGH DOWNS was the first announcer for the delightful children's series. The show was involved in early experiments in color in 1953.

Kukla (the Russian name for "doll") and Ollie (the dragon) were the featured puppets but they were assisted by many other characters. Allison, a Chicago singer before her association with the Kuklapolitans, was the only live performer and interacted with all of the puppets, appearing just in front of the little puppet stage. The show was done live and the dialogue and action were ad libbed with everyone acting in a spontaneous manner. The result was a charming *tour de force* of whimsy and good cheer. Tillstrom's work became the inspiration for many later puppeteers, including JIM HENSON.

Following the show's NBC PRIME-TIME run in 1952, the half-hour programs moved to Sunday af-

ternoons until 1954. For the next three years the children's series was seen on ABC. In 1961 it was back on NBC, stripped weekdays for a year. The PUBLIC BROADCASTING SERVICE (PBS) picked it up from 1969 to 1971.

The cast made many guest appearances in such programs as the "TODAY" show, "YOUR SHOW OF SHOWS," "YOUR HIT PARADE," and in several SPECIALS starring PERRY COMO. In addition, the group hosted the CBS "Children's Film Festival" in the late 1960s on Saturday mornings. A FIRST-RUN syndicated version of thirty-nine color programs was produced in 1975. Some 195 brief excerpts of only three minutes each from NBC's 1961 series are also in SYNDICATION.

The show's EMMY nominations for Best Children's Program began as early as 1950 and it won the award in 1953. A final nomination came in 1971 but "SESAME STREET" (with Henson's Muppets) took home the statuette.

#### **Kuralt, Charles**

One of CBS News' top reporters, Kuralt joined the network in 1956 as a writer and served as a reporter from 1957 to 1959. Since then, he has been given

special assignments as a correspondent. The assignment for which he is best known is "ON THE ROAD," the title given to the hundreds of interviews and down-home commentaries he has done on the back roads and byways of the country since the late 1960s.

Kuralt has had other assignments including anchoring "Eyewitness to History," a news analysis program in 1960 and narrating the documentary "CBS News Adventure" during the 1970 season. He also contributed to "Who's Who" in 1977 and anchored the magazine show "The American Parade" in 1984.

Until 1983 his "On the Road" had been used by the network on an irregular basis as inserts in already scheduled newscasts, but that year Kuralt was given the opportunity to expand the pieces and develop an entire series. After that season, however, "On the Road" reverted to its occasional status. Kuralt also still does CBS News SPECIALS and he and LESLEY STAHL began co-anchoring a nightly CBS magazine series, "America Tonight," in 1990.

Kuralt has won nine EMMYS since 1968. Among his many other honors are two PEABODY awards. In 1983 the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) named him its Broadcaster of the Year.

# - L -

## **L. A. Law**

More than a courtroom drama, this series explores the professional as well as the personal, social, and sexual lives of ten members of a California law firm. The show is produced in a manner reminiscent of "HILL STREET BLUES," both of which were created and produced by STEVEN BOCHCO. The popular dramatic series premiered on NBC in October 1986 in a two-hour introductory episode. Regular hour-long programs have since filled the Thursday evening time slot that was previously held by "Hill Street." The series has been hailed as entertaining, well-written, and literate.

The program has made stars of many newcomers to series television including Richard Dysart, Harry Hamlin, Jimmy Smits, and the husband-wife team of Jill Eikenberry and Michael Tucker. It has also featured Corbin Bernsen (previously of the SOAP OPERA "Ryan's Hope") and Susan Dey (one of the "PARTRIDGE FAMILY" children). Two major characters (Hamlin and Smits) left the series at the end of the 1990-91 season.

With EMMY nominations in each of its first four years, the show has been named the Best Drama Series four times, a feat matched only by "HILL STREET BLUES." The sixty-one early episodes appeared on the LIFETIME cable channel in 1991.

## **La Rosa, Julius**

When singer La Rosa was discharged from the U.S. Navy in 1951 he had an agreement to go immediately into a featured spot on "ARTHUR GODFREY AND HIS FRIENDS." Two years later Godfrey made headlines by firing him, on the air, for a supposed "lack of humility." In addition to a lucrative recording contract, La Rosa was able to parlay his popularity into several guest star appearances as well as assignments as a vocalist on ABC's "Let's Dance" in 1954 and as a host on CBS's "TV's Top Tunes" in 1955. He also hosted a summer replacement series ("The Julius La Rosa Show") a music show in 1955 and a variety show in 1956 and 1957.

His fans, however, moved on to rock and roll and to other idols and he has been seen only rarely on

television since those days. In 1980 La Rosa appeared for a time as an actor in the soap "ANOTHER WORLD" and received an EMMY nomination for his work. He has also been a disc jockey on New York City radio stations in recent years and makes club and concert singing appearances.

## **label**

Used in the consumer product industry since its inception, this term was adopted by the music recording industry in its early days and later picked up by home video companies. The identifying word or phrase, often a brand name attached to a consumer electronics device or prerecorded videocassette or videodisc, is a label. It is usually registered under the LANHAM TRADEMARK ACT OF 1946. The specific phrase can be a variation of the PROGRAM SUPPLIER'S name such as the LIVE ENTERTAINMENT home video label "LIVE Home Video," or completely different from the parent, such as PUBLIC MEDIA INC'S "Homevision" label used for its home video videocassettes.

## **Lamb, Brian P.**

The chairman and CEO of the CABLE SATELLITE PUBLIC AFFAIRS NETWORK (C-SPAN) since its inception, Lamb was also one of its founders. He had been interested in broadcasting since his youth and several years of observing and reporting on the communications scene in Washington during the 1970s gave him the idea of a cable channel covering the U.S. Congress. Overcoming congressional reluctance by careful experimentation, first in the House and then in the Senate, Lamb convinced the legislators that such a service would not lead to the downfall of the nation. With the aid of some MULTIPLE SYSTEM OPERATORS (MSO), C-Span was organized as a nonprofit company in 1979. Lamb also serves as one of C-Span's on-air hosts.

## **Landon, Michael**

Starting in show business as a youthful actor, Landon had several supporting roles in series, pilots, and dramatic ANTHOLOGIES in the mid-1950s along with some motion picture work. Although his first



break in Hollywood was the title role in the motion picture *I Was a Teenage Werewolf*, it was the part of Little Joe in "BONANZA" (1959-73, NBC) that brought him stardom. During that series' long run Landon had an opportunity to write and direct some of the episodes, and at its conclusion, he went immediately into a new project, creating and producing "LITTLE HOUSE ON THE PRAIRIE" (1974-83, NBC). He also played the pivotal role of Charles Ingalls, father of Laura Ingalls Wilder, on that series. His next project, which he created and produced (but did not act in), was "Father Murphy" (1981-84, NBC), a SPIN-OFF of "Little House." In 1984 Landon created, wrote, produced, and occasionally directed the series "Highway to Heaven" (and was also the star).

Landon also wrote, produced, and directed many MADE-FOR-TV MOVIES and other shows (including several BOB HOPE SPECIALS), directed dramatic shows, and hosted many specials. A perfectionist, he had a reputation among his coworkers for being difficult to please but he nevertheless was one of Hollywood's favorite personalities.

The actor announced in early April 1991 that he was suffering from an inoperable cancer of the pancreas and liver and he died July 1 of that year. He had completed a pilot for a three-generation family series, "Us," for CBS at the time of his death.

The International Council of the NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES (NATAS) honored Landon with its prestigious Founders Award in 1982.

#### **Lanham Trademark Act of 1946**

Effective in 1947, this law regulates the registration and issuance of identifying marks, titles, slogans, symbols, brand names, and logos in U.S. commerce. It is sometimes confused with the COPYRIGHT ACT OF 1976, which governs the expression of ideas in books, films, and television programs. Trademark registration, however, is handled by the U.S. Patent Office, protects the holder from competitors attempting to use the same or similar marks.

#### **Lansbury, Angela**

In the 1940s and 1950s, Lansbury was a successful motion picture character actress. She was one of the few established film stars to perform frequently on the dramatic ANTHOLOGIES in the GOLDEN AGE OF TELEVISION and was a regular for one season on an early QUIZ SHOW, "PANTOMIME QUIZ." In the 1960s and 1970s she dominated Broadway, starring in a number of musicals. In 1984, however, she returned to television as the widowed mystery writer and amateur detective in her first television series, "MURDER, SHE WROTE," which premiered on CBS in 1984. It was

an enormous hit. The versatile actress planned to make the 1991-92 season the last for the popular series, but MADE-FOR-TV MOVIES based on the character are future possibilities. Repeat telecasts were seen on the USA NETWORK in the early 1990s, and the shows are predicted to have a long life in SYNDICATION.

Lansbury has also appeared as an actress or a host on several SPECIALS, earning EMMY nominations for some of them as well as for "Murder, She Wrote," but she has never won the award.

#### **Lar Daly Amendment**

Named after a perpetual candidate for political office in Chicago, this amendment to Section 315 of the COMMUNICATIONS ACT OF 1934 addressed the issue of the EQUAL TIME (OPPORTUNITY) RULES for political candidates in broadcasting. In 1959 Daly was again making one of his runs, this time against the powerful incumbent mayor of Chicago, Richard J. Daley. Although he had absolutely no chance of victory, Daly claimed equal access to television time every time the mayor appeared on a newscast. The FEDERAL COMMUNICATIONS COMMISSION (FCC) ruled that the maverick was entitled to such access in a close four-to-three vote. Alarmed and pleading FIRST AMENDMENT considerations, broadcasters besieged Congress to act, pointing out that incumbent politicians could not be covered in newsworthy circumstances during political campaigns because the stations would have to give equal time to all of their opponents. In a flurry of unprecedented activity, Congress accepted this argument and rushed through an amendment to the Act. *Bona fide* newscasts, documentaries, interviews, and on-the-spot coverage of news events were exempted from equal time (opportunity) considerations.

#### **Laramie**

This early western featured singer-composer Hoagy Carmichael ("Stardust") and motion picture actress Spring Byington in the cast. The series was set in post-Civil War Wyoming Territory and telecast on NBC from 1959 to 1963. Sixty hour-long color episodes and sixty-four black-and-white shows were placed in OFF-NETWORK syndication when the show left the air.

#### **laser**

The word laser is an acronym for "light amplification by stimulated emission of radiation." Developed in the 1960s, it is a device for generating a beam of coherent (in step) electromagnetic signals. A highly concentrated beam of light at a single FREQUENCY or color is produced, and this beam can then be transmitted in a variety of ways.

Although the technology has a number of uses in medicine, education, and business, it found its first real application in the mass media with the development of COMPACT DISCS (CD). Laser beams and DIGITAL COMMUNICATIONS technology replaced the mechanical stylus method of sound reproduction, creating a virtually indestructible and long-lasting audio disc. The same laser technology was applied to LASER VIDEODISCS (LV) in the 1970s, providing high-quality pictures and still-frame and slow-motion functions. The laser incorporated audio and video machines were often combined into one unit in the 1980s.

The same principles of optical storage have also been used with computers. A single computer laser disc has the capacity to store an incredible amount of data and a CD-ROM (compact disc, read-only memory) device can offer thousands of pieces of bits of information from one disc. Encyclopedias and multivolume reference works are available on CD-ROM discs and the unit allows for access to the information on the disc through a number of types of searches.

Lasers are also utilized in cable television in combination with FIBER OPTICS technology and will be the dominant method of signal transmission in the next century.

#### **LaserDisc Association**

Formerly known as the LaserVision Association, this New York-based organization was founded by hardware and software companies involved in the LASER VIDEODISC (LV) format. Composed of more than thirty firms including the thirteen companies that manufacture or market laserdisc players, the group promotes the format to the trade and consumers. It maintains a retail advisory committee and develops generic advertising and displays for retail operations.

#### **laser videodisc (LV)**

During the late 1970s and early 1980s three incompatible videodisc formats were introduced, creating a battle for consumer acceptance among the giant electronics companies. This version emerged as the winner and became the standard format, defeating the CAPACITANCE ELECTRONIC DISC (CED) developed by the RADIO CORPORATION OF AMERICA (RCA) and the VIDEO HIGH DENSITY DISC (VHD) manufactured by MATSUSHITA and the JVC Company of Japan.

The laser optical machines and discs were introduced in 1978 and at that time, the equipment was the most technologically advanced product ever introduced into the consumer market. Although the first machines could not record, the laser videodiscs had a staggering capacity for the storage and playback of prerecorded material. More than 54,000 still-

frame pictures could be encoded on one side of a disc, or one 30-minute side could play back the graphics and text of thirty books.

The machine contains low-power LASERS that reflect off the surface of the videodisc and create electronic signals that can be seen on the screen when the device is attached to a TV set. The machine is about the size of a (now old-fashioned) conventional record turntable.

The twelve-inch discs are easily inserted into the machine. They are plastic-coated, making them resistant to dust or scratching, and they will supposedly never wear out because only the laser beam makes contact with the disc.

Depending on how the information is mastered, the LV machine will scan at a certain number of revolutions per minute and play back in the CAV (constant angular velocity) or CLV (constant linear velocity) modes. The CAV mode has a program capacity of thirty minutes per side, allowing the viewer to freeze-frame, stop, view in slow-motion, or even find a single frame from any of the 54,000 individual frames. The CLV mode increases the playback capability to one hour per side, but the longer length means that a more expensive player is needed to access the special effects features.

Many popular video programs are available in the CLV mode, which enables motion pictures and entertainment programs to fit on the two sides of one disc. The CAV mode is used for educational, how-to, and other special programs that lend themselves to frame-by-frame access and INTERACTIVE VIDEO. In either mode, the discs have two (sometimes four) audio channels that allow stereo playback of programming and special commentary.

The LV system was developed by Philips-MCA and was initially sold under the brand names of "Magnavision" (by Magnavox) and "Discovision" (by MCA). It was introduced regionally in the United States in late 1978 and nationally in 1979-80. It is sold today under the brand name LaserDisc by Pioneer, SONY, Philips, Sharp, NEC, Yamaha, Panasonic, and many others. Although the laser videodisc had won the format war by the mid-1980s, the machine languished in the marketplace until the introduction of the so-called "combi-players" in the late 1980s. The consumer was then offered an affordable laser machine that could play both videodiscs and COMPACT DISCS (CD). This new machine has made the hardware appealing to both the audio-conscious stereo buff and the video collector and the sale of the playback devices has increased. The high-quality image and sound of the laserdisc is about 50 percent superior to videocassette (VCR) technology and appeals to

consumers who seek top-notch electronics playback gear.

In 1990 Panasonic began selling the first commercially available "rewriteable" optical disc recorder. Unlike its predecessor, the WORM (write once, read many times) disc that can't be erased, the new discs can go through a million erase-and-rewrite cycles. Full-motion video, still images, or other data can be replaced at will on a frame-by-frame basis and information can be refined in as little as 7/10th of a second. The device and discs are expensive but are expected to be embraced by organizations and companies that need constantly updated data. (See also CD-I, CD-ROM, DVI, LASERDISC ASSOCIATION, and OPTICAL PROGRAMMING ASSOCIATES.)

### **Lasser, Louise**

A sometime success as a stage and screen actress, Lasser made her television debut on the summer series "Talent Scouts (1962-63, CBS) and also played occasional supporting roles in series and MADE-FOR-TV MOVIES in the early 1970s. In 1975, however, she achieved instant recognition for her portrayal of the perpetually perplexed title character in "MARY HARTMAN, MARY HARTMAN," the satirical PRIME-TIME SOAP OPERA created by NORMAN LEAR.

Lasser wrote and starred in a 1978 TV movie and had one more try at series television in the 1981 season on ABC's "It's a Living." She is concentrating on a motion picture career today and is rarely seen on TV.

### **Lassie**

The tales of Lassie, the loyal collie dog, have become children's classics. They first saw the light of day as a novel by Eric Knight, then as a successful 1943 motion picture starring Roddy McDowell and Elizabeth Taylor, followed by more movies and a radio program. The television version of "Lassie" began on CBS in 1954, remained on the network for seventeen years, and continued for three more years in FIRST-RUN syndication. Starting as a story of a boy and his dog, the thrust of the program changed over the years, along with the cast. CLORIS LEACHMAN and Hollywood actress June Lockhart each played the role of the mother. Lassie remained the same, however, and was always ready to rescue folk, tend to the sick, and help her boy masters head off bad persons. As the youngsters who played the part outgrew the concept, Lassie's owners became forest rangers. Finally, in the last network season, the dog had little human contact at all but in the SYNDICATION version, she again settled down with a family. Rudd Weatherwax was the trainer for the several (male) collies that

played the title role. In both 1954 and 1955 the series was honored with an EMMY for Best Children's Program.

A Saturday morning animated feature titled "Lassie's Rescue Rangers" was seen on CBS from 1973 to 1975 and a few episodes of an all-new first-run syndicated "Lassie," with yet another boy, was produced in 1988-89. The original classic 198 half-hour episodes are also in syndication (with the earlier ones titled "Jeff's Collie") along with fifteen hour-long versions of the show, ready to entertain a new generation.

### **late fringe**

This DAYPART in the program schedule of a local television station, network, or cable system generally follows PRIME TIME and the half-hour of local news on those operations. It is generally considered to be the time slot between 11:30 p.m. and 1:00 a.m. on affiliated stations, although the period varies from station to station. Because most INDEPENDENT STATIONS do not produce local newscasts, the late-fringe period begins at 11:00 p.m. on those outlets. (All times are eastern standard time [EST] Monday through Friday.)

This daypart is in contrast to the EARLY FRINGE and the PRIME-TIME ACCESS time slots and a number of syndicated programs and INFOMERCIALS are usually scheduled during this period on independent stations.

### **late night**

This period in the broadcast day identifies the time slot from 1:00 a.m. (eastern standard time [EST] Sunday through Saturday) until morning on local television stations, networks, and cable systems. During this DAYPART older movies, syndicated programs, and INFOMERCIALS are generally scheduled.

### **Late Night with David Letterman**

The unconventional and inventive comedian DAVID LETTERMAN found an evening slot on television in February 1982, when NBC gave him the post-JOHNNY CARSON spot in the LATE-NIGHT periods. Since then the comic has been entertaining the nation's insomniacs with a different kind of talk show. The show's format is similar to many others of the genre but features off-the-wall comics, strange contests, weird tours and demonstrations, and as the hour progresses, the somewhat controlled madness becomes more unstructured and outlandish. Although it is a legitimate program, it has been likened to a previous send-up of talk shows, "FERNWOOD 2-NIGHT." The Letterman show is produced by Carson's production company.

**Laugh-In**

See ROWAN AND MARTIN'S LAUGH-IN.

**Laurel Entertainment**

See SPELLING ENTERTAINMENT INC.

**lavalier mike**

Named after the girlfriend of a French king in the 1700s, these small omnidirectional microphones are usually referred to as "lavs" and are very popular for nondramatic nonmusical programs on television. They were introduced in the early 1960s, and are worn on a cord around the neck or clipped to a lapel. Modern lavalier mikes are so small as to be nearly invisible and their only limitation is the mike cord length. They are ideal for interview programs and newscasts. Two are often clipped together on one person as a safeguard in the event that one fails, which seldom happens. They are named after Madam de la Vallier, a onetime mistress of Louis XIV, who always wore a jewel suspended on a chain above her bosom.

**Laverne and Shirley**

The leading characters in this SITCOM were first seen briefly on a double date in "HAPPY DAYS." This SPIN-OFF premiered in January 1976 and remained on ABC until 1983. Set in the 1950s, it featured two young roommates who worked in a brewery but wanted and worked toward a better life. The show was first set in Milwaukee (as was "Happy Days") with occasional visits from The Fonz (HENRY WINKLER), but in 1978, the entire cast moved to Southern California where the blue-collar girls aspired to movie-star careers. Meantime, there were many situations to get in and out of with slapstick humor.

The half-hour program was very popular with viewers and usually ranked high in the RATINGS. It was one of the top three shows for two seasons (1975-77) and the number one program in 1977-78 and 1978-79. ABC reran the show daytimes in 1979 and 1980 and an animated version was telecast Saturday mornings from 1981 to 1983. Both versions are available in OFF-NETWORK syndication.

The comedy starred Cindy Williams and Penny Marshall. The latter (married at the time to ROB REINER) had been a regular in three previous series and has gone on to become a successful director.

**Lawrence Welk Show, The**

Playing old standards and polkas and exuding clean-cut wholesomeness, the North Dakota orchestra leader and his accordion have seldom been off the TV screen since 1955. "The Dodge Dancing

Party" premiered in July 1955, changed its name to "The Plymouth Show Starring LAWRENCE WELK" in 1958, and the next year assumed its permanent title. Welk was a very stiff old-fashioned host, but the music was bouncy and melodic and very popular with viewers. ABC cancelled the hour-long show in 1971 after sixteen years because its older audience did not meet the newly desirable DEMOGRAPHICS for advertisers, but Welk immediately began producing new episodes for FIRST-RUN syndication. Production finally ceased in 1982 after twenty-seven years but many stations throughout the United States are still telecasting the programs and they continue to be enjoyed by his loyal fans. Most do a passable imitation of Welk's German-flavored countdown to start the band, "and uh-one and uh-two," which became a national saying in the 1960s.

**Lawrence, Steve**

Married since 1957 to singer EYDIE GORME, Lawrence often performs in tandem with her, particularly in recordings, concerts, and club dates. Lawrence's first television appearance was on "ARTHUR GODFREY'S TALENT SCOUTS" in 1951 followed by a 1952 variety show, "Guide Right," on the DUMONT TELEVISION NETWORK. As regulars on STEVE ALLEN'S "TONIGHT SHOW" (1954-57, NBC), however, both he and Gorme became familiar to the television audience.

Both starred in the 1958 summer variety show "The Steve Lawrence-Eydie Gorme Show" as well as the 1965 "Steve Lawrence Show." Lawrence alone served as one of the interim hosts for "The Tonight Show" between the tenures of JACK PAAR and JOHNNY CARSON and he was a semiregular on "THE CAROL BURNETT SHOW" (1967-79, CBS). In the 1980s Lawrence was regularly seen sharing hosting duties with DON RICKLES on "Foul-ups, Bleeps, and Blunders" (1984-85, ABC).

Through the years Lawrence and Gorme have sung together in stage concerts and have appeared on several television SPECIALS. "Steve and Eydie Celebrate Irving Berlin," for which Lawrence also served as executive producer, won the EMMY in the Best Variety Program category in 1979.

**Lawrence, Vicki**

A CAROL BURNETT look-alike, Lawrence was discovered by Burnett and was featured on "THE CAROL BURNETT SHOW" (1967-79, CBS). She was also a regular on the summer 1969 "Jimmie Rodgers Show." In 1982, Lawrence starred as Mama in the SPECIAL "Eunice" that was a SPIN-OFF from the Burnett show and the concept ultimately became "Mama's Family" (1983-85, NBC), again starring Lawrence as Mama.

Lawrence also made frequent guest appearances on comedy and variety shows, including friend TIM CONWAY's second attempt at his own show in 1980 and 1981. GAME SHOWS also became a showcase for her; she was a frequent guest on the celebrity-participation show "Cross-Wits" (1975-80, SYNDICATION) and in 1987 she hosted the NBC daytime version of the Burt Reynolds creation "Win, Lose, or Draw."

Lawrence had several Best Supporting Actress EMMY nominations during her years on the Burnett show and won the award in 1976.

### **Lawson, Jennifer**

An experienced television programmer, Lawson was appointed executive vice president of the PUBLIC BROADCASTING SERVICE (PBS) in November 1989. Earlier she was a producer of DOCUMENTARIES and was associated with Brooklyn College and The Film Fund after earning an MFA at Columbia University. She joined the CORPORATION FOR PUBLIC BROADCASTING (CPB) in 1980 where she held a number of positions largely associated with the CPB PUBLIC TELEVISION PROGRAM FUND. Her present position came about as a result of a PBS-CPB agreement to create a PBS PROGRAM FUND, placing national program acquisition, scheduling, and promotion under one person. As the chief program executive for PUBLIC TELEVISION (PTV), Lawson is charged with developing a centralized national program service for the noncommercial industry.

### **Lawyers, The**

See THE BOLD ONES.

### **LBS Communications Inc.**

This television SYNDICATION company distributes a number of OFF-NETWORK programs including "The New Family Feud," children's programs, and occasional SPECIALS. It is also known for its distribution of some earlier television series, notably "ROWAN AND MARTIN'S LAUGH-IN" and "THE MONKEES." The firm is headquartered in New York City.

### **Le Sea Broadcasting**

Headquartered in South Bend (Indiana), this GROUP BROADCASTER owns seven television stations and one FM radio station. The TV stations are located in Hawaii, Indiana, Oklahoma, and Wisconsin.

### **Leach, Robin**

See LIFESTYLES OF THE RICH AND FAMOUS.

### **Leachman, Cloris**

A respected dramatic and comedy actress on Broadway and in motion pictures who was also a

1946 beauty queen, Leachman began her career about the same time that television did and she has matured with the medium. She was a regular on an early QUIZ SHOW, "Hold It Please" on CBS in 1949, and appeared on many of the dramatic ANTHOLOGY series during the 1950s including appearances on "KRAFT TELEVISION THEATRE" and "Actor's Studio."

Leachman was also a regular on "Bob and Ray" (1951-53, NBC) in 1952 and on "Charlie Wild, Private Detective" (1950-52). For one season (1957-58) she played the mother on the popular "LASSIE" (1954-74). During the 1960s Leachman appeared on many dramatic and comedy series. Her break in series television came in 1970 when she was selected to play the nosy landlady in "THE MARY TYLER MOORE SHOW" (1970-77, CBS) and the show, along with Leachman, was an instant hit. She left the series in 1975 to star as the same character in the SPIN-OFF "PHYLLIS" (1975-77). She has since been seen in several MINISERIES and SPECIALS. Her most recent regular appearance on television has been in the "Facts of Life" series on NBC beginning in 1986.

Leachman has had many EMMY nominations since her first in 1972 and she has won the award six times. In 1973 she won in the Best Actress category for an ABC Tuesday night movie. Three Best Supporting awards followed, two for "The Mary Tyler Moore Show" in 1974 and 1975 and another in 1975 in that category for "Cher." In 1983 and 1984 she won Best Performance awards for an ABC "Afterschool Special" and for the SCREEN ACTORS GUILD (SAG) "50th Anniversary Celebration."

### **lead-in program**

The show on a television station, network, or cable system that begins a DAYPART or a particular sequence of programming is known as the lead-in. The programming strategy is to schedule a strong initial program with great appeal in order to create good AUDIENCE FLOW for the remainder of the time period. A weak lead-in may result in low RATINGS for the following programs.

### **leader**

This short piece is usually placed on the front of any VIDEOTAPE RECORDING or film used in television. The practice was originally developed and encouraged by the SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS (SMPTE) for film and today both film and videotape leaders are known more formally as "Society leader" or "SMPTE leader."

The film leader consists of some thirty seconds of film that contains fifteen or twenty seconds of black blank film (to be used to thread the projector)

and ten seconds of timing numerals. The numerals from 10 to 3 (in one-second intervals) are placed inside a circle and are followed by two seconds of black after which the actual program begins. The numbers enable the DIRECTOR or operator to count down after CUEING up the film or FILM CLIP (usually at the number 3) before putting it on the air.

In addition to the timing function, an SMPTE leader on a videotape provides electronic test signals to allow technicians to initially adjust the VIDEOTAPE RECORDER to the tape before a full playback or dubbing operation. A tape leader contains a forty-five-second section that consists of ten seconds of black (for threading purposes), ten seconds of COLOR BAR, a 1000-HERTZ audio tone, and fifteen seconds of a visual CLAPSTICK or slate with an audio reading of the production information, along with a final eight seconds of numerals from 10 to 3 with eight audio beeps and two seconds of black and silence before the program begins.

#### **leading/lagging chrominance effect**

A technical aberration in a television picture, this effect occurs when the chrominance (color) portion of the video signal leads or lags behind the luminance (black-and-white brightness) signal. The result is an undesired effect in which the colors appear to the left (leading) or to the right (lagging) of the image.

#### **Lear, Norman**

One of the most prolific and influential producers in television, Lear specializes in SITCOMS, frequently taking his actors and subject matter into sensitive and controversial areas. In the early 1950s, he wrote for "Ford Star Revue" and "THE COLGATE COMEDY HOUR" and wrote and directed "The Martha Raye Show." With partner BUD YORKIN he spent some years working in motion pictures, returning to television in time to influence the look and style of all three networks in the 1970s and 1980s.

With Yorkin, Lear created and produced "ALL IN THE FAMILY" (1971-83, CBS), "MAUDE" (1972-83, CBS), "SANFORD AND SON" (1972-77, NBC), and "GOOD TIMES" (1974-79, CBS), along with several SPECIALS, working with FRED ASTAIRE and Carol Channing, among others.

With TAT/Tandem/PITS, his own production companies, Lear was responsible for "THE JEFFERSONS" (1975-85, CBS), "ONE DAY AT A TIME" (1975-84, CBS), "MARY HARTMAN, MARY HARTMAN" (1976-78, SYNDICATION), "ALL'S FAIR" (1976-77, CBS), "FERNWOOD 2-NIGHT" followed by "AMERICA 2-NIGHT" (1977-78, syndication), "DIFF'RENT STROKES" (1978-86, NBC), "THE BAXTERS" (1979-81, NBC), and "Palmerstown, U.S.A." (1980-81, CBS, coproduced with Alex Haley).

Not all of his efforts, however, have been smashing successes and some of his series didn't last through one season, including "Hot L Baltimore" (1975, ABC), "The Nancy Walker Show" (1976, ABC), "The Dumplings" (1976, NBC), "P.O.P." (1976), "A Year at the Top" (1977, CBS), "All That Glitters" (1977, syndicated), "Hanging In" (1979, CBS), and "AKA Pablo" (1984, ABC).

In 1985 Lear sold the syndication rights of many of his shows to Columbia. In the late 1980s he founded a new company, ACT III, which acquired a number of television stations and trade publications. He disbanded the publishing arm of Act III in 1990. Lear has several new series in various stages of development. His most recent offerings included "Heartsounds" in 1990, the disappointing "Sunday Dinner" on CBS in June 1991, and "Love Child" with JOHN FORSYTHE in the 1991-92 season.

Lear's professional memberships include the Board of Trustees of the MUSEUM OF TELEVISION AND RADIO. He also founded People for the American Way, an organization dedicated to the principles of the FIRST AMENDMENT. His many awards include a PEABODY and three EMMYS, all as producer of "All in the Family" in the 1971, 1972 and 1973 seasons. In 1983 the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) inducted Lear into its HALL OF FAME and the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) has twice honored him, in 1973 as Broadcaster of the Year and in 1982 with its Gold Medal.

#### **Learned, Michael**

A stage and film actress, Learned has had only two television series but both were highly successful. She played the mother in the very popular, down-home series of the 1970s, "THE WALTONS" and next portrayed a widowed head nurse in "Nurse" (1981-82), both on CBS. Since the late 1960s she has also appeared frequently in SPECIALS and MADE-FOR-TV MOVIES. Learned has been honored with three EMMYS, two for "The Waltons" in 1973 and 1974 and one for "Nurse" in 1982.

#### **The Learning Channel (TLC)**

Headquartered in Roslyn (Virginia), this BASIC CABLE service delivers educational programming, business and career information, and how-to and personal enrichment programs to cable subscribers on a 24-hour basis. In 1991 the service was seen in some 15.5 million households and in 20,000 schools and 600 colleges.

Launched in November 1980, TLC is an outgrowth of an earlier experiment in satellite-delivered INSTRUCTIONAL TELEVISION (ITV) in 1974, developed by

the Appalachian Community Service Network (ASCN) using the ATS-6 satellite. That organization's successors, the nonprofit American Community Service Network (also ACSN) and the for-profit Infotechnology/FINANCIAL NEWS NETWORK, became the parent corporations of TLC, which is also partially owned by the employees and management of TLC.

The network acquires TELECOURSES from educational distributors (including the AGENCY FOR INSTRUCTIONAL TECHNOLOGY [AIT] and the ANNENBERG/CPB PROJECTS) and produces programs in-house. In May 1991 TLC was acquired by the DISCOVERY CHANNEL, which announced plans for an expansion of its services. It will produce programs such as "Teacher Television" with the National Education Association (NEA) and provide a mix of college-level telecourses, language instruction, and other educational programs in three areas: "Classroom America" (mornings), "Pursuits" (for personal growth, in the afternoons), and "Renaissance Spirit" (documentaries in the evenings). In the fall of 1991 the TLC and Discovery Channel operations were merged at Discovery headquarters, but the two channels maintain separate programming.

#### **Learning Link**

This in-service teacher information project was developed by PUBLIC TELEVISION (PTV) station WNET in New York in the mid-1980s. It consists of a nationwide computer network that allows teachers to access a number of information data bases concerning education, in order to research instructional materials and review new products and INSTRUCTIONAL TELEVISION (ITV) programs. The CENTRAL EDUCATIONAL NETWORK (CEN), located in Chicago, assumed fiscal and management functions for the project in 1990 but Learning Link staff members operate out of both New York and Chicago. In that year some 15,600 education professionals (primarily elementary school teachers and station staff members) used the service. The project complements EDISON, another computer-based service also operated by CEN. Both are supported by grants from THE CORPORATION FOR PUBLIC BROADCASTING (CPB) and user fees.

#### **learning resources**

See AUDIOVISUAL COMMUNICATIONS.

#### **leased access channels**

See CUPU LEASED ACCESS CHANNELS:

#### **least objectionable program (LOP)**

LOP is a famous half-serious programming theory postulated in 1971 by NBC program executive

Paul Klein. Writing in *New York* magazine, Klein observed that most viewers will remain tuned to the same channel until forced away by an objectionable program.

Klein further theorized that most viewers do not tune in for a specific program but simply turn on the set to watch television, and they will stay tuned to the least objectionable program (LOP) rather than turn the set off. He reasoned that this lack of discrimination accounted for the constant high-viewing levels of the American audience. The theory may partially explain today's GRAZING by COUCH POTATOES.

#### **Leave It to Beaver**

There is some evidence to indicate that this endearing family SITCOM (initially aired on CBS and ABC from 1957 to 1963) will never quite go away. The show was first broadcast on October 4, 1957, the same day the Russians launched their Sputnik satellite. The half-hour program took 7-year-old Beaver and his almost-teenaged brother through some tumultuous suburban years and gracefully left the air six years later. During those years the audience became intimately familiar with and charmed by Mom and Dad Cleaver (Barbara Billingsley and Hugh Beaumont), the Beaver (Jerry Mathers), and brother Wally (Tony Dow). And every teenager knew at least one unctuous opportunist like Eddie Haskell (played by Ken Osmond). None of the principals except Billingsley were ever featured in any other TV series.

In 1983 MCA INC. produced a reunion program titled "Still the Beaver" with the original cast (except for Beaumont), plus the offspring of Beaver, Wally, and their friends. While it featured divorce, family problems, and unemployment, viewers apparently were glad to have the family back and a new 80-program series, appropriately titled "The New Leave It to Beaver," was produced for FIRST-RUN syndication. It also aired on the DISNEY CHANNEL and SUPERSTATION WTBS in the mid-1980s. Some 234 of the earlier black-and-white episodes are still in OFF-NETWORK syndication. In addition, Billingsley reprised her role as June in a guest spot in the 1991 SITCOM, "Hi Honey, I'm Home."

In a *USA Today* poll in 1987 (nearly a quarter-century after the series left the air), 52 percent of the respondents picked the Huxtables of "THE COSBY SHOW" as the TV family they'd most like to see in the White House. Some 19 percent chose the Cleavers, who finished in a solid second place.

#### **Lechner distance**

This phenomenon of modern human behavior was discovered by Bernard Lechner, an RCA engi-

near. He observed that most Americans sit about nine feet from their television sets. After a closer examination of this curiosity, the reason became apparent. The width of the average family room in an American home is nine feet and most viewers place their couch or chair across the room from the TV set.

#### **Ledwig, Donald E.**

The president and CEO of the CORPORATION FOR PUBLIC BROADCASTING (CPB), Ledwig has held that post since July 1987. He has been with that organization since 1984, first as vice president-treasurer and later as acting president.

As vice president-treasurer, Ledwig was the corporation's chief financial officer. He previously served in government affairs for a Fortune 500 company and as a career naval officer acquiring high-tech equipment for the U.S. Navy. In the fall of 1991 Ledwig announced his intention to resign from his position effective January 1, 1992.

#### **Lee Enterprises Inc.**

This GROUP BROADCASTER owns and operates eight television stations in Arizona, Hawaii, Nebraska, Oregon, and West Virginia and has an interest in a station in Albuquerque. The company also owns a number of daily and weekly newspapers, largely in the midwest, including the *Wisconsin State Journal* (Madison), the *Lincoln Star* (Nebraska), and the *Rapid City Journal* (South Dakota). Lee Enterprises is headquartered in Davenport (Iowa). (See also GARY N. SCHMEDDING.)

#### **Lee, Michele**

A successful actress on Broadway and in motion pictures, Lee has had a television career focused on tributes and SPECIALS, MADE-FOR-TV MOVIES, and one series. Playing the role of Karen, she is one of only three principals to have remained with the PRIME-TIME soap "KNOTS LANDING" since its beginning on CBS in 1979.

#### **Lee, Pinky**

This comedian out of the old vaudeville-burlesque circuit was involved in the beginning of television. Some of his shows in the late 1940s and early 1950s were produced in Hollywood and shown on the then-small NBC network on KINESCOPE. Lee appeared frequently on "Hollywood Premiere" in 1949 and he also starred in two SITCOMS, "The Pinky Lee Show" (1950) and "Those Two" (1951-53), both of which enabled him to play a number of roles. "Those Two" also featured musical comedy star Vivian Blaine in the first season and was aired three times a week.

Lee's brand of humor, however, appealed to children more than adults and he performed in kids' shows weekday afternoons and Saturday mornings from 1954 to 1957 when he retired from network television.

#### **Lee, Rex**

The governor of American Samoa (an appointive office at that time) during the early 1960s, Lee was the moving force responsible for the contract with the NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS (NAEB) to completely revise and restructure Samoa's educational system, using television for all of its K-12 instruction. The resulting SAMOAN ETV PROJECT garnered worldwide attention. Lee also served on the FEDERAL COMMUNICATIONS COMMISSION (FCC) from 1968 to 1973 and later as chairman of the PUBLIC SERVICE SATELLITE CONSORTIUM (PSSC) before retiring from public life.

#### **Lehrer, James C.**

Newsman Lehrer began his career in print journalism, moved to a local PUBLIC TELEVISION (PTV) station in Dallas in 1969, and joined the NATIONAL PUBLIC AFFAIRS CENTER FOR TV (NPACT) in Washington D.C. in 1973 as a reporter and correspondent. He teamed with ROBERT MACNEIL in 1975 for "The MacNeil-Lehrer Report" (later "THE MACNEIL LEHRER NEWSHOUR") on the PUBLIC BROADCASTING SERVICE (PBS) and has remained on that nightly news show since that time. Lehrer is also a best-selling fiction writer.

His numerous awards and honors include three EMMYS, the first in 1974 as a reporter on the Watergate scandal for NPACT, and two in 1983 and 1985 for the "MacNeil-Lehrer Report" features on the Grenada invasion and "My Heart, Your Heart" respectively. He has also been honored with a GEORGE POLK award, the Lowell Thomas award, and the University of Missouri School of Journalism medal of honor. In 1989 he and MacNeil were awarded the RALPH LOWELL AWARD by the CORPORATION FOR PUBLIC BROADCASTING (CPB).

#### **Leno, Jay**

A young stand-up comic, Leno has been seen frequently on the TALK SHOW circuit, particularly on "Late Night with David Letterman" (1982- , NBC). He was also a regular on a summer variety show in 1977, "The Marilyn McCoo and Billy Davis Jr. Show." Leno's greatest success, however, has been his association with JOHNNY CARSON'S "TONIGHT" show, first as a showcase for his comedy routines, then as a guest, and since 1987 as the "permanent" guest host. He has substituted for Carson for thirteen weeks a year



and is scheduled to replace him on a permanent basis when Carson steps down in May 1992.

#### **Leonard, Sheldon**

This burly New Yorker was a character actor on Broadway, in motion pictures, and in radio before he became a successful producer of SITCOMS for television. He often played menacing gangster roles. Leonard began producing and directing with "THE DANNY THOMAS SHOW" (1953-71, ABC and CBS), a series in which he also acted occasionally. He also created and supervised "THE ANDY GRIFFITH SHOW" (1960-68, CBS), "THE DICK VAN DYKE SHOW" (1961-66, CBS), "GOMER PYLE - USMC" (1964-70, CBS), "I SPY" (1965-68, NBC), and "MY WORLD AND WELCOME TO IT" (1969-72, NBC and CBS). Leonard also starred in two other sitcoms. "The Duke" was aired during the summer of 1954 and "Big Eddie" in the fall of 1975. Neither was a success.

Leonard has won three EMMYS, two for directing "The Danny Thomas Show" in 1956 and 1961 and one in 1970 as the executive producer for the Best Comedy Series, "My World and Welcome to It."

#### **Lescoulie, Jack**

Originally an actor, Lescoulie played small parts on the stage, on radio, and in motion pictures before finding his strength in television announcing. Although his first TV job was as an actor in the short-lived "Volume One" on NBC in 1949, he went on to announcing and playing straight man to JACKIE GLEASON on his CBS show from 1952 to 1959 and performed the same services for MILTON BERLE in 1954 and 1955. Lescoulie also hosted several daytime shows in the 1950s and 1960s, along with two PRIME TIME quiz shows, "Meet the Champions" (1956-57, NBC) and "Brains and Brawn" (1958, NBC).

Lescoulie's greatest visibility, however, came in the mid-1950s on the magazine-type shows created by SYLVESTER "PAT" WEAVER for NBC. In 1957 he sat in the ANCHOR chair for "Tonight! America After Dark," the interim concept between the tenures of STEVE ALLEN and JACK PAAR, and in 1958 when the show was at its height of popularity he became the announcer (with all its attendant duties) for "TODAY" a position that he held until 1967.

After leaving "Today," Lescoulie went into semiretirement in the Midwest. He died in 1987.

#### **Leser, Lawrence A.**

The president and CEO of E. W. Scripps (parent of SCRIPPS HOWARD BROADCASTING), Leser has held that position since 1985. He came from a background in finance and entered the company in 1968 as secre-

tary-treasurer, joining the vice presidential ranks in 1975. Leser led the company into cable television. He is a member of a number of industry boards in broadcasting, cable, and publishing, and he is active in many civic and charitable organizations.

#### **Lester, Jerry**

A raucous stand-up comic out of vaudeville, Lester also played night clubs and dabbled in radio before bringing his broad high-energy comedy to television in the very early days. He began as the EMCEE for "Cavalcade of Stars" (1949-52, DUMONT TELEVISION NETWORK) in 1950. In that same year he premiered his "Broadway Open House" (1950-51, NBC), a show that he was forced to leave prematurely because of conflicts with DAGMAR, the blonde bombshell that he had recruited and groomed for the show.

Lester hosted other variety shows including "Chesterfield Sound-off Time" (1951-52, NBC) (a show for which BOB HOPE and FRED ALLEN shared hosting duties) and "Saturday Night Dance Party" (summer 1952, NBC). He also served as a panelist on quiz shows, notably "The Name's the Same" (1951-55) and "PANTOMIME QUIZ" (1953-54).

In the late 1950s Lester's television work became less and less frequent and he eventually made only guest appearances on established series. He was seen most recently on the NBC 60th anniversary SPECIAL in 1986.

#### **Let's Make a Deal**

Created and EMCEED by MONTE HALL, the basis of this audience-participation GAME SHOW is simple greed. Contestants (who dress outlandishly and act in a bizarre manner to attract attention) are chosen from the audience. Each carries an item to trade for a prize and from then on they can continue to trade for unknown prizes or they can stop trading at any time. Some prizes are valuable, others are almost worthless, and the contestant can finally go home with thousands of dollars worth of merchandise and an expensive vacation trip or with almost nothing. Part of the appeal of the show is in the histrionics demonstrated by the contestants and their agonizing decision to trade again or take the latest prize and split. The decisions being made are on-the-air examples of the so-called MONTY HALL PROBLEM.

The popularity of the program is unquestioned but it has bounced all over the television spectrum. It began life as an NBC daytime show in 1963 and moved to ABC in 1968 where it remained until 1976. NBC also carried the show during the 1967 summer period and ABC ran it as an evening series from 1969 to 1971. Another version was produced in 1971 for

SYNDICATION in the PRIME-TIME ACCESS slot. This was followed by another FIRST-RUN syndicated series from 1971 to 1976. The show then took a hiatus but a revival was launched in Vancouver (British Columbia) in 1980 and another revival was produced from 1984 to 1986. In 1987 the show began a run on the USA CABLE network.

Hall has hosted each incarnation and by 1990 he had presided over 4,500 of the shows. Some 200 of them are placed in syndication each year.

### **letterboxing**

A somewhat controversial technique, letterboxing is a method of showing widescreen motion pictures in their original dimensions on television and, with increasing frequency, on home video. The need for it arises because most theatrical motion pictures are shot for screens that are nearly twice as wide as they are high. They have an ASPECT RATIO of about 9:16, while television screens are more square, with an aspect ratio of 3:4. In letterboxing, a more rectangular image (usually in a 1:1.85 or a 1:2.35 aspect ratio) is seen on the television screen with black bands below and above the picture, filling in the empty spaces on the screen.

It is common to telecast films in the letterbox format on the European continent. Viewers with small TV sets, however, find the reduced images too small to see and the black bands distracting. Some even think that the top and bottom of the movie has been cut off. The technique is sometimes also used for effect in music videos and occasionally in commercials.

The alternative is to adopt a pan-and-scan technique in which the sides of the widescreen movie are selectively trimmed to make them fit the current television aspect ratio. The result is that only part of the image is revealed and in some cases the technique cuts out characters on the edges of a scene. In other instances, with two characters talking, the viewer may only see one individual.

The pan-and-scan method is used more often on videocassette versions of theatrical movies and the letterboxing technique on LASER VIDEODISC (LV) releases because disc consumers are presumably more demanding about film purity. The pan-and-scan technique takes more time to accomplish and is therefore more expensive than letterboxing.

Some producers, including WOODY ALLEN and Steven Spielberg, insist that their films be shown in their original state and thus insist on letterboxing. Many film buffs agree. The ultimate solution to the problem will be the advent of ADVANCED TELEVISION (ATV). In the proposals for both ENHANCED NTSC and

SIMULCAST HIGH DEFINITION TELEVISION (HDTV) systems, the current TV dimensions will be changed to allow for a 3:5 or 9:16 aspect ratio. The standards for a new high-definition television system will probably not be established until the mid-1990s, however, and even with the standards, widescreen television receivers and videodisc and videocassette equipment will not be in most consumers' hands before the year 2000.

### **Letterman, David**

An offbeat comedian and humorist, Letterman exercises his wit both in performing and in writing. He went to Hollywood in 1975 from a local television station in Indianapolis and by 1977 had landed a regular spot in "Starland Vocal Band" (CBS), a summer replacement show that he also helped write. The next year he was a part of MARY TYLER MOORE's repertory company in her short-lived variety series. He also wrote for Paul Lynde, John Denver, and BOB HOPE during this period.

JOHNNY CARSON gave Letterman's career a big boost beginning in 1978 by scheduling him as a frequent guest on the "TONIGHT SHOW," and later as a guest host during Carson's increasingly regular absences. In 1980 "THE DAVID LETTERMAN SHOW" premiered on NBC, but in the mid-morning hours, and was soon cancelled. In 1982 Letterman found his niche with "LATE NIGHT WITH DAVID LETTERMAN," immediately following the Carson show (and produced by Carson's production company). Letterman was also seen in the late 1980s as an interviewer with "TV's Bloopers and Practical Jokes." In 1991 Letterman lost out to JAY LENO as the person scheduled to replace Carson in 1992.

The winner of six EMMY awards, Letterman won in the Writing category five times in the 1980s and once as Best Variety Host.

### **Levels I, II, III**

See INTERACTIVE VIDEO.

### **Levin, Gerald A.**

Levin is co-CEO of TIME WARNER INC. He joined Time Inc. in 1972 and is credited with the creation of HOME BOX OFFICE (HBO), becoming president and CEO of that entity in 1973 and chairman in 1976. Three years later he was named group vice president for video at Time, overseeing all cable and video operations. Levin was ultimately named vice chairman of the parent company and was responsible for the negotiations leading to the formation of Time Warner Inc. He became vice chairman of the latter company in 1989 and CEO (with STEVEN J. ROSS) in 1992.

**Levine, Irving R.**

This NBC foreign correspondent served the network from Seoul, Rome, Moscow, Tokyo, and London for two decades, before returning to Washington D.C. in 1971. Since that time Levine has been the network's economic affairs specialist.

**Lewine, Robert E.**

A former network programming executive, Lewine has the distinction of having served at all three of the major commercial networks in that capacity through the 1950s, 1960s, and 1970s before moving to a talent agency. He also served two separate terms as president of the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS).

**Lewis, Jerry**

A mainstay of television comedy in the 1950s, Lewis was a brash, frenzied young comic playing night clubs when he met and teamed with singer DEAN MARTIN in 1946. The two took the fledgling television industry by storm, appearing on the first telecast of an NBC variety series, "Welcome Aboard," and then immediately taking their act to the premiere telecast of "THE ED SULLIVAN SHOW" in June 1948. The team reached the height of its popularity as one of several rotating hosts on "THE COLGATE COMEDY HOUR" (1950-55, NBC). By 1956, however, the duo had split up and Lewis went on to a very successful single career, largely in motion pictures. He and his films are revered in France.

In the 1960s Lewis showed up frequently on television as a substitute guest host on various NBC shows including "TONIGHT," when interim hosts were used between the tenures of JACK PAAR and JOHNNY CARSON. After Carson took over that show, Lewis was invited back frequently as a guest and even more often as a substitute host over the next two decades.

The comedian had two shows of his own during this period, the first a two-hour star-studded talk-and-variety show on ABC in 1963 that was cancelled after three months. The second was more successful. Again titled "THE JERRY LEWIS SHOW" (1967-69, NBC) it allowed him to display his particular kind of frenetic, exuberant humor.

Most of Lewis' television appearances since that time have been on his annual Labor Day telethon, which is staged to benefit the Muscular Dystrophy Association. The 1990 charity effort was the twenty-fifth in the series and the shows have raised millions of dollars to combat the disease. The show has been the scene of some memorable moments, such as the 1976 occasion when Lewis and former partner Martin were briefly reunited.

**Lewis, Robert Q.**

A wry radio star in the 1940s, Lewis easily made the switch to television, and in the 1950s and 1960s he was frequently seen on both DAYTIME and PRIME-TIME talk and quiz shows. His own show (in the 1950 season on CBS) was a comedy-and-talk show, unimaginatively titled "The Robert Q. Lewis Show." He was also a frequent substitute for ARTHUR GODFREY on all of his shows. He died in 1991.

**Lewis, Shari**

This gifted puppeteer along with her puppet Lamb Chop entertained countless children on EDUCATIONAL TELEVISION (ETV) in the 1950s. Her "Shari Lewis Show" and several SPECIALS were also seen on NBC in the early 1960s and in 1975 Lewis and the puppets were featured in a SITCOM that was produced for FIRST-RUN syndication.

In 1973 Lewis was presented with an EMMY for Special Achievement in Children's Television, notably for "A Picture of Us" on NBC's "Children's Theatre." Her other awards include a PEABODY. In 1990 the popular ventriloquist and her beloved Lamb Chop were given new life in some special programs released on audio and video for a new generation of children. A new series, "Lamb Chop's Play-Along," was scheduled to make its debut on the PUBLIC BROADCASTING SERVICE (PBS) in 1992.

**Liberace**

Trained as a classical pianist, Liberace burst upon the television world in 1952 with an elaborate, graceful style, a flamboyant, ostentatious wardrobe, and a toothy smile. He played popular and semi-classical tunes on a piano topped by an ornate candelabra. After the first year on NBC, "The Liberace Show" went into FIRST-RUN syndication from 1953 through 1955. The latter programs were rerun frequently and gave him a great deal of exposure.

In 1958 Liberace had a daytime show on ABC and in the summer of 1969 appeared in an hour-long variety show produced in London and aired on CBS. He also had a small career in motion pictures in the 1950s and 1960s. Except for occasional guest appearances in television as a performer in straight roles and in spoofs of himself, Liberace spent his last years performing in Las Vegas. The Milwaukee native died in February 1987.

**Library and Information Technology Association (LITA)**

A division of the American Library Association (ALA), LITA is concerned with computers and AUDIO-VISUAL COMMUNICATIONS techniques and equipment.

including videocassettes and LASER VIDEODISCS (LV). The members of this nonprofit organization are also involved in library automation and cable systems. Based at the Chicago headquarters of the ALA, the association publishes a newsletter and a quarterly journal and sponsors workshops and sessions at ALA meetings.

#### **Library of Congress: Motion Picture, Broadcast, Recorded Sound Division**

The largest archive collection of entertainment and information programming in the world, this division of the Library of Congress houses 100,000 motion picture films, 500,000 radio programs, and 80,000 television programs. The collection is growing at an astounding rate and has nearly doubled in size since 1983. The motion picture collection began in 1894 with Edison's famous "Fred Otts Sneeze" preserved on reels of paper and now transferred to film/video. The division has 14,000 television programs from before 1979 and also permanently stores copies of the VANDERBILT TELEVISION NEWS ARCHIVE video tapes. The collection is available to scholars and the division is developing an electronic indexing system called American Memory that will assist librarians and schools in identifying the materials available for research. (See also AMERICAN MUSEUM OF THE MOVING IMAGE [AMMI], ATAS/UCLA TELEVISION ARCHIVES, MUSEUM OF TELEVISION AND RADIO, MUSEUM OF BROADCASTING COMMUNICATIONS [MBC], and NATIONAL CENTER FOR FILM AND VIDEO PRESERVATION.)

#### **license**

See FCC LICENSE.

#### **license renewal**

The FEDERAL COMMUNICATIONS COMMISSION (FCC) issues licenses to operate broadcasting stations for a specific period of time. The current length is seven years for radio stations and five years for television operations. An FCC LICENSE is also issued for LOW POWER TELEVISION (LPTV), MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS), and INSTRUCTIONAL TELEVISION FIXED SERVICE (ITFS) stations. All licenses may be renewed. There is, in fact, a presumption of renewal if the incumbent licensee demonstrates that it continues to be technically, financially, and legally qualified to operate a station, under Section 309 of the COMMUNICATIONS ACT OF 1934. That section states that a license shall be renewed "if the public convenience and necessity would be served" by a renewal. Unless a license is challenged by another company or group and becomes involved in a COMPARATIVE HEARING the license is usually renewed. Most licenses (98 percent)

are uncontested and are renewed by the staff of the FCC.

In the past the Commission required an enormous amount of data and documents before renewing a license and stations faced the costly ordeal with resignation. In the spirit of deregulation in the 1980s, however, the FCC simplified the process. In March 1981, the agency began phasing in a simple postcard form, which was to be submitted four months before the expiration date of the current license. On the card the applicant for a renewal must certify whether or not it: (1) has sent the Commission reports on employment practices and on station ownership as required by FCC rules; (2) is in compliance with provisions in Section 310 of the Communications Act relating to any financial interests in the operation that are held by aliens and foreign governments; (3) has been the subject of adverse action under federal, state, or local law by a court or administrative body, and (4) has placed in its PUBLIC FILE material as required by the rules.

During the first five of the six months before the expiration date, a station must broadcast announcements about the renewal filing telling the public where a copy may be seen in the community. The station must also give public notice of the due date for public comments to be sent to the FCC and explain how information about the renewal process may be obtained from the station or from the FCC in Washington D.C.

There are seldom any comments filed and because the process has become so routine, simplified, and almost automatic, many critics contend that the Commission has abrogated its responsibility by not carefully evaluating the performance of licensees prior to a renewal of a license. The FCC posture, however, is that the public is served by the increased efficiency of the process.

#### **Lieberthal, Gary**

The former chairman and CEO of COLUMBIA PICTURES ENTERTAINMENT (CPE), Lieberthal held that post from 1986 until his resignation in 1992. He had been (since 1982) president of Columbia's predecessor company, Embassy Telecommunications and was responsible for the merger of Embassy, Columbia TV, and Tri-Star TV. The Cornell University graduate began his career in 1968 with ARBITRON.

#### **Life and Legend of Wyatt Earp, The**

The 1950s was the period of the television western. This one (1955-61, ABC), based on an actual lawman of the Old West, was one of the better offerings, with literate scripts and a high level of character

development. In the half-hour programs Earp was marshall of both Dodge City (Kansas) and Tombstone (Arizona) and his trademark was a pair of custom-made pistols with oversize barrels. The title role was played by Hugh O'Brian. The windup of the series was the showdown at the O.K. Corral, an actual event that has been celebrated in other westerns. The 224 black-and-white filmed episodes have lived on through OFF-NETWORK syndication.

### **Life of Riley, The**

There were two "Life of Riley" shows on NBC. The first in 1949 featured JACKIE GLEASON in his first TV series and the second from 1953 to 1958 starred William Bendix, who had created the role on radio in 1943. Riley was a blue-collar worker in the airline industry and the first of TV's inept fathers, with a genius for getting into scrapes, which he always moaned about with his catch-phrase, "What a revoltin' development *this is!*" The concept was originally very successful on radio, but had some difficulty when it was transferred to television. The 126 half-hour episodes (with both stars) are available in OFF-NETWORK syndication.

Even though the Gleason version was canceled after six months and twenty-six episodes, it won an EMMY (as the Best Film Made for Television) in 1950.

### **Life with Father**

Although only on the air for two seasons, this early SITCOM had a loyal following and holds the distinction of being Hollywood's first regularly scheduled color telecast. The comedy was based on Clarence Day's popular novel (which had already spawned a hit Broadway play and a motion picture) about growing up in New York City just before the turn of the century. It was seen on CBS from 1953 to 1955 and starred Leon Ames in the title role. MARION ROSS (later of "HAPPY DAYS") had a minor part.

### **Life with Linkletter**

See ART LINKLETTER'S HOUSE PARTY.

### **Lifestyles of the Rich and Famous**

This wondrous display of conspicuous consumption was first produced in 1984 for FIRST-RUN syndication. It was the brainchild of Englishman Robin Leach, who also serves as host of the half-hour show. The now-famous interviewer with the distinctive hyperdramatic speech pattern and flowing narrative takes the viewer into the private lives and homes of celebrities.

In 1986 the program was also seen on ABC in DAYTIME and in LATE NIGHT. Another version titled

"Fame, Fortune and Romance" continued in daytime on that network for another nine months. Some 168 U.S. TV stations carried the series via syndication in 1991 and it was also seen in twenty-two foreign markets.

"Runaway with the Rich and Famous" is another Leach contribution that began in January 1987. In this show, the British host accompanies well-known people to exotic resorts and vacation spots while bubbling with enthusiasm. Yet a fourth project is the 1990 "Preview: First Look at the New," a five-day-a-week project that features Leach as an on-camera reporter. Both of these recent entries are also available in syndication.

### **Lifetime**

A BASIC CABLE network, Lifetime features programming for and about women. It is not designed to air "women's shows," which Lifetime research has determined are the last things that women want to watch. Rather, the channel concentrates on all aspects of women's lives including issues and lifestyles as well as food and children. The network was launched in 1984 from a merger of two unsuccessful predecessor networks, Hearst/ABC's Daytime and VIACOM's Cable Health Network. The 24-hour-a-day channel offers a mixture of entertainment and information programming, including the energetic sex/talk show hostess Dr. Ruth, game shows (such as "Shop 'til You Drop"), ANTHOLOGY dramas, and REALITY PROGRAMMING. The network commissioned some original shows in 1990 including new episodes of the critically acclaimed "DAYS AND NIGHTS OF MOLLY DODD" after the commercial broadcasting networks declined to renew that show. Lifetime is headquartered at the Kaufman Astoria studios in Queens in New York City and is owned by CAPITAL CITIES/ABC, Viacom, and HEARST. The network substitutes "Lifetime Medical Television" from 9:00 p.m. to 1:00 a.m. on Sunday evenings for its regular fare. The programming during that time is designed for physicians and other medical personnel. In 1990, another sister service called "Healthlink" was launched to provide medical information via LASER VIDEODISCS (LV) to patients in doctor's offices.

### **lift**

This term refers to the process of increasing the number of subscribers at a cable television system. More customers can be acquired by converting BASIC CABLE SERVICE subscribers to PAY (PREMIUM) CABLE SERVICES, then persuading those subscribers to add PAY-PER-VIEW (PPV) to their choices. At its most primitive level, the term refers to success in convincing non-

cable subscribers to sign up for cable services. CUSTOMER SERVICE REPRESENTATIVES are involved in providing the lift of cable systems. Cable operations also reestablish new TIERING in the hope of achieving lift.

### **light meter**

Used initially in still photography, this electronic instrument measures the level of light being utilized in a television or film production. The hand-held device contains a photoelectric cell that measures both ambient reflected light off of a subject (as well as direct light) in FOOTCANDLES (FC) or lux. It is used in all professional productions.

A three-color variation measures the red-blue-green balance. Another type, called an "incident light meter," is used to determine the amount of the light on the camera lens. It is aimed toward the camera and because it measures the light that reaches the pickup tube and not the brightness of the subject, it is often employed in very dark or very bright situations. (See also LIGHTING RATIO.)

### **lighting plot**

The DIRECTOR or lighting director of a television program draws this diagram, which shows the position of all lighting instruments in the production. The layout is sketched as seen from above and shows the placement of KEY, FILL, and BACKLIGHTS. It is prepared in advance of the show and acts as a blueprint for the positioning of SCOOPS and SPOTS, which are often represented by symbols. It sometimes also indicates the DIMMER circuit numbers for each instrument. (See also FLOOR PLAN.)

### **lighting ratio**

The relationship between the light and dark in a television picture is expressed by this term. The film camera can distinguish something that is 100 times brighter than another part of the picture, but the television camera is less sensitive. It can only handle a difference of approximately thirty times brighter (a 30:1 ratio) than something else in the same scene without a blooming or washed-out effect being generated. Jewelry or chrome against a dark background in any shot is therefore to be avoided.

One way of measuring the lighting ratio in a television set is to determine the brightness level of the FILL LIGHT compared to the brightness level of the KEY LIGHT as measured in FOOTCANDLES by a LIGHT METER. The ratio is derived by dividing the lower number of the fill light into the higher number of the key light.

### **limited series**

See MINISERIES.

### **limited use discount (LUD) policy**

Long a cost-saving device for some PUBLIC BROADCASTING SERVICE (PBS) stations that could not pay for (or did not want) the full PBS program schedule, this policy regulated the extent of the PBS program package that could be purchased. A new version of the policy was developed in 1991 as an offshoot of the new PBS PROGRAM FUND. It is designed to encourage as many PUBLIC TELEVISION (PTV) stations as possible to purchase a full 100 percent of the new National Program Service (NPS). A station that does not purchase all of the service is restricted to no more than 50 percent of the program package, only 33 percent of which may come from the PRIME-TIME schedule. Some twenty-two PBS station licensees (of 192) have historically purchased less than 100 percent of the PBS schedule. Nineteen of them share a major market with a large PTV station, such as WLIW-TV on Long Island, which is overlapped by WNET-TV in New York City. If the smaller station buys less than the full schedule, it must delay broadcasting the national programs by twelve hours under LUD rules. If the station can afford to buy and carry all of the programs, it is competing directly with the other, more powerful, station in its market.

The LUD policies are under constant tinkering by the PBS board but they are part of a concerted effort by the industry to create a more centralized, nationally promotable, program service for all PTV stations.

### **limited-play videocassettes**

Tested experimentally in 1991 by Rank Video Service, this type of videocassette was developed to be rented and watched for a limited number of times before automatically erasing itself. It has a built-in counter that notes how many times it has been viewed and an internal magnet that erases the tape after twenty-five screenings.

The tape is designed to meet the high initial demand for "A" TITLES in a video store by allowing the retailer to buy more copies of a hit title at a lower price from the PROGRAM SUPPLIER. Its use is normally confined to the six or eight weeks during the peak demand for a title. The consumer must pay for each time the cassette is viewed in a PAY-PER-VIEW (PPV) type of strategy for home video. The customer pays the usual charge for the rental of the movie but the fee is only for one play. When the tape is returned the counter shows if the tape has been played more than once, and thus if any further charge is due. The first limited-play videocassette to be released was "Almost an Angel" from PARAMOUNT HOME VIDEO in July 1991 followed by three other titles. All four titles also had normal distribution using regular videocassettes.

**Lin Broadcasting Corporation**

A marketing-oriented GROUP BROADCASTER. Lin Broadcasting operates seven television stations in Illinois, Indiana, Michigan, Virginia, and Texas. The firm also has major investments in cellular radio and some interests in specialized publishing. The publicly owned company is headquartered in New York City. It was purchased in 1989 by McCaw Cellular Corporation. (See also GARY R. CHAPMAN.)

**Linden, Hal**

A musician by training, Linden was a singer and played the saxophone with several big bands. He also starred on the Broadway stage before going to Hollywood in the early 1970s. He played the title role in the hit series "BARNEY MILLER" (1975-82, ABC) followed by several SPECIALS and MADE-FOR-TV MOVIES. During "Barney Miller" he also hosted two daytime children's series, "Animals, Animals, Animals" and "F.Y.I." Linden's second attempt at a PRIME-TIME series was less successful. Costarring with HARRY MORGAN, Linden played in the detective SITCOM "Blacke's Magic," which lasted only a few months on NBC in 1986. Since that time, he has appeared in a number of musical specials.

Linden was nominated for the Best Actor EMMY every year that "Barney Miller" was on the air but never won the award. He did take the statuette home twice (1983-84), however, for Individual Achievement as a Performer for his work in ABC's "F.Y.I."

**Linkletter, Art**

Linkletter made a career of two program specialties, audience participation and audience participation with kids. He was a radio announcer in the 1930s and pioneered two successful variety shows that he brought to NBC television in the 1950s. They were "People Are Funny" and "ART LINKLETTER'S HOUSE PARTY." "People Are Funny" was telecast until 1961 and "House Party," a daytime show, lasted until 1969.

Other Linkletter TV programs included a PRIME TIME version of "House Party" titled "Life With Art Linkletter" (1950-52, ABC); a GAME SHOW titled "The Art Linkletter Show" in 1963 on NBC; and "Hollywood Talent Scouts" (1965-66) on CBS.

In later years, spurred by the death of one of his children from a drug overdose, Linkletter became an outspoken critic of drug abuse. He has also written several best-selling books, many of them recounting his experiences on the air with children, and he appears in commercials and occasionally on SPECIALS. In 1954 Linkletter won an EMMY, with his "House Party" cited as the Best Daytime Program.

**Linville, Larry**

As the ferret-faced Major Frank Burns on "M\*A\*S\*H" (1972-83, CBS) where he appeared through the 1977 season, Linville became a recognized television actor. Since that time he has appeared in some SPECIALS and four other short-lived series. They have included "Grandpa Goes to Washington" (1978-79, NBC), "Checking In" (1981, CBS), "Herbie, the Love Bug" (1984, ABC), and "Paper Dolls" (1984, ABC). Linville continues to make guest appearances on series, but has recently concentrated on a feature film career.

**lip synchronization**

Called "lip sync" for short, this technique, used in both television and film production, matches the voices of performers speaking or singing with their lip movements. In today's television, picture and sound are recorded together as actors deliver lines and singers actually sing songs, while news reporters or people being interviewed actually speak on camera. There are times, however, when this is impossible or not feasible and lip-sync methods are used.

The technique was developed in the early days of the sound film in Hollywood when actors with modulated tones dubbed in the words of some of the gravel-voiced silent-film stars by watching the actors' lips and speaking their lines. The substitutes' lines were recorded on a separate audio track and later replaced the original voices in the FINAL PRINT. The technique was refined to a near-art form in the Hollywood musicals of the 1930s and 1940s. Elaborate production numbers featured mammoth orchestras, singers, and dancers cavorting on mountain tops or enormous pianos, mouthing and lip-syncing to prerecorded songs.

In television the technique was used most often on DICK CLARK'S "AMERICAN BANDSTAND" show in the 1950s and 1960s when hundreds of rock stars and groups lip synced their big hits (which had been recorded in a studio using elaborate instrumental backgrounds) in order to not disappoint their fans. The height of the abuses of lip syncing occurred in 1990 when it was revealed that the Grammy Award winners Milli Vanilli were not the real singers on their hit records, concerts, and music videos.

Lip syncing is often used today in television on musical-variety shows where it allows frenetic stars and dancers to breathlessly perform to prerecorded songs. It is also used to correct flubs spoken by actors in prerecorded dramatic shows.

**liquid crystal television**

See FLAT-PANEL TELEVISION.

### **Little House on the Prairie**

Based very loosely on the *Little House* books by Laura Ingalls Wilder, this popular series about family life in pioneer days in Minnesota had a long life on NBC. It was created and coproduced by MICHAEL LANDON (who also played the father) and premiered in September 1974 after a two-hour pilot had attracted critical and audience approval the previous March. The series depicted the trials and tribulations of a loving family who were homesteaders in the 1870s. Landon left the series before the final season in 1982-83. The title was changed to "Little House: A New Beginning" and the focus was on the next generation. The new version only lasted one season.

The show had a loyal following and ranked seventh overall in the RATINGS in the 1978-79 season. More than 200 of the hour-long episodes from the first eight seasons along with three two-hour specials were later made available in OFF-NETWORK syndication.

### **Little Rascals**

The *Our Gang* theatrical short features from the 1930s, with Jackie Cooper, Spanky MacFarland, and all the original cast, were edited, repackaged, and retitled under this name for FIRST-RUN syndication in the early days of television. They have entertained new generations of children for several decades. Seventy-one shows, ranging in length from ten to twenty minutes, are available in SYNDICATION. Only eleven are in color but another series of eighty-two programs that have been colorized are also available.

### **Little, Rich**

On the television scene since the 1960s, Little and his incredible gift of impersonation have been in great demand as a guest on countless variety shows and SPECIALS. After beginning his performing career in Canada, he made his U.S. debut in 1964 on "The Judy Garland Show" (CBS) and then appeared in "On Broadway Tonight" (1964-65, CBS), "The Barbara McNair Show" (1969-71, FIRST-RUN syndication), "THE DAVID FROST SHOW" (1969-72, syndicated), and "LOVE, AMERICAN STYLE" (1969-74, ABC). He also made numerous appearances on "THE TONIGHT SHOW" on NBC.

Little was also a regular on "Love on a Rooftop" (1966-71), "The John Davidson Show" (1969), the variety "Comedy Hour" (1972), and "The Julie Andrews Hour" (1972-73), all on ABC. In 1976 Little had his own show, "The Rich Little Show," on NBC and he hosted the 1981-83 syndicated version of "YOU ASKED FOR IT." In recent years his appearances have been mainly on SPECIALS and on cable television. He continues to appear in concert.

### **LIVE Entertainment**

This communications company is the parent of the home video firm International Video Entertainment (IVE), which renamed its label LIVE Home Video in 1990. IVE also distributes titles under a number of other LABELS in the United States and Canada including Family Home Entertainment (FHE). In 1990 the parent corporation purchased the remaining assets of the industry pioneer VESTRON. LIVE Home Video, sometimes called a mini-major because of its ties to its major stockholder CAROLCO, was perceived as the leading independent video label by many analysts in 1991. It reportedly ranked among the top five LABELS in overall market share in that year. The company also purchased the first-run and domestic MADE-FOR-TV MOVIE assets of ORBIS COMMUNICATIONS from Carolco in 1991. The deal included two popular game shows, "The Joker's Wild" and "\$1,000 Pyramid."

### **Live from Lincoln Center**

This prestigious concert series from the Lincoln Center for the Performing Arts in New York premiered on the PUBLIC BROADCASTING SERVICE (PBS) in 1975 with performances by Van Cliburn and the New York Philharmonic conducted by André Previn. Since that time more than 100 concerts have been televised as a part of the "GREAT PERFORMANCES" series. Veteran TV personality HUGH DOWNS has been the most recent host for the live concerts. The Metropolitan Opera was not initially a part of the series but since 1977 that company has appeared under the "Live from the Met" banner.

Over the years the concerts have featured Marilyn Horne, DANNY KAYE, Joan Sutherland, and Beverly Sills, along with other world-famous artists. A recital by Pavarotti won an EMMY in 1978 and a Chamber Music Society concert won a similar award in 1986. The Met performances of *La Boheme* (1982) and *Tosca* (1985), along with a 1984 Centennial Gala, were also EMMY winners.

### **Livingston awards**

Officially the Livingston Awards for Young Broadcast and Print Journalists, these honors consist of cash prizes given for the best coverage of national and international news by journalists aged 34 or younger in any medium. Three are given annually. The awards program is administered by the University of Michigan.

### **local authority stations**

This type of PUBLIC TELEVISION (PTV) station is licensed by the FEDERAL COMMUNICATIONS COMMISSION



(FCC) to a governmental agency in a community. Such operations comprise the smallest group of PTV stations. In 1990 the nine stations of this type were owned by public school systems including the Clark County (Nevada) School District operating KLVX in Las Vegas and the Spokane (Washington) School District #81 operating KSPS.

### local origination channels

Although there is no federal requirement that cable systems designate specific channels for locally originated programming, nearly one half of them do so. In 1990 an estimated 4,400 of the 9,900 systems in the United States originated programming from their own HEADEND or studios for an average of twenty-three hours each week, according to industry research. Some 21 percent accepted advertising on the channels.

Some of the programming is as simple as slides or billboards with the weather. Many are "swap channels" listing articles for rent or sale or community calendar channels promoting local events. In some locations, however, the channels are used to carry local productions of high school ball games or holiday parades and other community events, often supported by advertising. A number of cable systems cover city council or school board meetings and many candidates appear on panel discussions and interviews during election years on the local origination channels.

The shows are usually produced or supervised by a DIRECTOR OF LOCAL ORIGATION. While the production values are usually not as good as those on broadcast television, the programs fill a programming need that is usually not addressed by commercial broadcasting, which must appeal to a mass audience. While PEG and CUPU LEASED ACCESS CHANNELS are also used to transmit local programs, they are distinct from local origination channels because their content is usually controlled by someone other than the cable system.

### lockbox

This device allows a cable subscriber to block out a particular channel at any given time. It is installed at the back of a television set and contains a TRAP that can be activated by a key. It permits the locking out of channels that a subscriber may find objectionable.

The availability of such a box is a means of protecting those who do not want to have available what some may believe is obscene or indecent programming. It affords a practical way of preventing such programming from entering the home. The CABLE COMMUNICATIONS POLICY ACT OF 1984 requires a ca-

ble operator to provide (by sale or lease) such a box at the request of the subscriber. The courts later ruled that the boxes must operate on all PEG channels and CUPU LEASED ACCESS CHANNELS, as well as on the channels selected by the cable operator. The technology skirts the issues and legal tangles of OBSCENITY AND INDECENCY LAWS by allowing individual subscribers to be protected from "objectionable" programming without infringing on the rights of other subscribers who wish to view such programming.

### Lone Ranger, The

One of the first made-for-TV film series, the celebrated Lone Ranger began on radio in 1933, moved to television in 1949, and was also the subject of some motion pictures a decade later. Clayton Moore (replaced by John Hart for two years) played the masked hero on television and Jay Silverheels was his faithful Indian companion Tonto, who called the last of the Texas Rangers "Kemo Sabe" ("faithful friend"). Mounted on their trusty steeds Silver and Scout, the two represented good and fought against evil in "the early days of the West." The adventures ended with the hearty cry, "Hi Ho Silver, A-w-a-y!" and the implied promise that the doer of good deeds would return next week. The half-hour show was simple and popular with kids and parents appreciated the nonviolent approach and high moral tone.

The program was seen on PRIME TIME on ABC until 1957. From 1953 to 1960 CBS carried it on Saturdays and NBC picked it up the next year. It was also seen in DAYTIME once a week on ABC from 1957 to 1961. The 182 episodes (thirty-nine in color) have been in OFF-NETWORK syndication since 1962. Twenty episodes on ten videocassettes are available from Rhino for the home video market.

Two animated series featuring the Masked Man have also been produced, the first in 1966 and the other in 1980. Both were carried on CBS.

### Lonesome Dove

See MINISERIES.

### long shot (LS)

This type of shot from a television or film camera encompasses the entire scene and involves a wide view of the area. It is sometimes referred to as a "wide" or "full" shot or as a CUTAWAY when it is used to hide errors created by JUMP CUTS. When a long shot is used in the opening of a sequence it is often called an "establishing" shot in that it orients the audience to the surroundings or the circumstances of what they are going to see. The shot is also known as a "cover" shot because it embraces the action no matter

what happens. It is therefore a safe haven for DIRECTORS who resort to it when unpredictable events occur during a show. Its use was best described by two renowned teachers of production techniques, STASHEFF and BRETZ, who advised beginning directors, "When troubles hover, go to cover." (See also CLOSEUP [CU], COMBINATION SHOT, FRAMING, and MEDIUM SHOT [MS].)

### **Long, Shelley**

When "CHEERS" premiered on NBC in 1982 with Long playing the perpetual student-barmaid Diane Chambers, she was a virtual unknown. She had worked in television and with the Second City improvisation group in Chicago, and in Hollywood she had had some small parts in a few series and MADE-FOR-TV MOVIES, but "Cheers" was her big break. Her quintessential male-female battles with Sam the bartender made the series and she became a star. In 1983 she was the winner of a Best Actress EMMY.

Long left the popular SITCOM in 1987 to devote her time to motion picture feature films. She has since starred in a TV MINISERIES.

### **longest program interruption**

It was for seven years. The experimental British television system went off the air on September 1, 1939, a casualty of the beginning of WW II. It was telecasting a Mickey Mouse cartoon created by the WALT DISNEY COMPANY at the time. The system returned to the air on June 7, 1946, with the same cartoon and the same two co-hosts who had introduced it seven years earlier. One of them (Jasmine Bligh) began by saying, "Hello - do you remember me?" The other (Leslie Mitchell) turned to the camera with the remark, "As I was saying before I was so rudely interrupted..."

### **longitudinal videotape recording (LVR)**

This pioneer reel-to-reel VIDEOTAPE FORMAT was developed and demonstrated by BING CROSBY Enterprises in 1951. It operated on the principle of recording electrical impulses on narrow magnetic tape, which moved rapidly over stationary recording heads. It was similar to and based on the audiotape machines of the day. The tape had to move 100 inches per second over the heads, however, and the resulting black-and-white image evidenced JITTER, and had poor RESOLUTION. In 1953 the RADIO CORPORATION OF AMERICA (RCA) demonstrated two similar LVR devices that could record and play back both monochrome and color pictures. While all of the machines created a better picture than the older KINESCOPE RECORDING method, the image was neither

good nor reliable and fewer than sixteen minutes could be recorded on a reel. The LVR-type of recording/playback was soon bypassed by the QUADRUPLEX (QUAD) VIDEOTAPE RECORDING system for professional use in 1956 but it had a brief (albeit unsuccessful) resurgence in Europe in the home video market in the early 1970s.

### **Loomis, Henry**

A physicist and career public servant, Loomis came to the television industry by way of a President Nixon appointment as the second president of the CORPORATION FOR PUBLIC BROADCASTING (CPB) in 1972, succeeding JOHN MACY. Loomis' tenure in this position coincided with the efforts of the White House OFFICE OF TELECOMMUNICATION POLICY (OTP) to neutralize the role of PUBLIC TELEVISION (PTV) as an important part of American broadcasting. He was influential in converting the PTV interconnection operation from terrestrial lines to a SATELLITE system. He left the CPB in 1979, moving into semiretirement.

### **Loper, James L.**

Currently the executive director of the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS), Loper spend most of his career in noncommercial television. He helped found PUBLIC TELEVISION (PTV) station KCET-TV in Los Angeles in 1963 and headed the station from 1971 to 1982.

Loper was also chairman of the PUBLIC BROADCASTING SERVICE (PBS) from 1969 to 1972 and later sat on the board of that organization and others in PTV. He has been honored by the local chapter of the NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES (NATAS).

### **Lord, Jack**

Although he has played many guest roles since he began acting in television in the 1950s, Lord has starred in only two series. The first, "Stoney Burke" on ABC, only lasted the 1962 season, but his flinty Steve McGarrett of "HAWAII FIVE-O" on CBS played from 1968 to 1980 and was immensely popular. Lord also had a promising career in motion pictures before moving to Hawaii, where he still resides.

Lord is a painter of some note and is active in local civic affairs.

### **Loretta Young Show, The**

One of the dramatic ANTHOLOGIES of the GOLDEN AGE OF TELEVISION, this one featured the film personality as both hostess and frequent star. The half-hour show was seen on NBC from 1953 to 1961. The first season's title was "Letters to Loretta" and when the series went into daytime reruns in 1960, it was

called "The Loretta Young Theater." The Hollywood star introduced the plays, which were invariably morally uplifting and somewhat spiritual.

Guest stars for the dramas were drawn from the motion picture industry. Those who would go on to greater television fame included EDDIE ALBERT, GENE BARRY, William Frawley, RICARDO MONTALBAN, and BARBARA STANWYCK.

Young's initial entrance down a long staircase to introduce the show was always accomplished amid a swirl of her skirts and was widely lampooned by the comedians of the day. Concerned that the gowns would appear dated in later years, she insisted that the introductions be removed before the series went into OFF-NETWORK syndication. It was eventually withdrawn from distribution.

### **Lorimar Television Productions**

Founded by LEE RICH and Merv Adelson in 1968 as Lorimar Telepictures Corporation, this company was absorbed and renamed by Warner Brothers in the 1980s and in January 1989 became part of the TIME WARNER empire. Over the years, the company has been responsible for the production of a number of programs, MINISERIES, and MADE-FOR-TV MOVIES that have become classics including "THE WALTONS" and "THE BLUE KNIGHT." The company also produced the immensely popular "DALLAS" and its spin-offs "KNOTS LANDING" and "Falcon Crest" as well as "Alf" and "Family Matters." The firm's programs are now distributed by WARNER BROS. DOMESTIC AND INTERNATIONAL DISTRIBUTION COMPANIES. In 1991, the company acquired ORION's ongoing production and production talent.

### **loss leader**

The retail world uses this term to identify an item that is advertised and sold at a price that represents a loss of profit for the retailer. The pricing technique is used to draw (or lead) customers into the store with the hope that they will buy other items. In home video stores, loss leaders are often bargains on blank tape or on a hot new "A" TITLE to entice customers to make a SELL-THROUGH purchase of a "B" TITLE OR CATALOG PRODUCT.

### **lottery rules**

The Supreme Court has observed that there are three elements constituting a lottery: (1) the distribution of prizes (2) according to chance (3) for a consideration. In 1948 Congress removed passages forbidding lotteries on broadcasting from the COMMUNICATIONS ACT OF 1934 and placed them in Section 1304 of the U.S. Criminal Code. That prohibition

states that a licensee cannot broadcast "any advertisements or information concerning a lottery," and that any licensee doing so is subject to a fine of \$1,000 and/or a year's imprisonment. FEDERAL COMMUNICATIONS COMMISSION (FCC) rules also forbid cable systems from using any origination channels to transmit "any advertisement of or information concerning any lottery, gift enterprises, or similar schemes offering prizes dependent in whole or in part upon lot or chance."

The general prohibition was challenged in court when some stations began to transmit some basic information about lotteries. The stations held that broadcasting the winning number was reporting the news and therefore protected by the FIRST AMENDMENT. In 1975 Congress modified Section 1307(a) of the Communications Act, thus permitting the broadcast of information or advertisements of a lawful state-operated lottery by stations in that state or adjacent states. The FCC amended its rules to conform to the changes.

A new law entitled the Charity Game Advertising Act of 1988 relaxed the prohibitions even further. Effective May 7, 1990, the law gave stations permission to broadcast commercials about lotteries authorized by the state in which they are conducted. The lotteries can be conducted by nonprofit organizations or even commercial firms provided that the lottery is not the primary business of the commercial organization. To accommodate the problem of over-the-air signals crossing state boundaries, the law allows lotteries authorized and conducted by the government of a state to be advertised in an adjoining or nonadjoining state even if lotteries are forbidden in that state. Advertisements for casinos in Las Vegas or Atlantic City, however, continue to be unlawful.

The federal statute is thus much more liberal in tone for both charitable and noncharitable lotteries but it is subject to state laws. If a state law forbids advertising or conducting any type of lottery, then the federal law does not preempt that state law in that state.

### **Lou Grant**

Produced by MTM ENTERPRISES, this dramatic series was not precisely a SPIN-OFF of "THE MARY TYLER MOORE SHOW" but it was created specifically for ED ASNER and it continued the ostensibly hard-boiled character he had created for the Moore SITCOM. The new program was set in the city room of a newspaper in Los Angeles and was a dramatic rather than a comedic series. The hour-long show also featured veteran actors Mason Adams and NANCY MARCHAND along with some relative newcomers.

The newspaper drama was seen on CBS from 1977 to 1982. There were rumors that its cancellation was motivated less by sagging RATINGS than by the political opinions espoused by the often outspoken Asner. The 120 episodes went into OFF-NETWORK syndication in September 1984.

Acclaimed by both the critics and the viewers, it was honored with EMMYS as the Best Dramatic Program in 1979 and 1980.

### **Love Boat, The**

Modeled somewhat after the successful "LOVE, AMERICAN STYLE," this ABC comic ANTHOLOGY presented two or three subplots involving love and romance on each hour-long program. The setting, however, was a cruise ship with a permanent cast headed by GAVIN MACLEOD as the captain. Most of the filming was done on an actual ship during a scheduled cruise. After a number of SPECIALS in 1976, the program was telecast from 1977 to 1986 and when it finally wound down, the captain married one of his many girlfriends, played by MARION ROSS. Many Hollywood stars and supporting players from both the motion picture and the television communities appeared on the show at one time or another. The actual passengers on the ship appeared as extras.

Reruns were stripped weekday mornings from 1980 to 1983, after which the 255 programs were placed in OFF-NETWORK syndication.

### **Love That Bob**

See the BOB CUMMINGS SHOW.

### **Love, American Style**

This ABC comedy ANTHOLOGY of the early 1970s consisted of a collection of sketches and playlets, all concerned with some aspect of love, tied together with blackouts. There was a small repertory company that staged the shorter vignettes but the greater part of the casts were different each week. During the series' five years (1969-1974), many guest stars were seen and the show became known for providing acting opportunities for a great many Hollywood performers who were "between engagements." Some were major motion picture actors but many were notable TV stars including MILTON BERLE, SID CAESAR, IMOGENE COCA, GEORGE GOBEL, OZZIE AND HARRIET NELSON, TONY RANDALL, BURT REYNOLDS, and FLIP WILSON.

ABC reran the hour-long show (one-half hour for one season) from 1971 to 1974 in the DAYTIME, and in 1985 new programs were produced for another year of daytime scheduling. When the series went into OFF-NETWORK syndication it became available in 30-, 60-, and 90-minute versions.

### **low power television (LPTV) stations**

Sometimes called "community broadcasting stations" by their proponents, these stations transmit a signal to a limited geographic area. They utilize the same frequencies as their full-power UHF and VHF brothers but transmit at a lower wattage. They are limited in their power to ten watts UHF and 1,000 watts VHF and cover about fifteen to twenty miles rather than the fifty or sixty miles of a conventional, full-power station.

LPTV stations are licensed by the FEDERAL COMMUNICATIONS COMMISSION (FCC) as a "secondary service." As such, if they technically interfere with a primary conventional television station they must correct the interference or go OFF THE AIR.

LPTV stations are essentially TRANSLATORS that originate programming. The programs can be developed and transmitted locally or brought in from a SATELLITE network via a TELEVISION RECEIVE ONLY (TVRO) dish for simultaneous retransmission. Anyone with a regular television set can pick up the LPTV signal.

The FCC began accepting applications for LPTV stations in 1980. Because these stations would be less expensive to construct, maintain, and operate, the Commission hoped to open up broadcasting to individuals or organizations that had not previously had the opportunity to become involved in the field. It was hoped that minorities would apply and that the stations would serve specific audiences with specialized language, religious, or ethnic programming.

The Commission was swamped with so many applications (37,000) for CONSTRUCTION PERMITS (CP) that they had to impose a freeze and later resorted to an FCC LOTTERY to award the CPs. While many applicants were from nonprofit organizations or were new commercial companies seeking to program to blacks or Asian-Americans, a large number sought the channels to simply develop new low-cost entertainment networks. NBC, ABC, and the TURNER BROADCASTING SYSTEM applied for channels to increase the coverage of their existing networks, particularly in rural America. A labor union applied for several channels to transmit informational programming, religious groups applied in order to bring their particular message to the public, and entrepreneurs sought many channels to form a network of SUBSCRIPTION TELEVISION (STV) stations. Some existing translator stations in rural areas sought to originate programming, and new stations serving specific audiences in urban settings were envisioned by fledgling broadcasters.

The FCC placed no restrictions on how the operations would be supported (by fees, advertising, or donations) nor on the types of programs that an LPTV

station could broadcast. There were no CROSS-OWNERSHIP or MULTIPLE OWNERSHIP restrictions, and only limited FAIRNESS DOCTRINE and EQUAL-TIME (OPPORTUNITY) RULES. The stations, however, had to observe the Criminal Code and rules on LOTTERIES and the statutory prohibition concerning obscenity. The first LPTV station went on the air in December 1981 in Bemidji (Minnesota). It operated as a regular station, running old syndicated programs and local news and sports shows in the daytime, supported by advertising. At night the station SCRAMBLED its signal and served as a SUBSCRIPTION TELEVISION (STV) operation, charging viewers a fee to see the motion pictures.

By June 1990 there were 821 LPTV stations on the air, according to the COMMUNITY BROADCASTING ASSOCIATION (CBA). They were broadcasting in every state except Rhode Island. About 200 were telecasting in Alaska. Around the country, some 250 were transmitting locally originated programs. The stations range from "RFD-TV," an all-rural channel in Omaha (Nebraska) to "The Silent Network" in Los Angeles that offers CLOSED-CAPTIONED programs for the hearing-impaired.

CONSTRUCTION PERMITS (CP) had been granted for 1,188 more stations by the FCC at that time and some observers predict that eventually more than 2,000 stations may be on the air. Most will operate as a video cross between a local newspaper and an FM radio station.

All LPTV stations hope to be picked up and carried by local cable systems because the low-power signal is hard to receive and cable homes do not normally install an antenna or even look at programs that are not easily received on their cable system. Cable systems often resist carrying LPTV stations, however, viewing them as competition, and in 1990 only 52 percent of the LPTV stations had some cable carriage, according to the CBA. LPTV stations face competition from MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS) stations, which offer more viewing channels over a similar area. They also face the same problem in obtaining programs from SYNDICATORS as do those "wireless cable" operations, for many distributors of programming or satellite networks do not wish to alienate their best customers, the local television stations and cable system.

While many believe that LPTV has a limited future, the FCC continues to encourage its development. In 1982 the Commission issued guidelines that permit existing translator stations to begin transmitting programs by simply notifying the FCC. Still, the Commission has not yet allowed the stations to use CALL LETTERS like full-power stations and has

resisted pressure to require cable systems to retransmit LPTV signals under the MUST-CARRY rules. Some ninety LPTV stations, however, have banded together in a network called CHANNEL AMERICA, and some producers are beginning to develop programming for these smaller broadcasters. In June 1991 the CBA petitioned the FCC to change the official name of LPTV stations to "community television stations" and to allow them to increase their power. While the association did not seek a change from secondary status for the stations, it did request that the Commission designate LPTV stations with four- or six-letter call letters rather than the mix of numbers and letters in order to improve the image of the stations. In its petition, the CBA stated that the LPTV industry was at an important crossroad. (See also TERRAIN SHIELDING.)

#### **lowest unit charges (LUC)**

Broadcast stations are permitted to offer time free to political candidates or to sell them time for political broadcasts or SPOT ANNOUNCEMENTS, according to FEDERAL COMMUNICATIONS COMMISSION (FCC) rules and regulations. If they sell time, however, they must conform to Section 315 of the COMMUNICATIONS ACT OF 1934 (as amended), which outlines the EQUAL TIME (OPPORTUNITY) RULES for political candidates. Part of that section requires a station to charge "the lowest unit charge of the station for the same class and amount of time for the same period..." to political candidates. These LUC charges must be applied during the forty-five days before a primary election and during the sixty days preceding a general election. The rule ensures that political candidates will be given all the discounts (usually based on the volume or frequency of the SPOTS) that are offered to the station's most favored commercial advertiser for the same time and period, regardless of how much program time or how many spots the candidate buys from the station. The LUC rates also include discounted rates given to favored commercial advertisers but not published in the station's RATE CARD.

An audit of thirty radio and TV stations conducted by the FCC in 1990, however, found that a number of stations were violating the rules and charging higher prices to political candidates. The stations used sales techniques and a variety of schemes that encouraged candidates to purchase higher-priced classes of time. The major reason for the disparity between the commercial and political rates was the fact that candidates purchased time at non-preemptable "fixed" rates rather than at the PRE-EMPTABLE RATES often used by commercial advertisers. The stations often neglected to tell political candi-

dates that preemptable rates were available, and they charged higher fixed rates adjacent to news broadcasts. The FCC said it conducted the audit to show it was "on duty" in enforcing the regulations, promised further investigations, and said that stations found in violation of the rules would be "subject to sanctions ranging from a letter of admonition to a fine."

#### **Lucci, Susan**

A mainstay on the SOAP "All My Children" since 1969 playing the part of Erica Kane, Lucci holds the distinction of having been nominated a record twelve times for an EMMY, but never winning the award. Over the years she has also appeared in some MADE-FOR-TV MOVIES, and in 1990, she parlayed her eleventh Emmy loss into a much ballyhooed commercial for an artificial sweetener. The Emmy-nominee publicity also won her additional dramatic parts. She is reportedly the highest-paid actor on daytime television with a contract that exceeds \$1 million per year.

#### **LUD**

See LIMITED USE DISCOUNT (LUD) POLICY.

#### **Ludden, Allen**

A radio programming executive since 1948, Ludden got into television when a show that he created was picked up by CBS in 1958. That show was the popular "G.E. COLLEGE BOWL" that began on radio in 1953 and moved to network Sunday afternoon television in 1958 and to prime time in 1959, with Ludden as host. It was on the air until 1970.

Starting in 1961, Ludden was also associated with many daytime audience participation shows. The most successful was "PASSWORD," which debuted on CBS in daytime television in 1961 and added an evening version the next year. From then until 1982 "Password" was always in production, either in FIRST-RUN syndication or on ABC or NBC.

In 1976 Ludden won an EMMY for his hosting skills on "Password." He suffered a stroke in 1980

and died in 1981. The popular EMCEE had been married for many years to actress BETTY WHITE.

#### **Lunden, Joan**

Lunden's electronic journalism career began in local television. She moved to the New York ABC station in 1975 as the anchor of the Sunday news-cast and also began reporting on the network morning show, "GOOD MORNING AMERICA," at that time. She has been a regular on the wake-up program since 1980 and is currently the co-host.

Lunden has also made appearances on ABC documentaries, has been active in cable programs on LIFETIME, and serves as hostess for a number of televised parades.

#### **Lustgarten, Marc A.**

As president of programming for CABLEVISION SYSTEMS CORPORATION, Lustgarten has responsibility for AMERICAN MOVIE CLASSICS (AMC), Bravo, and five regional sports services.

Lustgarten joined Cablevision as Assistant General Counsel in 1975 and has been an executive in various areas, including satellite operations, sports, and programming, since 1978. In 1984 he was named president and CEO of Rainbow Programming, and he has been a board member of the Cablevision company since 1986.

#### **lux**

See FOOTCANDLE.

#### **Lynch, David**

See TWIN PEAKS.

#### **Lyons, Jeffrey**

Educated as an attorney and a musician, Lyons turned to journalism before becoming an on-air radio and television critic of film and the arts. Lyons is the host of the PUBLIC BROADCASTING SERVICE (PBS) movie criticism series "Sneak Previews."

# - M -

## M

The abbreviation for one thousand is used in the ADVERTISING AGENCY world and by audience research firms such as A. C. NIELSEN and ARBITRON. The COST-PER-THOUSAND for an advertising CAMPAIGN is usually expressed as the CPM. The M is the Roman numeral for 1,000, or ten hundred. (See also MM.)

### M format

This CAMCORDER recording method, now considered obsolete, was used for professional ENG and EFP production. Like the BETACAM FORMAT, the two M format types (RCA's Hawkeye and Panasonic's Recam) could record for twenty minutes in the field. The units used regular VHS videocassettes (which could be played back on the Hawkeye) but normally required separate playback/editing devices in the studio. The videocassettes could not be played back on regular VHS FORMAT units. (See also COMPONENT VIDEO and VIDEOTAPE RECORDING.)

### M\*A\*S\*H

The 4077th Mobile Army Surgical Hospital (M\*A\*S\*H) unit was stationed in Korea for the duration of this remarkable series. The antiwar comedy was derived from an earlier novel and hit motion picture about the Korean War but soon eclipsed both because of the excellence of the writing and the ensemble acting. The many plots revolved around the insanity of war and the antics of the doctors and nurses who tried to survive its horror. The cast was headed by ALAN ALDA, supported by GARY BURGHOFF (the only carryover from the motion picture), JAMIE FARR, MIKE FARRELL, LARRY LINVILLE, HARRY MORGAN, WAYNE ROGERS, McLean Stevenson, DAVID OGDEN STIERS, and LORETTA SWIT.

For eleven seasons beginning in 1972 the half-hour series dominated the CBS offerings, placing in the top ten in the RATINGS in many of those years. The final episode, a two-and-a-half-hour *tour de force* that saw the end of the war and the group disband and prepare to go home, was telecast in 1983 and earned a Nielsen RATING of 60.2 to become the MOST-WATCHED REGULAR TV SHOW in history. Although the cast underwent several changes in the course of the

show, the quality of the program never faltered, and it is universally regarded by the critics and public as one of the best in the history of television.

Reruns of the popular series were stripped weekdays on CBS during the 1978-79 season and it was placed in OFF-NETWORK syndication immediately thereafter. There are 255 episodes available. A sequel starring three of the cast members, "AfterMASH," appeared the season after the original left the air but did not survive.

The classic SITCOM was nominated for an EMMY as Best Comedy Series each year it was on the air. It faced formidable competition in the presence of "THE MARY TYLER MOORE SHOW," "ALL IN THE FAMILY," "TAXI," and "CHEERS" but it won the award in 1974. Most of the cast and writers won individual Emmys during the run of the show. The series is still popular on stations throughout the nation.

### Mack, Ted

As chief assistant to the venerable Major Bowes on radio's "Amateur Hour," Mack took over the show in 1946 when the major died and moved it to television as "THE ORIGINAL AMATEUR HOUR" in 1948. It was to play for twenty-two years on all four networks, in prime time and on Sunday afternoons, with Mack serving as EMCEE throughout the run. The show featured nonprofessional entertainers competing for recognition. A 1951 variety effort on ABC, "Ted Mack's Family Hour," was less successful and only lasted a year. Mack died in 1976.

### MacKenzie, Giselle

The television version of "YOUR HIT PARADE" brought Canadian-born MacKenzie to the attention of U.S. audiences in the mid-1950s. She was also a frequent guest star on SITCOMS and variety shows in those years, often appearing as a wonderful foil for JACK BENNY. When the cast of "Your Hit Parade" was completely revised in 1957, MacKenzie was given her own variety show on NBC where she sang, danced, and did sketch comedy but the show lasted only a year. Her next regular appearance was opposite SID CAESAR in his 1963-64 variety show on ABC. She has not been seen on the small screen since that time.

**Maclean-Hunter Ltd.**

A major Canadian GROUP BROADCASTER and MULTIPLE SYSTEM OPERATOR (MSO), this company owns two television stations, twenty-three radio stations, and cable systems in Ontario, Michigan, and New Jersey. The firm also owns film and TV production operations and publishes a number of magazines and newspapers. The company has interests in television and owns an extensive cable operation in the United Kingdom. It is headquartered in Etobicoke (Ontario). (See also RONALD W. OSBORNE.)

**MacLeod, Gavin**

Prior to his successful television career, MacLeod had appeared on Broadway and in several motion pictures. His first TV assignment was as a regular for the first two years of "MCHALE'S NAVY" (1962-66, ABC) but the role of Murray on "THE MARY TYLER MOORE SHOW" (1970-77, CBS) established him as a television star. MacLeod went directly from that show to the lead on the popular "LOVE BOAT" (1977-86, ABC) and followed that up with several "Love Boat" SPECIALS the next season.

MacLeod's recent work has been in specials and MADE-FOR-TV MOVIES.

**MacNeil, Robert**

A Canadian by birth, MacNeil had worked for the CANADIAN BROADCASTING CORPORATION (CBC), NBC News, and the BRITISH BROADCASTING CORPORATION (BBC) before joining THE PUBLIC BROADCASTING LABORATORY (PBL) in 1968. In 1971 MacNeil became senior correspondent for the NATIONAL PUBLIC AFFAIRS CENTER FOR TV (NPACT), anchoring many of its shows emanating from Washington D.C. Since 1975 he has been the co-anchor (along with JIM LEHRER) on the "MacNeil/Lehrer Report," originally titled "The Robert MacNeil Report" and known since 1983 as the "MACNEIL/LEHRER NEWS-HOUR on the PUBLIC BROADCASTING SERVICE (PBS)."

MacNeil has been honored with a PEABODY along with three individual EMMYS, in 1973 and 1978 as a reporter and in 1987 as a writer for "The Story of English," a PBS series for which he also wrote the accompanying book. The MacNeil/Lehrer news show has also won five Emmys, including the 1977 award for Achievement in Broadcast Journalism. In 1989 he and Lehrer were awarded the prestigious RALPH LOWELL AWARD by the CORPORATION FOR PUBLIC BROADCASTING (CPB).

**MacNeil/Lehrer NewsHour, The**

Premiering in 1975 as an evening bi-city news program, "The ROBERT MACNEIL Report" was hosted by MacNeil in New York and JAMES C. LEHRER in Wash-

ington D.C. It was jointly produced by WNET and WETA, the PUBLIC TELEVISION (PTV) stations in those cities. It was renamed "The MacNeil/Lehrer Report" when it became a part of the PUBLIC BROADCASTING SERVICE (PBS) schedule a year later. In 1983, when it was expanded from a half-hour to a full hour, "The NewsHour" was given its current title. It was the industry's first 60-minute national evening news program and is now coproduced by the MacNeil-Lehrer production company.

The show explores one or two timely issues in depth on each newscast, leaving the overall coverage of the day's many news stories to commercial television. Guest experts from throughout the country are an integral part of the program, either as interviewees or as part of a panel. Charlayne Hunter-Gault has served as national correspondent and Judy Woodruff as chief Washington correspondent since 1983. The highly regarded newsman ROGER MUDD later joined the team in the capacity of chief congressional correspondent and commentator.

The program's strength is in the straightforward style of fair, unbiased reporting, which some label "old-fashioned." It has been likened to the HUNTLEY-BRINKLEY REPORT on NBC in the 1950s and 1960s because of the counterpoint provided by MacNeil's soberness and Lehrer's enthusiasm. Among the many honors that have been conferred on the show are five EMMYS (won in 1983, 1984, and 1985) for coverage ranging from military operations to the farm problem to heart attacks and a 1991 PEABODY.

Since January 1991 the program has been CLOSED-CAPTIONED for the hearing-impaired. In addition many PBS stations in the larger markets air Spanish translations using SEPARATE AUDIO PROGRAM (SAP) technology, which can be received on stereo TV sets. The Spanish translation is available to more than one-half of the nation's Hispanic population.

**Macrovision**

This video process involves the encoding of a signal on a videocassette that prevents that cassette from being duplicated. It was developed in the early 1980s and introduced to the industry in 1986 to curb PIRACY. Although there are other similar techniques, the Macrovision copyguard has become the *de facto* standard in the video industry in the United States. In 1991 some 58 percent of the new copies of theatrical motion pictures released on videocassette were encoded with the technical process that has found great favor with the Hollywood studios. In that same year Macrovision proposed an industry-wide copy-protection notice on the LEADER of all new releases. It would read: "In order to ensure that the program you



are watching is an original and of the highest quality, this program is copy-protected by the Home Entertainment Industries' approved anti-copy process." The box would also contain the notice "Copy Protected." Many PROGRAM SUPPLIERS, however, are reluctant to use the notices. They believe that the message will be viewed by consumers as a challenge.

While the system frustrates organized pirates as well as consumers who seek to make unauthorized copies of cassettes, it is not 100 percent effective because of the many different brands and vintages of videocassette recorders (VCR). However, about 90 percent of the time, the encoded signal produces noticeably degraded dubbed copies.

A number of firms have developed so-called "black boxes" or copyguard correctors that neutralize the Macrovision signal and allow dubbing. Macrovision and those companies are in the courts fighting one another and Congress is expected to eventually settle the issue. Legislation has been introduced that makes the sale or use of black boxes a violation of the COPYRIGHT ACT OF 1976. Opposition to the bill has come from cable operators and PAY-PER-VIEW (PPV) proponents that encourage taping and dubbing, as well as from many consumers.

### **Macy, John**

Appointed by President Johnson in 1969, Macy served as the first president of the CORPORATION FOR PUBLIC BROADCASTING (CPB) and established the early tone of the agency in PUBLIC TELEVISION (PTV). He resigned in frustration in 1972 after a number of disagreements with the Nixon administration and the OFFICE OF TELECOMMUNICATION POLICY (OTP). Macy was caught between an administration dedicated to dismantling what they perceived to be a liberal conspiracy and his respect for, but lack of support from, the PTV stations, which viewed the CPB as a threat to their independence.

Prior to his tenure at the CPB Macy served in university administration and as chairman of the Civil Service Commission for both the Kennedy and Johnson administrations. He died in April 1987.

### **Madden, John**

After ten years as the coach of the NFL champion Oakland (later Los Angeles) Raiders, Madden began a second career in the late 1970s as a football sportscaster with CBS. His enthusiasm, insights, and coaching perspective all combined to entertain and educate television viewers in the 1980s and early 1990s. He has also appeared on other CBS sports shows and has been a hit in enthusiastically pitching various products and services in commercials.

Among Madden's awards are four EMMYS (won in 1982, 1983, 1987, and 1988) in the Sports Personality/Analyst category.

### **made-for-TV movies**

After nearly fifteen years of hoarding its product in Hollywood vaults, the motion picture industry began releasing some films for television in 1961. "Saturday Night at the Movies" debuted that year on NBC with "How to Marry a Millionaire." License fees for the films were high, however, particularly for a BLOCKBUSTER MOVIE and television's appetite for programming was insatiable. The new medium turned to its own to produce what many termed "telefeatures" or "telepics." The first film made expressly for television was "The Killers," which starred Angie Dickenson and Lee Marvin with Ronald Reagan in a minor role. It was deemed too violent for TV viewing, however, and was placed into theatrical distribution. The first made-for-TV film to be aired was "See How They Run" starring JOHN FORSYTHE. It was broadcast on October 7, 1964 and led to the first series of TV movies titled "World Premiere" on NBC in the 1966-67 season. One of the scripts ("The Doomsday Flight") was written by ROD SERLING and another ("Dragnet 66") was a two-hour PILOT PROGRAM designed to recreate the original "DRAGNET" series from the 1951-59 period. It worked, as did "Fame Is the Name of the Game," which resulted in the series "THE NAME OF THE GAME" in 1968.

With theatrical film costs skyrocketing and PAY (PREMIUM) CABLE networks competing with broadcast networks for telecast rights, more made-for-TV movies were rushed into production and by the 1978-79 season there were more of them scheduled on the broadcast networks than Hollywood theatrical fare. The TV films were produced at a faster pace and with less cost. By 1990 two-thirds of the motion pictures on the broadcast networks were specifically made for television.

The trend was also seen in cable television, where "made-for-pay" features are now also produced in abundance. The highest rated made-for-TV movie on broadcast television to date was "The Day After," which garnered a 46.0 RATING in 1983.

### **Madison Avenue**

This New York City avenue is linked closely with the ADVERTISING AGENCY business, for it was originally the address of most of the major agencies. Although many of the agencies have moved elsewhere, the address and its diminutive "Mad Avenue" continue to be synonymous with (and evoke images of) the advertising industry.

**Madison Square Garden (MSG) Network**

See USA NETWORK.

**magazine format programming**

This type of television FORMAT involves the organization of a nonfiction television program into segments, with each section having a self-contained feature. The term is derived from the technique used in laying out print magazines.

The format is most often used in news or sports programming and emphasizes features rather than hard news. The technique is relatively new to television, having been initiated only after commercial television programmers and ADVERTISING AGENCIES determined that DOCUMENTARIES of thirty or sixty minutes in length did not attract a sufficient audience. Three or four brief mini-documentaries within an hour's telecast on a variety of subjects, however, did entice an audience with a short attention span. This was particularly true if the topics were controversial or if an investigative reporter confronted wrongdoers on the screen.

The quintessential magazine format program is "60 MINUTES" on CBS, which premiered in 1968. Initially bumped all over the network schedule, it found a home at 7:00 p.m. (EST) on Sunday evenings in 1975 and has since been one of the top ten programs in the RATINGS. Its success has prompted a number of imitators including ABC's "20/20" and many unsuccessful NBC programs.

The standard magazine format show is built around a host or two who introduce the segments from a studio setting and make the transitions from segment to segment. The hosts may also serve as correspondents in the field, doing interviews or STAND-UP reports. On occasion a guest will join a host in the studio for a one-on-one interview.

The topics are often controversial or revelatory but because the segments have been prerecorded some time earlier, the approach is to report soft feature news rather than hard breaking stories. The tie to the world of show business is evident in the practice of some producers of labeling the segments of their magazine program as "Act I," "Act II," etc.

The format has been so successful that it was further developed by GROUP W, which expanded a local magazine show on its five stations into a nationally franchised show called "P. M. Evening Magazine." That show first aired on August 6, 1976 on KPIX-TV in San Francisco and went on to become the longest running show in PRIME TIME ACCESS. It ceased production December 25, 1990 after a 14-year run.

Sports magazine shows such as "This Week in Baseball" also use the format as do "ENTERTAINMENT

TONIGHT" and "LIFESTYLES OF THE RICH AND FAMOUS." Some TABLOID TV PROGRAMS such as "A Current Affair" and "Hard Copy" also use a magazine format. Such shows are often said to be REALITY PROGRAMS but the topics they cover are often unusual and sensational.

**magic hour**

This time of day, at dawn or dusk, is the ideal period to shoot a scene on a television remote or on a film location. There is little need to adjust the lighting or camera F-STOPS because the COLOR TEMPERATURE is nearly perfect for the conditions of the shoot. It is a short period of time when the universe hangs between a beginning and an end and every DIRECTOR would shoot everything then if it lasted long enough.

**Magical World of Disney, The**

See DISNEYLAND.

**Magnavision**

See LASER VIDEODISC (LV).

**Magness, Bob and Betsy**

Pioneers in the cable industry, this husband-and-wife team established a small firm in the early 1950s that has grown into the nation's largest MULTIPLE SYSTEM OPERATOR (MSO). The two built their first system in 1956 in a small town on the northern plains of Texas with Bob climbing poles and stringing wire and Betsy handling the office and accounting functions. The system served 700 subscribers.

Basing their company on the premise that people in rural communities desired better signal quality and more choice, the two expanded their services by importing stations from Salt Lake City into Montana. With George Hatch and Blaine Glassman of KUTV-TV (Salt Lake City) and Jack Gallivan, who owned a small cable system in Reno, they formed a partnership that was headquartered in Bozeman (Montana). The group built additional systems and by 1965 boasted some 12,550 subscribers.

That year they moved the firm to Denver and in 1968 they renamed it TELE-COMMUNICATIONS INC. (TCI). The company went public in 1970 and acquired and built other cable systems throughout the country during the 1970s and 1980s. It became the nation's largest MSO in 1982 and in 1991 the company served more than eight million subscribers in forty-two states. Betsy died in 1985 but Bob remains chairman of TCI. (See also WOMEN IN CABLE [WIC].)

**Magnetic Video**

Based in the Detroit suburb of Farmington Hills, this small company became the first national PRO-

GRAM SUPPLIER in home video. The firm was founded by ANDRE BLAY in the 1960s and was a successful WHOLESALER and servicer of audio and video equipment. The company also produced and distributed CORPORATE TELEVISION programs and ran a duplication operation. In 1977 Blay acquired the rights to fifty Hollywood films and launched a home video distribution operation, using the Magnetic Video name. In November 1978 he sold the firm to 20TH CENTURY FOX for a reported \$7.2 million in cash. That company later phased out the Magnetic Video name.

### **Magnum, P.I.**

Following the example of its predecessors "HAWAIIAN EYE" and "HAWAII FIVE-O," this detective series was able to take advantage of the lush scenery and backgrounds of the 50th state. It also allowed its private investigator hero, played by TOM SELLECK, to get into trouble while solving crimes. The series, which featured JOHN HILLERMAN, played on CBS for eight seasons, from 1980 to 1988. Since 1986 the 162 hour-long programs have been available in OFF-NETWORK syndication. Nominated three times for an EMMY, the show lost out each year to "HILL STREET BLUES."

### **Make Room for Daddy**

See THE DANNY THOMAS SHOW.

### **makegood**

The credit that a television station, network, or cable operation must usually give to an advertiser or to its agency for COMMERCIALS that failed to reach the guaranteed number or type of viewers are known as makegoods. They are also given when the commercial did not run because of an error and when the transmission was technically below par.

The credit is usually in the form of a rerun or an extra play of the commercial, although all makegoods are negotiable. An alternate term is "bonus SPOTS." Makegoods are free replacements and they reduce the INVENTORY and AVAILABILITIES at the station or system.

In 1990, makegoods reached epidemic proportions at the commercial networks. In the first three weeks of the year the RATINGS plunged 7 percent and the three networks were faced with the prospect of some \$150 million to \$250 million worth of makegoods. Led by NBC, they tried to negotiate a scheme with the advertisers that required them to make up for ratings shortfalls only after they fall below a trend line that was averaged over eight years. The advertisers rebelled and the idea was dropped. (See also AUTOMATED VIDEOCASSETTE SYSTEMS.)

### **makeready**

Before the construction of a system is undertaken, a cable FRANCHISE must complete this process. It is performed to make sure that all legal and physical elements are in place before beginning the NEW BUILD of a system. The staff of the cable system verifies the location of all poles and confirms that all attachment and easement rights have been cleared. A check is made of all poles to ensure that they will withstand the additional weight of the COAXIAL CABLE, AMPLIFIERS, and other electronic gear. The makeready process also involves a check to be sure that all clearances from the local government and utility companies have been obtained.

### **Making Michael Jackson's "Thriller"**

This prerecorded music video megahit was introduced by VESTRON in December 1983. It immediately became one of the top ten best sellers in the SPECIAL INTEREST (SI) genre, selling more than 625,000 copies. After the enormously successful "JANE FONDA'S WORKOUT" from Karl Video, the industry believed that such success augured well for this type of SI title and rushed to invest huge sums of money in music videos. A marketing report predicted a bright future for that type of program but thousands of copies of the Jackson title were later returned unsold to the WHOLESALERS. In 1991, however, music video began to emerge as a significant part of the home video industry.

### **Malden, Karl**

With a Broadway debut in 1937 and his first Hollywood motion picture in 1940, Malden was a respected and experienced actor when he appeared on television in 1972 in "THE STREETS OF SAN FRANCISCO." The first production of the show was a MADE-FOR-TV MOVIE, which led to the 1972-77 series on ABC. Malden's only other series was the 1980 "Skag" on NBC, which was acclaimed by the critics but too realistic for the audience. It lasted only a few weeks.

Since that time Malden has appeared in TV movies and SPECIALS and in often-parodied commercials for travelers' checks. He also reprised his "San Francisco" role in a 1991 TV movie. After several EMMY nominations for his first series, Malden won the Best Supporting Actor award in 1985 for the movie "Fatal Vision" on NBC. The veteran actor serves as president of the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS), which awards the Emmys.

### **Malone, John C.**

Since 1973 Malone has served as president and CEO of TELE-COMMUNICATIONS INC. (TCI), the giant MUL-

TIPLE SYSTEM OPERATOR (MSO). He is credited with building TCI into the largest cable firm in the United States and is often called the most powerful executive in the industry.

Malone began his career in economic planning at AMERICAN TELEPHONE AND TELEGRAPH (AT&T) and was a management consultant at McKinsey and Company in 1968. He joined the executive ranks of General Instrument Corporation and became president of its Jerrold cable equipment division before moving to his present position.

Malone has held many offices at the NATIONAL CABLE TELEVISION ASSOCIATION (NCTA) and is currently on the association's executive committee. The aggressive industry leader has been honored by several groups including the NCTA and WOMEN IN CABLE (WIC), which awarded him the BETSY MAGNESS fellowship in 1987. He is a graduate of Yale and has a master's in operations research from Johns Hopkins and a PhD in industrial engineering from the same university.

### **Mama**

This warm family comedy was one of the earliest on network television, premiering in 1949 on CBS and playing until 1956. When it was cancelled viewer protests brought it back for an additional four months on Sunday afternoons.

The half-hour show was based on a best-selling book of short stories, *Mama's Bank Account*, which became a 1944 Broadway play and a 1948 motion picture, both titled *I Remember Mama*. On television, actress Peggy Wood played the mother of a Norwegian immigrant family at the turn of the century. The eldest of the three children was played by a very young DICK VAN PATTEN. Many other SITCOMS of the era were shot on film and were repeated in reruns and SYNDICATION, but all of the "Mama" episodes were live (except the later Sunday shows), fifty-two weeks each year, and are lost to posterity.

### **Man from U.N.C.L.E., The**

Although criticized by some for its comic-book plots and action, this attempt to tell international crime stories in the James Bond style enjoyed a few seasons of popularity. Some folk took the show seriously while others believed it was a parody. The series premiered on NBC in 1964, starring Robert Vaughn and David McCallum, and spun off an equally curious "Girl from U.N.C.L.E." series for the 1966-67 season. Both were canceled by January 1968. The acronym stood for **U**nited **N**etwork **C**ommand for **L**aw **E**nforcement. It had been organized to fight international crime. Nearly 100 of the episodes are available in SYNDICATION, some in color.

### **management supervisor**

Often called an account supervisor, this individual in an ADVERTISING AGENCY is responsible for all ACCOUNTS and the supervision of all of the ACCOUNT EXECUTIVES to ensure that each CLIENT's needs are being handled smoothly and efficiently. The position only exists in large agencies.

### **manager of audio-visual services**

Sometimes called a manager of media services, this individual is in charge of a corporate media center and is responsible for the planning, development, and use of AUDIOVISUAL COMMUNICATION services to satisfy the company's communication needs. The manager's responsibilities usually extend beyond CORPORATE TELEVISION activities and include the development of ideas for projects that also use traditional audiovisual materials to support corporate policies and objectives in employee training, public relations, marketing, sales, and internal communications. The projects may include the production of periodic company video newsletters, slide shows, annual video stockholder reports, public and community relations videotapes, and other film or video presentations.

For a large company with many employees, the manager establishes video playback stations in a number of locations and oversees the distribution of training videocassettes. In smaller firms, this individual may be responsible for contracting with INDEPENDENT PRODUCTION COMPANIES to produce videocassettes, films, slides, or INTERACTIVE MULTIMEDIA or INTERACTIVE VIDEO programs for internal company use.

In a major company the manager may supervise from five to ten people and oversee the SUPERVISOR OF MEDIA SERVICES, who actually produces the projects. In a small firm the manager may be the only media person in the company.

### **Mannix**

Known for a lot of violence, this detective drama was popular with CBS viewers from 1967 to 1975. It starred Mike Connors as an independent private investigator who used his fists more often than his brains. The show was ranked in the top ten in the RATINGS in the 1971-72 season. Some 130 hour-long episodes are in OFF-NETWORK syndication and the series is available in fourteen languages for international telecasting.

### **Many Loves of Dobie Gillis, The**

Starring DWAYNE HICKMAN and BOB DENVER, this 1959 SITCOM was built around the girlfriend problems of the teenager character played by Hickman. CBS aired the half-hour black-and-white programs (which

were based on the short stories of humorist Max Schulman) until 1963. Most of the plots found Dobie and his beatnik buddy scheming to get money for Dobie to woo pretty girls while spurning the advances of plain old Zelda. The series had a healthy life in OFF-NETWORK syndication with 147 episodes released in 1963, and it was carried in 1990-91 by cable's NICKELODEON/NICK AT NITE.

Two reunion programs were also produced, the first in 1977, revealing that Dobie had married Zelda and was the father of a teenage son. The second was broadcast in 1988. Neither led to a revival series.

### **Marchand, Nancy**

Presumably an overnight success as the redoubtable Mrs. Pynchon on "LOU GRANT" (1977-82, CBS), Marchand actually had already had two-and-a-half decades of a successful career on Broadway, in motion pictures, and in the live television dramatic ANTHOLOGIES of the 1950s. The latter included "Little Women" on a "STUDIO ONE" production in 1951. She also played opposite Rod Steiger's title role in the acclaimed "MARTY."

Marchand also headed the cast of the 1975 CBS effort "Beacon Hill," the series that was designed to do for television in the United States what "UPSTAIRS, DOWNSTAIRS" had done for the BRITISH BROADCASTING CORPORATION (BBC) in the United Kingdom. It only lasted thirteen weeks. The accomplished actress has appeared on daytime SOAP OPERAS and has been seen on MADE-FOR-TV MOVIES and MINISERIES and in feature films.

Nominated as Best Supporting Actress in "Lou Grant" every season that the series was on the air, Marchand won the award every year except 1979.

### **Marcovsky, Michael E.**

Marcovsky became the chairman and CEO of the NOSTALGIA NETWORK INC. in January 1990. He had served as an executive with the GUBE experiment in Columbus (Ohio) for Warner-Amex Cable, headed the pay-TV division of BUENA VISTA, and owned his own business involving cellular telephones and television and film production. The Vietnam veteran holds an MBA from Fordham.

### **Marcus Welby, M.D.**

Six years after "FATHER KNOWS BEST" left the air, ROBERT YOUNG was back in the series that some wags dubbed "Doctor Knows Best." It premiered in 1969, developed a large and loyal following, and remained on ABC for seven years. Young played a kindly mature family doctor in Santa Monica (California) supported by James Brolin (as a younger physician) and

Elena Verdugo. The series tackled formerly taboo topics such as drugs and abortion. The medical drama frequently placed in the top ten in the RATINGS and finished the 1970-71 season in the number one spot, making it the biggest hit that ABC had enjoyed up to that time.

The hour-long shows won an EMMY in 1970 in the Best Drama category. Some 172 of the episodes were placed in OFF-NETWORK syndication, but compared to the popularity of the original telecasts, the drama did not do well in its syndicated life.

### **margin**

Sometimes called "the markup," this term is used in the retail industry to indicate the amount of increase included in the sale price of goods over and above their actual cost. It is usually expressed in terms of a percentage. If an item is purchased from the manufacturer for \$100 and then is sold for \$125, the margin is 25 percent. In the prerecorded home video TWO-STEP DISTRIBUTION process, the approximate margin for theatrical titles has been 40 to 50 percent for the PROGRAM SUPPLIER, 12 to 16 percent for the WHOLESALER, and 30 to 34 percent for the retailer. Thus, on the list price of an \$80 movie, the program supplier earns \$40, the wholesaler \$13, and the retail store \$27. The size of the markup in retail often depends on the sales volume of the product. Lower margins are taken on items or titles that have a rapid TURNOVER rate.

### **Margolin, Stuart**

Except for his early and late work, Margolin has often appeared on television in the role of a supporting character for JAMES GARNER. His first series was "Occasional Wife" (1966-67, NBC) and his most recent was "Mr. Smith" (1983, NBC). He was also part of the permanent company of ABC's "LOVE, AMERICAN STYLE" in the early 1970s. His Garner series (all on NBC) included "Nichols" (1971-72), in which he played the town bully, followed by "THE ROCKFORD FILES" (1974-80) where he was Garner's friend and cellmate, and finally, "Bret Maverick" (1981-82) in which his character was an Indian scout and con-man.

Margolin's early ambition was to be a writer and he has written and directed several MADE-FOR-TV MOVIES and other shows, including "The Tracey Ullman Show" on the FOX INC. network. Margolin has also appeared in several motion pictures during the past two decades,

In 1979 and 1980, he was finally rewarded for his work in "The Rockford Files" when he won the Best Supporting Actor EMMY.

**market**

This broad and somewhat imprecise term is used in the broadcasting and advertising industries to refer to the geopolitical area served by a radio or television station. The area contains a population that buys, sells, and trades in goods and services.

Markets generally conform to the METROPOLITAN STATISTICAL AREAS (MSA) and the CONSOLIDATED METROPOLITAN STATISTICAL AREAS (CMSA) as determined by the federal government and are more precisely defined by ARBITRON with its AREA OF DOMINANT INFLUENCE (ADI) and by A. C. NIELSEN with its DESIGNATED MARKET AREA (DMA). There are more than 200 markets in the United States. The largest 100 were designated "major markets" by the FEDERAL COMMUNICATIONS COMMISSION (FCC) in 1972 and the largest of those are known as "the top 50." (See also ABCD COUNTIES, MARKET-BY-MARKET BUY, and METRO AREA.)

**market researcher**

Sometimes called a research analyst or research specialist, this individual in an ADVERTISING AGENCY acquires and analyzes the information on which marketing and advertising decisions are made. Researchers explore the potential market and help to determine how a product can best be presented and who will buy it and why. Research data comes from interviews, questionnaires, library study, government agencies, TRADE MAGAZINES and TRADE ASSOCIATIONS.

There are three areas of advertising research and a market researcher may work in all of them or (in a larger agency) specialize in a single field. One area of research uncovers who the potential consumers are, how they think, how they will respond to a television COMMERCIAL, and what advertising techniques will appeal most strongly to them. Another area concentrates on determining what the product does, how it is used, the impact of its packaging and pricing on consumers, how to attract buyers, why consumers will (or will not) buy it, and how the competition treats these questions. A third area of research, done after the commercials have appeared, evaluates the specific CAMPAIGN and provides guidelines for the future advertising of the CLIENT's products. (See also FOCUS GROUPS.)

**market-by-market buy**

COMMERCIAL TIME is bought by this method in individual markets. It is sometimes referred to as a "national SPOT buy" or simply a "spot buy." In this technique the time periods are purchased by an ADVERTISING AGENCY for a national advertiser in more than one television market. It differs from a NETWORK BUY in which the advertiser simultaneously pur-

chases local time on all of the stations affiliated with a network. A market-by-market transaction is often less expensive than a network buy if the COMMERCIAL only needs to cover a part of the country. The technique is often used to introduce a new product in a roll-out situation, where it becomes available in more and more MARKETS as the CAMPAIGN continues. The buy is usually made through a STATION REPRESENTATIVE (REP). (See also UNWIRED NETWORKS.)

**Markle Foundation**

Officially the John & Mary R. Markle Foundation, this philanthropic nonprofit organization, established in 1927, has had a profound influence on a number of organizations and issues in mass communications. Beginning in 1968 with its initial support of the CHILDREN'S TELEVISION WORKSHOP (CTW), the organization has funded a number of studies on the effects of television on children. Although the foundation's initial interests were in social welfare and medicine, its grants since 1969 have been devoted to mass communications in a democratic society and the use of computers in transmitting information. The foundation has supported the programs and projects of the ASPEN INSTITUTE PROGRAM ON COMMUNICATIONS AND SOCIETY, the MEDIA ACCESS PROJECT, the PUBLIC BROADCASTING SERVICE (PBS), the BRITISH BROADCASTING CORPORATION (BBC), and the NATIONAL CITIZENS COMMITTEE FOR PUBLIC TELEVISION.

**markup**

See MARGIN.

**Married...with Children**

Produced by COLUMBIA PICTURES ENTERTAINMENT for FIRST-RUN syndication, this SITCOM portraying the life of a bickering lower-middle-class family in Chicago premiered on the FOX INC. network in April 1987. The recurring themes of the half-hour programs are fights over money, the children's problems, and sex. To many, it was a purely shocking show, which deliberately set out to jar the audience with the lives of "real people." The 1955 FRANK SINATRA recording of "Love and Marriage" is used to introduce each episode. (See also SLOBCOMS.)

**Marsh, Jean**

The television vehicle that brought this British actress television stardom in the United States was "UPSTAIRS, DOWNSTAIRS" (1974-77, PBS). Marsh co-created, wrote, and starred in the popular import from the BRITISH BROADCASTING CORPORATION (BBC). She won the 1975 Best Supporting Actress EMMY for her portrayal of Rose the parlor maid, but prior to that she

had been a child actress, a dancer, and a performer on the Broadway stage.

Marsh later starred in the ABC series "Nine to Five" (1982-83) (although not the later FIRST-RUN syndicated version) and several MINISERIES and SPECIALS. She has also appeared in motion pictures and on the Broadway stage.

#### **Marshall Dillon**

See GUNSMOKE.

#### **Marshall, E. G.**

An established Hollywood and Broadway actor, Marshall made a graceful transition to television, appearing in most of the early dramatic ANTHOLOGIES beginning in 1948. His greatest popular success was as the father (of ROBERT REED) in the father-son team of lawyers on "THE DEFENDERS" (1961-65, CBS) followed by "The New Doctors" (1969-73, NBC). The latter was one element of "THE BOLD ONES" and the only one surviving through the final season.

Marshall has also appeared as the host-narrator on the "NATIONAL GEOGRAPHIC SPECIALS," and on a number of other documentaries. He has also starred in MADE-FOR-TV MOVIES and hosted music SPECIALS on the PUBLIC BROADCASTING SERVICE (PBS).

For his role in "The Defenders," Marshall won the Best Actor EMMY in 1962 and 1963.

#### **Marshall, Garry**

One of the more prolific and successful producer/writers in Hollywood, Marshall has concentrated largely on SITCOMS. He started writing comedy for JACK PAAR in 1960 and then became part of JOEY BISHOP's stable before embarking on series writing. DANNY THOMAS, DICK VAN DYKE, and LUCILLE BALL are but a few of the stars who have benefited from his pen.

Marshall began creating and producing his own series in 1970 with "THE ODD COUPLE" (1970-83) for which he eventually became executive producer. His subsequent SITCOMS include "The Little People" (1972-74, retitled "The Brian Keith Show"), "HAPPY DAYS" (1974-84), "LAVERNE AND SHIRLEY" (1976-83), "Blansky's Beauties (1977), "MORK AND MINDY" (1978-82), "Angie" (1979-80), "JOANNIE LOVES CHACHI" (1982-83), and "Who's Watching the Kids?" (1978). Although he started with NBC, nearly all of his later work has been on ABC.

Marshall's appearances in front of the camera have been infrequent and not particularly notable. In the mid-1960s, while he was writing for "THE DICK VAN DYKE SHOW," CARL REINER introduced him as a stand-up comic on a program called "Hollywood Talent Scouts," and in 1968 he was part of the supporting

cast of the short-lived "Ugliest Girl in Town" (ABC). He has concentrated on writing, producing, and directing theatrical motion pictures since that time.

#### **Marshall, Penny**

See "LAVERNE AND SHIRLEY."

#### **Marshall, Peter**

Although he has been a nightclub stand-up comic, a singer, and an actor, Marshall is most closely identified with the successful game show "HOLLYWOOD SQUARES." From 1966 to 1982 he was the sole host for the show in nighttime, DAYTIME, and FIRST-RUN syndication.

Marshall has also served as host on a number of variety shows, beginning with an early ABC effort in 1949. In 1976 he had his own musical show, "The Peter Marshall Variety Show," but it only ran for nineteen weeks. A recent EMCEE responsibility has been NBC's daytime "Fantasy." He has also hosted some pop music SPECIALS, performed on the Broadway and London musical stages, played Las Vegas with his comedy act, and appeared in motion pictures.

#### **Marshall, Sherrie P.**

An attorney, Marshall was appointed by President Bush to the FEDERAL COMMUNICATIONS COMMISSION (FCC) in August 1989. Her background includes legal work for the Reagan and the Bush administrations, the U.S. Senate, and the Federal Election Commission, as well as in private practice. She was also director of the FCC's Office of Legislative Affairs in 1987 and 1988. Her initial term expires in 1992.

#### **Martin and Lewis**

See JERRY LEWIS and DEAN MARTIN.

#### **Martin Kane, Private Eye**

The precursor of many detective dramas to come (MANNIX, MAGNUM P.I., et al.), "Martin Kane" was a transfer from radio. Although the wise-cracking hero was an independent investigator operating out of a telephone booth and his hat, he worked closely with the police. The live drama was seen on NBC from 1949 to 1954. Several Hollywood actors appeared in the title role. The first was William Gargan, who also starred in a syndicated revival of the series in 1957. Motion picture star Lloyd Nolan, who appeared later with DIAHANN CARROLL in "JULIA," also played the part.

#### **Martin, Dean**

The comedy team of Martin and JERRY LEWIS was one of the hottest acts in television in its early days. The team began in 1946 with Martin as the hand-

some suave Italian baritone and Lewis as the frenetic comic. They played club dates and appeared in one movie before their television debut on "THE ED SULLIVAN SHOW," which was followed by guest spots on other variety shows. The two hosted and starred in "THE COLGATE COMEDY HOUR" (1950-55, NBC), originally as one of three rotating hosts.

Following the duo's breakup in 1956, Martin went on to greater fame as a motion picture actor and recording artist. In 1965 he was back on television as star of his own variety show, "THE DEAN MARTIN SHOW" on NBC (later retitled "The Dean Martin Comedy Hour.") His on-stage persona was that of a prodigious tippler. He was known to quip, "I was doing all right getting home last night until some clown stepped on my fingers." His advice to everyone was "If you drink, don't drive. Don't even putt." Martin's laid-back style made the show a rousing success until it left the air in 1974.

He then hosted "The Dean Martin Celebrity Roasts," a series of SPECIALS that began on the "KRAFT MUSIC HALL" and continued for several years. He was at his best, however, in the variety format and he was a frequent guest star and host on musical series and specials. His appearances in recent years have been as a celebrity guest on such shows and in feature films, along with a continuing role (playing himself) on the short-lived "Half Nelson" on NBC in 1985.

#### **Martin, Dick**

As half of Rowan and Martin, the phenomenally successful comedy team of the late 1960s, Martin enjoyed great popularity as "the nutty one" for a few years. Before joining with DAN ROWAN in 1952, the journalism major had been a comedy writer and publicist. The two wrote for others and then for themselves and they had a few guest spots, including summer replacement shows for DINAH SHORE in 1958 and 1959 and for DEAN MARTIN in 1966. Martin alone had a continuing role from 1952 to 1964 on "The Lucy Show" (CBS).

The big break for the team came with a SPECIAL on NBC in 1967 titled "ROWAN AND MARTIN'S LAUGH-IN," which was so well received by both the public and the critics that a weekly series was rushed into production, debuting the next fall and continuing until 1973. For two of those seasons, it was the number one show in the RATINGS. The show won two EMMYS its first year and repeated the win as Best Variety Series in 1969. The team was also presented with the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) Gold Medal in 1970.

Since that time Martin has been seen only rarely on television. He has had some acting guest spots

and has appeared as a celebrity panelist on game shows, but his major role is behind the cameras. He has directed "FAMILY TIES" and "NEWHART," along with other SITCOMS.

#### **Martin, Mary**

Accomplished as both an actress and singer, Martin had achieved star status on Broadway and in motion pictures long before television arrived. In 1953 she and Ethel Merman sang a memorable medley of songs for "Ford's 50th Anniversary Show," shown simultaneously on CBS and NBC, and in 1955 she brought her hit Broadway show *Peter Pan* to television. That performance won her a Best Actress EMMY. (*Peter Pan* was then taped and has been repeated on TV several times, most recently in 1989 and 1991.) Martin's other appearances included "Ford Star Jubilee" with Noel Coward, "The Skin of Our Teeth" with Helen Hayes, "Annie Get Your Gun," and two Mary Martin SPECIALS. Of her classic Broadway triumphs, neither *South Pacific* nor *The Sound of Music* were ever videotaped for commercial use.

In 1981 Martin was a cohost (with HUGH DOWNS) on the PUBLIC BROADCASTING SERVICE (PBS) show for seniors "OVER EASY" until a serious auto accident prohibited her continued participation. Her last TV appearance was in 1989 in a tribute to the television work of Richard Rodgers. She died of cancer in November 1990.

#### **Martin, Quinn**

Martin gained his reputation as producer or executive producer of crime/action/adventure television series. Early in his career he wrote for "FOUR STAR PLAYHOUSE" and "DESILU PLAYHOUSE." While on staff at DESILU, Martin produced "THE UNTOUCHABLES" (1959-63, ABC).

His longer-running series, nearly all on ABC, include "THE FUGITIVE" (1963-67), "TWELVE O'CLOCK HIGH" (1964-67), "THE FBI" (1965-74), "Dan August" (1970-75), "CANNON" (1971-76), "THE STREETS OF SAN FRANCISCO" (1972-77), and "BARNABY JONES" (1973-80, CBS).

#### **Martin, Steve**

Beginning as a nightclub comic and a writer, Martin became a hot television personality in the 1970s and has since fashioned an extremely successful motion picture career. Self-styled as a "wild and crazy guy," Martin was a frequent guest host on "SATURDAY NIGHT LIVE." He also appeared as a regular on two seasons of summer replacement shows in 1970 and 1972, as well as on "THE SONNY AND CHER COMEDY HOUR" during the 1972 season, "THE SMOTHERS



BROTHERS SHOW" in 1975, and "The Johnny Cash Show" in 1976.

Martin moved behind the cameras in the mid-1980s producing "Domestic Life" on CBS with MARTIN MULL in 1984 and creating, writing, directing, and co-producing "Leo and Liz in Beverly Hills" for the same network in 1986. He then began to concentrate on theatrical motion pictures and is seldom involved in television today.

Martin's only EMMY came in 1969 as a writer for the Smothers Brothers.

### **Marty**

See GOODYEAR TV PLAYHOUSE.

### **Marx, Groucho**

The only one of the four Marx Brothers to carry a successful vaudeville and film career into television, Groucho had but one significant series. It remains a legend of the small screen. "YOU BET YOUR LIFE" was ostensibly a quiz show but in reality, it was simply a vehicle for the biting wit and sarcasm of Groucho. The show began on NBC radio in 1947 and moved to TV in 1950, where it ran for eleven years. A follow-up effort, "Tell It to Groucho," was cancelled after a few months.

The bushy-eyebrowed comic with the black moustache and big cigar made many guest appearances through the 1960s and was one of several guest hosts on "THE TONIGHT SHOW" in 1962, during the period between JOHNNY CARSON and JACK PAAR.

Groucho won an early EMMY as Outstanding Personality in 1950, his first year in television. He died in 1977. On the 100th anniversary of his birth (in October 1990) the HA! comedy network honored him with a 24-hour "You Bet Your Life" marathon.

### **Mary Hartman, Mary Hartman**

This hilarious spoof of SOAP OPERAS came from NORMAN LEAR's production company. Anything that occurred on the regular daytime dramas was blown completely out of proportion on "Mary Hartman," particularly if it was related to sex, household crises, or religion. LOUISE LASSER starred in the title role as the dim housewife who couldn't cope, supported by Dody Goodman and Phil Bruns along with a host of screwball neighbors. When Lasser left the show in 1977 after the first season, it was retitled "Forever Fernwood."

Unable to sell the concept to the networks, Lear placed it in FIRST-RUN syndication, where it flourished for three seasons (1975-78) in some 100 markets around the country and in 1980 CBS carried some of the 325 half-hour episodes in a late-night slot.

"FERNWOOD 2-NIGHT" with MARTIN MULL (who also appeared in "Mary Hartman") was a 1977-78 SPIN-OFF of this program.

### **Mary Tyler Moore Show, The**

The second lead in one of the top SITCOMS of the 1960s ("THE DICK VAN DYKE SHOW"), MARY TYLER MOORE became the superstar of her own show in the 1970s. The writing, casting, and ensemble acting of "The Mary Tyler Moore Show" were simply outstanding. A single career woman in Minneapolis, Moore's character was warm, liberated, and professional. The plots centered on her friends at home and her coworkers in the newsroom of a struggling television station. The supporting cast (ED ASNER, GEORGIA ENGEL, VALERIE HARPER, TED KNIGHT, CLORIS LEACHMAN, GAVIN MACLEOD, and BETTY WHITE) all went on to headline their own series or enjoyed considerable career boosts. Moore, however, was unable to repeat her triumph in later TV series.

The enduring shows were produced by Moore's then-husband, GRANT TINKER, and their production company, MTM ENTERPRISES, with the concept and writing by JAMES BROOKS and Allan Burns. The show was telecast on CBS as the centerpiece of the Saturday evening schedule from 1970 to 1977 and finished in the top ten in the RATINGS in three different seasons. Moore and Tinker cancelled the show while it was still enjoying enormous popularity because the writers believed they could not maintain the high standards they had achieved in the previous seven years. The 168 half-hour episodes were immediately placed in OFF-NETWORK syndication and have continued to delight viewers throughout the world. In 1991 CBS offered a retrospective celebrating the 20th anniversary of the series' debut, which included appearances by seven of the cast members.

Nominated for an EMMY each of its seven seasons, the program faced formidable competition with "ALL IN THE FAMILY" and "M\*A\*S\*H" but it won the award as Best Comedy in 1975, 1976, and 1977. The remarkable show was also responsible for more individual Emmys for the cast, crew, and writers than any other series in the history of television.

### **Mass Communications History Center (MCHC)**

See WISCONSIN STATE HISTORICAL SOCIETY.

### **mass media**

See MEDIA.

### **master antenna television (MATV) system**

This type of television distribution system has been used for years in apartment houses, condo-

miniums, and hotels/motels to receive over-the-air broadcasts. It consists of a regular antenna installed on the roof of the complex with a wire or COAXIAL CABLE connection to each of the rooms or apartments in the multiple dwelling. MATV systems have been traditionally installed by building owners or landlords in order to avoid many unsightly roof antennas or because of the failure of the residents to pick up adequate signals with rabbit-ear antennas. There is usually no charge to connect the tenants' TV sets to the system. The internal wiring of MATV systems is often also used to distribute MULTICHANNEL MULTIPPOINT DISTRIBUTION SERVICE (MMDS) signals or programs received via a SATELLITE MASTER ANTENNA TELEVISION (SMATV) SYSTEM to residents or guests. A charge is always made, however, for these PAY-TV services.

### Masterpiece Theatre

A mainstay of Sunday night PUBLIC TELEVISION (PTV) since 1971, this stylish ANTHOLOGY dramatic series is the creation of PTV station WGBH in Boston. It consists of imported dramas from England with introductions by ALISTAIR COOKE following the now-famous opening featuring the music of "Fanfare for the King's Supper." Most of the offerings have been adaptations from literature: classic, obscure, and current. A notable exception was the 1974-77 original chronicle of Edwardian England, "UPSTAIRS, DOWNSTAIRS." Starring (and co-created by) JEAN MARSH, that popular LIMITED SERIES was also the only one to run for several years. It was a smash in the United Kingdom and developed a large and loyal following in the United States.

Some of the "Masterpiece Theater" entries have consisted of two or three episodes and a few have been single-unit entities. Most, however, are longer. Production has been by the BRITISH BROADCASTING CORPORATION (BBC) as well as London Weekend and Granada Television.

The roots of the series were in the 1970 presentation of the 26-part "Forsyte Saga" on the PUBLIC BROADCASTING SERVICE (PBS). Its success prompted Christopher Sarson and Jean Wilson of WGBH to seek more such enlightening entertainment and they approached Mobil Oil for UNDERWRITING. The first presentation under the "Masterpiece Theatre" banner was "The First Churchills" on January 10, 1971, which set a precedent for costume dramas. "A Tale of Two Cities," "The Ginger Tree," "I, CLAUDIUS," "The Six Wives of Henry VIII," "Cakes and Ale," "The Flame Trees of Thicka," and "Notorious Woman" are but a few of the many dramatizations of novels that have been seen in the succeeding twenty years.

The series has been the recipient of many honors and awards and in 1985, it was presented with an

EMMY for the telecast of "The Jewel in the Crown." TV Guide has said that the series "...like good claret, just improves with age."

### Matinee Theatre

Part of NBC's daytime schedule, this dramatic ANTHOLOGY series was a part of the GOLDEN AGE OF TELEVISION. Many motion picture actors had their first TV acting experience in "Matinee Theatre," including Will Hutchins who went on to the title role in the western "Sugarfoot" and Kelley DeForest who later played Dr. "Bones" McCoy on "STAR TREK." Hosted by John Conte, the live afternoon drama series was aired from 1955 to 1958.

In spite of a lack of color television sets in the viewing audience, the hour-long program was one of the first to experiment with color productions. In 1955 it was awarded an EMMY in the Daytime Programming category.

### Matlock

The title character of this courtroom drama, portrayed by ANDY GRIFFITH, was a shrewd Atlanta attorney who, like "PERRY MASON" before him, never seemed to lose a case. The law-and-order murder-mystery series, which premiered in September 1986 on NBC and played for five seasons, was Griffith's fifth, and the tone and style was not far removed from the Mayberry of his first series. The shows were produced by FRED SILVERMAN's production company.

In 1991, CBS carried afternoon reruns of the series. In 1992, NBC dropped the series from its schedule in an endeavor to "youthify" its offerings.

### Matsushita

This Japanese company (pronounced mat-SOO-shee-ta) is one of the world's largest manufacturers of industrial and consumer electric and electronic products. It produces some of the most familiar audio and video gear under the brand names Technics, Quasar, Panasonic, and JVC.

Formally known as Matsushita Electric Industrial, the firm was founded in 1918 by Konosuke Matsushita, who raised capital by pawning his wife's kimonos. The company began manufacturing electric plugs and now makes and sells everything from semiconductors to refrigerators. It is Japan's largest manufacturer of electronic products and the twelfth largest corporation in the world, with some 117 companies in thirty-eight countries.

One of its subsidiaries, JVC, developed the VHS VIDEO FORMAT in 1976, which prevailed over the archrival SONY CORPORATION and its BETA FORMAT in the VIDEOTAPE FORMAT wars. Today, Matsushita is heavily

involved in the development of **ADVANCED TELEVISION** (ATV). The traditional Japanese company has also expanded into computers, the half-inch analog **COMPONENT VIDEO SYSTEM/RECORDING** format (M II), and the half-inch digital **COMPOSITE VIDEO SYSTEM/RECORDING** format.

In a further globalization move, the company purchased **MCA INC.** in 1990 for nearly \$7 billion. It was the largest buyout of a U.S. firm by a Japanese company in history and was designed to provide **SOFTWARE** for the Japanese company's **HARDWARE** products. **MCA/Universal** was the fourth of Hollywood's seven major studios to be acquired by foreign interests and the purchase raised many questions in American minds about the control of the U.S. entertainment/communications industry. (**TWENTIETH CENTURY FOX** is owned by Australian **RUPERT MURDOCH**, **MGM/PATHE** by Italian financier **Giancarlo Parretti**, and **COLUMBIA PICTURES ENTERTAINMENT** by **SONY**. Only the **WALT DISNEY COMPANY**, **PARAMOUNT COMMUNICATIONS**, and **WARNER BROS.** remain in American hands). **Mat-sushita** is headed by **AKIO TANII**.

#### **matte**

See **KEY**.

#### **Maude**

First seen as Archie Bunker's cousin on "ALL IN THE FAMILY," the character of **Maude** was the first to be used to create **SPIN-OFFS** from that successful **SITCOM**. As played by **BEA ARTHUR**, **Maude** was a strong liberal domineering woman who lived in suburbia with her fourth husband. Like the lead character, the series was not afraid to tackle sensitive and controversial issues such as alcoholism, bankruptcy, abortion, and mental illness. Although it was ostensibly a comedy, it had its depressing moments. The program's popularity, however, was unquestioned and for four seasons it ranked in the top ten in the **RATINGS**.

The show was seen on **CBS** from 1972 to 1978. Its cancellation came about because **Arthur** announced that she was leaving the series and clearly, no one could replace her. The 141 half-hour episodes are available in **SYNDICATION**.

#### **Maverick**

While this popular series began as a straight western in 1957, the comedic talents of **JAMES GARNER** (in his first starring role) immediately started to skew the tone of the show toward satire and the program became very unconventional. **Garner** didn't qualify as a brave stalwart western hero with a fast gun. Instead, he was a lovable and somewhat cowardly rascal and a bit of a con man. He was joined in the cast

by **Jack Kelly** as his brother, and later by two **Maverick** cousins. The show was perhaps at its best in its parodies of other series that were popular at that time, including "BONANZA," "DRAGNET," and "GUNSMOKE" but it could also be viewed as a straight western with a twist.

Although the hour-long program continued on **ABC** until 1962, **Garner** left the cast over a contract dispute in 1960. New shows were shot for a year but the final season consisted largely of edited reruns. In 1959 the program was awarded an **EMMY** in the **Western Series** category. Some 124 episodes of the popular black-and-white series are available in **OFF-NETWORK** syndication.

A reunion **MADE-FOR-TV MOVIE** starring both **Garner** and **Kelly** was aired in 1978 and resulted in a short-lived **SPIN-OFF** the next season with other stars. **Garner** also starred in a short-lived sequel, "Bret **Maverick**," in 1981.

#### **Mayberry, R.F.D.**

When **ANDY GRIFFITH** decided to give up his sheriff's badge and leave "THE **ANDY GRIFFITH SHOW**," **CBS** moved in **KEN BERRY** as a town councilman of **Mayberry** (North Carolina) and changed the name of the show. **Berry**, like his predecessor, tried to help his neighbors and straighten out problems in the small town. Premiering in 1968, the half-hour program continued to enjoy the popularity developed by the earlier show and was one of the top four programs in the **RATINGS** in its first two seasons. The series was cancelled in 1971 when **CBS** decided to terminate all of its rural shows to seek different **DEMOGRAPHICS** to attract new advertisers. Its seventy-eight episodes are available in **OFF-NETWORK** syndication.

#### **Mayflower Decision**

Named after a participant in the **LICENSE RENEWAL** case of radio station **WAAB** in Boston, the **Mayflower Decision** effectively forbade editorializing on the air by a licensee for years afterward. Based on the principles underlying the concept of the **FAIRNESS DOCTRINE**, the **FEDERAL COMMUNICATIONS COMMISSION** (**FCC**) released a written opinion in 1940 that prevented broadcast stations from expressing their opinions on the air. Although the doctrine was not articulated in its fullest form at that time, the concept prevented those who controlled the broadcast media from abusing that control.

"A truly free radio cannot be used to advocate the causes of the licensee," said the Commission in its opinion. No station challenged the opinion in court because few stations editorialized for fear of alienating sponsors and portions of the audience.

The ban on editorializing was lifted in 1949 with the release of a REPORT ON EDITORIALIZING BY BROADCAST LICENSEES by the FCC.

### **Mays, Lowry**

Mays is the cofounder as well as the president and CEO of CLEAR CHANNEL COMMUNICATIONS INC., a GROUP BROADCASTER, established in 1972. Trained as a petroleum engineer at Texas A and M, Mays received an MBA from Harvard. His business background is in corporate finance and investment banking. Mays also serves as chairman of the joint board (radio and television) of the NATIONAL ASSOCIATION OF BROADCASTERS (NAB).

### **MC**

See EMCEE.

### **MCA Inc.**

MCA Inc. is a diversified international company engaged in the production and distribution of theatrical motion pictures, television and home video programs. The firm is also involved in the operation of a tour of the company's motion picture studios, the manufacture and distribution of recorded music, music publishing, and the management of amphitheaters. It owns Spencer Gifts, a book publisher (G. P. Putnam), a station, and a 50 percent interest in a BASIC CABLE television network.

The initials stand for the **Music Corporation of America**, which was a large talent agency formed in 1924 by Jules Stein to handle dance bands, singers, and actors. During the 1950s the company was the most powerful in the entertainment business, representing more than half of the Hollywood stars. The company began producing television shows in 1949 and purchased a record company (Decca) and Universal Pictures. The firm was directed by the government to sell off some divisions because of the monopoly it had acquired in the field, and it gave up the talent agency and the corporate name in 1962, while retaining the initials.

In the 1970s the firm joined with the electronic manufacturer Phillips to develop the LASER VIDEODISC (LV). Introduced in 1978, the new technology was the most advanced product ever introduced into the consumer market to that time. The company produced and launched a line of videodiscs under the MCA videodisc label and helped form OPTICAL PROGRAMMING ASSOCIATES to develop other programming but by 1981 the firm decided to abandon the business at a loss of some \$30 million. As the parent of Universal, the Company also oversaw the unsuccessful attempt to outlaw videocassette machines in the *Universal v.*

*Sony* (BETAMAX case) in 1976, which was finally settled by the Supreme Court in 1984.

Today, based at the 75-year-old Universal Studios in Hollywood, the company produces a number of full-length theatrical films each year for distribution throughout the world under the Universal name. Universal Television has developed a number of hour-long programs for network television including "MIAMI VICE," "MURDER, SHE WROTE" (1984- , CBS), and the new "COLUMBO" and "KOJAK" shows as well as many series for FIRST-RUN syndication. MCA Television Entertainment distributes a number of OFF-NETWORK programs and films from its giant library of 3,400 theatrical features and 13,500 television episodes, both in the United States and abroad. The company also produces a number of MADE-FOR-TV MOVIES for HOME BOX OFFICE (HBO) and SHOWTIME and has participated in PAY-PER-VIEW experiments. MCA also has a 50 percent interest in the USA NETWORK, operates a home video arm (the MCA/Universal label), and with the Rank Corporation has constructed a new state-of-the-art motion picture and television complex in Florida.

In the largest buyout of an American firm by a Japanese company, MCA Inc. was purchased by MATSUSHITA in 1990. The nearly \$7 billion transaction resulted in the spin-off of the company's SUPERSTATION WOR-TV and the eventual sale of the concession franchise at Yosemite National Park. The new owners seek a synergy between their HARDWARE products and the SOFTWARE produced by MCA Inc. (See also AL RUSH, AKIO TANII, and LEW WASSERMAN.)

### **McCarthyism**

In the late 1940s and early 1950s a wave of almost-hysterical paranoia swept over the United States concerning the communist threat to the nation's security. It was the height of the Cold War and the beginning of the Korean War, and self-appointed guardians of liberty sought to purge all aspects of American society from any hint of subversive activities. The witch-hunt for communists and communist sympathizers was led by the junior senator from Wisconsin, Joseph R. McCarthy (R).

As the chairman of a Senate subcommittee, McCarthy began a series of government investigations into alleged communist infiltration in the State Department, government agencies, the military, Hollywood, and broadcasting. Private citizens' groups were organized in support of his activities. Many of the organizations were involved in secret BLACKLISTING and the public assassination of an individual's character without the accused having the opportunity to respond to the charges.

The senator's name became synonymous with the vigilante techniques practiced by the new self-appointed groups who sought to root out "leftists" and "pinkos," particularly in broadcasting. McCarthy's credibility was badly damaged, however, by reports on his activities by EDWARD R. MURROW on "SEE IT NOW" and his own damaging appearances on that series in 1954. Later that year, during the televised ARMY-McCARTHY HEARINGS, he revealed himself to be a posturing demagogue. The Senate finally censured McCarthy for his tactics and irresponsibility by a vote of 67 to 22 and he died a short time later. (See also AWARE, FAULK CASE, and RED CHANNELS.)

### **McCarty, Harold B.**

A widely respected pioneer in educational broadcasting, McCarty began his career as a student announcer on WHA radio at the University of Wisconsin in 1929. He was to spend his entire professional life at that institution. He became program director at the station in 1931 and later, as manager, he was the moving force behind the creation of the state's educational radio network. McCarty was president of the NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS (NAEB) in 1935 and 1936, served on the Federal Radio Education Committee, and chaired a study committee organized to explore the possibility of asking the FEDERAL COMMUNICATIONS COMMISSION (FCC) to set aside TV channels for educational stations. In addition to contributions at the ALLERTON HOUSE SEMINARS, the INSTITUTE FOR EDUCATION BY RADIO AND TELEVISION (IERT), and other early meetings, he was instrumental in founding the JOINT COUNCIL ON EDUCATIONAL TELEVISION (JCET). His eloquent testimony before Congress and his dignified plea for the use of the medium for non-commercial purposes was influential in the Commission's reservation of channels for education in its SIXTH REPORT AND ORDER in 1952. McCarty established the nation's fifth EDUCATIONAL TELEVISION (ETV) station in Madison (Wisconsin) in May 1954 and later retired. He died in February 1987.

### **McClanahan, Rue**

See GOLDEN GIRLS.

### **McCloud**

Although it took DENNIS WEAVER six years and two other series to get to "McCloud," he says that this role "was the kind of part that I left 'GUNSMOKE' to get. I wanted to be a leading man instead of a second banana." He played a New Mexico lawman transplanted to New York with cowboy hat, sheepskin jacket, and all. He managed to solve cases while driving his Manhattan superiors nuts with his western ways.

The police drama was first seen in 1970 as a MINISERIES under the umbrella title "Four-in-One." The next year saw its regular season debut on NBC and it rotated with "COLUMBO" and "MCMILLAN AND WIFE" as part of the 90-minute "NBC Mystery Movie." The popular series remained on the air until 1977. In 1984 the forty-two episodes were placed in OFF-NETWORK syndication.

### **McDermott, Thomas**

Originally a writer and producer/director for a New York advertising agency, McDermott created many of the early PRIME TIME shows featuring DANNY THOMAS, LORETTA YOUNG, Ann Sothern, and other stars.

In 1959 he joined DICK POWELL and other Hollywood actors in their television production company FOUR STAR TELEVISION, which was responsible for several successful series in the 1950s and 1960s. McDermott headed the company after Powell's death until it was sold.

Later McDermott was an executive for SELECTAVISION before returning to producing MADE-FOR-TV MOVIES and program distribution. He died in August 1990.

### **McDougald, Worth**

This long-time journalism professor at the University of Georgia estimates that he taught more than 200,000 students in his four decades at that institution. Many currently fill prominent positions in the communications industry.

McDougald's national prominence, however, stems from his second career. From 1949 to 1991 he served as the director of the prestigious PEABODY AWARDS program, which is administered by the University of Georgia. He retired from both positions in 1991.

### **McGavin, Darren**

Perennial private-eye/tough-guy McGavin had been around show business for awhile before he worked his way into acting. He headed the cast of "Crime Photographer" (CBS) in the 1950 season and later created the role most closely associated with him (Mickey Spillane's Mike Hammer) in a 1957 series. Since that time McGavin has starred in four additional series including "Riverboat" (1959-61, NBC) with BURT REYNOLDS and has made innumerable guest appearances (largely on ANTHOLOGY series).

The veteran actor has also appeared in motion pictures and on Broadway and in 1991 he starred in a drama on the ARTS & ENTERTAINMENT (A&E) network. In 1990 he was awarded his first EMMY for a guest role on "MURPHY BROWN."

**McGee, Frank**

A highly respected newsmen, McGee reported for NBC for seventeen years, handling many of the network's instant news SPECIALS on breaking events. He served as Washington correspondent, covering elections, political conventions, and space launches and he was narrator for many NBC documentaries in the 1960s.

When the HUNTLEY-BRINKLEY anchor team was dissolved in 1970 McGee served as one of three rotating anchors for "The NBC Nightly News" and a year later he was assigned the host duties on the "TODAY" show. He held that post until his premature death in 1974.

In 1968 McGee won an EMMY for Individual Achievement for his coverage of the Konrad Adenauer funeral in one of the earliest uses of communications SATELLITE technology.

**McGraw-Hill Inc.**

A major publisher and GROUP BROADCASTER, McGraw Hill is one of the largest book publishing operations in the United States and also publishes *Business Week* magazine and a number of trade journals. The broadcast division (McGraw-Hill Broadcasting Company) owns and operates four television stations in Bakersfield and San Diego (California) and in Denver and Indianapolis. The company is headquartered in New York City. (See also EDWARD T. REILLY.)

**McGuirk, Terence F.**

Named executive vice president of the Turner Broadcasting System in October 1990, McGuirk assumed most of the responsibilities of GERRY HOGAN, who left the firm to join Whittle Communications that year. McGuirk joined Turner in 1971 as an account executive at WTCG-TV (now WTBS SUPERSTATION) and is now second only to TED TURNER in the organization. Although he assumed additional administrative duties in 1990, he retained his titles of president of Turner Sports and Turner Cable Network Sales along with the responsibility for the operations of the Turner enterprises that are not related to the communications operations, including the Atlanta Hawks and the Atlanta Braves.

**McHale's Navy**

As the commander of a WW II PT boat, ERNEST BORGNINE played the title role in this SITCOM with all the mugging and broad comedy of PHIL SILVERS in "YOU'LL NEVER GET RICH." Like the Silvers character, Mchale was a con man extraordinaire who struggled successfully against military authority. As he ranged through the South Pacific islands, Borgnine was

supported by TIM CONWAY and JOE FLYNN, the former assisting him in his shenanigans and the latter exasperated as he tried to control the errant skipper.

The comedy premiered on ABC in 1962. The fact that the newly elected president of the United States (Jack Kennedy) had been a heroic PT boat commander during WW II didn't hurt the popularity of the series, which remained on the network until 1966 when the 138 half-hour episodes were placed in OFF-NETWORK syndication. The programs that were originally shot in black-and-white have since been colorized.

**McKay, Jim**

One of ABC's premiere sportscasters, McKay came to network television in 1950 to host a variety show for CBS. He also served as host for an interview show (1951), moderator of a discussion program (1954), quiz show EMCEE (1955), and narrator for a courtroom drama (1957).

In 1960 CBS assigned McKay to the OLYMPICS, then a rather minor television event, and there he found his métier. He covered every Olympiad after that until 1984 and won plaudits for his sensitive reporting of the Munich terrorist massacre during the Olympics of 1972.

Since 1961 McKay has hosted ABC's "WIDE WORLD OF SPORTS," an assignment that has taken him all over the world to cover every sport, major and minor, that can be telecast. He has been honored with many awards including ten EMMYS (from 1968 to 1988) for Individual Achievement, as Outstanding Sports Personality, and one for Writing. He has also been chosen for the AMERICAN SPORTSCASTERS ASSOCIATION (ASA) Hall of Fame.

**McLuhan, Marshall**

An intellectual, author, and philosopher, McLuhan captured the fancy of communications professionals, professors, and students when he was a professor at the University of Toronto in the late 1960s and 1970s, in part because of his theory that television was not necessarily culturally harmful but also because he was a masterful phrasemaker. His fluency and philosophy were summarized in his catch-phrase, "The medium is the message," which prompted intense discussions among intellectuals regarding the import of the media, particularly television, on society. He also coined the term GLOBAL VILLAGE with all of its implications. McLuhan was popularized by a cameo role in a 1979 Woody Allen movie in which he was summoned to explain what his philosophy really meant.

McLuhan suffered a stroke in 1979 and retired from the University of Toronto a year later. His in-

ternationally known Center for Culture and Technology was closed at that time but the university established a similar program administered by the School of Graduate Studies and named for McLuhan. He died in December 1980 but is remembered and studied for his unorthodox and often bewildering and thought-provoking beliefs regarding communications.

#### **McMahon, Ed**

McMahon's first TV assignment was as a clown on the 1950 CBS circus show "Big Top." After service in the Korean War he began his professional association with JOHNNY CARSON as announcer on the daytime quiz show "Who Do You Trust?" (1957-62) and went with him in October 1962 to "THE TONIGHT SHOW STARRING JOHNNY CARSON," where he announced and acted as the perfect foil for Carson.

Through the years McMahon has also developed a second career as a host, EMCEE, and television personality in his own right. In the 1960s and 1970s he served as host on five audience participation shows: "CONCENTRATION," "Missing Links," "Snap Judgment," "Whodunit?" and "Star Search." All except the last were on daytime television. He has also been a host on variety ("KRAFT MUSIC HALL" in 1968), drama ("NBC Adventure Theater" in 1972), and talent (1983's syndicated "Star Search") shows. Along with DICK CLARK, he has been the cohost of "TV's Bloopers and Practical Jokes." McMahon has also played supporting roles in a few Hollywood motion pictures, done countless commercials, and written an autobiography.

#### **McMillan and Wife**

This police drama was part of the "NBC Mystery Movie," which premiered on NBC in 1971 (the other two rotating shows were "COLUMBO" and "MCCLLOUD"). In his only significant television series, motion picture star Rock Hudson played a San Francisco police commissioner with SUSAN ST. JAMES as his wife and NANCY WALKER as their housekeeper. The emphasis was on humor and the warm, sophisticated relationship between the principals. St. James and Walker both left the show prior to the final season (1976-77), causing a change of cast and a new title, "McMillan." The series went into syndication following its network run.

#### **Meadows, Audrey**

Born in China and trained as a coloratura soprano, Meadows was an unlikely prospect for stardom as a comedienne, but she achieved that status as Alice Kramden on "THE HONEYMOONERS" in the 1950s.

After a debut at Carnegie Hall and a shot at Broadway, Meadows started on television in the early 1950s with the popular radio stars Bob and Ray, playing a minor supporting role on two of their NBC shows. She was then cast as a supporting player by JACKIE GLEASON and was a hit in the "Honeymooners" sketches, which were spun off into the legendary series in 1955.

During this period Meadows began a sideline career with quiz shows. She was a panelist on "What's Going On" and "What's in a Word?" in 1954, "The Name's the Same" in 1955, and "Keep Talking" and "Masquerade Party" in 1958, nearly all on ABC. She also did guest spots with several of the leading comedians of the time including JACK BENNY, CAROL BURNETT, SID CAESAR, and RED SKELTON.

Meadows retired in the early 1960s but returned to TV in 1977 for several "Honeymooners" retrospectives, and in 1982 she played a supporting role in the TED KNIGHT SITCOM "Too Close for Comfort." In 1991 she was featured on an episode of "Uncle Buck" along with her sister Jayne (Mrs. STEVE ALLEN). It was the first appearance of the two together in thirty years.

Her only EMMY came in 1954, as Best Supporting Actress on "THE JACKIE GLEASON SHOW." She has also been honored with membership in the HALLS OF FAME of the NATIONAL ASSOCIATION OF BROADCASTER (NAB) and the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS).

#### **mechanical television**

Although some claim the germ of the idea dates back 4,000 years, this version of seeing at a distance was first developed in a practical way in the 1880s. It became the primary technique used in television experimentation until the 1930s.

Based on the principle used in the NIPKOW SCANNING DISC, the technique used a drum or disc that contained a series of perforations in a helical pattern. A special camera was focused on an object, and the disc was placed between that object and a light source such as a photocell. When the disc was rotated rapidly the light shone through each hole, one at a time, and thus "scanned" the object. One rotation, therefore, provided one single image of the object. Each time the disc turned, the pictures were produced in sequence, and the persistence of vision phenomenon made the still pictures appear to move. A lamp at the receiving end varied its brightness depending on the amount of current in the photocell, and the image was seen when a similar disc was rotated and synchronized with the "transmitting" disc, thus reversing the scanning process.

JOHN LOGIE BAIRD, a Scot, and two Americans, CHARLES F. JENKINS and HERBERT IVES (working inde-

pendently) produced and demonstrated mechanical television throughout the 1920s. Baird called his constantly improving devices "televisors" and successfully transmitted silhouettes by wire in 1923. In the same year Jenkins transmitted a still photo of President Warren G. Harding from Washington to Philadelphia and succeeded in sending pictures that moved in 1925. Baird gave what is considered the FIRST PUBLIC DEMONSTRATION OF TELEVISION in London in 1926 and on April 7, 1927 Ives' system was used to transmit a televised speech by President Hoover via telephone wire from Washington to New York.

Although the RESOLUTION of the pictures improved with each successive experiment, the images produced by mechanical television systems usually only contained thirty to sixty SCANNING LINES and were therefore dim and blurred. Each improvement in the definition of the picture resulted in increased mechanical problems of friction and rotating mass and by the 1930s, a hybrid mechanical-electronic system and later an all-electronic system replaced mechanical scanning television.

The same techniques used to convert light into electrical energy, however, were used again in the 1940s by CBS INC. in its failed attempt to develop a color TV system. And a modified application of the technique was called upon again to transmit pictures of the MOON WALK in 1969.

### **media**

These channels of communication are an integral part of modern life, providing a variety of services to the public including entertainment, education, and information. They are also used for advertising messages.

The broad term covers everything from paper to electronic communications. It is often preceded by an adjective that acts as a qualifying description. Magazines and newspapers are called "print media" while radio and television are called "broadcast media." Cable and home video are often referred to as the "electronic media." AUDIOVISUAL COMMUNICATION devices are commonly referred to as "educational media." Media such as broadcast television that are designed to reach the maximum number of people are called "mass media."

A single form of the media is known as a "medium." When more than one medium is used to simultaneously reach an audience, the term "multimedia" is used.

### **Media Access Project**

This public-interest law firm in Washington D.C. seeks to ensure that all media inform the public

completely and honestly on issues such as civil rights, politics, and the economy. It advises organizations that work to make broadcasting more understanding of their points of view, and represents such groups. (See also MARKLE FOUNDATION.)

### **Media Action Research Center**

A New York-based organization, this center was founded in 1974 to provide concerned individuals with information to make them aware of television content. It helps individuals conduct Television Awareness training and Growing with Television workshops that study the values of television and compares them with the principles of Christianity. The center publishes a quarterly magazine, student handouts, and leaders' packets.

### **Media Alliance**

Organized in 1975, this San Francisco-based nonprofit group is composed of writers, editors, broadcast people, and others who support independent journalism. It seeks to discourage competitive practices among people in the field by fostering cooperation and by helping members help one another. It operates a job file, publishes a newsletter, and sponsors meetings and seminars on current issues in communications.

### **media buy**

This advertising term refers to the purchase or the process of purchasing COMMERCIAL TIME for advertising on radio, television, or cable operations or space in the print media, for advertising messages. Such purchases are usually made by a MEDIA BUYER after an advertising CAMPAIGN has been developed by an ADVERTISING AGENCY.

### **media buyer**

This individual in an ADVERTISING AGENCY selects the proper media for the placement of advertising. In middle and large market areas, media buyers sometimes specialize in the purchase of COMMERCIAL TIME for advertising on TV and cable for SPOT ANNOUNCEMENTS and are called "time buyers."

In order to identify potential consumers and propose the most cost-effective vehicles to reach them, a media buyer must have a comprehensive knowledge of television stations, networks, and cable operations and their audience DEMOGRAPHICS, PSYCHOGRAPHICS, and RATINGS as well as their RATE CARDS, types of programming, coverage, and general track records. This, combined with a knowledge of the CLIENT's product and the overall advertising CAMPAIGN, are important factors in deciding where to buy time to place COM-



MERCIALS. A media buyer is responsible for obtaining that information and applying it to the needs of clients. Media buyers report to a MEDIA DIRECTOR.

#### **media director**

Sometimes called a "media supervisor" or "director of media services," this individual in an ADVERTISING AGENCY helps determine the specific customers a CLIENT is trying to reach and the media that will most effectively reach them. The media director also decides how an advertising message should be positioned in various media in order to achieve maximum results.

An additional responsibility of the position is to make the final determination about the placement of advertising on television or radio as well as in other media. This requires a creative executive who relies on extensive research in addition to highly developed marketing instincts and experience.

The selection of the media is made after an in-depth study of television RATINGS (from ARBITRON and A. C. NIELSEN), surveys, DEMOGRAPHIC studies, and other analytical reports by the staff. Market surveys are carefully analyzed to define the type of consumers and the TARGET AUDIENCE.

In considering television as a vehicle for the advertising message, the media director deals with the advertising sales departments at television stations, networks, and cable systems. This person must also supervise the MEDIA BUYERS on the staff in computing the cost of placing television COMMERCIALS in various time spots during the broadcast day.

Finally, the media director's duties include developing an overall advertising CAMPAIGN that best fits the marketing goals and the budget of the client.

#### **Media General Inc.**

This media conglomerate owns and operates three television stations in Jacksonville and Tampa (Florida) and in Charleston (South Carolina) in addition to a number of daily newspapers in the southeast and weeklies in California. Media General also publishes monthly medical magazines and owns two cable systems in Virginia and in an affluent suburb of Washington D.C., which is often ranked first in the nation in average revenue per subscriber. The company is owned by the Bryan family. (See also J. STEWART BRYAN III.)

#### **Media Home Entertainment (MHE)**

This home video PROGRAM SUPPLIER was one of the first independent firms in the business. Formed in 1980, the Los Angeles-based organization acquired a number of SPECIAL INTEREST and "B" TITLES and became

the dominant nonstudio-aligned prerecorded videocassette company in the early 1980s. The firm also produced a number of original made-for-home-video programs and branched out into the production of theatrical films. In 1990 the company signed an agreement with Japan's Ga Ga Communications and Britain's Rank Films and received some \$100 million for film co-ventures. In 1991, all of Media's 1,200 home video titles were licensed to the home video division of FOX INC. That company will administer their sales under the Fox label while Media concentrates on producing theatrical films, which will also be distributed by Fox.

#### **media librarian**

Sometimes called an "audiovisual librarian" or a "learning resource specialist," a media librarian serves as a collector of nonprint materials that are distributed to students, fellow employees, and the public. These individuals are employed by schools and colleges and in private industry, government, and health media centers. They are also important staff members at public libraries. Many librarians at small operations are in charge of both print and AUDIOVISUAL COMMUNICATIONS collections.

With such collections, they are responsible for the circulation of video and film materials for on-campus or in-company use. In some large media centers that have extensive collections of materials or in public libraries, media librarians are also responsible for off-campus or public circulation. They are also responsible for acquiring and previewing films, videocassettes, videodiscs, and other nonprint materials for educational, public, or training use.

Media librarians often supervise part-time student workers, and in large media centers are sometimes responsible for the supervision of one or two full-time employees. Those employed by schools and colleges usually report to a DIRECTOR OF MEDIA SERVICES. A media librarian working at a public library usually reports to the head librarian.

#### **media plan**

This detailed strategy lists the specific MEDIA to be used in an advertising CAMPAIGN. Developed by an ADVERTISING AGENCY, the plan will specify the exact media (such as television, radio, cable, or print) that will be used and the cost and time period for each use. It will also specify the goals of the campaign in terms of FREQUENCY and CUME.

#### **media resource manager**

Often called a "director of A-V" or "director of media," a media resource manager is the chief ad-

ministrator of an AUDIOVISUAL COMMUNICATIONS center in a hospital or health-care facility. This person is an expert in the cost-efficient development and application of a variety of media (including television and video) to health care education. These individuals work at hospitals and at nursing, veterinary, dental, and other health-related schools.

In whatever facility, a media resource manager develops training and patient education programs, as well as internal communications and public relations programs that meet the specific objectives of professional departments of the institution. The manager supervises the acquisition of INSTRUCTIONAL TELEVISION and video programs and other audio or visual products. The duties may also include overseeing a small unit of production and engineering professionals in developing INTERACTIVE VIDEO projects.

In the sixty-four medical media facilities at colleges of medicine in the United States, a similar position, "director of biomedical communications," functions as the media resource manager but has a more extensive educational background and greater responsibilities. At those schools, this individual supervises audiovisual communications services, medical television, biomedical photography, medical illustration, and other media units.

#### **media technician**

Sometimes called an "A-V technician," this individual maintains, repairs, and services the technical equipment at a school or college media center in an AUDIOVISUAL COMMUNICATIONS environment. Repairing traditional audiovisual equipment including 16mm projectors and cameras, slide and filmstrip machines, opaque and overhead projectors, television sets, and videocassette and videodisc machines is one of the duties of the position. In media centers that have television studio equipment the responsibilities center on repairing cameras, SWITCHERS, and associated production equipment. It is the media technician's obligation to develop and maintain an orderly system of preventive maintenance to ensure that the equipment is in good operating order at all times.

Small media operations at schools usually employ only one full-time media technician, while at larger university media centers two to three are required to keep the equipment in good operating condition. In many cases high school or college students are employed parttime and supervised and trained by the technician.

#### **MediaWatch**

Introduced by ARBITRON in 1991, this new commercial monitoring system for commercials ended a

40-year-old period of collecting such data manually. In order to verify the actual play of COMMERCIALS for ADVERTISING AGENCIES, the company previously taped all television broadcasts in the seventy-five markets covered by BROADCAST ADVERTISING REPORTS (BAR). The tapes were then viewed and the presence of specific commercials on the station each week were logged by viewers and projected out for a month.

The new system automates the process by using a computer to translate analog audio and video signals into digital forms. Commercials are sent to a central site in West Chester (Pennsylvania) in advance, where the tapes are given a "signature." When they air locally the MediaWatch system scans them and the result is sent back electronically to the central office. The automatic system tracks all commercials every day. It was scheduled to be installed in all seventy-five markets by the end of 1991.

#### **medium**

See MEDIA.

#### **medium shot (MS)**

The most common shot in television production, the medium shot covers a portion of the scene or the body of a person but not the entire area. It falls midway between a LONG SHOT (LS) and a CLOSEUP (CU). An MS of a person will usually show the individual from the waist up. (See also FRAMING.)

#### **Meet the Press**

The oldest and most honored of the weekend news and current events interview shows, this NBC offering frequently draws a larger audience than "FACE THE NATION" (CBS) and "ISSUES AND ANSWERS" (ABC). It began as a 1945 radio program and moved to the two-station NBC television network in 1947. The half-hour program was seen in PRIME TIME on various days of the week from 1947 to 1965 and since then it has appeared on Sundays, first in the afternoon and most recently in the morning hours. Experts in timely issues of national interest are invited to be interviewed by a panel of journalists in Washington D.C.

Martha Rountree and Lawrence Spivak were the creators of the program, and Rountree served as moderator until 1953. Spivak was a panelist and sometime moderator until 1975, followed by Bill Monroe. MARVIN KALB served as moderator from 1984 to 1987 when he was replaced by Chris Wallace.

#### **Meeting of Minds**

Created by the inventive STEVE ALLEN, this series was televised on the PUBLIC BROADCASTING SERVICE (PBS)

from 1977 to 1981. Allen moderated the show, which consisted of a panel of four or five historical figures, portrayed by actors. The guests were not of the same era or geographic location and the serious discussions were wide-ranging and touched on a variety of contemporary as well as historic subjects. Cleopatra, Theodore Roosevelt, Thomas Paine, and Catherine the Great were among the guests who heatedly discussed a number of issues. Twelve hour-long programs were ultimately produced, all written by Allen, with his wife Jayne Meadows portraying one of the historical participants on each show. The innovative series won an EMMY in 1981 in the Informational Series category.

### **megahertz (MHz)**

Megahertz, commonly abbreviated MHz, is a unit of FREQUENCY in the electromagnetic spectrum. It is equivalent to one million cycles (vibrations) per second. This is close to the frequency of video signals. (See HERTZ.)

### **Meredith Broadcasting Group**

Located at Meredith's corporate headquarters in Des Moines, this GROUP BROADCASTER owns and operates seven television stations in Arizona, California, Florida, Michigan, Missouri, Nevada, and New York. Meredith Broadcasting is an operating group of the Meredith Corporation that publishes a number of consumer magazines (including *Ladies Home Journal* and *Better Homes and Gardens*) as well as books and educational materials. The parent company is also involved in real estate marketing and printing. (See also PHILIP JONES.)

### **Meredith, Don**

A star quarterback in college in the late 1950s and for the Dallas Cowboys in the 1960s, Meredith made a relatively easy transition to sports commentary. In 1970, when ABC launched its popular "MONDAY NIGHT FOOTBALL," Meredith was selected (along with HOWARD COSELL) as one of the color commentators and his laid-back humor proved to be the ideal counter to Cosell's caustic opinions.

In 1974 Meredith was lured to NBC with the promise of greater opportunities for performing and he appeared in a recurring role on "POLICE STORY," in a few MADE-FOR-TV MOVIES, and as a guest host on "THE TONIGHT SHOW." When his three-year contract expired, however, Meredith returned to ABC and "Monday Night Football" where he remained until 1984. Since that time he has been seen on talk shows and an occasional SPECIAL and in commercials as the Lipton Tea spokesperson.

In 1971 Meredith won an EMMY for Individual Achievement in Sports Programming.

### **Merrill, Dina**

Born to the wealthy Post and Hutton families, Merrill determined very early that she would pursue an acting career and she became a respected stage and motion picture actress. In television she has appeared in just one series, a short-lived adventure program on NBC in 1984. She has been seen frequently, however, on the small screen. She appeared in many of the dramatic ANTHOLOGIES of the 1950s and since then has been a guest star on several series, SPECIALS, MADE-FOR-TV MOVIES, and MINISERIES, usually portraying characters that reflect her elegance.

Merrill is co-owner of a feature film and TV production company and is a member of the Board of Trustees of the MUSEUM OF TELEVISION AND RADIO.

### **metro area**

As applied to the core portions of a DESIGNATED MARKET AREA (DMA) by the A. C. NIELSEN COMPANY, this geographic term is sometimes known as the "central area" or "local DMA." It usually corresponds to the METROPOLITAN STATISTICAL AREA (MSA) as determined by the Office of Management and Budget (OMB) of the federal government. It is the most densely populated part of the MARKET and is important to many local advertisers and ADVERTISING AGENCIES for that reason. They often look for metro RATINGS and SHARES in buying COMMERCIAL TIME.

### **Metromedia**

At one time this company was one of the top GROUP BROADCASTERS in the United States, owning six television stations in major markets. Founded in 1955 by JOHN W. KLUGE with stations from the disbanded DUMONT TELEVISION NETWORK, the company diversified in the 1960s to include business operations in print and in television production. The company's television stations were sold in 1985 to the NEWS CORPORATION LTD.

### **MetroMedia Inc.**

See WEATHERNOW/METROMEDIA INC.

### **Metropolitan Statistical Area (MSA)**

Previously called the Standard Metropolitan Statistical Area (SMSA), this urban territory is determined by the Office of Management and Budget (OMB) of the U.S. government. It usually includes one (or more) counties (where the population is concentrated) and a central core called the METRO AREA

(where the majority of the population is concentrated). The precise dimensions of an MSA change from time to time due to population shifts, but usually the MSA must contain a city of at least 50,000 people with a total of 100,000 folk in it and the surrounding communities that are economically, culturally, and socially dependent on the city. Based on the 1990 census, 284 areas were designated MSAs with 77.5 percent of the nation's population living in those areas. If the area has more than one million inhabitants, it is called a Primary Metropolitan Statistical Area (PMSA). When two or more MSAs are contiguous they are called a CONSOLIDATED METROPOLITAN STATISTICAL AREA (CMSA). (See also MARKET.)

### **MGM/Pathe Communications Company**

MGM/Pathe is engaged in motion picture and pay television production and distribution; television production, licensing, and SYNDICATION; and character and logo licensing and merchandising. One of the major distributors in the industry, the company owns the 1,000-title United Artists library and controls the foreign pay-television rights of the Turner/MGM library of 2,950 pictures until 2001.

The company's origins date back to two of the most famous Hollywood studios, Metro-Goldwyn-Mayer (and its roaring lion logo) and United Artists. After the two studios merged the company became MGM/UA. More recently a subsidiary of the TURNER BROADCASTING COMPANY (TBS), the company was purchased in 1986 by the Tricinda Corporation. Turner, however, retained domestic broadcast and cable rights for many of the MGM films and used them as a basis for the formation of the Turner Entertainment Company.

MGM/UA's main library has been the firm's greatest asset and the mainstay of its business, and its films are distributed worldwide in SYNDICATION. The company also produces and distributes MADE-FOR-TV MOVIES and MINISERIES, network television shows such as "THIRTYSOMETHING," and FIRST-RUN syndication series such as "The New Twilight Zone."

In 1989 the company terminated a tentative merger agreement with Quintex Australia Ltd., and in November 1990 Pathé Communications Corporation, a European-based entertainment company headed by the Italian entrepreneur Giancarlo Parretti purchased the company for \$1.3 billion. It became one of the three (later four) major Hollywood studios to be controlled by foreign interests. The firm assumed its new name at that time and one month later the home video division, which had distributed the company's films to that market, was dismantled and the home

video rights to the titles sold to WARNER BROS. Home Video for \$125 million. (See also DAVID GERBER.)

### **MHz**

See MEGAHERTZ (MHZ).

### **Miami Vice**

One of the hot shows of the 1980s, this police drama starred a then-unknown DON JOHNSON as an unsophisticated vice detective who, with his New York street-smart black partner (played by Philip Michael Thomas), fought the urban crime of Miami. The series established new fashions and standards in modern dress, facial hair, and footwear and attracted a hip audience with its rock music backgrounds and music video style of cinematography.

Seen on NBC for five seasons beginning in 1984, the hour-long program was produced by MTM ENTERPRISES and attracted an assortment of guest stars that included aging rock stars, athletes, and captains of industry. The 112 episodes were later placed in OFF-NETWORK syndication.

### **Michaels, Al**

Sportscaster Michaels handled baseball play-by-play in cities as far-flung as Honolulu, Cincinnati, and San Francisco before joining ABC in 1977. In addition to announcing baseball, he has served the network during the 1980s in both the summer and winter OLYMPICS as well as on college football telecasts and "WIDE WORLD OF SPORTS." He has covered the world series and all-star games, the SUPER BOWL, and has become known as a learned commentator on horse races. Michaels was recognized with an EMMY as Best Sports Personality-Host in 1987. He is best remembered for his enthusiastic call of the U.S. college-kid hockey team's upset of the Russians at the 1980 Winter Olympics in Lake Placid (New York). At the gun, he shouted, "Do you believe in miracles?!"

### **Michaels, Lorne**

Canadian-born and educated, Michaels began his career as a comedy writer and later branched out into producing innovative programming. In 1968 he was a major force in scripting "ROWAN AND MARTIN'S LAUGH-IN" and spent the next four years writing comedy SPECIALS for CBS. Although he worked with some of television's major stars (including LILY TOMLIN, PERRY COMO, FLIP WILSON, and STEVE MARTIN), his major contribution to the industry was creating, writing, and producing NBC's "SATURDAY NIGHT LIVE." The show premiered in 1975 and with Michaels in charge, it remained a major hit. When he left in 1980 the ratings fell. He returned in 1985, but "Saturday Night

Live" did not regain the enormous popularity of its first five years.

"The New Show" (NBC) in 1984 was another Michael creation, but it lasted only three months. He has also produced a number of TV specials including the 1988 EMMY awards show as well as some motion pictures.

His seven EMMYS include two for Lily Tomlin specials (for Writing), another for a Paul Simon special (for Writing), and four for "Saturday Night Live," (three for Writing and one as producer of the Best Variety Series.)

### **Mickey Mouse Club, The**

Produced by the WALT DISNEY COMPANY, this children's variety show was seen on ABC from 1955 to 1959 and was made available through OFF-NETWORK syndication from 1962 to 1965. It featured mostly young performers led by ANNETTE FUNICELLO in various song-and-dance games and routines, guest stars, Disney cartoons, and considerable promotion for the Disneyland complex in California and other Disney products.

Efforts to revive the program in the 1970s included the re-release of the original 390 half-hour shows into SYNDICATION in 1975 and the production of some new elements and shows for distribution. Neither was successful. In 1989, however, "The New Mickey Mouse Club" premiered on THE DISNEY CHANNEL as daily half-hour programs with considerably more success. Sketches, serials, guest stars, and music videos are featured. On the first anniversary of the new series in April 1990, a SPECIAL in PRIME-TIME brought back six of the original performers, including Funicello, to join the new cast in the "Mickey Mouse Club Reunion Special."

### **microwave relay**

The technique of point-to-point communication has been a fundamental part of broadcasting almost since its inception. This technology, which allows for the interconnection of radio, television, and cable systems, was responsible for the development of the national broadcasting networks. Because they operate through the air at high FREQUENCIES, all microwave systems are licensed by the FEDERAL COMMUNICATIONS COMMISSION (FCC).

Using a very short electromagnetic wavelength (generally above 1.6 MEGAHERTZ (MHZ) focused into a narrow beam, a signal can travel some thirty miles without a great deal of ATTENUATION. In a point-to-point relay system, towers (within line-of-sight of one another) with AMPLIFIERS and small receiving and retransmitting ANTENNAS are set up and the signal

passes from tower to tower. The receiving equipment on the tower captures the signal, amplifies it, and retransmits it to the next relay station some thirty miles away. This type of relay system (with some use of COAXIAL CABLE for short inner-city links) was used to connect New York and Boston for television purposes in 1947 and a midwestern link became functional in 1948, joining the eastern system in 1949. A microwave relay and coaxial cable system linked New York to Chicago in 1950 and made transcontinental television possible in 1951.

In cable television, microwave relays were initially used by HOME BOX OFFICE (HBO) to provide its programming to a few cable systems in the northeastern part of the United States in 1972. The networks, HBO, and other program suppliers now use SATELLITES, which have replaced microwave relay stations for interconnection purposes.

Microwave relay systems are now used to transmit signals and images from a news site back to the studio or from a studio to a transmitting tower and antenna for rebroadcast. When a microwave relay system is used to connect the studio to the transmitter site, it is called a STUDIO-TRANSMITTER LINK (STL). A microwave relay system used by cable systems to pick up stations that are too far away for OFF-THE-AIR reception is licensed by the FCC as a community antenna relay service (CARS).

### **MidCanada Communications Corporation**

This Canadian GROUP BROADCASTER operates seven television stations, along with eleven AM and two FM radio stations. All are located in the province of Ontario. The company is owned by Northern Cable Services Ltd., a Canadian cable MULTIPLE SYSTEM OPERATOR (MSO) with headquarters in Sudbury (Ontario).

### **Midland Consortium**

One of the four initial grantees of the STAR SCHOOLS PROGRAM in 1988, this collaboration consists of private and public schools, state boards of education, and universities in Alabama, Kansas, Mississippi, Missouri, and Oklahoma. It is headquartered at Oklahoma State University. The DISTANCE EDUCATION project offers a number of high school credit courses via satellite.

### **midseason**

See SEASON.

### **Midwest Program on Airborne Television Instruction (MPATI)**

This experimental project in INSTRUCTIONAL TELEVISION (ITV) was in operation from 1961 to 1968. A

DC-6 airplane flying in a figure-eight pattern 23,000 feet over Lafayette (Indiana) broadcast programs to schools in six midwestern states (Illinois, Indiana, Kentucky, Michigan, Ohio, and the southwest corner of Wisconsin). Funded by the FORD FOUNDATION and grants from other philanthropic organizations as well as by per-pupil assessments from the schools using the telecasts, the aircraft transmitted its programs on two UHF channels (72 and 76) from a retractable antenna under the fuselage. Westinghouse performed the physical operations while MPATI (at Purdue University) developed and provided the programs.

The objective was to provide quality instruction in curriculum subjects that were difficult to adequately staff and support in largely rural areas. The costs were extremely high, however, and the necessarily rigid schedule of transmissions made utilization difficult for the individual schools. By 1962-63 some 1,200 schools had paid their fees but many more were not paying for the use of the programs, and others were committed to the support of their local EDUCATIONAL TELEVISION (ETV) station and its programs. After the experiment ended in May 1968 the recorded programs were made available through a videotape library. On June 30, 1971 the organization was dissolved and its videotape recordings were given to the GREAT PLAINS NATIONAL INSTRUCTIONAL TELEVISION LIBRARY (GPNITL). The MPATI experiment was a precursor of the SATELLITE EDUCATIONAL CONSORTIUM (SERC), STAR SCHOOLS, and other DISTANCE EDUCATION projects in the 1990s. (See also STRATOVISION.)

### Midwest Video II decision

In handing down this decision, the Supreme Court had an effect on the extent and role of public access channels on cable systems in the 1970s and early 1980s. In its CABLE TELEVISION REPORT AND ORDER in 1972, the FEDERAL COMMUNICATIONS COMMISSION (FCC) had required cable operators to give access to their facilities to educational institutions, local government spokespersons, and members of the community, without retaining any control over the editorial content of those programs. In a challenge to those rules in the *FCC v. Midwest Video Corporation (Midwest II)* case in 1979, the Court found that such rules required cable systems to operate like COMMON CARRIERS (which they are not), in contradiction to the COMMUNICATIONS ACT OF 1934, which the Court held gave the FCC control over cable. The FCC could therefore not control or require public access.

Because many FRANCHISE agreements at that time contained no public access obligations other than clauses requiring the cable system to adhere to all FCC rules, many cable operators believed they had

no legal responsibility to allow public access. They converted access channels to other BASIC or PAY (PREMIUM) CABLE channels. The situation was addressed and clarified to some degree by new legislation in the CABLE COMMUNICATIONS POLICY ACT OF 1984 and the creation of PEG CHANNELS and, to a lesser extent, CUPU LEASED ACCESS CHANNELS.

### Miller, Mitch

An accomplished oboist, Miller turned his talents to popular music in the 1940s. He became one of the most powerful influences on the style of mid-20th century music in the United States, as head of artists and repertoire for two dominant recording companies, Mercury and Columbia Records. His first television appearance was in 1951 on the judging panel of "Songs for Sale" (CBS), a show that previewed the works of unknown songwriters.

His real popularity, however, came a decade later after he left the record business. Miller released a series of sing-along record albums under his own name as a counter measure to the increasingly popular rock and roll that he disliked. The records found an audience, and he took the idea to NBC. A pilot was produced and telecast on NBC's "Startime" in 1960. It achieved enough success for "SING ALONG WITH MITCH" to premiere in 1961. America happily followed the bouncing ball with him until 1964 (with reruns in 1964), and for those three years Miller was one of TV's prominent personalities. His next appearance on the small screen was two decades later, on "NBC's 60th Anniversary Celebration." In the 1980s, Miller conducted popular-classical orchestras, and in 1991 (at age 80) he served as principal guest and pops conductor of the Buffalo (New York) Philharmonic.

### Miller, Tom

The creative team of Miller and BOB BOYETT has emerged as one of the more prolific producers of SIT-COM television. They specialize in light wholesome half-hour formats and they have had as many as six shows on the air in a single season.

Miller arrived in Hollywood in 1963 and worked with director Billy Wilder before moving to TWENTIETH CENTURY FOX and later to PARAMOUNT COMMUNICATIONS INC. He created the concept for "HAPPY DAYS" for Paramount in 1974 and was joined by Boyett and a third producer for his next hits, "LAVERNE AND SHIRLEY" and "MORK AND MINDY." Miller and Boyett left Paramount in 1984 for LORIMAR, where they remain, developing such sitcoms as "The Hogan Family," "Full House," "Perfect Strangers," and "The Family Man." In the late 1980s, Miller made occasional brief appearances in MADE-FOR-TV MOVIES.

**Millionaire, The**

Each week on this dramatic ANTHOLOGY, the never-seen eccentric millionaire John Beresford Tipton presented some unsuspecting individual with \$1 million and the ensuing action provided the story for each program. Marvin Miller played the millionaire's secretary who handed over the check and was the only continuing character. The purported moral objective of the fictitious program was to see how sudden wealth affects the lives of individuals.

The half-hour shows were produced by DON FEDERSON and were seen on CBS from 1955 to 1960. Reruns were telecast in the daytime on the network from 1959 to 1963 and for a time the program was syndicated under the title "If You Had a Million."

**Milner, Martin**

Milner began his acting career in motion pictures in 1947 and moved to television in 1954. He worked steadily, had his first hit with "ROUTE 66" in 1960, and followed that with the police series "ADAM 12" from 1968 to 1975. One other short-lived series followed but his more recent work has been in MADE-FOR-TV MOVIES and MINISERIES.

**Milton Berle Show, The**

Although he had appeared in motion pictures and on radio since the 1930s, MILTON BERLE was not a major star until television came along. His comedic talents were just right for the new medium and it is said that his Tuesday night antics sold more TV sets than any marketing campaign. *Parade* magazine reported that the sales of sets jumped from 190,000 to 21 million during the years he was on the air. His schtick was sight gags and outlandish costumes and in 1948, the relatively few NBC viewers loved it. The show was a mixture of old-fashioned vaudeville with singers, dancers, ventriloquists, and circus acts along with Berle and his bits and sketches. To get a laugh, he walked on the sides of his feet and dressed in drag with bananas for a hat. The pace was frenetic. The show was so phenomenally successful that Berle earned the titles "Mr. Television," more affectionately "Uncle Miltie," and more descriptively "Public Energy Number 1." At its height, the show received a RATING of 80 in the Hooperatings of the day. Many people watched it in an appliance store window or in bars. In Detroit, the water levels in the city's reservoirs dropped dramatically between 9:00 and 9:05 p.m., as people waited until the end of the show to flush toilets. For the 1949 season the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS), in their second annual awards presentation, honored the program with an EMMY as the Best KINESCOPE Show.

Initially known as the "Texaco Star Theater," the hour-long program became the "Buick-Berle Show" when the sponsorship changed in 1953. The next year it was simply "The Milton Berle Show" and it retained that name until it went off the air in 1956.

Two years later Berle was back on the air with a half-hour show titled "Milton Berle Starring in the KRAFT MUSIC HALL." It had fewer pratfalls and less outrageous humor but the toned-down Berle lasted only one season. Berle's final effort at series TV was with ABC in 1966, with a youth-oriented comedy-variety format but that, too, survived only a few months.

In 1957 some 130 half-hour versions of the original black-and-white shows were released in SYNDICATION under the title, "Milton Berle: The Second Time Around." They feature such guest stars as FRANK SINATRA, BOB HOPE, Ronald Reagan, and Elvis Presley. Several edited versions of the original program are also available on home video as a remembrance of the time that Milton Berle owned Tuesday nights in the United States.

**Mind Extension University (ME/U)**

A BASIC CABLE network devoted solely to DISTANCE EDUCATION, ME/U transmits programming twenty-four hours a day, seven days a week. The programming consists of forty high school courses, college credit and noncredit TELECOURSES, and continuing education for personal enrichment and professional development.

Established in 1987 by JONES INTERNATIONAL LTD., the service has formed partnerships with eighteen U.S. colleges and universities, which offer undergraduate and graduate level telecourses in many subject areas as well as the first accredited MBA degree program offered over cable television, from Colorado State University. In 1991 ME/U began to offer a series of courses that will lead to a bachelor's degree in three years. The degree will be conferred by the University of Maryland. The network's offerings also include INSTRUCTIONAL TELEVISION (ITV) programming for secondary schools through an arrangement with a distributor of such materials, TI-IN UNITED STAR NETWORK, one of the four organizations to receive a STAR SCHOOLS PROGRAM grant. ME/U also operates the Global Library Project, which produces programming for librarians and the public with the Library of Congress. The network is headquartered in Englewood (Colorado).

**minimum advertised price (MAP)**

Established by the PROGRAM SUPPLIER, this price represents a threshold for the retailer advertising a MAP title that is designated as such. The retailer is

free to lower that price but a store that advertises a title below the MAP is ineligible to collect CO-OP ADVERTISING reimbursement for the ad and therefore benefits by adhering to the original price.

MAP is an old marketing concept that was introduced into home video in the late 1980s. It is a questionable and legally ambivalent practice, inasmuch as it can be construed by the FEDERAL TRADE COMMISSION (FTC) as a tactic that fosters unfair competition by maintaining minimum sale prices. A MAP is permissible if it is established by a single entity but problems with consumer protection and fair trade laws can occur with the practice. Sometimes the company does not exercise independent business judgment in setting the price or others follow suit in setting similar prices in what is known as "conscious parallelism." In the final analysis, price-fixing at the retail level is against the law and MAP may be construed as price fixing in some circumstances.

### **miniseries**

This concept grew out of the need for more time to tell a story than was available in a two-hour or even a two-part four-hour MADE-FOR-TV MOVIE. Often an adaptation of an existing literary work, the miniseries is a product of the 1970s.

PUBLIC TELEVISION (PTV) pioneered the short-form dramatic programs with its 1969-70 presentation of "THE FORSYTE SAGA" in twenty-six weekly installments. It was produced in the United Kingdom, imported, and labeled a LIMITED SERIES. The dramatization of James Michener's "Centennial" in 1978, which was televised on NBC in twelve weekly two-hour episodes, was also technically a limited series as are the "MASTERPIECE THEATER" offerings on the PUBLIC BROADCASTING SERVICE (PBS) today.

As this type of program evolved, however, the term "miniseries" came into favor. It more specifically describes a shorter string of sequential programs that are televised within a week's time, usually on consecutive evenings. Both limited series and miniseries are prescheduled, designed to run to their conclusion, and are not cancelled before the completion of the story.

There were many miniseries produced in the early 1970s but the GENRE came into its own with the 1977 telecast of the acclaimed adaptation of Alex Haley's "ROOTS" in eight consecutive evenings on ABC. While the entire series ranked high in the RATINGS, the final episode received a 51.1 rating, the highest of any single program up to that time. Other notable productions followed, including the four-part "Holocaust," produced by HERBERT BRODKIN in 1978, and "Roots: The Next Generation" in 1979. In the

1980s, both of Herman Wouk's monumental WW II novels were presented on ABC as miniseries, "Winds of War" in 1983 and "War and Remembrance" in 1988. The 1989 "Lonesome Dove" on CBS was also a critical and popular success and won a PEABODY award in 1990. All three are available in home video.

The ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) inaugurated a Limited Series category for the EMMY awards in 1974. The nomenclature was changed to Mini Series (since revised to Miniseries) in 1986, and nominations from both GENRES have been grouped in that category since that time.

### **Minitel**

See TELETEL.

### **minority ownership of broadcast facilities**

In spite of a gradual increase in the number of minorities employed in broadcasting and cable under the EQUAL EMPLOYMENT OPPORTUNITY (EEO) FCC RULES in the 1960s and 1970s, there were almost no minority owners of the electronic media. The FEDERAL COMMUNICATIONS COMMISSION (FCC) addressed the problem in May 1978 in a "Statement of Policy on Minority Ownership of Broadcasting Facilities." In that document the FCC announced that when a licensee transfers a broadcast license to a minority-owned purchasing entity, a tax certificate may be issued to the seller pursuant to Section 1071 of the Internal Revenue Code. Under that section sellers can defer the payment of a capital gains tax when a sale is deemed to comply with the FCC policy of encouraging minority ownership. In December 1982 the Commission expanded the use of tax certificates to promote minority ownership in cable.

The policy was under a cloud of uncertain legality but was widely supported by the industry and by Congress. It was not designed to create minority programming but to provide minorities with the ability to control programming. The tax-savings plan worked in a modest way by bringing minorities into decision-making positions. Minority-owned licenses increased from 1 percent of radio-TV stations in 1978 to 3.5 percent in 1990. In that year the Supreme Court upheld the constitutionality of the policy by a close five-to-four vote. The Court found "an empirical nexus between minority ownership and broadcasting diversity." Proponents of the policy predict increased minority ownership of the media as a result of that decision.

### **Minow, Newton N.**

An attorney, Minow only served a two-year term as chairman of the FEDERAL COMMUNICATIONS COMMIS-



SION (FCC) (1961-63) but he was one of the more vocal and visible people to occupy that position. In a 1961 speech before the NATIONAL ASSOCIATION OF BROADCASTERS (NAB), he described commercial television as a "VAST WASTELAND" and the phrase entered the vocabulary of the industry forever. He also gave promise in that speech of being a responsible caretaker of the nation's air waves, indicating that broadcasters would be held accountable for their programming performance under threat of losing their licenses.

Minow later served as an executive with Encyclopaedia Britannica, returned to law practice, and taught at Northwestern University. He is currently the director of the Annenberg Washington Program in Communications Policy Studies of Northwestern University. Minow retained his interest in broadcasting through his service on the board of Chicago's PUBLIC TELEVISION (PTV) station (WTTW) and on the PUBLIC BROADCASTING SERVICE (PBS) board, to which he was named in 1973. He served as chairman of the PBS board from 1978 to 1980 and also sat on the CBS board until March 1991. In 1982 Minow was awarded the RALPH LOWELL AWARD by the CORPORATION FOR PUBLIC BROADCASTING (CPB).

### **Miss America Pageant**

A typically American spectacle, this ultimate in beauty contests began in 1921 and has been telecast every September since 1954. The first host was JOHN DALY. The next year BERT PARKS assumed that task and he sang to the winners every year until 1980 when he was deemed too old for the job. Ron Ely replaced him. From 1982 to 1990 Gary Collins (with an occasional assist from former winner PHYLLIS GEORGE) did the honors, with REGIS PHILBIN and Kathie Lee Gifford taking over in 1991. Parks was brought back for a special appearance in 1990.

ABC was the first network to telecast the pageant. CBS took over for nine years and since 1966 it has been seen on NBC. After nearly forty years, the lavish production continues to enjoy a respectable audience.

### **Mission: Impossible**

Peter Graves, brother of JAMES ARNESS, had starred in a Saturday morning adventure show for kids, "Fury," and in two PRIME-TIME series that went nowhere, but his big break came in 1967 when he replaced the lead in a high-tech series, "Mission: Impossible" on CBS. The show, costarring BARBARA BAIN, had premiered in 1966 and remained on the air until 1973. Its highly stylized introduction involving a self-destructing tape recorder and cast dossiers was frequently satirized on the comedy shows of the era.

The situations that the Impossible Missions Force (IMF) had to resolve were nearly always international in nature and centered around disrupting the activities of nefarious governments in unnamed countries that threatened the Free World. The complicated and suspenseful procedures developed to take care of the dire situations were always dependent on split-second timing. Tension built in the race to thwart evil.

In 1967 and 1968 the popular series won EMMYS in the Dramatic Series category and the 171 hour-long episodes were placed in OFF-NETWORK syndication in 1973. Also in demand in the international market, the series was made available in fifteen languages and has been seen in more than seventy countries.

A new series of programs, also titled "Mission: Impossible" and starring Graves, went into production in Australia in 1988. The show (with an all-new supporting cast), premiered on ABC late in 1988. Twenty-five programs were produced before the new version was cancelled.

### **Missouri Honor Medals**

These journalism awards have been given annually since 1930 by the School of Journalism at the University of Missouri at Columbia. They honor lifetime achievements in news, advertising, education, photography, graphics, and radio and television. The awards are based on a journalistic record of outstanding worth over a period of years in advertising, broadcast news, and print and photo journalism. Some of the recipients have been DAVID BRINKLEY, JOHN CHANCELLOR, Sir Winston Churchill, WALTER CRONKITE, CHET HUNTLEY, TED KOPPEL, and HARRY REASONER.

### **Mr. Ed**

The title character in this SITCOM was a talking horse who spoke only to its master, played by ALAN YOUNG. Understandably, most of its fans were children although the show played on PRIME TIME for four years (1961-65) on CBS. The black-and-white program was continued on Sunday afternoons for another year, when the 143 half-hour episodes were placed in OFF-NETWORK syndication. In an unusual twist, the show had begun and run for nine months in FIRST-RUN syndication in 1961 before the network picked it up.

Mr. Ed, the talking horse, died at the age of 33 on March 9, 1979. In 1991 NICKELODEON/NICK AT NITE carried the comedy series as part of its nostalgia offerings.

### **Mr. Novak**

The problems of a young, dedicated, idealistic high-school English teacher were explored in this

hour-long series on NBC. The black-and-white drama was seen on Tuesday nights from 1963 to 1965 and starred JAMES FRANCISCUS, supported by Dean Jagger and MARION ROSS. Many familiar Hollywood performers were seen on the show on an occasional basis during its two-year run.

#### **Mr. Peepers**

Originally planned as an 8-week summer replacement show in 1952, this low-key SITCOM was so well received that NBC picked up the live half-hour show on a regular basis and it lived on until 1955. The show centered on a shy schoolteacher and his friends at Jefferson High School in a midwestern town. The title role was played by WALLY COX, supported by a cast that included TONY RANDALL and Marion Lorne as fellow teachers.

#### **Mister Rogers' Neighborhood**

See FRED M. ROGERS.

#### **MIT Media Laboratory**

Located in Cambridge, Massachusetts, this think-tank experimentation center is, in the words of its researchers, "inventing the future of communication." Some 200 Massachusetts Institute of Technology (MIT) faculty members conduct futuristic experiments in film, music, and television technology. One of the laboratory's major projects is the development of an ADVANCED TELEVISION (ATV) system. It is one of the systems that will be evaluated by the ADVISORY COMMITTEE ON ADVANCED TELEVISION (ACATS) for the FEDERAL COMMUNICATIONS COMMISSION (FCC).

Founded in 1985 by Professor Nicholas Negroponte and Jerome Weisner (then president of MIT) the lab is also noted for its experimentation with computers and learning processes. The scientists' experiments in developing new techniques in animation and computer graphics should also dramatically improve those fields. The media lab is funded by MIT and grants from noncommercial organizations and commercial firms but no commercial products are developed in the lab.

#### **MM**

This abbreviation for one million is used in the ADVERTISING AGENCY world and by audience research firms such as A. C. NIELSEN and ARBITRON. It expresses the rate or price of something based on one million units. The designation, however, is not accurate. The Roman numeral for 1,000 is M, and MM in Roman numerals is 2,000. Common industry usage has adulterated the meaning of MM, however, to indicate one million.

The initials mm (in lower case) are also used in film production to indicate size in millimeters, such as 16mm or 35mm film and to designate the 8MM VIDEO FORMAT. (See also M.)

#### **Mod Squad**

Capitalizing on the dissatisfied drop-out youths of the 1960s, this law-enforcement drama featured three young people of diverse backgrounds operating in the hippie culture of that era. All had been in trouble with the law and were recruited for a special police unit to infiltrate and report on the people who were exploiting the young street folk in southern California. The hour-long series was a hit in those troubled times. Produced by AARON SPELLING, the program featured Michael Cole, Clarence Williams III, Peggy Lipton, and Tige Andrews. It was telecast by ABC from 1968 to 1973 and placed in OFF-NETWORK syndication in 1973 in both hour and half-hour versions.

#### **Modern Talking Picture Service**

The earliest and most successful distributor of corporate-sponsored films and videocassettes, Modern Talking Pictures now also distributes informational programming in a magazine format, PUBLIC SERVICE ANNOUNCEMENTS (PSA), and video news releases from commercial firms to television stations and cable systems. It is located in St. Petersburg (Florida).

#### **modulation**

The process of modulation involves the alteration of the FREQUENCY phase or AMPLITUDE of an electronic signal. It involves the imposition of a pattern of variations on a straight stream of energy. A device called a modulator changes the signal and impresses a new signal or pattern on a steady carrier wave. In TV broadcasting the audio, video, and SYNC signals are combined by a modulator and changed to another signal (the RF), which is then transmitted through the air for reception by viewers' ANTENNAS. A tuner in the home TV set removes the RF signal from the carrier and separates it for processing and viewing. In home videocassette recorders (VCRs), a modulator built into the machine changes the incoming audio and video signals from the videotape onto a carrier of channel 3 or 4, which is then fed to the TV set. The process of modulation always causes a slight degradation of the original signal. (See also AMPLITUDE MODULATION [AM] and FREQUENCY MODULATION [FM].)

#### **Mom-and-Pop video store**

The small local neighborhood store, often operated as a family enterprise, is the backbone of the prerecorded video retailing industry. Such opera-

tions were established by a few entrepreneurs beginning in 1978 and at one time there were more than 24,000 of them in the United States.

The independently owned and operated establishments usually contain some 2,000 square feet of retail space and offer approximately 4,000 different titles. They are sometimes operated as a **FRANCHISE** or **AFFILIATE** of a national operation. While such stores were responsible for the overall growth of the industry, they have faced increasing competition in recent years from national and regional **VIDEO RETAIL CHAINS** with their **VIDEO SUPERSTORES** as well as from mass merchants who now stock video titles. A number of the small operations have gone out of business or have been acquired by chains in the past few years. (See also **BUYING GROUPS** and **VIDEO SOFTWARE DEALERS ASSOCIATION [VSDA]**.)

### Monitor awards

Formally called the "International Monitor Awards," these awards honor excellence in videotape production and **POSTPRODUCTION**. They are sponsored by the **INTERNATIONAL TELEPRODUCTION SOCIETY (ITS)** and are awarded in various categories from Best Lighting Director to Achievement in Broadcast Short Subjects. The awards are in the form of a small trophy.

### monitors

Special television display units called monitors are used in professional television operations to observe or measure program material. Monitors are an integral part of control rooms and surveillance situations. They usually accept only direct video signals (no RF signals from **ANTENNAS**) and do not have audio capabilities. Banks of small monitors are rack-mounted in control rooms and are used by directors to choose shots and by engineers to monitor the quality of the picture. They are often monochrome receivers, even though the picture may be in color, because black-and-white monitors usually provide a sharper image.

Other types of monitors with larger screens are used for sales presentations in **CORPORATE TELEVISION** or in **AUDIOVISUAL COMMUNICATIONS**. Mounted on movable carts, these monitors, with some screens as large as thirty-seven inches diagonally, offer superior pictures (often cleaner and more detailed than regular TV pictures) as well as better sound.

Many of the superior features of monitors have been gradually incorporated into regular home-television receivers. **LCD** (liquid crystal display) TV sets can be extremely small, require very little power, and offer excellent picture **RESOLUTION**. Others offer multi-channel sound (**MTS**) to receive stereo or **SECOND AU-**

**DIO PROGRAM (SAP)** signals, and still others are cable-ready models. Many new receivers offer such features as **PIP** (picture in a picture). These new and technically advanced television sets are not strictly monitors. The term is used in the television industry to specifically denote the utilization of a very high-quality receiver for a specific purpose in a professional setting. (See also **VIDEOWALLS**.)

### Monkees, The

Inspired by the success of the Beatles, this **SITCOM** featured a similar rock group and their fictional mischief and antics. The group got into jams and scrapes and somehow got out of them in a surrealist fashion. The television quartet was recruited and drilled specifically for the show but studio musicians performed most of the instrumentals. Nevertheless, the series appealed to rock-n-roll teenagers during the 1966 and 1967 seasons when it was seen on NBC, and the group also had some best-selling recordings. Featuring **MICHAEL NESMITH** as one of the guitarists, the series was rerun on CBS in 1969 and by ABC in 1972 before going into **SYNDICATION** in 1975.

In 1986 some of the original group got together for a reunion tour and a few of their records were re-released. The success of these activities led to a nationwide search for a new cast and a revival series titled "The New Monkees." Produced for **FIRST-RUN** syndication, the show was discontinued after only thirteen episodes.

### Montalban, Ricardo

As a young man, Mexican-born Montalban starred in motion pictures in that country before arriving in Hollywood in 1947 and embarking on a career that has spanned four decades of movie-making. He also had some early success on Broadway. Television, however, has given him his greatest visibility. He was frequently seen on many of the dramatic **ANTHOLOGIES** of the 1950s and appeared on some of the **SITCOMS** of the time. A part in a "STAR TREK" episode in 1967 led to a reprise of the role some years later in a *Star Trek* motion picture. He has also appeared in several **MADE-FOR-TV MOVIES** and in 1978 he was awarded a Best Supporting Actor **EMMY** for his work in ABC's "How the West Was Won, Part II."

Montalban's most successful characterization, however, was that of Roark, the star and host of ABC's "FANTASY ISLAND" (1978-84). He followed that success with another series, "The Colbys" (1985-87, ABC), a spin-off of "DYNASTY." Since that time, he has been active in commercials as the spokesperson for the Ford Motor Company, appeared on made-for-tv

movies and talk shows, and served as a host for benefit shows for worthy causes.

### **Montgomery, Elizabeth**

See BEWITCHED.

### **Montgomery, Robert**

Known primarily as a movie star through the 1930s and 1940s, Montgomery became a major influence in the television industry as a producer in the GOLDEN AGE OF TELEVISION. His "Robert Montgomery Presents" (1950-1957, NBC) was one of the better high-budget live dramatic ANTHOLOGIES of the time. In addition to producing, he also hosted and interviewed guest stars and occasionally acted on the series. His only other television venture was a 1953 effort, "Eye Witness" on NBC, which was essentially a showcase and promotion piece for his Monday night show. When "Robert Montgomery Presents" left the air he also left television. Montgomery also served as the first White House television consultant to an incumbent president during the Eisenhower administration. He died in September 1981.

### **Monty Hall problem**

Sometimes referred to as the "MONTY HALL paradox" or "Monty's dilemma," this statistical probability problem was created by the mathematical puzzle posed by the GAME-SHOW host on "LET'S MAKE A DEAL." The contestants are given three doors to choose from. Behind one of them is a car or a valuable vacation. The other two contain worthless prizes. The contestant points to a door and the host (who knows what's behind the doors) opens another door. There are worthless prizes there. There are now two closed doors remaining. He asks the contestant to pick another door. Does the contestant stay with the door originally chosen, or switch to the third door? What are the odds that the first choice was the right one?

The puzzle has been studied and written about by scholars and mathematicians for a number of years. In 1991, it received nationwide attention when Sunday magazine columnist Marilyn vos Savant published her answer. She was swamped with more than 10,000 letters either agreeing or disagreeing with her. School children, MIT professors, and surgeons tested the dilemma and came to varying conclusions. After much experimentation, most eventually agreed with Ms. vos Savant's advice. The contestant has a better chance by switching doors.

### **Monty Python's Flying Circus**

This wacky series of sketches, blackouts, sight gags, and improbable BITS was an import from the

BRITISH BROADCASTING CORPORATION (BBC) by way of the EASTERN EDUCATIONAL NETWORK (EEN). A total of forty-five half-hour programs were produced in the United Kingdom between 1968 and 1975. They were seen in this country on most PUBLIC TELEVISION (PTV) stations beginning in 1974. The following year the zany series began to be distributed to commercial stations and in 1975, ABC telecast two late-night SPECIALS. Of the six inventive writer-performers, JOHN CLEESE and ERIC IDLE along with Michael Palin attracted significant attention in the United States. In 1990 a 20-year retrospective was seen on SHOWTIME. The forty-five shows are still available in SYNDICATION.

### **moon walk**

This event captured the imagination of the world in 1969. On July 20 of that year at 10:56 p.m., Neil Armstrong stepped on the lunar surface from the four-legged module, the "Eagle," with his now-famous remark, "That's one small step for man, one large step for mankind." Some twenty minutes later Edwin E. (Buzz) Aldrin Jr. joined him, while Michael Collins guided the command ship Apollo II in orbit around the moon. The astronauts continued to beam back television pictures from the moon for two hours and twenty-one minutes.

Although a few skeptics maintained that the images came from a secret warehouse here on earth, everyone else accepted that the fuzzy ghostlike black-and-white transmission was genuine. It was accomplished using an updated version of a mechanical NIPKOW SCANNING DISC, first invented in the 1880s. The MECHANICAL TELEVISION technique was chosen over an electronic method because of its durability in primitive conditions. More than 125 million people in the United States and an estimated 723 million viewers in forty-seven other countries watched the impressive event, about one-fifth of the world's population. It was the largest audience ever for a single telecast. The astronauts wandered over the surface of the moon, planted an American flag, and talked to the president of the United States. After the transmission millions of people went outside to stare up at the moon in awe.

### **Mooney, James P.**

Mooney is president and CEO of the NATIONAL CABLE TELEVISION ASSOCIATION (NCTA). He joined NCTA in January 1981 as vice president, was named executive vice president that year, and assumed his present position in April 1984. Prior to his tenure at NCTA Mooney served for twelve years in staff positions in the legislative and executive branches of the federal government.

In 1986 Mooney was the recipient of the first Cable Pioneers award for leadership. His board memberships include the Walter Kaitz Foundation, CABLELABS, and CABLE IN THE CLASSROOM.

### **Moonlighting**

Shortly after its debut as a two-hour MADE-FOR-TV MOVIE on ABC in March 1985, it was clear that "Moonlighting" was going to be one of the hits of the 1980s. Starring CYBILL SHEPHERD and BRUCE WILLIS, the comedy revolved around a near-worthless detective agency owned by Shepherd and the obvious lust that Willis displayed for his boss. The two made an unlikely detective team but usually managed to solve the problems presented to them by their clients. The plots, however, were secondary to the romantic entanglements of the leads. The hour-long show frequently "broke the fourth wall" with the actors directly addressing the camera with comments on the action and references to the problems of the writers. There were numerous production and writing problems but the show developed a loyal following among the hip young people of the period.

The program left the network after the 1988-89 season and sixty-five episodes were placed in SYNDICATION in 1990. Reruns were also stripped weekday afternoons on LIFETIME in 1990 and 1991.

### **Moore, Clayton**

The only television role that Moore played was that of "THE LONE RANGER" (1949-57, ABC). He appeared as the masked rider for all but two years of its run. The 1930s motion picture actor also made two Lone Ranger films after the television series ceased production and for years continued to make commercials and personal appearances in costume, becoming inexorably identified with the character. When the copyright owners tried in 1980 to divest him of the identity (in order to cast a younger actor in a proposed new feature film), Moore fought back and eventually won the legal right to continue to portray "the champion of justice."

### **Moore, Garry**

A mainstay of the CBS program schedule for two and a half decades, Moore was a warm low-key variety and GAME SHOW host. He began his career on radio in 1939 and in 1947, teamed with the durable (but diametrically opposite) JIMMY DURANTE in that medium. In 1950 the show moved to television and for the next eight years was simulcast five days a week on both radio and TV. Without a partner, Moore hosted the evening "GARRY MOORE SHOW" in 1950 and 1951. He returned to prime time in 1958

and the show received excellent RATINGS until he voluntarily left the air in 1964 to recharge his energies.

Returning with yet another version of his variety show in 1966, Moore never quite regained the popularity of his earlier years. The show was canceled after one year. He hosted the highly successful "I'VE GOT A SECRET" (1952-76) during its first twelve years and from 1969 to 1976 he EMCEED the equally popular "TO TELL THE TRUTH."

With several EMMY nominations for Best Variety Show in the 1950s and 1960s, Moore won the award in 1962. In 1970 he was honored with a PEABODY.

### **Moore, Mary Tyler**

Moore's accomplishments (all on CBS) as pert Laura Petrie on "THE DICK VAN DYKE SHOW" (1961-66) and as spunky Mary Richards on "THE MARY TYLER MOORE SHOW" (1970-77) were unqualified triumphs. Both shows set standards for writing and ensemble acting that may never be equaled. But inexplicably, Moore's television failures have outnumbered her successes.

After playing the Hotpoint pixie on commercials on "THE ADVENTURES OF OZZIE AND HARRIET" and bit parts in several series of the 1950s, Moore landed her first continuing role in 1959, that of Sam on "RICHARD DIAMOND, PRIVATE DETECTIVE" (1957-60). It was an uncredited part, however, and she was able to demonstrate only her sexy voice and shapely legs. After thirteen weeks she revealed her identity in a TV *Guide* story and left the show.

Following her smashing achievements in SITCOM television with Van Dyke and in her own show, Moore tried two variety series in 1978 and 1979. Both failed. In 1985 she was back with another sitcom, but it lasted only one season. One more attempt before the end of the decade, as "Annie McGuire" in 1988, was also cancelled after a few short weeks. Moore has had success, however, on Broadway and in motion pictures. Trained as a dancer, she has also distinguished herself in several musical and comedy SPECIALS on television as well as in straight acting roles on MADE-FOR-TV MOVIES including "The Last Best Year" (ABC) and "Thanksgiving Day" (NBC) in the 1990 season.

Moore has won six EMMYS: two for the Van Dyke show, three as Mary Richards, and one (in 1974) as Actress of the Year. She was also inducted into the HALL OF FAME of the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) in 1987.

### **moratorium**

In this marketing scheme the home video PROGRAM SUPPLIER offers a prerecorded video title for a

limited period of time and then withdraws it from the market. The purpose is to create demand during that short period. The suppliers engage in the tactic by releasing a title and placing a firm cutoff date for orders but the scheme only works if the date is kept and no other orders are allowed. The WALT DISNEY COMPANY developed and honed the technique in the early 1980s for many of its classic animated features and other studios followed suit. On November 8, 1990 CBS/FOX VIDEO released the cult favorite "The Rocky Horror Picture Show," giving retailers until October 25 of that year to order the film. It was an instant success, becoming a "best renter," and (along with "Gone With the Wind") establishing itself as one of the industry's best high-priced (\$89.95) SELL-THROUGH TITLES ever. Titles released under the moratorium method are returned to the market after two or three years.

### **Morgan, Harry**

A versatile character actor who began appearing in motion pictures in 1942, Morgan has worked consistently in television since his entry into the medium in 1954 as Spring Byington's neighbor in "DECEMBER BRIDE" (CBS). Then in one of TV's first successful SPIN-OFFS, he played the same character in "Pete and Gladys" (1960-62, CBS). For the next ten years Morgan was a regular on a number of shows including "The Richard Boone Show" (an ANTHOLOGY), "Kentucky Jones" (NBC), the 1967-70 "DRAGNET" revival, and "The D.A." before stepping into the commanding officer role on the popular "M\*A\*S\*H" in 1975. He played that lovable "old coot" for eight years. During this time he also appeared from time to time in MINISERIES including "BACKSTAIRS AT THE WHITE HOUSE" (1979, NBC) and "Roots, the Next Generation" (1979, ABC).

After "M\*A\*S\*H" Morgan starred in another spin-off, appropriately titled "AfterMASH" (1983-84) and in 1987 the FIRST-RUN syndication effort "You Can't Take It with You," (based on the 1936 play of the same name) benefitted from his comedic talents. He also has several MADE-FOR-TV MOVIES on his list of credits.

The ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) recognized his contributions to "M\*A\*S\*H" by nominating him for a Best Supporting Actor EMMY every year that he played Colonel Sherman Potter. He won the award in 1980.

### **Morgan, Henry**

A major star on radio in the 1940s, Morgan has the distinction of hosting the show that ABC claims as its first television network broadcast. It was titled "On the Corner" (1948) and was a variety program featuring somewhat obscure talent. It was cancelled

after five weeks. Morgan was a cynic who delighted in irreverence, sarcasm, and put-downs, particularly regarding sponsors. He had two other short-lived shows in the early days of television, "Henry Morgan's Great Talent Hunt" on NBC, a takeoff on the amateur shows of the time that evolved into a takeoff of a variety show, and "Draw to Win," a cartoon quiz show on CBS. His staying power improved considerably with his next venture where he was an acerbic panelist on the successful game show "I'VE GOT A SECRET." He continued on the program for the run of the series from 1952 to 1967 and again in FIRST-RUN syndication in the 1976 season.

Morgan was also a regular on two other TV series, "THAT WAS THE WEEK THAT WAS" in 1964 and "MY WORLD AND WELCOME TO IT" in 1969, before fading from the small screen.

### **Morita, Akio**

The chairman of the board of the SONY CORPORATION was born in 1921 in Nagoya City, Japan. He graduated from Osaki Imperial University in 1944 with a degree in physics and at the end of WW II, he and a friend, Masaru Ibuka, formed the Tokyo Telecommunications Engineering Corporation to develop consumer electronics equipment. They changed the name of the firm to its current title in 1958.

Morita is known as a master salesman and served as executive vice president of the corporation from 1959 to 1971 when he was named president. In 1976 he was elected chairman and CEO. He assumed his present post in June 1989. Morita has also served as chairman or vice chairman of a number of Japanese business associations and has received a number of awards and honors, including the Directorate Award from the International Council of the NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES (NATAS). The accomplished executive is less well known as the man who coined the term TIME SHIFT, to describe the principal advantage of home video recording.

### **Mork and Mindy**

In its first year on the air this SITCOM was an enormous hit, placing third overall in the 1978-79 RATINGS. It featured the innovative and often improvisational acting of ROBIN WILLIAMS portraying Mork, the alien from the planet Ork, along with his earthling protector, Pam Dawber (Mindy). She helped him adapt to the strange ways of earth people by attempting to respond to his puzzling queries such as "Why do they call it the rush hour when nothing moves?" TOM POSTON was also seen in a supporting

role. The second season the producers instituted changes and ABC moved the half-hour show from Tuesday to Sunday and the audience lost interest. The situation improved in the third season and in the show's final year, the two leads married with Williams eventually gave birth (through his navel) to an egg that discharged a full-grown JONATHAN WINTERS. While the Williams-Winters combination produced some riotous comedy, the concept seemed a bit too ludicrous and the viewing public gradually dropped away.

The Mork character was originally seen on "HAPPY DAYS" in the 1977 season and "Mork and Mindy" was spun off the next season, with the location changed from Milwaukee to Boulder (Colorado). It was produced by sitcom king GARRY MARSHALL. The ninety-five episodes were placed in OFF-NETWORK syndication in 1984 and the series was also stripped in PRIME TIME by NICKELODEON/NICK AT NITE in 1991.

### **Morning Show, The**

This daily CBS news/talk/entertainment/interview program premiered in 1954 to compete with the popular "TODAY" show on NBC. JACK PAAR was the first host. Paar's troupe of regulars included musician Jose Melis and EDIE ADAMS. After those early days the telecast became more news oriented and it has been hosted by several newscasters including MORTON DEAN, Hughes Rudd, Sally Quinn, LESLEY STAHL, DIANE SAWYER, and CHARLES KURALT. The current hosts are Paula Zahn, Harry Smith, and Mark McEwen.

In 1979 the program was known simply as "Morning" and in recent years has been titled "This Morning." The 7:00-to-9:00 a.m. (EST) time spot, which has become traditional for the early news/talk shows, was shared for many years on CBS with the children's program "CAPTAIN KANGAROO." In 1981, the network cut the children's show to thirty minutes to allow "Morning" to expand and a few months later cleared the entire time period. "Morning" has been seen for the full two hours since that time but has not been a continuous RATINGS success.

### **Morowitz, Arthur**

One of the first to recognize the enormous potential of the prerecorded home video retail business, Morowitz opened his first video store in New York City in May 1978 with 600 titles. Three years later his Video Shack outlet, located in the heart of the theater district in Manhattan, was the largest in the world. Using it as a base, he developed a VIDEO RETAIL CHAIN in New Jersey and on Long Island and created his own video WHOLESALE operation known as A and H Video. The home video pioneer sold his burgeoning retail operation to former movie-theater owner

Michael Laudes, who renamed the chain RKO-Warner Theatres Video in 1987.

Morowitz has also been influential on the national scene. In August 1981 the NATIONAL ASSOCIATION OF RECORDING MERCHANTS (NARM) sponsored the NARM VIDEO RETAILERS CONVENTION in New York City, with Morowitz as the keynote speaker. In his speech he proposed a new video retail trade association, speculatively called the Video Software Specialists. He saw the group as existing within the NARM organization but composed of companies that "derive their primary income from prerecorded videotape and discs." The suggestion led to the founding of the VIDEO SOFTWARE DEALERS ASSOCIATION (VSDA) the following year. Morowitz served as that organization's president in the mid-1980s and in 1990-91, served as a consultant to the association.

### **Morris, Howard**

A sketch comedian who achieved renown as part of the SID CAESAR repertory group (which included IMOGENE COCA and CARL REINER), Morris was a regular on "YOUR SHOW OF SHOWS" (1950-54, NBC) and its successor, "CAESAR'S HOUR" (1954-57). A frequent guest star on the SITCOMS of the 1960s, Morris is remembered as the incorrigible Ernest T. Bass on "THE ANDY GRIFFITH SHOW." He was also a regular for one season on "PANTOMIME QUIZ" and provided voices for two popular PRIME-TIME cartoons of the 1960s, "THE JETSONS" and "The Famous Adventures of Mr. McGoo."

Morris has had some success as a television producer ("The Corner Bar" on ABC in 1972) and director (several episodes of sitcoms), on the stage, and as both director and actor in Hollywood motion pictures. Early in the 1980s he appeared in a MADE-FOR-TV MOVIE with Caesar. In recent years he has turned his attention to directing commercials.

### **Morrisett, Lloyd N.**

Morrisett has been president of the John and Mary MARKLE FOUNDATION since 1969. He is also currently chairman of the board of the Rand Corporation, a research institute dealing with domestic public policy and national security issues, and chairman of the CHILDREN'S TELEVISION WORKSHOP (CTW). Previously he was vice president of the Carnegie Corporation and Carnegie Foundation for the Advancement of Teaching. He is the author of many articles in the fields of communications, psychology, and education.

### **Morse, Harold E.**

As the founder (in 1972) of THE LEARNING CHANNEL, Morse serves as its chairman and CEO, as well as

president and CEO of the American Community Service Network. The Learning Channel grew out of the Appalachian Educational Satellite Project, which Morse directed as part of his responsibilities at the Appalachian Regional Commission. Prior to that he worked for the federal government and taught in a public school system.

At the Appalachian Commission, he was a pioneer in the efforts to use satellite technology for educational purposes. He has continued that philosophy at The Learning Channel, providing viewers at home and college and school systems with informational programming.

#### **most-watched regular TV show**

The final telecast of "M\*A\*S\*H" on February 28, 1983 received the highest Nielson RATING of any single regular television show to date. It reached some 50 million people in the United States, making it a distant second to the 125 million who saw the MOON WALK in 1969. But its 60.2 rating surpassed the "WHO SHOT J.R.?" episode on "DALLAS" three years earlier.

The two-and-a-half-hour finale of "M\*A\*S\*H" was heavily promoted and captured the attention of the nation. Newspapers, television news programs, and magazines treated it as a significant milestone in American life and many tributes to the show and the cast were featured in the days before the telecast. Video retail stores reported a run on blank tape and it was reportedly the most-recorded program OFF-THE-AIR in television history.

In the show the Korean War ended and the 4077th Mobile Army Surgical Hospital broke up and prepared to go home. Corporal Klinger (JAMIE FARR) married a Korean woman and Major Winchester (DAVID OGDEN STIERS) was moved to tears by some P.O.W. musicians who brought some culture to the tent city before they were senselessly killed. Hawk-eye Pierce (ALAN ALDA) had a nervous breakdown but recovered and the series thus ended on a sad but somewhat upbeat note. Its 11-year run was praised by the critics and the public and the series was cited as one of the best ever in television history.

#### **Motion Picture Association of America (MPAA)**

Composed of the major Hollywood film studios, this powerful private association was formed in 1922 to represent the motion picture industry in the United States before Congress and the public. Over the years the MPAA has been involved in a number of television, cable, and video matters, including the FIRST-SALE DOCTRINE, the promotion of PAY (PREMIUM) CABLE, and the campaign against video PIRACY. MPAA also represented the studios and their television pro-

duction divisions before the FEDERAL COMMUNICATIONS COMMISSION (FCC) in the fight to retain the financial interest and syndication rules (FIN-SYN RULES). The association is best known to the public in the United States as the creator and administrator of the MOVIE RATINGS SYSTEM (R, PG, G, etc.), but it also represents the powerful Hollywood film industry abroad with its Motion Picture Export Association of America. It is also allied with the ALLIANCE OF MOTION PICTURE AND TELEVISION PRODUCERS. The association's headquarters are in Washington D.C. (See also JACK VALENTI.)

#### **The Movie Channel (TMC)**

This PAY (PREMIUM) CABLE network is devoted exclusively to first-run theatrical full-length motion pictures. Begun as a small stand-alone operation called The Star Channel in 1973, it began transmitting via SATELLITE in 1979. The network was acquired by the Warner Amex Satellite Entertainment Company (WASEC) in that year and renamed the Movie Channel.

Bowing to the rapid growth of videocassette recorders, the channel introduced "VCR Theatre" in 1986, offering a different movie every night for home taping by subscribers. The network has also introduced innovative INTERSTITIAL PROGRAMMING between the movies and has signed a number of exclusive license deals with the Hollywood studios and INDEPENDENT PRODUCTION COMPANIES.

VIACOM became a part-owner of the channel in 1983 and the sole owner in 1985. In 1989 TELE-COMMUNICATIONS INC. (TCI) acquired a 50 percent interest in the channel along with its sister channel SHOWTIME. Viacom continues to operate both channels under its subsidiary Showtime Networks Inc. (See also WINSTON H. COX and MIKE WEINBLATT.)

#### **movie rating systems**

Developed and administered by the MOTION PICTURE ASSOCIATION OF AMERICA (MPAA), the major rating system for theatrical films was inaugurated in 1968 to assist parents in choosing movies for their children. The RATINGS are: G (General Audience = all are admitted), PG (Parental Guidance Suggested = some material may not be suitable for children), PG-13 (Parental Guidance Suggested = no one under 13 admitted), R (Restricted = youths under 17 must be accompanied by parent or adult guardian), and X = no one under 17 admitted.

The system is voluntary and the ratings designed to be only a guide. Producers, who pay a fee of from \$800 to \$2,000 for each rating, may or may not choose to submit their films to the MPAA for a rating. There are no written guidelines and the films are



rated by theatrical (not television, cable, or video) standards. A panel of parents rates the film on its content, not its quality. The ratings are subjective and appear to some to permit violence but curtail sex. Jack Nicholson has remarked that if an actor cuts off a breast the film earns a PG rating, but if the actor kisses a breast, it becomes an R.

Most of the film, television, cable, and video industry has adhered to the MPAA standards. The ratings are often published in television and cable program guides and are usually placed on videocassette boxes and on advertising and POP (point of purchase) displays. Over the years, however, some producers have objected to the ratings they have received and petitioned the MPAA to change an initial classification. When petitions and lawsuits have failed, the producers have edited the films to remove offending scenes, thus making an X film into an R film, or they have released the film with an "unrated" label. Most theaters, however, will not show an unrated film.

The MPAA obtained a copyright for all of the symbols except X and adult film makers of softcore and hardcore fare were quick to attach an X or XX or even an XXX self-rating to their films for promotion purposes, without submitting them to the MPAA. Eventually, the X rating came to be seen as being synonymous with pornography.

Many important and legitimate films were also being rated X by the MPAA, and the producers and video stores clamored for a revision of the rating system. In 1990 the MPAA finally relented and replaced the X rating with NC-17 (No Children under 17 will be admitted to the theater). The new rating, however, is seemingly based on the same criteria as the old X. The first film to be NC-17 rated was *Henry and June*, which had been previously given an X. The first videocassette to bear the rating was "The Cook, the Thief, His Wife and Her Lover," released for home video in October 1990. The film had previously earned an R rating. While the new rating classification was welcomed by most in the industry, the NATIONAL COUNCIL OF CHURCHES BROADCASTING COMMISSION and the CATHOLIC CONFERENCE OF BROADCASTING called the new delineation "arrogant and ill-advised." Some see the NC-17 rating as allowing more sexually explicit films to be marketed legitimately, calling it an "X with pretensions." The BLOCKBUSTER VIDEO chain refuses to carry any titles with the newer rating.

Another rating system has been developed by the Film Advisory Board (FAB), a Los Angeles-based group of producers and interested citizens. The board began rating films in 1988 and its system has been adopted by some independent film makers and

by those who believe the MPAA ratings do not go far enough in describing a film. The FAB has six major designations: C = Children through age 7, F = Family, M = Mature, VM = Very Mature, EM = Extremely Mature, and AO = adults 18 and older. In addition the FAB-printed labels on cassette boxes add descriptions such as "frontal nudity," "extreme language," "substance abuse," "violence," and "erotica."

### **Movietime**

See E!

### **Moyers, Bill**

A thoughtful interviewer, writer, and correspondent, Moyers began his career in government service on President Johnson's staff. He later served with the Peace Corps and as a newspaper publisher (*Newsday*) before entering television in 1971. Since then, he has divided his time between the PUBLIC BROADCASTING SERVICE (PBS) and CBS. At PBS the erudite newsman hosted the "Bill Moyers' Journal" from 1971 to 1976 and again from 1978 to 1981. At CBS from 1976 to 1986, he hosted some "CBS Reports" as chief correspondent and offered commentary on political issues. Two of his series during the early 1980s were "Creativity with Bill Moyers" (1982, PBS) and "Our Times" (1983, CBS), an interview show related to social problems. Since 1987 he has hosted a number of probing interview shows for PBS including the fascinating "World of Ideas" series and "Joseph Campbell and the Power of Myth," the latter one of the most-watched programs in PBS history. He has also written and produced many outstanding PUBLIC TELEVISION (PTV) documentaries. In 1991 he became an occasional guest analyst for the CABLE NEWS NETWORK (CNN) with his premiere appearance coming during the Desert Storm campaign.

Moyers has been awarded almost every broadcast journalism honor. With some eighteen EMMYS, he has won in categories ranging from Program Achievement, Best Information Series, and Individual Achievement as a Writer, Reporter, Correspondent, Interviewer, and Broadcaster. In 1974 Moyers was awarded the RALPH LOWELL AWARD by the CORPORATION FOR PUBLIC BROADCASTING (CPB).

### **MRS**

The initials stand for **minimum reporting standards**, and the term is applied to the number of viewers that must be counted before a station or program can be included in an audience research report. A. C. NIELSEN and ARBITRON have different but similar minimum audience requirements. The MRS is usually denoted by a HASH MARK or pound sign.

**MTM Enterprises**

A Hollywood television production company, MTM became one of the most respected and successful producers of network television programs in the 1970s. The firm was formed by and named for MARY TYLER MOORE in 1970 by her husband at the time, GRANT TINKER. Under his benevolent leadership, the company created his wife's show and the successful half-hour SPINOFFS "RHODA" and "PHYLLIS," and the BOB NEWHART shows. It was also responsible for "The White Shadow" and the hour-long hits "LOU GRANT," "HILL STREET BLUES," and "ST. ELSEWHERE."

The ministudio was greatly admired for its atmosphere of creative freedom and the outstanding writing of its team of producer/writers. Moore and Tinker, however, were divorced and pursued separate careers, and the company had few successful productions in the 1980s. It was sold in August 1988 for \$320 million to the British firm TVS Entertainment who later placed it on (and then withdrew it from) the market. The company rebounded and created a FIRST-RUN syndicated division and a new international division and had three series on the networks in 1990. Its most talked-about success was the resurrection of the popular "WKRP IN CINCINNATI" featuring some of the original cast for FIRST-RUN syndication in 1991.

**MTS**

The initials stand for **multichannel television sound** and are commonly used to describe those television sets or videotape recorders that are equipped to receive stereophonic audio sound. The units usually have the capability of receiving and processing three channels, one each for left and right stereo and an SAP (separate audio program) channel.

**MTV**

This BASIC CABLE channel programs music videos to the pre-teen and teen crowd on a 24-hour-a-day basis. Created in 1981 in the United States with a strident advertising campaign ("I want my MTV"), the channel is now available in more homes abroad than it is in the United States and has become a worldwide happening, reaching 194 million viewers in 1991. Some thirty-seven countries including Japan, Greece, and Russia offer an international version of the channel with its now-standard mixture of host introductions, talk and interviews, and promotions and tie-ins. MTV is often called an international radio network with pictures. It features loud music ranging from soft to hard rock, fashion, outrageous visuals, and all the abandonment and mild rebelliousness of youth. The video clips are under four minutes in

length and they glamorize the performers, serving as a commercial for the audio recording. About eighty videos are seen each week. Local hosts in the various countries adopting hip, spaced-out attitudes and hair-do's from Mohawks to the bald look introduce the clips. Most are in English, which is considered the international language of rock and roll. The channel is not universally beloved. Some parents and social observers have called it "pornographic."

In November 1990 the original video jockeys in the United States (Alan Hunter, Martha Quinn, J. J. Jackson, Nina Blackwood, and Mark Goodman) were reunited for a nostalgic weekend of programming to honor the cross-cultural phenomenon. In its first decade of existence, MTV played more than 8,000 different videos. The network launched a 24-hour-a-day service for Asia in September 1991, featuring local talent, music, and staff, based in Hong Kong.

MTV is operated by MTV Networks Inc., a wholly owned subsidiary of VIACOM. The division also operates the VH-1 and NICKELODEON/NICK AT NITE basic cable channels. (See also THOMAS E. FRESTON.)

**MuchMusic**

A Canadian version of the MTV cable network, MuchMusic programs music videos in stereo on a 24-hour-a-day basis, seven days a week. It is headquartered in Toronto.

**Mudd, Roger**

Starting in print journalism and local television news, Mudd joined CBS in 1961. He has spent most of his career reporting from the nation's capital. He served as the CBS congressional correspondent while anchoring the Saturday news (1966-73) and the early Sunday news (1970-71). The respected journalist hosted many documentaries and special reports from Washington, especially during the turbulent 1970s and was the backup for many years for WALTER CRONKITE. He was considered his successor. When that job went to DAN RATHER in 1981, Mudd resigned and went to NBC where he was supposedly promised the JOHN CHANCELLOR chair. Instead he found himself co-anchoring the "NBC Nightly News" with TOM BROKAW and was reportedly forced from that position in 1983. He then took on several diverse assignments, including a six-month stint as co-anchor (with CONNIE CHUNG) of "1986," a news magazine.

In 1987 Mudd resigned from NBC and joined the MACNEIL/LEHRER NEWS HOUR on the PUBLIC BROADCASTING SERVICE (PBS) where he serves as essayist and chief congressional correspondent.

Mudd has been honored with five Special Achievement EMMYS and two PEABODYS (in 1970 and

1979). He is regarded as one of the finest electronic journalists in the United States.

### **Muggs, J. Fred**

The original idea of the "TODAY" show, as conceived by SYLVESTER "PAT" WEAVER in 1952, was as a much lighter and less serious offering than the morning show on NBC today. For the first few years of the program, an animal was often seen scampering about the set, climbing on host DAVE GARROWAY, and generally creating havoc with his desk. The furry creature was J. Fred Muggs, a chimpanzee dressed in a little girl's pinafore, and an integral part of the show.

The chimp was born March 14, 1952 in the French Cameroons and was trained by two Floridians, Roy Waldon and Bud Mennella. After he left the "Today" show in 1956, he had his own show for a short period on channel 13 in New York City and became a feature at the Busch Gardens entertainment park in Tampa (Florida). He also toured with BOB HOPE and MILTON BERLE and appeared on best friend MARTHA RAYE's television show. Muggs is the only chimp to have met three U.S. presidents and to have become the subject of a debate in the British Parliament. In 1991 the animal was still appearing in commercials.

### **Mull, Martin**

An off-beat comic of the 1970s, Mull began his entertainment career as a slightly wacky songwriter. His first TV acting appearance was in "MARY HARTMAN, MARY HARTMAN" (FIRST-RUN syndication), which led to his role as the self-satisfied EMCEE of the talk show "Fernwood 2-Night" (1977-78). Both were conceived by NORMAN LEAR. The latter, a send-up of every late-night show on the air, gave Mull the ideal outlet for exercising his bizarre comedic talents. The show became a cult favorite and was given new life when NICKELODEON/NICK AT NITE aired reruns of the show in the early 1990s.

In the 1980s Mull wrote, produced, and acted in "The History of White People in America" for HOME BOX OFFICE (HBO) as well as the 1984 SITCOM "Domestic Life" (CBS). He also made guest appearances, starred in SPECIALS, and on occasion was a guest host for JOHNNY CARSON on "THE TONIGHT SHOW" while embarking on a successful motion picture career.

### **Mulligan, Richard**

A stage and motion picture actor early in his career, the angular performer appeared in some television dramas in the 1960s and starred in his own series, "The Hero" on NBC in the 1966-67 season. His

big break came in "SOAP" (1977-81, ABC) but a starring vehicle titled "Reggie" (1983, ABC) lasted only a month. The deep-voiced actor hit his stride again in "Empty Nest" (1988- , NBC). Mulligan has also appeared in a number of MADE-FOR-TV MOVIES and award shows, as well as theatrical features. He won an EMMY as Best Actor for his role in "Soap" in 1980.

### **multicam system**

This early method of recording television shows was developed by Jerry Fairbanks for NBC in New York in the late 1940s. Three film cameras were positioned in the studio and shot the show from different angles. They could be turned off or on at will but in many cases were simply kept running for the entire show. The resulting films were then edited, using three Moviola machines ganged together. The quality of the finished film was vastly superior to the KINESCOPE process. The technique was used to record such shows as "THIS IS YOUR LIFE" and "TRUTH OR CONSEQUENCES" and the DESILU operation used the technique in filming the "I LOVE LUCY" shows in Hollywood.

### **multichannel multipoint distribution service (MMDS)**

Sometimes called "multichannel television (MCTV)" and more recently and popularly "wireless cable," this form of PAY TV has struggled to find a place in the television industry. MMDS offers viewers a choice of programming for a fee, similar in nature to BASIC and PAY (PREMIUM) CABLE SERVICES. It has recently gained the capability of offering more than one channel of programming and therefore differs from the LOW-POWER TELEVISION (LPTV) stations and the now-defunct SUBSCRIPTION TELEVISION (STV) stations, with their single broadcast channels.

MMDS, however, started out as a single-channel service called the multipoint distribution service (MDS). Authorized by the FEDERAL COMMUNICATIONS COMMISSION (FCC) in 1962, the MDS stations were not originally designed to provide entertainment programming. The Commission's intention was to provide for a system that would allow transmission of business data and instructional and training material. Two channels were originally authorized for each geographic area but each had to be licensed by a separate company.

The transmission system operates from a 10-watt (or with a variance, a 100-watt) microwave transmitter using the two-GIGAHERTZ (GHZ) band to broadcast omnidirectional signals in a radius of fifteen to twenty-five miles. The signal can be received at most locations within the radius, allowing for a number of receiving points. Unlike the old STV operations,

which utilized a conventional full-power broadcast station to transmit a SCRAMBLED signal, wireless cable usually transmits an unscrambled signal because regular home antennas cannot pick up the high microwave transmissions.

Reception is provided by the installation of a special antenna on the rooftop of the household. A box on the back of the antenna receives the signal and down-converts it to a standard VHF frequency and sends the signal by cable to the subscriber's television set. At apartment houses a larger antenna (a part of a MASTER ANTENNA TELEVISION [MATV] SYSTEM) is mounted on the roof of the building and a cable is attached to each of the resident's television set. The subscriber pays a monthly fee to receive the signal.

In comparison with the old STV operations, the wireless cable systems have a smaller coverage area and greater signal interference problems. The receiving antennas must be within line of sight of the transmitter. Large hills and even trees can cause a deterioration of the signal.

The operations were initially licensed by the FCC as COMMON CARRIERS. Because of this they had to lease their facilities to other firms on a first-come, first-served basis without discrimination. The rates charged were filed with and regulated by the FCC. The licensees theoretically, then, had no role in determining the kinds of programs that were offered by the operator of the program service of the station. As with the old STV operations there were three major component parts to a wireless cable operation. The LICENSEE was a common-carrier company, authorized by the FCC to use the frequencies at a local community level. The OPERATOR (or marketer) was the company that leased the time on the station. The third part of the triangular relationship was occupied by a program packager or distributor who provided the programming to the operator. In some instances, the operator and the program distributor were the same company, but in principle (because of the obligation implicit in the common-carrier status of the license holder), neither could be the actual licensee of the station. This small but important distinction separated wireless cable from the old STV operations where all three functions were often performed by divisions of the same company. In practice the companies involved in the wireless cable operations crossed over the lines and functioned at varying levels within the industry. The largest common-carrier company, Microband, was at one time the licensee of some sixty MDS operations across the nation.

By the mid-1970s, with the growth of STV stations and pay cable with HOME BOX OFFICE (HBO), operators began to look at the possibilities of MDS. Their

initial idea was to serve apartment complexes and hotels with entertainment programming in areas where there were no cable operations. Their problem was that one company could offer but one channel in what was becoming a multichannel world. Some banded together to offer two channels in a community. By mid-1982, however, fewer than 1 percent of the television homes in the United States subscribed to the service and a high CHURN rate was experienced as cable came to more communities. The operators began lobbying for additional channels, and the FCC responded with an authorization for experimental multichannel tests in Sale Lake City and elsewhere.

The tests proved that an expanded MDS operation was technically feasible and in 1983 the Commission reassigned eight of the underutilized INSTRUCTIONAL TELEVISION FIXED SERVICE (ITFS) channels to MDS thus creating MMDS. The FCC made the new channels available in two four-channel systems and in addition allowed the new MMDS operations to lease unused ITFS channels and OPERATION FIXED SERVICE (OFS) channels to further increase their channel offerings.

The Commission was swamped with 16,000 applications for the new channels. In spite of the fact that the number of subscribing MDS homes had dropped to only 10,000 in 1986, many cable companies, broadcasters, and other investors saw a modest future in the technology. Hoping to further spur the development of MMDS, the FCC adopted new rules in 1987 whereby any system could elect common carrier or non-common carrier (NCC) status. This gave operators great flexibility and eliminated many of the companies involved. The licensee could originate programming and some consolidation of services could be accomplished, which would prove economically beneficial to all.

Although many licenses were granted, only a few MMDS stations are on the air. By 1989 an estimated 300,000 subscribers were receiving signals from 130 companies. The firms have a difficult time acquiring programming from national distributors, SYNDICATORS, and cable networks and while they now offer more channels, they cannot provide the vast number offered by cable companies. Most observers agree that an MMDS system must offer at least twenty channels to be marketable and competitive.

In 1990 the Commission lifted other restrictions that limited one company to the ownership of a maximum of six of the thirteen available MDS channels in a community. The ruling makes it easier for one firm to have access to all of the thirty-three MDS, MMDS, ITFS, and OFS channels in a market. The FCC also eased some interference standards and in-

creased the power levels for MMDS. Still, the future of the technology is unclear.

#### **multiformat release**

Used in the home video industry, this term designates the release of a title in more than one VIDEO-TAPE FORMAT. The program or film is released simultaneously in VHS and BETA and perhaps on 8MM videocassette. On occasion the title is also released at the same time on VIDEODISC.

#### **Multilingual Communications Association (MLCA)**

This nonprofit trade association was formed in June 1991 to inform the government, media, academia, and the public about non-English television programming. It promotes the export to other countries of non-English programs that have been produced in the United States. The organization is headquartered in New York City.

#### **multimedia**

As used in the education and training worlds, this term relates to the integration of more than one medium in a learning task. The conveyed information overlaps and is complementary. A 16mm projector, a videocassette machine, some slide machines, or other devices are linked together, often by a personal computer (PC). The information that each conveys reinforces the others in a related and coordinated manner. The technique is most often used with large groups.

It is as old as the MEDIA themselves. As soon as more than one device was developed, people set about combining their information capabilities. Overhead projectors were used with 16mm film during WW II for training purposes. The technique was given its formal name in the 1950s by AUDIOVISUAL COMMUNICATIONS professionals.

Sometimes called a "cross media" or "mixed media" approach to instruction, the method involved the use of books, globes, realia, records, audio tapes, charts, films, slides, and other teaching devices. The projected images in the mix were often seen on sections of a big screen, controlled by the teacher or professor, and used in a large-group environment. The multi-image information transmitted by the individual media was specific and suited to their particular mode of delivery, but in the aggregate, the information was designed to lead to a comprehensive understanding of the subject. The results were often much more than the sum of the individual parts. This large-screen technique is still used today for some training and education purposes and in business meetings.

More often, however, the new multimedia approach has been individualized and built around a computer. Text, graphics, still pictures, animation, sound, and video are incorporated into a videodisc in a more nonsequential, nonlinear fashion. They are at the beck and call of the individual learner at a workstation in an INTERACTIVE MULTIMEDIA system. This type of information storage and retrieval is destined to reach its full potential with the concept of HYPER-MEDIA in the next century.

The term multimedia is also used in the advertising world. There it applies to the use of more than one type of communications technology simultaneously in an advertising CAMPAIGN. (See also INTERACTIVE MULTIMEDIA ASSOCIATION [IMA].)

#### **multimedia buy**

See CROSS MEDIA BUY.

#### **Multimedia Inc.**

This large and diverse communication company owns some sixty newspapers and operates more than 100 cable systems as a MULTIPLE SYSTEM OPERATOR (MSO). In television in 1991, the company also owned five AFFILIATED STATIONS along with eight radio stations. Its production division Multimedia Entertainment, headquartered in New York City, has been a producer and distributor of television programming since the early 1970s. The company has produced a number of children's shows and SPECIALS for both cable and broadcast and for the international market. A pioneer in FIRST-RUN syndication, the company produces and distributes the DONAHUE and Sally Jessie Raphael shows and has other talk shows and GAME SHOWS under development. (See also WALTER E. BARTLETT and ROBERT L. TURNER.)

#### **multipay**

See PAY (PREMIUM) CABLE SERVICE.

#### **multiple dwelling units**

This cable television expression is used to describe places of residence with more than one occupant. It is a fancy term for apartment houses and condominiums. Such units are often served by PRIVATE CABLE operators rather than cable franchises.

#### **multiple system operator (MSO)**

A company that owns and operates more than one cable system is identified by this phrase. The firm has been awarded or has acquired FRANCHISES in a number of locations and operates all of them in a coordinated manner. They are the GROUP BROADCASTERS of cable.

In the early days of the cable industry, small rural cable operations could be constructed relatively inexpensively. Cable is a capital-intensive business, however, and as the industry expanded into urban settings, the high cost of construction required a larger capital investment and bigger companies. This led to the merging of franchises that were adjacent to each other into clusters owned by one company and then to the competition for, and acquisition of, franchises in other localities. Today the MSO operations of 300,000 or more subscribers can obtain many economies including centralized management and volume discounts on equipment and supplies. In addition the high number of subscribers in cable systems owned by a large MSO means that programming from BASIC CABLE networks can be obtained at lower rates. The largest MSOs have ties to or own parts of production companies, cable networks, and other program suppliers and are said to be "vertically integrated" in the industry.

There are no federal rules or regulations regarding the number of cable systems than can be owned by any one company. Merger or acquisition plans must usually be approved by the franchising authority, however, and the Justice Department and the FEDERAL TRADE COMMISSION (FTC) examine larger mergers in relation to antitrust laws. The FEDERAL COMMUNICATIONS COMMISSION (FCC) must approve any transfer that involves any CARS (community antenna relay system) operation. In the main, however, acquisitions and mergers usually were approved routinely in the climate of deregulation in the 1980s.

In 1990 there were some 350 MSOs in operation in the United States and there was an increasing trend toward further consolidation. The ten largest MSOs had approximately 45 percent of the cable subscribers in that year. They included TELECOMMUNICATIONS INC. (TCI), TIME WARNER INC., CONTINENTAL CABLEVISION, COMCAST, COX ENTERPRISES INC., CABLEVISION SYSTEMS CORPORATION, JONES INTERNATIONAL LTD., TIMES MIRROR COMPANY, and VIACOM ENTERPRISES.

The television networks may not own cable systems and local television stations may not own systems that serve subscribers within their own GRADE B coverage area. Many of the MSOs, however, own television stations in other locales as well as magazines, newspapers, production companies, and program distributors and some have interests in cable networks. There is an increasing concern in Congress about the centralization of such economic, social, and political MEDIA power.

### **multiplexer**

See FILM CHAIN.

### **multitap**

This device is used in cable systems to select portions of the signal from the FEEDER cable to serve more than one subscriber from a single location. This electronic component is usually mounted at a telephone pole location and can provide service to two, four, or eight subscribers. It taps signals from the feeder cable that are then sent to each subscriber's home by CABLE DROP lines.

### **Munsters, The**

One of two comedy-horror series during the 1960s (the other was "THE ADDAMS FAMILY"), this SITCOM appeared on CBS from 1964 to 1966. The premise of the half-hour program was that the whole Munster clan looked weird but thought they were normal. The family lived and played in a gothic mansion and tried to adapt to the regular world, with often humorous results. The series starred two veteran Hollywood performers, Fred Gwynne and Yvonne DeCarlo. Seventy black-and-white episodes were placed in OFF-NETWORK syndication immediately after the network run. "The Munsters Today," a FIRST-RUN syndicated program with the same characters but a new cast, was released in 1989 and continues to be seen around the country. The new program is in color and plays the comedy much broader than the original.

### **Muntz, Earl "Madman"**

This flamboyant pitchman dominated the sale of television sets in the Los Angeles area during the early days of the industry. A used-car dealer, he became intrigued by the profit possibilities offered by the introduction of television and began printing advertising blurbs on the back of streetcar tickets. His slogan was "Stop staring at your radio!" and in the late 1940s and early 1950s he sold as many as 5,000 sets in one weekend. His commercials had you believe that he was "practically giving 'em away." Muntz was the precursor of the "Crazy Eddy" character of the 1970s and 1980s, whose New York-area electronic stores featured "prices that were inSANE!"

### **Muppet Show, The**

After considerable success on "SESAME STREET" and as guest stars on other programs, the JIM HENSON muppets longed for a show of their own. When Henson could not interest any of the networks in such a venture, he took his troupe to the United Kingdom in 1976 and began producing a five-year variety-comedy program for FIRST-RUN syndication. DWIGHT HEMION served as one of the creative consultants. Featuring Kermit the Frog and Miss Piggy along with two dozen or more additional Muppet favorites, the series be-

came an enormous success in the United States, in Europe, and throughout the world. It was often broadcast in the United States in the PRIME-TIME ACCESS time slot and quickly became one of the most highly rated programs. Eventually 120 shows were available in syndication. Each show featured a human guest star and world-famous entertainers were eager to appear. The half-hour mixture of sketches, gags, corny jokes, and disastrous production numbers was a hit with adults as well as with kids.

"The Muppet Show" won its only EMMY in 1978. The Muppets themselves, however, also won the award in 1974 and 1976, as part of "Sesame Street," and in 1986 "Jim Henson's Muppet Babies" was awarded the statuette. As a tribute to the talented puppeteer following his 1990 death, CBS telecast "The Muppets Celebrate Jim Henson" in November of that year, marking the Muppets' thirty-fifth anniversary. After a "serious disagreement" between Henson's heirs and the WALT DISNEY COMPANY was settled in 1991, Disney acquired a license to use the Muppets in motion pictures and theme parks.

#### **Murder, She Wrote**

See ANGELA LANSBURY.

#### **Murdoch, Rupert**

An Australian by birth, Murdoch has become one of this century's media moguls through his company, THE NEWS CORPORATION LTD. The son of one of Australia's renowned publishers, he inherited two modest papers in 1952 and has built the company into the world's second largest communications concern, after TIME WARNER. His worldwide empire was initially based on newspapers and publishing, but in recent years it has expanded to include broadcasting and the newer media.

After establishing a newspaper chain in Australia, Murdoch bought splashy tabloids in London in the early 1970s. The tabloids were transformed into even more popular advertising vehicles. He also purchased the prestigious *Times* but contrary to many fears, he has maintained the rather stodgy image at that journal of record. Today Murdoch controls 60 percent of the metropolitan newspaper circulation in Australia and one-third of such distribution in the United Kingdom.

Murdoch moved to New York in the mid-1970s, purchased the *New York Post* and the *Village Voice*, and created the sensational supermarket tabloid *Star*. All were later sold. In recent years he has acquired ownership in ten book companies and is the publisher of twenty-seven magazines including *New York*. He acquired *TV Guide* in 1988.

In 1985 Murdoch moved into the electronics field and became a U.S. citizen in order to acquire six independent television stations from METROMEDIA. In the same year he acquired complete control of FOX INC. including the Twentieth Century Fox Studios. Using it and the stations as a base, he launched the fourth U.S. network in 1986: Fox Broadcasting Company (FBC). Murdoch also established SKY TELEVISION, a DIRECT BROADCAST SATELLITE (DBS) operation in Europe, which was later merged with another service to become BRITISH SKY BROADCASTING. The globe-trotting executive also has interests in real estate and printing plants and held an interest in a DBS system, SKY CABLE in the United States, before it collapsed in 1991.

Murdoch and his family own 43 percent of the News Corporation and some observers have called him "the world's most influential media magnate."

#### **Murphy Brown**

Motion picture star CANDICE BERGEN premiered as the star of this sitcom in 1988 and her ability to play comedy made the show an immediate success. She portrays a somewhat disorganized but extremely popular principal reporter of a news/interview program at a local television station. Not to be outdone by the BLAIR BROWN character in "THE DAYS AND NIGHTS OF MOLLY DODD," Bergen's character has dealt comically with some serious women's issues.

The half-hour program is scheduled for OFF-NETWORK syndication in 1992. It was named Best Comedy Series and honored with an EMMY in 1990.

#### **Murphy, Thomas S.**

A Cornell University graduate, Murphy was an ACCOUNT EXECUTIVE at a major ADVERTISING AGENCY and a product and merchandising manager for Lever Brothers before beginning his association with Capital Cities when it was founded in 1954. The WW II veteran began his business career as a salesman in 1946 in Texas but he left to attend graduate school, receiving an MBA from Harvard in 1949. He was elected a director of Capital Cities in 1957, president in 1964, and chairman in 1966. He continues to serve as chairman of CAPITAL CITIES/ABC.

Murphy was honored by the NATIONAL ASSOCIATION OF BROADCASTERS (NAB) in 1991 when he received that year's Distinguished Service Award. His professional memberships include the Board of Trustees of the MUSEUM OF TELEVISION AND RADIO.

#### **Murray, Ken**

A vaudeville performer, Murray gained his first prominence with *Ken Murray's Blackouts*, his Holly-

wood stage show, and by appearances in motion pictures from 1929 through 1968. He was, by consensus and his own admission, the consummate ham.

Murray hosted his own variety program on TV, "The Ken Murray Show" (1950-53, CBS), and was a regular in 1964 on "The Judy Garland Show." His shtick in the later years was the presentation and narration of his home movies of Hollywood stars, which earned him several guest spots. He became semiretired in the late 1960s and died in October 1988.

#### **Murrow awards**

See EDWARD R. MURROW AWARDS.

#### **Murrow, Edward R.**

Arguably the outstanding electronic journalist of all time, Murrow initially made his name in radio. His WW II reports from war-torn London led WILLIAM PALEY to ask him to assemble a team of top-notch newsmen, who later became the backbone of the CBS news department in the early days of television.

For a time in the 1940s Murrow served as a CBS vice president and member of the board, a position he resigned in order to host "SEE IT NOW" (1952-58), produced by his long-time collaborator FRED FRIENDLY. He is perhaps best remembered for his reporting on Joseph McCarthy and the 1954 broadcast of "SEE IT NOW" that led to the downfall of the demagogic senator.

Murrow was also prominent on the small screen during the GOLDEN AGE OF TELEVISION with his lighter look at prominent people, "PERSON TO PERSON," which he hosted from 1953 to 1959. That program was followed by a show that consisted of discussions with world personages, "Small World" (1958-60). He also produced a number of DOCUMENTARIES during the 1960s including the acclaimed "Harvest of Shame."

Murrow's journalistic honors were numerous and he was awarded five EMMYS between 1953 and 1959 for his news commentaries. The NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES (NATAS) presented him with the prestigious Trustees Award in 1966 and he was elected to the HALL OF FAME of the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) in 1983. The NATIONAL ASSOCIATION OF BROADCASTERS (NAB) and the BROADCAST PIONEERS also named him to their HALLS OF FAME.

Murrow resigned from CBS in 1961 to head the UNITED STATES INFORMATION AGENCY (USIA). He left that position in 1964 for reasons of health (due largely to his cigarette smoking) and died of cancer in 1965. In 1986 a biography of the fabled newsman, produced

by HERBERT BRODKIN and starring DANIEL TRAVANTI, was presented on cable television. The school of communication at his alma mater, Washington State University, is named in his honor.

#### **Museum of Broadcasting (MB)**

See MUSEUM OF TELEVISION AND RADIO.

#### **Museum of Broadcasting Communications (MBC)**

This Chicago-based organization was conceived in 1987 by the nephew of the founder of the DUMONT TELEVISION NETWORK, Bruce DuMont. It differs from its cousin, the MUSEUM OF TELEVISION AND RADIO in New York in that it has set out to make itself a more entertaining and less serious research center. The two are separate independent entities, with no official connection.

Although MBC contains recordings of more than 3,500 television and 1,000 vintage radio broadcasts (all available for viewing and listening), it also allows visitors to participate in a mock newscast, displays a re-creation of Fibber McGee's closet, and features a small kiosk where one can see the "100 Funniest Commercials." There is also a Sportscaster Cafe (where the visitor can watch tapes of past sporting events) and a gift shop with TV memorabilia for sale.

The museum is supported by donations from Chicago television stations and foundation grants and suggested individual contributions from visitors. (See also AMERICAN MUSEUM OF THE MOVING IMAGE [AMMI], ATAS/UCLA TELEVISION ARCHIVES, LIBRARY OF CONGRESS: MOTION PICTURE, BROADCAST, RECORDED SOUND DIVISION, and NATIONAL CENTER FOR FILM AND VIDEO PRESERVATION.)

#### **Museum of Television and Radio**

Founded in 1975 by WILLIAM S. PALEY, founder and chairman of CBS INC., the museum is a nonprofit institution that collects, interprets, and exhibits radio and television programs. Originally known as the Museum of Broadcasting (MB), it assumed its current title early in 1991, some six months prior to moving into larger new facilities in midtown Manhattan. The new 17-story structure containing 72,000 square feet is named the William S. Paley Building, in honor of the late CBS chairman.

The museum houses copies of 15,000 radio programs, 25,000 television programs, and 10,000 commercials covering more than seventy years of broadcasting history. The facility contains two theaters, two large-screen listening rooms, and three galleries devoted to displays. In addition there are ninety-five television screening consoles and twenty-five radio listening posts, each equipped with a video-cassette or audio player, where students, scholars,



and the public can view or hear individually selected programs.

The museum also mounts exhibits and hosts periodic seminars featuring industry professionals. It is supported by fees, foundation grants, and contributions. (See also AMERICAN MUSEUM OF THE MOVING IMAGE [AMMI], ATAS/UCLA TELEVISION ARCHIVES, LIBRARY OF CONGRESS: MOTION PICTURE, BROADCAST, RECORDED SOUND DIVISION, MUSEUM OF BROADCASTING COMMUNICATIONS [MBC], and NATIONAL CENTER FOR FILM AND VIDEO PRESERVATION.)

### **Mussberger, Brent**

For fourteen years, Mussberger was the permanent host of "The NFL Today" on Sunday afternoons on CBS. He had begun his career on local stations in Chicago and Los Angeles. Urbane and unflappable, he became a suave and glib commentator, familiar to all pro football fans. His ability to make smooth transitions between the many segments and games on the NFL show became so famous that he was parodied on "SATURDAY NIGHT LIVE" and other programs. His responsibilities at the network also included hosting "CBS Sports Saturday/Sunday" and covering the U.S. Open and the NCAA and NBA basketball finals along with the Pan Am games. He was forced out of CBS in the spring of 1989 in an internal personnel disagreement and signed with ABC, where he continues in sports broadcasting, doing play-by-play, pregame shows, and analysis.

### **must-carry rules**

The FEDERAL COMMUNICATIONS COMMISSION (FCC) first required cable systems to carry local programs in 1965 but the CABLE TELEVISION REPORT AND ORDER OF 1972 established the standards of television signal carriage on cable systems. Under these rules and regulations, a cable system was required (within the limits and capabilities of its channel capacity) to carry the signals of all local television stations. A station was deemed local if the station or its market encompassed the cable system's community or if the station's signal was "significantly viewed" by OFF-THE-AIR viewers in the community. The provisions of the must-carry rules varied and were dependent on the size of the market.

The rules were designed to protect broadcasters from being refused carriage and to help foster the growth of UHF stations. Not being available on a cable system was extremely detrimental to broadcast stations. The must-carry rules, however, were a major hindrance to small cable systems with limited channel capacity because the many local channels that they had to retransmit precluded their bringing in the

DISTANT SIGNALS of other stations or cable networks that might be more attractive to viewers.

A small cable system was accused by the FCC of violating the must-carry rules but the U.S. Court of Appeals, in the *Quincy Cable TV Inc. v. FCC* case in 1986, found that the Commission's rules in this matter were unconstitutional because they violated the FIRST AMENDMENT rights of the cable system. The court did state, however, that the FCC was free to redraft must-carry rules in a manner more sensitive to the court's concern. It concluded that it was not deciding that all versions of must-carry rules were unconstitutional.

As a result of the decision, the Commission tried again and adopted a two-part program in 1986 that it believed would eventually eliminate the need for mandatory signal carriage. The first part of the regulations required cable systems to offer their subscribers AB SWITCHES for use with broadcast antennas and to conduct consumer education programs about the need to maintain an off-the-air capability in order to receive all local stations. The second part consisted of signal carriage rules that required cable systems with more than twenty channels to retransmit certain local commercial stations. These must-carry rules were slated to expire in five years.

Because the new rules had not been tested in court, however, some cable systems dropped some (mostly INDEPENDENT STATIONS) and viewers began to protest. In 1987, one operator reinstated a PUBLIC TELEVISION (PTV) station that it had dropped, after its viewers held rallies and deluged the system with phone calls and letters. In the same year, the Court of Appeals in the District of Columbia, in the case of *Century Communication Corp v. the FCC*, found the Commission's new must-carry rules also invalid and unconstitutional. The court later clarified its finding, approving the FCC regulations concerning AB switches, and the Commission reimposed those requirements effective November 1, 1989.

The must-carry rules remained invalid, however, and the cable industry and broadcasters, through the efforts of the NATIONAL ASSOCIATION OF BROADCASTERS (NAB) and the NATIONAL CABLE TELEVISION ASSOCIATION (NCTA), continue to seek a compromise that will result in new FCC rules that will protect both parties yet remain constitutional. (See also SYNDICATED EXCLUSIVITY RULES.)

### **Mutual of Omaha's Wild Kingdom**

The successor of the pioneering "ZOO PARADE," this long-running wildlife documentary featured the same host, zoologist Marlin Perkins, for more than twenty years. "Wild Kingdom," however, was not confined to

a zoo and was frequently filmed at locations around the world. The natural history series shows how wild animals exist in their environment.

The series was first seen on Sunday afternoons on NBC, from 1963 to 1968, when the network moved it to PRIME TIME. Three years later, when NBC cancelled the half-hour show, it went into FIRST-RUN syndication where it has since usually been seen in a PRIME-TIME ACCESS slot. In 1985 Perkins (at age 80) stepped down due to declining health and the hosting duties were assumed by his long-time assistant, Jim Fowler. Since that time some of the earlier material has been repeated but original episodes have also been produced. Perkins died in 1986.

### **My Favorite Martian**

In the 1960s, SITCOMS with a preposterous premise such as "THE FLYING NUN" and "MR. ED" were big. In this one, motion picture character actor Ray Walston, who gained musical comedy stardom as the devil in the stage and screen versions of *Damn Yankees*, played an alien from Mars who crashed to Earth in his spaceship. He lived with newspaper reporter BILL BIXBY, was passed off as Bixby's Uncle Martin, and the two had various adventures during which the Martian's unearthly and supernatural powers invariably saved the day. The half-hour program was seen on CBS from 1963 to 1968, initially in black-and-white and later in color.

Ten years after the show premiered, CBS also telecast an animated series of sixteen half-hours that was based on the original. It was titled "My Favorite Martian Cartoons."

### **My Friend Irma**

Along with Lucy, "Irma" was one of the original goofy leading ladies in early television. The title role was played by Marie Wilson, who had made a career in motion pictures and radio playing the same type of dumb-blonde character. This SITCOM was, in fact, a transfer from radio where she had played the dippy sexy female since 1947. As an illogical secretary, she found herself in strange predicaments in every show. The half-hour program was seen on CBS from 1952 to 1954.

### **My Little Margie**

Veteran Hollywood actress Gale Storm played the title role in this SITCOM, which revolved around the antics of the daughter of a widower who tries to protect her father from other women. Originally produced for SYNDICATION by motion picture producer Hal Roach, the weekly show shifted back and forth between NBC and CBS from 1952 to 1955.

This half-hour comedy is notable in television history for two reasons. When 126 black-and-white filmed shows had been shot and were "in the can," it was possible to schedule reruns of the program in the same daytime slot five days a week and the practice of STRIPPING was born. And while many early programs were adaptations from radio, "My Little Margie" is one of the very few shows that was adapted to radio from TV. The two series featured the same cast and although they ran concurrently, they were not SIMULCASTS. Two separate programs were produced each week. The television programs are still available in syndication.

### **My Mother the Car**

This SITCOM asked the audience to accept the fact that the hero's mother has been reincarnated as an automobile and talked to him and only him. A sufficient number of viewers apparently bought that premise, because the half-hour show remained on NBC for the entire 1965-66 season and the thirty color programs were then placed in OFF-NETWORK syndication. When GRANT TINKER bought the show for NBC, he is reported to have said, "It'll be another 'I LOVE LUCY'." Jerry Van Dyke (the brother of DICK VAN DYKE) starred with motion picture and early television actress Ann Sothern as the voice of the car/mother. The programs remain in SYNDICATION. For four seasons in the 1980s, an hour-long series with a similar premise, "Knight Rider," appeared on NBC. On this one, the car was masculine and extremely hi-tech.

### **My Three Sons**

One of television's long-running hits, this popular SITCOM starred Fred MacMurray in his only TV series. It was telecast by ABC from 1960 to 1965 and then moved to CBS where it was seen until 1972. In his only TV series, film star MacMurray played the widowed father in an all-male household in suburbia who spent most of his time raising his kids and counseling them when they got into various boyish scrapes. During the final season MacMurray also played the role of a Scottish cousin.

The comedy was on the air so long that the three sons grew up and married, the aging grandfather (WILLIAM FRAWLEY) died and was replaced by an uncle (William Demarest), the MacMurray character married again (acquiring a daughter), and additional sons were either adopted or born.

The 160 half-hour programs were not placed in OFF-NETWORK syndication until 1974, where they were again immensely popular. They are, in fact, considered to be one of a dozen of SYNDICATION's most successful ventures.

**My World and Welcome to It**

Based on the writings and cartoons of James Thurber, this SITCOM only lasted one season, 1969-70. It was unique, however, in its mixture of live action, animation, and cartoons to dramatize the hero's dreams as well as the fears he experienced in his waking hours.

The half-hour program was originally telecast on NBC, which cancelled it to make way for "THE RED SKELTON SHOW." CBS picked it up and repeated the twenty-six color episodes in 1972. Although short-lived, the series was awarded an EMMY in the Comedy Series category in 1970 and is still available in SYNDICATION.

**Mystery!**

Assembled by WGBH-TV in Boston, this hour-long dramatic ANTHOLOGY is seen on the PUBLIC BROADCASTING SERVICE (PBS), but the programs are British-

produced detective-mysteries. The series began in 1980 and the next year, Vincent Price was engaged as the host. Those duties were taken over in 1990 by British actress Diana Rigg, who also occasionally appears in the shows. The series usually features an adaptation of a book, which may be presented as a single self-contained program, a dramatization of several episodes, or a continuing LIMITED SERIES of thirteen or more programs seen on a weekly basis. Many of the mysteries deal with "murder most foul" and are a feast for Anglophiles.

Over the years viewers have been treated to the tales of Sherlock Holmes, Lord Peter Wimsey, Hercule Poirot, Chief Superintendent Adam Dalgliesh, Inspectors Morse and Smiley, Miss Marple, and that all-time favorite, Horace Rumpole of the Bailey. Lesser-known works such as "Charters and Caldicott" also appear on this quality series.

# - N -

## **NAB Code**

See TELEVISION CODE

## **Nabors, Jim**

Discovered as a stand-up comic by ANDY GRIFFITH, Nabors was cast in "THE ANDY GRIFFITH SHOW" (1960-68, CBS) as Gomer, a country-bumpkin gas station attendant. He was such a hit with his twangy voice that he was given his own SPIN-OFF show, "GOMER PYLE, U.S.M.C.," a year later. In the six years that it ran, he perfected the role of the rube who drives everyone nuts but foolishly triumphs in the end. Tall and handsome, he approached the role with what *TV Guide* called "the eager lope of a Labrador retriever." Nabors' comedy stardom allowed him to capitalize on his rich baritone singing voice, which was at odds with the naive hillbilly image of his series persona. The variety show "The Jim Nabors Hour" (1969-71, CBS) was a showcase for his singing talent.

In addition to a Saturday morning kids show in the 1970s, Nabors had one other regular appearance on television. Although he was not part of the cast of "THE CAROL BURNETT SHOW," he and Burnett were good friends and he was always a guest star on her premiere show each season from 1967 through 1979.

Nabors appeared on the MADE-FOR-TV MOVIE reunion "RETURN TO MAYBERRY" in 1986. He has been active in the recording industry and motion pictures, with twelve hit records and a few movies to his credit.

## **Naked City**

First a novel and then a 1948 motion picture, when "Naked City" came to television, it became two series. The first, a half-hour in length, was on ABC during the 1958-59 season. Two years later it was back as an hour show, and it remained on the network for three seasons.

The city of the title was New York and the series was filmed entirely on location in various parts of the five boroughs. Each episode ended with the narrator proclaiming in stentorian tones, "There are eight million stories in the naked city. This has been one of them." Most of the stories involved the police, fighting to maintain law and order. The adventure drama was acclaimed for its realism and its ability to cap-

ture the mood and spirit of the city. Guest stars included future superstars Dustin Hoffman and Robert Redford.

Both of the gritty black-and-white series were placed in OFF-NETWORK syndication. There were thirty-nine episodes of the short version starring John McIntire as Inspector Muldoon and ninety-nine of the longer series with PAUL BURKE as Detective Adam Flint. The programs were seen in the late 1980s in the New York area, scheduled in the early-morning hours on the FOX INC. station.

## **Name of the Game, The**

Growing out of a 1966 MADE-FOR-TV MOVIE titled "Fame Is the Name of the Game," this adventure series had a unique format. Within a large publishing empire, three people held important positions and each headlined his own episodes on a rotating basis. GENE BARRY was the owner, TONY FRANCIOSA was an investigative reporter, and ROBERT STACK was the editor of a crime magazine. SUSAN ST. JAMES served as editorial assistant to all three, appearing each week.

The 90-minute program was seen on NBC from 1968 to 1971 when the seventy-six color episodes were placed in OFF-NETWORK syndication.

## **Name That Tune**

See GAME SHOWS.

## **Nardino, Gary**

In 1989 Nardino joined ORION PICTURES AND TELEVISION CORPORATION as chairman and CEO. He began his entertainment career as an agent and served both the William Morris and ICM agencies in executive positions. Nardino also headed Paramount Television for six years (1977-83) overseeing such shows as CHEERS, FAMILY TIES, and TAXI, and was an independent producer for theatrical, TV, and cable feature films. In 1991, he resigned his position with Orion and signed an agreement with LORIMAR as an independent producer.

## **NARM Video awards**

These awards were presented to members of the then-new prerecorded home video industry by the

NATIONAL ASSOCIATION OF RECORDING MERCHANDISERS (NARM) at the NARM VIDEO RETAILERS CONVENTION: 1981 in New York City. They were given in twelve categories based on the responses to 10,000 ballots sent to retailers, who were asked to vote for the titles that generated the greatest number of sales or rentals in their stores. Among the winners were "Fame," "The Muppet Movie," "The Sound of Music," "M\*A\*S\*H," and in the SPECIAL INTEREST (SI) category, "Football Follies" and "Exercise Now" with JANE FONDA. The awards were billed as the "first annual..." but were actually the last to be given under such auspices. They were replaced by awards from the VIDEO SOFTWARE DEALERS ASSOCIATION (VSDA) and later the HOMER AWARDS.

### **NARM Video Retailers Convention: 1981**

Although there had been some regional meetings of video retailers under the auspices of such organizations as the fledgling VIDEO RETAILERS ASSOCIATION (VRA), this gathering was the first national conclave. Organized by the NATIONAL ASSOCIATION OF RECORDING MERCHANDISERS (NARM) under the leadership of Joe Cohen, it was held from August 10-13 at the Grand Hyatt Hotel in New York City. The organization hoped to attract some 250 registrants, but 400 people showed up. They heard panels that included GENE SILVERMAN and GEORGE ATKINSON discussing the rental versus sale controversy amidst rumors about the upcoming WARNER HOME VIDEO RENTAL PLAN and listened to program suppliers from the WALT DISNEY COMPANY and MCA INC. They also heard from retailer panels that included WESTON NISHIMURA and FRANK BARNAKO, and Jim Bouras of the MOTION PICTURE ASSOCIATION OF AMERICA (MPAA) addressed the group. The subject of the entire meeting was home video programming and the first NARM VIDEO AWARDS were presented at a luncheon hosted by *Video Review* magazine.

Most noteworthy was the proposal by keynote speaker ARTHUR MOROWITZ to form a new video retail association. That suggestion resulted in the formation of the VIDEO SOFTWARE DEALERS ASSOCIATION (VSDA) under NARM auspices in January of the following year.

### **narrowband**

Engineering professionals use this term to refer to a communications system that utilizes a narrower and lower FREQUENCY range, compared to the higher wideband services. Frequency bands or groups grow wider as frequencies increase and narrowband frequencies are at the lower end of the electromagnetic spectrum. A service using frequencies below 1 MEGA-

HERTZ (MHZ) is considered a narrowband service, whereas television at 6 MHZ is commonly considered a wideband service.

### **narrowcasting**

Coined in the 1970s, this buzzword referred to the capabilities of the many new technologies to communicate with carefully targeted audiences and DEMOGRAPHICS. The opposite of BROADCASTING, the word evoked images of entertainment or educational programs designed for very specific purposes to reach a number of discrete, particular, limited-interest viewers.

Cable television, videocassettes and videodiscs, INSTRUCTIONAL TELEVISION FIXED SERVICE (ITFS) and MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS) operations, LOW POWER TELEVISION (LPTV) stations, VIDEO-TEXT, TELETEXT, and other technologies could be used to transmit information and programming to defined groups. Citing the economies and efficiencies to be achieved, everyone from Madison Avenue mavens to AUDIOVISUAL COMMUNICATIONS personnel touted the opportunities that were possible in moving from the mass communications MEDIA such as radio and television to more personal and intimate forms of communications. The PUBLIC BROADCASTING SERVICE (PBS) developed the National Narrowcast Service with grants from the CORPORATION FOR PUBLIC BROADCASTING (CPB) in 1984, using ITFS and cable systems.

While the term is still used in some circles, it lost its cachet as a futuristic expression when all of the technology and its many uses became more commonplace in the late 1980s. PBS changed the name of its service to the Business Channel to more accurately reflect its intended audience, and others redefined their roles to be even more specific in promoting their services. (see also FRAGMENTATION.)

### **The Nashville Network (TNN)**

A BASIC CABLE NETWORK featuring country music and programs related to rural living, this channel schedules original concert SPECIALS as well as series, MUSIC VIDEOS, news, and talk shows. Launched in March 1983, the 18-hour-per-day channel is available in all fifty states and Canada.

TNN is owned by Portland USA Inc. and Opryland USA Inc. in Nashville, where the programs are produced and scheduled. TNN produces more than 3,000 hours of original programming each year from its 480-acre Portland complex. Marketing and distribution of the network is handled by GROUP W Satellite Communications in Stamford (Connecticut), which also handles COUNTRY MUSIC TELEVISION (a sister channel that reaches a younger audience). TNN also op-

erates a country-music satellite radio program service and publishes a magazine.

**Nathanson, Marc B.**

The founder of the FALCON HOLDING GROUP INC., Nathanson serves as its chairman and CEO. He founded the MULTIPLE SYSTEM OPERATION (MSO) in 1975 after executive positions at Cypress Communications and TELEPROMPTER. His background is in marketing and he also serves as the CEO of another communications company, Enstar.

**National Academy of Cable Programming (NACP)**

See NATIONAL CABLE TELEVISION ASSOCIATION (NCTA).

**National Academy of Television Arts and Sciences (NATAS)**

NATAS is the New York-based national professional organization responsible for administering the annual EMMY awards in sports, news and documentaries, and daytime programming along with some technical awards. The Trustees and Founders awards are also administered by NATAS. The nonprofit membership organization coordinates and assists seventeen local chapters in major cities in the United States, which award their own Emmys. The national organization also publishes the magazine *Television Quarterly (TVQ)*.

Prior to 1976 NATAS was the only organization devoted to recognizing excellence in television production, programming, performance, and technical achievement. In that year, a disagreement broke out (over the control and influence in voting for the awards) between Hollywood and New York factions. The West Coast group withdrew from NATAS and founded the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) in 1977 and is now responsible for administering the Emmys for achievement in nighttime programming, along with some technical awards. There are periodic attempts to reconcile the differences between the two organizations in order to form one single unified academy.

**National Asian American Telecommunication Association (NAATA)**

A multicultural arts organization based in San Francisco, NAATA's mission is to produce, promote, and present works in film, video, and radio, by and about Asians and Asian-Americans.

NAATA was formed in 1980 by Asian American media persons. The membership of the group includes independent filmmakers writers, video and radio producers, and community organizations. It supplies programming for PUBLIC TELEVISION (PTV),

sponsors exhibitions, conducts training workshops, and publishes a quarterly newsletter.

**National Archives and Records Administration: Motion Picture Sound/Video Branch**

This branch of the federal government houses one of the world's largest audiovisual archives. The extensive collection includes DOCUMENTARIES, newsreels, and raw historical footage. Government films (including combat footage) as well as films and videos and programs from the networks are included in the 120,000-film and 13,000-video collection. (See also AMERICAN MUSEUM OF THE MOVING IMAGE [AMMI], ATAS/UCLA TELEVISION ARCHIVES, LIBRARY OF CONGRESS: MOTION PICTURES, BROADCAST, AND RECORDED SOUND DIVISION, MUSEUM OF TELEVISION AND RADIO, MUSEUM OF BROADCASTING COMMUNICATIONS [MBC], and NATIONAL CENTER FOR FILM AND VIDEO PRESERVATION.)

**National Association of Black-Owned Broadcasters (NABOB)**

The members of this nonprofit association, headquartered in Washington D.C., are black owners of radio and television stations, individuals who hope to become involved in ownership, advertisers interested in reaching the black community, and related professional associations and communications schools. Founded in 1976, NABOB represents black-owned stations before Congress and the FEDERAL COMMUNICATIONS COMMISSION (FCC) and other governmental agencies. It sponsors an annual awards dinner, operates a placement service, conducts workshops, and publishes newsletters and magazines. The association holds semiannual meetings.

**National Association of Broadcast Employees and Technicians (NABET)**

The membership of this trade union, which represents technicians and engineers at television operations throughout the country, includes camera operators, electrical workers, GRIPS, ART DIRECTORS, costume designers, set construction and wardrobe people, and audio and video engineers in both film and television.

An affiliate of the American AFL-CIO (and its Canadian counterpart), the union has locals in New York, Chicago, Los Angeles, and Washington D.C. as well as other jurisdictions and in Canada. It serves as the bargaining agent for its members in salary and benefit negotiations with media owners. The union represents employees at NBC and ABC but not employees at CBS, who are represented by the INTERNATIONAL BROTHERHOOD OF ELECTRICAL WORKERS (IBEW). NABET and the networks had an acrimonious rela-

tionship in the late 1980s and early 1990s, as the networks sought to lessen their reliance on union members.

#### **National Association of Broadcasters (NAB)**

Formed in 1923 by a few radio station owners to resist the demands for what they believed to be excessive music library fees by the AMERICAN SOCIETY OF COMPOSERS, AUTHORS, AND PUBLISHERS (ASCAP), this organization is now the largest TRADE ASSOCIATION in the broadcast industry. It is based in Washington D.C. and represents both radio and television stations and networks before Congress and the public.

The NAB publishes research studies and reports, compiles frequently revised engineering and legal primers, and conducts salary surveys. Its lobbying staff is active on Capitol Hill representing broadcasting interests and has been called one of the most powerful lobbies in the nation's capital. The NAB is also prominent in protecting commercial broadcasting interests before the FEDERAL COMMUNICATIONS COMMISSION (FCC).

The association has taken the lead in developing self-regulatory policies, such as the NAB CODES that sought to forestall abuses in advertising and programming. For a number of years, the NAB operated the TELEVISION INFORMATION OFFICE (TIO) in New York City and it continues to house and support the BROADCAST PIONEERS LIBRARY in Washington D.C.

Dues to the association are based on station revenues and market size. The NAB annual convention is the largest gathering of broadcasters in the world.

#### **National Association of College Broadcasters (NACB)**

The trade association of college radio and television stations, the NACB concentrates on the needs of student-staffed facilities. The organization was founded in 1988 at Brown University and draws its membership from the approximately 400 college and university student stations that reach their campuses and university communities via cable television. The members include both stations and individuals.

NACB operates the University Network (U-Net) that allows the stations to exchange their best programming, publishes a magazine, and hosts an annual convention.

#### **National Association of Educational Broadcasters (NAEB)**

A nonprofit membership organization, the NAEB made many significant contributions to the development of noncommercial broadcasting. The association was formed by twenty-five managers of educational radio stations (largely in the Midwest) in

1925. Originally called the Association of College and University Broadcasting Stations (ACUBS), it became the only national organization in the AUDIOVISUAL COMMUNICATIONS and PUBLIC TELEVISION (PTV) fields concerned with broadcasting (both radio and TV), CLOSED CIRCUIT TELEVISION (CCTV) and INSTRUCTIONAL TELEVISION FIXED SERVICE (ITFS) operations, SATELLITES, and DISTANCE EDUCATION as well as professional development, long-range planning, and research. It also grew to represent the many dedicated professionals in the noncommercial industry, although it never became a true trade organization. The ACUBS was renamed the NAEB in 1934.

In the 1940s the NAEB (from its base at the University of Illinois) lobbied for and was successful in finally convincing the FEDERAL COMMUNICATIONS COMMISSION (FCC) of the need to reserve channels for educational noncommercial radio. Despite some reluctance on the part of some of its radio-oriented members, the association later took the leadership in the struggle to reserve television channels for education.

The NAEB convened the meeting that formed the JOINT COUNCIL ON EDUCATIONAL TELEVISION (JCET) in 1950, the first coordinated effort by education to fight for channel reservations for EDUCATIONAL (now public) TELEVISION (ETV). The association was instrumental in convincing the FCC of that need, which culminated in the reservation of 242 channels by the FCC in the SIXTH REPORT AND ORDER in 1952. With support from the FORD FOUNDATION, the association created and managed a number of workshops to teach educational radio personnel the skills needed to equip, manage, and operate the forthcoming ETV stations. Throughout the latter part of the 1950s and early 1960s, the association was the single unifying force, as new stations and organizations such as the EDUCATIONAL TELEVISION AND RADIO CENTER (ETRC) struggled to create a national ETV service.

The NAEB relocated to Washington D.C. in 1961 and its annual convention became a forum for the exchange of ideas and debates over industry issues. The association held conferences to explore the feasibility of state and regional networks in 1959 and created a monumental study documenting ETV's need for more channels and another report calling for action in using satellites for education. Its efforts were ultimately responsible for convincing Congress to pass the EDUCATIONAL TELEVISION FACILITIES ACT of 1962, which created a federal matching fund mechanism for the construction of new stations and the physical improvement of those already on the air. The association also developed a television program service (ETS/PS) whereby programs produced by the stations were exchanged by a BICYCLE system.

In addition the NAEB pioneered in developing ETV projects overseas, first in the Sudan and then in American Samoa in 1963, where an NAEB team re-designed the entire educational system around INSTRUCTIONAL TELEVISION (ITV). Six channels broadcast the lessons to classrooms throughout this small U.S. territory and the successful SAMOAN ETV PROJECT received worldwide attention.

As other organizations such as NATIONAL EDUCATIONAL TELEVISION (NET) began to take an active role in programming and trade matters, the NAEB continued to provide leadership in research planning and development. The first of two conferences on the need for long-range financing for the ETV stations was held under the auspices of the association. These conferences led to the CARNEGIE COMMISSION ON EDUCATIONAL TELEVISION I, whose report became the basis for the PUBLIC BROADCASTING ACT OF 1967. That act, in turn, created the CORPORATION FOR PUBLIC BROADCASTING (CPB), the PUBLIC BROADCASTING SERVICE (PBS) and National Public Radio (NPR).

By 1973 many of the noncommercial radio and television stations had withdrawn their membership (and dues) from the association in order to support the new organizations, and the NAEB began to emphasize its INSTRUCTIONAL TELEVISION (ITV) and professional services divisions. The latter promoted a high quality of professionalism through training and development, conventions and regional meetings and workshops, research and publications, and personnel placement.

The individual membership base, however, was not large enough to sustain the organization and individual membership dues could not practically be raised. The association fell into debt but with grants from the CPB, the Ford Foundation, twenty stations, and many individual members' gifts, it retired the debt in June 1978.

The reprieve was brief, however, and the membership voted to dissolve the association at their last annual convention in New Orleans in 1981. The NAEB had been a good and faithful servant of all who believed in and had dedicated their lives to educational broadcasting. (See also WILLIAM G. HARLEY and JAMES A. FELLOWS.)

#### **National Association of Media Brokers (NAMB)**

Media brokerage firms dealing in radio and television companies as well as newspapers make up the membership of this nonprofit association. Founded in 1979, the organization compiles data on the buying and selling of MEDIA properties, publishes studies, and hosts a semiannual conference. It is headquartered in New York City.

#### **National Association of Public Television Stations (NAPTS)**

See AMERICA'S PUBLIC TELEVISION STATIONS (APTV).

#### **National Association of Radio and Telecommunications Engineers (NARTE)**

Based in Salem (Oregon), this nonprofit organization seeks to encourage more professionalism in the electronic engineering field along with education in communications in colleges and universities. The association creates certification guidelines, holds engineering seminars, and hosts an annual conference.

#### **National Association of Recording Merchandisers (NARM)**

This nonprofit TRADE ASSOCIATION provides research and member services for companies involved in the recording industry including phonograph records and audiotapes. When videocassettes and videodiscs were introduced in the late 1970s, the association was the moving force in the development of the home video industry. The organization hosted the first national convocation of video retailers at its NARM VIDEO RETAILERS CONVENTION in 1981 and made the first awards for prerecorded videocassettes. The following year, the group became the founder of the VIDEO SOFTWARE DEALERS ASSOCIATION (VSDA). The two associations became separate entities in 1991.

#### **National Association of Regional Media Centers (NARMC)**

An affiliate of the ASSOCIATION FOR EDUCATIONAL COMMUNICATIONS AND TECHNOLOGY (AECT), this membership group fosters the exchange of ideas among educational media specialists at regional media centers. The association seeks to improve the management of such centers and develops joint programs among them through seminars, workshops, and meetings at the annual AECT convention and INFO-COMM trade show.

#### **National Association of State Educational Media Professionals (NASTEMP)**

Created by a merger of the State School Library Media Supervisors Association and the Association of Chief State School Audio-Visual Officers, this organization is composed of AUDIOVISUAL COMMUNICATIONS professionals who work for state offices of education. It encourages the use of media in instruction at the K-12 level. NASTEMP is affiliated with the American Association of School Libraries and the ASSOCIATION FOR EDUCATIONAL COMMUNICATIONS AND TECHNOLOGY (AECT) and publishes a newsletter and holds an annual meeting.



**National Association of Telecommunications Officers and Advisors**

Formed in 1981, this nonprofit association consists of officers and executive directors of local government franchise authorities in the cable industry. It is an affiliate of the National League of Cities. From its Washington D.C. office, the association surveys the needs of government in the use of cable, monitors regulatory actions affecting cable, and assists its members with training sessions and seminars in technology. The group publishes a bimonthly newsletter and holds an annual convention.

**National Association of Television and Electronic Service Associates**

See NATIONAL ELECTRONICS SALES AND SERVICE DEALERS ASSOCIATION (NESSDA).

**National Association of Television Program Executives**

See NATPE INTERNATIONAL.

**National Association of Video Distributors (NAVD)**

Formed in 1981, this nonprofit TRADE ASSOCIATION is primarily composed of some sixty-two WHOLESALERS or distributors in the home video programming business. Manufacturers, PROGRAM SUPPLIERS, and others in the field are associate members. The association represents the wholesale companies in industry matters and in relationships with MOM-AND-POP VIDEO STORES, VIDEO RETAIL CHAINS, the VIDEO SOFTWARE DEALERS ASSOCIATION (VSDA), and PROGRAM SUPPLIERS.

NAVD concerns itself with return policies, the price erosion of product, and defective prerecorded videotapes. It operates a group credit program and a tape-tracking system. The association holds an annual trade conference each spring to discuss industry matters. It is headquartered at the offices of Hauck and Associates in Washington D.C.

**National Audio-Visual Center (NAVC)**

This federal agency is the repository and distributor of all government-produced films and video programming. The center, based in Washington D.C., provides copies of most of the titles produced by all federal agencies or departments to the public and to schools, colleges, and libraries. The agency, a part of the General Services Administration (GSA), publishes a catalog of programs for sale or rent.

The agency also conducts an annual survey for Congress on the amount of film and television production completed by federal government agencies and the number of television and film facilities operated by those agencies.

**National Black Media Coalition (NBMC)**

Based in Washington D.C., this nonprofit organization monitors the MEDIA and promotes civil rights and the representation of minorities in all media including broadcast and cable television. Established in 1973, the coalition distributes a monthly publication and hosts an annual conference.

**National Black Programming Consortium (NBPC)**

This organization was formed in 1980 to assist PUBLIC TELEVISION (PTV) stations in expanding their programming to all segments of the population in the United States. It collects and archives black-oriented television programming, coproduces black programming, and helps financially in the acquisition and distribution of that programming. The Columbus (Ohio)-based consortium maintains a library of films and video programs, makes awards, publishes a monthly newsletter, and hosts an annual meeting.

**National Broadcasting Company (NBC)**

NBC is the oldest of the three major commercial full-service television networks. It is headquartered in New York City.

The company was incorporated in 1926 as the National Broadcasting Company by a consortium consisting of WESTINGHOUSE, GENERAL ELECTRIC, and the RADIO CORPORATION OF AMERICA (RCA), who were then partners in RCA. It was the first company organized specifically to operate a broadcast network. The radio network was the dream of one of America's pioneer communications visionaries, DAVID SARNOFF. Famous for his telegraphic role in the *Titanic* disaster, Sarnoff saw radio broadcasting as a way to reach people with entertainment and information. He headed the company for almost forty years. In 1930 RCA took over control of the network and by 1932 it had become the sole owner.

The affiliated stations in the system grew rapidly, and NBC became the most popular radio network, a position it held until the early 1940s. (The company actually operated two networks, the Blue and the Red, but a Supreme Court ruling upholding a FEDERAL COMMUNICATIONS COMMISSION [FCC] regulation forced the company to divest itself of the Blue Network in 1943. The Blue Network became the AMERICAN BROADCASTING COMPANY [ABC]).

NBC pioneered in television, beginning experimental transmissions in 1931 and inaugurating limited but regular television service on April 30, 1939 with a broadcast from the New York World's Fair featuring President Franklin D. Roosevelt. NBC was also responsible for the first "network" telecast, linking two New York stations on January 12, 1940.

WW II stopped further television development, but after the war NBC was the leader in developing the new medium. On June 19, 1946 Gillette became the first advertiser to sponsor a network program, a boxing match. The program was carried on NBC. In those early days, NBC also captured nearly all of the nation's few viewers with comedian MILTON BERLE who became known as Mr. Television. Later, under the program direction of SYLVESTER (PAT) WEAVER, the network introduced the TALK SHOW format, creating the successful "TODAY" and "TONIGHT" shows. NBC also pioneered in presenting the SPECTACULAR OR SPECIAL programming concept in PRIME TIME. Its stars included STEVE ALLEN, SID CAESAR, JOHNNY CARSON, BOB HOPE, and JACK PAAR. The network also initiated the PARTICIPATING SPONSORSHIP of programs whereby a number of advertisers shared the costs of a single program and it introduced the television audience to the MINISERIES.

Perhaps the NBC's most significant contribution to the communications industry was its pioneering role in fostering and promoting color television programming. RCA's manufacturing interest and expertise gave the network an advantage in the mid-1940s, but CBS countered with a rival system and by 1950 the color technical war was in full swing. Although the CBS system was approved by the FCC in that year, the Commission reversed itself and finally approved a modified RCA version recommended by the NATIONAL TELEVISION SYSTEMS COMMITTEE (NTSC) in 1953. NBC telecast the Pasadena Tournament of Roses in color on New Years Day in 1954. The network gradually increased its color coverage to include all of its programs and the two other major networks eventually followed. NBC also committed itself to live coverage of many special events in the 1960s and 1970s and it introduced the two-person news anchor concept with CHET HUNTLEY and DAVID BRINKLEY. It is also the longtime home of "MEET THE PRESS."

In spite of airing such blockbusters as the movie *Gone with the Wind* (1976) and the acclaimed miniseries "HOLOCAUST" in 1978, the network began to slip in the RATINGS. By 1978, it was in third place and remained there until 1984. The next year, under the leadership of GRANT TINKER, it regained the number one spot and has fought for that position since that time. In 1986 the company's parent (RCA) was acquired by the General Electric Company (one of the original founders of the network), and NBC is now a subsidiary of G. E. With that move came personnel changes, with ROBERT WRIGHT taking over the reins of the company. The network continued its high ratings in the 1990s with programs such as "CHEERS," "L.A. LAW," and "THE COSBY SHOW."

The corporation operates six O & O television stations in New York, Chicago, Cleveland, Denver, Los Angeles, Miami, and Washington D.C. In 1990 NBC took the unprecedented move of selling 50 percent of its Cleveland station (WKYC-TV) to MULTIMEDIA, thus permitting the company to acquire another station under the 25 percent portion of the 12 AND 25 PERCENT RULE, while still retaining a financial interest in the Cleveland outlet. In addition, NBC held a 50 percent interest in RCA/COLUMBIA PICTURES HOME VIDEO until it was sold in 1991. The firm also has interests in cable programming operations including the ARTS AND ENTERTAINMENT (A&E) NETWORK and BRAVO, SPORTS-CHANNEL AMERICA, and its newest venture, the CONSUMER NEWS AND BUSINESS CHANNEL (CNBC). The company that originated network radio, however, sold its last radio station in 1989.

#### **National Broadcasting Society**

See ALPHA EPSILON RHO (AERHO).

#### **National Cable Television Association (NCTA)**

Formed in 1952 in Pottstown (Pennsylvania), this nonprofit organization is the largest trade association in the cable industry. Its first year's budget was \$1,000 and it was used to represent the interests of those few then involved in COMMUNITY ANTENNA TELEVISION (CATV). The NCTA membership consists of companies involved or associated with the industry including individual system operators, MULTIPLE SYSTEM OPERATORS (MSO), equipment manufacturers, and cable brokers and financial companies. The NCTA represents cable interests in dealings with Congress and before the FEDERAL COMMUNICATIONS COMMISSION (FCC) and within the communications field, proposing and supporting legislation and regulatory action beneficial to the cable industry. The organization was known as the National Community Antenna Television Association until it adopted its present name in 1969.

The Washington D.C.-based association engages in research on behalf of its members and maintains an active promotion and publication program concerning cable. The NCTA sponsors occasional workshops and seminars and advises its members on business, policy, and technical matters.

Since 1985 the NCTA has also operated the National Academy of Cable Programming (NACP), which sponsors the ACE AWARDS that are presented for excellence in programming. The NCTA annual convention and trade show is the largest in the industry.

#### **National Cable Television Cooperative Inc. (NCTC)**

Serving cable television operators since 1985, this group is a nationwide member-owned pur-

chasing cooperative. The goals of the NCTC are to achieve favorable pricing and terms in the purchase of hardware and programming by functioning as a purchasing agent for the collective membership. The membership of the organization consists of some 200 companies; among them, they operate 1200 systems.

#### **National Cable Television Institute (NCTI)**

This organization is an independent training institute that specializes in self-study programs in the technical area of the cable television industry. NCTI trains cable television technicians and engineers at individual cable systems, MULTIPLE SYSTEM OPERATORS (MSO), installation contracting companies, and cable industry vending firms. The institute also trains nontechnical cable personnel, such as CUSTOMER SERVICE REPRESENTATIVES, managers, and marketers in the basics of the technical side of the business. Founded in 1970, NCTI is headquartered in Denver, the region where the cable industry had its early growth.

#### **National Captioning Institute (NCI)**

NCI was formed as a nonprofit corporation in 1979 to develop a national CLOSED-CAPTIONED television service for the entertainment industry. Funded by grants from the Department of Health, Education, and Welfare and the television networks, the institute is now partially self-sustaining. The primary purpose of closed captioning is to provide deaf and hearing-impaired people with the spoken words accompanying television programs.

NCI has three offices (suburban Washington D.C., New York City, and Los Angeles) involved in producing captions and marketing decoders. They also provide public information about the benefits of captioning and conduct research.

#### **National Center for Film and Video Preservation**

The center was established in 1983 in Los Angeles to discover and preserve film and television programs for inclusion in the AMERICAN FILM INSTITUTE (AFI) collection at the Library of Congress. Funded by grants to the AFI from foundations and the National Endowment for the Arts, the center has created the computerized National Moving Image Data Base (NAMID), which lists the film and video holdings in archives throughout the United States. The center also awards grants to assist in the preservation of programs at those archives. (See also AMERICAN MUSEUM OF THE MOVING IMAGE [AMMI], ATAS/UCLA TELEVISION ARCHIVES, LIBRARY OF CONGRESS: MOTION PICTURE, BROADCAST, RECORDED SOUND DIVISION, MUSEUM OF TELEVISION AND RADIO, and MUSEUM OF BROADCASTING COMMUNICATIONS [MBC].)

#### **National Citizens Committee for Educational Television (NCCET)**

NCCET represented the first national involvement of citizens in EDUCATIONAL TELEVISION (ETV). It was organized in 1952 by the American Council on Education (ACE) and funded by the FORD FOUNDATION. NCCET mobilized business people and individuals to promote the idea of ETV nationally and, more specifically, to encourage support for educators in their efforts to build and operate stations. The group sponsored a field service staff and created a prestigious advisory council, which at its height in 1956 numbered 106 national organizations. The committee is credited with helping to organize a number of nonprofit community groups to construct noncommercial community ETV stations.

NCCET was phased out in 1956 when the Ford Foundation ended its support by making a grant to the new EDUCATIONAL TELEVISION AND RADIO CENTER (ETRC) to assume most of the committee's functions. The idea was later resurrected in the NATIONAL CITIZENS COMMITTEE FOR PUBLIC TELEVISION (NCCPT).

#### **National Citizens Committee for Public Television (NCCPT)**

Founded in Washington D.C. in 1967, this nonprofit action group was initially formed to support national legislation for PUBLIC TELEVISION (PTV). It was a logical extension of a successful idea (the NATIONAL CITIZENS COMMITTEE FOR EDUCATIONAL TELEVISION) that had helped found EDUCATIONAL TELEVISION (ETV) stations fifteen years earlier.

The new citizen group's pro-active attitude and agenda concerning television, however, was received somewhat coolly by the noncommercial industry and the organization soon dropped "public" from its name and became the National Citizens Committee for Broadcasting. As such, its purpose was to promote the reform of commercial broadcasting to make it more responsive to the needs of the public. It languished with little support for a number of years and its functions were taken over in 1978 by the TELECOMMUNICATIONS RESEARCH AND ACTION CENTER (TRAC).

#### **National Council of Churches: Broadcasting Commission**

Officially known as the "Communication Commission of the National Council of Churches of Christ in the USA," this ecumenical agency is a cooperative organization of nineteen Protestant and Orthodox denominations and agencies in broadcasting, film, cable, and the print media. It offers criticism and support on media issues to the government and the in-

dustry at large and acts as a liaison between the Council of Churches and the networks, the media, and television stations and cable systems. The organization distributes information concerning the Council and syndicated religious programming and monitors new technological developments.

### **National Educational Television (NET)**

Founded by the FORD FOUNDATION in December 1952 as the Educational Television and Radio Center (ETRC) in Ann Arbor (Michigan), this nonprofit organization was the first national agency to acquire and distribute adult programming to the new EDUCATIONAL TELEVISION (ETV) stations. The programs were distributed on film or KINESCOPE through a BICYCLE system.

The center's staff (made up largely of program personnel on loan from universities and the few ETV stations coming into existence) also encouraged the production of cultural, documentary, and children's programs through grants-in-aid. By 1956 the average ETV station was receiving one-third of its programming from the center and most of its evening programs. Thus encouraged, the center began to nurture the idea of a "fourth network" and actively pursued the concept by creating a strong national presence. After establishing a program exchange among stations, the center began contracting for and acquiring programs from outside the system as well as from some major-market ETV stations. The center added "National" to its name in 1959, and in further recognition of its growing role as the stations' major program supplier, moved to New York City that year. With the move came another name change, to National Educational Television (NET) and by 1963 the organization began to eliminate its already limited activities in radio.

As NET, the organization hired its own permanent staff of professional programmers and supplied the noncommercial television system with most of its programs for the evening hours while extolling the concept of noncommercial television nationally, through promotion and public relations. To many, "ETV" was "NET." The organization established a Washington D.C. office to take over many of the functions of the JOINT COUNCIL ON EDUCATIONAL TELEVISION (JCET) in helping station activation. The idea of the fourth network (modeled after the commercial networks) with programming controlled by NET in New York, however, did not meet with the approval of most of the local ETV stations throughout the United States, which believed that many of the NET programs were Eastern and liberal in tone. The stations banded together, creating their own organization

(Educational Television Stations) within the NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS (NAEB). It assumed the nonprogramming functions of NET in Washington, representing the stations in all matters, and began its own program exchange system (ETS/PS) among local ETV stations.

With the advent of the PUBLIC BROADCASTING SERVICE (PBS) in 1969 and the national interconnection system, NET assumed the role of a production agency for the national service. It merged with the New York PUBLIC TELEVISION (PTV) station in 1970 (which changed its CALL LETTERS from WNDR to WNET). WNET continues to be a major supplier of programs for PTV, but NET was dissolved in the merger.

### **National Educational Television and Radio Center (NETRC)**

See NATIONAL EDUCATIONAL TELEVISION (NET)

### **National Electronic Distributors Association (NEDA)**

The membership of this nonprofit association consists of wholesale distributors of electronic components. The Chicago-based organization sponsors research and studies, develops reports, and provides marketing information for its members. NEDA hosts an annual convention and publishes a monthly newsletter.

### **National Electronics Sales and Service Dealer Association (NESSDA)**

This Fort Worth-based nonprofit organization is composed of electronic service organizations at the local and state levels as well as small individual dealers. Founded in 1963, the association has gone through a number of name changes and absorbed the National Association of Television and Electronic Service Associates in 1986. NESSDA gathers statistics on the electronics repair business, organizes seminars for the small business person, and provides reference materials to electronic service people. The association offers apprenticeship certification and training programs through the INTERNATIONAL SOCIETY OF CERTIFIED ELECTRONIC TECHNICIANS (ISCET), publishes magazines and newsletters, and cohosts (with ISCET) an annual convention called the National Professional Electronics Convention and Trade Show (NPEC).

### **National Endowment for the Arts: Film/Radio/Television**

The media section of this federal agency provides grants to nonprofit organizations and individuals to produce film, radio, and television programming about the arts. A number of grants have been made

for productions that have been subsequently broadcast on the PUBLIC BROADCASTING SERVICE (PBS). The agency also supports research in the field of communication in the arts.

#### **National Endowment for the Humanities: Humanities Projects in Media**

Established in 1965, this federal agency helps scholars, writers, and teachers to develop the humanities as sources of insight into human problems and priorities. The media section of the agency funds projects in radio, television, and film, including scholarly research by individuals and nonprofit organizations in communications and media.

#### **National Federation of Local Cable Programmers (NFLCP)**

Located in Washington D.C., NFLCP is dedicated to providing information and services to personnel working in LOCAL ORIGINATION at cable systems throughout the United States as well as to citizens who seek to use cable and participate in the medium. Founded in 1976, the group's membership includes people in government, libraries, and other nonprofit groups who develop local programming for their cable systems usually using PEG CHANNELS.

The federation promotes and cultivates citizen involvement and participation in developing community programming, operates a videotape library and program exchange, publishes two quarterly publications, and hosts an annual convention.

#### **National Film Board of Canada (NFB)**

This organization has a worldwide reputation for quality film production. A cultural agency of the Canadian federal government, the NFB was founded by an Act of Parliament in May 1939 to initiate and promote the production and distribution of films in the national interest, with the primary object of interpreting Canada to Canadians and to other nations.

The NFB is headed by the government film commissioner and chair of the board, who is responsible to the Minister of Communications. The film commissioner advises the minister on national film policy. As with other government cultural agencies, the NFB is accountable to Parliament, which provides its annual budget. The NFB enjoys an "arm's length" relationship with the government, however, an understanding that gives the NFB complete control over its programs and their content. The Film Board is also permitted to spend revenues earned from the sale of its films.

Since its beginnings, the NFB has completed more than 17,000 productions of which more than

6,500 are original. The others are revisions, adaptations, clips, promos, vignettes, and newsreels. The NFB has twelve audiovisual centers in Canadian cities. NFB films are also shown regularly on Canadian television and cable operations and are sold in more than eighty countries. Many are also available in home video stores.

#### **National Film Registry**

An agency of the U.S. federal government, the registry was created by Congress in 1988 to honor, protect, and preserve theatrical films that are considered "culturally, historically, or aesthetically significant." Twenty-five films were selected to be preserved in 1989 and another twenty-five in 1990.

The National Film Preservation Act of 1988 requires that films selected for the registry be labeled if they have been materially altered or colorized. The films are selected from hundreds nominated by the public and preliminarily recommended by the National Film Preservation Board, made up of representatives of the ACADEMY OF MOTION PICTURE ARTS AND SCIENCES (AMPAS), the AMERICAN FILM INSTITUTE (AFI), the MOTION PICTURE ASSOCIATION OF AMERICAN (MPAA), the DIRECTORS GUILD OF AMERICA (DGA), and other organizations. The registry is located in Washington D.C. and operates under the supervision of the Library of Congress, whose head makes the final selections.

The registry has had an impact on the broadcast of theatrical films. In 1991 the CBS telecast of "The Wizard of Oz" was longer than its thirty-one previous airings on television. The film had been whittled down by a micro-editing technique in which thousands of individual frames were cut throughout the film. When they were restored, the film was seven minutes longer.

#### **National Friends of Public Broadcasting (NFPB)**

One of the earliest support groups for PUBLIC TELEVISION (PTV), the Friends group consists of citizens associated with local PTV stations. The purpose of the organization is to develop a local community volunteer program to conduct fund-raising efforts and provide temporary station staffing. The group serves as a center of information and provides assistance in volunteer training. Founded in 1968, the Brookfield (Wisconsin)-based organization holds a national conference, usually in conjunction with the PUBLIC BROADCASTING SERVICE (PBS) annual meeting.

#### **National Geographic Specials**

These DOCUMENTARIES are concerned with history, flora, fauna, exotic locations and travels, and natural history, the subjects that the National Geographic

Society covers so superbly in print and photos. The programs began in 1965 on CBS where four were seen each year until 1973. The next season ABC also aired the shows, but the series found a natural home on the PUBLIC BROADCASTING SERVICE (PBS) in 1975, and that relationship has flourished. When "The Incredible Machine," a study of the human body, was telecast in 1975, it attracted the largest audience ever to watch PUBLIC TELEVISION (PTV) up to that time.

Narrating the series in the early years were LESLIE NIELSEN, ALEXANDER SCOURBY, and Orson Welles. E. G. MARSHALL handled the hosting duties on PTV. During the first nine years, DAVID WOLPER served as producer, but later independent producers were used, under the supervision of WQED-TV in Pittsburgh, which served as co-executive producer, but the National Geographic Society was scheduled to assume full responsibility for the production of the shows in 1992. The society is also involved in other television ventures with the TURNER BROADCASTING SYSTEM (TBS), notably the "National Geographic Explorer" series.

The acclaimed series has been the recipient of many honors and awards including three EMMYS: in 1978 for "The Great Whales," in 1980 for "The Invisible World," and in 1983 for "Rain Forest."

#### **National Information Center for Educational Media (NICEM)**

Founded in 1967 with grants from the federal government, NICEM is now a profit-making organization that catalogs and electronically stores information about all types of software materials used in AUDIOVISUAL COMMUNICATIONS. The data base contains descriptions of films, filmstrips, and audio and videotapes and is available in books or on-line. The company is based in Albuquerque.

#### **National Jewish Television Network**

This BASIC CABLE service provides informational, religious, and cultural programming for the Jewish community one day each week. It is headquartered in New York City.

#### **National Moving Image Data Base (NAMID)**

See NATIONAL CENTER FOR FILM AND VIDEO PRESERVATION.

#### **National Program Service (NPS)**

See PBS PROGRAM FUND.

#### **National Public Affairs Center for Television (NPACT)**

Created in 1971, this organization served as the first national production agency involved in news

programming in PUBLIC TELEVISION (PTV). Originally funded with grants from the FORD FOUNDATION and the CORPORATION FOR PUBLIC BROADCASTING (CPB), the independent agency was based in Washington D.C.

The agency produced "Washington Week in Review" and other news and public affairs programs. It was attacked by the OFFICE OF TELECOMMUNICATIONS POLICY (OTP) during the Nixon administration for its supposedly liberal approach and by Congress for the seemingly high salaries of its ANCHORS, SANDER VANOCUR and ROBERT MACNEIL.

NPACT was merged with the Washington D.C. PTV station WETA in 1975 and the name dropped, but the programs continued using other anchors including JIM LEHRER. Out of this background was created the current MACNEIL-LEHRER NEWSHOUR, a co-production of WNET (New York), WETA, and MacNeil-Lehrer Productions. It is the only hour-long news program on national television.

#### **National Public Broadcasting Archives**

Established in 1990 with grants from the FORD FOUNDATION, the CORPORATION FOR PUBLIC BROADCASTING (CPB), the PUBLIC BROADCASTING SERVICE (PBS), National Public Radio (NPR), and other organizations and foundations, the Archives house the written records and oral history recordings of the noncommercial broadcasting industry. Inaugurated under the auspices of the Academy for Educational Development in Washington D.C. under the leadership of Don McNeil, the archives are located at and managed by the University of Maryland at College Park.

#### **National Religious Broadcasters (NRB)**

This New Jersey-based nonprofit association serves as a basic source of information about Christian broadcasting. Formed in 1944, it is composed of religious radio and television stations and producers of religious programs. The NRB sponsors workshops and training courses, operates a placement service, conducts research, and has a Hall of Fame. It publishes a monthly newsletter and magazine and gives awards at an annual convention and trade show.

#### **National Technological University (NTU)**

Based in Fort Collins (Colorado), this private graduate school has delivered credit and noncredit TELECOURSES and TELECONFERENCES in computer science and engineering to 118 member institutions since 1984. It administers the nation's first satellite-delivered master's program via DISTANCE EDUCATION, transmitting to more than 400 sites in the United States and Canada in 1991. It awarded its first master's degree in 1986.

### **National Telecommunications and Information Administration (NTIA)**

Organized during the Carter administration in 1978, this agency within the U.S. Department of Commerce is responsible for advising the executive branch of government on telecommunications issues. It represents the views of the president on telecommunications policies before the FEDERAL COMMUNICATIONS COMMISSION (FCC) and other governmental agencies. The term "telecommunications" in the NTIA lexicon includes data communications, telephone, radio and television broadcasting, air and sea radio, and other related technologies. The organization is a successor to the Nixon White House-based OFFICE OF TELECOMMUNICATIONS POLICY (OTP), which became discredited during his term of office.

The director of the NTIA is a presidential appointee and serves as Assistant Secretary for Communications and Information at the Department of Commerce. The NTIA, in cooperation with the State Department and the FCC, participates in the oversight of the COMMUNICATIONS SATELLITE CORPORATION (COMSAT) and its activities in the INTERNATIONAL TELECOMMUNICATIONS SATELLITE ORGANIZATION (INTELSAT). NTIA also prepares the government's proposals for the conferences and meetings of the INTERNATIONAL TELECOMMUNICATIONS UNION (ITU) and administers the PUBLIC TELECOMMUNICATIONS FACILITIES PROGRAM (PTFP).

### **National Telefilm Associates (NTA)**

See REPUBLIC PICTURES CORPORATION.

### **National Telemedia Council**

Based in Madison (Wisconsin), this nonprofit organization works to improve the quality of radio and television programming by educating viewers about the media. Founded in 1953 as the American Council for Better Broadcasts, the membership organization consists of local, state, and national citizens' groups and individuals. It sponsors a local dedicated children's cable channel, conducts workshops for teachers, publishes a number of publications and bimonthly newsletters dedicated to improving television programming, and hosts an annual meeting.

### **National Television Board of Review**

The country's FIRST TV MAGAZINE, *TV Forecast*, set up this early television watchdog group in Chicago in the spring of 1950. It consisted of a rotating panel of Chicago citizens who rated the few programs on the few stations that were on the air on moral grounds. The group was first simply called the "TV Forecast Review Board," but it assumed a national persona a few weeks later. It promoted "basic natural values"

and its no-no list included "suggestive words," "false values," "irreverence toward religious or patriotic symbols," and frivolity toward "traditions of family authority." It also looked down on any programs that "injure the dignity of God."

The board never had a truly national presence and lasted only three years. Some of the programs it condemned, such as the two SOAP OPERAS "Search for Tomorrow" and "Guiding Light," were still on the air nearly four decades later.

### **National Television Systems Committee**

See NTSC.

### **National Translator Association (NTA)**

This small nonprofit association consists of owners and operators of FM or TV TRANSLATOR stations, mostly in the Rocky Mountain states. Its members share information about technical and regulatory matters. The organization's headquarters are in Riverton (Wyoming).

### **National University Consortium for Telecommunications in Teaching**

See INTERNATIONAL UNIVERSITY CONSORTIUM (IUC).

### **National Video Clearinghouse Inc. (NVC)**

NVC was an electronic publishing and consulting company on Long Island (New York), that developed a sophisticated computer data base to compile complete information about all video programs. Established in 1979 by KUTV-TV (Salt Lake City), it was a sister company of the BROADCAST INFORMATION BUREAU INC. (BIB) and was best known as the publisher of the annual *Video Source Book*. The company's assets were sold in 1988 to other communication and publishing firms.

### **National Video Resources (NVR)**

Formed in March of 1990, this nonprofit organization helps improve the videocassette distribution of independent television productions. The New York-based organization seeks to develop new audiences and supports new ways to distribute independent television shows to the institutional and home video markets. The organization itself does not distribute films or videos and does not fund the distribution of individual titles. It does promote titles by theme and assembles packages of shows for distribution. NVR is funded by the Rockefeller Foundation.

### **Native American Public Broadcasting Consortium**

Founded in 1977, this Lincoln (Nebraska)-based membership organization is composed of PUBLIC TELE-

VISION (PTV) stations, community organizations, schools, and tribal units. Its purpose is to encourage the production and distribution of programming by American Indians. It recruits and trains native Americans in television techniques, and catalogs and maintains a library of programs.

#### **NATPE International**

NATPE is a Los Angeles-based trade association whose members are local television PROGRAM MANAGERS, programmers from GROUP BROADCASTERS, professionals from STATION REPRESENTATIVE companies and ADVERTISING AGENCIES, individuals from research organizations, and PRODUCERS and SYNDICATORS. The organization works to improve television programming by maintaining a venue that encourages the exchange of ideas and information. The association was started in 1963 in New York and until 1987, it was known as the National Association of Television Program Executives. The organization has become the rallying point for the discussion of television programming issues. It is best known for its annual convention, which has evolved into the major marketplace for the selling and buying of syndicated programs. NATPE maintains a foundation, bestows awards, sponsors internships, and publishes a monthly magazine. (See also NATPE NET.)

#### **NATPE Net**

NATPE INTERNATIONAL launched this computer-based electronic mail system in 1990. It links commercial television stations and SYNDICATORS to a computer data base at NATPE headquarters in Los Angeles and allows for the instant exchange of information about programs among the participants. Information from other sources (including *Broadcasting* magazine, Simmons Market Research, and the Kagan Associates Report) is also available. NATPE Net is supported by user fees. In 1991 the parent organization concluded an agreement in which a California company (The Agency) became a partner in the operation. The Agency assumed all operational costs and payroll expenses in exchange for a 50 percent interest in the profits from the venture.

#### **Nature**

Produced by New York City's PUBLIC TELEVISION (PTV) station WNET, this award-winning documentary series has been seen on the PUBLIC BROADCASTING SERVICE (PBS) since October 1982. The hour-long shows are concerned with a wide range of subjects from ecology and wildlife to biology and social behavior. George Page is the host of the series; he was preceded by the original host, Donald Johanson.

In 1988 the series was twice honored by the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS). It was named the Best Informational Series and the program titled "A Season in the Sun" won the statuette as Best Informational, Cultural, or Historical Program.

#### **NBC**

See NATIONAL BROADCASTING COMPANY (NBC).

#### **NCTA Cablecasting awards**

See ACE AWARDS.

#### **needle-down fee**

Sometimes called a "needle drop" fee, this charge is made by some stock sound-effects and record libraries for each use of their music or recorded effects such as train whistles and mooing cows. The owner of the copyright, which is usually the record library, receives a fee every time the work is used. A needle-down fee differs from a flat fee, which is charged for the use of a piece for an unlimited number of times. Sometimes a producer "buys out" the rights to an entire library of records/tapes to use in any manner, forever, to avoid individual, needle-down fees. Although most of the sounds and music are on tape today, the old record term (needle) is still used.

#### **negative match back**

This phrase is used in television production editing, when the original footage was shot on film. The edge numbers on the film are transferred to the video time code on the videotape. Rough editing is completed using the videotape and the final edit is completed on film. The matching numbers make the process easy.

#### **Nelson, Ozzie and Harriet**

The Nelsons pioneered the wholesome SITCOM on television with one of the earliest and longest-running family comedies. Originally an attorney, Ozzie had been a band leader on radio, with Harriet (Hilliard) as his vocalist, before they created "THE ADVENTURES OF OZZIE AND HARRIET" for radio in 1944. The show featured the duo playing themselves and their two sons, David and Rick. In 1952 the program moved to ABC television where it ran until 1966. Ozzie was the producer, director, head writer, and star of the show. A later syndicated effort in 1973, "Ozzie's Girls," was less successful.

The couple also had a brief career in motion pictures in the 1940s, and Ozzie produced and directed TV's "OUR MISS BROOKS" (1952-56, CBS). After their family show went off the air, the two played regional



theaters and appeared in television ANTHOLOGIES and SPECIALS.

Ozzie died in June 1975. Rick, a rock star of the 1960s, was killed in a plane crash on New Years Eve, 1985. David produced the reminiscence "A Brother Remembers" in 1990 on THE DISNEY CHANNEL. The Nelson twin grandsons (Rick's sons) head a successful rock group. "Nelson," and starred in a popular music video. Harriet lives quietly in retirement. Twelve nostalgic volumes of the television series are available on home video.

### **Nesmith, Michael**

A song writer and parttime musician, Nesmith became famous as one of the guitarists on "THE MONKEES" (1966-68, NBC), the television SITCOM that was created to capitalize on the popularity of the Beatles. His appearance in that series led to several hit records, the production of a few motion pictures, and the founding of the home video company Pacific Arts. That company has been successful in producing and marketing music and foreign videos as well as other SPECIAL INTEREST (SI) programs and in the 1990s acquired the rights to distribute some PUBLIC BROADCASTING SERVICE (PBS) programs to the home video market.

A 1985 television effort, "Michael Nesmith in Television Parts," did not fare well and lasted only a few weeks, although the final three episodes were later rerun as a "SATURDAY NIGHT LIVE" replacement.

### **NET**

See NATIONAL EDUCATIONAL TELEVISION (NET).

### **network**

This broad term identifies a group of television stations that are linked by MICROWAVE RELAY, telephone lines, COAXIAL CABLE, or SATELLITE in order to receive and transmit programs simultaneously. It also refers to a national organization that supplies programs to a number of cable systems by satellite. In VARIETESE, a broadcast network is often called a "web."

The operations are based on the simple economy of offering the same programs to different audiences in different locales. Such arrangements began with the radio networks in the 1920s and were adopted by television in 1946, when the interconnection (by coaxial cable) among stations in New York and Washington D.C. made possible the interchange of programs.

Theoretically, any two stations that are even temporarily interconnected form a broadcast network. The FEDERAL COMMUNICATIONS COMMISSION (FCC) defines

a network, however, as "a national organization distributing programs for a substantial part of each broadcast day to television stations in all parts of the United States." The FCC more specifically defines a network in its PRIME-TIME ACCESS RULE as an entity that "offers an interconnected program service on a regular basis for fifteen or more hours each week to at least twenty-five affiliated stations in ten or more states."

Although there are small (often temporary *ad hoc*) national as well as permanent noncommercial REGIONAL NETWORKS in operation in the United States, the dominant network influence on commercial television programming lies with three major companies: the AMERICAN BROADCASTING COMPANY (ABC), CBS INC., and the NATIONAL BROADCASTING COMPANY (NBC).

Each of these networks has approximately 200 AFFILIATED STATIONS throughout the nation that can reach nearly all television households. They each provide some 100 hours of programming weekly to their stations. The networks are interconnected with their stations via satellite. Each of the three major networks also own some local television stations that are called O & OS. They all operate such stations in the top MARKETS. The bulk of network income, however, comes from national advertising sales and program services.

The networks and their affiliated stations are bound together by an AFFILIATION CONTRACT. The FCC used to require that such contracts be renewed every two years but dropped that rule in 1989. The basis of the affiliation contract is the amount that the network pays to each affiliated station for the use of the station's COMMERCIAL TIME. The rate of payment (called station compensation) varies, with the stations in the larger markets serving larger populations receiving more than stations in smaller markets. Stations offer their air time at a discount to the networks in return for the security of the yearly delivery of popular programming and national advertising and promotion for the programs carried by the station.

The combined network SHARE of the television audience declined from 88 percent in 1979 to 67 percent in 1989. Most observers cite four major reasons for the loss of viewers: (1) less program quality and innovation, (2) increasing viewer sophistication, (3) increased competition from INDEPENDENT (nonaffiliated) STATIONS, and (4) increased competition from the newer technologies. In spite of the growth of cable television, MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS) systems, LOW POWER TELEVISION (LPTV) stations, home video, and other new devices, however, the three major networks will continue to dominate the mass viewing audience.

The desirability of reaching that large audience for advertising purposes was reinforced with the establishment of the first new national television network by FOX INC. in 1986. Created largely from independent stations, the new network, called FBC, received a waiver from the FCC of the FIN-SYN RULES and PRIME-TIME ACCESS RULES to encourage its growth. FBC also established an arrangement with TELE-COMMUNICATIONS INC. (TCI) in 1990 to carry its programming, thus marking the first time a MULTIPLE SYSTEM OPERATOR (MSO) of cable systems began serving as a broadcast network affiliate.

All cable systems in the United States are served separately by approximately fifty BASIC CABLE networks and some ten PAY (PREMIUM) CABLE networks. These organizations are not generally regulated by the FCC and do not have the same relationship with their distribution channels as the broadcast networks. Local cable systems usually purchase the program services from the cable networks at a per-subscriber fee.

The PUBLIC BROADCASTING SERVICE (PBS) is not a network *per se*. It is rather a national organization of PUBLIC TELEVISION (PTV) stations that have banded together to create and control a central agency to provide programming for transmission on the individual stations. The stations, also interconnected via satellite, pay PBS for the program service. (See also OPTION TIME, PREEMPTION, and UNWIRED NETWORKS.)

### **network buy**

In this practice, COMMERCIAL TIME is purchased directly from the television or cable network on which the COMMERCIALS are to be run on all stations or systems affiliated with that network. An ADVERTISING AGENCY representing a national advertiser that seeks to reach an audience that is located throughout the nation will buy time in this convenient way.

The commercials usually run concurrently on all of the systems or stations but they can appear on different days or times, according to the needs of the advertiser. A network buy is different from buying time on a MARKET-BY-MARKET BASIS or on an UNWIRED NETWORK.

### **Network Television Association**

Organized by the three major television networks and responsible to them, this New York-based organization promotes the value of advertising on network television to ADVERTISING AGENCIES and their CLIENTS.

Although the concept of a network marketing association had been talked about for years, the organization was finally established in 1990, following the erosion of the network television audiences

during the 1980s and the subsequent advertiser defections. The association does not sell time, promote specific DAYPARTS, or negotiate prices, but it does address such issues as CLUTTER and promotes the overall image of network television and its value to national advertisers.

### **Network/USOA**

Cable subscribers are offered a mixture of country and gospel music and informational programming by this BASIC CABLE network. It is headquartered in Nashville.

### **Neuharth, Allen H.**

A graduate of the University of South Dakota, this dynamic communications executive became one of the most influential leaders in journalism in the United States in the post-WW II period. After graduation, he served two years with the Associated Press as a wire reporter and in 1952, launched a small, statewide newspaper, *SoDak Sports*, which floundered. He later said, "I quit being afraid when my first venture failed and the sky didn't fall down." Neuharth then put in a stint at *The Miami Herald* and as an executive with the Knight Newspaper company. He joined the Gannett Inc. chain in 1963 and by 1979, he had added the title of chairman to his titles of president and CEO. He was the creator of *USA Today*, the nation's first national daily, in 1982. Neuharth served for ten years as chairman of Gannett Inc. (including GANNETT BROADCASTING) and retired. He is currently chairman of the Freedom Forum in Washington D.C. and its FREEDOM FORUM CENTER FOR MEDIA STUDIES at Columbia University.

### **new advertising**

This theory, which holds that consumers must be persuaded to buy goods through an interrelated complex of messages, became popular on MADISON AVENUE in the late 1980s but it is hardly "new." In addition to traditional radio and TV components, newspaper and magazine print ads, and outdoor billboards, this approach attacks potential customers with public relation campaigns, package designs, direct mail, telemarketing, and any and every other method of communication. According to the theory, this barrage and multimedia technique can be best accomplished by large multinational ADVERTISING AGENCIES or by permanent or *ad hoc* networks of agencies working in concert.

### **new build**

The cable television industry uses this term when referring to the construction of a new cable system by

the **FRANCHISE** or the extension of an already existing system into new territory in the community. Before undertaking the construction, a **MAKEREADY** is accomplished. A new build differs from a **REBUILD**, which is concerned with the physical and electronic improvement of an existing system.

#### **New Doctors, The**

See **THE BOLD ONES**.

#### **New Line Cinema Corporation**

Primarily a theatrical film production company (*Teenage Mutant Ninja Turtles*), this firm entered the television production and television **SYNDICATION** business with its purchase of some 20 percent of **RHI Entertainment Inc.** in 1990. That company owns a library of **MINISERIES** (including "Lonesome Dove") and **MADE-FOR-TV MOVIES** that it had produced in earlier years. **RHI Entertainment** also owns a library of older series such as "MCHALE'S NAVY" and "DENNIS THE MENACE" that it had acquired from the bankrupt **Quintex Corporation**. **New Line** is now poised to enter both TV production and syndication. (See also **ROBERT SHAYE**.)

#### **New World**

This producer of network programs is also a worldwide distributor in **OFF-NETWORK** syndication. Based in Los Angeles, the company has produced many hours of network television including "SANTA BARBARA," "Tour of Duty," and the critically acclaimed "WONDER YEARS." The company has also produced a number of **MADE-FOR-TV MOVIES** and syndicates some older series under its own name and through its subsidiary **FOUR STAR INTERNATIONAL INC.** The firm also produces children's programming through its subsidiary **Marvel Productions**. **New World** became a private company in 1990.

#### **New World Information and Communication Order (NWICO)**

For more than twenty years, **UNESCO** was split by a debate over the freedom of the press. Many Third World countries had hoped to establish a "New World Information and Communication Order," which most developed nations believe would legitimize governmental control of the press by requiring licenses for reporters.

A **UNESCO** commission was established in 1977 to study the reorganization and control of world news as well as public communication. Dominated by Third World and communist countries, the **MacBride Commission** issued a report in 1980 that was viewed as critical of western ideals and culture. The report

made a number of recommendations designed to limit what some countries believed was the biased and overpowering influence of the developed industrialized countries on the free flow of ideas between nations. In the view of the commission, this "one-way flow" monopolizes the media and controls events, particularly in the era of satellite communications. Global news flow was seen as unbalanced and imperialistic. The commission's report also seemed to endorse the concept of **NWICO**. The report was an element in the decision by the United States and some other western countries to withdraw from the increasingly politicized **UNESCO** in 1984.

**NWICO** continues to be an objective of many Third World countries, but the United Nations removed **NWICO** as an agenda item in 1990, effectively killing it as an idea in that forum.

#### **New York Times Company, The**

This **GROUP BROADCASTER** owns an AM and an FM radio station and five television stations in Alabama, Arkansas, Illinois, Pennsylvania, and Tennessee. The parent of the broadcasting group is **New York Times Inc.**, which publishes that prestigious daily paper ("the newspaper of record") and holds an interest in the *International Herald Tribune* in Paris.

Headquartered in New York City, the company also owns thirty-seven daily and weekly newspapers throughout the country, a news service, and a data base and it publishes seventeen magazines in the United States and the United Kingdom. (See also **KATHERINE P. DARROW**.)

#### **Newhart**

Four years after the conclusion of his earlier hit **SITCOM** in 1978, "THE BOB NEWHART SHOW," the laid-back stand-up comic embarked on a new comedy series. In this one, he wrote how-to books and owned and operated a rustic historic Vermont inn. **Mary Frann** as his wife and **TOM POSTON** as a handyman played supporting roles.

The half-hour series, seen on **CBS**, concluded its eight-year run in 1990 with an imaginative episode. The **Newhart** character was struck by a rifle shot outside the Vermont lodge. The next scene showed **Newhart** waking up in his Chicago apartment. **SUZANNE PLESSETTE**, who had portrayed his wife in the earlier series, was in attendance. He said, "I had the strangest dream. There was this inn in Vermont..." Some 139 shows are in **SYNDICATION**.

#### **Newhart, Bob**

An accountant before he became a stand-up comic, **Newhart** first found fame through comedy

record albums. His routine typically featured a one-way telephone conversation (with, for example, Abraham Lincoln's press secretary), often with Newhart patiently listening, repeating, and responding to the curious *non sequiturs* of his imagined caller. His timing was brilliant and he made a career out of brevity and silence. His success in that area led to club dates and college concerts and to his first television series, a variety show titled "THE BOB NEWHART SHOW" (1961-62, NBC). Throughout the 1960s, the low-key comedian was in demand as a guest star on series, SPECIALS, and variety shows. He was frequently seen on the "TONIGHT" show with Johnny Carson," initially as a performer and many times as a guest host.

His SITCOM series were both hits. In the first, again titled "THE BOB NEWHART SHOW" (1972-78, CBS), he played a Chicago psychiatrist and in the second, "NEWHART" (1982-90, CBS), he portrayed a New England innkeeper. A third series is planned to debut during the 1991-92 season.

In addition, Newhart has been featured in a half-dozen motion pictures and MADE-FOR-TV MOVIES and has headlined several television specials. His first sitcom won an EMMY in 1962.

#### **Newly-Wed Game, The**

See GAME SHOWS.

#### **Newman, Edwin**

An erudite and literate newsman, Newman began his career with a wire service early in the 1940s, joining NBC in 1952, where he served as a London and European correspondent until 1961. He most often appeared as an anchor for special events and for political conventions, but he also hosted dozens of documentaries, substituted on the "TODAY" show, and conducted many interview programs. Newman's regular appearances included hosting "What's Happening in America?" (1968), a series of programs that featured discussions with prominent Americans, and "Comment" (1971-72), a discussion series concerning relevant issues. The University of Wisconsin graduate is also a specialist in the use of the English language and has written two best-selling books and a host of magazine articles on the subject.

Honors bestowed on Newman include a PEABODY and an EMMY, the latter for his 1983 "Kids, Drugs, and Alcohol." He retired from NBC in 1984.

#### **News Corporation Ltd., The**

A global communications giant, the News Corporation Ltd. was established by the Australian media mogul ROBERT MURDOCH. It is the second largest

communications empire in the world, after TIME WARNER. The company owns some 107 newspapers on four continents, an airline, a medical publisher, twenty-seven magazines, and the large book publisher HarperCollins in the United States and the United Kingdom.

In Australia the company owns 100 newspapers and nine magazines. The newspapers account for some 60 percent of the circulation of all newspapers in that country. In the United Kingdom, the company owns five newspapers and eight magazines. Among the newspaper holdings are the tabloid *News of the World* and the upscale prestigious *Times*. In the United States, the company at one time owned the *New York Post* and the *Village Voice* and created the supermarket tabloid *Star*. All were sold in the 1980s. The corporation owns nine U.S.-based magazines (including *New York*) and in 1988 purchased Triangle Publications (owner of *TV Guide*, the top circulation magazine in the United States). The firm is also a partner in the BRITISH SKY BROADCASTING company, a DIRECT BROADCAST SATELLITE (DBS) service in the United Kingdom, and was a partner in another DBS service, SKY CABLE in the United States. The company is incorporated in Australia but operates primarily in the United Kingdom and the United States.

The News Corporation Ltd. is best known in television in the United States as the parent corporation of FOX INC. That corporation is the owner of the motion picture studio, 50 percent of the home video company CBS-Fox Video, two television production and SYNDICATION firms (Twentieth TV and Twentieth Century Fox), seven television stations, and the nation's fourth television network, FBC (Fox Broadcasting Company).

#### **News Press and Gazette Company**

Owned largely by the Bradley family, this GROUP BROADCASTER operates eight television stations, one each in Arizona, Georgia, and North Carolina, two in Mississippi, and three in South Dakota. The company publishes the *St. Joseph News-Press Gazette* (Missouri) and owns three cable systems in that state.

#### **news-talk programming**

This program FORMAT (developed early in radio and still used in that medium) found its way quite naturally to television. It was first seen by a television audience in Chicago in 1949, when a young DAVE GARROWAY hosted a news-interview-comedy show titled "Garroway at Large." SYLVESTER "PAT" WEAVER, the innovative NBC president, perfected the format in launching the early-morning, two-hour "TODAY" show

(with Garroway as host) in 1952, live from New York. The comedy skits were dropped but the news and celebrity interviews and the feature stories, along with short hard newscasts (including weather updates), were retained. The popular format survives today with many imitators, both locally and nationally.

The "Today" show and its rivals, "GOOD MORNING, AMERICA" (ABC) and "THE MORNING SHOW" (CBS), are technically qualified as legitimate news programs by FEDERAL COMMUNICATIONS COMMISSION (FCC) rules under the EQUAL TIME (OPPORTUNITY) RULES. Their format, however, usually emphasizes more talk and interviews than hard news, which is normally confined to a five-minute report every half-hour. While many of the discussions are about a particular topic in the news, others are soft features or interviews with celebrities or personalities who use the opportunity to PLUG a new book or movie, and there are occasional performances by visiting entertainers. In this way the shows using this format closely resemble TALK SHOW PROGRAMMING and it is sometimes difficult to distinguish between the two.

Currently the purest version of the news-talk format is the "MACNEIL-LEHRER NEWSHOUR" on the PUBLIC BROADCASTING SERVICE (PBS). In this program, the newscasters report on the day's events and then turn to studio guests for in-depth interviews about a specific topic. The emphasis is on breaking news and feature stories are used only on an occasional basis.

Most news-talk programs, however, blend light entertainment and information with an emphasis on talk and discussion rather than on hard news reporting.

### **NewsChannels Cable TV**

This cable MULTIPLE SYSTEM OPERATOR (MSO) is a wholly owned subsidiary of Newhouse Broadcasting serving cable subscribers in New York, Pennsylvania, Alabama, and Georgia. Under the parent Newhouse umbrella, the Syracuse-based company is an equity partner in a number of programming ventures including TURNER BROADCASTING, THE DISCOVERY CHANNEL, Viewer's Choice, and E!

### **NFL Football**

Professional football was a natural for television. Many claim that it made the sport. One of the first sporting events to be televised on an experimental basis was a game between the Brooklyn Dodgers football team and the Philadelphia Eagles in 1939. WW II interfered with the development of television but in 1950 and again in 1954, the DUMONT NETWORK telecast games under the title "Pro Football." The

early announcers were Harry Wismer (who later owned the team that became the New York Jets of the AFL) and Chuck Thompson.

The next appearance of the pro game was in 1959 when ABC carried Saturday games on videotape at 11:00 in the evening, with commentary by HOWARD COSELL and Thompson. In a bold move in 1970, ABC captured the PRIME-TIME audience with the popular "Monday Night Football" telecasts with Cosell, KEITH JACKSON, DON MEREDITH, and (a year later) FRANK GIFFORD serving as announcers. Pro football came of age. The NFL games have since been seen regularly on CBS and NBC on Sunday afternoons and there has even been a "Monday Night Football on Thursday Night" telecast. The cable channel ESPN also began airing games in the late 1980s.

Several EMMYS in Sports Programming have honored the live productions. CBS was presented with the award in 1970, 1977, 1978, 1982, and 1987, while ABC received the statuette in 1976 and 1988. The syndicated "NFL Game of the Week" was also honored in 1980.

In addition to the actual games, numerous highlight, personality, and great-moment programs as well as updates and vignettes relating to the NFL have been produced, largely for FIRST-RUN syndication, by the INDEPENDENT PRODUCTION COMPANY NFL Productions.

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

See A. C. NIELSEN COMPANY.

### **Nicholas, Nicholas J.**

With Time Inc. since 1964, Nicholas was named president of the organization in September 1989 and after the merger that created TIME WARNER INC. in 1990, he was named co-CEO (with STEVEN J. ROSS) of the new megaconglomerate. He resigned in 1992.

During his tenure at Time Inc., Nicholas's responsibilities included financial affairs in cable and pay TV and the leadership of the firm's early cable operation, Manhattan Cable. He was elected a vice president of Time Inc. in 1975 and appointed president and later chairman of HOME BOX OFFICE (HBO). As executive vice president of Time Inc., Nicholas was also in charge of the company's cable operations, including the AMERICAN TELEVISION AND COMMUNICATIONS CORPORATION (ATC).

### **Nickelodeon/Nick at Nite**

A BASIC CABLE network, Nickelodeon has evolved into a sassy distinctive channel. It features a mix of programming including animation, adventure, and comedy shows, all directed at children and their fam-

ilies. The network has developed and transmits a number of children's game shows, produced in the MCA INC. studios in Orlando and in 1990, it revived the 1950's children's science show, "Mr. Wizard." Launched in 1979 as a noncommercial service (using programming developed at the GUBE experiment), the network is now a profit-making subsidiary of VIACOM, which also operates VH-1 and the MTV network and is a partner in the COMEDY NETWORK.

The channel has three different blocks of programming. In the morning, Nick Jr. programs for preschoolers, while Nickodeon schedules programs for older children in the afternoon. The network transforms itself into Nick at Night during the evening hours and broadens its programming to include the whole family. The staple programs in the evening hours have included 1950s and 1960s SITCOMS such as "THE DONNA REED SHOW," "MISTER ED," and "THE MANY LOVES OF DOBIE GILLIS," along with reruns of "ROWAN AND MARTIN'S LAUGH-IN" and the cult classic "FERNWOOD 2-NIGHT." In 1991 the network and ABC agreed to run a new SITCOM on each network on different evenings. The series was "Hi Honey, I'm Home," and it was the first time that a show produced by a cable network was carried on a broadcast network. The show ran on ABC first and then on Nick at Nite as an "instant rerun" later in the week. (See also THOMAS E. FRESTON.)

#### **Nielsen Homevideo Index (NHI)**

While some of the research reports issued under this banner by the A. C. NIELSEN COMPANY contain information about videocassette recorder penetration and use, the name is somewhat misleading. Most of the reports in this service concentrate on RATINGS and SHARES developed for cable networks and SUPERSTATIONS. The quarterly Nielsen Cable Activity Report (NCAR) provides national ratings for cable networks and compares the viewership with the broadcast NETWORKS, INDEPENDENT STATIONS, and the PUBLIC BROADCASTING SERVICE (PBS). The Cable Audience Profile (CAP) provides viewing reports on cable systems and the Cable On-Line Data Exchange (CODE) service offers information about all of the cable systems in the United States. The BOOKS are issued daily, monthly, or quarterly, and the information is also available on-line.

#### **Nielsen Station Index (NSI)**

This audience rating service of A. C. NIELSEN COMPANY concentrates on the local television station's audience in DESIGNATED MARKET AREAS (DMA) on an individual market basis. It measures the size of the audience in more than 200 individual markets in the

United States by combining information from 100,000 household DIARIES with some 4,000 PEOPLE METERS in the United States. The service is complementary to the NIELSEN TELEVISION INDEX (NTI), which concentrates on network television programming, and the size of the national audience and is issued four times each year from data collected during the SWEEPS. Stations utilize the NSI reports to sell local COMMERCIAL TIME. (The Nielsen Broadcast Index (NBI) provides a similar service for local stations in Canada.)

#### **Nielsen Syndicated Service (NSS)**

The A. C. NIELSEN COMPANY provides audience estimates for certain syndicated programs under this banner. Hundreds of them are distributed to local television stations and cable systems on a cash, BARTER, or CASH/BARTER basis. The NSS tracks some 450 syndicated programs sold on the barter basis including both regularly scheduled series as well as SPECIALS. The findings are tabulated in weekly POKETPIECE reports.

#### **Nielsen Television Index (NTI)**

An audience rating service of the A. C. NIELSEN COMPANY, the NTI concentrates on NETWORK television programming, measuring the size of the national audience by the use of PEOPLE METERS. The company also provides a similar service in Canada for the national networks in that country. The NTI complements the NIELSEN STATION INDEX (NSI), which concentrates on local television station RATINGS in the United States and the Nielsen Broadcast Index (NBI) for local stations in Canada.

#### **Nielsen, Leslie**

A Canadian by birth and education, Nielsen came to the United States in 1949 and has worked steadily in the entertainment world since that time. His first television appearance was on a 1949 "STUDIO ONE," which he followed with other guest roles on many of the dramatic ANTHOLOGIES during the GOLDEN AGE OF TELEVISION. He also pursued a motion picture career, beginning in 1956.

Nielsen has never achieved true television stardom even though his face is familiar to four decades of viewers through various guest spots. He appeared in three sitcoms in the 1960s, "BACKSTAIRS AT THE WHITE HOUSE" (1979, NBC), "POLICE SQUAD!" (1982, ABC), "SHAPING UP" (1984, ABC), and he has had an occasional but continuing role on "Who's the Boss?" (1984- , ABC). He has also hosted DOCUMENTARIES, notably the syndicated "EXPLORERS" (1972-73) and a "NATIONAL GEOGRAPHIC SPECIAL."

Nielsen's greatest success came in the 1980s and early 1990s. After years of playing in westerns and police dramas, he found his niche in deadpan comedy. The 1980 feature film *Airplane*, a takeoff on the popular *Airport* movies, led to the TV series "Police Squad," the send-up of the archetypical police drama, in which he played an inept and bumbling but hilarious police chief. The sitcom didn't survive its first season but it led to the successful 1988 motion picture *The Naked Gun* and its sequel in 1991, *Naked Gun 2-1/2*. Nielsen continues to be seen on the small screen in specials and MADE-FOR-TV MOVIES and in other motion picture parodies. In 1990 he hosted SHOWTIME's "National Lampoon's Comedy Playoffs."

### **Night Court**

Making its first appearance on NBC in January 1984, this SITCOM starred HARRY ANDERSON as a young and somewhat eccentric judge in a New York City night court. While his unorthodox tactics sometimes appalled his equally oddball coworkers, they got results with the bizarre creatures that passed through the court. The half-hour comedy developed a loyal following but it left the air following the 1990-91 season. Some 171 early shows were made available in SYNDICATION in 1988.

### **Nightline**

Hosted by the ever-youthful TED KOPPEL, "Nightline" has proven to be a major success for ABC in its LATE-NIGHT time slot. In March 1980 ROONE ARLEDGE responded to the public interest in the fate of the American hostages in Iran by scheduling a 20-minute update segment, Monday to Thursday, immediately following the late news, with Koppel as anchor. The following January the program had established itself, was retitled "Nightline," and was expanded to a full thirty minutes. That March, it went to five nights a week. It is the only established late-night news analysis program on the air and has been acclaimed by both critics and the public.

The news show generally explores one late-breaking story in depth and utilizes the services of contributing reporters, which in the past have included FRANK REYNOLDS, MAX ROBINSON, and BARBARA WALTERS. Koppel's guests have also included the MUPPETS, who helped analyze the stock market debacle one night in 1987. Among the program's many honors have been seven EMMYS, awarded for segments in various subject areas.

### **90s, The**

This independent nonprofit ALTERNATIVE TELEVISION production group was formed in the spring of 1989

with help from foundations and THE CENTER FOR NEW TELEVISION. The organization produces underground programs using innovative production techniques on small budgets. Many of the five- to 10-minute pieces, which are combined into a longer show, are acquired from other alternative TV groups.

The first shows were seen on local cable systems and some television stations but later, with grants from the NATIONAL ENDOWMENT FOR THE ARTS (NEA) and the John D. and Catherine T. MacArthur Foundation, a series of programs aired on some PEG CHANNELS and fifty PUBLIC TELEVISION (PTV) stations. A second season of shows was seen on 140 PTV stations and in 1990, a national series was funded by the CORPORATION FOR PUBLIC BROADCASTING (CPB)/PUBLIC BROADCASTING SERVICE (PBS) Program Challenge Fund. The majority of PBS stations carried the series in 1990-91.

### **Nipkow scanning disc**

Using a principle of electrical transmission developed in 1880 in which an image could be broken down into a series of elements representing light values, the German inventor Paul Nipkow developed a MECHANICAL TELEVISION scanning disc to transmit images by wire in 1883. The device that he called an "electrical telescope" is considered the first to reproduce images of moving objects. The transmission scanning disc resembled a phonograph record with a spiral line of small holes punched into it. A primitive camera was focused on an object and the disc was placed between the object and a lamp and rotated at a rapid rate and this varying light intensity was received through a similar disc rotating in a synchronous manner. A primitive image of the object (only inches wide) was created in a viewer's mind by the phenomenon of persistence of vision. The mechanical system dominated research in television until the 1930s when it was gradually replaced with experiments in electronic television transmission and reception. (See also MOON WALK.)

### **Nishimura, Weston**

A former educator, Nishimura was one of the first to recognize the enormous potential of the home video industry. In October 1978 he opened his first Video Space retail store in Bellevue (Washington) with PUBLIC DOMAIN and MAGNETIC VIDEO titles. He opened a second outlet in Seattle in 1980.

Nishimura later became a video WHOLESALER and was a major voice in the industry, heading a panel at the 1981 Video Retailers Convention called by the NATIONAL ASSOCIATION OF RECORDING MERCHANDISERS (NARM). He assisted in the creation of the VIDEO SOFTWARE DEALERS ASSOCIATION (VSDA) and served as its

president in 1983-84. After a hiatus from the business, he now heads Video International.

#### **nonbroadcast television**

See CORPORATE TELEVISION.

#### **noncommercial television**

See EDUCATIONAL TELEVISION (ETV) and PUBLIC TELEVISION (PTV).

#### **nonduplication rules**

The invalidation of the MUST-CARRY RULES in 1986 and 1987 by two court decisions gave local cable companies great freedom in selecting the channels they would carry on their systems. The FEDERAL COMMUNICATIONS COMMISSION (FCC) gave some protection to broadcasters by reinstating variations of the SYNDICATED EXCLUSIVITY RULES and modifying its nonduplication rules concerning network programming in May 1988. The new nonduplication rules became effective January 1, 1990 and cover both commercial and PUBLIC TELEVISION (PTV) stations.

Under the rules local broadcasters are entitled to demand that a cable system delete network programs from distant sources that duplicate the programs on their stations. A station must, of course, have the right to the exclusive showing of the program in its own local geographic area and thus the nonduplication rules parallel the syndicated exclusivity rules. Those rules deal with nonnetwork programs. In the context of the nonduplication rules, network programs are defined as programs that are delivered simultaneously to more than one broadcast station. The rules, however, also cover network programs whenever they are broadcast (even on a delayed basis) as well as programs that are transmitted at the same time. A local station can therefore block the importation of a network program from a DISTANT STATION at any time if both plan to carry the program.

Both cable operators and broadcasters are responsible for complying with the nonduplication rules. A station must notify the cable system and request nonduplication protection and give them the title of the show and the day and time it is scheduled to be broadcast. Under the rules the cable operator must also determine what programs on its schedule are to be deleted by contacting distant stations to determine when duplicative programs are scheduled to be transmitted. The cable system then substitutes its own programming, retransmits a program from another station or network, or buys other programming to fill the time slot. The Commission has initiated other rule-making procedures to further modify the nonduplication and syndicated exclusivity rules.

#### **nonprint materials**

See AUDIOVISUAL COMMUNICATIONS.

#### **nontheatrical films/programs/videos**

This term identifies any film, program, or video that is not intended for a mass audience. It originated in the 1930s to describe films that were not intended for release to motion picture theaters. Most of them were produced and distributed on 16mm film and were designed for the educational market.

Today, DOCUMENTARIES and corporate, training, experimental and artistic films as well as CHILDREN'S PROGRAMMING, HOW-TOS, educational films or videos, and SPECIAL INTEREST (SI) programs are nontheatrical. They are often created by INDEPENDENT PRODUCTION COMPANIES, usually have no dramatic elements, and have a narrow TARGET AUDIENCE. Many are produced for home video distribution with an estimated 20 percent of the business in that industry stemming from such titles. Other nontheatrical films and videos are created and distributed by educational film/video companies to institutions. (See also COUNCIL ON INTERNATIONAL NONTHEATRICAL EVENTS.)

#### **Noriega tapes**

Any prior restraint of the press in the United States is one of the hidden absolutes of the FIRST AMENDMENT to the Constitution. It is a crucial difference between the United States and most other countries in the world. Any advance suppression of news or information on broadcast stations or in the press by the courts or the government has repeatedly been forbidden by the Supreme Court as being in conflict with the right of free speech.

This right was tested again in 1990 by the CABLE NEWS NETWORK (CNN) with surprising results. CNN obtained audiotape recordings of conversations between the former Panamanian dictator General Manuel Noriega, who was in jail in Florida awaiting trial on drug charges, and people working for his lawyers. After CNN broadcast one of the tapes, Noriega's lawyers petitioned the Federal District Court to ban any more broadcasts of the attorney-client conversations. The court agreed and prohibited further broadcasts, stating that it might make it harder to pick an impartial jury and such airings would enable the prosecution to learn about defense strategies. CNN appealed the restraining order and, while the case was pending, broadcast another tape in defiance of the court order. The Court of Appeals upheld the prior restraining order, as did the Supreme Court by a 7-2 vote on November 18, 1990. This was a stunning turnaround for in a 1976 case (*Nebraska Press Association v. Stuart*), the Supreme Court had held that



prior restraint on speech and publication was "the most serious and least tolerable infringement on First Amendment rights." In this case, however, the Court evidently believed that Noriega's Sixth Amendment rights (the right to a fair trial) outweighed the First Amendment rights of the press.

While admitting that CNN had acted somewhat impetuously in defying a court order, the press was astonished. The Supreme Court ruling was unanimously viewed by the communication industry as a dark day for freedom. First Amendment rights that had long been heretofore impregnable were violated. Ironically, after all the legal dust settled, the federal court judge who issued the initial restraining order released transcripts of the tapes to all media, having determined that the tapes were not damaging to Noriega's defense.

#### **North American Broadcast Teletext Standards (NABTS)**

A one-way TELETEXT information system, NABTS seeks to become the technical teletext standard in the United States. Developed by the AMERICAN TELEPHONE AND TELEGRAPH COMPANY (AT&T) and initially called the "presentational level protocol syntex (PLPS)," the system is compatible with both the Canadian TELIDON system and the French ANTIOPE system. Time Inc. experimented with systems based on this standard, as did the CBS and NBC television networks in the early 1980s. Because the FEDERAL COMMUNICATIONS COMMISSION (FCC) has declined to set a U.S. standard, the marketplace will decide if NABTS, WORLD STANDARD TELETEXT (WST), or another system will become the *de facto* teletext standard in the United States at some time in the future.

#### **North American National Broadcasters Association (NANBA)**

Based in Ottawa, this association is comprised of network broadcasters in North America that are involved with across-the-border issues that affect broadcasting. Members include two networks from Canada, one from Mexico, and five from the United States (ABC, NBC, CBS, PBS, and TBS). The organization cooperates with other broadcasting associations to influence international issues concerning radio and television.

Established in 1978, the organization publishes a periodic newsletter and sponsors conferences, often in association with meetings of the EUROPEAN BROADCASTING UNION (EBU).

#### **Northern Cable Services Ltd.**

See MIDCANADA COMMUNICATIONS CORPORATION.

#### **Norville, Deborah**

Beginning as a weekend ANCHOR in Atlanta in 1979, Norville left in 1981 for a similar position at a Chicago station. The reporter joined NBC for that network's "News at Sunrise" in 1987 and in 1989, she replaced JANE PAULEY as cohost on the "TODAY" show. While on maternity leave, she was dropped from that show in the spring of 1991 in a much-publicized incident. That fall, she began a three-hour evening talk show on ABC radio.

#### **Nostalgia Television Network, The**

This BASIC CABLE service for Americans over 45 years of age offers international contemporary lifestyle information. Among its presentations are features from the American Association of Retired Persons (AARP), along with big-band music videos, classic TV series, and motion pictures. Established in May 1985, it is based in Dallas. (See also MICHAEL E. MARCOVSKY.)

#### **Nova**

Since 1974, "Nova" has been one of the outstanding weekly offerings on the PUBLIC BROADCASTING SERVICE (PBS) program schedule. Produced by WGBH-TV in Boston, the science series explores issues and problems in such areas as health and the environment and examines new scientific developments, space travel, and social phenomena in a stimulating DOCUMENTARY format.

Among the honors and recognition the series has received is a 1985 EMMY, awarded for a program on acid rain. In recent years the hour-long telecasts have been CLOSED-CAPTIONED for the hearing impaired. Seventeen programs are available in SYNDICATION.

#### **novelas**

See TELENOVELAS

#### **NTSC**

The television engineering standard that was adopted by the United States in 1941 established the technical aspects of television transmission and reception in the nation. Until 1946 and the resumption of television transmissions by the British after the LONGEST PROGRAM INTERRUPTION, the standard was the only one in the world.

Based on the recommendations of the NATIONAL TELEVISION SYSTEMS COMMITTEE (NTSC), which was composed of representatives of the manufacturers of television transmission and reception equipment, the FEDERAL COMMUNICATIONS COMMISSION (FCC) established the 525 SCANNING LINES per FRAME, 30 frames per second, and 3:4 ASPECT RATIO for a television screen as a

national standard for television. The committee also recommended (and the FCC adopted) an NTSC color standard in 1953.

Only one-quarter of non-American television systems use the NTSC standard, which is often derisively called the "never twice the same color" system. Canada and Japan are among those countries that do use it. In the global television world, it is known as "System M." The standard is incompatible with the SECAM and PAL systems and

part of the eternal wrangle created by the "not invented here" phenomenon.

**numbers**

This term is industry jargon for the audience RATINGS and SHARES developed and published periodically by the major audience research services. The reports (or BOOKS) that are published contain the numerical calculations that are collectively known as "the numbers."

## O & O

The initials form an industry term for a television station that is "owned and operated" by one of the NETWORKS. They are also sometimes applied to the stations owned by GROUP BROADCASTERS. The networks and groups are limited in the number of stations they can own by the 12-AND-25-PERCENT RULE.

### O'Brien, James B.

With Jones Intercable Inc. since 1982, O'Brien held several positions prior to his appointment as president in December 1989. He is responsible for the day-to-day operations of the company, a MULTIPLE SYSTEM OPERATOR (MSO) that is a subsidiary of JONES INTERNATIONAL LTD. Prior to joining the Jones firm, O'Brien was with the city and county of Denver and with the U.S. Army. He is co-author of the book *The System Manager*.

### O'Connor, Carroll

A journeyman actor for many years, O'Connor began his acting career on the stage in Dublin and later moved to New York. By 1961 he had appeared in his first motion picture and was becoming a familiar face in dozens of supporting roles in television ANTHOLOGIES, western and dramatic series, and a few SPECIALS.

His break came in 1971 when NORMAN LEAR sold a pilot to CBS that featured O'Connor and ultimately made him a star and a familiar presence in American homes on Saturday nights. The show was the ground-breaking "ALL IN THE FAMILY" with O'Connor in the role of the bigot you love to hate. In 1979 the show's name was changed to "Archie Bunker's Place" and the revamped series ran through 1983. The SIT-COM was rerun in the daytime from 1975 to 1979, then placed in syndication.

In 1975 the actor co-created but did not appear in the series "Bronk" (1975-76, CBS). O'Connor's only other series, NBC's "In the Heat of the Night" (which premiered in 1988), is based on the 1967 movie of the same name and also features his son Hugh. O'Connor *pere* has also starred in serious roles in several MADE-FOR-TV MOVIES and has written screenplays.

The Archie Bunker role won O'Connor many awards including Best Actor EMMYS in 1972, 1977, 1978, and 1979 and he won the statuette again in 1989 ("In the Heat of the Night"). The actor also won a 1972 GOLDEN GLOBE and a PEABODY in 1980. He was honored by the American Guild of Variety Artists in 1972 when he was named Male Star of the Year.

### O'Connor, John J.

O'Connor is one of the nation's most respected observers of the television industry. As the senior radio and television critic for the *New York Times*, he exerts great influence on broadcast and cable television programming policies and practices. He has held that position since 1971. He was previously the arts editor for the *Wall Street Journal*.

O'Connor has lectured extensively in the media, participated in a number of international conferences on television, and taught at Hunter College and the New School of Social Research. A native New Yorker, he is a graduate of New York University.

### O'Shea, Bud

O'Shea has been president and CEO of the home video division of MGM/UA COMMUNICATIONS since May 1988. He came to the company the previous April as executive vice president. His previous executive positions were also in the home video industry, first at MCA Home Video and then with TWENTIETH CENTURY FOX. At the latter firm he headed the pioneering home video venture MAGNETIC VIDEO after it was acquired from ANDRE BLAY, and he was instrumental in developing CBS/FOX HOME VIDEO.

### obscenity and indecency laws

Definitions of and regulations related to obscenity and indecency have vexed civilization for centuries. One man's pornography is another's art. A Supreme Court justice once said that he couldn't define pornography, but he could tell it when he saw it. Obscenity seems to be in the eye and ear of the beholder. Equally difficult is the definition of indecency. Any repression of either is bound to be confronted with the principles of the FIRST AMENDMENT and the right of free speech.

Although the COMMUNICATIONS ACT OF 1934 prohibited obscenity in broadcasting, Congress removed the provision and placed it in the U.S. Criminal Code in 1948. A portion of that law states that "whosoever utters any obscene, indecent, or profane language by means of radio communication shall be fined not more than \$10,000 or imprisoned for not more than two years." The FEDERAL COMMUNICATIONS COMMISSION (FCC) tried to persuade Congress to add visual representations to the code but was unsuccessful. The legislative body evidently believed that the broad definition of "radio communication" contained in the original Communications Act covered television.

The basic test for what is obscene was established by the Supreme Court in 1973 in the *Miller v. California* case, which had nothing to do with broadcasting. The Court said that obscene material is unprotected by the First Amendment and that the determination of what was obscene would be different in different communities. The Court said that the states may ban material that (1) "...the average person applying contemporary community standards would find the work taken as a whole appeals to the prurient interest..." (2) "...describes in a patently offensive way sexual conduct specifically defined by state law" and (3) "...taken as a whole lacks serious literary, artistic, political, and scientific value." Since that time, the Supreme Court has not found anything specifically obscene, although some lower courts' decisions have been upheld.

Although both obscenity and indecency involve sexual matters, they are considered legally different. According to the Supreme Court, *obscenity* has no redeeming social value and is not protected by the First Amendment. *Indecency*, however, "merely refers to nonconformance with accepted standards of morality" and is protected as free speech. It can therefore be regulated and most attempts to control what some believe is offensive programming on broadcast stations or cable systems have centered around indecency laws or regulations.

The first major broadcast test came in the famous SEVEN DIRTY WORDS radio case in 1973. The Supreme Court upheld the FCC's definition of indecency, particularly when children could tune in, and agreed that the material was indecent. The FCC had defined indecent content as that which, in a "potentially offensive fashion, according to contemporary community standards for broadcasting, depicts sexual and excretory activities or organs."

The Court's action led to some further regulation of indecent material by the FCC, based on the principle that children should be protected from such material. (The FCC has adopted a broad definition of

children to mean anyone age seventeen or younger.) Broadcasters fought the regulations as a violation of their First Amendment rights and won in court, but in 1988 Congress (in an election year) ordered the FCC to extend the ban on the broadcast of indecent material to all hours of the broadcast day in both radio and television. After more protests, the courts have stayed the effective date of the 24-hour ban, pending a resolution of the litigation, but the FCC continues to enforce the prohibition from 6:00 a.m. to 8:00 p.m. In May 1991 the U.S. Court of Appeals in Washington D.C. struck down the 24-hour ban as unconstitutional and ordered the FCC to establish a more limited "safe-harbor period" when kids are normally not watching, during which "indecent" broadcasts may presumably be aired. The Supreme Court let this decision stand in March 1992.

In cable television attempts have been made to deal with the questions of obscenity and indecency in a number of ways. Some local authorities have required applicants for a cable FRANCHISE to agree not to carry indecent or obscene programs. The CABLE COMMUNICATIONS POLICY ACT OF 1984 reinforces that type of action (in Section 624) by allowing a franchise authority to prohibit services that are "obscene or are otherwise unprotected by the Constitution of the United States." The section also requires cable operators "to provide a device (LOCKBOX) by which a subscriber can prohibit viewing of a particular cable service during periods selected by that subscriber" in order to restrict the viewing of programming that some may consider indecent or obscene. The Act also allows a franchising authority to ban cable programming on CUPU LEASED ACCESS CHANNELS that is in conflict with community standards in that it is "lewd, lascivious, and filthy." Such words have not been given a definite specific legal meaning but they are often used in state laws to mean indecent, and that term is still open to interpretation as it relates to cable. Finally, the Cable Communications Policy Act of 1984 in its last section (639) states that "whoever transmits over any cable system any matter that is abusive or otherwise unprotected by the Constitution...shall be fined not more than \$10,000 or imprisoned not more than two years or both." This and other provisions in the Act have not been fully tested in the courts.

Because cable is also regulated at the state and city levels, however, there have been attempts to pass laws that control what some believe is objectionable programming. Many try to tie their arguments to the precedents of the Seven Dirty Words and Miller cases. Three cable laws passed in Utah in the 1980s were later found to be unconstitutionally vague or a

violation of the First Amendment by the Supreme Court. Most court decisions have made a distinction between broadcasting and cable television, emphasizing the fact that cable television relies on a voluntary private contract between the subscribers and the cable system and the subscribers must reaffirm that contract every month by the payment of their bills. If they don't like what they see, they can cancel the cable service. Moreover, cable program guides announce the content of upcoming programs and lock boxes are available to block out specific programs. Broadcasting, however, is accomplished through the air and thus is more easily available and difficult to keep out of a home.

Efforts to determine whether the state or the federal government has jurisdiction over the matter have continued. The *PLAYBOY* channel went to court in Puerto Rico in 1990, when that government started a campaign to force cable systems to remove the channel under local anti-obscenity laws. The Supreme Court let stand a lower court ruling that the Puerto Rican government could not prosecute systems for carrying the *Playboy* channel under the provisions of the Cable Act of 1984. In the same year, however, a New York-based national *SATELLITE* firm was indicted on state obscenity charges in Alabama for invading the "territorial boundaries of a state with hard-core obscenity." The industry looked forward to the court battles and some further clarifications in the legally murky area of obscenity and indecency, but the indicted company put an end to the matter by pleading guilty, paying a fine, and disbanding.

Home video has also been affected by various city and state obscenity and indecency laws. Video retail store owners have periodically been arrested and their inventory confiscated for violating local laws in renting *ADULT PROGRAMMING*.

In 1991 a new federal law took effect that requires the keeping of records listing the names and ages of any models or actors used in sexual activity in books, films, or videocassettes. It is intended to curtail child pornography, but it is so restrictive that it has been challenged in a federal court by a number of groups, including the American Library Association. Other cases at the local, state, and federal levels are certain to be undertaken in the future in television, cable, and video as society's effort to define and regulate "obscenity" and "indecency" continues.

### **Odd Couple, The**

Adapted from Neil Simon's successful Broadway play, the TV "Odd Couple" had a five-year run on ABC from 1970 to 1975. It starred *TONY RANDALL* (the neat one) and *JACK KLUGMAN* (the slob) as two divorced

men trying to tolerate one another's life style as they shared an apartment in New York. The half-hour *SITCOM* was placed in *OFF-NETWORK* syndication in 1976 where it was an outstanding success and became one of a dozen of *SYNDICATION*'s top shows. Some 114 episodes are in distribution.

In 1982 the series returned to ABC with a new all-black cast featuring Ron Glass and Demond Wilson in the leading roles but it lasted less than a year. In 1990, however, this version was seen on the basic cable network *BLACK ENTERTAINMENT TELEVISION (BET)*. An animated spinoff featuring a cat and a dog was presented on the Saturday morning children's time slot on ABC for three seasons in the mid-1970s.

### **OEM**

See *CONSUMER ELECTRONICS*.

### **off-air video recording**

The right of the public to record television programs *OFF THE AIR* from broadcast stations for later viewing in the home was settled in the *BETAMAX CASE* in 1984. While that case did not address the issue of whether one can record a program from a cable network, presumably the same reasoning would apply. The *Betamax* case also did not address whether a recorded program could be viewed outside the home, although showing such a program to people in a theater and charging a fee for the privilege would appear to violate the *COPYRIGHT ACT OF 1976*. Whether such viewing in a nonprofit educational setting where no fee is charged is a violation of the law is not clear.

The Act does not specifically address the issue of off-air taping for educational purposes. Section 108 does allow a library or archive to tape "an audiovisual news program" for specific archive purposes. Teachers and professors who wish to record and play back programs for viewing by students, however, are in a legally gray area.

Such *EDUCATIONAL USES OF COPYRIGHTED VIDEO MATERIAL* and showings under the *FAIR-USE DOCTRINE* have been governed by guidelines developed beginning in 1979 by an industry-wide committee formed by Congress. The "Guidelines for Off-Air Recording of Broadcast Programming for Educational Purposes" were published in the *Congressional Record* in 1981. They do not have the force of the law but they are a part of the legislative history of the copyright issue. The major provisions in the seven guidelines state that a program can be recorded as it is aired and retained for forty-five consecutive calendar days. It may be used in the classroom once and repeated once during the first ten days. In the remaining time, the recording can only be used to determine future

curriculum usage. Copies can be made for legitimate purposes but after forty-five days the program and any copies must be erased or destroyed. Educators have generally adhered to the guidelines and there have been few court tests. The guidelines, however, have not been universally accepted. Some educational film and video distributors have failed to endorse them while others have repudiated them.

One case was influential because it involved the flagrant dubbing of copies from off-the-air recordings. In 1983 in the *Encyclopedia Britannica Educational Corporation et. al v. C. N. Crooks et al.* case (the so-called BOCES case), a district court ruled that the off-the-air taping and playback of copyrighted materials that are readily available by rental, lease, or license duplicating arrangements is an infringement of the copyright law and does not constitute fair use. The court concentrated on the fact that the defendants (The Erie County New York Board of Cooperative Educational Services) were operating a sophisticated system of off-air taping for twenty schools. They were violating the 45-day use by making and distributing illegal copies of the recorded programs to any teacher, who then used the copy indefinitely. The case had the effect of acting as a further caution to educators in off-air recording situations. (See also PUBLIC PERFORMANCE OF COPYRIGHTED VIDEO MATERIAL.)

#### **off camera**

See OFF MIKE/OFF CAMERA.

#### **off mike/off camera**

These terms are used to describe any action or sound in a television production that occurs out of the range of a microphone or camera. Voices or sounds made off camera give the illusion of action happening there and references to movement or business out of camera range imply that such activity is taking or has taken place.

#### **off-network**

See SYNDICATION.

#### **off-network programs**

Syndicated television shows that originally aired on one of the major networks are known as off-network programs. They are offered to individual stations, groups of stations, cable systems, and occasionally to MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS) and LOW-POWER TELEVISION (LPTV) stations after their network runs are completed. Depending on the economy in any given season, four to seven network series make the transition to SYNDICATION. Because they are often stripped ACROSS THE BOARD on

a daily basis by the transmitting entities, it is usually necessary for the producers to have at least ninety episodes of a series (representing some four years of weekly network scheduling) to offer to buyers. Two of the most widely syndicated programs have been "M\*A\*S\*H" and "THE BILL COSBY SHOW," both of which began the off-network syndication of early episodes before their run was completed on the networks.

#### **off the air**

Although used in three different ways, this phrase applies only to broadcasting through the airwaves. It is used in both the radio and television industries. Television viewers may "pick up signals off the air" instead of by COAXIAL CABLE through a cable system. Teachers, researchers, and others may engage in OFF-AIR VIDEO RECORDING from television stations for later viewing. The ultimate technical nightmare for a CHIEF ENGINEER is when his station inadvertently goes "off the air."

#### **Office of Telecommunications Policy (OTP)**

The need of the executive branch of the federal government to have some direct influence on national communication policy has been felt by many presidents. Although commissioners on the FEDERAL COMMUNICATIONS COMMISSION (FCC) are presidential appointees, the FCC is an independent regulatory agency. A Communications Policy Board was established by President Truman and President Johnson established a Task Force on Communication Policy. The practice reached its zenith with the establishment of the OTP during the Nixon administration.

President Nixon enlarged the scope of the Office of Telecommunication Management in the White House, creating the Office of Telecommunication Policy (OTP) in 1970. The change in the words "Management" to "Policy" in the title was significant. Rather than simply being concerned with intergovernmental cooperation in the use of the electromagnetic spectrum, the new organization had a stated purpose to serve as the principal advisor to the president in telecommunication policy matters by providing research and long-range planning.

In actuality it became an instrument used to carry out the communication strategies of President Nixon. Headed by a vocal and aggressive director, Clay T. Whitehead (appointed to the position in 1971), the agency immediately became involved in proposing the reduction of the terms of FCC commissioners, relaxing the rules of the FAIRNESS DOCTRINE, encouraging VHF drop-in channels in major cities, and trying to limit program reruns in order to foster new production in California.

The OTP attempted to pressure broadcasters, (particularly the commercial networks), to obtain a more sympathetic treatment of the administration's goals and it issued veiled threats suggesting that unless individual stations failed to correct their news bias, they would be "held fully responsible at license renewal time." In speeches Whitehead charged the commercial networks and stations with promoting ideology contrary to good government and warned PUBLIC TELEVISION (PTV) against any attempts to create a "truly national network." The OTP led the campaign by the Nixon administration to curtail (if not scuttle) public broadcasting, maintaining that it was a liberal left-wing institution. Bills were introduced in Congress to ban public affairs and news programs on PTV stations and Nixon vetoed a two-year funding bill for the CORPORATION FOR PUBLIC BROADCASTING (CPB). The FCC, many members of Congress, the majority of broadcast industry professionals, and not a few citizens became alarmed at the threats and intimidations of the OTP.

After Nixon's resignation in 1974 the OTP maintained a low profile and was nearly abolished in the Ford administration. It was disbanded in 1977 and replaced during the Carter administration by the NATIONAL TELECOMMUNICATIONS AND INFORMATION ADMINISTRATION (NTIA) in the Department of Commerce. The full extent of the activities of the Nixon White House and the OTP in broadcasting and cable were later revealed in the Watergate tapes and through other documents obtained through the Freedom of Information Act.

### offline editing

This type of VIDEOTAPE EDITING is accomplished with DESKTOP VIDEO or PROSUMER equipment that is less expensive and less sophisticated than professional equipment. Offline editing is the process of experimenting with different edits and creating an initial or rough cut of the program. If the program was shot in and eventually going to be mastered on a high-quality VIDEOTAPE FORMAT such as a 1-inch TYPE C machine, a lower-quality 3/4-INCH U EIAJ MACHINE or 1/2-inch VHS FORMAT machine is used in the initial offline editing. Using the SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS (SMPTE) time code system, which was standardized in the mid-1970s, a digital code that assigns each video FRAME a unique number is used. It is embedded on the tape and allows for precise in/out edit points. The process allows editors to make preliminary artistic decisions and to create a video WORKPRINT and editing script or edit decision list (EDL) before turning to the more expensive process of ONLINE editing. At that stage the time coding can be

read by an on-line controller, to conform the rough cut to a final high-quality master tape.

### Ohio State awards

Considered the oldest national programming awards in radio and television in the United States, these honors are presented annually to recognize excellence in informational, educational, and public affairs programming. The competition is open to any cable or broadcasting organization and has been sponsored by the INSTITUTE FOR EDUCATION BY RADIO AND TELEVISION (IERT) since 1936. The IERT no longer holds an annual meeting but continues the tradition of the awards. The awards are presented in three categories: Social Sciences and Public Affairs, Natural and Physical Sciences, and Performing Arts and Humanities.

### Olsen, Merlin

A former star with the Los Angeles Rams, Olsen joined NBC as a sports commentator and analyst at the termination of his football career in 1977. Prior to that time he had begun to add acting to his resume, with appearances in several motion pictures in the early 1970s.

Concurrent with his sportscasting debut, Olsen joined the cast of the popular "LITTLE HOUSE ON THE PRAIRIE" (1974-83, NBC) where he appeared until 1981, when he left to assume the lead in a new NBC series, "Father Murphy," which had a three-year run. His most recent series was the short-lived "Aaron's Way" (1988). Olsen has also appeared in several television SPECIALS and hosted holiday parades and is the commercial spokesperson for the floral delivery service FTD. His sportscasting career has earned him three EMMY nominations.

### Olympics, The

The quadrennial athletic celebration known as the Olympics is big business in the television industry. For the privilege of telecasting the 1992 Summer Games from Barcelona, NBC paid \$401 million, \$1 million more than that network paid for the 1988 Games in Seoul, Korea. CBS (who last produced the Olympic games in 1960 from Rome, Italy) paid \$243 million for the rights to the 1992 Winter Games in Albertville, France.

NBC's coverage of the 1992 summer event in Barcelona includes, for the first time, a three-tier offering available only on PAY-PER-VIEW (PPV) cable channels. Viewers may elect to receive (and pay for) all or one of three levels of intensive complete coverage. Highlights and major events will also be available on the NBC broadcast network and on ESPN.

Since the 1960 Rome Olympics on CBS, ABC has telecast the games four times and NBC twice, although the latter was scheduled to handle the 1980 games from Moscow. U.S. television coverage was cancelled that year due to the U.S. boycott of the games.

With each Olympic celebration, the cost of the rights to the networks has increased dramatically and the hours of programming have increased. The games are usually telecast over a two-week period. The audience has also grown substantially, particularly worldwide, since the inception of SATELLITE technology.

The Summer and Winter Games are now being rescheduled to occur in different years. Just two years after the 1992 winter event in Albertville, France, the Winter Games will be held in Lillehammer, Norway. In 1996 the Summer Games will be held in Atlanta in the United States. Thenceforth, there will be Olympic games every two years, although each festival will still be on a four-year schedule.

Many highlight films and excerpts from previous Olympic games are available in SYNDICATION and home video.

### **Omega Xi Alpha**

See SOCIETY FOR COLLEGIATE JOURNALISTS.

### **Omnibus**

One of the most distinguished cultural series of all time, this 90-minute program was produced in the early days of television and offered a glimpse into the potential of the medium. CBS was the first network to give the series a home. It premiered there in November 1952, moved to ABC in 1956 (where it was seen Sunday evenings), and then to NBC in 1957 where it remained until 1961. The program was a major part of Sunday afternoon viewing in most of those years, giving rise to the complaint of some that the only programs on the new medium that were worth watching were in the SUNDAY AFTERNOON GHETTO.

The programming on the series was diverse. Opera, dance, drama, adventure films, DOCUMENTARIES, and literary adaptations were featured over the years. Both LEONARD BERNSTEIN and JACQUES COUSTEAU made their TV debuts on the series and the array of illustrious personalities who appeared include Helen Hayes, Orson Welles, Rex Harrison, Gene Kelly, Walter Slezak, JACK BENNY, George C. Scott, Victor Borge, and Carol Channing.

Hosted by the urbane ALISTAIR COOKE, the series was supported by advertising and its losses made up by the FORD FOUNDATION. It was produced by ROBERT

SAUDEK. In 1980 and 1981 an attempt was made to revive the series and four SPECIALS were produced but the project failed to generate sufficient interest and was quietly dropped.

Many honors were bestowed on the program during its tenure and the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) honored it by presenting it with an EMMY five times during the 1950s.

### **omnidirectional microphones**

These inexpensive mikes are sometimes used in both film and television production. They are sometimes called "pressure mikes." The microphones usually produce the most realistic sound because their pickup pattern is similar to the human ear. They can pick up from any and all directions and are often used to cover a large group of people. Their wide range and nonselective sensitivity, however, also pick up unwanted ambient sound. This type of mike often provides the audio pickup for a home video camera.

### **On the Road with Charles Kuralt**

For more than twenty years, KURALT has roamed the back roads and small towns of the United States along with a CBS camera crew, seeking out the unique, the different, and the interesting. Since 1967, his reports have been integrated into the "CBS Evening News" and other network news programs. Occasionally the down-home whimsical host has produced a SPECIAL built around his travels and in 1983 he was given his own limited series.

"On the Road" segments have twice been awarded EMMYS. In 1980, a piece that appeared on "CBS Reports" was a winner and in 1985 a report on bicycle messengers seen on the "CBS Evening News" was equally honored.

### **One Day at a Time**

Especially popular with young viewers, this SIT-COM from NORMAN LEAR's production company had a 9-year run on CBS. It featured a divorcée (Bonnie Franklin in her only TV series) who was raising two teen-age daughters in an apartment in Indianapolis. Valerie Bertinelli, featured as the younger daughter, got her start on the show. The comedy was on the air so long that the daughters grew up, married, and developed their own problems. Veteran performers PAT HARRINGTON JR. and NANETTE FABRAY were among others in the strong supporting cast.

The half-hour program was rerun on CBS from 1979 to 1982 as part of its DAYTIME schedule, after which some 209 episodes were placed in OFF-NETWORK syndication.



**one-time-only (OTO) programs**

See SPECIALS.

**online editing**

The process of online VIDEOTAPE EDITING represents the final stage in the preparation of a prerecorded television program. Using the roughcut or video WORKPRINT created by the OFFLINE EDITING process and an edit decision list (EDL) or script as a guide, a final edit is made using superior equipment. The final on-line edit is conformed to the off-line tape. The new master tape is created using high-quality VIDEORECORDING FORMATS such as the 1-inch TYPE C along with sophisticated computerized controllers and SWITCHERS using SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS (SMPTE) time code videotape editing methods. The result is a finished polished videotape for airing, distribution, or DUBBING. (See also AB ROLL EDITING.)

**open end**

Television and cable programmers and ADVERTISING AGENCIES use this phrase in two distinct ways. In the advertising world it indicates the ending to a network or nationally syndicated program that is left blank for the insertion of a COMMERCIAL from a local firm. It gives a local company an opportunity to add their name, logo, and address to the national SPOT and to thereby participate in the sponsorship of a national program.

In broadcasting, the term is used much more infrequently to describe a show that has no scheduled completion time. A discussion program can therefore continue until the topic, the panel, and the audience are exhausted. Such shows have been common in the after-midnight hours on radio but the FORMAT has seldom been used in television.

The only noteworthy example in that medium occurred in the late 1950s when an interview panel show hosted by DAVID SUSSKIND and appropriately titled "OPEN END" was on the air on a local station in New York. When the program was syndicated in the 1960s it was forced into a two-hour (and later a one-hour) format. Air time today, even on local television stations, is too valuable to allow such liberties but the format is occasionally used on cable on PEG CHANNELS.

**Open End**

After making his reputation as a producer in television and on Broadway, DAVID SUSSKIND became an on-the-air host in 1958 by conducting this panel discussion series on a local New York City television station. In a format that was unique at the time (and

remains so today), the program began at 11:00 p.m. and ran on into the night until the subject under discussion was thoroughly exhausted (along with the guests and the viewers). During the 1960s, however, the literate show was placed in FIRST-RUN syndication, retitled "The David Susskind Show," and cut to two hours (and later to one).

The panels that Susskind assembled nearly always consisted of people who were prominent in their respective fields, knowledgeable in the subject at hand, and articulate in expressing their views. The topics usually concerned social issues, sometimes as broad as race relations but there were also shows of a more personal nature, such as middle-aged men coping with divorce. One of the more memorable shows featured famous personalities exchanging stories about their Jewish mothers. Production of the series continued until Susskind's death in 1987 and over the years, the show was seen on both commercial and PUBLIC TELEVISION (PTV) stations. Some of the programs are still available in SYNDICATION.

**Open University**

This DISTANCE EDUCATION project in the United Kingdom was created when future British Prime Minister Harold Wilson made the commitment that a "University of the Air" would be a major goal of his government. It became a primary platform of the Labor Party. After a planning committee studied systems throughout the world, a Royal Charter was granted to the Open University in 1969. It was designed to afford the opportunity for a college education at home by radio, TV, and correspondence study. The institution admitted its first students in 1971 and quickly became Britain's largest university.

Although the school uses radio and television to transmit TELECOURSES, print is the principal medium of instruction. Students spend some 85 percent of their study time reading and writing. The television and radio production is done under the supervision of the BRITISH BROADCASTING CORPORATION (BBC) and transmitted on BBC-2 and Radio 3. For the first ten years, some 300 programs were produced annually. Most of the television programs are twenty-four minutes in length. Although the early transmissions were in the weekday evening hours, broadcast time became scarce and weekend daytimes are now the main Open University time. Students talk with teachers on the telephone and occasionally interact face-to-face with professors at some 200 study centers throughout the country.

Half of the students are blue-collar workers who did not graduate from high school and one-eighth are female homemakers. About 24,500 new under-

graduate students enroll each year, some 3,000 of whom are handicapped. Graduate programs had about 5,900 master's degree candidates and 625 doctoral students enrolled in 1991. Although the university's dropout rate is about 45 percent, some 100,000 students had graduated from the institution by 1991.

The Open University's costs per graduate are about one-third of the costs at other U.K. institutions. Sixty-six percent of the operating budget comes from the government and the rest from fees, grants, and donations.

The Manpower Services Commission of the United Kingdom operates the Open College, which is the technical and vocational equivalent of the Open University. (See also UNIVERSITY OF MID AMERICA [UMA].)

### **Operation Prime Time (OPT)**

Developed in 1976 as a cooperative venture among INDEPENDENT STATIONS in the United States, this COPRODUCTION agency was responsible for a number of excellent programs. Its purpose was to provide OPT member stations with high quality MINISERIES to be broadcast in PRIME TIME. Its most successful MADE-FOR-TV MOVIE, "A WOMAN CALLED GOLDA" starring Ingrid Bergman, won an EMMY in 1982.

At its peak the venture involved twenty-four major-market stations that contributed the majority of funds to the productions and seventy-five other member stations that had a lesser interest. The cost per station depended on the station's budget and market size. OPT also involved a number of non-American companies and the venture was responsible for many hours of programming.

The operation was spearheaded by GROUP BROADCASTERS such as TRIBUNE ENTERTAINMENT, Gaylord, and TAFT BROADCASTING but the latter two dropped out in the mid-1980s and the last OPT series aired in May 1988. There were no definite plans for other miniseries after that date.

### **operations fixed service (OFS)**

This television broadcast transmission and reception service was established in the early 1960s by the FEDERAL COMMUNICATIONS COMMISSION (FCC) for commercial business purposes. It operates on the same two-GIGAHERTZ (GHZ) microwave frequency band as the MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS) and INSTRUCTIONAL TELEVISION FIXED SERVICE (ITFS) stations.

The FCC allocated the specific OFS channels to allow private companies to communicate with one another (or their branches) in an economical manner or to exchange images and data in a timely fashion.

OFS stations operate exactly like MMDS and ITFS operations. The only difference is in their intended use. They broadcast a signal within a 15- to 25-mile radius and the special receiving antenna must be in line of sight of the transmitter. When the signal is received the microwave signal is converted to a standard VHF channel.

Although the FCC set aside three channels for OFS, they have not been utilized in the manner intended. As a result the Commission has granted OFS licensees the right to lease their unused channels to MMDS operators. In the meantime, many MMDS operators have sought to expand their channel capability.

### **operations manager**

Sometimes called an "operations supervisor" or "director of operations," an operations manager allocates the facilities and resources at a television station to maintain a smooth and professional operation and maximize production opportunities. The person in this position schedules all production, engineering, and technical and physical facilities from SIGN-ON to SIGN-OFF and organizes the station's on-air activities.

The individual coordinates the activities of the traffic/continuity, program, film, production, and engineering departments. At some stations the operations manager also occasionally supervises some of the engineering and production staffs and acquires, processes, and distributes all program information and slides, films, or tapes for STATION BREAKS. Other duties may include the establishment of procedures for the prompt procurement, scheduling, and delivery of COMMERCIALS for broadcast and the VIDEOTAPE RECORDING of programs or program elements from network and SATELLITE feeds.

### **Oprah Winfrey Show, The**

This popular daytime talk show has been produced for FIRST-RUN syndication since 1986. It originates in Chicago and is the creation of its youthful vivacious hostess. Each program focuses on one issue, which is generally of a controversial or provocative nature, and on occasion the topics approach those discussed on TABLOID TELEVISION shows. Winfrey's audience is one of the most faithful in all of television.

The hostess is often called the "Queen of Talk Shows" and she has also built a successful career in motion pictures and as a business woman in the entertainment world. The hour-long program was twice awarded an EMMY in the Talk Program category in its first two years on the air.

### **Optical Programming Associates (OPA)**

This joint venture in the home video industry was organized to produce or acquire programming that would demonstrate the unique features of the LASER VIDEODISC (LV). The initial members were Magnavox, U. S. Pioneer, and MCA Videodisc. The group concentrated on INTERACTIVE VIDEO programming to exploit the participatory nature of the technology. Their first production, which was introduced in November 1980 at a *Billboard* magazine conference in Los Angeles, was "How to Watch Pro Football." This was followed by "The First National Kidisc" in 1981 and others that featured two sound tracks, freeze frames, slow motion, and chapter stops. The group phased out of production and acquisition in the mid-1980s.

### **option time**

At one time, many affiliation contracts between the television NETWORKS and their AFFILIATED STATIONS reserved a portion of the day when one of them could exercise control over the program schedule. The periods were known as "network option time" and "station option time." In the early 1980s, however, the FEDERAL COMMUNICATIONS COMMISSION (FCC) issued rules prohibiting the practice. Today "no license shall be granted to a television broadcast station having any contract, arrangement, or understanding, express or implied, with any network organization which provides for optioning of the station's time to the network organization or which has the same restraining effect as time optioning." The reason for the rule is to fix legal responsibility for the control of broadcasting at the local level. (See also PREEMPTION.)

### **Oracle**

An acronym for **O**ptical **R**eception and **A**nnouncements by **C**oded **L**ine **E**lectronics, this British, one-way TELETEXT system is operated by the commercial British television organization, the INDEPENDENT BROADCASTING AUTHORITY (IBA). Similar in nature to CEEFAX, the system transmits pages of information to television sets, which can be seen by using a decoder and a keyboard. Oracle offers twice the number of pages as CEEFAX, but the system has had an equally difficult time finding public acceptance.

### **Orbis Communications**

A television SYNDICATION and production company, Orbis distributes many BARTER movie packages, MINISERIES ("ELEANOR AND FRANKLIN," and such diverse offerings as "A Smithsonian Journey" and "Bob Uecker's Wacky World of Sports." The company is also involved in FIRST-RUN syndication and in home video and has a substantial interest in LIVE ENTER-

TAINMENT. The firm was acquired by CAROLCO in 1987 but sold many of its first-run assets to MULTIMEDIA INC. in 1991.

The firm is headquartered in New York and has branches in Chicago and Los Angeles. (See also HILARY HENDLER and ROBERT L. TURNER.)

### **organizational television**

See CORPORATE TELEVISION.

### **Original Amateur Hour, The**

Known in its later years as "TED MACK's Original Amateur Hour," this venerable talent show appeared on all four networks in the course of its 22-year run. It was an extension of the popular radio program, "Major Bowes' Amateur Hour," on which Mack had labored as an aide for twelve years. After the death of the Major in 1946 his former assistant took the show to television, where it premiered on the DUMONT NETWORK in 1948. It soon moved to NBC and then hopped among the three major networks, ending its run with ten years of Sunday afternoon shows.

Mack liked child acts and gimmicks. Bird callers and kazoo players were not unknown on the program, but the show never catered to or focused on no-talent loonies such as those in the later "GONG SHOW" series. A scholarship was awarded to each week's amateur winner, who was selected by the audience. A few legitimate talents did emerge from the show including pop star Gladys Knight, who won the competition when she was seven years old, and an 18-year-old male vocalist named Pat Boone.

### **Orion Pictures and Television Corporation**

This firm is engaged in the financing, production and distribution of motion pictures for the theatrical market. In addition, the company has distributed its films to broadcast television, PAY (PREMIUM) CABLE, and home video. Founded in 1982, the firm has also financed, produced, and distributed television programming. In 1983, the New-York based company purchased a small independent production and distribution company called Filmways and its successful series "CAGNEY AND LACEY."

Orion has since produced MINISERIES ("The Kennedys of Massachusetts") and MADE-FOR-TV MOVIES ("Return to Green Acres") and struck agreements with HOME BOX OFFICE (HBO) and SHOWTIME for the licensing of its theatrical films to those networks. The company has also syndicated a number of older television series including "MISTER ED," "THE ADDAMS FAMILY," episodes of "SATURDAY NIGHT LIVE," and the original "GREEN ACRES" shows, and it has licensed a number of movie packages from its film library in the SYNDICA-

TION marketplace. The firm also operates a successful home video operation, Orion Home Video. The majority shareholder (70 percent) in the company in 1991 was the billionaire JOHN KLUGE, who founded METROMEDIA. That same year, the firm moved out of television production by selling ongoing projects to LORIMAR and began to step away from domestic syndication. (See also GARY NARDINO.)

#### **Osborne, Ronald W.**

A former businessman in Brazil, Osborne is currently president and CEO of MACLEAN HUNTER LTD., a Canadian GROUP BROADCASTER and MULTIPLE SYSTEM OPERATOR (MSO). He joined the company in 1984 and served as vice president of finance/CFO and president/COO. He is a graduate of Cambridge University.

#### **Oscar awards**

These prestigious statuettes are presented annually by the ACADEMY OF MOTION PICTURE ARTS AND SCIENCES (AMPAS) for outstanding achievement in the motion picture industry in the United States. The coveted awards are given in various categories ranging from Best Picture to Best Director to Best Actor. They also reward technical and other behind-the-scenes talent. The star-studded awards ceremonies in Hollywood are televised internationally.

#### **oscilloscope**

This electronic testing apparatus is used in every professional television operation. Called a "scope" for short, it graphically depicts an electronic signal as a function of time. The display is shown on a CATHODE RAY TUBE that is overlaid with a grid, which acts as a measurement base. The tube is contained in a box-like unit that can be connected to any piece of electronic gear emitting a signal. The incoming signal can be periodic or nonperiodic but it is expressed electronically on the grid of the oscilloscope tube as a single moving wave in a particular pattern that can then be measured and interpreted.

#### **Osmond, Donny and Marie**

This youthful singing duo made their television debut when both were tots on "THE ANDY WILLIAMS SHOW" (1958-71, NBC), which featured their older brothers' singing act.

"DONNY AND MARIE," a variety music show seen on ABC from 1976 to 1979, starred the two when they were only 18 and 16 years old. Marie followed that success with her own 1980 variety show, "Marie." She was also featured in a 1983 home video exercise program, "Marie Osmond: Exercises for the Mother-

to-Be" and cohosted (with JACK PALANCE) "Ripley's Believe It or Not" (in its second incarnation) during the 1985-86 season.

Donny made more appearances with the Osmond Brothers (and shared in their recording career) than did Marie and he also starred in a Broadway show. The two of them were seen in one motion picture and many television SPECIALS over the years, both as headliners and as guest stars, singly and together. Donny later served as producer and director for the family production company. Both continue to appear occasionally in guest shots and concerts.

#### **Oswald killing**

Two days after the assassination of President John F. Kennedy in November 1963, the suspected assassin, Lee Harvey Oswald, was being transferred from one jail to another in Dallas. Television coverage of all the events and activities was intense and cameras were on hand in the corridors of the jail. To the astonishment and shock of viewers, a strip-club bar owner (Jack Ruby) stepped in front of the suspect and shot him dead. It was the first such scene every captured by television. It happened on November 24, 1963. (See also KENNEDY ASSASSINATION.)

#### **Otte, Ruth L.**

In October 1986, Otte was named president and CEO of THE DISCOVERY CHANNEL. She has a marketing and consumer research background and served as an executive for MTV and VH-1 before moving to her present position. Her degrees are from Bowling Green State University and Georgia State University.

#### **Our Miss Brooks**

From its beginnings on radio in 1948, this half-hour filmed SITCOM produced by DESILU moved to television in 1952 and was carried on both media until 1956. A motion picture with the same title and cast was also released that year. EVE ARDEN starred as the outgoing wisecracking teacher at Madison High in all versions. She was supported by GALE GORDON, who as the principal was always berating her for some real or imagined gaffe. A young RICHARD CRENNAN began his career as Miss Brooks' prize pupil. In 1957 CBS placed the 127 black-and-white episodes in OFF-NETWORK syndication.

#### **outside-the-home viewing**

This audience research phrase refers to the common situation in which people watch television in other-than-home environments. Advertisers and ADVERTISING AGENCIES have always known that there is a significant number of viewers in college dormitories,

bars, hotels, and the workplace. Students watch SOAP OPERAS and fans view sporting events in taverns. Many observers have noted that programs such as "TODAY" as well as the CABLE NEWS NETWORK (CNN) have a very large audience among travelers in hotel rooms who often listen rather than watch. These viewers have never been officially measured and they are not currently cited by ACCOUNT EXECUTIVES in selling COMMERCIAL TIME.

A. C. NIELSEN conducted a survey in the fall of 1989, in the industry's first attempt to estimate the number of viewers outside the home. The company is evaluating the possibility of some kind of regular measurement of this audience. (See also HOUSEHOLDS USING TELEVISION.)

### **outtakes**

The bits of film or tape that are not used in the final editing of a program, for whatever reason, are known as outtakes. They may contain flubs in lines or action by the actors, bad composition, or poor CAMERA ANGLES or movement. In Hollywood parlance, they are the scenes that are "left on the cutting room floor."

The camera records many acting or performance goofs and blunders. Long hidden from the public, their existence was eventually exploited in the 1980s when many were used to form the basis of the popular "Bloopers" shows on television. They continue to fascinate people with their backstage look at a glamorous industry.

### **Over Easy**

Produced at PUBLIC TELEVISION (PTV) station KQED in San Francisco with the assistance of a major grant from the U.S. Department of Health, Education, and Welfare (HEW) as well as various foundation gifts, this informational series was designed for the nation's senior citizens. It was carried on the PUBLIC BROADCASTING SERVICE (PBS) and presented health, financial, and inspirational information related to aging and the retirement years. The half-hour program was presented in the late 1970s and early 1980s. It was hosted at various times by FRANK BLAIR, MARY MARTIN, and HUGH DOWNS in his re-entry into TV after leaving the "TODAY" show.

### **over-the-shoulder shot**

An extremely popular camera shot in both film and TV production, this shot is a REVERSE ANGLE SHOT in which one person is seen over the shoulder of another. It is often used in dramatic programs and on interview shows. The shot concentrates the attention of the viewers on the person whose face is fully seen

by the camera and who is usually talking, while continuing to remind them that another person is involved. Cutting back and forth between two over-the-shoulder shots is common. It is also sometimes used as a REACTION SHOT. (See also FRAMING.)

### **overbuild**

The construction of more than one cable system in a FRANCHISE area is called an "overbuild" in the industry. Because cable systems are usually granted and operate a franchise by a local governmental authority on a nonexclusive basis, it is possible that another franchise can be granted to another company at any time. The practice, however, is not common.

A second franchise is usually granted because the first operator is charging high rates to subscribers, has not made cable available to everyone in the community, or has a poor customer-service record. Sometimes the franchising authority itself seeks to operate a second cable system. Applications for competing franchises can usually be made by anyone at any time, but they are most often made at the franchise renewal time.

Some new companies offer the franchise authority monetary incentives such as increased fees, free installations of cable at government offices and schools, and more PEG channels as inducements for the award of another franchise. The ability of franchising authorities to require or accept such inducements, however, is limited by the CABLE COMMUNICATIONS POLICY ACT OF 1984.

To spur competition, some franchise authorities have granted a second franchise containing terms and conditions that are less burdensome than those made on the first franchise. However, a number of communities and states have enacted laws that require overbuilds to be granted on the same terms that were used in granting the initial franchise.

In overbuild circumstances the subscriber is usually the beneficiary because more competition affects rates. The practice, however, is usually not economically feasible for new cable systems.

### **overdubbing**

The audio of a television show is often improved or enhanced by the use of this process. The recording on one sound track is dubbed over another in a SWEETENING action. Two, three, or more tracks can be overdubbed and combined in a variety of ways to create a unique final sound.

### **overnight ratings**

Provided by the A. C. NIELSEN COMPANY, this service delivers a rough estimate of the size of a PRIMETIME

audience for a particular program to ADVERTISING AGENCIES, producers, or NETWORKS. The day immediately following the telecast, the customer receives RATINGS from a few major cities based on data gathered from homes with PEOPLE METERS or by means of a TELEPHONE COINCIDENTAL SURVEY.

Within the industry the service is simply referred to as "overnights."

#### **Overseas Press Club awards**

Conferred annually, these awards recognize outstanding journalism by newspeople who report overseas events and developments to U.S. audiences. They cover a number of news reporting areas including newspapers, magazines, photography, and radio and television journalism. Established in 1942, the awards are made by the Overseas Press Club in New York City.

#### **Ovitz, Michael**

The number one talent agent in Hollywood, Ovitz is also a mega-dealmaker in the sale of large communications/entertainment companies. He worked for

the William Morris Agency before forming his own firm with four young colleagues in 1975. His Creative Artists Agency (where he is chairman) handles the careers of 675 talents, including superstars Tom Cruise and Sylvester Stallone along with directors such as Martin Scorsese.

Widely regarded as the most powerful man in Hollywood for his contacts and ability to match stars, screenwriters, and directors with studio money, he branched out into corporate consulting in 1989. In that year, among other activities, he engineered the purchase of COLUMBIA PICTURES ENTERTAINMENT by the SONY CORPORATION and in 1990 he orchestrated the MATSUSHITA buyout of MCA INC.

#### **Owl Awards**

Sponsored by the Retirement Research Foundation, these annual awards are given for outstanding TV programs, videotapes, and films that address issues of aging. They honor programs that capture authentic images of older persons and that illuminate the challenge and the promise of an aging society.

# - P -

## **Paar, Jack**

Once the darling of the late-night television audience, Paar worked hard for his stardom. After hosting two quiz shows in 1952 and 1953 on CBS and NBC (and appearing in a number of motion pictures in the same time period), he was given his own talk-variety show on CBS, variously known as "The Jack Paar Show" and "The Morning Show," scheduled sometimes in PRIME TIME and sometimes in the morning hours.

In 1957, after some successful guest hosting duties, NBC invited Paar to take over its late night show, known since STEVE ALLEN's departure from the slot as "AMERICA AFTER DARK." Retitled "THE TONIGHT SHOW," the program with Paar as its emotional and witty host was an immediate hit. After the first year NBC again retitled the program, "The Jack Paar Show."

Paar left the show after five years of five-nights-a-week labor and from 1962 to 1965 he EMCEED a weekly talk-variety show on prime time on NBC. For a time he busied himself with managing his television station in Maine but he returned to network TV in 1973 when ABC offered him a once-a-month late night show in competition with his "Tonight Show" successor JOHNNY CARSON. That lasted a year and Paar has since been semiretired, hosting an occasional nostalgic SPECIAL. He has, however, written four books since 1960.

## **PACE**

This proposal for a nonprofit PAY (PREMIUM) CABLE SERVICE for a network for "the performing arts, culture, and entertainment" was introduced in 1980 in a study of new technology by the Carnegie Commission. It was an outgrowth of the CARNEGIE COMMISSION ON THE FUTURE OF PUBLIC BROADCASTING (CARNEGIE II) study that examined all of the new MEDIA. The cable operation was intended to be a major bridge for PUBLIC TELEVISION (PTV) into the technology of the future. The proposal was contained in a book, *Keeping PACE with the New Television* (Carnegie Corporation, VNU Books, New York, 1970) by Sheila Mahony, Nick DeMartino, and Robert Stengel. The network was to be an independent organization, funded initially by a

mix of public and private funds but eventually self-supporting from subscriber fees. Similar proposals were made throughout the 1980s by a number of individuals, foundations and organizations, but no such endeavor has been undertaken.

## **Pacific Mountain Network (PMN)**

This PUBLIC TELEVISION (PTV) organization is composed of some forty-five PTV stations in the Rocky Mountains and West Coast of the United States. The nonprofit network includes stations in thirteen states and has its headquarters in Denver where it operates a satellite UPLINK facility. The membership organization was established in 1978 as a merger of the Rocky Mountain Network and the Western Educational Network. The organization is involved in coproductions, programming, audience research, training, and development activities, and it represents the stations before other regional and national organizations. (See also GROUP BUY.)

## **Pacific Rim Coproduction Association (PRCA)**

This international television production group, formed in 1990, was developed to encourage the production of television programs about countries in and around the Pacific Ocean. The consortium consists of U.S. PUBLIC TELEVISION (PTV) stations, the CANADIAN BROADCASTING CORPORATION (CBC) and TV ONTARIO, the Australian Broadcasting Corporation (ABC), the Special Broadcasting System in Australia, and Television New Zealand.

The group pools production funds and assists in arranging coproductions among the participating organizations. The organization also includes U.S. Public Television International, which was established by the CORPORATION FOR PUBLIC BROADCASTING (CPB) and the PTV stations to involve U.S. public television in international productions.

## **Pacific Telecommunications Council (PTC)**

This Honolulu-based membership organization consists of professionals involved in telecommunications, particularly satellite utilization, in the Pacific, Asia, and North and South America. The council provides a venue for meetings among governments

and commercial manufacturers and suppliers through conferences, workshops, and seminars. Founded in 1980, the organization issues a quarterly publication and a monthly membership bulletin and sponsors an annual meeting and trade show.

#### **Paik, Nam June**

A progressive artist, Paik was born in Korea and began experimenting with video as an art form in the early 1960s. While his video activities have taken many forms, he is especially fond of using multidimensional, multiple television screens in the display of his work. His abstract images and collages are bizarre and eventful and are often created by changing and rewiring technology in different ways to form kaleidoscopic effects. Paik conducts visual experiments with the television image and continues to set the pace for the video avant-garde movement in exhibitions at art museums. He is often called the father of video art.

#### **paintbox**

See DIGITAL VIDEO EFFECTS.

#### **PAL**

This television transmission and reception engineering standard was developed by West Germany and is used in Germany, most of the rest of Europe, the United Kingdom, and Australia. It is the most widely used standard in the world.

The acronym is derived from **phase alternation line**, although some have labeled it the "picture at last" system. It uses 625 SCANNING LINES and 25 FRAMES per second and is incompatible with the NTSC and SECAM systems. It is part of the eternal wrangle created by the "not invented here" phenomenon, and some wags (calling for an international compromise and a single worldwide television standard) promote PAL as the "peace at last" system. (See also ADVANCED TELEVISION [ATV].)

#### **Palance, Jack**

Primarily a motion picture actor, Palance has occasionally crossed over into stage and television work. In television he is best known for his 1956 performance in PLAYHOUSE 90's "Requiem for a Heavyweight." It was a role for which the former boxer was particularly suited. Palance also made several appearances in other ANTHOLOGIES of the day. His first two series, "The Greatest Show on Earth" (1963-64, ABC) and "Bronk" (1975-76, CBS), were not particularly successful. In the 1980s he returned to the small screen for four years as the host of the revival of "Ripley's Believe It or Not" on ABC. Shot

largely on location, the show was cohosted by Palance's daughter Holly, along with MARIE OSMOND. Palance's only EMMY came in 1956, for his portrayal of the fighter in "Requiem for a Heavyweight."

#### **Paley, William S.**

A patriarch of the broadcasting industry, Paley was one of the most influential Americans in the twentieth century. He came to personify the power and glory of communications and the glamour of broadcasting. In 1928 Paley bought a small loosely organized network of failing radio stations, renamed the company the Columbia Broadcasting System (CBS), and in the ensuing years built CBS into a corporate empire that at one time was the most powerful communications company in the world. His astute business acumen and personal style dominated the company, which became known as the "Tiffany of Networks."

Paley's fledgling radio network was profitable by 1932 and he later successfully challenged NBC for leadership in the medium by stealing many stars from that network in what became known as "Paley Raids." The stars followed Paley and his company into television after WW II. Under his leadership the company emphasized quality in everything from the dress of its executives and art on the walls to its headquarters and its programs. He adroitly mixed philharmonic concerts and other high culture shows with mass entertainment programs, moving the company from the ANTHOLOGIES of the GOLDEN AGE OF TELEVISION and westerns in the late 1950s to rural comedies in the 1960s and sophisticated urban SITCOMS in the 1970s. Through it all, CBS dominated the ratings for more than two decades. Paley also built CBS News into the premiere network news organization that set standards for all to follow.

CBS revolutionized the recording industry in 1948 with the introduction of the 33 rpm long-playing record (beating out NBC's 45 rpm disc) but it failed in its attempt to become the standard in color television technology, losing to NBC's monochrome-compatible version in the 1950s. The network tried to diversify in the 1960s but was not completely successful. The company tried to establish the video hardware industry in those years with a device based on ELECTRONIC VIDEO RECORDING (EVR). It was ahead of its time and the effort failed. The quality CBS Cable network, formed in 1981, also didn't achieve financial success and was scuttled. The firm did enter the home video industry in 1982 with a software firm, CBS/FOX HOME VIDEO. CBS was perennially profitable overall and at one time boasted that it was "the largest advertising medium in the world."



Paley served as the company's president until 1946 and then as its chairman until 1983. Through most of his tenure he was in competition with his long-time rival, DAVID R. SARNOFF, at NBC. The CBS style and panache reflected its demanding leader's character. He was a connoisseur, art collector, social maven, and habitué of New York's most elegant restaurants. But Paley could be ruthless in his professional relationships and was responsible for easing EDWARD R. MURROW and FRANK STANTON out of the CBS organization, along with several other executives who were ostensibly being groomed to be his successor.

Paley finally resigned as chairman of the company in 1983 but he remained a director and chairman of the executive committee, holding the title Founder Chairman. He returned to the chairmanship in an acting capacity in 1986. In that year the majority of the CBS stock was purchased by Loews Corporation, headed by LAWRENCE A. TISCH, and in 1987 Paley was again elected chairman. Although his health was declining, he continued to attend stockholder and board meetings.

During his lifetime Paley was awarded hundreds of prestigious honors including *Variety* awards in 1947, 1949, and 1953; the BROADCAST PIONEERS Special Award in 1958, PEABODY awards in 1958 and 1961, the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) Governors Award (the first ever conferred) in 1978; and the NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES (NATAS) Trustees Award in 1979. In addition Paley was a member of the HALLS OF FAME of both ATAS and the NATIONAL ASSOCIATION OF BROADCASTERS (NAB) and was honored by the Associated Press Broadcasters and the NATIONAL ASSOCIATION OF TELEVISION PROGRAM EXECUTIVES (NATPE).

Paley was a generous philanthropist, making significant contributions to nonprofit organizations and institutions in the areas of education, art, and medicine, particularly to the Museum of Modern Art in New York City. In 1976 he founded the Museum of Broadcasting (MB) (since renamed the MUSEUM OF TELEVISION AND RADIO) and he was a long-time supporter of the CENTER FOR COMMUNICATIONS.

Paley, broadcaster, entrepreneur, and futurist, died of a heart attack related to pneumonia in October 1990 at 89 years of age.

#### **Palin, Michael**

See MONTY PYTHON'S FLYING CIRCUS.

#### **Palmer, Betsy**

As a guest on talk shows, a panelist on quiz shows, and an actress in dramatic ANTHOLOGIES, Palmer was a significant presence on the television

screen in the early 1950s. In addition an appearance on "Hollywood Screen Test" (1948-53, ABC) won her a Hollywood contract and she also had a brief motion picture career. Among her many television assignments were a short stint as host of "CANDID CAMERA" and regular appearances assisting DAVE GARROWAY on the "TODAY" show, where she served as women's editor. She is best known, however, as a panelist on the enduring GAME SHOW "I'VE GOT A SECRET" (1952-67, CBS) for its last ten seasons.

Palmer was relatively inactive after the popular quiz show was cancelled but she resumed her career in the 1980s, both in motion pictures and on television. She appeared in MADE-FOR-TV MOVIES and MINISERIES and hosted a talk show on cable television titled "Wifeline." The actress has also appeared in the first-run syndicated SITCOM "Charles in Charge.

#### **pan**

The rotation of a stationary camera on its horizontal axis is known in television production as a pan. The operator moves the camera slowly from left to right or from right to left, following the action or showing the sweep or panoramic view of the scene. A pan is ideally made in one smooth, continuous motion, without interruption. A swish pan is a rapid sideways movement, designed to portray action and speed. (See also FRAMING and TILT.)

#### **Pan American Satellite**

Founded in 1988 by RENE V. ANSELMO, this company operates the first privately owned communications SATELLITE over the Atlantic Ocean and has plans to launch three more to operate a global satellite system. The Stamford (Connecticut)-based company was founded on Anselmo's profits from the sale of the SPANISH INTERNATIONAL NETWORK (SIN) in 1986. In spite of its name, the company is not associated with the airline of the same name. Pan American Satellite's operational base of ten EARTH STATIONS is in Florida. The company sells time on its satellite to the CABLE NEWS NETWORK (CNN) and to all three American commercial networks as well as to the BRITISH BROADCASTING CORPORATION (BBC). In a short period of time, it has become a major competitor to INTELSAT and the COMMUNICATIONS SATELLITE CORPORATION (COMSAT) and their satellites.

#### **pan-and-scan technique**

See LETTERBOXING.

#### **pancake makeup**

Often used in the theater and in film and television production, this type of makeup is applied as a

base to the talent's face. In modest television productions, it frequently serves as the only makeup necessary. A dry form of makeup that is applied with a damp cloth or sponge, pancake comes in a jar or a round flat container in varying shades ranging from light to dark skin tones.

### **Pantomime Quiz**

Seen mostly as a summer replacement show between the years 1950 and 1963, "Pantomime Quiz" was a televised version of the old parlor game Charades. Two teams of regulars and guest stars competed in acting out literary quotes or titles of books or movies. The GAME SHOW was one of the few programs that was seen on all four of the commercial networks of the day. It was created and hosted by Mike Stokey, except for one brief period when the title was changed to "Stump the Stars" and PAT HARRINGTON JR. performed the EMCEE duties.

Considering the number and diversity of celebrities and personalities that were at one time or another a members of its teams, the show might well be called the "Hollywood Squares" of the 1950s. Elaine Stritch, Carol Haney, and Stubby Kaye participated from the Broadway musical theater. Vincent Price, ANGELA LANSBURY, and ROBERT STACK were known as motion picture rather than TV stars when they competed as regulars on the teams. Future television greats DICK VAN DYKE, CAROL BURNETT, and HOWARD MORRIS had not yet made their names in the new medium but appeared on the show.

The game show won its only EMMY in 1948, the first year the statuettes were awarded. The competition that year consisted of nine other nominees, all largely unknown to most viewers today.

### **Paper Chase, The**

Although it could not sustain a commercial network audience for more than the one season (1978-79) that it was seen on CBS, this law-school drama was critically acclaimed for its realism, writing, acting, and production values. The hour-long show featured JOHN HOUSEMAN as an imperious law professor, re-creating the motion picture role for which he had won an OSCAR. The story line followed a group of first-year law students and their difficulties with him and the intensity of the scholarly work required at their prominent law school.

Two years later the series was repeated on the PUBLIC BROADCASTING SERVICE (PBS) and from 1983 to 1985, the PAY (PREMIUM) CABLE channel SHOWTIME set a new precedent by acquiring the rights to the series and authorizing the production and airing of new episodes, titled "The Paper Chase: The Second Year."

### **parabolic microphone**

Generally used to pick up distant sounds in a REMOTE television production, this mike is mounted facing the center of a concave dish, which acts as a reflector of the incoming sound. The bigger the reflector, the better the sound. The bowl-shaped device is often used to pick up the sound of battle or the crowd noise at a football game or a band marching in a parade.

### **parallax**

This French word of Greek origin refers to the apparent displacement of an object as seen from two different viewpoints. In film and television production, it is the difference between what is seen by the camera viewfinder and the camera lens. The slight angle of divergence between the two can create FRAMING problems in CLOSEUPS as well as KEYSTONE difficulties.

### **Paramount Communications Inc.**

Founded in 1958, this megacommunications company is headquartered in New York. It was known as Gulf + Western Inc. until the early 1980s. The company is the parent of Simon & Schuster (the world's largest book publisher), owns Madison Square Garden and the New York sports teams the Knicks and the Rangers, and operates the MADISON SQUARE GARDEN (MSG) NETWORK, the nation's oldest regional cable sports network. The company has six television stations (the TVX BROADCAST GROUP) and owns or partly owns more than one thousand motion picture theaters in eleven countries.

Paramount Communications Inc. is the parent of Paramount Pictures, which was founded in 1912. It consistently ranks among the top motion picture studios in terms of box office revenues.

In cable television the company is co-owner (with MCA) of the USA NETWORK. The Paramount Pictures Television Group produces a number of programs for the networks including the award-winning CHEERS and the fourth version of "THE BRADY BUNCH." It also produced the revival of another older series, "MISSION IMPOSSIBLE." The Domestic Television Division produces a number of programs for FIRST-RUN syndication including "ENTERTAINMENT TONIGHT" and the ARSENIO HALL program, one of the latest threats to the dominance of the "TONIGHT SHOW" in the LATE-NIGHT period. The division also syndicates older series such as "FAMILY TIES," "HAPPY DAYS," and "LAVERNE AND SHIRLEY."

In addition, the company operates one of the more successful home video firms, PARAMOUNT HOME VIDEO. (See also MARTIN S. DAVIS.)

### **Paramount Home Video**

The home video arm of PARAMOUNT COMMUNICATIONS INC. was established in 1979 when it licensed thirty-six titles from Paramount Pictures to the kiosks of FOTOMAT. Although that particular experiment didn't work, the precedent was set and the company became one of the pioneers in home video rentals. It also was the initiator of the SELL-THROUGH aspect of the business in 1982 with its release of "STAR TREK: THE WRATH OF KHAN" at the then-unheard-of low price of \$39.95.

The company's catalog consists of more than 600 titles in every category including sports, HOW-TOS, and vintage TV series, available in all video formats, and the catalog is replenished periodically by new Paramount Pictures releases. The company also distributes the films of the Rank Organization, Full Moon, and Prism. Ironically, the firm that pioneered low prices in 1982 shocked the industry and retail stores in 1990 by releasing "The Hunt for Red October" at the unusually high price of \$99.95.

### **Paris, Jerry**

Actor, director, and producer, Paris was best known to television viewers as next-door dentist Jerry Helper on "THE DICK VAN DYKE SHOW" (1961-66, CBS). He also embarked on his directing career on that show and won a Best Director EMMY for his efforts in 1964.

Paris also appeared in motion pictures and returned to that medium as a director when the Van Dyke show left the air. During the 1970s he became an extremely active television director and producer. He was much in demand in Hollywood and worked on "HAPPY DAYS," "THE PARTRIDGE FAMILY," "THE ODD COUPLE," "THAT GIRL," and "LOVE, AMERICAN STYLE" as well as many other successful series and MADE-FOR-TV MOVIES.

Paris died of a brain tumor in March 1986 at 60 years of age.

### **Park Communications Inc.**

This GROUP BROADCASTER owns seven television stations and ten AM and nine FM radio stations. The TV stations are located in Alabama, North Carolina, Tennessee, and Virginia. The company publishes a number of newspapers and more than one hundred "Shopping Guides" in seventeen states. Park Communications Inc. is headquartered in Ithaca (New York). (See also ROY H. PARK.)

### **Park, Roy H.**

A pioneer businessman in communications, Park began his career with various newspaper editorial

jobs in the 1930s and at one time owned two magazines. He formed the advertising arm of Duncan Hines Foods in 1948 and bought his first television station in 1962. Since that time PARK COMMUNICATIONS has grown as a GROUP BROADCASTER to own and operate seven television stations (in the Southeast) and nineteen radio stations. The graduate of North Carolina State serves as chairman of the company. The school of communications at Ithaca College is named in his honor and his professional memberships include service on the Board of Trustees of the MUSEUM OF TELEVISION AND RADIO.

### **Parker, Everett C.**

An ordained Protestant minister, Parker was for many years a highly vocal critic of broadcasting. From 1953 to 1983 he headed the office of communications of the United Church of Christ. He promoted the principle of the accountability of broadcasters to the public. He was also concerned with minority employment, civil liberties, and the fair representation of opposing views on radio and television. His office was instrumental in the FEDERAL COMMUNICATIONS COMMISSION (FCC) revocation of the broadcast license of a Jackson (Mississippi) television station for racial discrimination reasons. This action helped establish legal precedents for individual citizens to challenge license renewals. Parker has also been the author of a number of books and has written several educational television programs. He retired in 1983.

### **Parker, Fess**

As Davy Crockett in both the WALT DISNEY COMPANY's "Disneyland" MINISERIES in 1954-55 and the 1955 motion picture, Parker achieved almost instant superstardom. Davy Crockett mania swept the country in the mid-1950s, with a hit song, coonskin caps, and an all-pervasive merchandising campaign for other paraphernalia. The actor rode the crest of the excitement until the series ended with Crockett's death at the Alamo. Parker appeared in some other less-than-successful shows and then revived the same type of character in his 1964-70 portrayal of "DANIEL BOONE" on NBC. He then became involved in real estate and other successful business ventures.

### **Parks, Bert**

In 1947, Parks was the EMCEE when NBC telecast (to its two stations) what is most likely the first GAME SHOW to air on network television, "Party Line." For the next twenty-five years, the toothy Parks was host for some twelve game shows in PRIME TIME including "Stop the Music" (1949-56, ABC), "Masquerade Party"

(for two years), and the syndicated revival of "Strike It Rich," as well as several DAYTIME programs. He was also a popular host for two variety series, "The Bert Parks Show" (1950-51, NBC) and "Circus" (1971-73, syndicated).

Parks became a national institution, however, when he replaced JOHN DALY as the singing emcee of the annual "MISS AMERICA PAGEANT" in 1955. He serenaded the winner with the now traditional "Here She Is..." every year until 1980 when, in a move that made headlines all over the country, he was fired in order to bring on a younger host. He retired but in 1990, pageant officials relented and invited him to return, to sing the song to former winners. He died in February 1992.

#### **participating sponsor**

An advertiser that joins with other companies in buying COMMERCIAL TIME on a program or series of programs on a television or cable operation is known as a participating sponsor. Sometimes called co-sponsors, participating sponsors seek identification with a program of quality or a prestigious televised event. Some programs may have as many as ten participating sponsors and with lengthy events such as sports coverage, a sponsor's commercial often appears in one segment, implying to the audience that that particular sponsor has funded that particular part of the program.

The sponsors' commercials are also usually shown at the beginning and/or at the end of the show. Every attempt is made to distinguish the participating sponsors' commercials from ADJACENCIES.

In the early days of television nearly all programs were sponsored by one company, which also paid for the cost of the production. As those costs escalated, however, the use of co-sponsorship grew, whereby companies shared in the cost of the production and purchased air time. Today cosponsors usually only purchase COMMERCIAL TIME within a program, but some attempts are being made to reinstitute the original idea of sponsors' funding some part of the production in exchange for a participation in the revenues that may be received in SYNDICATION. (See also SPONSOR.)

#### **Partridge Family, The**

Touring in a psychedelically decorated bus and performing as a professional rock group, five kids not yet out of their teens and their widowed mother formed the basis of this series, an extension of 1960s culture. Musical comedy and motion picture star Shirley Jones played the mother and served as the lead vocalist for the group. The eldest son was por-

trayed by Jones' real-life stepson David Cassidy, who went on to a successful career in rock music. They performed the vocals while a studio band provided the instrumental background. Susan Dey, later of "L. A. LAW," played the part of the eldest daughter.

The half-hour musical *SITCOM* on ABC from 1970 to 1974 found a loyal audience in the youth-dominated society of the day. An animated Saturday morning version recounting the adventures of a twenty-third century Partridge family was also seen on ABC during the 1974-75 season.

#### **Pastore, John**

As head of the Senate Commerce Subcommittee on Communications, the senator from Rhode Island was a powerful force in shaping the television industry from 1955 until his retirement in late 1976. His committee also had oversight responsibilities for the FEDERAL COMMUNICATIONS COMMISSION (FCC).

The issues that were of greatest concern to Pastore included television's purported excessive sex and violence, satellite technology, and the FAIRNESS DOCTRINE. He was also a dedicated champion of EDUCATIONAL TELEVISION (ETV), (later PUBLIC TELEVISION [PTV]), and that segment of the television industry owes much of its progress to Pastore's efforts in Congress. His leadership was instrumental in the passage of the EDUCATIONAL TELEVISION FACILITIES ACT OF 1962 and the PUBLIC BROADCASTING ACT OF 1967. After his retirement much of the congressional long-range oversight of broadcasting switched to the House of Representatives until new Senate leadership began to display interest in communications in the late 1980s.

In 1977 Pastore was awarded the RALPH LOWELL AWARD by the CORPORATION FOR PUBLIC BROADCASTING (CPB).

#### **patch panel**

Used in professional television operations, these power units provide input and output connections for audio, video, and lighting equipment. They are affixed to a wall or are RACK-MOUNTED and contain rows of sockets resembling an old-fashioned telephone switchboard. Sometimes called a "patch bay," the audio and video panel allows various pieces of equipment to be connected, using standardized patch cables, and eliminates a confusing tangle of cable, cords, and wires in a television operation. Plugging both ends of a cable into a pair of sockets, which are in turn connected to individual pieces of gear, connects the equipment. The panels are often wired so that the most common connecting sockets are next to one another. Lighting patch panels are used to connect different lighting instruments to a DIMMER panel.

**Pathonic Network Inc.**

This Canadian GROUP BROADCASTER owns seven television stations, all in the province of Quebec. It is headquartered in Ste.-Foy (Quebec).

**Patrick, Sharon L.**

Patrick joined Rainbow Program Holdings Inc. as president in January 1990 and was elected to the board of directors of the parent company, CABLEVISION SYSTEMS CORPORATION (CVC), in March of that year. She had spent eleven years at the international management consulting firm McKinsey and Company, specializing in its worldwide media and entertainment practice. Patrick holds an undergraduate degree from Stanford University and an MBA from Harvard Business School.

**PATSY awards**

Established in 1951, these awards recognize outstanding performances by trained animals in film, video, and television. Their purpose is to honor skill and ability in animal handling and to help promote compliance with the standards of the American Humane Association, which sponsors the awards. PATSY (Performing Animal Top Star of the Year) awards are given in June to animals appearing in television, film, commercials and advertising, and the theater.

**Patty Duke Show, The**

As a teenager, PATTY DUKE played the dual role of identical cousins in this 1963 SITCOM. The girls confused friends and family in their New York neighborhood. During its three-year run on ABC, the half-hour program was popular with young people, particularly with the infusion of rock music through the guest appearances of pop singers of the day.

The 104 black-and-white episodes were placed in OFF-NETWORK syndication in 1966. The series evoked some nostalgia when it was repeated on NICK-ELODEON/NICK AT NITE in the late-1980s as part of its baby-boomer programming.

**Paul Kagan Associates**

Located in Carmel (California), this private consulting and research firm tracks all major communications corporations and technology in the United States and around the world. The company concentrates on financial analysis. The firm is also known for its accurate statistical estimates in the cable, home video, broadcasting, and other communications industries and for its ability to track and predict trends. The firm publishes a number of newsletters, reports, and studies.

**Paul, LeRoy**

The current president of the AMERICAN FAMILY BROADCASTING GROUP, Paul began his career in local television as a sports director and announcer at three stations in Alabama. He later served as an executive in marketing at the Royal Crown Cola Company during the 1960s and 1970s. He joined American Family in 1977. Paul is a graduate of the University of Alabama.

**Pauley, Jane**

An electronic journalist out of television stations in Indianapolis and Chicago, Pauley came to NBC in 1976 as a replacement for BARBARA WALTERS on the "TODAY" show. By 1982 she was the senior member of that staff and co-anchoring the show with BRYANT GUMBEL. From 1980 to 1983 she also occasionally anchored the NBC weekend news. In 1990, however, NBC added the younger Deborah Norville to the on-air "Today" cast and Pauley, anticipating an awkward realignment, left the morning talk show. She began a Sunday news magazine program of her own that year in PRIME-TIME on NBC titled "Real Life with Jane Pauley." She occasionally substitutes for TOM BROKAW on the evening newscast and sometimes anchors live SPECIALS from time to time.

During her tenure at NBC Pauley has also hosted some DOCUMENTARIES including "Women, Work and Babies: Can America Survive?" immediately following the birth of her twins in 1983. Pauley is a graduate of Indiana University.

**Paulsen, Pat**

As an aspiring comedian, Paulsen had very little success until Tommy Smothers of THE SMOTHERS BROTHERS introduced him as an up-and-coming personality on "Hollywood Talent Scouts" and then offered him a spot on "THE SMOTHERS BROTHERS COMEDY HOUR" (1967-70, 1975, 1988). He also was a regular on a summer replacement show with GLEN CAMPBELL on 1968 and with Joey Heatherton in 1975.

Paulsen was given his own variety show in 1970, "Pat Paulsen's Half a Comedy Hour" on ABC, but it was not successful. His popularity on the Smothers show, however, led to some motion picture roles and appearances in TV SPECIALS.

The dead-pan comic is known for his humorous editorials and his perpetual running-for-President campaign. In 1968 Paulsen won a special EMMY for his work on the Smothers show.

**pay (premium) cable service**

A local cable system usually offers its subscribers channels in addition to those in its BASIC CABLE SER-

VICE. These channels are known as pay (or premium) cable services. In order to receive them, the customer must first subscribe to the basic service.

In the early days of cable television the systems simply retransmitted local television stations and one or two imported DISTANT SIGNALS. The customers purchased the basic service to receive better and more reliable signals. As cable grew, more channels were added, supplied by the newly established basic cable networks. Most carried commercials and the customer was often not charged extra to receive them. Although some attempts were made as early as 1957 to provide programs and films for a fee, most of those efforts failed. The BARTLESVILLE PAY CABLE EXPERIMENT, for example, lasted only six months.

A major step in cable came in 1972, however, when HOME BOX OFFICE (HBO) fully developed the concept of offering the subscriber a special extra channel that was free of advertising. The service was available only with the payment of a monthly fee in addition to the basic cable service charge. HBO began providing a series of so-so movies to some cable systems in the Northeast, delivering the motion pictures by the BICYCLE method and MICROWAVE RELAY. The network grew slowly until 1975 when the company leased a satellite TRANSPONDER and offered the programming (for a small fee) to any system in the country with a TELEVISION RECEIVE ONLY (TVRO) dish. Growth was rapid after that, as local systems installed TVROs and new pay-cable networks were started in order to satisfy the subscribers' growing appetites for more and better programming.

Cable systems initially charged the subscriber separately for each new pay-cable channel ordered, but most eventually developed a system of packaging by TIERING. Subscribers had their choice of groups of commercial-free channels for a monthly fee. Today a number of pay-cable channels compete for the subscriber's attention and pocketbook. Ordering more than two pay channels qualifies a customer as a "multi-pay subscriber."

The success of pay cable has spurred a return to another very early concept in television, PAY-PER-VIEW (PPV), whereby subscribers pay for each individual program. (See also COMMUNITY ANTENNA TELEVISION.)

#### **pay per view (PPV)**

In this form of PAY (PREMIUM) CABLE SERVICE or DIRECT BROADCAST SATELLITE (DBS), the viewer is charged a single usage fee to see a specific program, motion picture, or special event. The practice is possible through the installation of an ADDRESSABLE CONVERTER in a cable customer's home that allows the cable operator to send programs down the FIBER OPTICS or

COAXIAL CABLE only to those viewers who have paid (or will pay) a fee. It is also possible using satellite technology in combination with the telephone and TELEVISION RECEIVE ONLY (TVRO) dishes.

The concept is not new. It was tried as a part of many PAY-TV experiments in the 1950s and 1960s, and in 1974 a PPV operation called Telecinema was attempted in Columbus (Ohio). Viewers were given a few minutes to look at a film and then charged \$2.50 if they wanted to watch all of it. In 1978 the GUBE system that contained many PPV elements was introduced in the same city.

PPV systems have not grown quickly. In 1980 some 170,000 people around the nation paid \$15 to see the first Sugar Ray Leonard and Roberto Duran fight on cable and in 1989, approximately 270,000 homes paid \$22.50 to see a Rolling Stones concert. In October 1990, however, 1,059,000 people paid \$26.50 to see the James Douglas-Evander Holyfield fight. Other national PPV events on cable have included wrestling matches, a "Bikini Open" (swimsuit competition), and a performance by the Teenage Mutant Ninja Turtles. However, most of the PPV cablecasts over the years have been first-run Hollywood movies. Of the top six PPV money-makers between 1987 and 1990, five were motion pictures, largely because the movies ran all week while the special events were only hours long. PPV's growth, coupled with the increasing penetration of addressable converters in cable, is of concern to the home video industry, which sees PPV as a threat.

To date Hollywood has favored the theaters and home video in the release dates of its films, because the income from both has been larger than income from PPV. The initial WINDOW for the release of some theatrical titles to home video was nine to twelve months, later only four months. The release of the same title to PPV after its home video run was shortened to sixty days and then to forty-five or thirty days in 1990. Customers sometimes began to see the PPV availability promoted and advertised even before they were able to rent the film from a video store.

With the penetration of addressable converters reaching the critical mass of approximately 30 percent of cable homes in 1990, the studios began again reviewing their marketing strategies and release windows in an effort to maximize revenues. Cable MULTIPLE SYSTEM OPERATORS (MSO) also reexamined PPV with TELE-COMMUNICATIONS INC. (TCI) testing the concept of the "on-demand viewing" of 1,000 movie titles in some of its systems in 1991. Customers could order (from their homes) from a list of 1,000 movies and could even "pause" the film for up to ten minutes at a time in order to get a snack.

Eventually the proponents of cable PPV see the day when LASER VIDEODISC (LV) machines will be used to play back movies from the HEAD END to a subscriber's home, allowing custom viewing that will permit the viewer to stop and start the film at will. This type of transaction television, however, relies on strong marketing skills, easy ordering technology, and good programming. Many argue that the PPV industry will rely more on impulse buys for special events rather than movies, and that it may find its ultimate home in DBS.

In 1990 and 1991 three companies announced that they would begin PPV operations using satellites and TVRO dishes. SKYPIX and PRIMESTAR PARTNERS were joined by the new company TVN Entertainment, which sought to offer ten channels of movies using a C-BAND satellite at a cost of \$19.95 for the hookup and \$3.99 for a film. The venture, supported by PARAMOUNT COMMUNICATIONS INC. and MCA INC., hopes to reach the 15 million Americans in the rural areas of the United States who do not have (nor will have) cable television. In order to get the movie, the subscriber must call a toll-free number that records the order and activates the descrambler at the customer's home, all in seconds. Some proponents of DBS foresee the day when 150 channels will be offered, with fifty to one hundred of them PPV channels.

NBC and the RAINBOW PROGRAMMING SERVICE have formed a partnership to program 1,000 hours of the 1992 "OLYMPICS" on cable PPV and will fill three PPV channels with preliminaries to the finals of the seven most popular sports. Some observers believe that most other major sporting events, such as the SUPER BOWL and the World Series, will eventually only be available on a pay-per-view basis via cable or satellite. As more motion pictures and special events move to PPV, many are concerned that the United States is moving toward an "information-rich, information-poor" society in which only those who can afford it will receive complete information/entertainment services. (See also REQUEST and VIEWER'S CHOICE.)

### pay TV

The concept of charging the public directly for receiving programming is as old as broadcasting. Early radio stations debated whether to charge a fee to listen to their programs. The idea of offering subscriptions much as a newspaper does was aided by radio technology, for those who perfected the electronic transmissions through the air also developed ways to block or SCRAMBLE the signals. The audience could then be restricted only to those who paid to use a DE-

SCRAMBLER/DECODER. The idea never caught on, however, and by the late 1920s advertising had become the dominant method of financial support for radio.

The idea of requiring direct payments to receive programs, however, was resurrected when television was developed after WW II. Labeled "toll TV," the precursors of SUBSCRIPTION TELEVISION (STV), PAY (PREMIUM) CABLE SERVICES, and BASIC CABLE SERVICES were launched in the early 1950s. Communication entrepreneurs experimented with both over-the-air and cable types of pay TV. In 1950 the SKIATRON system tried a combination over-the-air and wire system in New York City and in the same year, PHONEVISION launched a three-month experiment in Chicago. Paramount Pictures tried a wired system called TELEMETER in California in 1951 that required the subscriber to drop a coin in a box to descramble the signal and receive the motion pictures.

These experiments were reluctantly authorized by the FEDERAL COMMUNICATIONS COMMISSION (FCC) in spite of its mandate to study and promote new uses of the radio spectrum. The Commission did not want to jeopardize the growth of the fledgling television broadcast medium. There was indeed considerable pressure from regular commercial broadcasters who saw "fee-vee" as a threat to their advertiser-supported "free-vee." In 1955, however, the FCC started proceedings to determine whether pay-TV should be authorized. The Commission was besieged with petitions and comments reflecting the thoughts of more than 25,000 people about the legal, technical, and policy aspects of the matter.

The entrepreneurs persisted during this time and in 1957 a theater owner established a wired system in BARTLESVILLE (Oklahoma) that created national interest but failed in six months. In spite of continuing protests from other theater owners and movie producers who feared competition, the FCC finally authorized more over-the-air experiments under rather strict guidelines on March 24, 1959. The restrictions were designed to protect the now-powerful TV industry and the public, who had bought sets to watch television free of charge. Any pay-TV system could be tried, ruled the FCC, but only in cities that had at least three TV stations. Only UHF stations could be used and the programs that were offered could not duplicate any on regular television.

Under the rules, Paramount launched another experiment of its Telemeter system in a suburb of Toronto, which (with extensions) lasted from 1960 to 1965. And using a UHF station in the HARTFORD PAY-TV EXPERIMENT, RKO and Zenith began a broadcast subscription TV service in 1962, which (with extensions) was operated for seven years. But an attempt in

1962 by SYLVESTER "PAT" WEAVER, former president of NBC, to inaugurate a combination pay cable and broadcast service in Los Angeles and San Francisco was defeated by the motion picture studios, theater owners, and the broadcasters of California. They organized a referendum to prohibit pay TV that was passed by the voters of the state in 1964. Although the law was eventually ruled unconstitutional, Weaver's SUBSCRIPTION TELEVISION INC. was bankrupt by that time.

The same informal coalition of interests succeeded in persuading the FCC to establish more stringent rules limiting pay TV in 1968. Over-the-air pay-TV test operations could only be undertaken in communities where there were at least four regular television stations and the tests could only be continued for three years. Only one pay station could be located in any MARKET and the station had to transmit at least twenty-eight hours per week of nonscrambled programming. To protect the public from a ripoff if the station failed, it could only lease the descramblers/decoders to the viewers. These rules and later rules in 1971 also restricted the use of programming from other sources, including broadcast stations and the Hollywood studios. Any movies on pay-TV had to be out of theatrical distribution for two years and 10 percent of all programming had to be other than sports or movies. No sporting event that had appeared in the community on regular television in the past five years could be transmitted on a pay-TV operation.

One UHF station in New Jersey licensed to Blonder Tongue operated under the stricter rules in 1974 and 1975. It failed.

Pay TV via cable, however, was begun in a limited way by HOME BOX OFFICE (HBO) in 1972. That network began transmitting to cable systems via SATELLITE in 1975. Interest in pay TV via broadcasting languished, however, but was revived in 1977 when HBO challenged the FCC in court over some of the 1959, 1968, and 1971 rules relating to cable, and won. As a result the FCC also rescinded all pay-TV rules related to broadcasting in 1982, opening up a short period of growth for what was now beginning to be called subscription television (STV).

As a form of pay TV, STV was to prosper for a few years in the 1980s, but it eventually failed because it could offer only one channel in what had become a multichannel world. Other forms of pay TV, MULTI-CHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS) and some LOW-POWER TELEVISION (LPTV) stations that scramble their signals, continue to seek subscribers in the 1990s. Cable is, however, the now-dominant form of pay TV. It continues to be an important ele-

ment in the communications industry in the United States in this decade and DBS pay-TV operations are in the offing. (See also COMMUNITY ANTENNA TELEVISION [CATV].)

#### **pay-per-transaction (PPT)**

This method of home video retailing allows the retail stores to lease prerecorded titles instead of buying them outright. They can therefore stock more copies of a popular "A" TITLE to satisfy customer demand. The system also applies to "B" TITLES. The stores divide the rental income from their customers with the leasing company that, in turn, shares it with the PROGRAM SUPPLIERS of the titles. The technique was first developed in 1985 by Ron Berger, then head of the VIDEO RETAIL CHAIN National Video. Although it saves retailers the cost of purchased INVENTORY, the technique has been slow to gain acceptance within the industry. It requires a great deal of record-keeping and necessitates that the retailer be connected by computer to RENTRAK CORPORATION headquarters. In the spring of 1991, Rentrak and CAPITAL CITIES/ABC INC. announced a joint venture to test a new computer system for the operation.

#### **PBS**

See PUBLIC BROADCASTING SERVICE (PBS).

#### **PBS Program Fund**

After a two-and-a-half year debate, this new National Program Plan for acquiring programming for the PUBLIC BROADCASTING SERVICE (PBS) schedule was officially adopted in 1991. It replaced the cumbersome but democratic STATION PROGRAM COOPERATIVE (SPC) that had served the PUBLIC TELEVISION (PTV) stations for nearly twenty years.

The SPC was designed to give the stations direct control over the national PBS schedule, by the purchase of individual programs. However, with fast-moving changes and increased competition from cable, home video, and other technologies, the method seemed time-consuming and conservative. Public television was losing audiences to innovative fresh programs in the other media. In July 1988 PBS submitted a "Strategic Plan for the 1990s" to the stations calling for centralized program funding, scheduling, and promotion. The idea was given further momentum with the passage of the Public Telecommunications Act of 1988 in which Congress directed the CORPORATION FOR PUBLIC BROADCASTING (CPB), PBS, and the stations to come up with a new plan for improving the mechanism for funding national productions. In April 1989 the ASSOCIATION FOR PUBLIC BROADCASTING (APB) organized a 33-member



task force to address the problem and PBS, CPB, and APB officials began summit meetings to negotiate the way in which a centralized program decision system under one "program czar" could be created. PBS hired JENNIFER LAWSON as that chief programming executive and in November 1989, the three organizations announced a plan to split the federally appropriated CPB PUBLIC TELEVISION PROGRAM FUND between CPB and PBS, provided PBS discontinued the SPC. The organization did so and an agreement between CPB and PBS was signed on February 26, 1991 in which the CPB transferred funds to PBS and Lawson's control.

The initial PBS Program Fund totaled some \$100 million, with \$22.5 million coming from the CPB and the rest from PBS and the stations. Using the money, Lawson was free to define, develop, and shape the National Program Service (NPS) and although she reports to the National Program Policy Committee and the PBS board, which approves the budget, she has broad latitude as to exactly how the funds are spent. The stations will continue to support the fund in the future by paying program fees for the entire national program service (rather than individual programs), based on the formulas used to set PBS membership dues. The CPB will also continue to support the PBS Program Fund but it will retain some funds for its own program fund.

### **PCS**

The initials stand for **personal communications service** and refer to the technology that could eventually become the primary form of two-way voice and data communications, replacing the telephone and computer. Such services will use a form of low-power digital mobile radio (similar to today's cellular radio technology) that (when used with SATELLITES or a cable FIBER OPTICS system and the routing capabilities of cable television) could revolutionize voice and data communications. Such systems could possibly be used to provide for miniature telephone/computer terminals.

In one proposed strategy, small outdoor radio receiving ports would be installed on telephone poles for receiving and relaying data, voice, or visual information from a customer to control switching centers at cable HEADENDS. Eventually the nation could be interconnected by personal communications networks (PCNs). Cable systems have sought to enter the field to offer an alternative telephone service in competition with local telephone companies.

Because any system will require the use of FREQUENCIES in the broadcast spectrum, the FEDERAL COMMUNICATIONS COMMISSION (FCC) will eventually have

to provide ALLOCATIONS and develop standards. The Commission started inquiry proceedings in June 1990 and began granting experimental licenses to help determine eventual allocations. Some futurists see PCS replacing POTS (Plain Old Telephone Service) by the year 2000. They envision portable fax machines, and two-way telephones the size of a small calculator. (See also INTERACTIVE VIDEO DATA SERVICE [IVDS]).

### **Peabody awards**

The George Foster Peabody Radio and Television awards recognize the achievements of networks, stations, producing organizations, and individuals. The awards are based on quality and distinguished service, rather than popularity and commercial success. Consisting of a bronze medallion and certificate, the awards are administered by the University of Georgia and conferred by a National Advisory Board. They are bestowed in memory of a prominent Georgia banker and philanthropist and were initiated in 1941 when five awards were made for radio broadcasts relating to meritorious public service.

Since 1948 they have also honored television and they are now considered the Pulitzer Prizes of broadcasting. The Peabodys are awarded in May of each year. (See also WORTH MCDOUGALD.)

### **peacock, the**

Introduced by NBC on May 22, 1956 after considerable promotion and fanfare, this STATION-BREAK logo was used to display the beauty of color on television. The first bird was presented as a still picture with the many colors of the spectrum represented in its tail. It was then used in the introduction to every color show on the network to tout the fact that the following program was "in living color on NBC." Later the bird was seen as a 12-second animation with the different tail feathers lighting up with various colors. The NBC peacock and the beautiful opening for "WALT DISNEY'S WONDERFUL WORLD OF COLOR" beginning in 1961 helped spur the sale of color television sets. Most people just had to see what they were missing. The network began to phase out the bird in 1971 and in 1976 it was replaced with a new NBC logo.

### **Pee-wee's Playhouse**

A mainstay on the CBS Saturday morning kids' time slot from 1986 to 1991, this half-hour variety show featured live-action sketches, guest stars, and cartoons with occasional guest stars. It starred the child-man PEE-WEE HERMAN and his odd and zany group of Playhouse characters. Many of the shows are available on home video.

**PEG channels**

The acronym refers to **public access**, **educational**, and **government channels** in a cable system. The phrase is derived from Section 611 of the CABLE COMMUNICATIONS POLICY ACT OF 1984, which permits a local FRANCHISE authority to "require as part of a franchise...that [some] channel capacity be designated for public, educational, or governmental use." The cable operators, however, have no editorial or program control over the channels. This aspect of the Act seems to imply that a cable operator is acting as a COMMON CARRIER in providing PEG channels. The channels are a local option, however, and not a federal requirement. Thus, they are not bound by the precedent set in the MIDWEST VIDEO II DECISION of the Supreme Court.

Such channels have a long history dating from the earliest days of the cable industry. In order to acquire franchises from local authorities, most applicants promised that certain channels would be set aside for public, education, and other noncommercial uses. In many instances the applicants promised to financially support such channels by providing production facilities and operating funds. The channels would, of course, be provided free of charge to subscribers as a part of a BASIC SERVICE.

Many school systems, libraries, or other governmental agencies have been granted control of some channels by the local cable system and program them with or without subsidies from the operator. Public-access channels are a somewhat different matter. Such channels are usually seen as a means of providing local residents with an electronic soapbox. They are offered free of charge, largely on a first-come, first-served basis, to individuals or groups. The would-be programmers are permitted to use production equipment set aside by the cable operator, and a DIRECTOR OF LOCAL ORIGINATION (or of public access) instructs and oversees them in the use of the gear. The individual or group requesting use of the channel is solely responsible for the content of the program.

In an attempt to avoid controversy, problems with OBSCENITY AND INDECENCY LAWS, and political hassles, many systems and local communities create a nonprofit Public Access Council that is assigned control of the public access channels. The final liability for content control of the access channels, however, continues to be a legal issue. Although PEG and CUPU LEASED ACCESS CHANNELS are usually used to transmit local programs, they are both distinct from LOCAL ORIGINATION CHANNELS in that the control of the content of a program normally is not under the jurisdiction of the cable system.

**penetration**

This general MEDIA term indicates the level or degree to which a specific medium reaches an audience or the extent to which a program or product is seen or purchased in a particular market. It is usually expressed as a percentage or a number. In home video, the VIDEOCASSETTE RECORDER (VCR) may be said to have reached a penetration of 65 percent of the television homes. In broadcast television, penetration is expressed in RATINGS or SHARES such as 18 or 30. In cable television, penetration means the percentage of HOMES PASSED that are signed up as subscribers for cable services.

**people meter**

About the size of a cigar box, this remote-controlled device is connected to a television set and measures viewers' preferences and viewing times. It has buttons for each member of the family or visitors to the household and when the buttons are pressed, information (about who is watching what program and when) is noted. The data are stored in an in-home metering system until retrieved daily by the A. C. NIELSEN COMPANY computers at their processing center in Florida.

Invented by the British firm AGB TELEVISION RESEARCH, the people-meter system was introduced in the United States by that company and a similar device was developed by A. C. Nielsen in 1987. It was considered more accurate than the older DIARY SYSTEM and AUDIMETER measuring devices used by Nielsen and others, because it was able to pinpoint specific audiences by sex, age, and other DEMOGRAPHIC information.

In recent years, however, the device has come under criticism because the system has measured a steady decline in the viewing audiences for network programs. American broadcasters claim that people have tired of the metering process in which they must push a button every time they watch a program. The Committee on Nationwide TV Audience Measurement (Contam) of the NATIONAL ASSOCIATION OF BROADCASTERS (NAB) has charged that the people meters go against human nature. Button-pushers, they say, suffer from a fatigue factor, and Nielsen's incentives in dollars paid are not enough to make people push all of the buttons. They further argue that children push the wrong buttons. Nielsen maintains that the use of people meters is an accurate and valid research methodology. AGB Television Research continues to use people meters in the United Kingdom and other countries.

The use of people meters in the United States almost transformed the television advertising in-

dustry. The networks traditionally provide guarantees of the ratings advertisers can expect on any given show during the year. When the people meters showed another drop in viewership in 1990 the networks attempted to base their ratings projections for a current season on viewing levels in the same timeslots over the previous eight years. As a result of protests from advertisers, however, they abandoned that idea in 1991.

The solution to the dilemma may lie in the so-called passive people meter, first introduced in France in 1991. Called the Motivac, it is a black box that uses a photo sensor to record movement in a 120° arc in front of it. The device can recognize individuals (while ignoring animals) and the data is fed back to computers at a main processing center where it is analyzed. Some 36,000 Motivacs were sold to ARBITRON in the United States, which is testing them in an American environment.

A. C. Nielsen has a passive unit in development that uses an infrared camera and has plans to place it in 4,000 TV homes by 1993. This device is reportedly so sensitive that researchers will even know when a head is turned away from the screen. These sophisticated passive people meters strike many observers as a nightmare come true and the ultimate invasion of privacy. The "Big Brother" of George Orwell's book, *1984*, can indeed watch you. (See also PEOPLE USING TELEVISION [PUT].)

### people using television (PUT)

This audience measurement represents the percentage of people or the total number of people in a viewing area that are actually watching television at any given time. PUT levels refer to the viewing in a market as a whole rather than for individual stations, networks, or programs.

PUT measurements differ from the older HOUSEHOLDS USING TELEVISION (HUT) levels inasmuch as they calculate people rather than households. This audience research methodology was made practical and feasible in the late 1980s with the introduction of PEOPLE METERS.

### People's Choice, The

Former motion picture child star Jackie Cooper starred in this 1955 SITCOM on NBC, portraying a city councilman who tried to help the people in the community but was forever running into trouble with the mayor. The series was notable in that it featured Cleo, a talking dog, six years before the talking horse "MR. ED" made its debut on the air. After the comedy finished its run in 1958 the 104 black-and-white episodes were placed in OFF-NETWORK syndication.

### Pepper Paper

Formally titled *Broadcast Television in a Multi-channel Marketplace*, this FEDERAL COMMUNICATIONS COMMISSION (FCC) working paper was issued in July of 1991. It was largely written by two staff members of the Office of Plans and Policy (OPP) (Florence Setzer and Jonathan Levy) and was popularly named after the head of the OPP, Robert Pepper.

According to the study, "the broadcast industry has suffered an irreversible long-term decline in audience and revenue shares, which will continue through the current decade." The major villain is cable, according to the report. It will continue to affect all but the healthiest AFFILIATED STATIONS and strong INDEPENDENT STATIONS in the major MARKETS.

Cable has attracted viewers away from medium- and small-sized stations and will continue to do so, and broadcast profits will decline. The commercial networks' share of the audience will continue to drop, but eventually will stabilize, for they will still provide more superior programming.

The paper (which predicted events only up to 1999) was used to support the varied positions of the many aspects of the communications industry. It was interpreted differently by the NATIONAL ASSOCIATION OF BROADCASTERS (NAB), the NATIONAL CABLE TELEVISION ASSOCIATION (NCTA), the ASSOCIATION OF INDEPENDENT TELEVISION STATIONS (INTV), the advertising community, and countless others.

While it reflected only the staff viewpoint (not the official stand) of the FCC, its premise is certain to affect many issues to be eventually readdressed by the FCC. Among them are the current FIN-SYN, DUOPOLY, CROSS-OWNERSHIP, and MUST-CARRY rules.

### per inquiry (PI)

In this advertising practice, payment is made to a television or cable operation based on a percentage of the money received by the advertiser through the sales generated by the COMMERCIAL on that medium.

In its most common form, the operation transmits the commercial for a product that contains an 800 phone number or a post office box number. Rather than being paid for the COMMERCIAL TIME, the television or cable company receives a specific percentage of the monetary value of each unit ordered in response to the SPOT. Many operations insist that the orders be sent directly to them so they may accurately track the response to the commercial. They then send the order on to the manufacturer. PI advertising is often used for very specialized products by small companies that cannot afford to pay regular RATE CARD rates or to place advertising through an ADVERTISING AGENCY.

Another form of PI is based on the use of a 900 phone number. In this practice the viewer pays for the call with the charges ranging from \$.25 to \$.75 per call. The income is shared among the local telephone company, AT&T, the service provider, and the network or station. In most instances, information, not merchandise, is sold. Cable systems have long placed SPOTS for 900 phone calls for astrology read-outs or sports scores as a way of using unsold INVENTORY. In the 1980s broadcasters also began airing them, often late at night. Some have used the scheme as a polling device to let viewers express their opinions on hot news issues. In 1982 "SATURDAY NIGHT LIVE" asked viewers to call in to determine the fate of Larry the Lobster. Nearly 500,000 people called a 900 number and Larry was spared broiling by 12,748 votes. NBC has also used the technique for voting on which "MIAMI VICE" episodes to rerun and for promotional purposes. "ENTERTAINMENT TONIGHT" has used the practice to poll viewers on such topics as "Is there too much sex on TV?" MTV has also run a number of contests using 900 numbers; in one, Jon Bon Jovi's house was given away. Some PUBLIC TELEVISION (PTV) stations also use the technique, both as a promotional device and for revenue.

#### **performance standards**

The minimum technical norms established by a city or county for cable companies operating under a FRANCHISE in its area are known as performance standards. The engineering standards vary according to the current agreement and are usually renegotiated at renewal time, but the cable company must maintain those standards throughout the course of the contract.

#### **Perlman, Rhea**

Perlman achieved her stardom through the SITCOM "CHEERS" (1982- , NBC), playing the feisty barmaid Carla. She won four Best Supporting EMMYS for the role in 1984, 1985, 1986, and 1989. She has also written and produced episodes of the series.

Perlman has also appeared in several SPECIALS and MADE-FOR-TV MOVIES, has had a part in cable television's "The Rating Game," and has begun to produce other ventures with husband Danny DeVito.

#### **Perry Mason**

Television's most famous trial lawyer, Perry Mason (played by RAYMOND BURR) never lost any of the 271 criminal cases that he defended over a nine-year period on CBS (although one 1963 case is considered a loss by some fans). His secretary was played by BARBARA HALE.

The Perry Mason character was derived from a series of novels by Erle Stanley Gardner and had earlier been the focus of a five-day-a-week SOAP OPERA on radio. When the shift was made to television in 1956, the original cast retained the soap opera elements and the show became "The Edge of Night." The crime elements of the program were refined and new characters developed for the "Perry Mason" series that was created the next year. It was televised until 1966.

The popular hour-long program was revived in 1973 with Monte Markham playing Perry Mason but it failed to find an audience. A 20-year reunion MADE-FOR-TV MOVIE in 1985 with Burr and the original cast back in place was more successful and it led to a series of several additional TV movies, produced by FRED SILVERMAN's company. In 1991 the TURNER BROADCASTING SYSTEM (TBS) recognized thirty years of the popular character with a week-long celebration that featured several of the classic episodes and four of the mid-1980s movies.

The original 271 black-and-white episodes were placed in OFF-NETWORK syndication in 1966 and the series has been one of a dozen of SYNDICATION's most successful shows.

#### **persistence of vision**

This phenomenon of the brain and the eyes makes motion picture film and television possible. The phenomenon was first described by the English physician Peter Mark Roget in 1824. (Roget later developed his famous *Thesaurus* in 1852.) Persistence of vision occurs because the eye retains what it sees for only a short time. When a series of even slightly varying still images are seen at a speed faster than the brain and optic nerve connecting the eyes and the brain can process them, the distinction between the static pictures is lost and movement is perceived to occur. A changing rate of at least ten times per second is usually required for the illusion of motion.

#### **Persky, Bill**

Starting as a writer for night club acts, Persky teamed with SAM DENOFF in 1953 and over the next two decades, the writing team wrote for many of the great television comedy and variety stars in the 1950s including SID CAESAR and his troupe, STEVE ALLEN, ANDY WILLIAMS, JOEY BISHOP, DICK VAN DYKE, BILL COSBY, and DON RICKLES. Persky also added directing and producing to his credits during those years.

After Denoff and Persky split in 1974, Persky devoted more of his time to directing, working on a few short-lived series and several SPECIALS. His best-known SITCOMS of the 1980s included "Spencer,"

"KATE AND ALLIE," and the popular "Who's the Boss?" In 1990 he developed "Working It Out" starring JANE CURTIN, with whom he worked on "Kate and Allie."

The Persky-Denoff team won the Best Writing EMMY award for "The Dick Van Dyke Show" in 1964 and 1966 and again in 1967 for "The Sid Caesar, IMOGENE COCA, CARL REINER, HOWARD MORRIS Special." "The Bill Cosby Special," which Denoff and Persky wrote, also won the 1969 Emmy for Best Variety Special, and Persky alone won Best Director honors in 1984 for his work on "Kate and Allie."

### Person to Person

On this live interview program, EDWARD R. MURROW visited with two public figures or personalities in their homes. The half-hour program was seen on Friday nights from 1953 to 1961 on CBS. Camera crews moved in and took over the household of the subjects some days prior to the telecast. On the show, Murrow remained in the studio and chatted with the personalities and was taken on a visual tour of the house. When Murrow cut back his workload in 1959, CHARLES COLLINGWOOD assumed the interviewing duties until the program left the air in 1961. Televised live in the Murrow years, film and tape were frequently used later.

The subjects came from all walks of public life and over the years included Marlon Brando (in one of his rare TV appearances), Fidel Castro, Zsa Zsa Gabor, Senator John F. Kennedy, anthropologist Margaret Mead, Marilyn Monroe, Jackie Robinson, John Steinbeck, Elizabeth Taylor, Harry S Truman, and many other notables.

### personal attack rules

Established in 1967, these FEDERAL COMMUNICATIONS COMMISSION (FCC) rules are a part of the FAIRNESS DOCTRINE. Along with POLITICAL EDITORIAL RULES, they are designed to allow people who have been attacked on the air an opportunity to respond.

The rules state:

When, during the presentation of views on a controversial issue of public importance, an attack is made upon the honesty, character, integrity, or like personal qualities of an identified person or group, the licensee shall, within a reasonable time and in no event later than one week after the attack, transmit to the person or group attacked (1) notification of the date, time, and identification of the broadcast, (2) a script or tape (or an accurate summary if a script or tape is not available) of the attack, and (3) an offer of

a reasonable opportunity to respond over the licensee's facilities.

A "personal attack" is defined quite specifically. Criticism of a person's intelligence or ability is not a personal attack under this rule. Maintaining that a legislator is ignorant is not a personal attack but saying that he has taken a bribe is. The attack must take place during a discussion of a "continuing issue of public importance." The various interpretations and definitions of that phrase have created problems in the enforcement of the rule.

Personal attacks on foreign groups or foreign public figures and personal attacks by legally qualified candidates or their spokespersons in campaigns are exempted from the rule. Attacks occurring during news interviews or on-the-spot coverage of news or even during news analysis or commentaries are also exempted.

The personal-attack rules have been subject to a number of petitions to the FCC and court cases over the years. Their constitutionality, however, was upheld by the Supreme Court in the RED LION case.

### Peter Gunn

An early private detective program, this slick series was the first to feature a hero who was suave, handsome, and urbane. He managed to solve crimes and escape the clutches of the bad guys with great class. The show also featured background jazz themes by Henry Mancini that became popular in their own right. The series appeared on NBC from 1958 to 1960 and moved to ABC for its final season. It was created and produced by Blake Edwards who later had great success in major motion pictures.

The title role was played by motion picture actor Craig Stevens. (After "Peter Gunn," Stevens starred in some additional series but none achieved the stature of this one.) During the 1990-91 season, a MADE-FOR-TV MOVIE starring Peter Strauss as Gunn was televised.

The 114 episodes of the half-hour series are available in OFF-NETWORK syndication and ten episodes on five videocassettes are available for home video viewing from Rhino.

### Petticoat Junction

This provincial SITCOM featured the widowed proprietor of the Shady Rest Hotel in Hooterville assisted by her three gorgeous daughters and Uncle Joe (Edgar Buchanan) who was always "movin' kinda' slow." The humor was equally relaxing and comfortable, with the lead played by veteran motion picture actress Bea Benaderet until her death in 1968. In its final season another movie veteran, June Lockhart,

joined the cast, playing the part of a doctor. The title of the series was derived from the railroad branch that passed through the little town, which was named for the undergarments of the girls. The half-hour program, which premiered on CBS in 1963, enjoyed a unique synergism with "GREEN ACRES" for most of its run, with hillbilly characters from one show turning up in the other, along with casual references in each program to the other. In 1970 when CBS began to cancel a number of its so-called "rural" comedies in an effort to change the DEMOGRAPHICS of its audience, this series was one of the first to go.

The 148 color episodes were placed in OFF-NETWORK syndication immediately after its cancellation.

### **Peyton Place**

The steamy novel by Grace Metalious was first made into a motion picture and in 1965 it came to television. The show took its name from the little New England town that was full of scoundrels, scandals, and sex. The half-hour ABC series was the first SOAP OPERA to play in PRIME TIME, paving the way for "DALLAS" and "DYNASTY" in later years. Long-time film actress Dorothy Malone had top billing in the enormous cast but the series made stars of Mia Farrow and Ryan O'Neal, who both went on to feature films.

Initially telecast twice weekly, the drama was on the air three times each week in its second year. It then reverted to its original schedule until it left the air in 1969. The novel was also the basis for a DAY-TIME soap three years later. The 514 original filmed episodes (roughly half of them in color) were syndicated beginning in 1969. Although the program had attracted huge audiences in its original run, it did not do well in SYNDICATION.

### **Phi Delta Epsilon**

See SOCIETY FOR COLLEGIATE JOURNALISTS.

### **Phil Silvers Show, The**

See YOU'LL NEVER GET RICH.

### **Philbin, Regis**

Beginning his television career as an NBC page in 1958, Philbin went on to host several local shows in California before attracting the attention of ABC. Most of his work has been in daytime TV, although he was a regular on "The Joey Bishop Show" (1967-69) and an interviewer for the somewhat outrageous "Almost Anything Goes" (1975-76), which placed teams of contestants in competition with each other in completing outlandish stunts. Philbin also hosted a talk show for NBC in 1981 and on the Cable Health Network in 1982.

In the late 1980 he became the principal cohost of "Regis and Kathy Lee," a morning talk-and-interview show that began as a local program on the New York City ABC station and was successfully syndicated nationally in 1990. He also cohosted (along with his TV cohost Kathy Lee Gifford) the 1991 "MISS AMERICA PAGEANT."

### **Phonevision pay-TV experiment**

Reportedly the first PAY-TV operation, this experiment set off a 30-year debate over free versus pay-TV. Although the name and concept of Phonevision had been created and demonstrated in 1947, the actual experiment began in December 1950. It was promoted and developed by the Zenith Corporation, a manufacturer of television sets. Using their experimental station KS2XBS in Chicago, the company sent a scrambled signal over the air on channel 2 and used telephone lines to 300 homes to unscramble the signal. The homes were selected from thousands of applicants, including the editor of "TV FORECAST." The offerings included some reasonably popular movies such as *The Bishop's Wife*, *Murder My Sweet*, *Bringing up Baby*, and *Song of the Thin Man*. While the shows were not quite blockbuster hits, they were a welcome relief from the usual B and C movie fare on the city's four other television stations. The viewers were offered three films per day at \$1.00 per film and the average family spent about \$2.00 per week. The experiment lasted three months and Zenith petitioned the FEDERAL COMMUNICATIONS COMMISSION (FCC) to permit pay-TV in all major cities in the United States. The Phonevision system was later used for a much longer test in the HARTFORD PAY-TV EXPERIMENT. (See also SUBSCRIPTION TELEVISION [STV].)

### **Phyllis**

This SPIN-OFF from the "THE MARY TYLER MOORE SHOW" featured CLORIS LEACHMAN playing the busybody role she had created on the Moore show five years earlier. The plot line concerned her self-centered character, recently widowed and making a valiant attempt to enter the working world in San Francisco. The SITCOM was seen on CBS from 1975 to 1977 and the forty-eight half-hour episodes were then syndicated. The shows were also seen on one of the cable comedy channels in 1991 in the afternoons.

### **picturephone**

See VIDEOPHONICS.

### **pie formula**

Derived largely from radio, this term was coined in television's early days to reflect a system of net-

work programming in which the **FORMAT** (the crust) remains the same from week to week but the content (the filling) was different. The strategy has two purposes. Pie formula programming is economical in that sets are unchanged and production is easier, and audience loyalty is encouraged by seeing the familiar in an unfamiliar or slightly different way each week. **SITCOMS** and **GAME SHOWS** are the classic examples of the pie formula.

### **Pierce, Frederick S.**

The president and CEO of the **ABC TELEVISION NETWORK** in the 1970s and early 1980s, Pierce spent most of his career with that organization in various positions of increasing responsibility. He joined the network in 1956 in research and moved to sales and planning over the ensuing years. He was named vice president in 1964 and president in 1974, adding CEO to his title in 1983, replacing **ELTON RULE** in that position.

Pierce is credited with developing **ABC's** programming in the 1970s to the point of equaling and then surpassing the **RATINGS** of the other two networks. He also recognized the increasing competition from the cable and home video industries and among other diversification efforts, he created **ABC's** theatrical film and video divisions. Two of his accomplishments during this period were attracting and hiring programming expert **FRED SILVERMAN** from **CBS** and newswoman **BARBARA WALTERS** from **NBC**, additions that were instrumental in the success of the network in the 1970s and 1980s.

Pierce resigned his position at **ABC** in January 1986, following the merger of **ABC** with **CAPITAL CITIES**. In 1989 he formed his own consulting company as well as **Pierce/Silverman** with his long-time associate. Among his other activities, he sits on the boards of the **AMERICAN FILM INSTITUTE** and the **MUSEUM OF TELEVISION AND RADIO**.

### **piggyback commercials**

An advertising technique, this procedure involves the scheduling of two **COMMERCIALS** for different products from the same company back-to-back. The commercials are very short and are designed to gain the maximum exposure for a company's products without increasing the amount of **COMMERCIAL TIME** that must be purchased.

### **pilot program**

A sample program of a proposed series, produced to introduce local television stations, cable or broadcast **NETWORKS**, and prospective sponsors to the potential of the new series, is called a pilot program.

This aspect of program development has a long history dating back to the early days of television.

A pilot is sometimes created as the first episode of a series. A **SITCOM** pilot contains all of the elements of the projected series including the characters and their relationships to one another, the place of the action, and the circumstances of the basic plot. A **GAME SHOW** pilot is shot with the hosts and participants in the studio setting actually playing the game. If the series isn't sold, it doesn't air. A variety or musical pilot, however, is usually produced as a **SPECIAL**, designed to be aired even if the proposed series isn't sold.

Pilots are pitched to the networks during "pilot week" each spring, when producers and agents descend on New York in a last-ditch effort to sell their shows. This annual "salmon run" attracts more than 300 Hollywood moguls who pitch as many as 100 potential shows. If a network likes the pilot and believes it can sell it to advertisers or if an advertiser decides to sponsor a show, contracts are signed and the series goes into production. Most initial contracts are for only thirteen (or even fewer) episodes but they are renewable.

**FIRST RUN** syndication series are sold (using pilots) to individual television stations often at the annual meetings of the **NATIONAL ASSOCIATION OF TELEVISION PROGRAM EXECUTIVES [NATPE]** or the **ASSOCIATION OF INDEPENDENT TELEVISION STATIONS [INTV]**. If approximately seventy stations agree to buy the series on the basis of the pilot, the producers begin to create the series.

Producing pilots is expensive and very speculative for **SYNDICATORS** of first-run programming. The cable and broadcast networks often fund the pilots of established producers with good track records, under long-term program development arrangements. In both first-run syndication and network television, only one in five pilots is ever made into a series.

### **piracy**

The rights of the creator of an intellectual property such as a book, play, or piece of music have been protected by common law and **COPYRIGHT** law for years. In the United States those rights were reaffirmed by the **COPYRIGHT ACT OF 1976**. This rewrite of the original Act of 1909 also made an attempt to come to grips with the unauthorized use of copyrighted material made possible by the advent of new electronic media.

Prior to the introduction of the new technologies, the problem of the piracy of copyrighted material in the communications field existed largely in the music recording business. Illegal audiotape copies of popular records were made by unscrupulous companies

and sold or were recorded and then duplicated by consumers for friends. Radio and television broadcasts were designed to be "free," however, and available to anyone. Radio broadcasts were seldom recorded and the easy replication of television programs was not possible. With the advent of PAY-TV and VIDEO RECORDING technology, however, the theft of programs and program services became a part of the communications industry. The only new media to avoid it have been videodiscs, which cannot be easily duplicated.

There are two types of piracy in the electronic communications world, signal theft and replication. The largest unauthorized use problems are in three areas: cable systems and SATELLITE-delivered program networks (signal theft) and home video (replication). Each field has taken steps to curb the theft of copyrighted materials but the practice continues.

In the early days of cable television, some home owners tapped into a neighbor's line to receive the programming. Other home owners with more electronic ability removed the TRAPS on their own installation that prevented them from receiving certain PAY (PREMIUM) CABLE channels or bought illegal DESCRAMBLERS/DECODERS to accomplish the same purpose. Beginning in the 1980s the cable companies sought and actively prosecuted individual offenders under Section 633 of the CABLE COMMUNICATIONS POLICY ACT OF 1984, which prohibits pirated cable reception. They also installed SCRAMBLING hardware in their systems to stop signal theft. Piracy has thus been curtailed, but it still exists, often in urban areas. It is particularly prevalent in bars, which illegally hook up to cable or satellite feeds to offer sporting events to their customers. The practice was seemingly endorsed in 1991 when Homer of "THE SIMPSONS" hired a guy to tap into a cable line in order to avoid paying for the programming. Cable systems have fought back. In the same year, a TIME WARNER system in the Queens-Brooklyn area of New York City filed a lawsuit against 317 customers, charging them with piracy. If convicted, they could face fines of up to \$100,000. And many systems (after a REBUILD) use ADDRESSABLE CONVERTERS. These devices have become an effective barrier to piracy because unpaid signals coming back to the headend can be easily traced.

Piracy by owners of TELEVISION RECEIVE ONLY (TVRO) satellite gear is more complicated. In the early years the buyers of the dishes received free signals. Many felt entitled to the programs after paying large sums to have the backyard equipment installed. Some believed that the purchase price included the fees to receive the programs and were encouraged in this belief by vendors. Others believed that any signals in the

air were free, as a part of their inalienable rights as U.S. citizens.

Concerned that an increasing number of TVRO owners were viewing programs without paying for them, the cable networks successfully lobbied Congress, which further amended Section 605 of the COMMUNICATIONS ACT OF 1934 (in the Cable Act of 1984) to specifically prohibit signal theft from satellites. The cable networks also began scrambling their signals. First tested by HOME BOX OFFICE (HBO) in 1985, ENCRYPTION was eventually adopted by other cable networks (SHOWTIME, ESPN, etc.) and is now standard in the industry. To receive a satellite signal, the TVRO owner must now lease or buy a descrambler and pay fees for the programs, similar to the fees paid by cable subscribers. Unscrupulous companies, however, manufacture illegal descramblers for sale to TVRO owners and piracy remains a major problem in the industry. Of the 3 million TVRO units in the United States in 1991, as few as 300,000 were paying for programming, according to some estimates. And although some LOW POWER TELEVISION (LPTV) stations that operate PAY-TV services also scramble their signals, illegal descramblers are often devised and installed to thwart those efforts.

The most widespread piracy in the new media, however, occurs in home video because videocassettes are so easy to duplicate. Some video WHOLESALEERS and retailers obtain illegal copies of feature films and duplicate them and then sell or rent them to consumers. In some cities the pirated films are rented at the low rate of \$1 per night, compelling the legitimate MOM-AND-POP store to lower its rental costs to meet the competition.

While the problem is worldwide in its scope and is more severe in other countries, piracy in the United States (particularly in cities near the borders) has forced some honest video retail stores out of business. The practice costs wholesalers and PROGRAM SUPPLIERS millions of dollars in revenues. In 1991 more than 50,000 pirated videocassette copies of films (many of which were so new they had not reached the theaters) were confiscated in New York City. The tipoff to a pirated tape is often a badly duplicated label with poor color and lopsided lettering on the cassette box and a mass-produced blank tape used for the illegal copy.

Congress passed a stronger law in 1982, establishing more severe penalties for convicted video pirates, and the Federal Bureau of Investigation (FBI) and local authorities have become more active in enforcing that law. Their efforts are aided by the MOTION PICTURE ASSOCIATION OF AMERICA (MPAA) and the VIDEO SOFTWARE DEALERS ASSOCIATION (VSDA), which have



launched an extensive campaign against the practice. Neither organization has any law enforcement authority but VSDA's informational brochures, an instructional tape, and a toll-free hotline for reporting violations help reduce piracy. The MPAA investigates alleged illegal operations and turns its evidence over to the FBI. Local and state statutes against the practice have also helped, as has the installation of a MACROVISION signal on many new "A" TITLES that effectively hampers DUBBING.

The replication practice continues, however, on an informal basis in millions of American homes. The right of OFF-THE-AIR RECORDING for later playback in one's own home was established in the BETAMAX case in 1976. This TIME SHIFTING is not considered piracy and although it has not been tested in the courts, most people believe that taping from a cable system channel is, by extension, also legal. Taping and then charging admission to view the program, however, is clearly a violation of the copyright law. But individuals who rent a tape from a video store and make a copy for a friend (even though they do not charge for it) are in a legally gray area. Estimates in 1991 indicated that consumers may make as many as 75 million copies a year. To date, however, no copyright holder has attempted to test the law by prosecuting individuals engaged in not-for-profit dubbing practices in their own homes.

The communications industry continues to battle both replication and signal theft with a combination of new technology, laws and statutes, and public information programs. Piracy, however, remains one of the most persistent problems in the era of new media.

### **pitch**

This term describes the process by which new business is solicited by a sales PRESENTATION to a customer or CLIENT in order to obtain an order for a product or a service. In television and cable operations, an ACCOUNT EXECUTIVE will make a sales pitch to an ADVERTISING AGENCY to sell COMMERCIAL TIME. In CONSUMER ELECTRONICS, a sales clerk will describe the good features of the electronic device and the benefits the customer will receive if it is purchased. Advertising agency personnel make presentations to prospective clients in an effort to persuade them to allow the agency to handle their ACCOUNT.

A pitch can be "hard" or "soft," depending on the product or service offered, the relative demand for it, the personalities of the salesperson and the customer, and even the time of day or year. In every instance, however, a pitch is designed to persuade someone to do something in some way to the benefit

of the person who does the pitching. (See also ADVERTISING AGENCY REVIEW.)

### **plant**

This broad term refers to the physical parts of a cable system. The term is applied specifically to the HEADEND equipment but it is sometimes used to refer to all technical aspects of the operation including TRUNK LINES, FEEDER CABLES, DROP LINES, AMPLIFIERS, and all other electronic gear. The equivalent of a plant in the television broadcasting industry is FACILITIES.

### **Platinum and Gold video awards**

These acknowledgments of sales in the home video industry were inaugurated by the IFA trade association in 1980.

The awards are based on sales in the United States. Videocassette and videodisc sales may be combined if they were released under the same label. Companies must demonstrate via an audit that the unit or dollar levels (or both) for a given title have actually been achieved.

For theatrical titles, a Platinum award is given to a title that sells 250,000 units or \$18 million dollars at the suggested retail price. A Gold award is given to a program that sells 125,000 units or \$9 million at the retail price.

The criteria for nontheatrical titles are less ambitious and somewhat different. A Platinum award is given to a nontheatrical title that sells 50,000 units and \$2 million at retail and a Gold is awarded for a title that sells 25,000 units and \$1 million at the suggested retail price.

### **Play of the Week**

A FIRST-RUN syndicated series, this quality dramatic ANTHOLOGY was produced at a local commercial station in New York from 1959 to 1962. It was cancelled when it failed to acquire and maintain a creditable showing in the RATINGS. The sixty-five plays were developed for television by prominent producers such as DAVID SUSSKIND and featured notable stars, including Jason Robards and Dame Judith Anderson, in vehicles such as *The Iceman Cometh*.

### **Playboy Enterprises**

This publisher of the men's magazine also owns and operates a PAY (PREMIUM) CABLE network known as the Playboy Channel. The network has had a difficult time finding an audience, for it has often been cited as too bold for some and too tame for others. The parent company has also created a PAY-PER-VIEW (PPV) operation and plans to emphasize that service in the

future. The firm owns Alta Loma Productions, which produces MADE-FOR-TV MOVIES, and has developed a joint SYNDICATION venture with SPELLING ENTERTAINMENT. Playboy is also involved in licensing and merchandising the famous rabbit image, as well as in book publishing, home video, and the syndication of programming overseas. (See also ROBERT FRIEDMAN.)

### **Playhouse 90**

Many high-quality dramatic ANTHOLOGIES appeared on the small screen during the GOLDEN AGE OF TELEVISION, but "Playhouse 90" was particularly notable because it was the first to attempt a 90-minute live drama each week and because the shows were consistently excellent. The series premiered on CBS in 1956 with JOHN FRANKENHEIMER as the predominant director for the first three seasons. In 1959 the plays were seen in alternate weeks but in 1960 they were telecast on an irregular basis. Some of the plays were rerun in the summer of 1961 and the series went off the air for good in September of that year. Although most of the shows were live, a few of the plays were being produced on film by 1957, and some were recorded on videotape when that became technically feasible.

In addition to Frankheimer, FRED COE, FRANKLIN SCHAFFNER, and others had directing responsibilities. While some of the dramas were adaptations, many were original, written by the prolific ROD SERLING and REGINALD ROSE along with other leading writers of the day.

There were few established "television stars" at the time but the reputation of the show was such that it attracted a multitude of Hollywood motion picture luminaries that included Anne Baxter, Van Heflin, James Mason, and Franchot Tone. Future TV personalities ART CARNEY, RON HOWARD, JACK KLUGMAN, ANGELA LANSBURY, and E. G. MARSHALL also appeared. The series' most memorable offering was "Requiem for a Heavyweight" written by Serling and starring JACK PALANCE. Other notable plays included "The Miracle Worker," "For Whom the Bell Tolls," and "The Days of Wine and Roses."

The drama series received many honors and awards during its short life including an EMMY in each of its five years. Because the industry itself was still young, the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) showed little consistency from year to year in its award categories. Thus, "Playhouse 90" was cited in each of the following areas: New Series, Dramatic Anthology, Live Camera Work, Dramatic Series, and Program Achievement-Drama.

"Playhouse 90" is remembered as the crown jewel of live television drama. A few of the plays were

recorded on KINESCOPE and tape and they can be seen in television archives. Two plays from the series are available for home-video viewing from Video Yesteryear. (See also STUDIO ONE.)

### **pledge week**

Unique to PUBLIC TELEVISION (PTV) stations in the United States, this increasingly maligned practice involves two (often three and sometimes four) weeks during the year when special programs are telecast and the viewer is encouraged to become an individual member of the station. Membership costs vary and premiums (goods such as umbrellas, tote bags, and books) are often given with the membership to encourage viewers to donate funds. The station manager, the DIRECTOR OF DEVELOPMENT, and local notables deliver PITCHES that solicit funds and encourage viewers to phone in their pledges to volunteers who are in the studio to take calls. Potential members are also solicited by extensive direct-mail campaigns during these periods. The funds received go to support the station and its programs. The practice is not a part of commercial television, cable TV, or any other media operation.

It began at COMMUNITY STATIONS in the 1960s. Only a small portion of their operating budgets came from institutional sources such as schools, colleges, and the state, so the stations began to use their own airtime for fundraising. For many years stations licensed to institutions were reluctant to adopt the practice, fearing that such private support would eventually result in lower budgets from tax-conscious legislatures and boards. Most eventually succumbed, however, and began using the "begathons." Today major pledge weeks are coordinated by the PUBLIC BROADCASTING SERVICE (PBS), which provides special SPOT ANNOUNCEMENTS and outstanding programs to the stations during the week as a part of its STATION INDEPENDENCE PROGRAM (SIP).

The practice elicits an almost universal groan from loyal viewers because it interrupts and delays programs. Many stations, therefore, promise to forego some pledge nights (or even cancel a week) if certain monetary goals are met. Pledge weeks, however, seem destined to continue to be necessary for the underfinanced noncommercial system of broadcasting in the United States. The only alternative seems to be increased UNDERWRITING, AUCTIONS, and more substantial tax support.

### **Plimpton, George**

Sometimes described as a modern-day Renaissance man, Plimpton is primarily a writer. His research methods include actively participating in the

events he writes about. This has led to his playing professional football with the Baltimore Colts and the Detroit Lions, as well as performing a stand-up comedy act and a flying trapeze stunt. Because many of these experiences can be transferred to television as well as to the printed word, Plimpton became a minor television personality in the early 1970s. His "Plimpton Specials" were a series of documentaries that appeared occasionally over a three-year period. In an earlier TV appearance he was featured on "THE BELL TELEPHONE HOUR" in the role of a guest percussionist with the New York Symphony Orchestra. He was also an occasional presence on television as EMCEE of some live events, notably parades. In the late 1980s, Plimpton served as the host on a series of animal programs titled "Survival Specials" and appeared in minor roles in some theatrical films.

### **plug**

This entertainment term describes the process of promoting a product or service. Guests on a TALK SHOW often favorably mention their recent books or new movies in a seemingly casual way and thus "plug" the product. This form of advertising differs from a COMMERCIAL in that the personalities or the companies they represent are not charged for the mentions by the station, network, or cable system. On GAME SHOWS, plugs for the prizes that the contestants win are common. The product placements are often made by public relations firms, which pay the show on behalf of their clients to get the product seen on the air.

### **plumbicon tube**

This pickup tube is used in professional television cameras in broadcast and production operations. Sometimes called a lead oxide tube, it is manufactured by N. V. Philips. The tube is expensive but it produces superior pictures. Three plumbicon tubes are required for each camera, to pick up each primary television color. Plumbicon tube cameras are gradually being replaced for ENG and EFP purposes and in the studio by the tubeless CHARGE-COUPLED DEVICE (CCD) cameras.

### **PLUS: Project Literacy U.S.**

An alliance of media companies and organizations, PLUS was inaugurated in 1987 to mobilize communities across the nation to take action against illiteracy. The project, coordinated by PUBLIC TELEVISION (PTV) station WQED in Pittsburgh, is a joint venture of the CORPORATION FOR PUBLIC BROADCASTING (CPB), the PUBLIC BROADCASTING SERVICE (PBS), National Public Radio (NPR), and CAPITAL CITIES/ABC INC. It uses the

media to help the estimated 28 million functionally illiterate Americans learn to read and write.

### **pocketpiece (PP)**

This small biweekly report that provides national RATINGS, SHARES, and some DEMOGRAPHIC information in a condensed form is published by A. C. NIELSEN. The booklets contain information about national television, cable network, and syndicated programming. Sometimes referred to as PPs, they are small enough to fit into a coat pocket.

### **point of purchase**

See POP.

### **pole rights**

The right to attach hardware to telephone or light poles for the purpose of suspending COAXIAL CABLE is granted to cable system operators by this agreement with the local public utility companies. In some cases the telephone or power cables must be rearranged to accommodate the television cable.

In the early days of the cable industry there were many legal battles over such rights. Some telephone companies refused to grant pole rights or delayed giving access to the poles in the hope of curtailing cable growth. Antitrust questions arose because telephone companies hoped to provide cable service themselves. There were also constitutional issues raised as to whether a public utility could be forced to give access to its property. Most of all, the disputes centered around the reasonableness of the fees charged by the utilities for access to their poles. Because some 90 percent of all coaxial cable for the systems was being strung above ground, the cable industry was heavily dependent on existing poles and most systems rated pole-rental fees as the second-highest cost in running a system, after the initial construction.

Congress finally addressed the problem in the Federal Pole Attachment Act of 1978, which amended Section 224 of the COMMUNICATIONS ACT OF 1934. It gave the FEDERAL COMMUNICATIONS COMMISSION (FCC) jurisdiction to regulate the rates, terms, and conditions of cable pole attachments when they were not regulated by the state. Later the CABLE COMMUNICATIONS POLICY ACT OF 1984 required that states asserting jurisdiction publish regulations. In the absence of state regulations, the FCC administers pole attachment rates through the use of a complicated formula.

The question of whether the FCC has the authority under Section 224 to require a utility company to provide pole access has never been truly answered. The FCC is ambiguous about its power, even

though both the 1978 Act and the Act of 1984 seem to give the Commission such authority. In 1987 the Supreme Court unanimously ruled that the Pole Attachment Act of 1978 was constitutional and did not authorize the taking of property without joint cooperation. The Court implied, however, that the Act did not give the FCC the power to mandate access to poles, and it has not yet addressed the Cable Act of 1984 and its apparent mandate that cable companies must have access to utility poles.

### **Police Squad**

LESLIE NIELSEN starred in this send-up of all the TV detective shows. The half-hour comedy was produced by the same team that was responsible for the successful motion picture *Airplane*, which contained the same type of outrageous sight gags and corny humor. The program had a small regular cast and relied heavily on guest stars. A LIMITED SERIES of only eight episodes, it was seen sporadically on ABC in 1982.

### **Police Story**

Created by best-selling author Joseph Wambaugh (*The Blue Knight*), "Police Story" was a critically acclaimed series of stories drawn from the real lives of law enforcement personnel. Although an ANTHOLOGY, the series had a few recurring guest stars including former football star and sportscaster DON MEREDITH. The executive producer for the hour-long programs was DAVID GERBER. Angie Dickinson's "POLICE WOMAN" and a short-lived LLOYD BRIDGES series were both spin-offs.

Considered by many viewers (and the police) to be the only truly authentic police show on the air at the time, the series was seen on NBC from 1973 to 1977 with a few two-hour SPECIALS telecast later. OFF-NETWORK syndication of the 105 episodes followed in 1984. A consistent EMMY nominee, the realistic drama won the award in 1976.

### **Police Woman**

Versatile Hollywood actress Angie Dickinson starred in this police drama. It has been her only significant television series to date. The hour-long show costarring Earl Holliman, which sometimes featured bubble baths and revealing costumes, followed the life of a female undercover officer who had to assume different roles in the pursuit of criminals. The series was seen on NBC from 1974 to 1978 and was well-received by Dickinson fans. The pilot for the series was seen as an episode of "POLICE STORY." OFF-NETWORK syndication for the ninety-one programs did not begin until 1983.

### **political editorial rules**

Normally reluctant to endorse political candidates for office because of the ambiguous nature of some FEDERAL COMMUNICATIONS COMMISSION (FCC) rules, broadcasters found their voice in the hot political atmosphere of the 1960s. Editorials of endorsement increased at a dramatic rate. A station editorial is a statement on the air representing the official view of the licensee. As the number of station endorsements increased, there was some evidence that both radio and television stations were ignoring the rules that required a station to provide time for other candidates to offer a rebuttal to the endorsement. The FCC adopted new rules in 1967 to clarify that matter as well as the issue of PERSONAL ATTACKS. Both are related to the FAIRNESS DOCTRINE but political editorials are also tied to Section 315 of the COMMUNICATIONS ACT OF 1934.

The political editorial rules allow the person or persons affected by a station editorial a chance to state their side of the case on the air, in person or through a spokesperson. When a station endorses or opposes a legally qualified candidate or candidates, it must notify the other candidate or candidates within twenty-four hours about the date and time of the editorial, send them a script or tape of it, and offer the candidate(s) or their spokespersons an opportunity to respond on the station. While similar to the EQUAL TIME (OPPORTUNITY) RULES in Section 315, the political endorsement rules apply only to candidates who have been adversely affected by statements made by the licensee of the station and not by statements made by an opposing candidate(s). These rules do not, however, relieve the station of any obligation it may have under Section 315.

### **Pompadur-Becker Group**

Headed by Martin Pompadur and Ralph Becker, this investment group has interests in a number of television stations through various limited partnerships. In 1991 the stations included WBRE-TV in Wilkes-Barre (Pennsylvania), WNWO-TV in Toledo (Ohio), WROW-TV in Augusta (Georgia), WEYE in Saginaw (Michigan), WROC-TV in Rochester (New York) and WTOV-TV in Steubenville (Ohio). The latter four stations were owned by a sister corporation, Television Station Partners. Both company headquarters are in Greenwich (Connecticut).

### **POP**

The initials stand for "point of purchase" promotional materials in a retail setting. In home video stores, the materials consist of free-standing cardboard floor displays, sell sheets and brochures, TENT

CARDS, banners, mobiles, and posters touting new title releases, or counter standups that promote a star. Many of the materials duplicate the advertising campaign for the theatrical release of a film. The POP materials are created by the PROGRAM SUPPLIERS and are distributed by them and their WHOLESALERS to encourage impulse sales on the premises of a video store. In 1990, POP displays that "talked" were introduced to help attract attention. These promotions play songs, bark, scream, or emit gun shots and police sirens by way of programmed microchips. Some POP materials also move.

TRAILERS are sometimes provided by the program suppliers on videocassette and are shown on TV sets in the store as electronic POPs. Some national firms make compilations of trailers on tape or videodisc and install tall viewing kiosks in local stores for a monthly fee. A few of the installations use INTERACTIVE VIDEO kiosks that allow a customer to sample thirty seconds of the film they may purchase or rent by touching an appropriate box cover on the unit, which then activates that trailer.

#### **pop-in**

A short SPOT ANNOUNCEMENT on a cable or television operation that provides a brief burst of information that is not necessarily related to the advertiser's product or services is known as a pop-in. It is a type of IMAGE COMMERCIAL, designed to foster good will for the advertiser. Pop-ins are often scheduled during a holiday season when, for example, advertisers wish viewers a "Happy Thanksgiving."

#### **portapack**

Created by SONY in 1970, this trade name identifies the early versions of portable cameras and VIDEOTAPE RECORDING equipment. The gear consisted of a small camera and a battery power pack that was worn around the waist, along with a half-inch reel-to-reel recording unit that was often carried in a backpack. The total outfit could be operated by one person, and people so equipped became a common sight at many newsworthy events. Innovative production personnel developed ENG and EFP techniques for use with the equipment. The gear was heavy and cumbersome, however, and was eventually replaced by the smaller CAMCORDER units, but many people continue to call the modern portable assemblages by their original name. (See also ALTERNATIVE TELEVISION.)

#### **positioning**

The attempt by ADVERTISING AGENCIES to place COMMERCIALS for CLIENTS' products or services in the most advantageous SPOTS on television or cable oper-

ations is known as positioning. A study of RATINGS and SHARES helps determine where to place a commercial in order to achieve maximum effectiveness.

The term is also used in home video, consumer electronics, and other commercial merchandising operations to define a strategy that is designed to distinguish a company from similar companies in the marketplace. For example, a small home video PROGRAM SUPPLIER dealing in particular SPECIAL INTEREST (SI) PROGRAMS may seek to position itself by capitalizing on that image. By promoting and encouraging that perception, the company can separate itself from other suppliers, producers, and the video arms of the major Hollywood studios.

#### **Poston, Tom**

Trained as a serious actor, Poston has had his greatest success in television comedy. He played bit parts in a few Broadway plays before heading for California, where he was a regular for one year on "PANTOMIME QUIZ" before getting a break as the forgetful citizen who couldn't remember his own name on the Man-on-the-Street sketches on "THE STEVE ALLEN SHOW" (1956-61, NBC). Poston also became a familiar face from his nine years as a panelist on "TO TELL THE TRUTH" (CBS).

He has also appeared in a number of SITCOMS including "On the Rocks" (1975-76), "We've Got Each Other" (1977-78), "MORK AND MINDY" (1978-82), and his most recent success, "NEWHART" (1982-90), where his overalls stole some scenes. He was also a frequent guest on BOB NEWHART's previous series, "THE BOB NEWHART SHOW."

Through the years Poston has also exercised his acting abilities in motion pictures (since 1953) and in guest spots in drama ANTHOLOGIES (including a 1963 appearance in a "HALLMARK HALL OF FAME" with Richard Burton), and MADE-FOR-TV MOVIES.

Poston's only EMMY came in 1959 as Best Supporting Actor for his work on "The Steve Allen Show."

#### **postproduction**

The procedure of compiling and editing portions of videotape recordings into a final polished program is known as the postproduction process. Shots or bits of the program are assembled into sequences, sequences into sections, and sections into the finished program. The process is done in a videotape editing room or suite at the networks, stations, or cable systems, or in a commercial PRODUCTION FACILITIES COMPANY or postproduction firm (post house). The latter enterprise rents its VIDEOTAPE EDITING facilities and often its trained personnel to PRODUCERS and DIRECTORS to complete their programs. During the

postproduction process personnel are said to be "posting" and after the job is completed, the program is said to have been "posted."

### **Powell, Dick**

Frequently appearing on television in the early 1950s, Powell also made many contributions to the infant medium as a producer and an executive. Although he was an established actor in Hollywood motion pictures as well as a veteran of radio dramatic shows, Powell was quick to involve himself in TV when most stars were avoiding it.

Early in his television career, Powell formed his own production company, FOUR STAR TELEVISION, along with David Niven, Charles Boyer, and Ida Lupino. Their first effort was "FOUR-STAR PLAYHOUSE" (1952-56, CBS), a dramatic ANTHOLOGY with but one continuing role, which was played by Powell. He followed that series with "Dick Powell's Zane Grey Theater" (1956-62, CBS), a western anthology, and then "The Dick Powell Show" (1961-63, NBC). He hosted both series and occasionally appeared in each in a starring role. He also produced "RICHARD DIAMOND, PRIVATE DETECTIVE," a role he had himself played on radio in the 1940s.

Powell died of cancer in January 1963. In recognition of his contributions to the industry as actor, director, producer, and executive, the NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES (NATAS) posthumously awarded him its prestigious Trustees Award that year. (See also THOMAS MCDERMOTT.)

### **Powers, Stefanie**

After appearing in some mediocre motion pictures, Powers made her first television series appearance in 1966 in "The Girl From U.N.C.L.E." (NBC), a SPIN-OFF from the more successful "MAN FROM U.N.C.L.E." The show lasted only one season. For the next decade Powers' only appearances were an occasional guest shot. In 1977, along with Harold Gould, she costarred in the SITCOM "The Feather and Father Gang" on ABC. It lasted from March to August of that year. Her third attempt, "HART TO HART" (1979-84, ABC), was finally successful.

Powers' appearances since her last series have been in SPECIALS, MINISERIES, and MADE-FOR-TV MOVIES, some of which she also produced and she has participated in a number of award shows. In 1990 she appeared on the London stage with "Hart to Hart" costar Robert Wagner.

### **preamplifier**

Known as a "pre-amp," this device boosts an electronic signal prior to its further processing. It is

used to strengthen a weak signal before it is sent through the system. Its purpose is to bring the power of the signal up to a higher level where it will drive subsequent processors or other AMPLIFIERS in the system.

### **prebook**

This home video term relates to the process in which a retail store informs a WHOLESALER of the number of units of a new title it intends to buy, prior to its official release (STREET DATE.) By establishing a specific booking date for pre-orders, the wholesaler and PROGRAM SUPPLIER get an idea of the demand for the new title. Marketing and advertising plans and duplication and distribution logistics are then finalized, based on the prebook figures.

### **preemptable rates**

Special discount rates are occasionally offered by ACCOUNT EXECUTIVES at television and cable operations to advertisers or ADVERTISING AGENCIES. The rates charged for the COMMERCIAL TIME are lower than those on the RATE CARD but the time is sold on the condition that it will have to be relinquished if another advertiser offers to pay the regular fee.

### **preemption**

This action involves the temporary replacement of a program on a television station or cable system with another show. Stations sometimes preempt regularly scheduled programming to broadcast a program of unique local interest or a network may preempt a program to carry a presidential news conference or to report important news events, then later resume its regular program schedule.

INDEPENDENT STATIONS are free to preempt programming at any time. NETWORK-AFFILIATED stations are bound in a contractual relationship with their network to carry network programming and preemptions are not usual. The stations, however, must have the right to do so in their AFFILIATION CONTRACT.

FEDERAL COMMUNICATIONS COMMISSION (FCC) rules and regulations state that

...no license shall be granted to a television broadcast station having any contract...with a network organization...that prevents or hinders the station from (1) rejecting or refusing network programs which the station reasonably believes to be unsatisfactory or unsuitable or contrary to the public interest or (2) substituting a program which in the station's opinion is of greater local or national importance.

Networks, in practice, worry about preemptions, but affiliated stations carry about 90 percent of their network's offerings. When they do preempt they usually replace a low-rated show with a movie or syndicated program. It is often during a LATE-FRIDGE or LATE-NIGHT period.

### **Premiere**

This company was intended to co-opt the PAY (PREMIUM) CABLE movie field in the early days of the cable industry. The firm was formed by the Getty Oil Company and four motion picture studios (COLUMBIA PICTURES INC., MCA INC., PARAMOUNT PICTURES CORPORATION, and TWENTIETH CENTURY FOX INC.) in April 1980 to create a pay-TV movie channel that would only transmit theatrical films from those companies. The films would not be available to any other cable system until nine months later. The already existing cable networks (including HOME BOX OFFICE (HBO), SHOW-TIME, and THE MOVIE CHANNEL) immediately contested the idea in the courts, claiming antitrust and restraint of trade violations. The courts agreed and the idea was abandoned in June 1981 without a single transmission. (See also WINDOWS.)

### **premium channels**

See PAY (PREMIUM) CABLE SERVICE

### **prepacks**

The home video industry uses this term to specify a package containing more than one blank or pre-recorded videocassette for sale to customers. The videocassettes are packaged by SHRINKWRAPPING or placed in special cardboard outer coverings or containers. Prepacks range from "twin packs" (two-packs) of prerecorded titles and "three-packs" or "four-packs" of blank videocassettes. They are offered at a discount that is less than the cost of the individual videocassettes.

### **presentation**

While a presentation can, in general, be any speech designed to elicit some form of response by an audience, the term has a particular meaning in the advertising industry. There it is used to describe the live face-to-face delivery of an idea to a CLIENT by an ADVERTISING AGENCY.

Some presentations are designed to attract new clients and are called a PITCH. The agency's purpose is to convince the potential client of its experience and abilities in order to win the ACCOUNT. Many presentations are elaborate multimedia shows, designed to display the agency's knowledge and capabilities, and many include a sample CAMPAIGN for the

prospective client's product, developed just for the occasion.

Presentations are also made to existing clients to elicit their response to and approval of a campaign or a specific segment of some advertising plans. These often involve visual or auditory concepts, samples or mockups of print advertising, or projections of the audience reach of print or television campaigns. (See also ADVERTISING AGENCY REVIEW.)

### **Presley, Elvis**

Although he generally shunned television after achieving his enormous success, Presley did make some TV appearances early in his career, particularly in a flurry of activity in 1956. His first appearance was on Jimmy Dorsey's "Stage Show" in January of that year, singing "Heartbreak Hotel," followed by six more guest appearances on the same show. There is a certain irony in the fact that the future rock-and-roll king was introduced to the television audience by one of the giants of the big-band swing era who was reaching the end of his own career.

In that same year STEVE ALLEN was hosting a Sunday evening variety show, in competition with ED SULLIVAN, and Presley appeared on the second telecast of "THE STEVE ALLEN SHOW." He also appeared on MILTON BERLE's variety show twice in the spring of 1956. Better remembered (and promoted), however, were his three appearances later in 1956 on the Sullivan show. On his first "TOAST OF THE TOWN" appearance, Sullivan had his director shoot "the King" from the waist up because his hip movements were too suggestive for PRIME-TIME Sunday viewing, according to Sullivan. Presley later appeared infrequently as a guest on other shows while pursuing his career in the movies, in concerts, and on records.

He died in October 1977. A number of DOCUMENTARIES have been made about his life and career and a tribute to the rock singer, which included his first screen test, was televised in February 1991 by THE DISNEY CHANNEL.

### **Prestel**

This British version of two-way VIDEOTEXT was one of the first in the world. Conceived by a research engineer in 1971, it was made available to the British public in 1977. Prestel (short for "press and tell") is operated by the British Postal Service and uses telephone lines connected to home, school, and business television sets and keyboards. The technology used is the same as for the British teletext systems CEEFAX and ORACLE.

The extensive Prestel computer data base contains more than 25,000 topics, divided into divisions

and subdivisions, and includes travel schedules, stock exchange and food prices, business and sports news, and children's games. Although it was designed for the home user, it is used mostly in business establishments, largely because of its relatively high monthly charges.

### **Price, Vincent**

A star in motion pictures since 1938, Price was quite willing to enter the new and untried television medium in the early days. His Hollywood image was that of the suave leading man, and while many of the dramatic roles he played on TV furthered that image, he was also an early panelist on the lightweight "PANTOMIME QUIZ" from 1950 to 1952.

One of the 1950 dramatic ANTHOLOGIES that used his talents was the suspense-mystery series "ALFRED HITCHCOCK PRESENTS," and Price's movie career also began to focus on the occult and the horror genres. From 1981 to 1990, he continued to cultivate that image by hosting the popular "MYSTERY!" series on PUBLIC TELEVISION (PTV). He followed "Mystery" with a hosting assignment on the FINANCIAL NEWS NETWORK (FNN). The versatile actor also continues to appear in theatrical motion pictures.

### **prime time**

The FEDERAL COMMUNICATIONS COMMISSION (FCC) defines prime time (including access) as the four hours between 7:00 p.m. and 11:00 p.m. eastern and Pacific standard time, and 6:00 to 10:00 p.m. central and mountain standard time. A. C. NIELSEN and ARBITRON do not follow that definition and consider only three hours (8:00 to 11:00 p.m. EST and PST and 7:00 to 10:00 p.m. CST and MST) as prime time. Whether three or four hours, prime time is the most popular and highly viewed DAYPART in the schedule of a television station, network, or cable system.

### **prime-time access**

Sometimes known as "prime access" or just "access," this DAYPART in the program schedule of a television station or network is the time period just before PRIME TIME. This period has been directly responsible for the rapid growth of program SYNDICATION in the United States and is often the most lucrative period for station income. In 1970 the FEDERAL COMMUNICATIONS COMMISSION (FCC) adopted the PRIME-TIME ACCESS RULE (PTAR) that limited the amount of programming that a network could provide to its affiliates to three out of the four prime-time hours. The individual local stations normally broadcast local news programs from 7:00 to 7:30 p.m. (EST and PST), so the networks mutually agreed to give up

7:30 p.m. to 8:00 p.m. (eastern standard time and Pacific standard time) Monday through Saturday. This time became known as "prime-time access." (The time affected in the central and mountain time zones is one hour earlier.)

Since then, the time covered by the phrase has also been expanded by many SYNDICATORS, ADVERTISING AGENCIES, and networks to encompass the entire period between 6:00 p.m. and 8:00 p.m. EST.

### **prime time access rule (PTAR)**

This FEDERAL COMMUNICATIONS COMMISSION (FCC) ruling limits the number of PRIME-TIME hours a network can program to three hours each night. The ruling went into effect in 1971 and has had a significant impact on programming trends and practices. It has been cited as the most important reason for the growth of SYNDICATION and INDEPENDENT STATIONS in the 1970s and 1980s.

Prior to the PTAR, the networks provided almost all of the program hours for their affiliated stations, effectively limiting the number of local or syndicated productions that could be scheduled by the local station. In order to stimulate such programs and encourage the creation of newer types of programming, the FCC confined the networks, under the PTAR, to providing material to their affiliated stations for only three of the four prime-time hours. The rule applied only to network-affiliated stations in the top fifty markets in the country.

Prime time was defined by the FCC as being the hours between 7:00 and 11:00 p.m. EST. The FCC rule covered Monday through Saturday, but allowed the networks to program the full four-hour time period on Sunday.

To avoid confusing the audiences, the FCC suggested that all of the networks give up the hour between 7:00 and 8:00 p.m. EST. Because many stations already were scheduling local news at 7:00 p.m., the effect was to leave the 7:30 to 8:00 p.m. period open for nonnetwork programs. This time became known as the PRIME-TIME ACCESS period.

The Commission hoped that the half-hour would be used to produce and schedule local programs. That did not occur because such production was expensive and any resulting programs were inferior.

The most immediate effect of the rule was to open up the half-hour period for the scheduling of syndicated programs and to legitimize the BARTER system. Faced with no network programs at 7:30 p.m., the affiliated stations in the smaller 150 markets began to schedule OFF-NETWORK syndicated programs. And because the rule forbade the affiliated stations in the top fifty markets from scheduling off-network



syndicated shows, they turned to **FIRST-RUN** syndicated programs.

The rule prompted a resurgence of **GAME SHOWS**, which were stripped five nights per week by the stations, as well as an increase in **COMMERCIALS** during that time period because under the **TELEVISION CODE** that was in effect at the time, stations could transmit more commercials than networks. Both actions were condemned by the critics of television.

The **PTAR** has been the subject of repeated controversy, and many appeals and petitions have been made to change some of its provisions. Revisions in 1974 that allowed the networks to schedule news, documentaries, and children's programs at 7:30 p.m. were challenged in the courts by syndicators, but the **FCC** reaffirmed the rules in 1975 and the networks can thus feed such programs at that time. In the deregulation era of the 1980s there were attempts to eliminate the **PTAR** rules entirely.

Associated with them are other restrictions on the networks related to their ownership of programs and rules preventing them from syndicating their own programs. These **FINANCIAL INTEREST AND SYNDICATION (FIN-SYN)** rules are also the subject of continuing controversy in the industry.

#### **Primestar Partners**

After two years of discussion, this company was formed as **K-Prime Partners** in February 1990 to launch the nation's first midpower **DIRECT BROADCAST SATELLITE (DBS)** service. The firm was funded by nine cable **MULTIPLE SYSTEM OPERATORS (MSO)** including **TELECOMMUNICATIONS INC.**, **TIME WARNER**, and **VIACOM CABLE**, and the satellite service company **GE AMERICAM**. The 45-watt **KU-BAND** service requires a small 3-foot to 5.9-foot **TELEVISION RECEIVE ONLY (TVRO)** dish for its signal to be received in the home. The service (called **Primestar**) was launched on November 5, 1990. It offers programming from seven **SUPERSTATIONS** and three **PAY-PER-VIEW (PPV)** services in twenty markets. The company assumed its present name in December 1990.

#### **Principal, Victoria**

See **DALLAS**.

#### **PRISM**

Launched in 1976, this 24-hour **PAY (PREMIUM) CABLE** network is headquartered in Bala Cynwyd (Pennsylvania). Some three-quarters of its offerings are first-run movies and the remainder are professional and college sporting events. It serves cable viewers in the Philadelphia area and is owned by **CABLEVISION** and **NBC**.

#### **private cable**

See **SATELLITE MASTER ANTENNA TELEVISION (SMATV)**.

#### **private television**

See **CORPORATE TELEVISION**.

#### **Prix Jeunesse awards**

These awards are given every two years as a part of an international children's television program competition and festival sponsored by Bavaria, the city of Munich, and the Bavarian Broadcasting Corporation.

Inaugurated in 1964, the competition, which alternates years with the **JAPAN PRIZE**, is restricted to the official broadcasting organizations of many countries. The festival is held in June.

#### **PRIZM**

This acronym stands for **Potential Rating Index for Zip Markets**. The **CLUSTER ANALYSIS** research methodology was developed in 1974 by Jonathan Robbins. The system electronically sorts the 36,000 Zip codes in the United States into forty lifestyle categories, with descriptive labels such as "Fun and Station Wagons," "Gray Power," "Blue-Chip Blues," and "Black Enterprise." Each cluster is also organized into twelve broader social groups. Each group and cluster has a particular set of viewing and buying patterns and preferences.

In addition to analyzing such factors as income, age, sex, and other **DEMOGRAPHIC** data, **PRIZM** incorporates a number of other data bases (including those of **A. C. NIELSEN** and **ARBITRON**) to assist in categorizing American lifestyles. Consumer market surveys, lists of cable subscribers, the purchasing records of consumers, and other data are also integrated into the system. Each cluster can be assessed by its purchasing patterns, social standing, ethnicity, and television viewing habits, along with the basic Zip-code analysis.

Local television stations sometimes use **PRIZM** to assist in selecting programming and as a sales tool for potential advertisers. Cable systems sometimes use the method to identify demographic-specific ("demo-specific") subscribers for **SPOT** advertising sales as well as potential subscribers. Retail chains and supermarkets use it to help them select sites for new locations.

Systems like **PRIZM** are ever changing. As the economy of the United States varies and the population ages and shifts, consumer habits and lifestyles change. Sophisticated geodemographic statistical research methods such as **PRIZM** reflect the changes. (See also **ACORN**.)

**Probst, George**

As one of the early leaders in EDUCATIONAL TELEVISION (ETV), Probst was a significant contributor to the campaign for channel reservations for noncommercial television in the early 1950s. A career historian, Probst came to educational broadcasting in 1945 as the director of "The University of Chicago Round Table," a prestigious program aired on more than 100 commercial and educational radio stations in the 1940s. In addition to contributing to the ALLERTON HOUSE SEMINARS, he also helped secure large-scale financial support, notably from the FORD FOUNDATION, for early educational broadcasting stations.

**processing amplifier**

Known familiarly as a "proc (pronounced prock) amp," this electronic device is used to clean up and improve a video signal. Also sometimes called a "stabilizer," a processing amplifier makes a video image more stable by removing JITTER. It can also increase the contrast in an image, vary the color, realign the brightness, and sharpen the synchronization (SYNC) of the signal. A proc amp is used between the source of the signal (such as a videocassette recorder [VCR]) and its destination (another VCR or a MONITOR). It takes apart the video signal and, by using the controls on the device, the operator can realign and readjust some of its elements. The device then reassembles the cleaned-up signal for further use and sends it on.

Proc amps are used to correct some of the errors made in production and videotape recording or to clean up an original tape for DUBBING. A low-cost simplified version of the device is also used to thwart some of the anti-PIRACY signals imbedded in pre-recorded videocassettes by stripping off the signal and replacing it with standard sync.

**producer**

This title is one of the most overused in the television industry. Many claim it, often on a temporary basis. A true producer, however, is the overall manager of an individual television production and the person who conceives and develops ideas for programs. Producers work for television stations and networks, cable and home video companies, INDEPENDENT PRODUCTION COMPANIES, and in CORPORATE TELEVISION and AUDIOVISUAL COMMUNICATIONS. A producer is usually a skilled professional who may generate a series of shows, a single program, or a segment of a larger project. Most commercial and PUBLIC TELEVISION (PTV) stations employ full-time producers. The responsibilities of the position include the development of ideas and scripts, and the selection of

performers and directors. Producers also determine the specific approach and format of each production.

They must keep programs within budget and on schedule, handle clearances, order technical facilities and equipment, and schedule rehearsals. Producers are also responsible for the contracts with performers, the coordination of production assignments, and the supervision of directors.

For newscasts and documentaries, producers frequently select the stories and special events to be covered, decide on the issues to be discussed, supervise background research, and help choose individuals to be interviewed.

**Producer's Showcase**

This early outlet for quality live entertainment on television was seen on NBC once a month for ninety minutes from 1954 to 1957. It maintained a consistent record of excellence in presenting drama, ballet (with Dame Margot Fonteyn), and musicals. The innovative "WIDE WIDE WORLD" with live entertainment from three countries premiered on the series, and "Peter Pan" with MARY MARTIN was so acclaimed that it was presented twice. Other plays included "The Petrified Forest" and a musical version of "Our Town."

The outstanding talent included such performing greats as Humphrey Bogart, Lauren Bacall, Henry Fonda, and FRANK SINATRA. In 1955 the wide-ranging series was awarded an EMMY, cited as Best Dramatic Series.

**production facilities companies**

These companies rent studios, REMOTE trucks, VIDEOTAPE EDITING equipment, and other gear used in the production of cable and television programs. Very few INDEPENDENT PRODUCTION COMPANIES own and operate their own FACILITIES. Although some firms have a few items of basic equipment, most rent production and POSTPRODUCTION gear from a facilities company, which is often called a "production house" or "postproduction house" (posthouse). All segments of the cable and television industries use such facilities on occasion to supplement their own equipment and services. The production facilities companies are also sometimes used by media centers in government and health, and to a lesser extent by AUDIOVISUAL COMMUNICATIONS operations in education.

Some firms (called full-service companies) offer full production as well as postproduction services, including editing and DUBBING. Others specialize only in postproduction, others in renting remote trucks and EFP equipment, and still others concentrate on film-to-tape transfers. Even within these sub-areas, some firms will rent very specific editing equipment

or provide unique music or computer animation services. These smaller and quite specialized houses are known as boutiques.

Production facilities companies can also provide SWEETENING, OVERDUBBING, and SOUND EFFECTS for already produced shows. Some do sophisticated SPECIAL EFFECTS and DIGITAL VIDEO EFFECTS in their editing suites. Still others specialize in TELECONFERENCING.

CORPORATE VIDEO operations are major users of postproduction houses. Bottom line-oriented companies today are less likely to invest in sophisticated video studios and state-of-the-art equipment, and their small in-house staffs utilize outside production facility companies.

Most production facilities companies are located in New York and Los Angeles. A trend in the industry is for larger operations to purchase and combine many small boutiques into large full-service facilities companies. Some of the smaller independent facilities companies, however, rent space in large centralized areas such as the Dallas Communications Complex and the Kaufman Astoria facility in New York. The resulting complex becomes a shopping mall of individual companies specializing in a variety of production and postproduction services.

#### **production manager**

Sometimes called a "production supervisor" or "production director," this individual has the primary responsibility of conceiving, designing, and often developing ideas for local television productions that result in entertaining and informative programs. The person is in charge of developing detailed budgets for all local productions at a commercial or PUBLIC TELEVISION (PTV) station, including costs for materials, capital equipment, supplies, and talent.

As overall manager of the station's production schedule, the production manager coordinates the creation of locally produced COMMERCIALS, PUBLIC SERVICE ANNOUNCEMENTS (PSAs), public affairs programs, entertainment shows, SPECIALS, and the remote coverage of sporting events, parades, or other community affairs. The individual's duties involve directing and coordinating the creative efforts of many people during the planning and execution stages of television productions. The production manager supervises the production staff including PRODUCERS, DIRECTORS, the ART DIRECTOR, GRAPHIC ARTISTS, and other production support personnel.

#### **Professional Audio/Video Retailers Association (PARA)**

Dealers in the more advanced audio/video equipment at the retail level are members of this

nonprofit organization. The association holds seminars and training courses in sales and retail management, bestows awards, and publishes a newsletter. The Kansas City-based group was founded in 1979 as the Professional Audio Retailers Association, and changed its name to include video in 1985.

#### **Professional Film and Video Equipment Association (PFVEA)**

Formerly the Professional Motion Picture Equipment Association, this nonprofit organization consists of manufacturers of professional video and film equipment as well as repair personnel at retail outlets. The group publishes a "Missing Equipment List," "Equipment of Questionable Origin List," and a newsletter. It adapted to the changing times by adopting its present name in 1984. The association is headquartered in the Washington D.C. suburbs.

#### **program analyzers**

These devices are used to check and record the reaction of an audience to a television program. They are used in research situations by network programmers, producers, and ADVERTISING AGENCIES to measure audience reactions to PILOTS as well as to find weak spots in already-produced series so adjustments can be made in future programs.

Volunteers representing a typical audience are assembled in a room to watch a program or commercial. They are given a program analyzer and asked to push buttons indicating their acceptance or rejection of elements of the show at any time. In other circumstances, sensors are attached to the participants' arms to gauge their physiological reactions to what they are seeing. The program analyzer records the second-by-second reactions of the group to the show for later analysis by researchers.

#### **program log**

This daily master plan of a television station lists and schedules all operational elements in the broadcast day by the minute and second. It records the schedules of programs, COMMERCIALS, and PUBLIC SERVICE ANNOUNCEMENTS (PSA). Often simply called "the log," it is the single most important document in a station, itemizing the details of the operation from SIGN-ON to SIGN-OFF.

The log is prepared at least a day in advance by a TRAFFIC/CONTINUITY SPECIALIST and is issued to all operational personnel. As the day progresses, engineers "keep the log" by checking off the scheduled events and making notations of time discrepancies or missed commercials or delayed programs. Today the program log is often generated by a computer and the

entries of the operators are also entered into a computer for later analysis.

At the end of the day a complete record of every activity at the station has been recorded and documented in much the same way as a ship's log. The program log provides proof that the station has aired the advertising SPOTS that it sold in the positions scheduled and is used to back up billing statements. It is also used to determine what MAKE-GOODS will be necessary.

Until 1981 the FEDERAL COMMUNICATIONS COMMISSION (FCC) required all stations to keep a daily program log. In that year, in the climate of deregulation, the Commission dropped that rule, much to the dismay of many critics of commercial television who believed that a program log was the only true measure of a station's performance in the "public interest, convenience, and necessity."

#### **program manager**

Sometimes called a "program director," this individual is responsible for all local, network, and syndicated programming broadcast by a television station and ensures that the station is in compliance with all FEDERAL COMMUNICATIONS COMMISSION (FCC) regulations.

The responsibilities of the position include scheduling all programs to create a mix that will guarantee the largest possible viewing audience and highest RATINGS. At a commercial station the program manager works closely with the sales department to determine the programming that is most marketable to advertisers during various DAYPARTS.

The program manager keeps informed about the tastes of the audience from SIGN-ON to SIGN-OFF and monitors the quality, type, and profitability of programs broadcast by the station, staying constantly aware of the competition for the audience from other stations. Local and national research organizations and RATINGS services such as ARBITRON and A. C. NIELSEN are used to define the DEMOGRAPHICS of the station's viewing audience at various times during the broadcast day and to measure the success or failure of a particular program.

Under the supervision of the GENERAL MANAGER (GM), the program manager decides which film packages, syndicated shows, RERUNS of previously aired network programs, and locally produced programs will be selected, produced, or purchased to provide an overall programming balance. Program scheduling strategies that may be utilized include COUNTERPROGRAMMING and CHECKERBOARDING, as well as scheduling programs ACROSS THE BOARD by STRIPPING them or putting shows in a HAMMOCK. The

individual also supervises the scheduling of COMMERCIALS, SPOT ANNOUNCEMENTS, PUBLIC SERVICE ANNOUNCEMENTS (PSAs), and PROMOS.

In addition, the program manager usually initiates and creates local public affairs programs to comply with the station's obligation to operate in the "public interest, convenience, and necessity" under FCC regulations.

#### **program supplier**

In the home video industry, this type of company develops and produces or acquires the home video rights to a prerecorded video title, then markets and sells the title to the trade. Companies such as PARAMOUNT HOME VIDEO are program suppliers, as are independent firms such as PUBLIC MEDIA INC. The companies create and promote LABELS bearing their own or related names for use in their sales efforts. The term also identifies an individual who produces and markets prerecorded video programming.

#### **projection television units**

Introduced in the 1960s, these electronic devices throw a television image on a large screen for optimum viewing by large groups of people. The units were beset by fuzzy images and poor color in the early days, but many improvements have been made and today these units are increasingly common as a part of a home theater environment.

The largest projection devices are commercial units such as the JUMBOTRON, which can project an image of 23' x 32' in an outdoor setting. Smaller sizes are used in auditoriums and arenas. In general, the larger the screen, the less brightness and clarity of the picture.

Smaller video projection sets for the home now offer sharper images. The most expensive are front projection devices that require a special screen of from 4' to 25' (measured diagonally) placed several feet away from the projector. Rear projection sets are self-contained units that throw an image onto a large 40-inch to 70-inch diagonally measured screen. Providing the same quality picture from the center of the screen to its sides is still a problem with the CATHODE RAY TUBE (CRT) projectors. In 1990 Sharp introduced the first front projector FLAT PANEL/liquid crystal unit that can display a picture from 40 inches to 100 inches (measured diagonally) on a blank wall. More of this type are expected to be introduced in the mid-1990s.

#### **promos**

A verbal shorthand for "promotional announcements," these film or videotape pieces are short au-

dio and/or video messages that give the audience information about upcoming programs. On-air promos are prerecorded SPOT ANNOUNCEMENTS, designed to interest and attract viewers to future individual programs or to entice them to tune in to a new series. Such promos feature clips from the show and encourage viewers not to miss the program "Tuesday at nine." The term is also used for the verbal endorsements delivered by sportscasters near the end of sporting events and by newscasters urging the audience to "stay tuned for..."

Promos are the electronic version of TUNE-IN ADVERTISING. They are developed by TRAFFIC/CONTINUITY SPECIALISTS at small operations and by promotion people (supervised by the DIRECTOR OF PUBLICITY/PROMOTION) at large stations. (See also CONTINUITY.)

#### **proof of performance**

This written notice is sent to the FEDERAL COMMUNICATIONS COMMISSION (FCC) by an applicant for an FCC LICENSE for a station. It certifies that the performance of the TRANSMITTER and ANTENNA of the new or renovated broadcast station is satisfactory. After the applicant receives a CONSTRUCTION PERMIT (CP) from the FCC and builds the facility, engineering tests and measurements are conducted to determine if the technical parameters contained in the application have been met. Successful proof of performance of the electronic equipment is required before the FCC will issue a license to broadcast.

#### **public access channels**

See MIDWEST VIDEO II DECISION and PEG CHANNELS.

#### **property master**

The person in this position is in charge of the acquisition, use, maintenance, storage, and disposition of properties (props) used in a major TV production, syndicated series, MINISERIES, or MADE-FOR-TV-MOVIE. This individual determines exactly what props are required by studying the script and then rents or purchases the small items and hand articles that are essential to the actions of performers or the plot of a drama, such as magazines, ash trays, or drinks.

The title of property master (borrowed from the legitimate theater) is normally used only at network television studios, INDEPENDENT PRODUCTION COMPANIES, or film sound stages in New York or Hollywood. At most local TV stations, these duties are handled by the FLOOR MANAGER or a production assistant.

#### **prosumers**

These individuals are the next generation of small video operators. The term "prosumers" can re-

fer to consumers who seek to use video equipment in a professional manner or to professionals who purchase high-end consumer video equipment for use in their small business operations.

Some amateur videophiles aspire to acquire the highest level of video equipment they can afford. They search for new ways to expand and further utilize their already extensive collection of production gear, seeking better electronic specifications, effects, and pictures and sound for their hobby. On occasion they use their equipment professionally.

On the other hand, some video business professionals, such as the owner/operators of very small independent production companies or event-videography firms who shoot weddings and bar mitzvahs, seek equipment that is less expensive than professional equipment so that they can then compete with broadcast-quality production firms in terms of lower prices for comparable production services. Both amateurs and pros utilize DESKTOP VIDEO techniques.

Many manufacturers have recognized this market and offer equipment with professional video production features at prices slightly higher than consumer gear. Their prosumer CAMCORDERS, small VIDEOTAPE FORMATS, sound and lighting equipment, and accessories straddle the fence between the low end of industrial and professional lines and the high-end consumer equipment. The quality of the equipment and the prices are welcomed by the prosumers.

#### **Protectors, The**

See THE BOLD ONES.

#### **Providence Journal Broadcasting Corporation**

This GROUP BROADCASTER owns nine television stations and three AM and three FM radio stations, as well as the company flagship *Providence Journal-Bulletin* newspaper. Five of the stations (in Seattle, Portland, Spokane, Boise, and Honolulu) were purchased in 1991 (in a joint venture with Kelso and Company) from KING BROADCASTING. Providence also purchased King's cable operations in California and Minnesota to add to their sixteen Colony Communications Co. systems. The firm is headquartered in Providence (Rhode Island).

#### **Pryor, Richard**

Although Pryor has few television credits, his activities in concerts, clubs, the recording industry, and motion pictures have made him a star. His particular brand of stand-up humor has been described as imaginative, bizarre, and satirical, and most of all, off-color. He made several appearances on talk shows when his career was getting started, and some

of his toned-down material was appropriate for the "SATURDAY NIGHT LIVE" audience. His one venture into series television, hosting a comedy/variety show on NBC, ended disastrously and only five shows were ever aired.

His writing ability, however, has contributed to the success of such stars as LILY TOMLIN, FLIP WILSON, and Redd Foxx, earning him a Writing EMMY in 1974 for "Lily."

Pryor's best electronic medium has been cable television where his off-color stand-up concert act was far more acceptable. In an unexpected change of pace in 1984, however, he hosted an educational-type Saturday morning show for kids on CBS, titled "Pryor's Place." Pryor now concentrates on motion pictures.

### **psychographics**

The opinions, attitudes, and interests of television viewers are discovered by using this kind of analysis. The data are used to create an advertising CAMPAIGN. In pinpointing TARGET AUDIENCES for commercials, ADVERTISING AGENCIES use a system of classifying potential viewers by their values and life styles. The data are provided by research firms or developed from individual interviews, questionnaires, or FOCUS GROUPS.

Psychographics provide a more in-depth profile of consumers than DEMOGRAPHIC analysis, which relies on such primary characteristics as age, sex, and income. The motivation of the consumers, their buying habits, preferences in colors or packaging, purchase behavior, and other psychological data are gathered in psychographic research.

### **public access channels**

See PEG CHANNELS.

### **Public Affairs Video Archives**

This archive was created to preserve, catalog, and distribute all programming on both channels of C-SPAN (the Cable Satellite Public Affairs Network). It operates independently and exclusively for educational purposes with the cooperation of C-Span. The organization has recorded and cataloged all C-Span programming that has been telecast since October 1987.

The archive is a nonprofit organization, operated by educators for educators under the auspices of the Purdue University School of Liberal Arts at Lafayette (Indiana). The organization is supported by grants from the Benton Foundation, the ANNENBERG/CPB PROJECTS, the Dirksen Congressional Leadership Center, the C-Span Educational Services Program,

Purdue University, and fees from tape and catalog distribution.

### **Public Broadcasting Act**

In 1967, this Act rejuvenated the noncommercial television industry and moved it in a different philosophical direction with a new name, PUBLIC TELEVISION (PTV). The enterprise known as EDUCATIONAL TELEVISION (ETV) in the United States was underfunded and growing slowly. This legislation officially renamed and redirected the movement.

A report from the CARNEGIE COMMISSION ON EDUCATIONAL TELEVISION (CARNEGIE I), which was released on January 26, 1967, was the basis for the Act. It had concluded that "A well financed and well directed educational television system...must be brought into being..." The commission's report also rejected the term "educational television," however, because it "called to mind the schoolroom and lecture hall" and "frightens away from the channels many who might enjoy them most." The commission substituted "public television" but never specifically defined it. "It was," said the commission, "to include all that is of human interest and public importance."

President Johnson and the Congress used the report to develop the legislation. Although they did not follow through on the Commission's funding recommendations for the system (which sought an excise tax on television sets), most of the Carnegie recommendations found their way into the bill. In addition noncommercial radio was added to the mix, and the "Public Television Act" became the "Public Broadcasting Act."

The Act addressed three issues in three parts: the need for the construction of stations, the establishment of a nonprofit national corporation to lead the movement, and a call for a study of INSTRUCTIONAL TELEVISION (ITV).

The first section extended the life of the EDUCATIONAL TELEVISION FACILITIES ACT for three years and authorized another \$38 million in matching funds for the construction and improvement of stations.

The second part of the Act had the most long-term effects. It created the nonprofit CORPORATION FOR PUBLIC BROADCASTING (CPB) "which will not be an agency or establishment of the United States government." The section provided for a board of fifteen members, permitted them to "obtain grants from and to make contracts with private, state, and federal agencies, organizations, and institutions" and authorized but did not appropriate \$9 million in operating expenses for the next fiscal year. The corporation could distribute federal funds for programming but was forbidden to "own or operate any television or ra-

dio broadcast station, system, or network, community antenna television (CATV) system, or interconnection or program production facility." This led to the later establishment (with CPB funds) of the PUBLIC BROADCASTING SERVICE (PBS) and National Public Radio (NPR). Section 399 of the Act also forbade public broadcasting stations from editorializing.

Part three of the Act authorized the Department of Health, Education, and Welfare (DHEW) to conduct a study of instructional television and radio "...to be of assistance in determining whether and what federal aid should be provided..." and appropriated \$500,000 for the study. The study was subsequently conducted by the COMMISSION ON INSTRUCTIONAL TECHNOLOGY (CIT).

On November 7, 1967 President Johnson signed the bill into law. Noncommercial broadcasting had a new name and an uncertain financial future, but to many it was finally an idea whose time had come.

#### **Public Broadcasting Financing Act of 1975 (PBFA)**

This major legislation in the development of PUBLIC TELEVISION (PTV) in the United States was passed as an amendment to the COMMUNICATIONS ACT OF 1934. The 1975 Financing Act authorized federal funds for the PTV system for five years and made actual advance appropriations for two years.

Since 1967 and the passage of the PUBLIC BROADCASTING ACT, the CORPORATION FOR PUBLIC BROADCASTING (CPB) and the PUBLIC BROADCASTING SERVICE (PBS) interconnection system had been operating on a one- or two-year federal authorization with a one-year actual funding cycle from Congress. It was impossible to make long-range plans under such circumstances and the system was stifled because of the limitation. In addition there was mounting concern about the attempts by the Executive branch and Congress to influence programming decisions. This Act made "forward funding" possible and isolated the system somewhat from retaliatory reductions in financing because of controversial programs. While it only afforded medium-range planning and authorized a level of funds below the documented needs of the system, the Act did appropriate funds that were more substantial than previous appropriations and authorizations and did allow the system to grow. The longer authorization period, however, was short-lived. The PUBLIC TELECOMMUNICATIONS ACT OF 1978 reduced the authorization cycle for the CPB to a three-year period but maintained the two-year appropriation cycle.

#### **Public Broadcasting Laboratory (PBL)**

Formed in 1967, PBL was a noncommercial organization in New York that produced a two-hour

news-magazine show for the nation's noncommercial television stations. The program was notable because it was the first time the country's PUBLIC TELEVISION (PTV) stations were interconnected, if only once a week. The show's format was successfully used (in a briefer version) on later programs such as "SIXTY MINUTES." The program was conceived by FRED FRIENDLY and aired on Sunday evenings. Funded by the FORD FOUNDATION, the organization and the program lasted for two years.

#### **Public Broadcasting Service (PBS)**

Established in 1969 as the national PUBLIC TELEVISION (PTV) programming and interconnection service, PBS began serving in that capacity the following year, using AMERICAN TELEPHONE AND TELEGRAPH (AT&T) lines. In 1973 PBS became a national membership organization of PTV stations, not only providing interconnection and programming services but also representing the interests of its member stations to federal executive agencies, Congress, the CORPORATION FOR PUBLIC BROADCASTING (CPB), and the public. In 1979, as part of an industry reorganization, however, PBS restructured itself to focus only on the design and delivery of programming. The National Association of Public Television Stations (NAPTS) (now the ASSOCIATION FOR PUBLIC BROADCASTING [APB]) assumed the lobbying and representation functions.

PBS is not a network in the strictest sense, but is a private nonprofit membership organization that operates a national satellite interconnection system (inaugurated in 1978) that links all of the nation's PTV stations. It was the first of its kind in the world.

PBS acquires and distributes programming but unlike its commercial network counterparts, it does not produce programming. Each local PTV station pays PBS to receive programming and other services, in contrast to the system in commercial television in which local AFFILIATED STATIONS are paid to carry programming.

The organization developed the STATION PROGRAM COOPERATIVE (SPC) in 1974 as a yearly market for programming for the national PTV system. The SPC mechanism was replaced in 1991 by the PBS PROGRAM FUND; PBS operates that fund to assist stations and independent producers in the production of programming. PBS also operates an ADULT LEARNING SERVICES division, which transmits TELECOURSES for DISTANCE EDUCATION purposes.

The PBS organization is responsible to a Board of Directors composed of professional managers and lay leaders from the member stations. It is funded by the CPB and membership dues and is headquartered in Washington D.C.

**public domain**

A work that has never been copyrighted or a work on which the COPYRIGHT has expired is considered to be in the public domain. In that status, a motion picture, television program, or commercial can be used by anyone at anytime without permission from the creator and at no cost. Some motion pictures (notably, "It's A Wonderful Life") that are available in home video are in the public domain and are therefore priced very low.

**public file**

According to FEDERAL COMMUNICATIONS COMMISSION (FCC) rules, all station licensees (except LOW POWER TELEVISION [LPTV] stations) are required to create and maintain a file of documents that must be available for public inspection. This public file must include Ownership Reports, the station's EQUAL EMPLOYMENT OPPORTUNITY (EEO) plan and Annual Reports to the FCC, a record of all political broadcasts and political time requests, letters from the public, and a copy of every application to the Commission. In addition, a list of programs that the station has broadcast about significant community issues in the previous three months and any complaints made by the public to the FCC about programming must be included in the file. The file must be located at the main studio of the radio or TV station and must be available for inspection by anyone during regular business hours. The material must also be available for photocopying.

The ruling stems from the 1970s and a period of activism in the United States when some parties sought to challenge LICENSE RENEWALS and needed public documents to bolster their case. The requirement has long been fought by broadcasters, who view it as an unnecessary nuisance. They are supported by the fact that the public very rarely asks to see any station's public file.

**Public Interest Video Network/New Voices Radio**

Consisting of independent radio and television producers, this Washington D.C.-based organization was founded in 1979 as a project of Urban Scientific and Educational Research. It has provided broadcast stations and cable systems with public affairs programming on such topics as drug abuse and the environment. The organization sponsors seminars and provides consultation to other nonprofit groups about broadcasting and video.

**Public Media Center (PMC)**

A public-interest ADVERTISING AGENCY, PMC produces CAMPAIGNS for nonprofit organizations working to improve society. Founded in 1974, the San Fran-

cisco-based organization informs individuals about the use of the media and develops advertising campaigns related to public interest topics.

**Public Media Incorporated (PMI)**

This company is the corporate umbrella for three operating divisions involved in nontheatrical multimedia marketing and distribution. It is the largest company in its field. The firm was formed when CHARLES BENTON purchased Films Inc., a 40-year-old NONTHEATRICAL FILM distribution company, from the Encyclopedia Britannica Educational Corporation in 1968.

Films Inc. continues to acquire and distribute films and programs for education, business, and government on 16mm and 35mm film and videotape. It has pioneered in the concept of licensing the public performances of movies in hospitals and prisons and is a major supplier of films to colleges.

PMI also operates Public Media Home Video, with its Home Vision and Public Media Video LABELS for the consumer market. Its product line includes INTERACTIVE VIDEO programming.

The third division, Public Media Television, distributes programs to the broadcast market. The corporate headquarters of the firm are in Chicago.

**public notice**

All applicants for a CONSTRUCTION PERMIT (CP) for a new broadcast station or for any modification in an existing application before the FEDERAL COMMUNICATIONS COMMISSION (FCC) must give public notice of their actions. They must inform the public about any FCC responses concerning their applications including any COMPARATIVE HEARINGS that are scheduled by the Commission. Holders of an FCC LICENSE must also inform the public about any changes or modifications in their license and provide information concerning their applications for a LICENSE RENEWAL. The purpose of the notices is to give the public an opportunity to comment about the applications. Public notices take the form of advertisements in the classified section of a community newspaper and/or local broadcast announcements if the station is already on the air. The notices contain the address of the FCC and a cut-off date for responses, which is usually thirty days from the date of the notice.

**public performance of copyrighted video material**

In the early 1980s, as schools and public libraries began to use prerecorded videocassettes, the issue of what constitutes a public performance of copyrighted video material arose. The programs that were purchased, rented, or obtained from OFF-AIR



VIDEO RECORDING and played back at assemblies, children's story hours, or club meetings were the kinds of "performance" in question.

The COPYRIGHT ACT OF 1976 strengthened the rights of the creators of programs over their performance and display, but it also exempted certain educational performances from the need to obtain permission or pay fees. Section 110 ("Limitations on Exclusive Rights: Exemption of Certain Performance and Displays") outlines the criteria for the EDUCATIONAL USE OF COPYRIGHTED VIDEO MATERIAL, which exempts playbacks in face-to-face instruction in a nonprofit educational institution.

The Act, however, gave the copyright owner the exclusive right "to perform the work publicly." In Section I of the Act, "publicly" was defined as a performance taking place anywhere "open to the public or at any place where a substantial number of persons outside a normal circle of a family and its social acquaintances is gathered." In such a circumstance, permission and a license from and fee to the copyright holder is usually required before the showing of a videocassette.

In 1978 many motion picture producers and PROGRAM SUPPLIERS began attaching a MOTION PICTURE ASSOCIATION OF AMERICA (MPAA) label to their prerecorded cassettes, warning that the cassette was "for home use only." The notice prohibited playback of the movie in public or semipublic places without a license. Its purpose was not to forbid face-to-face instructional uses of the videocassettes but rather to provide adequate notice to potential offenders about the law and the penalties for infringement. The studios sought to curtail group showings of their movies at gathering places such as lodges, clubs, factories, and summer camps as well as in schools, hospitals, and prisons. According to the MPAA, the rights of the studios applied to nonprofit as well as profit-making organizations and were enforceable regardless of whether or not admission was charged.

Some interpretations of "publicly" in the law expanded it to apply to viewing by a single library patron in a carrel so that such a playback would be prohibited. The American Library Association (ALA) disagreed. It maintained that "even if a videotape is labeled 'for home use only,' private viewing in the library should be considered authorized by the vendors' sale to the library with imputed knowledge of the library's intended use of the video." The ALA continues to contend that as long as a showing is limited to a family or one individual, it is not a public performance. Some of the proponents of "in-house" use also believe that such viewing is permitted as a part of the FAIR-USE DOCTRINE.

The Hollywood studios sought to test the matter in a suit against a commercial firm. In *Columbia Pictures v. Redd Home* in 1983, the Court found that a video store was in violation of the Copyright Act because it allowed videocassettes to be viewed on its premises for a fee. Although the MPAA and the studios have not sought to challenge noncommercial organizations such as libraries, those institutions have been cautious in permitting viewing on their premises and almost always obtain a nontheatrical, nonprofit exhibition license for any group ("public") showing. Libraries, of course, continue to circulate prerecorded videocassettes for home viewing by patrons, which is permitted under the Copyright Act. The ultimate resolution of the "public performance" issue will be settled in the courts.

#### **public service announcement (PSA)**

Although this short announcement resembles a COMMERCIAL, a PSA promotes a cause or noncommercial service in the public interest. Sometimes called by an old radio term, "sustaining announcements," PSAs are usually developed by nonprofit organizations or government agencies and are transmitted by a television station, network, or cable system at no charge to the organization. They focus on an idea or concept and are sometimes created as a *pro bono* effort by the ADVERTISING COUNCIL INC. Red Cross and United Way PSAs are typical of the GENRE.

Contrary to popular belief, the FEDERAL COMMUNICATIONS COMMISSION (FCC) does not require stations to transmit a specified number of noncommercial messages. In fact the FCC specifically rejected a proposal in 1980 to set such requirements, believing that it would be a direct and undue interference in the stations' programming practices.

The FCC only requires that a station provide information on the number of PSAs it plans to transmit when it applies for a CONSTRUCTION PERMIT (CP) and an FCC LICENSE and to state how many PSAs it has transmitted when it applies for a LICENSE RENEWAL. Commercial stations tend to schedule as few PSAs as possible in their valuable time periods, and most are scheduled in poorly viewed DAYPARTS. The J. C. PENNEY-UNIVERSITY OF MISSOURI AWARDS in public affairs programming honors the best PSAs each year.

#### **Public Service Satellite Consortium (PSSC)**

This Washington D.C.-based membership organization represented the beginning telecommunications interests of nonprofit organizations, including universities, state agencies, and religious groups. It provided its members with information and assisted them in contracting for or leasing satellite time. Of-

ten serving as a facilitator of TELECONFERENCES, PSSC also provided briefings for its members on issues affecting satellite users and promoted the utilization of the technology in education.

In 1991 the organization (founded in 1975) announced that it had fulfilled its function and determined to voluntarily cease operations in 1992.

### **Public Telecommunications Act of 1978**

President Jimmy Carter signed this legislation into law in the fall of 1978. While it reduced the advanced financing of the CORPORATION FOR PUBLIC BROADCASTING (CPB) from five to three years, it did continue the forward funding principles of its predecessor, the PUBLIC BROADCASTING FINANCING ACT OF 1975. The shorter time period was the result of some dissatisfaction in Congress with some aspects of PUBLIC TELEVISION (PTV) and the report of the CARNEGIE COMMISSION ON THE FUTURE OF PUBLIC BROADCASTING (CARNEGIE II).

The 1978 Act continued the funding of telecommunications demonstrations and created the PUBLIC TELEVISION FACILITIES PROGRAM (PTFP) to replace the earlier EDUCATIONAL TELEVISION FACILITIES ACT. The 1978 Act also transferred that program, which supported the construction of noncommercial stations, from the Department of Health, Education, and Welfare to the NATIONAL TELECOMMUNICATIONS AND INFORMATION ADMINISTRATION (NTIA) of the Department of Commerce.

Perhaps the most significant part of the Act was to broaden the responsibility of the CPB to include public telecommunication technologies including cable, videocassettes, and videodiscs. This enlarged scope was similar to the increase in responsibilities from simply television to broadcasting (including radio) in the PUBLIC BROADCASTING ACT OF 1967.

The 1978 Act, however, also placed new restrictions on the operations of the noncommercial industry. A limit on salaries for national executives, a mandate on open meetings, a demand for uniform accounting procedures, and the establishment of a strong equal opportunity employment (EEO) program were some of the provisions in the Act. Most important, the conference report accompanying the Act warned that "it is imperative that the system remain vigilant to prevent 'creeping networkism'." It noted that a danger existed because the PUBLIC BROADCASTING SERVICE (PBS) determined what programs were produced and distributed nationally and also acted as a TRADE ASSOCIATION and representative for the stations. In response, the stations created a separate lobbying organization initially called the National Association of Public Television Stations (NAPTS) to represent them one and one-half years later. NATPS changed

its name to AMERICA'S PUBLIC TELEVISION STATIONS (APTS) in 1990.

### **Public Telecommunications Facilities Program (PTFP)**

This federal funding project for noncommercial broadcasting is operated by the NATIONAL TELECOMMUNICATIONS AND INFORMATION ADMINISTRATION (NTIA) of the U.S. Department of Commerce. It is a successor to the EDUCATIONAL TELEVISION FACILITIES ACT program and continues its grants mechanism to PUBLIC TELEVISION (PTV) stations to purchase transmission and production equipment. The program matches federal dollars with local funds for the repair and replacement of broadcast facilities and helps upgrade and extend public radio and television broadcasts to unserved areas. Matching grants of up to 75 percent of the total eligible project costs are available for the activation, expansion, or improvement of public broadcast stations or for nonbroadcast delivery by interconnection systems. Grants are available for up to 100 percent of the funds necessary for planning a project.

Since 1962 the federal government has contributed approximately 25 percent of the cost of the equipment for public broadcasting stations under both programs. In the 1980s, however, under Republican administrations, the NTIA has not requested any funds for the PTFP program because the agency believes that 95 percent of the nation can receive noncommercial programming and therefore the original goal of extending public broadcasting has been accomplished. The stations and AMERICA'S PUBLIC TELEVISION STATIONS (APTS) have argued that federal matching funds are even more important today for the replacement and improvement of existing facilities, many of which are outmoded and well past their useful life. Congress has always agreed and continues to authorize and appropriate funds for the program.

### **Public Telecommunications Financial Management Association (PTFMA)**

Headquartered in Columbia (South Carolina), this nonprofit group consists of public broadcasting organizations that seek to foster new financial and accounting techniques in the noncommercial industry by providing a venue for members to exchange ideas. Founded in 1981, the association conducts workshops, distributes a bimonthly publication, and hosts an annual meeting.

### **public television (PTV)**

The noncommercial segment of the television industry in the United States is called public television

(PTV). Although that term has been in use since 1967, this type of television is still officially labeled "noncommercial EDUCATIONAL TELEVISION (ETV)" by the FEDERAL COMMUNICATIONS COMMISSION (FCC). To many U.S. citizens, noncommercial television's fundamental purpose is to present INSTRUCTIONAL TELEVISION (ITV) programming and TELECOURSES to facilitate DISTANCE EDUCATION. To others, its purpose is to provide programming for specific minorities and children through a service that is controlled by the public. And to others, the PTV system is viewed as a necessary alternative to commercial television where high-quality programming (including dance, opera, ballet, public affairs, and drama) is presented. PTV fulfills all three functions.

Noncommercial television in the United States evolved from nonprofit educational radio. Several colleges and universities were the first to experiment with radio (or "wireless telegraphy") before WW I. One radio station at the University of Wisconsin (9XM, later WHA) lays claim to the title "the oldest radio station in the nation." Educational (now public) radio stations have increased steadily over the years.

Noncommercial television station activation began in 1952 with the reservation of channels by the FCC for noncommercial use. The FCC's SIXTH REPORT AND ORDER set aside 242 channels for the specific purpose of "serving the educational needs of the community." Eighty of those channels were VHF and 162 were UHF. Forty-six channels were assigned to primary educational centers. A year after the allocation, the FIRST ETV STATION (KUHT in Houston) went on the air. There have been many other channels allocated for educational use since that time. In 1966 a revised table of channel allotments by the FCC contained 615 ETV assignments in the mainland states, amounting to more than one-third of all channel assignments.

The major growth period for noncommercial television occurred during the 1960s when Congress passed the EDUCATIONAL TELEVISION FACILITIES ACT, which enabled the Department of Health, Education and Welfare to offer federal matching grants to construct noncommercial stations. The local community applicants were required to match every federal dollar with another dollar from local sources.

While the number of stations continued to grow, all were still underfunded and operating on severely restricted budgets. In 1967, however, the CARNEGIE COMMISSION ON EDUCATIONAL TELEVISION: (CARNEGIE I) completed a report that proposed major changes in the thrust and funding of noncommercial television. The Carnegie Commission used the term "public television" to distinguish the new concept from what was

regarded by some as the limited image of the term "educational television."

The Commission's recommendations were incorporated into federal legislation, which culminated in the PUBLIC BROADCASTING ACT OF 1967. The new act created the CORPORATION FOR PUBLIC BROADCASTING (CPB) to assist the local stations in the full development of the industry in the United States. For the first time noncommercial stations began to receive some significant federal tax dollar support for their operating and programming expenses. Later the passage of the PUBLIC BROADCASTING FINANCING ACT in 1975 and the PUBLIC TELECOMMUNICATIONS ACT OF 1978 provided for multiyear federal funding and appropriations to the CPB, effectively ensuring some continuing federal support.

In 1990 there were 193 public television licenses operating 372 PTV stations. They were (1) COMMUNITY STATIONS, (2) UNIVERSITY STATIONS, (3) STATE NETWORKS, and (4) LOCAL AUTHORITY STATIONS. The largest number of licenses (ninety) were owned by nonprofit community groups, formed expressly for the purpose of operating a noncommercial station. Some of the most dynamic and successful major-market stations were operated under this type of ownership, including stations in New York, Boston, Chicago, Philadelphia, Washington D.C., San Francisco, and Los Angeles. Community licensee stations receive little in the way of local tax support to assist in their operations, relying on donations, foundations, and corporate underwriting.

The second-largest number of licenses were owned by colleges or universities and operate through and under the Board of Regents of an institution of higher education. The sixty-one university stations in 1990 received the bulk of their financial support through appropriations from a state legislature to the institution that oversees the operation of the station. The University of Wisconsin, Indiana University, and the University of Utah, for example, all operated stations in 1990.

The third-largest number of noncommercial television licenses (33) in 1990 were owned by individual states. As the licensee, a state government or commission operates a network of public television stations. In the majority of circumstances one major station programs the system for many repeating transmitters located throughout the state. The statewide "network" receives most of its funds through state legislative tax appropriations. The state networks in Hawaii, Maryland, Kentucky, Nebraska, and Alabama operate many stations.

The smallest number of noncommercial television stations in the United States (nine in 1990) were li-

censed to local public school systems (KSPS, Spokane or WNYE, New York). These local-authority stations receive a large part of their operating funds through tax revenues from their Boards of Education and augment these funds with foundation and other gifts and grants.

The ownership of a station is often reflected in the types of programming broadcast by the station. Community-owned stations are usually in the forefront in creating and developing cultural and public affairs programs that seek to reach a broad audience. The local authority and university-owned stations are strongest in educational and instructional programs. The large state-owned licensees perhaps provide the most even mixture of programming (including educational, instructional, cultural, and public affairs) to reach their statewide audience. Although each local station operates independently, they all form the basis for the PTV system in the United States.

The stations cooperate extensively, holding memberships in REGIONAL TELEVISION NETWORKS, the PUBLIC BROADCASTING SERVICE (PBS) (which provides national programming), and the ASSOCIATION FOR PUBLIC BROADCASTING (APB) (which represents them before Congress). (See also CPB PUBLIC TELEVISION PROGRAM FUND, GROUP BUYS, PBS PROGRAM FUND, STATION PROGRAM COOPERATIVE [SPC], and STATION INDEPENDENCE PROGRAM [SIP].)

#### **Pulitzer Broadcasting Corporation**

This GROUP BROADCASTER owns seven television stations along with an AM and an FM radio station.

The TV stations are located in Arizona, Kentucky, Louisiana, Nebraska, New Mexico, Pennsylvania, and South Carolina. The parent Pulitzer Publishing Company publishes the *St. Louis Post-Dispatch* and other newspapers.

The company bears the name of its legendary founder, Joseph Pulitzer, who started the Missouri newspaper in 1878. Alternately praised and damned by his competitors, he started a family newspaper dynasty and is now revered among journalists as the leading American editor of modern times. Pulitzer died in 1911. Among his many philanthropies was the initial endowment to create the Columbia School of Journalism in New York City, but he is perhaps best remembered for the establishment of the Pulitzer Prizes. Pulitzer Publishing and its broadcast group are still headquartered in St. Louis. (See also KEN ELKINS.)

#### **pushing the envelope**

An advertising and programming term, this phrase refers to the stretching of the contents of a program or commercial to the limits of propriety and good taste. To push the envelope is to extend or expand the boundaries of the accepted norm by incorporating new or different ideas and to "find the edge of the permissible" (as the observer Jon Parcles once noted) without offending the audience. The phrase was originally coined by U.S. test pilots who sought to break the sound barrier. (See also TABLOID TV PROGRAMMING.)

### **quadruplex (quad) videotape recording**

The quad type of VIDEOTAPE RECORDING was the standard in the television industry in the 1960s and 1970s. It was developed by the AMPEX CORPORATION in 1956. The small California company had worked on the experimental LONGITUDINAL VIDEOTAPE RECORDER demonstrated by Bing Crosby Enterprises in the early 1950s. Those machines were based on a narrow magnetic tape passing rapidly over fixed recording heads, while the new reel-to-reel quad type videotape recorder (VTR) was based on the principle of a wider tape passing more slowly over rapidly spinning heads.

The new system effectively solved the problem of recording enough information on the magnetic tape to ensure a good image and sound, without using miles of tape and wearing out the heads. Four heads (thus quadruplex) were mounted on a rapidly spinning drum, which rotated across the width of the 2-inch videotape. The tape itself moved at the relatively slow rate of fifteen inches per second (IPS) through the mechanism. The combination of the rapidly spinning heads and the slower moving tape resulted in an effective speed of 1,500 inches per second. This was more than enough to create an excellent black-and-white picture.

One hour-and-a-half could be recorded on a 14.5-inch (in diameter) reel of magnetic tape and if the moving speed of the tape was reduced by half (to seven-and-a-half IPS), a full three hours could be recorded on one reel without an appreciable loss of picture quality. The machine was developed by a team that included Ray Dolby and Charles Anderson.

The new VTR machine was introduced by Ampex at the NATIONAL ASSOCIATION OF BROADCASTERS (NAB) meeting in Chicago in 1956 and was greeted with acclaim. Although the machine was large and expensive, the networks jumped to order it and stations followed suit. The RADIO CORPORATION OF AMERICA (RCA) had been working on its own version of the quad machine and in 1957 (in a rare instance of industry cooperation) RCA and Ampex pooled their patents and subsequently began to develop and sell compatible machines. By 1958 a color version had been developed and was marketed.

The 2-inch quad machines became the standard in the professional television industry during the 1960s and 1970s but the gradual improvement in the quality of HELICAL-SCAN VIDEOTAPE RECORDING machines in the 1980s reduced their dominance. The smaller 1-inch reel-to-reel helical machines have gradually replaced the old quads but the pioneering VTR remains in use at some smaller-market stations.

### **quarter-hour audience (AQH)**

This broadcast research term is used to describe the number of people watching a television station in a specific 15-minute time period. To be a part of such an audience, the viewer must be watching at least five consecutive minutes during that quarter-hour period.

### **QUBE**

Warner Communications operated this early version of INTERACTIVE TELEVISION. It was inaugurated in the company's Columbus (Ohio) cable system in 1977 and became one of the most highly publicized aspects of what many were calling the cable revolution. The basic element of QUBE was a small box with response buttons at the cable subscriber's home that allowed the user to send an electronic signal back to the HEADEND of the system. The viewer could respond to an announcer's question or a written query on the screen by pushing a button. A computer instantly analyzed the responses of all of the viewers who participated.

Viewers were asked questions about programs and presidential candidates. They speculated on the next play a quarterback would call and voted for contestants in amateur contests. In 1981 the system added a true interactive VIDEOTEXT capability whereby subscribers with computers could access a data base for weather reports, news, and other information and could play video games on demand. The developers touted the idea that QUBE could be used to take TELECOURSE exams or buy merchandise (in a precursor of the broadcast HOME SHOPPING NETWORK [HSN] idea). With sensors in the home, the system could be used to flash back burglary or fire signals to the central computer when the subscribers were not at

home. The QUBE producers and developers scrambled to come even more innovative programming and interactive ideas.

QUBE attracted widespread media interest and excited speculation throughout the United States. Versions of it were installed in Warner's other cable systems in Pittsburgh and Dallas, and communities negotiating FRANCHISES with operators began to demand similar systems in their towns as a condition of the franchise. The Hollywood studios were excited about the implications the system had for PAY-PER-VIEW (PPV) movies in the home. Envisioning the application the system would have for credit cards, American Express bought 50 percent of the MULTIPLE SYSTEM OPERATOR (MSO) in 1980 and the company was renamed Warner-Amex.

Initially the customers in Columbus (and the other cities) were offered the various services free of charge but later they were required to pay for them. After the novelty wore off, there was a decline in use and the payments began to mount up every time the system was used. In addition, there were fears by some civil libertarians about invasions of privacy because subscriber responses were stored in the company's computer. And political pollsters and consumer researchers complained that the participants in the project were conservative upper-income people and therefore not "representative" of the community as a whole. Some social scientists questioned the entire premise, speculating that after years of passive COUCH-POTATO viewing, most Americans would find it difficult to be suddenly turned into active participants with their TV sets.

Ultimately QUBE failed because it was not used enough by the customer. After years of consistent losses, Warner-Amex disbanded the operation in 1984. It was perhaps an idea ahead of its time. (See also VIDEOWAY.)

### **Queen for a Day**

One of the earliest of the audience-participation shows, "Queen for a Day" was an NBC radio creation in 1945. It moved to NBC daytime television ten years later and to ABC in 1959 where it remained until 1964. It was an outstanding success at every stop.

From three to five women were selected from the studio audience to tell their own true personal tales of woe, usually through tears. After all had been heard (on radio) and seen (on TV), the audience voted by means of an applause meter for the most lamentable story, thus determining who was suffering the most. To console her, the winner became the ermine-bedecked Queen (for only a day), receiving

donated merchandise. It was hosted throughout its run by Jack Bailey. The half-hour program was so popular that for a time it was extended to forty-five minutes in order to accommodate more sponsors, who fought to donate the prizes in return for a mention on the air.

A modern version of the program was offered to the FIRST-RUN syndication market in 1988.

### **Quello, James H.**

One of only two Democrats on the FEDERAL COMMUNICATIONS COMMISSION (FCC), Quello was first appointed a commissioner in 1974 by President Nixon. He was reappointed to a fourth term in 1991. He has a strong broadcasting background, starting as a promotion manager in Detroit radio in 1947 and retiring as vice president of the Capital Cities Broadcasting Corporation in 1972. The Michigan State graduate has been active in many volunteer organizations and has received two honorary degrees.

### **quicksilver scheduling**

The late 1980s saw this program scheduling practice become prevalent on the commercial television networks. Programs were replaced or PRE-EMPTED quickly, often without sufficient notice to the viewing audience. Although programmers know that viewing loyalty is achieved by providing shows on a prescheduled regular basis, economics (along with the lack of megahits and the competition from other networks) has made the fast changes necessary. Today, the networks are quick to cancel low-rated shows and replace them with others, or move a program from one evening slot to another night and time. Episodes of regular series are preempted for SPECIALS, particularly during the SWEEPS in November and February, but such STUNTING usually confuses regular viewers. One study of the 1987-88 SEASON found that the programs announced that fall were actually shown in their scheduled period only 38 percent of the time. Such loose scheduling patterns make the search for a specific program as elusive as mercury (quicksilver) and fosters GRAZING and ZAPPING.

### **Quincy, M. E.**

The "M. E." stands for medical examiner, which placed this dramatic series in both the police and physician categories. JACK KLUGMAN played the title role on NBC from 1976 to 1983, immediately following his success in "THE ODD COUPLE." As a police pathologist, he investigated a number of murders in the Los Angeles area.

The popular series was initially one of the rotating elements on the "NBC Sunday Mystery Movie"

along with "COLUMBO," "MCCLLOUD," and "MCMILLAN AND WIFE," but it was such a success that the network moved the show to its own time slot for the second season. Originally ninety minutes in length, it was shortened to an hour at that time. The 148 hour-long episodes were placed in OFF-NETWORK syndication when it left the air in 1983.

### quintile

This research term describes any of five equal groups within a measurement. The one-fifth, for example, can represent the magnitude of television viewing in an audience measurement system such as the heaviest (or lightest) viewing quintile within the sample.

### quiz show scandals

A popular form of the GAME SHOW genre became embroiled in a controversy in the late 1950s when it was revealed that some of the quiz shows were fixed. It was a disillusioning time for the American viewing public, whose heroines and heroes became villains overnight.

The question-and-answer format had become extremely popular in PRIME TIME. Contestants were placed in isolation booths to answer different questions live on the air, with thousands of dollars at stake. "The \$64,000 Question" was first telecast in 1955 and within weeks it became the number one show in the nation, achieving a Nielsen RATING of 41.1. For a time, a SPIN-OFF, "The \$64,000 Challenge," was number two. These shows were followed by "Twenty-One" on NBC in 1956, "High Finance," "The Big Surprise" (hosted by MIKE WALLACE), "Dotto," and more than fourteen others.

The producers of the shows received as many as 20,000 pleas each week from folk who wanted to compete on the air. They usually selected the ordinary guy who had the big dream that he could be rewarded for his intelligence. They also sought the "common man with uncommon knowledge," such as a Marine captain (Richard S. McCutchen) who was a cooking expert, an immigrant shoemaker (Gino Prato) who knew opera, and a lady psychologist (Dr. Joyce Brothers) who boned up on the subject and displayed her knowledge of boxing. Week after week, as the tension built, the contestants answered questions and moved onto another plateau. Enormous sums were won, some in excess of \$100,000, and even the losers went home with Cadillacs.

The first hint that something was wrong came in 1958 when "Dotto" was cancelled without warning, amidst rumors that some contestants were given the correct answers before the show. A New York grand

jury began to investigate. In 1959 a disgruntled contestant on "Twenty-One," Herbert Stempel, charged that the show was rigged.

As the rumors mounted, some 150 former contestants either admitted or denied the accusations, and the RATINGS of the shows began to drop. The U.S. House of Representatives convened an oversight committee to investigate, and on November 2, 1959, star witness Charles Van Doren confessed all. He was a shy Columbia University professor who had won more than \$129,000 on "Twenty-One" in fifteen weeks. His suspenseful wins had brought him stardom, book offers, the cover of *Time* magazine, movie deals, and a spot on the "TODAY" show. Van Doren admitted to being coached on what to answer and when to skip a part of a question and when to return to it. "I have been deeply involved in deception," he said. The nation was shocked. President Eisenhower intoned, "What a terrible thing to do to the American public." On the "Today" show, DAVE GARROWAY wept.

Within days most quiz shows were cancelled. Eventually ten people pleaded guilty to lying to the grand jury, and they and Van Doren received suspended sentences. Louis Cowan, who originated "The \$64,000 Question" and had risen to be president of CBS-TV, was ousted. Congress amended the COMMUNICATIONS ACT OF 1934 to forbid tampering with "contests of intellectual knowledge, skill, and chance" and required stations to make known on the air when money or other considerations were received for broadcast material.

Most of the public felt betrayed. Some, however, thought there was nothing wrong in the deception. Either way, the "quiz shows" were replaced with "game shows" and television was never again quite the same.

### quiz shows

See GAME SHOWS.

### quotas

The communications industries use this term in several ways. Many countries make a practice of placing a quota (or limit) on the number of television programs and motion pictures that may be imported for use in that country. The intention is to encourage local production and protect indigenous cultures, but quotas are conceded to be largely anti-American because of the dominance of Hollywood and the American television industry in film distribution and worldwide television SYNDICATION. In 1992 the European community plans to require that one-half of all programming that appears on European television be produced in Europe.

The term is also used in sales to establish levels of achievement. Quotas are often set for the sale of COMMERCIAL TIME for ACCOUNT EXECUTIVES and also by PROGRAM SUPPLIERS for the sale of their home video programs.

**QVC Network Inc.**

This cable shopping channel offers merchandise and products for cable subscribers at home and is

headquartered in West Chester (Pennsylvania). QVC is also involved in some limited manufacturing and mail order operations. The firm more than doubled the size of its cable subscriber base by the purchase of the CABLE VALUE NETWORK from CVM Companies Inc. in 1989. The company is partially owned by some thirty of the largest MULTIPLE SYSTEM OPERATORS (MSO) (including TELE-COMMUNICATIONS INC. [TCI]), all of which have agreed to carry the shopping programming.



# - R -

## **R.O.I.**

The initials stand for **return on investment** and the term is the bottom line in all retail operations, including home video. Video store owners sometimes believe they have a profitable business because they pay themselves a good salary from the profits of the store. They ignore the initial funds invested to pay for fixtures, equipment, **INVENTORY**, and other capital assets. An R.O.I. is a more accurate account of the profitability of the enterprise because it measures the dollar profits (less personal wages) compared to the capital investment. The R.O.I. assumes an income for the owner and differentiates between that and the actual profits from investing in the business.

## **rack jobber**

In the late 1980s this type of **WHOLESALE**R became a major part of the home video industry. The rack jobber sets up and maintains a display or rack of prerecorded videocassette titles in a retail outlet that normally would not carry such an item. The operations are often established in convenience stores or drug and grocery stores and are stocked and periodically restocked by the wholesaler, who pays a percentage of the sale of each title to the store owner. The merchant is able to offer new products for his customers without the cost of maintaining an **INVENTORY** and, in effect, receives rent for the use of a small portion of the space in his store. Some rack jobbers that supply items such as pantyhose in stand-up displays at stores also carry a line of videos to place in high-traffic locations. The practice of rack jobbing is often criticized by other wholesalers, who complain that the operations receive better discounts and earlier shipments for video product from the **PROGRAM SUPPLIERS** because they have the potential to reach the mass market.

## **rack mounting**

Much of the electronic equipment used in broadcast and cable operations is mounted in metal racks in control or editing rooms. The **ELECTRONIC INDUSTRIES ASSOCIATION (EIA)** devised a standard size for the racks to enable most gear to fit into them. The racks are slightly more than nineteen inches wide and all

engineering equipment of that size (or smaller) can be easily placed in them. Electronic units that are designed to be rack-mounted have mounting holes for screws so they can be secured to the racks.

## **Radio and Television Research Council (RTRC)**

Formed by personnel actively involved in radio research in 1941, the council now also involves professionals engaged in television research. It seeks to improve techniques in audience research methods by lectures and discussions at meetings held the third Monday of each month in New York City.

## **Radio Corporation of America (RCA)**

This giant diversified electronics and communications company was founded by the **GENERAL ELECTRIC COMPANY (GE)** in the fall of 1919. It was based on the assets of the American branch of the **British Marconi Company** and was destined to become one of the most powerful entities in broadcasting history. **AMERICAN TELEPHONE AND TELEGRAPH (AT&T)** and the **Westinghouse Corporation** (parent of **WESTINGHOUSE BROADCASTING**) were also investors but AT&T dropped out in 1923 and in a 1932 antitrust suit, the federal government forced GE and Westinghouse to sell their shares.

The firm was developed by **DAVID SARNOFF**, who headed the operation as president (and later as chairman) from 1930 until his retirement in 1969. Under his leadership the company became a leader in the manufacture of broadcast equipment and radio receivers. RCA created the **NATIONAL BROADCASTING COMPANY (NBC)** in 1926, the first company developed to operate a radio network. The network was headquartered in Rockefeller Center in New York City.

RCA began experimenting with television in 1931 and demonstrated the miracle at the 1939 World's Fair in New York. The company established the NBC television network after WW II and was a leader in the manufacture of TV sets. A system based on RCA's electronic color television inventions was adopted as the standard for the United States by the **FEDERAL COMMUNICATIONS COMMISSION (FCC)** in 1953 and RCA's NBC subsidiary pioneered in offering programs in color. The firm manufactured television cameras,

transmitters, a QUADRUPLEX (QUAD) VIDEOTAPE RECORDING machine, and other professional equipment.

The company's fortunes declined in the 1970s and 1980s, however, with losses suffered in the development of the CAPACITANCE ELECTRONIC DISC (CED) and the discontinuance of its television set manufacturing. The firm was sold to GE (its original parent) in 1985 for a reported \$6.28 billion.

#### **Radio Television Correspondents Association**

A professional association of correspondents, reporters, and analysts who cover the U.S. Congress, this professional association was formed in 1938. The group meets periodically in the Capitol building in Washington D.C.

#### **Radio Television News Directors Association (RTNDA)**

Made up of news chiefs at radio and television stations and cable organizations, this nonprofit organization was founded in 1946 as the National Association of Radio News Directors. It changed its name with the changing times in 1952. The group seeks to improve electronic journalism and to encourage education in journalism. Headquartered in Washington D.C., the association sponsors awards for news reporting, hosts an annual convention with exhibits, and publishes studies and reports including salary and minority staff surveys. It also publishes a newsletter (which includes a job placement bulletin) and a monthly magazine.

#### **Radner, Gilda**

An alumna of the Second City improvisational group, Radner became an instant television star when she appeared as part of the first cast of SATURDAY NIGHT LIVE (NBC) in 1975. Her brand of humor was decidedly offbeat and her popularity was enhanced by the characters that she created (such as Roseanne Roseanna-Danna with her trademark moan, "It's always sumpthin"). The versatile comedienne won a Best Supporting Actress EMMY in 1978. In 1980 she left the show, along with producer LORNE MICHAELS and others from the original cast.

Radner's later career was mostly in motion pictures (and one Broadway show), although she continued to make special appearances on TV (including a 1988 guest spot on SHOWTIME's "IT'S GARRY SHANDLING'S SHOW"). Married to actor Gene Wilder, she died of cancer in May 1989.

#### **Rae, Charlotte**

Although this comedienne got her start on Broadway, she has been appearing on television

since the 1950s in various SPECIALS, in comedic parts in dramas, in early "SESAME STREET" shows, and in supporting roles on SITCOMS. The latter include "CAR 54, WHERE ARE YOU?" in the early 1960s. More recently, Rae has played a continuing character on "DIFF'RENT STROKES" (1978-79) and "The Facts of Life" (1979-86), and in 1985 appeared on "WONDERWORKS."

#### **Rainbow Program Enterprises**

A subsidiary of CABLEVISION SYSTEMS CORPORATION, Rainbow owns and operates a number of PAY (PREMIUM) CABLE as well as BASIC CABLE networks. The pay services include BRAVO and AMERICAN MOVIE CLASSICS, while SPORTSCHANNEL AMERICA and its ten regional affiliates and News 12 Long Island are advertiser-supported. The company is headquartered on Long Island (New York).

#### **Ralph Lowell award**

The CORPORATION FOR PUBLIC BROADCASTING (CPB) each year recognizes outstanding contributions to public television by the presentation of the Ralph Lowell medal. It honors an individual who has made an outstanding contribution to public television and is public television's most prestigious award. Honorees have been chosen for their extraordinary efforts in public broadcasting, leadership at the national level, and educational and professional development.

Named after the Boston philanthropist and banker, the award was created by the Lowell family in 1970 to commemorate the pioneer public broadcaster's 80th birthday. One of the founders of WGBH-TV, Lowell was also instrumental in the formation of the CARNEGIE COMMISSION ON EDUCATIONAL TELEVISION I, which led to the PUBLIC BROADCASTING ACT OF 1967 and the establishment of the CPB. He also served as chairman of the board of directors of the EDUCATIONAL TELEVISION AND RADIO CENTER (ETRC) during its formative years. Lowell was the first president of the WGBH Educational Foundation (the licensee of WGBH-TV) from 1951 until he became chairman in the mid-1970s. He died in 1978.

#### **Randall, Tony**

This versatile actor has long been associated with both motion pictures and television. His first television series was "One Man's Family" (1949-52 NBC), a popular radio SOAP OPERA that jumped to PRIME-TIME television. Viewers began to take note of him in "MR. PEEPERS" (1952-55, NBC) with WALLY COX. He spent much of the 1960s in motion picture work, but in 1970 Randall began his five-year run as the fussy Felix Unger on the popular "ODD COUPLE" (ABC). He also starred in "The Tony Randall Show" (1976-78,

ABC and CBS) on which he played a somewhat stuffy judge. His most recent series was "Love, Sidney" (1981-83, NBC). In the late 1980s he hosted some SPECIALS for the WALT DISNEY COMPANY and appeared in a number of BOB HOPE specials. An "Odd Couple" MADE-FOR-TV MOVIE, with Randall reprising his role, was produced in the early 1990s.

Randall has been a frequent guest star on ANTHOLOGIES since the 1950s and on variety and talk shows, and he has narrated DOCUMENTARIES and appeared in commercials. His comprehensive knowledge of opera has served him well as the occasional host of the PUBLIC BROADCASTING SERVICE (PBS) series "Live from the Met."

He was awarded the Best Actor EMMY in 1975 for his work in "The Odd Couple."

#### **raster**

The pattern of viewable horizontal SCANNING LINES that form the image on a television screen is known as the raster. It is comprised of the scanned visible portion of a CATHODE RAY TUBE (CRT). While the FIELD and FRAME comprise the entire image, the term raster is used to describe that portion that is visible within the parameters of a MONITOR.

#### **rate card**

The costs of COMMERCIAL TIME on a television or cable operation are listed in this small booklet or brochure. It details the charges for specific times and any rules or restrictions related to advertising on that particular medium. It also indicates various discount plans including PREEMPTABLE RATES. Rate cards are also issued by PRODUCTION FACILITIES COMPANIES detailing their equipment for rent and the hourly charges for their use.

Some television stations are experimenting with electronic rate cards. Based on systems developed for radio sales in the 1980s, a computer analysis of the supply and demand for commercial time is used to change and update the rates. A computer printout of the various charges for SPOTS is then issued instead of a printed booklet.

#### **rates**

The charges made by cable or television operations for COMMERCIAL TIME are based on the RATINGS and SHARES achieved by various programs. The rates are usually spelled out in the medium's RATE CARD, but sales of SPOT time are often negotiated or made "off the card."

In the early days of television, local rate structures were generally fixed and were established for a defined period of time, often as long as a year. The

advertiser bought various times at discounts, which were dependent upon when the SPOTS were purchased and how many were purchased throughout the year. In the competitive 1990s some stations and cable operations are experimenting with a matrix system of pricing in which charges change according to supply and demand. (See also END RATES and PREEMPTABLE RATES.)

#### **Rather, Dan**

Since 1981 Rather has been the highly visible anchor of the "CBS Evening News." He is only the third person (after DOUGLAS EDWARDS and WALTER CRONKITE) to hold that position. Rather began his journalism career in his native Texas, where his thorough reporting of the 1962 Kennedy assassination led CBS to groom him for stardom. After some time in the network's London and Saigon bureaus, he was assigned the White House beat where his occasional challenging attitude toward President Nixon was highly publicized.

The newsman began anchoring the Sunday news in 1970 and in 1973 he was moved to the Saturday evening news. From 1975 to 1981 he served as one of three editor/reporters for "SIXTY MINUTES" before assuming Cronkite's chair on the evening news. Although the RATINGS initially dropped, they rebounded in 1982, keeping CBS on top for most of the decade.

In the course of his career, Rather has also reported frequently for "CBS REPORTS," narrated documentaries, and reported on special events, notably political conventions. He scored a major coup with his exclusive interview with Saddam Hussein of Iraq in August 1990, shortly after that country's invasion of Kuwait.

The highly respected journalist has won eleven EMMYS for his reporting for "Evening News," "CBS Reports," and "Sixty Minutes," on subjects ranging from Watergate and the Agnew resignation to Afghanistan and apartheid.

#### **ratings**

Ratings are estimates of the size of a television or cable audience compared to the potential audience. They are developed by the audience research companies A. C. NIELSEN and ARBITRON and are indicative of the relative popularity of a given program compared to other programs. They are used by ADVERTISING AGENCIES to determine where a CLIENT'S COMMERCIALS should be placed.

The ratings are compiled by collecting data from PEOPLE METERS and by the use of the DIARY SYSTEM in the more than 200 DESIGNATED MARKET AREAS (DMAS) and AREAS OF DOMINANT INFLUENCE (ADIS) in the United

States. The combined information measures the number of TV sets actually tuned to a program as compared to the total number of TV sets in that area. The rating is expressed in terms of a percentage or a point. One rating point represents 1% of all of the households in the MARKET. A rating of 100% would indicate that every TV set in the viewing area was tuned to a particular program. That, of course, never occurs and ratings of 18 for a PRIME-TIME show or 5 for a daytime SOAP OPERA are common. (The highest rated program of all time was the final episode of "M\*A\*S\*H" on February 25, 1983, which received a 60.2 rating.)

Ratings can be projected to estimate the size of the national audience by applying the percentages to the number of television sets in the United States. Thus, a program rating of 15 in 1989 could claim a national audience of 13.9 million people because there were an estimated 92.1 million households with TV sets in the United States at that time. In addition to the audience size, the ratings systems also develop data on DEMOGRAPHICS, including the sex and age of the viewers.

Local ratings are collected for given periods, usually four times each year (called SWEEPS), although Nielsen also provides weekly ratings of network shows and, on request, also supplies OVERNIGHT RATINGS (the "overnights") for network programs. The ratings are published periodically after the sweeps in booklet form (called a BOOK) or in POCKETPIECES. In the early days of television, stations usually subscribed to both the Nielsen and Arbitron rating services. In 1990, however, only 43 percent subscribed to both services, and the trend is toward the purchase of information from only one company.

Because the ratings are based on very small samples of the total number of television sets and viewers in the United States, the validity of the systems has been constantly questioned within and out of the industry. Congress and some federal agencies have periodically launched investigations into the systems. Advertisers and agencies and the networks also question their reliability. But while the sampling process and the data-gathering techniques are not ideal, the systems provide a reasonably accurate estimate of viewing audiences in the United States. (See also HOUSEHOLDS USING TELEVISION (HUT), PERSONS USING TELEVISION (PUT), and SHARES.)

### **Rawhide**

Riding the crest of the adult westerns that began in 1955 with "GUNSMOKE," this saga of cattle drives enjoyed considerable popularity on CBS for seven years (1959-66). The plots revolved around the trav-

els and adventures of a group of cowboys in the Old West. The half-hour show also brought stardom to one of the leads, Clint Eastwood, in his only TV series. He went on to superstardom in motion pictures. Shot on film, the 144 black-and-white episodes are in SYNDICATION.

### **Rayburn, Gene**

An aspiring actor, Rayburn broke into radio in New York in the 1930s as a comic. While he did some acting in the dramatic ANTHOLOGIES of the 1950s, his television success has been in announcing and as a GAME SHOW host.

His announcing duties began in 1954 on STEVE ALLEN's "TONIGHT" show and carried over to Allen's PRIME TIME Sunday show, which he left in 1959. He was also a regular on the 1958 summer "Steve Lawrence-Eydie Gorme Show."

Hosting audience participation shows in both network and FIRST-RUN syndication became Rayburn's forte. He hosted as many as a dozen but his best-known was the syndicated "MATCH GAME," which he EMCEED from 1975 to 1982. In the mid-1980s he appeared on the syndicated version of the durable (first seen in 1948) "Break the Bank." Since then his appearances on the small screen have been infrequent.

### **Raye, Martha**

A boisterous comedienne, Raye was established as a star in radio and motion pictures when she broke into television as one of its pioneer performers. With her singing and wild comedy, she was a guest on nearly all the variety and comedy shows of the 1950s, most frequently on STEVE ALLEN's programs. In 1953, she got her own comedy program on NBC, "The Martha Raye Show." Initially, it was a series of SPECIALS airing on an irregular basis, but by 1955 the show was regularly scheduled on the network. After the series left the air in 1956 her career went into a decline.

In the 1970s, Raye was back on the small screen in a Saturday morning kids' show and as a regular in SITCOMS. She played the wise-cracking housekeeper on "MCMILLAN AND WIFE" during the 1976 season and then joined the cast of "ALICE" as Mel's (Vic Tayback) mother from 1982 to 1984. She was also seen in commercials from time to time, particularly for a dental product. The comedienne suffered a stroke early in 1990 and is making a slow but steady recovery. She is said to be one of J. FRED MUGGS' greatest fans.

One of her 1955 variety shows, directed by NORMAN LEAR, can be viewed today on home video. Like BOB HOPE, Raye tirelessly entertained American troops

through three wars and she was honored with the Jean Hersholt Humanitarian award by the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) in 1968.

### **RCA Americom**

See GE AMERICOM.

### **RCA/Columbia Pictures Home Video**

Founded in 1982 by the RADIO CORPORATION OF AMERICA (RCA) and COLUMBIA PICTURES ENTERTAINMENT, this company was created to capitalize on the strengths of the two firms in a single home video company. Columbia had the motion pictures and RCA had the programs from NBC along with consumer marketing knowledge. The new firm was extremely successful, becoming the second largest program supplier in home video in the United States and the largest overseas. In 1989, however, SONY CORPORATION bought Columbia, and soon NBC and its new parent, the GENERAL ELECTRIC COMPANY (GE) (which had bought RCA), sued Sony, alleging mismanagement of the joint venture. In the summer of 1991 Sony bought out GE's interest in the company. The firm was then absorbed into Sony Software, marking the end of the era of video partnerships. In that same year the video firm was renamed Columbia TriStar Home Video.

### **reach**

See CUME.

### **reaction shot**

Both film and television production make use of this camera shot, which is common in dramatic programs as well as on interviews, panel shows, game shows, and concerts. The shot shows the response to a speech, performance, or other activity that has filled the screen the moment before. Most good DIRECTORS cut to the shot a bit early in order to allow the viewer to watch the reaction unfold. The shot can show anger (at a remark), joy (at some news), or surprise (at a question). The ultimate reaction shot is a standing ovation. (See also FRAMING and OVER-THE-SHOULDER SHOT.)

### **Real McCoys, The**

The show that inspired rural comedies ("THE BEVERLY HILLBILLIES," "THE ANDY GRIFFITH SHOW," et al.) had its debut on ABC in October 1957 and remained with that network until its final season in 1962 when it moved to CBS. During that time, "The Real McCoys" was one of the biggest hits on commercial television. It was built around (and owed much of its success to) the character of Grandpa, portrayed by the award-

winning motion-picture character actor Walter Brennan. He played an irascible but lovable old coot in a mountain family that had moved to California. His meddling ways made life difficult for friends and family. (Brennan eventually went on to three other series where he played the same type of old codger.)

When CBS acquired the black-and-white series for Sunday evening viewing, it also began STRIPPING reruns daily in the morning hours. The half-hour show was later placed in OFF-NETWORK syndication.

### **reality commercials**

These types of television commercials mimic real-life situations. They appeared from time to time in the 1960s and 1970s but came into their own in the 1980s. Capitalizing on the visual sophistication of the television audience after thirty years of viewing and on the credibility of the medium, particularly among younger viewers, ADVERTISING AGENCIES increased the number of reality commercials. Simulating a home video production or an ALTERNATIVE TELEVISION piece, the COMMERCIALS are shot on grainy film with shaky hand-held cameras in a cinema vérité style. The actors resemble people next door rather than glamorous personages and the whole effect is an attempt to persuade the viewer to associate the SPOTS with the realism of a DOCUMENTARY, thereby lending credibility to the product.

### **reality programming**

This term was recently coined by the television industry to describe the type of programming that relies on soft but actual news activities or events. Based on "reality," as opposed to the fiction of SITCOMS, the programming features real people in real-life situations in a pseudo MAGAZINE FORMAT. The circumstances, however, are usually sensational, outrageous, or scandalous. "Lifestyles of the Rich and Famous" and "America's Funniest Home Videos" are examples of reality programming. (See also TABLOID TV PROGRAMS.)

### **rear screen projection**

Studio television productions often use this technique, which is a method of creating a still or moving background for a set. First employed in Hollywood "B" movies, it is a FILM LOOP, FILM CLIP, or videotape that is projected onto a translucent screen. Actors or other talent perform in front of it. One of the classic uses of the technique is to provide a driving-through-the-streets scene, shot through the back window of a car. When the scene is projected behind an actor clasping a steering wheel, it appears as if he is driving. Slides of any size can be projected onto a rear

screen to provide a static background or to display charts or graphics in an INSTRUCTIONAL TELEVISION program. Rear screen projection is also often used on newscasts as a technique to introduce live or taped reports from a remote location.

### **Reasoner, Harry**

One of television's most respected newsmen, Reasoner joined CBS news in 1956 after a stint at the UNITED STATES INFORMATION AGENCY (USIA) and as a news director at a Minneapolis station. The Iowa native performed a number of assignments and anchored the weekend news in the 1960s, hosted several special news shows, covered election campaigns, and served as White House correspondent (1965-66) before teaming with MIKE WALLACE as the original correspondents on "SIXTY MINUTES" in 1968.

In 1970 Reasoner startled the electronic news fraternity by jumping to ABC where he and HOWARD K. SMITH co-anchored the "ABC Evening News" for five years. After he served a year as the sole anchor, BARBARA WALTERS was brought over from NBC to share anchor duties with him in a pairing that did not work. He also was responsible for "The Reasoner Report" (1973-75) on Saturday evenings while at ABC.

In 1978 Reasoner returned to CBS and his position with "60 Minutes," where he continued his distinguished reporting on a regular basis until 1991. He retired in May of that year, intending to serve as editor emeritus for the program on an occasional basis, but died three months later. He was eulogized as a "gentle giant of the industry." The winner of four EMMYS (1968, 1981, 1982, 1983) for writing, reporting, and interviewing for CBS, Reasoner also won a PEABODY AWARD and was named the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) Television News Broadcaster of the Year in 1974.

### **rebuild**

This cable industry term refers to the physical improvements made in a cable system by the replacement of various electronic components and wiring. The task is often undertaken voluntarily by the operator to improve and enhance the services offered. However, it is sometimes a requirement of the franchising authority as a condition of renewing the FRANCHISE. In the process, power supplies, AMPLIFIERS, and other electronic gear are replaced with state-of-the-art technology, and COAXIAL CABLES (along with FEEDER and DROP LINES) are replaced to increase channel capacity. In an increasing number of instances, a rebuild situation has offered the opportunity to upgrade the service to a FIBER OPTIC system. In a rebuild the cable operator seeks to increase the

density of the coverage of a system and the number of channels that can be offered while lowering the costs of operation. (See also NEW BUILD and UPGRADE.)

### **Red Books**

These two advertising directories published by the STANDARD RATE AND DATA SERVICE (SRDS) are called the "Red Books" because of their covers. *The Standard Directory of Advertisers* lists more than 17,000 companies that advertise nationally along with their ADVERTISING AGENCIES and their budgets devoted to advertising. ACCOUNT EXECUTIVES at stations and STATION REPRESENTATIVES use it to prospect for CLIENTS.

A companion book, *The Standard Directory of Advertising Agencies*, lists all of the agencies by state and their addresses, phone numbers, and executives. It also notes each agency's annual BILLINGS and its current ACCOUNTS. The book is considered to be the most authoritative guide to the changing fortunes of the industry. Both books are published annually and are very occasionally referred to by their official name, *The Standard Advertising Register*.

### **Red Channels**

This small book, subtitled "The Report of Communist Influence in Radio and Television," was published in 1950 by an independent watchdog group called the American Business Consultants. The book contained some 200 pages of profiles of 151 broadcast personalities who were suspected of being Communists or having Communist sympathies. It immediately became the "bible" of BLACKLISTING and ushered in a reprehensible era in broadcasting.

The book was the product of a New York-based group of self-appointed Communist hunters, headed by three former FBI agents. It was published during a period of fear at the beginning of the Korean War and at the height of the Cold War when many Americans were concerned with "the Communist menace." Advertisers, and subsequently programmers at the networks and major stations, were influenced and intimidated by the book's unsubstantiated claims about individual actors, directors, and writers. Many innocent people lost their jobs or could not find employment and were ruined for life. Other lists were also secretly circulated with damaging effects, but *Red Channels* was the most publicized and the only public expression of the muckraking paranoia that gripped the industry for five years. (See also FAULK CASE and MCCARTHYISM.)

### **Red Lion case**

In 1967, this Supreme Court decision upheld the constitutionality of the FAIRNESS DOCTRINE of the FED-

ERAL COMMUNICATIONS COMMISSION (FCC) and the COMMUNICATIONS ACT OF 1934. It is viewed as a landmark case in determining broadcasting's FIRST AMENDMENT position in the media. The decision implied that broadcasting must be subject to different freedom-of-speech standards than the press because of the physics of scarcity (the limited number of FREQUENCIES). It also affirmed the obligation of the licensee of a station to present different viewpoints and, in effect, maintained that the listener's right to hear is more important than the broadcaster's right of free speech.

The case received its name from the licensee of a small radio station (WGCB AM/FM) in Red Lion (Pennsylvania). The station broadcast fundamentalist, conservative programming and in 1964, it carried a syndicated program that attacked Fred Cook, the author of a book that criticized Republican presidential candidate Barry Goldwater. Cook had also criticized right-wing syndicated radio programs in print. On the broadcast, the Reverend Billy James Hargis accused Cook of Communist affiliations and of attacking American institutions, including the FBI. Cook didn't hear the broadcast but after learning of it, he asked WGCB for an opportunity to reply to the attack under the PERSONAL ATTACK RULES of the FCC, which were then being refined. The station refused to give him free time and sent him a RATE CARD, whereupon Cook complained to the FCC. The Commission ordered the station to give Cook the free time but Reverend John Norris (the owner) refused, citing the First Amendment rights of free speech for his station. An appeals court upheld the FCC decision, as did the later Supreme Court ruling.

The Court ruled that the fairness doctrine and the personal attack rules were constitutional and did not abridge the freedom of speech of broadcasters. Differing viewpoints must be allowed on the air. Ironically, some years later, FRED FRIENDLY discovered some evidence that indicated that Cook's complaint may have been part of a systematic attempt by the Democratic party to badger right-wing reactionaries and the stations that supported them.

### **Red Skelton Show, The**

The circus clown's son was a hit on radio but it wasn't until he applied his particular type of broad visual humor to the new medium of television in 1951 that SKELTON found his real niche in the entertainment industry. Over the next twenty years he performed weekly and became a TV superstar. His hour-long variety show was frequently among the top ten programs in the RATINGS, rising twice to the number two position.

Normally associated with the CBS network, the show was seen on NBC the first two years and for its final season (1970-71). Guest star performances and comedy sketches were featured each week and the full array of Skelton's classic characterizations (Clem Kadiddlehopper, the Mean Widdle Kid, crooked San Fernando Red, and others) were transferred from radio and then supplemented with a new one, the bum Freddie the Freeloader, a pantomime BIT. Skelton's humor was gentle and clown-like, and he was a consummate storyteller. The program was awarded an EMMY as Best Comedy Show in 1951.

The 151 hours from the CBS years were edited to 130 half-hour shows and syndicated in 1983. Three SPECIALS featuring Skelton's mime routines from the 1980s are also in SYNDICATION.

### **Reed, Donna**

The only significant television role that Reed played was a major one, and it made her a TV star. She was the ideal 1950's mom on the long-running SITCOM "THE DONNA REED SHOW" (1958-66, ABC). The Iowa-born actress began in motion pictures in 1940 and appeared in dozens of movies before her television success.

Reed played another mother in the 1984 season on the hit "DALLAS," but was fired after one year so the original Miss Ellie could resume the role. Other TV appearances included some guest roles and a few MADE-FOR-TV MOVIES, and she also coproduced some series and TV movies. Reed died of cancer in January 1986.

### **Reed, Robert**

Getting his first break as the younger element of a father-son relationship with E. G. MARSHALL in "THE DEFENDERS" (1961-65, CBS), Reed worked steadily in television for two decades. He started with supporting parts in established series but was probably best known for his long-running role as the patient father of "THE BRADY BUNCH" (1969-74, ABC). During the same period, he was also appearing on the CBS police drama "MANNIX," and in 1977 he returned as Mike Brady in an unsuccessful revival of the old show. His next two series were "The Runaways," which appeared occasionally on NBC during the 1978 season, and "NURSE" (1981-82, CBS).

Reed also acted in most other television formats including a SOAP OPERA ("Search for Tomorrow"), SPECIALS, and MADE-FOR-TV MOVIES. In the 1970s, he had roles in two of the most significant MINISERIES of that decade, "Rich Man, Poor Man" and "ROOTS." Prior to his death in May 1992, he was working on a fourth version of "The Brady Bunch," titled "The Bradys."

**reformatting**

Sometimes used in the television, cable, and video industries, this technique is a means of re-designing programs for another medium. For example, a television talk or interview show can be adapted to or combined with dramatic, musical, or other elements to create a "new" program for release on cable or home video. In most instances the changes are relatively minor and often consist of the insertion of one or two small sections and some different transitions between elements of the show. The result of reformatting is a slight alteration in the thrust of the program to make it more appealing to a new and different audience.

**regional television networks**

Permanent regional networks are an integral part of the nation's PUBLIC TELEVISION (PTV) system. There are four regional PTV networks in the United States. Each covers a particular geographic area and provides programming and other services to member stations. Each of the four networks has a satellite UPLINK, acquire and distribute programs, operate INSTRUCTIONAL TELEVISION program services for their member stations, and develop COPRODUCTION ventures. Membership in a regional network also allows the stations to participate in GROUP BUYS of programs. All four PTV networks also participate in the activities of the INTERREGIONAL PROGRAM SERVICE (IPS).

A few commercial television stations occasionally band together to exchange programming and to offer a single buy of COMMERCIAL TIME. These *ad hoc* regional networks are sometimes formed by individual commercial stations for carrying specific programs such as a sporting event. (See also CENTRAL EDUCATIONAL NETWORK [CEN], EASTERN EDUCATIONAL NETWORK [EEN], PACIFIC MOUNTAIN NETWORK [PMN], and SOUTHERN EDUCATIONAL COMMUNICATIONS ASSOCIATION [SECA].)

**Reilly, Edward T.**

The president of the McGraw-Hill Broadcasting Company rose to that position through the ranks at MCGRAW-HILL INC. He began in 1968 in financial services and became editor-in-chief of financial publications. In 1985 he joined the firm's broadcasting division as a senior vice president and was appointed president in 1987.

**Reiner, Carl**

Reiner's entertainment career has embraced many media (stage, motion pictures, recordings) and functions (comedian, writer, producer, actor, and playwright). Television has also nurtured as well as benefited from his creative talents.

Best remembered by TV buffs for his on-screen work with SID CAESAR, Reiner appeared regularly in TV's early days, first as a photographer in the 1948 sitcom/fashion series "The Fashion Story," and next as a cohost on a jazz series, "Eddie Condon's Floor Show" (1949-50). He also appeared as a regular in "The 54th Street Review" (1949-50, CBS).

Reiner began his association with Caesar in the 1950s. He first did sketch comedy on the classic "YOUR SHOW OF SHOWS" (1950-54, NBC) and then on the equally successful "CAESAR'S HOUR" (1954-57). During those years and into the 1960s he was also a panelist on some half-dozen GAME SHOWS.

The hit series "THE DICK VAN DYKE SHOW" (1961-66, CBS) for which he was creator, producer, director, writer, and sometime actor was his introduction to SITCOMS and his greatest TV success. Reiner was also involved in the unsuccessful 1971 "New Dick Van Dyke Show" but bowed out early on after a well-publicized quarrel with CBS. His next attempt, as actor and executive producer, was "Good Heavens" (1976) but it was not well received. In 1981 he had another shot at straight acting in the MADE-FOR-TV MOVIE "Skokie." His recent appearances have been largely on awards shows and SPECIALS, and he served as host of NBC's 1991 comedy show "Sunday Best."

Reiner has become one of Hollywood's most sought-after talents and is in demand as a writer and director for the large screen. The articulate New Yorker has also appeared on Broadway and has had two of his plays produced there.

The ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) has honored Reiner with eight EMMYS for his work in "Caesar's Hour," "The Dick Van Dyke Show," and a Caesar special (in 1967), recognizing his talents as Supporting Actor, Writer, and Producer.

**Reiner, Rob**

The son of multitalented CARL REINER, Rob Reiner has inherited many of his father's abilities. Before getting his television break in "ALL IN THE FAMILY" (1971-83, CBS), he appeared in regional theater, did improvisational comedy, and wrote for the SMOTHERS BROTHERS in the 1960s.

Reiner achieved his on-screen fame, however, as "Meathead" on "All in the Family." He left that show in 1978 for other pursuits, including writing, producing, and playing a dual role in the 1978 summer series "Free Country" on ABC. He also made several guest appearances in other SITCOMS. In recent years, however, Reiner has concentrated on writing, producing, and directing many hit motion pictures from his position as a partner in the production firm Castle Rock, which he founded in the late 1980s. The



firm also produced the innovative "Morton and Hayes" for summer airing on television in 1991.

Reiner received two EMMYS (in 1974 and 1978) as Best Supporting Actor for "All in the Family."

#### **Reinhardt, Burt**

In addition to serving as president of CABLE NEWS NETWORK (CNN), Reinhardt was vice president of TURNER BROADCASTING SYSTEM INC. He had been with CNN since its inception in 1980 and retired in 1991.

Reinhardt began his career as a WW II combat cameraman and later worked at Fox Movietone News and UPI Television News. Immediately prior to joining CNN he served as executive vice president of the nontheatrical and educational division of Paramount Pictures.

#### **Reinsch, J. Leonard**

Reinsch devoted all of his professional life to communications. After holding the position of general manager of a Cox radio station in Ohio for five years, he became chairman of Cox Broadcasting (a part of COX ENTERPRISES INC.) in 1939, serving in that capacity until his retirement in 1973. He presided over the company through the establishment and growth of television and later, of cable. In retirement he founded National Cable Inc, which provided cable service to subscribers in Palm Beach County (Florida), serving as its president until his death in May 1991.

Over the years Reinsch was communications advisor to four Democratic presidents beginning with Franklin D. Roosevelt, and from 1944 to 1964, he supervised first the radio and later the television operations at the Democratic National Conventions. He also advised John F. Kennedy in his appearances opposite Richard M. Nixon in the GREAT DEBATES of 1960.

Reinsch was a member of several professional organizations including SIGMA DELTA CHI. He also served on the CARNEGIE COMMISSION ON THE FUTURE OF PUBLIC BROADCASTING (CARNEGIE II). Among his many awards and honors were the GOLD MEDAL presented by the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) in 1973, the Distinguished Service Award from the NATIONAL ASSOCIATION OF BROADCASTERS (NAB) in 1978, and a PEABODY award in 1990.

#### **Reiss, Jeffrey C.**

The chairman, president, and CEO of Reiss Media Enterprises (RME) formed the company in November 1984. The firm owns PAY-PER-VIEW (PPV) networks (including REQUEST TV), a production and distribution unit, and is involved in a joint pro-

gramming venture with a Japanese company. Reiss has a background in home video programming and MADE-FOR-TV MOVIES. He has also served in executive positions at SHOWTIME and the Cable Health Network, one of the precursors of LIFETIME.

#### **Reith, John**

Known as "Mr. Beeb," Reith was the first director general of the BRITISH BROADCASTING CORPORATION (BBC) and set the tone for the public service nature of that system, which still exists today. The dour Presbyterian was a 34-year-old engineer in 1922 when he became general manager of the British Broadcast Company, the private firm that later became the public BBC.

With a philosophy that radio broadcasting had a moral duty to educate, inform, and enlighten the public, Reith ran the network with a firm hand for sixteen years. The physically imposing Scot set high standards, insisting that broadcasting had a responsibility to give the public not what it wanted but what it needed. His concept of the new medium spread throughout the world, as fledgling broadcasters visited the BBC's headquarters in London to listen and learn. Accused of promoting a *noblesse oblige* type of radio, he responded by stating that few in the audience knew what they wanted and fewer still what they needed. His paternalistic approach was successful and influenced a generation of broadcasters around the world.

Lord Reith left the BBC in mid-1938 to run a government airline system and was later awarded a peerage for his service to the kingdom. Although he died more than two decades ago, he is remembered as one of the most influential men in broadcasting.

#### **release**

Professionals in television, cable, and video use this term in two different ways. In TV programming it is used to indicate the number of times a program may be broadcast. A station buys a license from a SYNDICATOR to air a program a certain number of times and each play is considered a release.

The term is also used as a verb to indicate the placement of a program in distribution. Movies are released for PAY (PREMIUM) CABLE or home video use by the Hollywood studios and programs are released in OFF-NETWORK syndication by distributors.

#### **religious programming**

Religious shows have played a significant role in television programming. While seldom ranking high in the RATINGS, the programs have an extremely loyal following and in the past have been welcomed by the

stations and networks because they have fulfilled the broadcasters' obligations to operate in the "public interest, convenience and necessity."

There were three basic types of early religious programming: discussions or interviews related to spiritual or ethical issues; syndicated dramas that revolved around a religious theme such as the early "The Christophers" and "Lamp Unto My Feet;" and actual worship services, usually REMOTE pickups from churches or synagogues.

Mainstream religious leaders found a home on television in the early days of the medium. Methodist minister Norman Vincent Peale and his wife conducted an NBC program in the 1950s called "What's Your Trouble?" and BISHOP FULTON SHEEN of the Roman Catholic church gave some competition to MILTON BERLE in the same era. All were done as SUSTAINING programs with the television stations donating the time as well as the costs of production. Popular dramas or documentaries included "The Eternal Light" and "Insight." They were produced by mostly mainstream denominations and aired free of charge by broadcasters.

In the 1960s and 1970s, however, some Christian evangelical groups began to buy time on television stations and cable systems in order to proselytize their faith. A carryover from radio, these programs usually featured a charismatic leader, appeals for financial contributions, and fundamentalist doctrine. Billy Graham, Pat Robertson, Jerry Falwell, Oral Roberts, and Rex Humbard achieved greater fame and recognition through such televised appeals and services. Stations dropped the sustaining shows for the income from the evangelists.

As the cable industry and satellite interconnection developed, the fundamentalist broadcasters embraced the new medium and at one time there were a number of cable networks devoted exclusively to religion, including the PTL (for People That Love or Praise The Lord) Network. The best known was the Christian Broadcast Network (CBN), launched in 1977 but since converted to THE FAMILY CHANNEL.

The cable networks and fundamentalist programming reached their peak in the 1980s before declining as a result of the PTL (Jim and Tammy Faye Bakker), Jimmy Swaggert, and other sexual and financial scandals. (See also AMERICAN FAMILY ASSOCIATION, ASSOCIATION OF CATHOLIC TV AND RADIO SYNDICATORS, CATHOLIC BROADCASTERS ASSOCIATION, CHRISTIAN TELEVISION MISSION, COMMUNICATIONS COMMISSION OF THE NATIONAL COUNCIL OF CHURCHES OF CHRIST IN THE USA, ETERNAL WORD TELEVISION NETWORK, FAMILY NETWORK, INSPIRATIONAL NETWORK, INTERNATIONAL CATHOLIC ASSOCIATION OF RADIO AND TELEVISION, JESUITS IN COMMUNICATION, NA-

TIONAL RELIGIOUS BROADCASTERS, UNDA-USA, and TRINITY BROADCASTING NETWORK.)

### **remote**

Often the most exciting type of programming on television, remote programs are produced or recorded live at a distance from the studios and contain all of the real-life atmosphere that an on-location setting can provide. Separated from the confines and artificiality of a studio, both crew and performers often are more informal and spontaneous.

The subject matter of remotes varies from sports to parades to the coverage of national events. The simplest form of a remote is a report for the nightly news using ENG equipment. SATELLITE NEWS GATHERING (SNG) is also done on remote, as are productions using EFP methods. The more complex large-scale productions from concert auditoriums or basketball arenas or the coverage of parades normally require remote units. Often called "mobile units" (and in news, "satellite news vehicles"), these trucks contain all the camera and recording equipment needed and can be moved from site to site to cover various situations.

Although it is costly, many studio-based TALK SHOWS will occasionally go on remote and some segments of SITCOMS are shot out of the studio on location. The term itself is derived from the classic definition of the distance and separation from something, in this case, the distance from a studio location.

### **RentaBeta**

Designed to capitalize on the initial popularity of the BETA FORMAT videocassette machine, this marketing ploy was concocted by Rentabeta International, a subsidiary of Superscope Inc., in the early 1980s. It was designed to reach consumers who did not own a VCR at a time when the penetration of the machine was less than 4 percent of the TV homes.

The company leased a small heavy-duty machine manufactured by Sanyo to retailers, who in turn rented it to customers overnight or over the weekend along with some prerecorded videocassettes. A weekend rental for the machine from Saturday through Monday noon was \$13.95 while a weekday evening charge was \$5.95. The machines could be operated off a DC power adapter from a car or boat cigarette lighter as well as from the standard AC power in the home. The firm installed the machines in 400 stores in Southern California in April 1981 and with massive publicity, planned a nationwide rollout.

Meanwhile, the American branch of the British giant Granada TV had been offering standard VHS machines for a three-month rental on the East Coast since 1979. Both Superscope and Granada were re-

lying on the experience in Great Britain, where TV and VCR rentals dominated the market. The American consumer, however, was fundamentally and traditionally oriented toward the purchase of any product. Both VCR rental programs were unsuccessful and were phased out beginning in 1982.

**rental cycle: video cassettes**

Although there are variations from year to year, there is an annual seasonal cycle for the rental of videocassettes from retail stores. With the exception of January, the first quarter of the year (January/February/March) is somewhat flat but the second quarter (April/May/June) tends to be the weakest, with a steady decline after Mother's Day in May. The third quarter (July/August/September) is the second best of the year for videocassette rentals. Children are not in school and tend to rent heavily and many excellent titles that had their theatrical run during the previous December are released for home video the following summer. The fourth quarter (October/November/December) is the best, with rental activity showing a spurt around the Thanksgiving holiday and during the Christmas and Hanukkah seasons. (Sales of videocassettes reach their peak at Christmas.)

**Rentrak Corporation**

This privately held company specializes in the PAY-PER-TRANSACTION (PPT) method of revenue-sharing in the home video industry. Founded in 1989 by Ron Berger who pioneered in the PPT field in the mid-1980s, the firm leases prerecorded home videocassettes at modest fees to video retailers, who in turn rent them to customers. Rentrak, the PROGRAM SUPPLIERS of the titles, and the retailers share in the rental income. The stores are connected on-line by a computer and the program is particularly strong with "B" TITLES. The company is based in Oregon and claimed to have some 1,800 stores using its services in 1990.

**Report on Editorializing by Broadcast Licensees**

Officially titled "In the Matter of Editorializing by Broadcast Licensees," this report was issued by the FEDERAL COMMUNICATIONS COMMISSION (FCC) in 1949. It lifted the ban on editorializing by stations that had been in effect since the MAYFLOWER DECISION of 1940.

More important, it became the first formal declaration of what became the FAIRNESS DOCTRINE. While giving broadcasters the right to express their opinions, it also imposed upon them public service obligations. The report stated that "it is the right of the public to be informed" and that principle is "the

foundation stone of the American system of broadcasting. This affirmative responsibility on the part of broadcast licensees to provide a reasonable amount of time for the presentation...of programs devoted to the discussion and consideration of public issues has been reaffirmed by the Commission..."

Stations could then be an advocate for a position on public issues as long as they provided an opportunity for other views to be presented. This concept eventually grew into the fairness doctrine.

**reporter**

A television or cable reporter is a working journalist who gathers news from many different sources, organizes each report, and sometimes writes the story and presents it on the air. At the major market station and network level, a reporter assigned to an outlying area or overseas is usually called a "correspondent" or a "foreign correspondent." At many stations reporters serve as their own PRODUCERS for specific television news coverage using EFP and ENG equipment.

The day-to-day responsibilities of a reporter, however, vary considerably from station to station and from market to market. In a small station that does not employ news writers, the reporter will write the stories and deliver them on the air. In a larger station each reporter may specialize in a particular area such as politics, economics, health, or consumer information. In those instances news writers help develop the reporters' stories for delivery on the air.

Reporters' assignments vary in importance from the routine coverage of a civic luncheon or a local fire to the significance of national economic policies. Reporters acquire information through library research, telephone inquiries, interviews with key people, observation, and questioning.

Some 40 percent of all television reporters were women and 14 percent were members of minority groups in the late 1980s, according to the RADIO-TELEVISION NEWS DIRECTOR ASSOCIATION (RTNDA). At the networks 15 percent of the correspondents were women and 8 percent minorities in 1989, according to the Gannett Foundation.

**reps**

See STATION REPRESENTATIVES.

**Republic Pictures Corporation**

A publicly held television and home video production and distribution company, Republic Pictures has a library of more than 1,400 feature films and short subjects. The firm distributes prerecorded videocassettes under several LABELS including Holly-

wood Stars, Collectors Classics, and Travel Tips from its Los Angeles base.

The company was founded in 1915 as a motion picture laboratory but by 1935, it was established as a producer in the old Mack Sennett studios in Hollywood. The company specialized in westerns, serials, and "B" adventure films.

With the advent of television the company rented out its facilities and sold its library of films to NATIONAL TELEFILM ASSOCIATES (NTA). NTA acquired a vast catalog of television series and feature films over a period of thirty-two years, including the distribution rights to several NBC series such as "GET SMART," "CAR 54, WHERE ARE YOU?" and "BONANZA."

In 1971 NTA became a subsidiary of TELE-COMMUNICATIONS INC. (TCI). But in 1985, having been divested from TCI and now owned by the public, the company changed its name back to Republic Pictures Corporation. In the same year it acquired Blackhawk Films, the industry's oldest mail-order film company. Blackhawk was established in 1927 and distributed many of the Republic titles through its mail-order 8mm film and videocassette catalog. Republic also established a home video arm.

In August 1986 the Paragon Group, a limited partnership in entertainment and communications, purchased a major interest in Republic. The company has now returned to the production of MADE-FOR-TV MOVIES, using its familiar flying eagle logo. It has also used the income from its classic old movies and TV shows to finance the production of a number of new television programs.

In 1991, the firm released the classic 1953 film *Hondo* starring John Wayne for broadcast television in 3-D. The new "Natural Vision" process required the viewers to use special glasses, and was used as an experiment to gauge audience reaction to the appeal of 3-D television.

### **Request Television**

A PAY-PER-VIEW service available in some cable homes equipped with an ADDRESSABLE CONVERTER, this company offers an average of ten first-run movie titles per month plus special events at selected times. Viewers order the programs via the telephone and pick their viewing time from continuous showings. They are billed only for what they watch. The service was launched in November 1985 and is a co-venture of GROUP W Satellite Communications and Reiss Media Enterprises. (See JEFFREY C. REISS.)

### **reruns**

Episodes from series or single programs repeated on the same station, network, cable system, and

MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS) or LOW-POWER TELEVISION (LPTV) systems are known as reruns. These reruns are usually scheduled in the late spring and throughout the summer. Although the viewing audience tends to call all repeat programming "reruns," the term technically applies only to those programs originally aired on a station or system and repeated on that same operation. Programs in OFF-NETWORK syndication are therefore often not reruns, inasmuch as they are transmitted on and by different communication organizations.

The networks rely on reruns for a great part of their profits. They license two runs of a show and the advertising revenue usually exceeds the fee for the first run, and the rerun revenue is pure profit. In earlier years, a series generally consisted of thirty-nine originals and thirteen repeats. This mix has changed under financial pressure, and networks now usually order only twenty-two to twenty-six episodes of even the most successful series each year.

### **residuals**

When creative personnel are paid for the repeat use of their movies, programs, or COMMERCIALS, the payments are called residuals. The practice was initially developed by the SCREEN ACTORS GUILD (SAG) in 1960 to acquire further payments for actors in the motion pictures that were being shown on television. The practice has since become universal in the industry. By individual or union contract, actors, performers, writers, and other creative personnel receive fees for the subsequent showings of their movies, programs and commercials. The rates are usually set by the AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS (AFTRA) and SAG. The fees for commercials are paid by the advertiser or the ADVERTISING AGENCY. Residual fees for programs are paid by the stations, cable systems, or NETWORKS that air the shows.

### **resolution**

The relative quality of a picture on a CATHODE RAY TUBE (CRT) is defined by this engineering term. The best MONITORS provide a sharp clear picture with little graininess, excellent definition, and fine detail. They are said to provide "good" or "high" resolution as compared to lower-priced television receivers used in the home, which have "low" or "poor" resolution.

Although there are two types of resolution (horizontal and vertical), more attention is given to vertical resolution, which is usually expressed in terms of the number of SCANNING LINES per FRAME that can be seen when using test equipment. The greater the number of lines, the better the picture. Vertical resolution is a measure of how sharply the electron

beam can be focused on the face of the CRT. The smaller the dot that can be produced, the more scan lines can be placed on the screen, and the higher the resolution. An ADVANCED TELEVISION (ATV) system capable of providing 1,200 scanning lines will provide a far better picture (of almost theatrical film quality) than the TV system of 525 scanning lines, now used in North America. Horizontal resolution is determined by how fast the video circuits can process the signal to vary the intensity of the dot.

#### **reverse angle shot**

This camera shot views the subject from an angle that is opposite to that used in the preceding shot. A shot from the front of a person may be followed by a shot from the back. In film such shots can be a full 180° from the original, because of the stop-start nature of film production. The first camera can be removed before the second shot is filmed. In live television, however, such a shot is difficult because each camera will be in the other's shot. Most reverse angle shots on television are, therefore, limited to about 150° and many are OVER-THE-SHOULDER SHOTS. (See also FRAMING and REACTION SHOT.)

#### **Reynolds, Burt**

Now a Hollywood superstar, Reynolds was a frequent actor on television in the 1960s and 1970s and has continued to appear in that medium. His series include the first year of "Riverboat" (1959-61, NBC), three years as a continuing character on "GUNSMOKE," leads in "Hawk" (1966, ABC) and "Dan August" (1970-75, ABC and CBS), and a voice-only role in the 1987 syndicated "Out of This World." He also invented a syndicated GAME SHOW in 1987, "Win, Lose, or Draw." (Reynolds occasionally made an appearance on the game show.) His series, "Evening Shade," premiered in the 1990 season and the following year his late-night talk show "Conversations" made its debut, both on CBS. the durable actor won the Best Actor, Comedy EMMY for his role in "Evening Shade" in 1991.

Reynolds has also made frequent guest star appearances on talk and variety shows, SITCOMS, ANTHOLOGIES, and SPECIALS.

#### **Reynolds, Debbie**

Except for two short-run series, Reynolds has devoted nearly all of her career to motion pictures, Broadway, and concert acts. Her series were "The Debbie Reynolds Show," a SITCOM in 1969 on NBC, and ABC's "Aloha Paradise" in 1981, an ANTHOLOGY similar to "THE LOVE BOAT." She has also been an occasional guest on many shows, most recently on the

"GOLDEN GIRLS." In 1984 Reynolds was featured in a SPECIAL INTEREST (SI) exercise program, "Do It Debbie's Way," for home video.

In 1991, Reynolds conducted the weekly interview show "Movie Memories" on AMERICAN MOVIE CLASSICS (AMC).

#### **Reynolds, Frank**

A veteran newsman from local radio and television in Chicago, Reynolds was recruited by ABC in 1965. He served as White House correspondent until 1968 when he was selected to anchor the evening news. HOWARD K. SMITH joined him as co-anchor the next year but when HARRY REASONER was brought in, Reynolds resumed reporting on domestic affairs. He had another shot at anchoring in 1978, sharing the spot with BARBARA WALTERS and MAX ROBINSON in an ill-fated three-city anchor lineup.

Reynolds won an EMMY in 1983 for his election reporting on ABC's "NIGHTLINE." He died that same year of bone cancer.

#### **Reynolds, Gene**

One of the most prolific producers in television, Reynolds has made his reputation with SITCOMS. He has served as writer, director, producer, and/or executive producer for a dozen or more TV series, beginning in 1952 with "MY LITTLE MARGIE." His most successful series were "THE ANDY GRIFFITH SHOW" (1960-68), "M\*A\*S\*H" (1972-83), and "LOU GRANT" (1977-82). He also worked in various capacities on "PETER GUNN" (1958-61), "MY THREE SONS" (1960-72), "HOGAN'S HEROES" (1965-71), and "ROOM 222" (1969-74). Most of his early work was done under the MTM banner. His most recent work has been on short-lived series and MADE-FOR-TV MOVIES and SPECIALS.

Reynolds has also had a distinguished career in Hollywood motion picture production. He has been awarded an EMMY six times (as producer, director, and executive producer) for "Room 222," "M\*A\*S\*H," and "Lou Grant."

#### **RF**

Short for radio frequency, this electromagnetic signal is below the infrared but above the audio FREQUENCIES. In television broadcasting a modulator (or RF generator) combines the video and the SYNC signals (known as composite video) and the audio signal and impresses them onto a steady signal at a particular frequency or specific channel such as channel 7. The TRANSMITTER and ANTENNA broadcast on that channel and the home antenna picks up the RF signal. A tuner in the TV set tuned to that channel receives and demodulates the RF signal and separates

the signal back into audio, video, and SYNC pulses, for viewing on the screen at home. Each television station transmits on a different RF (channel) frequency.

#### **RFD-TV**

A BASIC CABLE channel, RFD-TV offers programming and information of interest to rural America. It is headquartered in Omaha.

#### **RHI Entertainment Inc.**

See NEW LINE CINEMA CORPORATION

#### **Rhoda**

Produced by MTM ENTERPRISES, this hit SITCOM was a SPIN-OFF from "THE MARY TYLER MOORE SHOW" where star VALERIE HARPER had created the Rhoda character and played it for four seasons. Given a show of her own on CBS, the man-chasing independent Rhoda returned to her native New York where she got married and divorced in the course of the show's four-and-a-half-year run (1974-78). NANCY WALKER played a supporting role as Rhoda's mother while she was also appearing in "MCMILLAN AND WIFE."

In both the 1974 and 1975 seasons, the program finished in the top ten in the RATINGS. The ninety-six episodes were placed in OFF-NETWORK syndication in 1980 and were seen on one of the cable comedy networks in 1991.

#### **RIAA video awards**

These awards for the sale of prerecorded home video titles were introduced in March 1981 by the Recording Industry Association of America (RIAA). Designed to be an activity that paralleled the association's awards in the music industry, the honors were based on "meaningful yet attainable levels of sale." A Gold award was given for sales of 25,000 units with a value of at least \$1 million at retail while a Platinum recognized the sale of 50,000 units that were worth \$2 million at retail list price. The awards competed with the PLATINUM AND GOLD VIDEO AWARDS of the ITA trade association and confused the trade and public alike. They were discontinued.

#### **Richard Diamond, Private Detective**

This detective drama had been heard on radio in the early 1950s with DICK POWELL playing the title role. On TV it was produced by Powell's FOUR STAR INTERNATIONAL with DAVID JANSSEN as the New York (and later Hollywood) private eye who was an ex-cop. BARBARA BAIN had a supporting role and, in her first TV assignment (although uncredited), MARY TYLER MOORE's voice and legs appeared as Sam, the answering service operator.

The fast-paced half-hour series began on CBS in 1957 and moved to NBC for its final season in 1959. The fifty-one black-and-white episodes were placed in OFF-NETWORK syndication in 1964.

#### **Rickles, Don**

Although he had been playing club dates for several years and had a few bit parts in the 1950s television drama ANTHOLOGIES, Rickles did not star in his own TV series until 1968. A variety show on ABC titled "The Don Rickles Show" that year was followed in 1972 by a SITCOM of the same name on CBS. Neither remained on the schedule very long. "C.P.O. Sharkey," premiering on NBC in 1976 and starring Rickles as a Navy chief petty officer, lasted two seasons. In 1984 he cohosted "Foul-ups, Bleeps, and Blunders" (ABC) with STEVE LAWRENCE.

Rickles' brand of insult comedy appears to play better in guest roles, particularly on talk shows where he has had many successful appearances. He was popular on the DEAN MARTIN Friar's Club roasts and has starred on his own and other entertainment SPECIALS. His guest appearances on sitcoms have also been memorable, particularly as a pathetic stick-up man on "THE DICK VAN DYKE SHOW" and as Bald Eagle on "F TROOP."

#### **Rifkin, Monroe M.**

One of the pioneers in the cable industry, Rifkin first became involved in the late 1950s. At Teleprompter, he worked with cable TV operators to make the company's large-screen telecasts available to viewers and later recommended that the company acquire cable systems. As executive vice president of the firm, he became responsible for the company's cable television division.

From 1963 to 1968 Rifkin was president of Daniels Management Company (now DANIELS AND ASSOCIATES), a cable TV brokerage and consulting company. In 1968 he founded AMERICAN TELEVISION AND COMMUNICATIONS CORPORATION (ATC) and served as the MULTIPLE SYSTEM OPERATOR'S (MSO) president, chairman, and chief executive officer, as well as vice president of Time Inc. (now TIME WARNER INC.). In March 1982 he formed Rifkin & Associates Inc. where he continues to be active in cable TV investments.

Rifkin has served at various times as chairman, vice chairman, secretary, and treasurer of the NATIONAL CABLE TELEVISION ASSOCIATION (NCTA). He is considered to be one of the industry's wiser statesmen.

#### **Rifleman, The**

In 1959 following the trail blazed by "GUNSMOKE," there were thirty-two television shows on the air that

fell in the adult-western GENRE. One, "The Rifleman" starring CHUCK CONNORS as a widower raising a young boy, had premiered in 1958 with a trick rifle as a gimmick.

The half-hour ABC program maintained its popularity until it left the air in 1963. The 168 black-and-white episodes were placed in OFF-NETWORK syndication that year. In the early 1990s the show was carried on the FAMILY NETWORK.

#### **Rigas, John J.**

The founder, chairman, and CEO/president of ADELPHIA COMMUNICATIONS, Rigas has been involved in the cable industry since 1952. He started his first cable system in Pennsylvania in that year, and later expanded into the western part of the state and then in New York. The privately owned company was incorporated in 1972. It went public in 1986 but Rigas and his family still retain the majority interest in the firm.

#### **Rigg, Diana**

See THE AVENGERS and MYSTERY!

#### **ripple effect**

This phenomenon occurs in videotape time-code AB ROLL EDITING. When the position or length of an edit is changed from the original master list, the starting times and positions of all of the following scheduled edits must also be changed. Fortunately, the computer does the job.

#### **Ritter, John**

The son of western singer Tex Ritter, John Ritter began acting professionally after graduation from college. He played supporting guest roles on several television series before landing the recurring role of the young preacher on "THE WALTONS." He left that series in 1977 to star in the popular long-running "THREE'S COMPANY" (1977-84). Another series that was less successful, "Hooperman" in 1987, combined police action with SITCOM humor. For the 1990 ABC sitcom "Anything but Love," Ritter served as both executive producer and star. He also starred that season in the two-part Stephen King thriller "It."

The personable actor has also kept busy with motion pictures, MADE-FOR-TV MOVIES (including the 1990 "Dreamer of Oz" in which he portrayed the Oz creator Frank Baum), and hosting SPECIALS. He also served as executive producer and sometime performer on the 1989 ABC series "Anything but Love," which reappeared on the network in 1991.

In 1984 Ritter won a Best Actor EMMY for his work in "Three's Company."

#### **Rivera, Geraldo**

A practicing attorney early in his career, Rivera got into electronic journalism to expose and correct social wrongs. In so doing, he became one of the leading practitioners of a phenomenon of the 1980s, TABLOID TELEVISION.

Rivera began on the local New York ABC O & O station and was soon getting airtime on the network with his hard-hitting reports. He also appeared on "GOOD MORNING, AMERICA" where he developed aggressive documentaries. In the mid-1970s, he hosted a late-night, short-lived attempt called "Good Night, America."

Rivera was the investigative correspondent on "20/20" from its inception in 1978 until 1985, when he resigned in a protest against network practices. He hosted the all-time highest-rated SPECIAL in SYNDICATION, "The Mystery of Al Capone's Vaults" in 1986, and in 1987 began his journalistic forays on the syndicated series "Geraldo," where shows such as "When Your Ex Is Ruining Your Life" have raised eyebrows and critics' questions. In 1991 the hard-hitting journalist began developing another magazine-type show and also became involved in print journalism with the purchase of a controlling interest in a New Jersey weekly.

Rivera has a PEABODY award and in 1980 and 1981 he won EMMYS for his work on "20/20." In March 1991 his program became the first U.S. show to be scheduled in the U.S.S.R. on a daily basis

#### **Rivers, Joan**

Known today as the quintessential verbose ("Can we talk?") comedienne, Rivers was a fashion coordinator before she became creatively involved with "CANDID CAMERA," comedy writing, and night club performing. An alumna of the Second City improvisational group, she has written a newspaper column, created a SITCOM ("Husbands, Wives, and Lovers" for CBS in 1978), scripted a MADE-FOR-TV MOVIE, and authored a book.

Rivers' television career began with JOHNNY CARSON on "THE TONIGHT SHOW" in 1965. She frequently served as a guest host for Carson after her initial appearance and in 1983 she was named "permanent guest host" for the show. She was permanent, however, only until 1986 when she launched her own late-night talk program, "The Late Show," on the then-new FOX INC. network. It was in direct competition with Carson and earned his enmity. She was replaced as host on her own show after a few months because of low ratings. After a respite she launched a daytime syndicated talk show that now airs throughout the country. Rivers also appears on TV

and cable SPECIALS and in 1990 she hosted a PUBLIC BROADCASTING SERVICE (PBS) special, "The World of Jewish Humor."

#### **RKO Warner Video**

Now one of the nation's top five VIDEO RETAIL CHAINS, the company began its expansion by acquiring the original Video Shack stores, which had been established in the New York area by ARTHUR MOROWITZ in the late 1970s. The firm now operates a global franchising operation.

#### **roadblock**

With this technique, ADVERTISING AGENCIES purchase and schedule a number of SPOT ANNOUNCEMENTS on many cable or television station operations simultaneously. The objective is to obtain maximum saturation for a product or service with an advertising blitz in a small but particular time period.

#### **Robbins, James O.**

Joining the Cox Cable Communications division of COX ENTERPRISES INC. in 1983, Robbins was promoted to president in September 1985. He came to Cox from the VIACOM organization and after service with cable systems in Ohio and Massachusetts. Prior to his entry into the cable industry, Robbins was managing editor of the news department of a Boston TV station. A Vietnam veteran, he is secretary of the NATIONAL CABLE TELEVISION ASSOCIATION (NCTA) board of directors and sits on its executive committee. He is also on the executive committee of the CABLE SATELLITE PUBLIC AFFAIRS NETWORK (C-SPAN).

#### **Roberts, Brian L.**

One of the youngest of the top executives in the cable industry Robert joined COMCAST CORPORATION, a family-owned MULTIPLE SYSTEM OPERATOR (MSO), in 1981 and worked in financial, management, and executive positions until his appointment as president in 1990. Roberts is a graduate of the Wharton School of Finance. (See also RALPH J. ROBERTS.)

#### **Roberts, Pernel**

Prior to his television involvement, Roberts had a minor career as a serious actor on the stage (including Broadway) and in motion pictures. He broke into television, along with a handful of other future stars, on "Hollywood Screen Test" (1948-53, ABC) and is best known to TV audiences as Adam, the eldest half-brother on the popular long-running "BONANZA." He left that series in 1965 as a gesture of protest against the Hollywood establishment. The next fourteen years brought only guest roles and an

occasional MADE-FOR-TV MOVIE but in 1979, Roberts got a second chance at stardom, playing the Trapper John character from "M\*A\*S\*H" on "TRAPPER JOHN, M.D." That successful series left the air in 1986. Roberts then concentrated on MADE-FOR-TV MOVIES and returned to series TV in 1991 as host of ABC's "FBI: The Untold Stories."

#### **Roberts, Ralph J.**

Roberts is chairman of COMCAST CORPORATION, a family-owned MULTIPLE SYSTEM OPERATOR (MSO). The company is also involved in the cellular telephone industry and an independent Muzak system and has financial positions in other cable systems and cable programmers.

Roberts has a background in advertising but he has also worked in marketing and has held previous executive positions in investment and management companies. He is active in community affairs and has served on committees of the NATIONAL CABLE TELEVISION ASSOCIATION (NCTA). His son, BRIAN L. ROBERTS, is president of Comcast Corporation.

#### **Robertson, Timothy B.**

Since January 1990 Robertson has been president and CEO of THE FAMILY CHANNEL, which was created when the Christian Broadcasting Network (CBN) sold that operation to International Family Entertainment Inc. Robertson had been with CBN in an executive position since 1982. Prior to that he worked in management positions in local television in Boston. Robertson serves on the boards of several cable industry organizations. He is the son of television evangelist Pat Robertson.

#### **Robinson, Max**

The first black anchor of a network newscast, Robinson always worked with an aggressive style and a social conscience. He began his career in local television in Washington D.C., joining ABC in 1978 as the Chicago-based national correspondent for the multi-anchor "World News Tonight." He left ABC in 1984 and returned to local television after an incident in which the network became angry over his public accusatory remarks concerning racism.

Robinson was a co-founder of the Association of Black Journalists. In the course of his career, he received many honors including a 1980 EMMY for his contribution to a "Nightline" election SPECIAL. He died in 1988.

#### **robotic television cameras**

A few television operations installed this type of camera equipment in the mid-1980s. The most no-



table use to date has been on the NBC "Nightly News." In the studio, three cameras are mounted on tracks and one operator in the control room, seated at a computer panel, can manipulate all three. CLOSEUPS (CU) and LONG SHOTS (LS) can be preprogrammed and the camera can be directed to PAN, TILT, and ZOOM.

Such operations are not looked upon with favor by labor unions, but robotic cameras are only feasible with relatively static, in-studio productions, where the talent is more or less stationary. They cannot be used with TALK-SHOW PROGRAMMING such as "DONAHUE" (where the host moves around) or on variety shows or other programs with a great deal of action.

### **Rockford Files, The**

For six years this private detective series enjoyed a measure of popularity until star JAMES GARNER unexpectedly left the show, effectively cancelling it. The leading role had been created specifically for him in 1974, taking advantage of the casual wry humorous style he had developed in "MAVERICK." The plots of the hour-long show found the laid-back star reopening cases that had supposedly been solved. Noah Beery and STUART MARGOLIN were featured and TOM SELLECK appeared occasionally in the final season, prior to starring in his own detective series.

In 1978 the program was awarded an EMMY as Best Drama Series. The 125 episodes went into OFF-NETWORK syndication shortly after it left NBC in 1980.

### **Rockie awards**

Presented each June at the Banff Television Festival in Canada, these awards honor excellence in international programming. The awards feature a Grand Prize and Special Jury Prizes, as well as awards in nine other categories including comedy, popular science, performance, documentary, and children's programming. The awards were initially made in 1979.

### **Rocky Mountain Network**

See PACIFIC MOUNTAIN NETWORK (PMN).

### **Roddenberry, Gene**

A decorated WW II pilot and speechwriter for the Los Angeles police chief, Roddenberry began writing for television in its early days. Beginning in 1953, he wrote scripts for "FOUR STAR PLAYHOUSE," "GOODYEAR TV THEATER," "DRAGNET," and "NAKED CITY." He won his first EMMY as the head writer of "HAVE GUN, WILL TRAVEL" (1957-63, CBS).

Roddenberry was best known for his creation of "STAR TREK" (1966-69, NBC), the sci-fi series that

promised to "boldly go where no man has gone before." The series, in turn, inspired six feature films and a sequel in the 1980s, along with a devoted cult of fans called "Trekkies." Roddenberry died in October 1991.

### **Rogers, Fred M.**

The gentle thoughtful host of "MISTER ROGERS' NEIGHBORHOOD" has been a creator of children's programming for the better part of three decades. Rogers started in NBC television production in the early 1950s and joined the Pittsburgh EDUCATIONAL (now public) TELEVISION (ETV) station (WQED-TV) in 1954 as a programmer where he did his first children's show. The producer, composer, author, and ordained Presbyterian minister originated the Mister Rogers character in 1963 for the CANADIAN BROADCASTING CORPORATION (CBC). The Pittsburgh PTV station picked up the show and the EASTERN EDUCATIONAL NETWORK (EEN) began to carry it in 1966. Today, the PUBLIC BROADCASTING SERVICE (PBS) stations carry the daily half-hour kids' program, which is produced by Rogers' company.

Frequently nominated for an EMMY, the show has usually lost out to "SESAME STREET." Rogers, however, won the award in 1980 for Individual Achievement and in 1985 for Writing. He has also been presented with some two dozen other honors, among them a PEABODY in 1980, the OHIO STATE AWARD in 1983, and an ACT AWARD in 1984. He was inducted into the ACT Hall of Fame in 1988.

### **Rogers, Ralph**

The CEO of Texas Industries Inc. began his involvement with the local EDUCATIONAL (now public) TELEVISION (ETV) station in Dallas, was elected to the board of the NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS (NAEB), and became chairman of the board of a reorganized PUBLIC BROADCASTING SERVICE (PBS) in 1973. He served in that capacity until 1978 when he was succeeded by NEWTON MINOW.

During Rogers' tenure at PBS, he was credited with resolving the conflict between that organization and the CORPORATION FOR PUBLIC BROADCASTING (CPB). He increased the power and influence of the lay public in PUBLIC TELEVISION (PTV) and helped give PTV a more visible and respectable status within the television industry and in the nation. In 1978 Rogers was awarded the prestigious RALPH LOWELL AWARD by the CORPORATION FOR PUBLIC BROADCASTING (CPB).

### **Rogers, Wayne**

This handsome leading man has been acting (on stage, in motion pictures, and in early TV series)

since the early 1950s and was featured in "Stagecoach West" (1960-61, ABC). He achieved star status in 1972, playing Trapper John to ALAN ALDA's Hawkeye Pierce on "M\*A\*S\*H." He left that show in 1975 after a contract dispute. He then played the lead in "City of Angels," a midseason replacement in 1976 for NBC.

Rogers' only successful series after "M\*A\*S\*H" was a three-year run in the popular SITCOM "House Calls" on CBS (1979-82). He has been active, however, acting in more than twenty motion pictures and MADE-FOR-TV MOVIES and serving as a host on various documentaries on cable television including the syndicated series "Power Profiles" in 1990.

### **Romper Room**

First seen in 1953, this local children's program has been an important part of television in the United States for nearly forty years. The shows for preschool children are usually scheduled in the early morning hours on individual television stations. Although the shows are produced locally, the format, scripts, props, furnishings, and toys are provided by a national SYNDICATION company. Using a set designed to resemble a classroom, a local "teacher" acts as host to children in the studio who play games and listen to stories. Although often criticized for its overt commercialism, the show has been popular with both parents and kids. The syndication company also makes prerecorded programs available for station use in a series titled "Romper Room and Friends."

### **Rookies, The**

Although criticized for its excessive violence during its four seasons on ABC, this police drama was a popular series. It featured three young cops who frequently exasperated their tough lieutenant in a large California city. The show was televised from 1972 to 1976 and while it earned high RATINGS during its tenure on the network, often placing in the top ten, the 104 color episodes did not do well in SYNDICATION. One of its stars, Kate Jackson, did better in later series ("CHARLIE'S ANGELS" and "Scarecrow and Mrs. King").

### **Room 222**

One of a handful of high school-oriented television dramas, this series explored the problems of the racial integration of schools and teenage angst. It was seen on ABC from 1969 to 1974. The half-hour comedy-drama featured Lloyd Haynes as a black teacher, Michael Constantine as the principal, Denise Nichols as a guidance counselor, and KAREN VALENTINE as (initially) an enthusiastic student teacher in a Los

Angeles high school. The 113 color episodes were placed in OFF-NETWORK syndication in 1974.

### **Rooney, Andy**

After learning his trade as a journalist, this newsman and essayist began in television as a writer, first for ARTHUR GODFREY in 1949 and later for GARRY MOORE and others, before moving to CBS News. Many of his early essays were delivered by HARRY REASONER, but in 1975 Rooney began appearing on camera himself. He hosted SPECIALS, including "Mr. Rooney Goes to Washington," that year.

During the summer of 1978, Rooney joined "60 MINUTES," delivering his short essays on alternate weeks. The next year, "A Few Minutes with Andy Rooney" became a weekly event and it remains one of the most popular features of the show.

Rooney has won four EMMYS, three for his essays on "60 Minutes" and one (in 1969) for a documentary that was aired on "CBS News Hour." He was also awarded a PEABODY, which cited his work on "Mr. Rooney Goes to Washington."

### **Roots**

A landmark in television, this MINISERIES was based on the Alex Haley novel that traced the author's lineage back to eighteenth-century Africa. It broke all existing audience and RATINGS records in the United States.

The 12-hour saga of black history was first seen on ABC over the period of a week in January 1977. The eight episodes averaged a 44.9 rating, the highest a miniseries had ever achieved. The final presentation scored a 51.1, making it the third most-watched single program in the history of television (after the "M\*A\*S\*H" and "DALLAS" specials). Each episode ranked in the top ten of the week's ratings and the final episode was seen by 80 million viewers. It was an unprecedented and astounding event.

The leading roles in the drama were played by LeVar Burton, John Amos, and Cicely Tyson, supported by a cast of Hollywood notables. The shows were full of action and adventure, lust, tears, and terror, all in an historical context. They were produced by DAVID L. WOLPER's production company with Wolper serving as executive producer.

Previous television offerings involving blacks and black history had not always been well received by some groups, advertisers, and network stations. "Roots," however, was universally accepted, endorsed, and praised for its excellence. The programs were rerun on ABC in September 1978. College credit courses based on the miniseries were offered by several colleges.

While the original miniseries detailed the lives of the first four generations of the family beginning in 1750, a sequel, "Roots: The Next Generation" resumed the saga in 1882 and carried it to contemporary times. The second series, which ran fourteen hours and was seen over an eight-night period in February 1979, also attracted large audiences but with more formidable competition, it did not approach the original record-setting telecasts. Still, the sequel attracted seventy advertisers who spent \$21 million on advertising. "The Next Generation" was rerun as a weekly limited series in the early summer of 1981. In 1988, a holiday SPECIAL, "Roots Christmas," was broadcast to wide acclaim.

Many honors were showered on the two series. The original "Roots" was awarded an EMMY as Best Limited Series in 1977 and the sequel received the same recognition in 1979. Both series are available today in SYNDICATION.

#### **Roper Organization, The**

This public-opinion research firm, founded in 1933, conducts national studies for individual companies to ascertain attitudes about a number of topics, including the media and communications. The New York City-based firm develops public opinion polls, researches consumer behavior, and studies marketing opportunities and strategies. It is widely known for its studies that reflect political, social, and economic feelings. Roper research has been used by many communications companies and organizations, including the TELEVISION INFORMATION OFFICE (TIO), the CORPORATION FOR PUBLIC BROADCASTING (CPB), and the AMERICAN BROADCASTING COMPANY (ABC).

#### **Rose, Albert**

A research scientist, Rose is often called the father of electronic imaging because of his invention of the IMAGE ORTHICON TUBE. He developed the tube for military purposes during WW II. After the war it was further developed at the RADIO CORPORATION OF AMERICA (RCA) and used as the pickup tube in the early television cameras. Its impact on the new industry was such that an adaptation of the tube's nickname (immy) was used for the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) programming awards, the EMMYS.

After his retirement in 1975, Rose became a distinguished scholar at the California Institute of Technology and a visiting professor at several other institutions as well as a consultant.

The recipient of many honors, largely in engineering, Rose also had an award named for him in 1986 by the INSTITUTE FOR GRAPHIC COMMUNICATIONS. He died in July 1990 at age 80.

#### **Rose, David**

Beginning his music career as a piano player and arranger, Rose became a highly respected composer and conductor whose work in television, motion pictures, and recordings spanned five decades. In television, he wrote themes and background music for twenty-four TV series. He also served as orchestra leader for "THE RED SKELTON SHOW" from its radio days through its twenty years on television. Rose also wrote the theme music for "BONANZA" and was musical director for that show for fourteen years.

Four EMMYS were numbered among Rose's many awards. He died of heart disease in 1990, at age 80.

#### **Rose, Reginald**

One of the most distinguished writers to brighten the screen during the GOLDEN AGE OF TELEVISION, Rose wrote for "PLAYHOUSE 90," "The Alcoa Hour," "CBS Playhouse," and other ANTHOLOGY series. He also created and wrote the outstanding E. G. MARSHALL dramatic series "THE DEFENDERS" (1961-65, CBS) and served as producer on many of those shows.

His three EMMYS were won in 1954 (for a "STUDIO ONE" production of "Twelve Angry Men") and in 1962 and 1963 (for "The Defenders"). Rose lives in Connecticut in semiretirement.

#### **Roseanne**

See ROSEANNE ARNOLD.

#### **Ross, Marion**

Best remembered as RON HOWARD's mother (Marion Cunningham) on the long-running "HAPPY DAYS," Ross actually began appearing on television two decades prior to that SITCOM. She was the Irish maid on "LIFE WITH FATHER" (1953-55, CBS), the daughter on "The Gertrude Berg Show" (1961-62, CBS), and the nurse on "MR. NOVAK" (1963-65, NBC).

After "Happy Days" left the air, Ross played the woman who married GAVIN MACLEOD at the end of the original "LOVE BOAT" (1977-86, ABC) series. Over the years she has also appeared in MADE-FOR-TV MOVIES and a SOAP OPERA, has played guest roles in other series, and has been featured in several Hollywood motion pictures.

#### **Ross, Steven J.**

The chairman and co-CEO (with GERALD M. LEVIN of Time Inc.) of TIME WARNER INC., Ross has served as co-chairman since the merger of Warner Communications Inc. (WCI) and Time Inc. that created the company in 1989. He became the sole chairman in May 1990 but continues to share the CEO responsibilities.

Ross founded Kinney Service Corporation in 1961 and took the company public in 1962. The firm acquired Warner Bros. Inc. in 1969 and assumed the Warner name. In the next two decades under Ross, WCI expanded its core business into cable, theme parks, television production and distribution, recorded music, and music publishing. Ross is credited with initiating the interactive QUBE system in the mid-1970s and the NICKELODEON/NICK AT NITE and MTV channels. WCI became a global leader in the entertainment business and (after the merger) the largest entertainment company in the world. Ross's professional memberships include the Board of Trustees of the MUSEUM OF TELEVISION AND RADIO.

### Route 66

Cutting across the southern part of the United States, prior to the completion of the nation's interstate highway system, Route 66 was one of the more traveled roads. This series followed the journeys of two young men and the experiences they had on that highway. It was filmed on location. Seen on CBS from 1960 to 1964, the hour-long filmed programs started MARTIN MILNER and George Maharis. The 116 episodes were made available in OFF-NETWORK syndication in September 1965.

### Rowan and Martin's Laugh-In

This freewheeling comedy-variety show set the standard and established a trend for rapid fast-paced comedy on television. The nightclub team of DAN ROWAN and DICK MARTIN headlined the wild and innovative show on NBC from 1968 to 1973. The seemingly unstructured program combined the elements of broad slapstick humor with the timeliness of "THAT WAS THE WEEK THAT WAS" and made stars of many (then) unknown talents, including the hosts. The permanent cast consisted of RUTH BUZZI, Judy Carne, Henry Gibson, GOLDIE HAWN, Arte Johnson, LILY TOMLIN, and JO ANNE WORLEY. A host of popular and distinguished guest stars added to the frenetic revelry.

The irreverent boisterous, counter-culture show ended both of its first two seasons in the overall number one spot in the RATINGS. Blackouts, sketches, musical production numbers, one-liners, show-business shtick, and BITS were all part of the mix, with transitions made at break-neck speed. Every Tuesday morning people talked about the previous evening's performance and many expressions originating on the program became part of the language of the time including "You bet your bippy!" "Sock it to me!" and "Here comes de judge!"

Co-produced by GEORGE SCHLATTER and Ed Friendly, the hour-long variety program was a hit as

a SPECIAL in September 1967, and that success led to the series premiere the following January. In its first year the show won two EMMYS, for the special and for the series, and a second Emmy was awarded the next year. "Laugh-In" attracted new fans with repeat telecasts on NICKELODEON/NICK AT NITE in 1990. It is also available in SYNDICATION in 130 half-hour versions, edited from sixty-five of the original shows. Schlatter tried a revival of the show with a new cast in 1979 but it was unsuccessful.

### Rowan, Dan

The son of carnival performers, Rowan majored in journalism in college and later became an unsuccessful writer and car salesman. He met DICK MARTIN in 1952 and they formed a comedy team (with Rowan as the straight man) that was seen for a few years on the nightclub circuit. Their television experience was limited to replacing DINAH SHORE (in 1958) and DEAN MARTIN (in 1966) for the summer months until they hit it big in 1968 with "ROWAN AND MARTIN'S LAUGH-IN." The show revolutionized television comedy and became a part of the American culture. Its frenetic pace and double entendre jokes opened up the medium. The show won three EMMYS in 1968 and 1969. The team was also presented with the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) Gold Medal in 1970.

After "Laugh-In" left the air in 1973, Rowan was seen infrequently in guest roles and SPECIALS. He died in September 1987.

### Roy Rogers Show, The

"The King of the Cowboys" produced and starred in this early western, supported by his wife Dale Evans. The 1951-57 show, seen early Sunday evenings on NBC, predated the adult westerns and appealed largely to young people. Within simple plots relating to law and order in the contemporary West, the show also featured a lot of singing, guitar strumming, and riding. The hero kissed his horse but never the girl at the Double R Bar ranch and the show always ended with his trademark song, "Happy Trails to You," and his signoff, "Until we meet again, may the good Lord take a likin' to you."

The black-and-white series was repeated on CBS on Saturday mornings from 1961 to 1964 and the 100 half-hour programs were also placed in OFF-NETWORK syndication. A later musical-variety show, "The Roy Rogers and Dale Evans Show," was televised for two months late in 1962 and featured most of the cast of the earlier series. Rogers and Evans have also been featured in some holiday SPECIALS, produced for FIRST-RUN syndication.

**RTNDA Murrow awards**

See EDWARD R. MURROW AWARDS.

**Ruhe, Jeff**

The president and CEO of SPORTSCHANNEL AMERICA, Ruhe was appointed to that position in 1990. He began his career at ABC Sports and for a time was an executive at KING WORLD PRODUCTIONS INC. Ruhe has been with SportsChannel in an executive capacity since 1988 (except for a few weeks at NBC). His responsibilities include the overall operation and strategic planning of the company.

**Rukheyser, Louis**

Familiar to many as the host of PUBLIC TELEVISION's (PTV) "WALL STREET WEEK," Rukheyser has had a long career as a political and overseas news correspondent in addition to economic reporting. For many years he was associated with ABC. In addition to his television work, Rukheyser is also a syndicated print columnist and an author. He has won several awards for his writing.

**rule of thirds**

A television production guideline, this rule states that the center of attention of a picture should be one-third of the way from the top of the screen or one-third of the way from the bottom, or one-third from either edge of the screen. It should never be in the dead center of the picture. While the rule has long been accepted wisdom among DIRECTORS and cameramen in composing aesthetically pleasing pictures, it is often honored more in the breach than in practice. (See also FRAMING.)

**Rule, Elton**

The president and CEO of the ABC television network during the period of its greatest growth, Rule had joined the network in Los Angeles in 1952. He led the company from 1972 until 1984. The industry veteran was credited with originating the concept of the MINISERIES and MADE-FOR-TV MOVIES, along with "MONDAY NIGHT FOOTBALL." Rule also hired AARON SPELLING (who turned out a number of program hits for the network) and backed the innovative ideas of ROONE ARLEDGE in sports programming.

After leaving the network, Rule formed two companies that managed radio and television stations and cable systems. He also served as a co-chairman of the NATIONAL CENTER FOR FILM AND VIDEO PRESERVATION and as president of the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) Foundation. In 1975 Rule was the recipient of the INTERNATIONAL RADIO-TELEVISION SOCIETY'S (IRTS) Gold Medal, and the ACADEMY OF TELEVISION

ARTS AND SCIENCES (ATAS) presented him with its prestigious Governors Award in 1981. He died of cancer in May 1990.

**Run for Your Life**

The hero (Ben Gazzarra) of this adventure series had an incurable disease and was given two years to live so he set out to cram twenty years of living into that time. He traveled to exotic climes and had many adventures. The series, however, turned out to be enough of a hit to last three years (1965-68) on NBC, with the lead character still running when it came to an end. Motion picture actor Gazzarra was the only regular performer but guest stars appeared on the hour-long program every week. The eighty-five color episodes were placed in OFF-NETWORK syndication at the conclusion of its network run.

**run-of-schedule (ROS) rates**

The rates charged by a cable or television operation for COMMERCIAL TIME anywhere within its program schedule are known as run-of-schedule rates. The advertiser or its agency buys time for the COMMERCIALS, which are then placed at the discretion of the television or cable company. That time can be anywhere from SIGN-ON to SIGN-OFF. ROS rates are lower than those for specifically scheduled time periods. The practice is often formalized in SPOT CONTRACTS that require the cable or television operation to provide the BEST TIME AVAILABLE (BTA) for the SPOTS. (See also PREEMPTABLE RATES, RATE CARD, and STANDARD RATE AND DATA SERVICE.)

**rundown sheet**

The sequence of events that is scheduled to occur during a television program is set down on this sheet. It often replaces a full script on informal shows. A rundown sheet is used in TALK SHOWS or on ad lib INSTRUCTIONAL TELEVISION (ITV) programs. The scenes that are planned or subjects to be discussed or appearances of guests are noted on paper and serve as a guide to the talent and production staff. It is always easier to deviate from something that is in black and white than to try to create some order from a blank page.

**Rush, Al**

The chairman of the MCA Television Group spent most of his career with MCA INC. and NBC. Rush joined the broadcast network after graduation from Columbia Law School, went to MCA in 1956, and rejoined NBC in 1973. He was named president of MCA Program Enterprises in 1978 and president of the TV group in 1986, and retired in 1991.

**Russell, Mark**

Successfully combining stand-up comedy and political satire through song, Russell has been a popular performer (largely in Washington D.C.) since 1961. In the early 1970s he began a series of occasional SPECIALS on PUBLIC TELEVISION (PTV) that continue today. They feature Russell in his familiar stance at the piano and are produced in his home town of Buffalo (New York) by the PUBLIC TELEVISION (PTV) station WNED-TV and are telecast nationally on the PUBLIC BROADCASTING SERVICE (PBS).

Russell writes most of his own material, putting original lyrics to familiar tunes, pointing out the foibles of government bureaucracy and elected officials. He also writes a syndicated column in the same vein and has released a number of recordings.

On commercial TV Russell was a regular on the 1977 summer show "The Starland Vocal Band Show" (CBS), and on the NBC series "Real People" (1979-84). He also makes many guest appearances. His sartorial trademark is a series of silk bow ties, each of which is reputed to cost \$50.

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## **Safer, Morley**

A Canadian who began his electronic news career with the CANADIAN BROADCASTING CORPORATION (CBC), Safer joined CBS in 1964 and served in Southeast Asia and London for the next six years. In 1970 the network brought him back to replace HARRY REASONER (who had defected to ABC) as correspondent on the acclaimed "60 MINUTES," where he continues to distinguish himself with urbane and sensitive reporting.

Safer's awards and honors include a PEABODY and six EMMYS for his contributions to the Sunday night news magazine.

## **Sagansky, Jeff**

Now president of CBS Entertainment, Sagansky began his career at CBS in 1976 but moved to NBC within a year. In 1978 Sagansky served as a developmental executive with DAVID GERBER's production company, returning to NBC in 1981 where he rose through the programming ranks to become a senior vice president in 1983. He left the network in 1985 to become president of production at Tri-Star Pictures and president of the company in 1989. Soon after that he assumed his present position at CBS.

## **Saint, The**

The Saint was a smooth, sophisticated man of the world, existing in fiction, on the radio, and in movies. The two television versions were produced in the United Kingdom. The most prominent featured the debonair Roger Moore in the title role. While the Saint was a crook, he plied his trade only in the interest of justice as a sort of latter-day Robin Hood.

The hour-long program was first seen in the United States in FIRST-RUN syndication in the early 1960s. The network debut with new episodes was on NBC in 1967 and the show played until 1969. Ten years later "Return of the Saint" with another British actor playing the lead was televised by CBS in a late-night time slot. CBS also repeated the original Moore series as part of "The CBS Late Movie" in the early 1980s. Of the 114 filmed episodes in the original series, forty-three are in color. They are available in SYNDICATION, as are the twenty-two color episodes of the sequel.

## **St. Elsewhere**

The creators and producers of "HILL STREET BLUES" turned their attention to medicine in 1962 and the critically acclaimed "St. Elsewhere" was the result. The realistic hour-long portrayal of events in a big-city hospital serving a poor neighborhood was televised on NBC until 1968. There was considerable turnover among the enormous cast through the years. ED BEGLEY, JR., DAVID BIRNEY, Mark Harmon, Denzel Washington, and Howie Mandel were part of the pool of young talent featured on the program.

Some 137 filmed episodes were placed in OFF-NETWORK syndication in 1988. While the notable series was nominated for an EMMY in each of its six years, it was never able to win the Best Drama prize. Many of the people involved with the show, however, were honored with the statuette.

## **Saint James, Susan**

Since her arrival in Hollywood in the mid-1960s, Saint James has been seen in a number of series. A MADE-FOR-TV MOVIE led to her first series "The Name of the Game" in 1968. When that show left NBC in 1971 she went immediately into one of the leads of "MCMILLAN AND WIFE," which scored big on NBC for six seasons. The vivacious actress next turned to TV movies until 1984 when she costarred with JANE CURTIN in the hit "KATE AND ALLIE," which occupied her for the next five seasons. Although frequently nominated for an EMMY, she only won the award once, in 1969 as Best Supporting Actress in "The Name of the Game."

## **Sajak, Pat**

This TV personality of the 1980s came to his celebrity as the host of the megahit GAME SHOW, "Wheel of Fortune." He assumed the EMCEE duties of the network daytime version in 1981 and continued in the syndicated evening version when it premiered in 1983.

Sajak began his career in Chicago radio and served as an armed forces deejay in Saigon for four years. He resumed his radio career in Nashville in 1972, moved to Los Angeles in 1977, and from there went to the popular quiz show. In 1989 CBS in-

stalled him as host of a late-night talk show, "The Pat Sajak Show," but it lasted only a year.

Sajak's activities have included performing in theatrical motion pictures and acting as host for televised parades.

### **Sales, Soupy**

A comedian of the vaudevillian baggy-pants genre, Sales has probably been hit in the face with more pies than any other performer in history. His television career, largely in syndicated shows, began when ABC picked him up from a local Detroit TV station as a summer replacement in 1955. He continued with a Saturday afternoon show for kids called "Lunch with Soupy Sales" (1959-61), and was back in the evenings in 1962. By 1964 Sales was doing a local show in New York, which had a short life in SYNDICATION. He also served as a panelist on the last incarnation of the syndicated "WHAT'S MY LINE?" from 1968 to 1975. In 1976 he was again doing his shtick for kids on Saturday mornings, and from 1978 to 1981 he was a regular on the syndicated variety show "Sha Na Na." In 1990, he was practicing his frenzied kind of humor in comedy clubs and making occasional guest appearances on television.

### **Sammons Communications Inc.**

Headquartered in Dallas, this cable operation is one of the nation's top twenty MULTIPLE SYSTEM OPERATORS (MSO). The company owns cable systems in eighteen states.

### **Samoan ETV project**

This large-scale project was the most extensive and comprehensive experiment ever in INSTRUCTIONAL TELEVISION (ITV). The school system in the Territory of American Samoa was reorganized and the entire curriculum was developed around television.

In 1961 a team of four, headed by VERNON BRONSON of the NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS (NAEB), completed a 6-week study of the educational needs of what many were calling the "slum of the South Pacific." Most of the high school graduates there read at a third-grade level.

Bronson had participated in previous studies of the effectiveness of the medium in American education and had concluded that if "only one variable is changed (such as the introduction of television), no significant difference results." The team therefore recommended a thorough revamping of the entire school system, making ITV an integral and central part of the educational process. The island government (under the leadership of Governor REX LEE) contracted with the NAEB to tackle the job, and by Octo-

ber 1964 three television channels were in use and three more followed the next year. New schools were designed and built, and by 1966 two-thirds of the 5,500 elementary and 1,500 secondary students in the Territory were receiving their education by means of television.

The TV lessons, which were locally produced and transmitted from a specially designed production center, were used as the core of the instruction, not as a supplement or enrichment of a classroom lesson. A small group of excellent TV teachers taught the substance of the well-produced courses, while the classroom teachers followed up in the time not devoted to TV. The ratio of TV time to class time was about 1:2. All schedules and new print materials, workbooks, and texts were coordinated and supplied from a central headquarters.

The initial research indicated that great improvements had been made in test results, in literacy, and in student motivation and attitudes. The accomplishments brought worldwide attention and acclaim for the project from both developing nations and American urban centers, who sought to emulate the concept. But in 1968 the governor who succeeded Lee began to tinker with the system and downplay its success, saying it had failed to meet social, economic, and cultural needs. The NAEB cancelled its contract with the Territory of American Samoa in 1967 because it could no longer be responsible for learning outcomes. The system deteriorated further and was eventually all but abandoned in the early 1970s.

### **Samuel Goldwyn Company, The**

Created in 1978 by the famed Hollywood producer Samuel Goldwyn, this company was formed to acquire the rights to films for sale to television. In 1980 the organization began acquiring motion pictures for domestic theatrical distribution and producing its own films. Today the company produces some FIRST-RUN syndicated programming but it concentrates on the SYNDICATION of films, which it acquires from a number of sources.

### **Sanford and Son**

Like "ALL IN THE FAMILY," which had premiered the year before, this series was an adaptation of a successful British SITCOM and was also produced by NORMAN LEAR. The 1972 NBC comedy featured old-time stand-up black comic Redd Foxx as a junkman with Demond Wilson as his son, as they tried to run a not-so-thriving business in the Watts ghetto of Los Angeles. Foxx issued commands and complained while Wilson did the work and tried to pacify his fa-



ther. The half-hour program debuted in January 1972 and finished its first four seasons in the top ten in the RATINGS. Some thought the show was a modern "AMOS AND ANDY" and exemplified terrible racial humor. Most found it simply funny. In 1977 Foxx left the show to host a variety program and Wilson couldn't reach a salary agreement with the producers, so the series was cancelled. "The Best of Sanford and Son" (repeats of previous episodes) was carried by NBC in prime time during the summer of 1976 and reruns were also stripped weekdays. In 1978 the 136 shows were placed in SYNDICATION.

Two sequels followed the series' cancellation. "The Sanford Arms" continued the plot line with the supporting cast in 1977 but it only lasted a few weeks. In 1980 Foxx attempted to revive the character and the concept with an almost-new cast in "Sanford." It did not last long on NBC. In 1990, however, the BLACK ENTERTAINMENT NETWORK (BET) revived the latter series, billing it as a pick up from "...where the highly successful 'Sanford & Son' leaves off." Foxx went on to star in a 1991 series on CBS, "The Royal Family." He died of a heart attack on the set in October of that year.

#### **Sapan, Joshua**

The president and COO of BRAVO and AMERICAN MOVIE CLASSICS (AMC), Sapan came to his current position from SHOWTIME/THE MOVIE CHANNEL, where he was an executive in marketing, having begun at that firm in sales and business development. The University of Wisconsin graduate has also held positions at Teleprompter Manhattan Cable TV.

#### **Sarnoff, David**

A giant in broadcasting, Sarnoff was responsible for the initial U.S. radio and television set manufacturing industry and for the creation of the NBC network. As a young man he was one of the wireless operators that received the first signals from the *Titanic* disaster in 1912, which he continued to monitor through the night, and his subsequent prestige was good for a promotion. His employer, the Marconi Company, was bought by the RADIO CORPORATION OF AMERICA (RCA) in 1919 and Sarnoff advanced through the ranks to become RCA president in 1927. Under his direction the company became a leader in the manufacture of radios.

In 1926 Sarnoff created the NBC radio network in order to sell more sets, and thereby entered into a lifelong rivalry with the founder of CBS, WILLIAM S. PALEY. The NBC leader moved the network into television in the 1940s and developed the electronic color system that defeated the CBS system and became the

standard in the United States. Sarnoff promoted the use of color through the NBC network and color set sales role dramatically. "The General," as he was known, became chairman of RCA in 1947 and retired in 1970 when he was elected honorary chairman of the company. He died the following year.

Sarnoff was the recipient of countless honors throughout the years including induction into the HALLS OF FAME of the NATIONAL ASSOCIATION OF BROADCASTERS (NAB), the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS), and the BROADCAST PIONEERS. The INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) presented him with its Gold Medal in 1960 and the NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES (NATAS) honored him with its prestigious Trustees award in 1962, citing his many years of vision and accomplishment. His professional memberships included the Board of Trustees of the MUSEUM OF TELEVISION AND RADIO.

#### **Sarnoff, Robert W.**

The son of RADIO CORPORATION OF AMERICA (RCA) founder DAVID SARNOFF, Robert Sarnoff also served RCA and NBC in a number of executive positions including president, CEO, and chairman of both companies until his forced resignation in 1975.

Sarnoff began in sales at NBC in 1948, did a stint in programming (producing the award-winning "VICTORY AT SEA"), and became president of the network in 1955. Under his leadership NBC prospered and he was named chairman in 1958. In 1965 he was named president of RCA, but he also retained much of the control of NBC. He became chairman of RCA in 1970.

Sarnoff was successful in developing many new electronic products at RCA including SATELLITES, but the company suffered business failures in computers and in the sale of TV sets. He oversaw the company's unsuccessful RCA SELECTAVISION videodisc venture.

#### **Sassa, Scott**

One of the industry's youngest television executives, Sassa serves as the president of Turner Entertainment Networks. He is responsible for SUPERSTATION WTBS and the BASIC CABLE channel TNT.

Sassa was director of sales promotion at TURNER BROADCASTING SYSTEM INC. from 1982 to 1984 and became vice president of the Playboy Channel in 1985. He served as vice president of network management for the fledgling FOX INC. Broadcasting network from 1986 to 1987 before joining Ohlmeyer Communications as a vice president from 1987 to 1988. He rejoined Turner that year as an executive vice president and assumed his present position in 1990.

### **Satellite Broadcasting and Communications Association (SBCA)**

A national organization of companies involved in the TELEVISION RECEIVE ONLY (TVRO) industry, SBCA has a membership that includes retail dealers and manufacturers of home satellite receiving equipment including dishes and DECODERS and program suppliers. The group maintains a dealer-certification program and an active antipiracy task force to help ferret out companies selling illegal decoders. Founded in 1986 by a merger of two related groups, the organization hosts an annual convention and trade show and distributes a bimonthly publication.

### **Satellite Educational Resources Consortium (SERC)**

This consortium, consisting of PUBLIC TELEVISION (PTV) stations and state education departments from more than twenty states, produces and delivers instruction by satellite to high school students and teachers. Inaugurated under STAR SCHOOLS PROGRAM grants in 1988 and headquartered in Columbia (South Carolina), the DISTANCE EDUCATION project offers students the opportunity to study subjects not taught in their area schools. The initial courses included Japanese, Russian, mathematics, and physics. More than one-half of the schools using the INSTRUCTIONAL TELEVISION (ITV) programs in twenty-three states are in rural areas.

### **satellite master antenna television (SMATV) system**

Sometimes called "private cable," this television distribution service is used at MULTIDWELLING UNITS such as apartments, condominiums, hotels/motels, and hospitals. Often an extension of the MASTER ANTENNA SYSTEM (MATV) setup on the rooftop, the system brings in SATELLITE-delivered programming and distributes it to the residents.

SMATV began in the 1980s after the FEDERAL COMMUNICATIONS COMMISSION (FCC) ruled that no license was required to install a TELEVISION RECEIVE ONLY (TVRO) satellite dish. Apartment owners or entrepreneurs installed a TVRO on the roof of the building and connected it to the COAXIAL CABLE of an existing MATV system throughout the building. If an MATV system did not exist or was inadequate, the SMATV operator wired the building.

Because the system is on private property and no streets are crossed to connect the individual residents, no FRANCHISE is required from the city or county. The FCC regulations also exempt those cable systems that serve subscribers in multiple dwellings owned or managed by one company. SMATV systems

are therefore free to operate in an unregulated environment. This has created a healthy competition with the regulated cable systems that have sought to service the same customers.

SMATV companies have established systems in cooperation with the owners of buildings, paying them a percentage of the income for the exclusive right to bring in signals. In recent years some real estate owners have begun to install and operate their own SMATV systems as an additional income source, particularly in new construction situations.

Both types of operations have created considerable tension and antagonism in the cable industry, which has made a number of attempts in the courts and before the FCC to force the regulation of SMATV operations. Cable networks and other program suppliers have been reluctant to provide programming to SMATV operations for fear of alienating cable system owners.

SMATV and cable systems will continue to compete to service multiple-dwelling units. Some SMATV operations interconnect a number of buildings within an apartment complex via underground or overhead cable, MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS), or other microwave techniques. Others offer residential multitenant services (RMTS). These offerings consist of a combination of different services including telephone and cable. Cable systems have fought back by outbidding SMATV operators for the rights to service hotels and apartment complexes. In other instances small SMATV companies have merged with or sold their operations to local cable systems. Most observers predict a continuing struggle between the competitors for subscribers in the 1990s.

### **Satellite News Channel (SNC)**

A creation of ABC and WESTINGHOUSE BROADCASTING, this headline cable news channel went on the air in June 1982. The service, which offered short headline news briefs and updates every seventeen minutes, was designed to offer an alternative to the CABLE NEWS NETWORK (CNN) inaugurated in 1980 by TED TURNER. Turner launched his second channel (CNN2, now "Headline News") in January 1982.

Plagued by losses estimated at \$40 million, SNC was purchased by the TURNER BROADCASTING SYSTEM (TBS) in 1983 and closed.

### **satellite news gathering (SNG)**

Made possible in the 1960s and 1970s with the launch of communication SATELLITES, this rapid news sending and receiving process became practical in the 1980s with electronic improvements and less ex-

pensive equipment. The concept was initially developed by a few individual stations and was fully exploited by the Conus operation of the HUBBARD BROADCASTING COMPANY in 1984. It covered news events with trucks equipped with satellite UPLINKS and sold the information to many stations with TELEVISION RECEIVE ONLY (TVRO) dishes. The stations could send their own reporters to the site or contract with a reporter on location for the coverage.

As the practice spread, stations began to acquire their own uplinks, and news pools were arranged among stations in various regions. And as the necessary gear became smaller and even less expensive, many stations purchased satellite news vehicles (sometimes called SNVs or "live eyes") to transmit breaking news to their own stations or others in the region or around the nation.

Today FLYAWAY equipment makes the transmission of a signal from the remotest spot in the world possible. Such SNG gear is used by the commercial networks, news and information companies, cooperatives, and extensively by the CABLE NEWS NETWORK (CNN). SNG equipment was the electronic star of the Persian Gulf War in 1991.

#### **Satellite Operators and Users Technical Committee (SOUTC)**

Formed in 1984 as a cooperative effort of the *satellite* industry, this group meets quarterly in the Washington D.C. area to exchange information of a technical nature to avoid interference among satellites. The organization conducts studies, holds seminars, assembles statistics, and issues a newsletter.

#### **satellite station**

This type of television station operates as a full-power outlet to rebroadcast the signal from a parent station on the same or a different channel. A satellite station is usually located in a MARKET where advertising revenue cannot support a full-power station and it is not economical to originate programming from the locale. Its reach (like that of its parent station) is usually fifty or sixty miles.

Satellite stations are used by many PUBLIC TELEVISION (PTV) state networks to cover all areas of the state. They are also operated by some commercial stations to reach otherwise unserved or underserved areas. Unlike TRANSLATOR STATIONS or BOOSTER STATIONS, satellite stations had been permitted to originate only 5 percent of their programming by FEDERAL COMMUNICATIONS COMMISSION (FCC) guidelines, but that cap was lifted in 1991. The ownership of satellite stations is also exempt from the 12-AND-25-PERCENT RULE.

#### **Satellite Television Corporation (STC)**

A subsidiary of the COMMUNICATIONS SATELLITE CORPORATION (COMSAT), this firm was the first to file an application with the FEDERAL COMMUNICATIONS COMMISSION (FCC) in December 1980 to develop and operate a domestic DIRECT BROADCAST SATELLITE (DBS) service. Although the company spent millions of dollars in planning, development, and construction, the project was terminated in the early 1980s as potentially unprofitable.

#### **satellites**

In the communications world, satellites are space vehicles that orbit the earth and are capable of receiving and retransmitting voice, radio, and television signals. The most powerful are those in GEOSYNCHRONOUS ORBIT, which are launched by rockets and designed to go into orbit at exactly 22,300 miles above the equator. At this height and traveling at the same rotation speed of the earth, they are in effect stationary. Because they are always in the same spot (relative to earth), they can be effectively used to receive and transmit signals from EARTH STATIONS. After a satellite reaches its orbital station, it is powered by on-board fuel and/or solar energy.

A signal is UPLINKED to the satellite and is picked up by a TRANSPONDER, which changes the FREQUENCY of the signal and DOWNLINKS it to TELEVISION RECEIVE ONLY (TVRO) dishes within the earth area (or FOOTPRINT) covered by the satellite. The area covered by satellites is broad. Most of Europe and all of the United States can be "seen" by single satellites. Three well-placed satellites can cover the world. The TVROs are located at television stations or at the HEADENDS of cable systems and both operations can retransmit the signal to their viewing audience. All broadcast and cable networks in the United States now use satellites. The first satellite program transmission for cable or broadcast in the United States was a brief videotaped news story from Dallas to New York in July 1975. A few months later the Independent NETWORK NEWS began daily half-hour news feeds from New York and Washington to a small number of stations. The first complete program to be transmitted via satellite was a three-hour baseball game, live from Milwaukee to Dallas, on August 9, 1975. Two months later, HOME BOX OFFICE (HBO) telecast a live boxing match for cable systems in Florida and Mississippi, beginning the age of satellites in cable television. The greater part of satellite use was for point-to-point interconnection between 1975 and 1979 but in that year the PUBLIC BROADCASTING SERVICE (PBS) began installing TVRO dishes at all PUBLIC TELEVISION (PTV) stations. The other networks followed in the

early 1980s. Many TVROs have been purchased by individuals in the rural areas that cable and broadcast signals fail to reach and they receive their programming directly from the satellite, forming a *de facto* DIRECT BROADCAST SATELLITE (DBS) system. Most of the signals, however, are SCRAMBLED by the originators and cannot be seen without a DECODER.

Satellite signals are also received at MULTICHANNEL MULTIPPOINT DISTRIBUTION SERVICE (MMDS) and LOW-POWER TELEVISION (LPTV) stations for retransmission and are used extensively in TELECONFERENCING whereby private companies utilize satellites to communicate with far-flung employees. Hotels and bars install TVROs to pick up sporting or special events, and program SYNDICATORS use satellites to deliver programming to television stations. Many stations also receive breaking news or special reports from their own staff or news companies in a process that has become known as SATELLITE NEWS GATHERING (SNG). Instantaneous news from anywhere in the world is now possible via satellite technology.

Most communication satellites have the capability of carrying eighteen to twenty-four transponders. Each transponder is capable of receiving and transmitting one channel. A television network such as CBS will utilize nine or ten transponders, whereas a pay cable network such as BRAVO may use only one. A major problem in the industry in the 1980s was the relative paucity of transponders. Following the Challenger space shuttle accident in 1986, commercial satellite launches were stopped for two years.

Most satellites operate on two high microwave frequencies, the KU-BAND and C-BAND, and are so labeled in the industry. The specific bands and orbital slots (the longitudinal degree of a satellite) are licensed to individual satellite operating companies such as GTE SPACENET CORPORATION, HUGHES COMMUNICATIONS, GE AMERICOM, and AMERICAN TELEVISION AND TELEGRAPH (AT&T) by the FEDERAL COMMUNICATIONS COMMISSION (FCC). They act as COMMON CARRIERS and rent their facilities to small companies that broker time on the satellites and transponders to television and cable networks and other communication users.

The instantaneous worldwide communication created by satellites make the geographic boundaries of countries obsolete. Their social, cultural, and economic impact is of considerable concern and discussion among the nations of the world. (See also ECHO I SATELLITE, EARLY BIRD SATELLITE, INTERNATIONAL TELECOMMUNICATIONS UNION, and TELSTAR SATELLITE.)

#### **saticon tube**

Introduced in the 1970s by Hitachi, this camera pickup tube is part of the more expensive cameras

used in CORPORATE TELEVISION and AUDIOVISUAL COMMUNICATIONS. It provides a better picture than the older inexpensive VIDICON TUBE.

#### **Saturday Night Live**

Sometimes known as "NBC's Saturday Night Live" and often abbreviated "SNL," this wacky contemporary comedy-variety show revolutionized LATE-NIGHT television in the 1970s. The offbeat repertory company (The Not-Ready-for-Prime-Time-Players) featured fresh talent and such future stars as DAN AYKROYD, JOHN BELUSHI, CHEVY CHASE, JANE CURTIN, and GILDA RADNER, with frequent appearances by JIM HENSON's Muppets. Satire, rock music, stand-up humor, and sketches were featured, the more outrageous the better.

Each program featured a guest host, usually diverse but prominent people from entertainment, politics, and sports.

The 90-minute program premiered in 1975 but by 1980 most of the original cast had gone on to other endeavors. NBC desperately wanted to retain the show, and although it went through a period of dissension and poor RATINGS with a new cast, it was stabilized by the mid-1980s and continues in the 11:30 p.m. Saturday slot.

"The Best of Saturday Night Live," which consisted of material from the older shows edited into new programs, was rerun in the 1979 season, and again on NICKELODEON/NICK AT NITE during the 1990-91 season. The outlandish show won the Best Comedy-Variety Series EMMY in 1976 for its first season and the series was honored with a PEABODY in 1991.

#### **Savage, Fred**

See THE WONDER YEARS.

#### **Savalas, Telly**

Tough-guy Savalas worked for the State Department of the federal government and for ABC Television as director of News and Special Events before turning to acting in the late 1950s. He appeared in many ANTHOLOGIES (once portraying Lucky Luciano) of the time, almost always playing the heavy. His motion picture career was also flourishing in those years, but true stardom came with "KOJAK" (1973-78, CBS). He will always be identified with the aggressive bald cop, known by his trademark lollipop and slogan "Who loves ya, baby?"

Since "Kojak" left the air Savalas has been active with motion pictures, MADE-FOR-TV MOVIES, and MINI-SERIES. He has also done some writing and directing. In 1974 he was awarded a Best Actor EMMY for his work in "Kojak."

**Sawyer, Diane**

News reporter Sawyer joined CBS News in 1978 after a stint as a local television weather reporter and staff positions in the Nixon White house. She also spent four years assisting the former president in writing his memoirs. In 1981 Sawyer became a co-anchor of the "CBS Morning News" (at first with CHARLES KURALT). In that capacity she had an opportunity to interview Nixon regarding his past and she won the respect of her colleagues with her tough questioning.

In 1984 Sawyer began a five-year stint as a correspondent on "60 MINUTES." She left that position to move to ABC where she co-anchors (with SAM DONALDSON) "PrimeTime Live," another MAGAZINE show. It premiered in 1990.

**SCA**

These initials refer to the Subsidiary Communication Authorization Service, an awkward FEDERAL COMMUNICATIONS COMMISSION (FCC) term for a relatively new audio channel. The Commission later changed the nomenclature to Subsidiary Communication Service (SCS) but the broadcasting industry continues to use the older SCA. It denotes the second audio, or subcarrier channel, used for stereo broadcasting and other purposes in the United States. The signal is multiplexed on the FM band by a modulator.

SCA channels were initially used to provide Muzak and business or financial information to customers with special receivers. In 1983 the FCC permitted radio stations to use up to three subcarrier SCA channels. Today SCA transmissions are used by commercial and public radio stations that broadcast in stereo and the channels are occasionally used by those stations in conjunction with PUBLIC TELEVISION (PTV) stations to offer stereo telecasts of operas and symphonic concerts. Some public radio stations use SCAs to transmit special educational programming such as foreign language instruction, and other operations use SCAs for the slow-scan video (still pictures) sometimes used in TELECONFERENCING. (See also SEPARATE AUDIO PROGRAM [SAP].)

**scanning lines**

The image on a CATHODE RAY TUBE (CRT) is developed by the movement of a spot of light across the face of the tube. This spot of light is created by a beam of electrons from an ELECTRON GUN, which generates light when the electrons strike a coating of phosphor on the inside of the face of the tube. The electron beam (and thus the spot of light) moves across the face of the tube from left to right, seeming to create a narrow line called a scanning line. In the

NTSC television standard, the electron beam draws a sequence of 262-1/2 scanning lines, from the top to the bottom on the face of the CRT, to create a FIELD. When a complete field has been drawn, the beam returns to the top of the screen and draws an additional 262-1/2 scanning lines between the first field's lines. Two successive fields, one consisting of odd-numbered scan lines and one of even-numbered lines, are required to draw or complete a FRAME of 525 lines in the NTSC standard. The total number of scanning lines determines the quality of the picture (its RESOLUTION) with a larger number of lines creating a better image. The PAL and SECAM television standards utilize a 625-scanning line system and the proposals for ADVANCED TELEVISION (ATV) envision pictures created with more than 1,200 scanning lines.

**Scarecrow and Mrs. King**

This light-hearted spy drama starring Kate Jackson as Mrs. King and Bruce Boxleitner as the spy Scarecrow was telecast on CBS from 1983 to 1987. Set in suburban Washington D.C., the show featured Mrs. King as a divorcée who was recruited into espionage quite by accident. The series' four seasons on the air was climaxed by the marriage of the two principals a few months before cancellation.

**scatter market**

The sale of unsold COMMERCIAL TIME in an opportunistic manner by STATION REPRESENTATIVES, FIRST-RUN SYNDICATORS, and NETWORKS throughout the year is said to occur in the scatter market. This type of sale (usually on a quarterly basis) differs from an UPPRONT BUY in which time is sold before the television SEASON begins.

**scatter plan**

The practice of buying COMMERCIAL TIME on television or cable operations in a variety of programs is sometimes known as a scatter plan or a scatter buy. The practice extends the reach of an advertising CAMPAIGN in an economical fashion. Advertising agencies buy such time through STATION REPRESENTATIVES or from station ACCOUNT EXECUTIVES, occasionally at PRE-EMPTABLE RATES. Most often, the advertiser does not have any control over the times the commercials are to air and SPOTS are often purchased at RUN-OF-SCHEDULE RATES but other plans can be specific.

**scenic designer**

In television, a scenic designer designs the sets, oversees their construction, and determines how they will be "dressed" (the addition of the finishing touches). The responsibilities of the position include

conceiving and supervising the creation or acquisition of backdrops, exteriors, interiors, furniture, and the decorative and functional details of all sets and scenery. The scenic designer decides the background color and brightness as well as the material to be used on sets (such as paint or wallpaper), often using COLOR BARS and a GRAY SCALE.

Working closely with the PRODUCER and DIRECTOR of a show, the scenic designer translates their concepts into physical settings. This is accomplished by making preliminary sketches, illustrations, and perspectives and then drafting plans and elevations. During the preproduction stages a floor plan is created that indicates where each set will be situated, where cameras and other equipment will be positioned, and where scenery and furniture will be placed. Three-dimensional models of sets are occasionally constructed in the design process for major productions.

The scenic designer must visualize the set as it will appear in various camera shots, including CLOSE-UPS and LONG SHOTS from specific angles. Building on the director's concept, the designer takes into account the activity and physical movement that the sets and scenery will have to accommodate.

Scenic designers are usually employed only at the networks and independent production companies where they work on SPECIALS, new GAME SHOWS, SIT-COMS, COMMERCIALS, SOAP OPERAS, and dramatic shows.

### **Schaefer, George**

In the early days of television Schaefer brought a special kind of class and quality to live drama that set a standard throughout the industry. Serving as both producer and director, the noted Broadway producer guided the celebrated "HALLMARK HALL OF FAME" on NBC from 1955 through 1968. After he ended that association Schaefer produced dramas on the other networks but also ventured into variety shows, motion pictures, and cable television.

Schaefer's honors have included a PEABODY and four DIRECTORS GUILD OF AMERICA (DGA) awards. His first three EMMYS (for "Hallmark Hall of Fame" productions) were for "Little Moon of Alban" in 1959, "MacBeth" in 1961, and "Elizabeth the Queen" in 1968; his fourth came in 1973 for a "CBS Tuesday Night Movie." In 1986 Schaefer became associate dean of the School of Theater, Film, and Television at UCLA, but he continues to produce and direct MADE-FOR-TV MOVIES.

### **Schaffner, Franklin**

Launching his distinguished directorial career in the very early days of live television, Schaffner started

with CBS and "STUDIO ONE" but also directed for "Ford Theater," "Ford Star Jubilee," and (on NBC) "PLAYHOUSE 90." Schaffner was also associated with the notable "PERSON TO PERSON" with EDWARD R. MURROW and "THE DEFENDERS" with E. G. MARSHALL.

Schaffner's many awards included three EMMYS as Best Director for "Twelve Angry Men" in 1954, "The Caine Mutiny Court Martial" in 1955, and "The Defenders" in 1962. He also received an Emmy Writing award for his adaptation of Herman Wouk's "Caine Mutiny Court Martial."

In the 1960s Schaffner began directing (and occasionally producing) motion pictures and he had an equally illustrious career in that medium. The talented director also continued to work on MADE-FOR-TV MOVIES. He died in 1989.

### **Schenkel, Chris**

A versatile sportscaster, Schenkel got his start reporting college football in 1947. His assignments since then have included NBA basketball, the OLYMPICS, bowling, and Triple Crown horse racing. His first network assignment was in 1953, reporting the "Monday Night Fights" on the DUMONT network. After that network folded Schenkel worked at each of the other networks until settling at ABC where he has been a regular reporter and announcer on "WIDE WORLD OF SPORTS."

### **Schlatter, George**

One of television's most innovative comedy writers and producers, Schlatter began in the entertainment business as an agent and then became a producer of night club shows. He made his reputation as a television producer in 1968 when "ROWAN AND MARTIN'S LAUGH-IN" became an overnight sensation on NBC and revolutionized TV comedy. Through the years he has worked with some of Hollywood's top talent, including LUCILLE BALL, MILTON BERLE, CHER, BILL COSBY, Sammy Davis, Jr., Doris Day, John Denver, Judy Garland, JACKIE GLEASON, GOLDIE HAWN, BOB HOPE, STEVE LAWRENCE, Shirley McLaine, Liza Minelli, Diana Ross, DINAH SHORE, and FRANK SINATRA.

Schlatter has also had some unsuccessful programs. In 1969 "Turn On" premiered on NBC with a shower of hyped up promotion. It was cancelled after the first telecast. In 1977 Schlatter tried to make the original magic work again with a series of SPECIALS titled simply "Laugh-In." They were less than successful although they did introduce a new young comic named ROBIN WILLIAMS. A 1979 series "Real People," however, became a hit, playing for five seasons and spawning a number of copy-cat programs.

Schlatter's most recent effort, 1987's syndicated "George Schlatter's Comedy Club," although created and developed on the "Laugh-In" pattern, did not enjoy a similar success. The multitalented executive has had great success, however, in writing and producing awards shows and all-star specials.

Schlatter has been honored for his pioneering comedy work by the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) and the DIRECTORS GUILD OF AMERICA (DGA), among other organizations. He won his two EMMYS in 1968 for both program and personal achievement, for the Rowan and Martin show.

#### **Schleiff, Henry S.**

As chairman and CEO of the Broadcast and Entertainment Groups of VIACOM INTERNATIONAL INC., Schleiff has responsibility for VIACOM ENTERPRISES as well as the parent company's programming production unit, its international arm, and its home video division. He is also in charge of the broadcast group, which owns and operates five television stations and several radio stations. Schleiff joined the company in August 1987.

This is Schleiff's second tour at Viacom, having served in the office of the general counsel in 1979 and 1980 when he resigned to assume responsibilities at HOME BOX OFFICE (HBO). At HBO he directed business affairs, rising to senior vice president, and head of HBO Enterprises. Schleiff received both his BA and his JD from the University of Pennsylvania.

#### **Schmedding, Gary N.**

Since 1989 Schmedding has been vice president for broadcasting at LEE ENTERPRISES. He joined the GROUP BROADCASTER in 1974 as programming and news director at KHQA-TV in Quincy (Illinois), rising to general manager in 1984. In 1986 he assumed the same position at another Lee station, WSAZ-TV in Huntington-Charleston (West Virginia) before assuming his present post.

#### **Schorr, Daniel**

Already a veteran newsman when he joined CBS in 1953, Schorr was given the assignment of reopening the network's Moscow bureau in 1955. He also served in Germany before returning to Washington D.C. in 1966. As chief of the Washington bureau, Schorr covered the nation, the economy, Watergate, and abuses within the CIA. The latter position led to his resignation in 1976 in a controversy over his purported leak of a secret congressional report to a newspaper. In 1979 he joined National Public Radio (NPR) and a year later became a commentator for the CABLE NEWS NETWORK (CNN).

In the course of his career, Schorr has been honored by SIGMA DELTA CHI and several other organizations. His three EMMYS were won in 1973 and 1974, all in connection with his reporting on the Watergate scandal.

#### **Schramm, Wilbur**

An internationally respected scholar, Schramm was well known to broadcasting students and professionals from the 1950s to the 1970s for his research into the behavioral effects of communication technologies. He became director of the Institute of Communication Research at the University of Illinois in 1947 and developed projects that had far-reaching effects in educational broadcasting.

Schramm's successful approaches to foundations resulted in grants to support the ALLERTON HOUSE SEMINARS in 1949 and 1950, where the philosophy and programming of noncommercial broadcasting was refined and delineated and the beginning strategies for the development of EDUCATIONAL TELEVISION (ETV) were discussed.

Schramm also initiated grant proposals that led to the establishment of the headquarters of the NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS (NAEB) in Champaign/Urbana (Illinois). The academician was responsible for the first definitive report on ETV audiences in 1960 and (as director of the Institute for Communications Research at Stanford University in the 1960s) he was responsible for the landmark report and study "Educational Television: The Next Ten Years."

Schramm also completed research studies for UNESCO concerning the effects of the SAMOAN ETV PROJECT in the 1960s and directed other studies in communications for the EAST-WEST COMMUNICATIONS INSTITUTE in Honolulu. He died in 1987.

#### **scoop lights**

Sometimes called "bashers," these instruments are usually the largest lighting devices in a television studio. A type of floodlight, they are used to create FILL LIGHTING over a rather large area. They are round funnel-shaped appliances, up to two feet in diameter, with a large bulb of 1,000 to 1,500 watts designed to throw soft light over a broad area. To further diffuse the light, a spun-glass SCRIM is sometimes placed over their openings to make the light even softer. Scoops are often hung in pairs on HANGERS whereas SPOTLIGHTS are usually mounted separately.

#### **SCORE**

A BASIC CABLE channel, SCORE offers live sports events, sports information and news, a sports trivia

show, and other call-in programming. Its headquarters are in Los Angeles.

### **Scourby, Alexander**

A deep resonant bass voice (once described by *Variety* as "the voice of the world") brought Scourby work in many media, including radio, Broadway, motion pictures, recordings, narration for opera, and television. As an actor, Scourby appeared on many of the GOLDEN AGE OF TELEVISION dramatic ANTHOLOGIES and on soap operas and in 1981 he hosted the series "Strange but True." He was also in demand as a narrator for documentaries in both film and TV.

From 1983 to 1985, he recorded extensively for Talking Books, hosted the PUBLIC BROADCASTING SERVICE (PBS) series "Live from the Met," and narrated two documentaries including "The Body Human: The Journey Within." He won his only EMMY in 1984 for the narration of a "NATIONAL GEOGRAPHIC SPECIAL." Scourby died in February 1985.

### **scrambling**

The process of encrypting an electronic signal to curb access to it is known as scrambling. This process rearranges elements of the signal into a jumble of contradictory pieces. While there is a semblance of a picture at the receiving end, the image is incoherent and not recognizable. A DESCRAMBLER is required to receive a clear picture.

The CABLE ACT OF 1984 outlined the right of owners of TELEVISION RECEIVE ONLY (TVRO) dishes to acquire satellite-delivered programming under certain conditions. If the signal is not scrambled and not actively sold, TVRO owners can pick it up at no charge. However, if the signal is scrambled and a mechanism is in place to market the program service, a TVRO owner must pay for the programming.

The process of scrambling to curb access to satellite-delivered programming was begun by HOME BOX OFFICE (HBO) in 1985. At the time there were a number of encryption technologies in experimental use for PIRACY prevention by some cable satellite programmers, MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS) systems, and LOW POWER TELEVISION (LPTV) stations.

By 1989 most major cable programmers that delivered their signals by satellite had begun to scramble those signals, using a system developed and manufactured by General Instrument. Although other systems are still in use, that company's Video Cipher series has become the *de facto* scrambling standard for C-BAND SATELLITE transmissions. The latest system (VC-II Plus) is used to scramble the TV signal at its origination point.

At the receiving end, a descrambler device, which is purchased or leased from a retail dealer or cable system, consists of a box installed between the TVRO and the television set. The cost of the unit in 1991 was approximately \$400. The customer places an order for programming with the cable programmers or the local cable operator and a signal is sent via a satellite transponder to descramble the signal at the customer's box. The subscriber then pays a monthly fee similar to that charged by a cable system to receive the various channels. While the fee varies for the different program services, only one descrambler unit is required to receive them all. In spite of all the technology, however, even the VC-II Plus unit became easy to overcome by dishonest people, and calls for a new system and a shutdown of the technology were heard in 1991. Video Cypher countered by promising a so-called "smart card" replacement technology in the future that would be too expensive to break.

MMDS and LPTV scrambling operations are similar, except that the jumbled signals are transmitted terrestrially and are usually less electronically complicated. The descrambler or decoder unit is placed between the receiving antenna and the TV set in the customer's home.

Most scrambling systems change their methods and the electronically mixed-up elements periodically, in order to thwart pirates. It is an axiom in the industry, however, that any technical method or device developed by man can be overcome by man. Counterfeit and illegal descramblers are always being manufactured and sold by unscrupulous retailers, and the piracy problem has yet to be solved by the industry. Some believe that only government intervention setting a single standard will curb the practice. All agree that the use of DIGITAL COMMUNICATIONS systems will solve the problem because DIGITAL VIDEO COMPRESSION is inherently encrypted.

### **Screen**

See INSTRUCTIONAL TELECOMMUNICATIONS CONSORTIUM (ITC).

### **Screen Actors Guild (SAG)**

This trade union represents performers appearing in COMMERCIALS, motion picture films, MADE-FOR-TV MOVIES, and television programs, as well as educational and CORPORATE TELEVISION nonbroadcast programming. With main branches in Hollywood and New York, the union has jurisdiction over such work throughout the United States and for the work of U.S. actors performing in other countries.

SAG was formed in 1933 in Hollywood to represent actors in the film industry. It expanded its role



when television was launched. It was responsible for developing the concept of RESIDUAL payments in the motion picture industry in the early 1960s.

Today SAG represents free-lance as well as contract players, stunt people, and professional singers. Its rules cover auditions and rehearsals, along with recorded performances in all areas of the entertainment industry. SAG represents its members in establishing working conditions and pay scales with producers. It publishes a magazine and newsletter and holds semiannual meetings. (See also ALLIANCE OF MOTION PICTURE AND TELEVISION PRODUCERS and AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS.)

### **Screen Extras Guild (SEG)**

Based in Hollywood, this trade union represents nonfeatured actors in nonspeaking roles in films and MADE-FOR-TV MOVIES or COMMERCIALS. It has jurisdiction over such work in Los Angeles, San Francisco, San Diego, Honolulu, Las Vegas, and many other major cities. SEG members include singers, dancers, horse riders, athletes, car drivers, and people who do stand-in work or appear in crowd scenes. The union represents them in bargaining with producers for minimum wage scales and working conditions. Founded in 1945, it holds an annual meeting.

### **Screen Gems**

See COLUMBIA PICTURES ENTERTAINMENT.

### **screeners**

In the home video industry, this term identifies the preview copies of videocassette titles sent to WHOLESALERS and retail stores by the PROGRAM SUPPLIERS. The vast majority of distributors and retailers prefer to screen a title before they make a purchase decision, particularly if it is a "B" TITLE or otherwise relatively unknown. Providing full screeners for every release is costly, however, and many program suppliers furnish only edited versions or "minimovies." Others use the six-hour extended play (EP) mode to put two screeners and a TRAILER on one cassette.

### **scrim**

A spun-glass fibrous material, scrim is sometimes placed in front of a lighting instrument such as a SCOOP to diffuse and soften the light. A frame containing the scrim is attached to the front of the instrument by clips.

The term is also used for the cotton material used in the theater and occasionally in dramatic or musical TV productions as a staging device. A large curtain drop made of loosely woven cotton appears opaque when it is lit from the front and translucent

when lit from behind. The effect is often used for dream sequences or FLASHBACKS.

### **Scripps-Howard Broadcasting Company**

With its corporate headquarters in Cincinnati, this GROUP BROADCASTER owns ten television stations and two AM and three FM radio stations. The TV stations are located in major markets in Florida, Maryland, Missouri, Michigan, Oklahoma, and Ohio.

The parent company, E. W. Scripps Company, is one of the oldest in the communications field. It was founded by one of the "people's champions," Edward Wyllis Scripps, in the late 1800s in Ohio. Scripps built a newspaper chain and established the United Press Association (later UPI) in 1907. Today the parent company owns a number of daily newspapers in major markets, as well some non-dailies. E. W. Scripps Company is also one of the largest MULTIPLE SYSTEM OPERATORS (MSO) with cable systems in four states. (See also LAWRENCE A. LESER.)

### **Scully, Vin**

"The Voice of the Dodgers" (in both Brooklyn and Los Angeles) since 1950, Scully joined CBS Sports in 1975 where he covered pro football, golf, tennis, the World Series, and the Rose Bowl Parade. The sportscaster left CBS for a similar spot at NBC in 1982.

Outside of sports Scully was the narrator for the 1966 SITCOM "Occasional Wife" on NBC and had a 1973 variety program on CBS titled "The Vin Scully Show." He has also appeared on some network SPECIALS.

Nominated several times for an EMMY, Scully has yet to acquire one of the statuettes. In 1982, however, he was honored with a PEABODY and was inducted into the Baseball Hall of Fame.

### **Sea Hunt**

When this underwater series was announced in 1957, the whole idea was ridiculed, but the spectacular underwater photography and the abilities of veteran actor LLOYD BRIDGES made the half-hour show a success. Bridges played a free-lance undersea investigator, hiring out to anyone who had a problem under the water. That was frequently the U.S. Navy. None of the networks would take a chance on the show, but it turned out to be a great success in FIRST-RUN syndication. The black-and-white series remained in production until 1961, resulting in 155 episodes that are still in distribution.

A new "Sea Hunt" with Ron Ely playing the lead was developed for SYNDICATION in 1987 but only twenty-two shows were produced. In the new version

the investigator worked out of a power boat named *Sea Hunt*.

#### **season**

In the broadcast/cable programmer's world, "the season" is the period of time from fall to spring. It encompasses some seven to eight months of activity in which new programs are introduced, old ones begin a new "year" of episodes, and new schedules are devised and promoted. The summertime is devoted to RERUNS.

From the earliest days of television, the medium's programmers recognized that television viewing was basically an indoor activity, best accompanied by a cup of coffee or snack. Unlike the portable radio, the television set was stationary and required a viewer's nearly full attention. Leisure-time activities in the summer usually take place outdoors but the fall, with its harvesting and beginning of school, brings a new attitude to the yearly cycle and human psyche. The early programmers sought to capitalize on that.

In the early years of the medium, Labor Day was the traditional kickoff point for the new television season for the networks, but that date has slipped in recent years. The new schedule with new shows now usually begins in the latter part of September. The launch is accompanied by great fanfare and high hopes, with each network devising a massive TUNE-IN ADVERTISING campaign with such slogans as "Come home to..." The competition is fierce with as many as thirty-three new PRIME-TIME shows vying for the attention of the audience.

Many shows fail and are replaced in midseason. Recognizing the high mortality rate for mediocre shows, the networks began the concept of a "second season" in 1966. Faced with a number of losers in the RATINGS, ABC launched a new show titled "BATMAN" in January of that year. Since that time a number of midseason replacements have become extremely successful including "HAPPY DAYS," "ALL IN THE FAMILY," "ROWAN AND MARTIN'S LAUGH-IN," and more recently, "MOONLIGHTING" and "THE SIMPSONS."

Because of the enormous sums of money involved, the networks are reducing the time allowed a new series to garner respectable RATINGS. Some begin scheduling replacements after just a few weeks, thus ushering in the second season just after the November SWEEPS. Others schedule a number of reruns in the fall period, holding out potential hits until midyear, when there is less competition. "THE WONDER YEARS" and "TWIN PEAKS" were two such midyear hits.

The fine line separating the fall season from the second season has been eroded in the past few years. There is a growing trend toward a seasonless televi-

sion year, with SYNDICATORS introducing new shows at any time and even the networks premiering shows throughout the year. (See also QUICKSILVER SCHEDULING.)

#### **SECAM**

The French-developed transmission and reception engineering standard SECAM is used in that country, in eastern Europe, the Middle East, and the USSR. The acronym stands for "*sequential electronic couleur avec mémoire*" (sequential with electronic color memory), although some have dubbed it the "system essentially contrary to American method." Some claim it to be the world's simplest system. It uses 625 scanning LINES and 25 FRAMES per second except in France, which insists on using 819 scanning lines. It is only partly compatible with the PAL standard and totally incompatible with the NTSC standard and is part of the eternal wrangle created by the "not invented here" phenomenon. (See also ADVANCED TELEVISION [ATV].)

#### **second season**

See SEASON.

#### **See It Now**

First seen on CBS in 1951, this famous documentary series was created by EDWARD R. MURROW and his producer FRED FRIENDLY. It grew out of a similar format on radio called "Hear It Now" and a phonograph album of recorded history titled "I Can Hear It Now," developed by the two journalists. The half-hour PRIME-TIME programs featured examinations of atomic energy and cancer as well as interviews with famous people. In 1954 the series began to take on more controversial subjects such as MCCARTHYISM, culminating in an entire half-hour devoted to the junior senator from Wisconsin on March 9, 1954. That program consisted almost entirely of film clips of McCarthy and his flamboyant posturing, inconsistent logic, and rambling rantings against alleged communist conspiracies. McCarthy cried foul and demanded time to defend himself. CBS paid for his filmed reply, which was mainly a denunciation of Murrow as the leader of a pack that is "at the throat of anyone who dares to expose individual Communists and traitors." Once again his spiteful rhetoric and manner on camera condemned him. A month later in the ARMY-MCCARTHY HEARINGS, the demagogue completely revealed himself as an opportunistic charlatan and his career was finished.

"See It Now" received a great deal of praise for its role in the demise of McCarthy's career. The show continued as the most respected documentary series

of its time but CBS cancelled it in 1958, over the protests of Murrow and Friendly. It was replaced with the series that became "CBS Reports."

#### **Sefert, James R.**

An executive with Cosmos Broadcasting since 1980, Sefert was named president and CEO in 1984. Before joining the GROUP BROADCASTER, the Ohio State graduate was with Crosley Broadcasting for sixteen years and then with Peters, Griffin, and Woodward for twenty years, rising to president and chairman.

#### **segue**

Pronounced "SEG-way" but often shortened to "seg" in everyday use, this French term is used primarily in audio production. It denotes the smooth transition from one sound to another, often by the use of a CROSSFADE. Originally used as a musical direction, the term was adopted in radio to describe the easy movement without pause from one record to another. It was also used in dramatic radio productions to move from one scene to another. The expression found its way to television audio, where it characterizes a production technique in which one sound fades out while another fades in. This replacement can be simultaneous with a picture change or it can be slightly before or after, to make a dramatic statement. City noises can replace the bucolic sounds of crickets in a field, before the picture actually changes, thus preparing the audience for what is to come.

The term is less frequently used to describe visual transitions such as a change of a mood or scene, usually through a DISSOLVE.

#### **SelectaVision**

This trade name was created and used by RCA for a number of electronic products, including its videocassette technology and CAPACITANCE ELECTRONIC DISC (CED). The company began to use the name to refer to a laser-holographic system initially called HoloTape, which was developed in 1969. It became the generic term for the company's new electronic record-and-playback device in the mid-1970s. In 1977, the company used it to introduce its new line of VCRs and again in 1981 to market the CED disc. It has since been inactive.

#### **sell-off**

This home video industry term refers to the practice of selling used or new videocassettes at low prices after their popularity has peaked. Retailers have always offered units that have recouped their costs but are out of current favor or "old." They are often placed in bargain bins and euphemistically labeled "previously viewed." The tapes are sometimes

available at prices as low as \$9.95, but that often is when the retailer makes a profit on some titles.

In the late 1980s some PROGRAM SUPPLIERS began to offer a number of new "A" TITLES for sell-off at a lower price, ten to twelve months after their initial release. In this practice a \$90 tape is rereleased at \$19.95 six months to one year later. Backed by a strong re-promotion and marketing campaign for the titles by the suppliers, the retailers buy the titles at a reduced price and sell them off to their customers. Some suppliers have also begun to support used-copy sales of selected titles at the retail level.

#### **sell-through**

Prerecorded videocassette titles that are priced high by the PROGRAM SUPPLIERS in the home video industry are slated to be rented rather than purchased by the customer. Low-priced videos, however, are planned and intended for "sell-through" (to the customer). These titles are often accompanied by a massive promotion, publicity, and advertising campaign to assist in their marketing at the retail level.

#### **Selleck, Tom**

This handsome leading man began acting in commercials and advanced to bit parts in TV series in the early 1970s. When Selleck finally landed an occasional role in JAMES GARNER'S "THE ROCKFORD FILES," his work led to the lead in the hit "MAGNUM, P.I." (1980-88, CBS). Along the way the actor also developed a motion picture career and appeared in MADE-FOR-TV MOVIES, SPECIALS, and the MINISERIES "The Sacketts" (1977).

Selleck won a Best Actor EMMY in 1984 for his work in "Magnum, P.I." Since 1988 he has concentrated on motion pictures and TV specials, particularly those dealing with environmental issues.

#### **Selling of the Pentagon, The**

CBS aired this DOCUMENTARY on February 23, 1971 and in doing so, created an uproar in government and press circles. The filmed report concentrated on the Pentagon's use of tax dollars to promote the Defense Department at social functions and state fairs. The \$30 million propaganda operation was described as an attempt to justify the use of arms. Its broadcast almost led to a contempt of Congress citation for FRANK STANTON, then president of CBS.

The film was denounced by the White House and many conservative members of Congress, and the House Interstate and Foreign Commerce Committee launched an investigation because there had been some errors made in the editing process. Portions of some interviews were spliced together to form a single

answer and some qualifying statements were dropped. The House Committee subpoenaed the outtakes of the program but Stanton refused to comply, saying that they were equivalent to the jottings of a reporter. On July 1 the committee voted to cite Stanton for contempt of Congress but he was praised in the press as a champion of the FIRST AMENDMENT. The House later rejected the contempt citation by a vote of 226-181, the first time the body as a whole failed to endorse a committee recommendation.

The documentary won a PEABODY award and Stanton was honored for his stand with an award from the RADIO-TV NEWS DIRECTORS ASSOCIATION (RTNDA). CBS broadcast the program a second time and it received higher RATINGS than it initially did.

### **Senator, The**

See THE BOLD ONES.

### **separate audio program (SAP)**

The use of SAP began growing in the television industry during the 1980s and will continue to develop during the 1990s. The service relies on a third audio subcarrier channel, which was authorized for television stations by the FEDERAL COMMUNICATIONS COMMISSION (FCC) in 1984 as a part of the new stereo TV standards. It is offered by some terrestrial television broadcast stations or via SATELLITE or cable networks. It allows for the simultaneous translation of ongoing, foreign-language programming, around-the-clock weather reports, or other audio information, separate from or in conjunction with a transmitted picture.

Pioneered by station WGBH-TV (Boston) and embraced by other PUBLIC TELEVISION (PTV) stations, the technique has been used to provide ongoing narration for the blind about a television program, in a project called the DESCRIPTIVE VIDEO SERVICE (DVS). WNET-TV, the PTV station in New York City, has also been an enthusiastic advocate of SAP and DVS.

Commercial station KTLA-TV (Los Angeles) applied the technology in 1985 to deliver simultaneous Spanish-language audio with some English-language programming, and other stations in multilingual communities have followed suit. The nightly "MCNEIL-LEHRER NEWS HOUR" on the PUBLIC BROADCASTING SERVICE (PBS) began using SAP in December 1990 to provide simultaneous Spanish-language translations of the programs. To some bold experimenters, SAP allows for the creation of a "television FM radio station" with unlimited possibilities.

There is considerable cost, however, in adapting present transmission equipment to provide SAP and the viewer is often unaware of its existence. A sepa-

rate decoder was initially necessary to receive the service but many new TV sets and VCRs are equipped with MTS (multichannel TV sound) that includes an SAP channel.

A survey by the NATIONAL ASSOCIATION OF BROADCASTERS (NAB) in 1990 found that 13 percent of the country's television stations used SAP. Most observers see a small but steady growth in the service.

### **Serling, Rod**

One of the more innovative and prolific writers of the GOLDEN AGE OF TELEVISION, Serling is best remembered as the driving force behind the popular "TWILIGHT ZONE" (1959-65, CBS).

Serling contributed to a number of dramatic ANTHOLOGIES, including "STUDIO ONE," "U.S. STEEL HOUR," "DESILU PLAYHOUSE," and "LUX VIDEO THEATRE," along with the mystery-suspense GENRE that appealed to him, characterized by "Danger" and "Climax." Two of his most honored teleplays were "Patterns" (1955) for "KRAFT TELEVISION THEATER" and "Requiem for a Heavyweight" (1956) for "PLAYHOUSE 90." Both were made into movies (a reverse approach in those days) and both won EMMYS and OSCARS.

Serling first appeared on camera as host and narrator for "Twilight Zone." His distinctive clipped accent was also used in hosting the syndicated quiz show "Liar's Club" in 1969, as well as the 1970-73 "Night Gallery," which was a less successful follow-up to "The Twilight Zone." In later years Serling was a popular narrator for documentaries and nature programs including some Jacques Costeau SPECIALS. In 1975, two weeks before the premiere of a variety show that he was scheduled to host, he died following heart surgery.

Serling's writing was widely hailed as some of the best that the television medium has ever produced and it was duly recognized by the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS). Between 1955 and 1964 he won six EMMYS and two decades later, ATAS honored him with induction into its HALL OF FAME.

### **SESAC Inc.**

Originally called the Society of European Stage Authors and Composers (S.E.S.A.C.), this private organization was founded in 1930 to represent music companies in licensing the performance of their work for use in recordings and radio in the United States. Within a year the periods within the initials were dropped and the acronym's meaning was lost, as the organization began to also represent American composers and lyricists. Until the creation of BROADCAST MUSIC INC. (BMI) in 1939, SESAC and the AMERICAN SOCIETY OF COMPOSERS, AUTHORS, AND PUBLISHERS (ASCAP)

were the only performance-licensing agents in radio and records. Today, SESAC is a licensor of synchronization music rights for motion pictures, syndicated television series, and commercials, as well as background music and premium record albums.

### **Sesame Street**

Created by JOAN GANZ COONEY and produced by the CHILDREN'S TELEVISION WORKSHOP (CTW), "Sesame Street" is the innovative children's program that proved that the television production techniques used in commercials could be effective in teaching cognitive skills to very young children. The initial funding for the show was provided by the CORPORATION FOR PUBLIC BROADCASTING (CPB), the Department of Health, Education, and Welfare (HEW), and private foundations that included the Carnegie Corporation.

The program that is viewed on all PUBLIC TELEVISION (PTV) stations features animation, live action, and the MUPPETS, and uses short pieces, quick cuts, repetition, and fast-paced action in its revolutionary teaching methods. While it has sometimes been criticized for being "too fast and too frenetic," all agree that it effectively teaches reading and numbers to its target audience of inner-city preschool kids as well as to those who are not as disadvantaged.

Early participants in the show included BILL COSBY and actress Rita Moreno, who joined JIM HENSON and his Muppets (Big Bird, the Cookie Monster, Oscar the Grouch, Bert and Ernie, and others). Dave Connell served as the first producer, a position he had previously held for "CAPTAIN KANGAROO."

The series premiered in the United States in 1969 and has since been adapted and televised in more than 100 countries. It has been said that "Sesame Street" is the most-watched program ever, having been seen by an astonishing 230 million people. The series spawned "The Electric Company" for older children. The many honors and awards that have been bestowed on the hour-long program include nearly a dozen EMMYS. Many more have been presented to the people associated with the show.

### **Sevareid, Eric**

Beginning his news career in print journalism in Minneapolis, Sevareid also worked for the *Paris Herald Tribune* and the United Press before joining CBS News at the beginning of WW II as one of EDWARD R. MURROW's "Boys." After his years as a war correspondent in China and London, the commentator returned to the United States and was assigned to Washington D.C. He frequently appeared as an analyst on the evening news, reporting on the international scene, as well as commenting on domestic af-

fairs and politics. In 1959 Sevareid again went to Europe for a two-year assignment and then returned to the United States as the national correspondent for CBS News.

Over the years the veteran journalist has appeared on several regularly scheduled programs including the very early (1949) "Capitol Cloak Room," an interview show on which he was a panelist, and the 1954 "American Week," which focused on the Washington scene. In 1962 Sevareid was the replacement for WALTER CRONKITE on the Sunday evening news when Cronkite left to anchor "CBS Evening News" and in 1975 he hosted "Conversations with Eric Sevareid," interviewing international figures on a wide range of subjects.

Mandatory retirement relieved Sevareid of regular reporting duties in 1977 but he has continued to work as a consultant and free-lance commentator. In 1982 he hosted the syndicated "Eric Sevareid's Chronicle" as well as several news SPECIALS and made some appearances on the PUBLIC BROADCASTING SERVICE (PBS). He has also authored several books and appeared in the motion picture "The Right Stuff."

His many honors include three PEABODYS and membership in the SIGMA DELTA CHI Hall of Fame. After several nominations he was awarded two EMMYS in 1973 and 1974 for his reporting on President Johnson and on the Agnew resignation. In 1977 the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) presented him with a special statuette citing his personal achievements in broadcast journalism, and in 1986 he was inducted into the ATAS HALL OF FAME.

### **7 d'Or award**

The French equivalent of the EMMY, the 7 d'Or is awarded annually to programs and performers. It takes its name from the seven French television channels. In 1990 DAN RATHER became the first foreign television star to receive the award.

### **Seven Dirty Words case**

This landmark case was the first major attempt to address the issues of obscenity and indecency in broadcasting. It pitted the FEDERAL COMMUNICATIONS COMMISSION (FCC) against a noncommercial radio station, WBAI-FM, and its license holder, the Pacifica Foundation. In 1973 the New York station broadcast a recording by comedian George Carlin of his nightclub act, during which he discussed and repeated the seven words "they won't let you say on the air." He said them some 106 times in the 12-minute monologue.

On the basis of a complaint by a listener who heard the broadcast with his teenage son, the Com-

mission informed the station that it had violated broadcasting standards. While the language was not "obscene," it was "patently offensive," according to contemporary community standards, said the FCC, and violated the Commission's definition of indecency. The station fought the reprimand on the basis of the FIRST AMENDMENT, but the Supreme Court upheld the Commission.

The FCC also focused its case on the fact that the broadcast was in the afternoon at a time when children were in the audience. The Court recognized the unique ubiquitous nature of broadcasting and agreed with the Commission's argument based on the so-called "nuisance principle" (i.e., something that is reasonable in one situation and time may be an illegal nuisance in other circumstances). Children should be protected from indecent speech, argued the FCC's, and the Court agreed.

The Court stated that "...patently offensive, indecent material presented over the airwaves confronts the citizen not only in public, but also in the privacy of the home, where the individual's right to be let alone plainly outweighs the First Amendment rights of the intruder."

The Court also made reference to the nuisance principle, saying that such language is "merely a right thing in the wrong place - like a pig in the parlor instead of the barnyard." The Court stated, "We simply hold that when the Commission finds that a pig has entered the parlor, the exercise of its regulatory power does not depend on proof that the pig is obscene." (See also OBSCENITY AND INDECENCY LAWS.)

#### **seven-day rule**

Adapted in 1940, this FEDERAL COMMUNICATIONS COMMISSION (FCC) rule applies to the EQUAL TIME (OPPORTUNITY) RULES relating to political broadcasting. It states that a candidate's request for an equal opportunity to broadcast a program in response to an opponent's appearance must be submitted to the station within one week. The Commission adopted the rule in order to allow broadcasters to plan ahead in allocating time for political broadcasts. The rule also prevents candidates from "storing up" time during a campaign until a day or two before the election and then using a big block of time (equal to all of their opponents' time) to try to gain a last-minute advantage.

#### **777 rule**

Under this FEDERAL COMMUNICATIONS COMMISSION (FCC) regulation, which was in effect from 1954 to 1984, commercial companies were limited in the number of radio and television stations they could

own. The intention was to diversify the ownership and control of the broadcast media in a democratic society dedicated to the principles of the FIRST AMENDMENT. Noting that the number of GROUP BROADCASTERS was on the rise, the FCC sanctioned but limited ownership by any one company to seven AM and seven FM radio stations and seven UHF and VHF TV stations. (No more than five could be VHF stations.) EDUCATIONAL (PUBLIC) TELEVISION (ETV) stations were exempted from the regulation. The rule was adopted in 1953-54 and was in effect until it was replaced by the 12-AND-25-PERCENT RULE in 1984.

#### **77 Sunset Strip**

The 1950s and 1960s saw a lot of jaunty sophisticated private-detective shows on the television screen ("PETER GUNN," "BURKE'S LAW," "MANNIX"). This was one of the first. It featured EFREM ZIMBALIST, JR. and Roger Smith as partners in a Los Angeles detective agency at the address in the title. They were eventually joined by Edd Byrnes, who achieved considerable popularity among younger viewers as a jive-talking parking-lot attendant early in the series.

The hour-long program was seen on ABC from 1958 to 1964. In the final season, due to shrinking RATINGS, JACK WEBB and WILLIAM CONRAD were called in to produce and direct and the entire cast except Zimbalist was released. It didn't help.

ABC reran portions of the series during the summer of 1964, and the 204 black-and-white filmed episodes were placed in OFF-NETWORK syndication that year.

#### **seven percent rule**

Often cited in the consumer electronics industry, this rule indicates the level of acceptance that is needed to launch a new product as a mass-market item. The rule of thumb states that when 7 percent of the consumers have purchased a product such as color television sets, VCRs, calculators, computers, or similar items, a breakthrough occurs and leads to almost automatic further consumer acceptance. At the 7 percent level, a social acceptance factor sets in and begins to influence future customers. Some market researchers, however, cite 10 percent or even 15 percent as the magic point.

#### **Severinsen, Doc**

See TONIGHT.

#### **Shalit, Gene**

Originally a writer, Shalit began his reviewing career in broadcasting with NBC radio, moving in 1969 to an occasional appearance on the "TODAY" show

where he reviewed both books and films. In 1973, he replaced Joe Garagiola as a featured regular on that show although Garagiola returned to the show in 1990. Shalit also hosted the PUBLIC BROADCASTING SERVICE (PBS) "MYSTERY!" series in 1980.

### **Shandling, Gary**

A writer and a comedian, Shandling wrote for SIT-COMS, performed as a stand-up comic, and was a guest host on "THE TONIGHT SHOW" before receiving good notices for his innovative sitcom "IT'S GARY SHANDLING'S SHOW." The program "broke the fourth wall" (between fiction and reality), as "MOONLIGHTING" had done before it, by having the star frequently relate directly to the viewing audience. It premiered on SHOWTIME in 1986 after the three major networks had rejected the series. Two years later the FOX INC. network began carrying reruns, barely a month after their showing on cable. The show was cancelled in 1990 and Shandling returned to stand-up comedy and an occasional SPECIAL.

### **share**

ARBITRON and A. C. NIELSEN use this audience measurement term to indicate the percentage of television households in a given market that are watching a specific program or station at a particular time. A share is derived by dividing the viewing level of each station or program by the total number of HOUSEHOLDS USING TELEVISION (HUT) in that specific time period.

As with RATINGS, shares are calculated in percentages. If there are 10,000 television sets turned on in a particular time period and 3,000 are turned on to a particular program, that program would have a share of 30. Shares are always larger than ratings but they give an advertiser and its ADVERTISING AGENCY a better indication of their position in comparison with other programs or stations.

### **Shatner, William**

Raised and educated in Canada, Shatner moved to the United States in the mid-1950s and has had continuing success in show business. In the 1950s he often made appearances on the dramatic ANTHOLOGIES of the day. In the 1960s he was frequently seen in supporting guest roles on series, largely police and western shows. His first starring series was "For the People" (CBS) in 1965. The next season he became Captain James T. Kirk on "STAR TREK" (1966-69, NBC). The series ran for three years but did not make him a star until reruns had elevated the programs to cult status. He also voiced the part of Captain Kirk on the Saturday morning cartoon series of the same

name and appeared in the short-lived "Barbary Coast" on ABC in 1975. He followed that with the lead in the hit police series "T. J. HOOKER" (1982-86, ABC and CBS).

Shatner has also had considerable success on Broadway and in motion pictures, including all six of the *Star Trek* theatrical films. He co-wrote, directed, and starred in the 1989 *Star Trek V* and appeared in *Star Trek VI* in 1991.

His recent television appearances have included "The Voice of the Planet," a five-part ecological docudrama on the TURNER BROADCASTING SYSTEM (TBS) in 1991 and he has hosted "Rescue 911," a CBS contribution to REALITY PROGRAMMING in the 1990s. In 1991 he also served as commentator for the public-service home-video production "The SAFE Program," designed to help people who live or work with addicts. Shatner is also a successful science fiction novelist and a horse breeder.

### **Shaw, Bernard**

See CABLE NEWS NETWORK (CNN).

### **Shaye, Robert**

A graduate of the University of Michigan and the Columbia Law School, Shaye is president and CEO of NEW LINE CINEMA CORPORATION. He founded the company in 1967 soon after earning his law degree and has been involved in film and television production and distribution since then. He also still works occasionally as a producer and a director.

### **Sheen, Bishop Fulton J.**

The Most Reverend Fulton J. Sheen, Auxiliary Bishop of New York, is the only cleric to have hosted a successful religious show on PRIME-TIME broadcast television. "Life is Worth Living" was carried on the DUMONT TELEVISION NETWORK from 1952 until the demise of that network in 1955. The show then moved to ABC where it remained until 1957. The bishop's charm, humor, easy television manner, and short pithy homilies managed to keep the show competitive with its rivals. The cleric is remembered for such lines as "The big print giveth and the small print taketh away" and "I want to pay tribute to my four writers, Matthew, Mark, Luke, and John." In 1961 he launched a similar program that ran in SYNDICATION for four years, which was titled "The Bishop Sheen Program." He died in 1979.

### **Sheen, Martin**

A respected motion picture actor since 1967, Sheen has starred in many television dramas, MADE-FOR-TV MOVIES, MINISERIES, and documentaries, but he

has never appeared in a PRIME-TIME series of his own. Early in his career he was seen in the SOAP "As the World Turns," but he first commanded viewer attention in the dramatic SPECIALS "That Certain Summer" and "The Execution of Private Slovik." Sheen has portrayed both Robert K. and John F. Kennedy in MINISERIES, the former in the outstanding 1975 "Missiles of October" on ABC. His credits also include a Broadway play. In recent years the actor has been directing and producing, in both television and in motion pictures.

Sheen has been nominated for EMMYS several times. He won the award for his performances on the religious program "Insight" in 1981 and for a "CBS Schoolbreak Special" in 1986.

### **Shepherd, Cybill**

A former model and singer, Shepherd appeared in motion pictures before moving into television with the one-season "Yellow Rose" (1983, NBC). She followed that with the 1985 hit series "MOONLIGHTING" (ABC), in which her costar was BRUCE WILLIS. In the 1991-92 season she cowrote, coproduced, and starred in "Memphis," a civil-rights MADE-FOR-TV MOVIE on the TURNER BROADCASTING SYSTEM. The Memphis native has made other TV appearances but has concentrated on motion pictures in recent years.

### **Shikanai, Nobutaka**

Active in the media, politics, and the arts, Shikanai was the founder of one of Japan's largest media conglomerates, the Fujisankei Communications Group. In the early 1950s the entrepreneur began his communications career with a radio network that became the base of the present organization. His Fuji Television network is Japan's most popular private network. The company also owns a large newspaper (*Sankei Shimbun*), the Nippon Broadcasting System, and record and video companies.

Two years before his death in October 1990, Shikanai created the Praemium Imperiale awards to recognize achievement in several areas of the arts, including film. He hoped they would become the Japanese equivalent of the Nobel Prize. He also created Japan's most famous art museum. His company, managed by a son-in-law, is moving into the international arena, owning a majority share in Britain's Virgin Music Groups and distributing television news shows on cable TV in the United States.

### **shooting ratio**

Used in both film and television production, this term indicates the relationship between the amount of film or tape shot to the amount used in the fin-

ished project. Many in the film world believe that an ideal ratio is 10:1 (ten times as much film will be shot than will ever reach the screen after editing). Some Hollywood movies exceed that ratio in a dramatic fashion. (The costs associated with the excessive shooting ratio for *Heaven's Gate* led to the collapse of the United Artists studio in 1980.)

Television shooting ratios are usually much lower than those for theatrical movies. The majority are in the 3:1 or even 2:1 ratio, but all DIRECTORS try to budget for more. Although a large amount of tape usually helps the VIDEOTAPE EDITING process, it can often work as a disadvantage. Too many choices take time to resolve and television is essentially a fast-paced production medium.

### **Shop Television Network**

This cable shopping service offers merchandise and products for cable subscribers at home. Its headquarters are in Los Angeles.

### **Shore, Dinah**

Vocalist Shore broke into radio in the 1940s, appearing on several programs before she was given her own show in 1943. In television she made guest appearances on the early variety shows, making her debut (like many others) on ED SULLIVAN'S "TOAST OF THE TOWN." In 1951 she began a 15-minute nightly program on NBC. After some SPECIALS for the network, the show became a weekly hour-long variety program in 1957, variously titled "The Dinah Shore Show" and "THE DINAH SHORE CHEVY SHOW." For five years the show enjoyed great popularity but after its demise the singer cut her performances back to occasional specials and guest spots.

In 1970, Shore re-emerged on NBC with a totally new career, that of a TALK SHOW hostess. "Dinah's Place" aired on the network in DAYTIME for four years and a second show, "Dinah!" was produced for FIRST-RUN syndication until 1980. Since 1989 she has hosted "A Conversation with Dinah" on THE NASHVILLE NETWORK (TNN). A special, "Dinah Comes Home Again," was telecast live from the Grand Ole Opry on the same network in April 1990.

The vivacious hostess has been honored with numerous awards. She has personally won a total of seven EMMYS, five for her music and variety performances and two for her talk-show activities. Her shows have been honored by the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) a total of five additional times. She was presented with a PEABODY in 1957 and a GOLDEN GLOBE in 1959. In 1976 the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) named her the Broadcaster of the Year and in 1990 the AMERICAN



WOMEN IN RADIO AND TELEVISION (AWRT) awarded her the SILVER SATELLITE.

### **shot list**

Sometimes called a "camera cue sheet" or a "shot sheet," a shot list is a rundown of the shots that are assigned to each camera. For complex dramatic or musical television productions, some DIRECTORS number their shots on a script in sequence and give a shot list to the camera operators, who tape the narrow strip of paper to the backs of the cameras near the viewfinder, where they can keep track of the next shots for which they will be responsible. The brief list is most useful in fast-paced elaborately scripted productions.

The terms "shot sheet" and "shot list" are also used to describe the brief list of shots that have been recorded on videotape. They contain time code numbers and a short description of each shot along with any comments about it. The lists are used by editors to select shots in the VIDEOTAPE EDITING process.

### **shotgun microphone**

A highly UNIDIRECTIONAL MICROPHONE, this microphone is often used in on-location film and remote television production. It is used to pick up sounds at a distance. The long tubelike mike resembles a gun and is mounted on a boom or aimed at the talent by a production assistant. The mike can be as short as one foot or as long as several feet. Some PROSUMER and home video cameras have small shotgun mikes mounted on their tops and thus they automatically point in the same direction as the camera.

### **Showtime**

This national PAY (PREMIUM) CABLE network offers a full lineup of movies, comedy series and SPECIALS, original movies and MINISERIES, boxing, family entertainment shows, and classic films. It was created in 1976 to provide VIACOM cable systems in northern California with a pay-TV service and was made available to cable operations throughout the United States via SATELLITE in 1978. Teleprompter Corporation (and later, WESTINGHOUSE BROADCASTING COMPANY) joined Viacom in the venture in 1979 but by 1982 Viacom was again the sole owner. In September 1983 Viacom joined with Warner Communications and Warner Amex Cable Communications Inc. to operate The Movie Channel (owned by those companies) as well as Showtime. The new venture was named Showtime/The Movie Channel.

In November 1985 Viacom became the sole owner of that company and both networks. The corporate name was changed by Viacom to Showtime Networks

Inc. in 1988. In 1989, however, TELE-COMMUNICATIONS INC. acquired a 50 percent interest in both networks. It thus became the most sold cable program operation in history, having changed ownership (wholly or in part) some six times in thirteen years. The Showtime Network has a number of exclusive licensing arrangements with INDEPENDENT PRODUCTION COMPANIES and many film studios. (See also WINSTON H. COX.)

### **Shriner, Herb**

A low-key easy-going comedian, Shriner was one of the true television pioneers. His "Herb Shriner Show" was appearing daily on CBS as early as 1948, moving to prime time in 1949. In the 1951 season ABC picked up the program as a half-hour once-a-week series and it returned to CBS in the same format in 1956.

Shriner's style was casual and down-home. His trademark was the harmonica and in his monologues and chats with guests, he alluded frequently to his native Indiana. Many saw him as a modern-day Will Rogers. The comedian also EMCEED a GAME SHOW, "Two for the Money," from 1953 to 1956 but its entertainment value was more in the performance and wit of the host than in the nature of the quiz.

The Hoosier humorist died in a car accident in April 1970. His twin sons are active in television, one as a syndicated talk show host and the other acting in soap operas.

### **shrink wrap**

This process is used to put a clear protective plastic covering on the box containing a blank video tape or prerecorded video title. The plastic is shrunk by heat to fit snugly around the box and protects the art work and box in shipping and handling. It is also a psychological sales tool, inasmuch as the customer is persuaded that the videocassette just purchased is fresh from the manufacturer/duplicator, and has never been used or seen.

### **shrinkage**

The slow loss of INVENTORY over a period of time is characterized in the home video industry as shrinkage. The gradual reduction is due to damaged videocassettes, "paper errors" (such as failing to register a sale), and theft by customers or employees. According to some studies, shrinkage reduces the sales of video product by 3 percent in retail stores. Shoplifting is the major cause, followed by internal theft.

Store owners attack the problem by providing extra training for employees, installing mirrors, doing better pre-employment screening, hiring in-store security guards, and using special packaging. The ul-

timate answer is to install an electronic article (EA) surveillance system that monitors every package leaving the store but many retailers believe that such systems are intrusive and intimidating, and create a less-than-desirable retail environment.

#### **Shuman, Robert J.**

A pioneer in the use of cable technology for education, Shuman is the president and CEO of THE LEARNING CHANNEL (TLC), which he helped found in the early 1980s. He has held his current positions since 1986, having served previously as executive vice president. Before joining TLC Shuman had worked for the Department of Defense and served as a consultant for satellite telecommunications systems.

Shuman sits on the board of the PUBLIC SERVICE SATELLITE CONSORTIUM (PSSC) and is a member of the CABLETELEVISION ADVERTISING BUREAU (CAB).

#### **Sias, John**

The president of the ABC Television Network Group since January 1986, Sias has a reputation for creative thinking and unconventional but successful business practices. He came to his present job from executive positions in other divisions of the CAPITAL CITIES/ABC organization, notably publishing and the television group. Prior to that he had been president of sales and a group vice president at METROMEDIA.

#### **Sidney Hillman Foundation Prize awards**

These cash awards are presented annually by the Hillman Foundation for notable contributions in publications and in radio-TV. The awards are given for contributions that involve social themes such as civil liberties, improved race relations, and greater world understanding.

#### **Sie, John**

Chairman and CEO of ENCORE, Sie founded the PAY (PREMIUM) CABLE company in 1991. Prior to that he was senior vice president of TELE-COMMUNICATIONS INC. (TCI), having joined that MULTIPLE SYSTEM OPERATOR (MSO) in 1984. He had previously been senior vice president of sales and planning at THE MOVIE CHANNEL (TMC) and president of the cable division of Jerrold Electronics.

#### **Siegel, Herbert J.**

Siegel is chairman and CEO of United Television Inc., a GROUP BROADCASTER, and since 1968 has been president and chairman of its parent company, CHRIS-CRAFT Industries. His previous positions include serving as president and chairman of the General Pictures Corporation. He was serving as chairman of a

chemical company when it merged with Chris-Craft in 1968, bringing him to his current corporate home. Siegel was also on the board of directors of Warner Communications Inc. (WCI) from 1984 to 1989 when Chris-Craft sold its WCI stock.

#### **Sight and Sound Distributors**

Based in St. Louis, this video WHOLESALER services retail stores in the Midwest and the South. The company carries titles from all major PROGRAM SUPPLIERS and processes orders from video retailers with computer technology.

#### **Sigma Delta Chi**

See SOCIETY OF PROFESSIONAL JOURNALISTS (SIGMA DELTA CHI).

#### **sign on/sign off**

The start and conclusion of a broadcast day at a radio or television station is indicated by these phrases. The FEDERAL COMMUNICATIONS COMMISSION (FCC) requires stations to broadcast STATION IDENTIFICATION (ID) announcements at the beginning or ending of each hour of operation. Stations sign-on in the morning with a formal audio and video announcement that broadcasting is beginning on a specific channel, at a specific power, and from a specific location, as authorized by the Commission. At the end of the broadcast day, stations sign off by announcing that they are ceasing transmission. The channel, power, and location information are given, usually followed by the national anthem.

#### **signal-to-noise ratio (S/N)**

BACKGROUND NOISE or distortion is an inherent part of any electronic system. It is always present and engineering personnel need a method of measuring the extent of this corruption of the signal. By using an algebraic formula  $S/N(\text{dB}) = 10 \log_{10} (P_s/P_n)$ , they can compare the strength of the signal emanating from an electronic apparatus with the equipment's internal disruptive electronic forces. The relationship is expressed in DECIBELS (DB). The higher the S/N ratio, the cleaner (better) the signal. A signal-to-noise ratio of 0 dB would mean that the background noise in that device has the same power as the signal and the result is an extremely distorted signal.

#### **Sikes, Alfred C.**

The chairman of the FEDERAL COMMUNICATIONS COMMISSION (FCC), Sikes has held that position since he was seated on the Commission in August 1989. He was formerly an assistant secretary at the Com-

merce Department where he headed the NATIONAL TELECOMMUNICATIONS AND INFORMATION ADMINISTRATION (NTIA).

Sikes was also president of his own firm, a broadcast management and media consulting company, and served as an officer in a number of companies that owned radio stations in the Southwest. He has also held several government positions in the state of Missouri.

#### **Silent Network, The**

Launched in January 1984, this BASIC CABLE network is the only television network for the deaf and hearing-impaired viewer. It has subscribers in forty-one states. The network produces original programming for the deaf using on-screen open captions (as opposed to CLOSED CAPTIONS), sign language, and full sound. The network currently operates for a limited time each week but it has plans for expansion in programming including art, dance, and entertainment shows. The Silent Network is headquartered in Hollywood.

#### **Silver Satellite award**

Presented annually by the AMERICAN WOMEN IN RADIO AND TELEVISION (AWRT), this award honors an individual for outstanding contributions to the broadcasting industry. The 1990 award went to DINAH SHORE.

#### **Silverman, Fred**

Regarded in the industry as a programming genius, Silverman is the only person to have headed the program divisions of all three major networks. He came out of local television in Chicago and New York to become the director of daytime programs for CBS in 1963 and was made vice president of programming in 1970. In 1975 he moved to ABC Entertainment as president and in 1978, he completed the circle by becoming president and CEO of NBC, where he remained for three years. At all three networks his programming decisions led to increased ratings but his most notable successes came at CBS and ABC.

Silverman is credited with taking the ratings at ABC from the cellar to the top during his tenure there by means of such hits as "CHARLIE'S ANGELS," "HAPPY DAYS," "LAVERNE AND SHIRLEY," "SOAP," and "STARSKY AND HUTCH." At CBS he scheduled "THE JEFFERSONS," "MAUDE," and "RHODA."

After leaving NBC in 1982 Silverman formed his own production company and he has produced a number of programs for the networks including "Matlock" (starring ANDY GRIFFITH) and the "Perry Mason" movies (starting RAYMOND BURR) for NBC, "JAKE

AND THE FATMAN" for CBS, and "Father Dowling Mysteries" for ABC. In 1989 he formed a second production company with his long-time associate FREDERICK S. PIERCE in order to produce programming for broadcast network, SYNDICATION, and cable television. He also acted as a consultant for the HA! comedy network.

#### **Silverman, Gene**

Along with NOEL GIMBEL, GEORGE ATKINSON, ANDRE BLAY, and ARTHUR MOROWITZ, this prerecorded home video WHOLESALER was one of the first in the field and, along with his contemporaries, is credited with establishing the home video industry. Silverman had received his basic marketing training at Decca Records and later became a partner in Merit Music, an independent record distributing company. The video pioneer later became the owner of an independent record and audio tape distribution company called Music Trend and got into video distribution in the late 1970s by founding a company called VIDEO TREND, which was located in Farmington Hills (Michigan). In January 1979 Silverman ordered \$7,500 worth of 20th Century Fox titles (including "Patton" and "The Sound of Music") from Blay at MAGNETIC VIDEO and sold them "overnight." He became an active participant in a number of early industry meetings including the first NARM VIDEO RETAILERS CONVENTION in 1981. In 1984 his firm was sold to the Charles Levy Circulation Company. Silverman temporarily headed the expanded company.

#### **Silvers, Phil**

One of the last of the old-time vaudevillean comics, Silvers successfully pursued careers on Broadway, in motion pictures, and in night clubs. He will always be remembered by the television audience, however, as the consummate conman, Master Sergeant Ernie Bilko of the 1955-59 CBS series "YOU'LL NEVER GET RICH" (later retitled "The Phil Silvers Show"). The program was scheduled opposite the extremely popular "MILTON BERLE SHOW" but soon after its debut, Silvers was able to equal and finally top his childhood friend in the ratings. In 1955, the show won Best Comedy Series honors in the EMMY competition and the comic himself won two statuettes for Best Actor and Best Comedian.

The show, which was shaped, developed, and written by NAT HIKEN, left the air while still enjoying high ratings in order for CBS to profit from OFF-NETWORK syndication, which was possible for a network to do in those days before the FIN/SYN rules.

In later years Silvers made guest appearances in such series as "CHARLIE'S ANGELS" and "HAPPY DAYS" as

well as an occasional **MADE-FOR-TV MOVIE**. The quintessential burlesque comedian died in November 1985.

#### **Simmons Marketing Bureau, Inc.**

A New York-based company, Simmons develops and provides audience-research data for advertisers in all **MEDIA**, including national television. The data consist of **DEMOGRAPHIC** information and audience composition studies as well as information on the use of various products. The information is contained in a series of publications that are available to subscribers for a fee.

#### **Simmons, Richard**

A health, diet, and exercise enthusiast, Simmons owned exercise studios and in the early 1980s, the ebullient nutrition expert began hosting a daytime syndicated exercise series, "The Richard Simmons Show." The prominence afforded by that program also enabled Simmons to market his philosophies and exercise techniques via home video and by the end of the decade, several such videos (with different emphases) were on the market. One of his techniques is to use the parents of celebrities to demonstrate his routines.

#### **Simmons, Richard D.**

As president and COO of the **WASHINGTON POST COMPANY**, Simmons is responsible for the firm's four television stations and its cable system as well as its publishing operations. He has held his present position since 1981, after serving in executive positions at Dun and Bradstreet from 1969 to 1981. There he served as president of Moody Investor's Service and president and vice chairman of D & B. An attorney, he has also been a vice president of the Southeastern Public Service Company.

#### **Simpsons, The**

One of the hottest shows of 1990 began as a segment on the **FOX INC.** network's "Tracey Ullman Show." The animated Simpson family consists of father Homer, mother Marge, and three chattering children, including the bratty Bart.

In January 1990 the half-hour program of the bickering family became a Sunday evening series. It was an immediate hit. The following fall Fox scheduled the series opposite the top-rated "COSBY SHOW," where it made a creditable showing, and it received an **EMMY** that year, as Best Animated Program.

A successful video, "Do the Bartman," was released in 1991. The popular cartoon series was created and produced by **JAMES L. BROOKS**. All of the

characters have been licensed to an astonishing number of various merchandising ventures from bed sheets to lunch boxes.

#### **simulcast**

A technique of radio and television transmission, the word "simulcast" is derived from the **simultaneous broadcast** of the same program over two different channels. Many AM radio stations simulcast their programming on sister FM stations. Some co-owned public radio and television stations simulcast an opera or symphonic concert, using the FM radio station's regular stereo channel, thereby providing two radio and one television audio channels for the stereo sound accompanying the television picture.

#### **simulcast high definition television (HDTV)**

These types of proposed **ADVANCED TELEVISION (ATV)** transmission systems are not based on the current **NTSC** television standard, but are designed to operate in a parallel pattern with it. They are therefore called **SIMULCAST** systems. Because they increase the number of **SCANNING LINES** and **FRAMES** per second, they are also often called "high definition television (HDTV)" systems.

All of the proposed HDTV systems will provide crisper brighter pictures. The new systems will also provide a different **ASPECT RATIO**, which will increase the width of the viewing area. The result will be realistic, precise, and larger color pictures of movie-like clarity. In addition the HDTV systems will provide clear digital sound. The HDTV production technology will undoubtedly use **DIGITAL VIDEO RECORDING FORMATS**.

The proposed systems will use the same six **MHZ** wide-channel system with the signals transmitted simultaneously with current **NTSC** signals. Thus the same program will be transmitted at the same time in **NTSC** and in HDTV. The separate HDTV signals, however, will require a different (new) television set to receive that signal. Eventually the separate simultaneous **NTSC** transmissions would not be needed, as viewers replace their existing TV sets with HDTV sets.

Six proposed **ATV** systems (including four HDTV systems) are being tested by the **ADVANCED TELEVISION TEST CENTER INC.**, **CABLELABS**, and the **ADVANCED TELEVISION EVALUATION LABORATORY**. All four are **DIGITAL COMMUNICATIONS** systems. The results will be compared by the **ADVISORY COMMITTEE ON ADVANCED TELEVISION SERVICES (ACATS)** of the **FEDERAL COMMUNICATIONS COMMISSION (FCC)**. The FCC hopes to settle on an **ATV** transmission system by June of 1993. (See also **DIGITAL VIDEO COMPRESSION** and **ADVANCED TELEVISION SYSTEMS COMMITTEE**.)

### **Sinatra, Frank**

The acknowledged king of American popular music and a show business legend, Sinatra was discovered in 1937 on radio's "Original Amateur Hour," and has long been a superstar on radio and records, in clubs, and in motion pictures. He was wildly cheered in his television debut on a BOB HOPE show in May 1950 but he has been less successful in series television. His first effort (a half-hour variety show on CBS in 1952) faltered, perhaps because it was competing against SID CAESAR and MILTON BERLE. In 1955, shortly after his success in a straight dramatic role in the movie *From Here to Eternity* (for which he won the Best Supporting Actor Oscar), he enjoyed his first TV success in the musical version of "Our Town" on "PRODUCER'S SHOWCASE," which led to the second "Frank Sinatra Show" in 1957 on ABC. That, too, did not survive beyond its first season.

In SPECIALS, however, Sinatra has had considerable success. From 1966 to 1969 he appeared in one special each year, and "Frank Sinatra: A Man and His Music" won the Best Musical Program EMMY in 1966. Other notable single programs were "Sinatra," "Francis Albert Sinatra Does His Thing," and "Ol' Blue Eyes Is Back." He has also been generous with his time to benefit his friends, and since the mid-1950s has been showing up as the occasional guest star on variety shows and SITCOMS. Sinatra also performed in a TV movie in 1977, and he was awarded a PEABODY the same year.

In the 1980s he appeared in various specials, including "Carnegie Hall Reopening" and "Irving Berlin's One-Hundredth Anniversary," and he starred in the acclaimed "Concert for the Americas." THE DISNEY CHANNEL began rerunning his old concerts in 1990, and CBS honored him that year with a two-hour special celebrating his seventy-fifth birthday. His daughter Tina is producing a five-hour biographical TV movie, tentatively scheduled on CBS for late 1992.

### **Sing Along with Mitch**

The concept of this series, which grew out of a number of successful record albums, was simple: a male chorus and a guest vocalist sang, MITCH MILLER directed, the words appeared on the screen, and from coast to coast, the audience sang along. NBC televised the hour-long hit show beginning in 1961 for three seasons and also carried reruns during the summer of 1966.

One of Miller's discoveries on the program was singer Leslie Uggams, who went on to a successful acting career ("ROOTS") and won an EMMY as hostess of a daytime variety series in 1983.

### **Siskel, Gene**

The movie critic for the Chicago Tribune, Siskel teamed up with ROGER EBERT in 1977 for a film criticism series on the PUBLIC BROADCASTING SERVICE (PBS) titled "Sneak Previews." The two left PUBLIC TELEVISION (PTV) in 1982 to star in a FIRST-RUN syndicated series. The new show, "At the Movies," used the old format. When a contract dispute with the production company erupted in 1986 and they were replaced, the two went immediately into a new syndicated series, "Siskel and Ebert and the Movies." It is distributed nationally.

### **sitcoms**

Situation comedies have become the backbone of commercial broadcast television programming. They are pervasive in both PRIME TIME and other DAYPARTS and they make up the bulk of the OFF-NETWORK syndication business.

The light drama focuses on the humorous side of supposedly real-life circumstances usually centered around family life. The 30-minute weekly story is told in three acts, with the first eight minutes setting up the situation, the second eight minutes complicating it, and the final eight minutes devoted to the comedic resolution. (The other six minutes are devoted to COMMERCIALS.) The plots are often similar and concern themselves with everyday occurrences with sympathetic people who have distinguishing characteristics. In 1990 the average cost of one episode of a sitcom ranged from \$500,000 to \$700,000.

Some cater more to a particular audience segment: male ("MAJOR DAD"), female ("DESIGNING WOMEN"), or older ("GOLDEN GIRLS"). While a popular charismatic star is important, distinctive supporting characters and quality writing ensure continuing success on the networks and long-range popularity and durability.

Sitcoms are a vital aspect of the off-network syndication business and are particularly favored by INDEPENDENT STATIONS, which often schedule them in the daytime slots. In the late 1980s there were more than sixty on stations' schedules. About four or five new series are RELEASED each year into syndication.

The first television network sitcoms were adaptations from earlier programs on radio and included "FATHER KNOWS BEST" and "THE ADVENTURES OF OZZIE AND HARRIET." They were warm family tales with a bit of humor and an emphasis on relationships. The major hit of the 1950s, however, was the broadly played "I LOVE LUCY," which most critics consider the quintessential sitcom. The 1960s brought about versions of the genre centered around more unlikely

situations such as "THE BEVERLY HILLBILLIES" and "I DREAM OF JEANNIE." That era also saw sitcoms such as "THE FLYING NUN" and "MY MOTHER THE CAR," as well as one of the best of the genre, "THE DICK VAN DYKE SHOW." The 1970s brought forth one of the most literate and enduring sitcoms, "THE MARY TYLER MOORE SHOW," and one that broke all the rules and changed the tone of all situation comedy, "ALL IN THE FAMILY." The same era produced the teenage comedy "HAPPY DAYS" (set in Milwaukee) and the antiwar "M\*A\*S\*H" (set in Korea). In the 1980s the top sitcoms featured a black family on "THE COSBY SHOW" (which was the highest rated sitcom ever), a middle-class kid in "THE WONDER YEARS," and the denizens of a bar in "CHEERS." In the late 1980s, a new variation labeled SLOBCOMS became popular.

Although the settings, people, circumstances, and situations vary, the best sitcoms are imaginatively written and feature characters that everyone can identify with. While they exploit the foibles of us all, the best also speak to the wonder of the human condition and bring to the viewer a glow of recognition and a warm feeling. Most connoisseurs cite "I Love Lucy" and "All in the Family" as the best of the lot in the broad humor category, and "Dick Van Dyke," "Mary Tyler Moore," and "M\*A\*S\*H" in the empathy category. All are classics.

The genre/format is universal. Almost every country has its versions of situation comedy. A few are exported, notably those from the United Kingdom, which are sometimes called "Britcoms," occasionally "witcoms," and less reverently "twitcoms" when they are televised on PUBLIC TELEVISION (PTV) stations in the United States.

### **Six Million Dollar Man, The**

Premiering in 1973 as one monthly element in the "ABC Suspense Movie," the ninety-minute adventure program was so popular that it re-emerged in January 1974 as a weekly hour-long series. The viewing audience grew and the series finished its second and third seasons in the top ten in the RATINGS. By 1978, however, it had run its course and was cancelled.

Lee Majors played an astronaut whose body was reconstructed (at a cost of \$6 million) after a crash, giving him superhuman powers. He used them to fight all manner of bad guys. "The Bionic Woman" (with Lindsay Wagner) was created in much the same way and was later spun off to her own series. (A bionic boy was also introduced but not enough interest was generated for a similar SPIN-OFF.) In 1987 and again in 1989 the Majors character and the Bionic Woman returned in feature-length movies.

The 108 episodes of "The Six Million Dollar Man" were placed in OFF-NETWORK syndication in 1978.

### **Sixth Report and Order**

The basis for television service in the United States was established by this FEDERAL COMMUNICATIONS COMMISSION (FCC) report. Issued on April 14, 1952, the document established a table of allocations for channels throughout the nation and lifted the FREEZE on the construction of new stations.

The report was the final one (of six) in a comprehensive technical and economic study by the Commission that examined all of the various implications in channel allocations. Faced with an ever-increasing public demand for television, the Commission established the UHF band with seventy channels to enhance the already-existing band of twelve VHF channels. Altogether 2,053 channel allocations were made to 1,291 communities throughout the United States. The intention was to provide up to five channels in each locale for television viewing: one AFFILIATED STATION for each of the three commercial networks, an INDEPENDENT STATION, and a noncommercial outlet.

Strong lobbying efforts by the JOINT COUNCIL ON EDUCATIONAL TELEVISION (JCET) during the freeze had overcome vigorous commercial opposition, and the FCC (under the urging of Commissioner FRIEDA HENNOCK) reserved 242 channels for the specific use of noncommercial EDUCATIONAL TELEVISION (ETV). Most were in the UHF band, joining the 66 percent of all the allotments that were in that new service.

Many allocations called for an intermixing of UHF and VHF stations in the same community and in that situation, the former were at a distinct economic disadvantage. (Most people had television sets that could receive only VHF signals and the ALL-CHANNEL LAW was ten years away.) New UHF commercial and ETV stations struggled for years, and the disadvantages for them were only fully alleviated with the full growth of cable television and its carriage of all stations in the 1970s and 1980s.

In spite of the intermixture difficulties and other problems, the Order became the charter for the growth of the U.S. television system. Only 120 stations were on the air in 1952 but by the next year the number had doubled, and by 1955 some 400 stations were operating. Today more than 1,300 stations serve the American public.

### **60 Minutes**

CBS created the granddaddy of MAGAZINE FORMAT programs when it originated "60 Minutes" in September 1968. For three years it attracted little attention

and languished in a Tuesday evening slot, where it alternated with the "CBS News Hour." The show moved to Sundays in 1972, where it occupied several time slots until 1975, when it became a hit in the 7:00 p.m. spot.

The original correspondents were MIKE WALLACE and HARRY REASONER. When Reasoner left the network in 1970 MORLEY SAFER replaced him. DAN RATHER joined the group in 1975 and Reasoner returned in 1978, with the offbeat observations of ANDY ROONEY becoming a part of the show that same year. Rather left in 1981 but that decade brought ED BRADLEY, Steve Kroft, and DIANE SAWYER to the show as correspondents. The latter was replaced in 1989 by Meredith Vieira, who remained with the show for two years. Reasoner retired at the end of the 1990-91 season and died in 1991. He was replaced by LESLEY STAHL. In spite of all the comings and goings, the viewers feel as though they are watching an ensemble cast.

The program's content has been an eclectic mix of minidocumentaries concerning social issues, politics, and personalities. There have been light features, serious studies, and historical and contemporary pieces cutting across a wide spectrum of subject matter. Most have been dramatic. Producer DON HEWITT has stated that more than 300 MADE-FOR-TV MOVIES have been based on "60 Minutes" stories. Viewers tune in to see what villain will squirm under the relentless questioning of the reporters. Some call the investigative reporting "ambush journalism," but to most, the show is "America's Ombudsman." The series has been lucrative for CBS, earning the network a net profit over the years in excess of \$2 billion, according to Hewitt.

The show finished the 1979-80 season as number one in the RATINGS and when it completed its twenty-third season in 1991, it was among TV's top ten shows for the fourteenth straight year. Its success was the motivation for ABC's "20/20" news magazine and a number of competitive programming attempts by NBC. The program was also the top-rated PRIME-TIME show for two consecutive weeks in 1991 during the Persian Gulf War.

Many honors have accrued to the show in its twenty-three years including some two dozen EMMYS, awarded for both total Program Achievement and for specific segments. These awards are in addition to the dozens of the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) statuettes that have been personally won by the correspondents on the series.

#### **64,000-Dollar Question, The**

See GAME SHOWS.

#### **Skelton, Red**

A star on radio throughout the 1940s, Skelton had little trouble making the transition to television. He had only one series during his entire career, but it lasted for twenty years and was the second most-watched show in the history of television to that time. Skelton's professional background includes appearances in minstrels, showboats, vaudeville, burlesque, the circus, motion pictures, and radio. He has also composed 5,000 songs (many of them patriotic), written short stories, and is a Sunday painter. Most of all, he is a clown, a person that Skelton calls "a warrior who fights gloom."

His radio show, in which he created characters such as Clem Kadiddlehopper and the Mean Widdle Kid (with his catch phrase "I dood it!") was able to move to television almost intact in 1951. The only addition was a mime sketch with a new character, Freddie the Freeloader. Skelton became known as the complete entertainer and his warm family show appealed to all ages. He ended every show with the words, "May God bless."

"THE RED SKELTON SHOW" consistently scored high in the ratings and was still ranking in the top ten when CBS cancelled it in 1970 in order to court a younger audience. It moved to NBC and a half-hour format for a year but never regained the success of its two-decade CBS reign. Skelton has since made occasional TV guest appearances and as late as 1990, was doing seventy-five concerts a year including one at Carnegie Hall.

In 1951 Skelton won the Best Comedian EMMY while the show itself was named Best Comedy. A Writing Emmy followed in 1961 and in 1986, the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) honored him with its prestigious Governors award. He is also a member of the HALL OF FAME of the NATIONAL ASSOCIATION OF BROADCASTERS (NAB). Skelton has been called "the last of the great clowns."

#### **Skiatron pay-TV experiment**

This early PAY-TV experiment was conducted in New York City in 1950-51. It was tested over WOR-TV for a brief time, running almost simultaneously with the PHONEVISION PAY-TV EXPERIMENT in Chicago. Some 300 families were involved and received a device to decode the scrambled signal to receive movies and special programming. (See also SUBSCRIPTION TELEVISION [STV].)

#### **Skornia, Harry**

A scholar, critic, teacher, writer, researcher, and passionate advocate of noncommercial broadcasting, Skornia was one of the pioneers in EDUCATIONAL TELE-

VISION (ETV). He held degrees from Michigan State College and the University of Michigan.

After an early flirtation with the commercial media following WW II, he established and headed the communications department at Indiana University. From 1953 to 1960 Skornia served as executive director and then as the first full-time president of the NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS (NAEB). He later accepted an appointment in the College of Journalism and Communications at the University of Illinois. In addition to teaching and writing, Skornia headed the university's radio and television stations.

Skornia was the author of six widely used college texts in communications. He is remembered for his nurturing of the NAEB, his contributions in developing educational broadcasting, and his critical insights into the role of broadcasting in society. He died April 23, 1991. (See also ALLERTON HOUSE SEMINARS.)

### **Sky Cable**

Sky Cable was formed in February 1990 to launch a DIRECT BROADCAST SATELLITE (DBS) service. The firm was founded by NBC, CABLEVISION, NEWS CORPORATION LTD. (the parent of FOX INC.), and HUGHES COMMUNICATION. It received a FEDERAL COMMUNICATIONS COMMISSION (FCC) channel allocation at 101 degrees west longitude. The 108-channel, 240-watt service was scheduled to be inaugurated in 1994. As planned, the service would have only required a napkin-size 18-inch TELEVISION RECEIVE ONLY (TVRO) antenna dish for reception in the home, but the number of planned channels was dependent upon DIGITAL VIDEO COMPRESSION. Without such compression Sky Cable would have only been able to offer twenty-seven channels. The \$1 billion venture collapsed in 1991 with the various partners retreating from the risks and high costs involved in the operation.

### **Sky Television**

See BRITISH SKY BROADCASTING.

### **Skycam**

This production device consists of a camera suspended over an arena or stadium on wires connected to small winches. The winches are computer-controlled and by means of adjustments in the play of the wires, the unmanned camera can be made to move and zoom to any point in the area from ground level to 150 feet at up to twenty miles per hour. The device and techniques were invented by Garrett Brown. Skycam is often used to add a dramatic dimension to the telecasts of concerts in auditoriums. (See also STEADICAM.)

### **SkyPix Corporation**

A Seattle-based entertainment company, SkyPix has plans for the establishment of a DIRECT BROADCAST SATELLITE (DBS) operation. The company hopes to capitalize on DIGITAL VIDEO COMPRESSION technology that can accommodate up to twenty channels in the bandwidth of a single TRANSPONDER. Using a medium-power KU-BAND satellite, the company plans to offer eighty channels to subscribers with small (22 to 36 inches in diameter) TELEVISION RECEIVE ONLY (TVRO) dishes. The users will select movies they want to see and pay for them with credit cards, thus avoiding billing problems.

SkyPix was formed by Northwest StarScan, a limited partnership. In 1991 the HOME SHOPPING NETWORK signed a preliminary agreement to become an equity partner in the venture, handling the telephone ordering, billing, and UPLINK/DOWNLINK operations. In that same year SkyPix decided to make its 8-to-1 compression technology available for cable systems. JONES INTERNATIONAL LTD became the first to utilize the technology by creating an analog/digital cable converter that will allow its systems to overlay compressed digital channels over old analog channels. GTE SPACENET CORPORATION will provide uplink facilities for SkyPix and also use the compression technology.

### **slant-track videotape format**

See HELICAL-SCAN VIDEOTAPE RECORDING.

### **SLJ Broadcast Management Corporation**

SLJ is a GROUP BROADCASTER that owns nine television stations in Kansas, Nebraska, Michigan, Montana, and North Carolina. The private company is owned by George D. Lilly and is headquartered in Montecido (California) and Billings (Montana).

### **slobcoms**

Coined by *Broadcasting* magazine in 1988, this term describes SITCOMS that focus on the goings-on of bickering blue-collar families. "ROSEANNE" and "MARRIED...WITH CHILDREN" are examples of the GENRE, along with a 1991 SPIN-OFF from the latter, "Top of the Heap."

### **smearing effect**

This technical aberration and disturbance in a television picture often occurs when inexpensive low-quality television cameras or CAMCORDERS are used for home VIDEOTAPE RECORDING or the camera is used in high-contrast lighting situations. The undesired effect consists of a blurring of the vertical edges of an object. Smearing often occurs when a camera pans past a light and the result resembles a trailing comet.



The effect is similar to the condition called **STREAKING**, where the same phenomenon is seen horizontally.

### **Smith Broadcasting Group**

Headquartered in Birmingham (Michigan), this **GROUP BROADCASTER** owns or has a controlling interest in eight television stations through an interlocking group of companies. The stations are located in California, Kansas, New York, and Pennsylvania.

### **Smith, Howard K.**

Rhodes scholar Smith was in Europe working for one of the wire services in the late 1930s when he was recruited by **EDWARD R. MURROW** for CBS News. After the war he served as a CBS moderator and reporter until 1957, when he became the network's Washington correspondent and ultimately bureau chief. While at CBS Smith hosted "Behind the News with Howard K. Smith," a Sunday news analysis program, and during the 1960 season he moderated "FACE THE NATION." In that year he also moderated the first Nixon-Kennedy **GREAT DEBATE**.

Smith left CBS in 1961 and went immediately to ABC. One of his first assignments was a news summary and interview show, "Howard K. Smith - News and Comment." In 1969 he became co-anchor of the evening news first with **FRANK REYNOLDS**, then with **HARRY REASONER** the following year. When Smith was relieved of that assignment in 1975 he served as a commentator and host for the network, retiring in 1979. In retirement he found a new career, playing himself (or a reporter) in entertainment programs as well as occasionally narrating **DOCUMENTARIES**.

In 1960, in the first of many nominations, Smith won a Writing **EMMY** for his work on a population explosion documentary.

### **Smith, Jaclyn**

After a couple of undistinguished motion pictures in the early 1970s followed by some supporting-role guest shots in television, Smith landed the role in 1976 that would make her a TV star. She became one of the girl-detectives on "CHARLIE'S ANGELS." The actress was the only one of the three original angels to stay with the show through its five years (1976-81, ABC). Since that time she has been seen mainly in **MADE-FOR-TV MOVIES** and **MINISERIES**. In spite of only occasional appearances in recent years, Smith was voted the "most beautiful overall" woman on TV in a *TV Guide* poll in 1991.

### **SMOG grading**

The acronym stands for "simple measure of gobbledegook," an advertising copywriting term. It is a

sophisticated index of text readability. The grading system is derived from the "Fog Index," a measurement based on the number of syllables per word and the length of the sentences within a text. The **SMOG** index takes that concept one step further. It samples ten sentences from the beginning, middle, and end of the prose passage, counts the number of words of three or more syllables, and determines the square root of that number to come up with the **SMOG** grading. The lower the score, the more "readable" the text.

### **Smothers Brothers Comedy Hour, The**

The year before "ROWAN AND MARTIN'S LAUGH-IN" brought TV viewers a new exuberant style of comedy on NBC, CBS was offering the low-key irreverent wit of the Smothers Brothers. The hour-long topical variety show premiered in January 1967 and with its social satire, anti-Vietnam War posture, and political humor, was an immediate hit. The boys were in constant conflict with the network, however, over its censorship of the show (which included the editing of sketches) and fights over the scheduling of guests with controversial songs and comedy. In June 1969 CBS summarily cancelled the program after the stars had taken their complaints to the public and to government officials.

ABC gave the show a second chance in the summer of 1970 but either the novelty had worn off or the humor was less pointed. The series was not renewed for the fall season. Five years later NBC offered the brothers two more opportunities. A variety show in January that had **CHEVY CHASE** and **STEVE MARTIN** among its writers apparently didn't have the bite of the original and was cancelled in May. A fall sitcom titled "The Smothers Brothers Show" remained on the air for a year.

In the spring of 1988 "The Smothers Brothers Comedy Hour 20th Reunion Show" on CBS brought back all of the old writers and regulars, including **PAT PAULSEN** and **GLEN CAMPBELL**, and was successful enough to warrant another shot at a weekly series. But the times had changed and the Smothers satire was evidently not quite as funny twenty years later. It was cancelled two months later.

### **Smothers Brothers, The**

The hit comedy-singing team of the 1960s experienced considerable turmoil in the course of its television career. Tom (the dumb one) and Dick (the straight man) were coffee-house folk singers and comics when they were booked onto **JACK PAAR**'S "TONIGHT SHOW" in 1961. They were well into their routine when a befuddled Paar interrupted them by

saying, "I think you guys are putting me on!" Later that year, after an appearance on "THE JACK BENNY SHOW," the team became regulars for the final year of "THE STEVE ALLEN SHOW" on NBC. In 1965 CBS put them in a SITCOM (produced by FOUR STAR INTERNATIONAL), but they didn't hit their stride until "THE SMOTHERS BROTHERS COMEDY HOUR" premiered in 1967. In its two-and-a-half seasons on the air the brothers hosted one of the best and most controversial variety shows ever seen on television. CBS cancelled them at the peak of their popularity because of conflicts over their irreverent style and material about politics and Vietnam. The ABC network gave them a summer opportunity in 1970 but the show was not renewed that year. A 1971 syndicated show starring Tom also failed, as did a 1975 reprise of the Brothers' material on NBC after a year.

The team tried a comeback on NBC in 1981 with a sitcom titled "Fitz and Bones" that lasted less than a month. In 1988 a Smothers Brothers "Reunion Special" on CBS sparked some interest and "The Smothers Brothers Comedy Hour" was back in the limelight for two months.

The act has had successful comedy/music recordings and both Tom and Dick have appeared on Broadway and in motion pictures. They continue to appear on the concert circuit and do occasional TV guest spots.

#### **SMPTE 240 M standard**

See ADVANCED TELEVISION SYSTEMS COMMITTEE (ATSC) and ADVANCED TELEVISION SYSTEM [ATV].)

#### **Smurfs, The**

The animation specialists HANNA-BARBERA PRODUCTIONS created this program dealing with a group of little people only three apples high. They live in an idyllic world of love and sharing and are always being threatened by jealous rivals. NBC carried the series in its children's time slot throughout most of the 1980s. Comedian ALAN YOUNG provided one of the voices for a time. The cartoon show was honored with an EMMY in the Children's Entertainment Series category in 1983 and 1984.

#### **SNG**

See SATELLITE NEWS GATHERING.

#### **Snyder, Tom**

This aggressive newsman spent many years in local television news in several cities. He was the anchor at the Los Angeles NBC station when that network tapped him to host a late-late-night talk-and-interview program (following JOHNNY CARSON) called

"THE TOMORROW SHOW" in 1973. His style on that program was tough and uncompromising and although he often offended, he also developed a large and loyal following. While at NBC he anchored the Sunday news in 1975 and was a regular on "Prime Time Sunday" during the 1979 season. He also instituted (in 1975) the one-minute NBC News Update, a teaser for the late evening news program, and hosted some network SPECIALS.

When "The Tomorrow Show" was cancelled in favor of DAVID LETTERMAN in 1982, Snyder returned to local television news. He was a rotating host (with JOAN RIVERS) on "The Late Show" from 1986 to 1988, and he has appeared on CBS radio and on a talk show on the ABC radio network. In 1974 he was awarded an EMMY for his work on "The Tomorrow Show."

#### **Soap**

Considered outrageous in its time because of its emphasis on sex, "Soap" was so named because it was an hilarious satire of a SOAP OPERA. The half-hour program was seen on ABC in PRIME TIME from 1977 to 1981.

The storyline centered on the families of two sisters, one working class and the other middle class, who were always sexually involved with someone. It starred Katherine Helmond and Diana Canova, with Robert Guillaume playing the part of Benson the butler until 1979, when "BENSON" became a successful SPIN-OFF. Billy Crystal got his break on the show and the program also featured RICHARD MULLIGAN.

Reruns of the show were seen on "ABC Late Night" during the summer of 1979, and ninety-three episodes were placed in OFF-NETWORK syndication in September 1981.

#### **soap operas (soaps)**

The roots of the soap opera lie in the 19th century British novelists, whose works were serialized in the newspapers of the day, and in some early short silent films in the United States. Suspenseful serials such as "The Perils of Pauline" and later "Flash Gordon" brought movie-goers back to the theater every Saturday to find out what happened. It was on radio, though, that the form as we know it today was created and developed.

The daily daytime dramas were given their name by the TRADE MAGAZINE *Variety*, because they were, in the main, sponsored by many of the leading detergents of the day (including Vel, Dreet, and Oxydol). The shows are targeted to housewives.

The series consist of continuous emotional storylines with ongoing episodes rather than individual

self-contained programs. One of the attractions of the GENRE is the considerable amount of sexual activity that is crowded into a short time. Most daytime soaps are one-half hour in length but modern versions have many short scenes and extensive outdoor locations. The stories frequently involve illegitimate children, seductions, rape, incest, innocent virgins, and amnesia. A great deal of villainous behavior is seen while many feature dual roles involving identical twins and split personalities. Mostly there are constant dastardly deeds. The stories supposedly cater to the fantasies of a female audience. Some critics maintain that they are a valid form of theater and as legitimate as Shakespeare's plays. Others dismiss them as drivel.

The first radio soap appeared in 1925. It was titled "The Smith Family." The performers, Jim and Marion Jordan, went on to greater stardom in radio and television as "FIBBER MCGEE AND MOLLY." From the years 1925 to 1960, some 135 soaps were broadcast on radio, most of them prior to 1950, and some were more successful than others. The genre attracted huge audiences with shows such as "Vic and Sade," "Ma Perkins," "Guiding Light," and "The Romance of Helen Trent," the soap that asked the question, "Can a woman of thirty-five find romance?" (She did for twenty-seven years).

When television was introduced there was considerable reluctance among the producers and actors to make the transition to the new medium. They believed that imagination best suited their stories. While a few serials began on TV in the 1940s (including "One Man's Family" on NBC in 1949), it wasn't until 1952 that "Guiding Light" made the move from radio to CBS television and opened the gates. Eventually, eight radio serials would transfer to TV, and the commercial NETWORKS would ultimately air a total of eighty-nine soaps in the daytime hours.

According to research, women make up 70 percent of the audience and many who work out of the home videotape their favorites for viewing in the evenings. A. C. NIELSEN determined in 1981 that soaps were recorded more than any other program type.

In 1980 a new audience was found in college dorms when a couple named Luke and Laura on "General Hospital" captured the imaginations of the nation's coeds. The college audience has continued to be faithful. The twelve soaps in 1991 were "All My Children," "Another World," "As the World Turns," "The Bold and the Beautiful," "Days of Our Lives," "General Hospital," "Generations," "Guiding Light," "Loving," "One Life to Live," "Santa Barbara," and "The Young and the Restless." They are profitable for

the networks because it costs about as much to make one PRIME-TIME show as it does to make a week of soap episodes. The profits are enormous. Like other network audiences, however, the three soap opera daytime schedules dropped from attracting 81 percent of the audience in 1981 to 61 percent in 1991, with a corresponding loss in advertising revenue. However, in 1991 some 80 million Americans tuned into the soaps every week.

It was but a short step for the soaps to go from daytime to hour-long shows in PRIME TIME. The first evening series of the genre was "PEYTON PLACE" in 1964. It was followed by fifteen more, notably "DALLAS," "DYNASTY," and "KNOTS LANDING." "SOAP" was the definitive evening soap satire and "TWIN PEAKS" was the 1990 entry into the nighttime hours of murder and intrigue. It failed, some said, because most soap opera fans do not crave originality. The evening soaps are often peopled by gorgeous women with stunning wardrobes and suave sophisticated men, also suitably attired. The villains do bad things to the innocent.

Two offerings on PUBLIC TELEVISION (PTV) have been termed intellectual soaps: "THE FORSYTE SAGA" in 1969 and "UPSTAIRS, DOWNSTAIRS" in 1974. "AN AMERICAN FAMILY" in 1973 was labeled a "docu-soap" by some critics. In the early 1980s soap operas came to cable, with "A New Day in Eden" on SHOWTIME in 1982 and "The Catlins" on the TURNER BROADCASTING SYSTEM (TBS) in 1983.

Latin American versions of soap operas (called TELENOVELAS) are even more popular than those produced in the United States, but the episodic dramas are produced throughout the world. In French Canada the dramas are known as "teleromans" or "TV novels." "Neighbors," developed in Australia, is one of the most popular programs in the United Kingdom where the daily doses of strife are usually called "serials." That country's number-one rated show, "Coronation Street," has been running for thirty years and spawned a rival soap (called "Eastenders") from the BRITISH BROADCASTING CORPORATION (BBC). Germany has created its own version called "Lindenstrasse," loosely adapted from "Coronation Street," and even the French have weighed in with soaps such as "Tendresse et Passion." When the viewer suspends belief, the form has a universal and addictive appeal.

#### **Society for Collegiate Journalists (SCJ)**

This nonprofit organization of students in print and broadcast journalism was founded in 1975 and now has many chapters at colleges and universities. It funds research programs and contests and evaluates higher education programs in journalism.

Formed by the merger of two older honorary fraternities (Phi Delta Epsilon and Alpha Phi Gamma) and absorbing two other such fraternities (Omega Xi Alpha and Alpha Chi Alpha), the society publishes a quarterly magazine and presents awards at an annual convention. It is headquartered at CBN University in Virginia Beach (Virginia).

#### **Society of Broadcast Engineers (SBE)**

This Indianapolis-based nonprofit organization is a professional society serving the interests of broadcast engineers. The membership consists of engineers, students, and professionals in associated fields. Formerly the Institute of Broadcast Engineers, the organization was founded in 1963. It conducts seminars on electronics and technical topics, operates a certification program, distributes a monthly publication, and hosts an annual convention.

#### **Society of Cable Television Engineers (SCTE)**

One of the earliest professional membership organizations in cable, the society was founded in 1969 in Exton (Pennsylvania). Its membership consists of cable television engineers and technicians. The group provides a forum for information exchange, sponsors workshops, and encourages young people to enter the field. It publishes a monthly newsletter, supervises regional groups, presents annual awards, and hosts an annual convention.

#### **Society of Motion Picture and Television Engineers (SMPTE)**

This oldest and most prestigious organization of professional engineers and technicians was founded in 1916. It was formed by CHARLES JENKINS and nine other engineers to work toward the standardization of film measurements and widths as well as cameras and projectors. The society added television to its name in 1951. Now headquartered in White Plains (New York), the organization works to further technology, distributes scientific information, and encourages the practice of engineering.

The group has been particularly active in developing SMPTE technical standards for motion pictures and television. It has some ninety-two technical committees, work groups, study groups, and *ad hoc* committees who work on standards but do not play an advocacy role in promoting a particular technology. The nonprofit organization sponsors lectures, conferences, seminars, and technical courses and publishes a number of professional monographs. It also supervises local sections and presents annual awards for outstanding technical and engineering contributions to motion pictures and television.

The society has expanded in the United States and internationally since the 1980s, claiming 10,000 members. A local section of the SMPTE consists of forty or more engineers in a geographic area. Seventeen sections exist in the United States and three in Canada. Local sections are also located in Australia, Germany, Italy, Scandinavia, and the Soviet Union. (See also *ADVANCED TELEVISION [ATV]*.)

#### **Society of Professional Journalists (Sigma Delta Chi)**

Based in Chicago, this professional society holds seminars in print and radio-television news and sponsors internships and symposia on the press. The society publishes a monthly magazine (*The Quill*), holds twelve regional professional development conferences each year, and hosts an annual convention and trade show where it presents a number of awards. The group was founded in 1909 as the national honorary fraternity for journalists. It assumed its present name in 1973.

#### **Society of Satellite Professionals International (SSPI)**

Formed in 1983, this nonprofit organization seeks to create a worldwide network of personal contacts to promote professionalism in the satellite industry and to increase awareness of the field. The membership of the nonprofit society consists of individuals (with a college degree) that have three years of experience in the field and individuals (without a degree) with seven years of experience. SSPI added International to its name in 1989. The group publishes a quarterly journal and newsletter and hosts an annual meeting.

#### **soft light**

Subtle smooth gentle light for a television or film production is produced by this type of lighting. It is created by large SCOOPS that are heavily diffused or by bouncing light off reflectors. In the mid-1980s new instruments became popular as a basic source of soft light. All of the lighting output of the new rectangular devices is reflected internally off the near-white interior walls of the instrument. While there is no such thing as a shadowless light, the soft lights create only fuzzy and less distracting shadows. They are used for *FILL LIGHTING* and *BACKGROUND LIGHTING*.

#### **software**

The home video industry uses this term to identify the prerecorded titles that are duplicated and sold to consumers. Programming is software, as opposed to the devices such as videocassette machines

that are considered **HARDWARE**. In the computer world software is the programming procedures and disks that are used with computer hardware.

### **Sonny and Cher Comedy Hour, The**

As song partners, **SONNY BONO** and wife **CHER** brought their night club act to CBS in the summer of 1971. Their music, comedy, and interplay worked so well that the hour-long show was brought back in December and achieved great popularity. Focusing on the soft rock music of the 1970s, Cher's flamboyant and revealing costumes, and her put-downs of Sonny's exuberance, the program was still enjoying considerable success in the **RATINGS** in 1974 when the couple announced their upcoming divorce. That also canceled the variety series. Both went their separate ways and both tried a show on their own without success. In 1976 a professional partnership was reformed and they were back on the airwaves with "The Sonny and Cher Show." It lasted until August 1977.

In 1978 the original "Comedy Hour" was edited down to a half-hour and 135 programs were placed in **OFF-NETWORK** syndication as "The Sonny and Cher Show." Ninety-four of the full-hour versions were made available in 1981.

### **Sony Corporation**

Founded in 1946 as the Tokyo Tsushin Kogyo K. K. (Tokyo Telecommunications Engineering Company), the company has grown from the ashes of WW II to become one of the world's leading manufacturers of personal audio and video equipment, television sets, semiconductors, and computers. Started by **AKIO MORITA** and Masaru Ibuka, the company has become a worldwide giant in electronics with 576 consolidated subsidiaries and three affiliated companies. It changed its name to its current title in 1958. The Sony trademark has become well-known in the United States.

The firm pioneered in audio consumer products and in the development of **VIDEOTAPE RECORDING** and reel-to-reel **VIDEOTAPE FORMATS**. In 1975 the firm introduced the first videocassette machine, which was labelled the **BETA FORMAT**. Although it lost the format war to the **VHS FORMAT** developed by its rival **MAT-SUSHITA**, the firm prospered in other fields. Among the consumer products developed and sold under the Sony name have been the audio and video Walkman, TV projectors and sets, the Handycam 8mm video recorder, audio **COMPACT DISC (CD)**, and **LASER VIDEODISC (LV)** players. In December 1989 the company began marketing a Super VHS (**S-VHS**) videotape recording model, in a bow to the fact that the VHS format prevailed in the format war. The com-

pany is also known for its professional broadcast equipment including **BETACAM** cameras and other studio gear. The company has also introduced **CHARGE-COUPLED DEVICE (CCD)** cameras and **ADVANCED TELEVISION (ATV)** monitors and projectors.

The firm was one of the first to recognize and commit to the synergy between **HARDWARE** and **SOFTWARE**. In 1988 it purchased CBS Records Inc. for \$2 billion to enhance its audio product line. The new firm was renamed Sony Music Entertainment. In November 1989 the company purchased **COLUMBIA PICTURES ENTERTAINMENT (CPE)** for \$3.4 billion (renaming it Sony Pictures Entertainment), to become the first Japanese owner of a large Hollywood entertainment company. In 1991 both divisions were placed under a new U.S.-based subsidiary company called the Sony Software Corporation. In that same year the company bought out General Electric's interests in **RCA/COLUMBIA PICTURES HOME VIDEO**, which was absorbed into Sony Software.

### **Sony Pictures Entertainment**

See **COLUMBIA PICTURES ENTERTAINMENT (CPE)**.

### **Sothern, Ann**

See **THE ANN SOTHERN SHOW**.

### **sound bites**

In the early 1980s this expression began to be applied to the 10- or 15-second snippets of speech used in television news reports. They encapsulate a mood or an issue or a politician's attitudes and beliefs and are the blurbs, quips, and slogans of modern communication.

Some observers trace the origin of sound bites to Henny Youngman and other comedians in vaudeville. Others credit "ROWAN AND MARTIN'S LAUGH-IN." Some think the key was Clint Eastwood's steely challenge, as the Dirty Harry film character, to a would-be gun-fighter ("Go ahead, make my day!"). Most agree that the attention span of modern America has been decreasing since the 1970s and that people no longer have time for longer messages. The trend is also seen in ever-shorter commercials.

The term became popular with the practice of editing television interviews with notables based on the speech of the personality rather than the visual image. This became very easy after the introduction of **VIDEOTAPE FORMATS**. Since a talking face seldom changes dramatically, only the different words and their impact are newsworthy and short excerpts can be extracted from long speeches.

Sound bites have become the language of modern media politics, with consultants training would-be

candidates to articulate their beliefs in short, simple, memorable, and clearly understood phrases. The rhetoric seldom soars, however, and it lacks the grandeur of old-time political oratory. There is usually little wit or humor in the one or two sentences, but the pithy catch phrases are the right length to hold the attention of a modern audience. ("Read my lips. No new taxes.") REPORTERS and news directors thrive on sound bites, and the punchy character they embody enlivens a report and helps maintain a fast-paced newscast. Politicians bemoan the need to use them, preferring to address issues in a substantive way, but most bow to the requirements of the media.

Sound bites are getting shorter. A study by Harvard sociologist Kiku Adatto showed that the average length of such segments in the three networks' convention coverage was 42.3 seconds in 1968 but only 7.8 seconds in 1988.

#### **soundies**

These big-band-era film shorts were the precursors of today's music videos. Introduced into the home video market in 1990, they are each approximately three minutes in length. The films were once run on "visual jukeboxes" in diners and bars in the late 1930s and 1940s. Soundies feature bands such as Gene Krupa and Count Basie along with Helen O'Connell, the Mills Brothers, and other singers. They are now available on videocassette.

#### **Southern Educational Communications Association (SECA)**

SECA is the regional organization serving both PUBLIC TELEVISION and public radio stations in the states in the southern part of the United States. Through its acquisitions and distribution, SECA provides its member stations with regional and national programming, often through a GROUP BUY. Some co-productions are also organized under the auspices of the nonprofit organization. SECA also provides services in INSTRUCTIONAL TELEVISION programming, professional development, and representation before other groups in the field. It is governed by a Board of Directors elected from the managers of its member stations. The association is headquartered in Columbia (South Carolina).

#### **space coverage**

After his 1960 election, President Kennedy promised to put a man on the moon within the decade. Although he never lived to see it, the United States did just that, and television covered all of the dramatic space race with the Soviets. The networks began their coverage of the manned space missions

in 1960 and 1961 with astronaut Alan Shepard and others, but the first orbital trip by John Glenn in February 1962 completely captured the imagination of the American public. In May 1963, a view of the earth ("the big, blue marble") from space captivated viewers as television broadcast the first space walk.

Just when the audiences were becoming blasé, a flash fire killed three Apollo astronauts on the launching pad in 1967 but later that year (on Christmas Eve) an astronaut read the Bible to millions of viewers as a spacecraft orbited the moon.

Finally, on July 20, 1969, television broadcast the incredible sight of men on a MOON WALK. It was seen by 723 million people in forty-seven countries, the largest television audience for any single telecast. A second moon walk the following November reached less than half of that audience, but the later flight of Apollo XIII became a dramatic event when the spacecraft had to abort its mission with the lives of three astronauts in jeopardy.

That mission returned safely, but the Challenger space shuttle flight in 1986 was a tragedy. The spacecraft exploded seventy seconds after takeoff, killing all six astronauts and a young high school teacher who was a "citizen observer" on the mission. The disaster unfolded live before millions of horrified people (including the teacher's own students who were watching in their classroom). The accident forced a halt in the shuttle launches until 1988 and only a few have been televised since then. For sheer drama, however, the missions have been compelling viewing and the coverage by all three networks has been outstanding.

#### **Spacenet satellites**

See GTE SPACENET CORPORATION.

#### **Spanish International Network (SIN)**

See UNIVISION.

#### **special-effects generator (SEG)**

See DIGITAL VIDEO EFFECTS and SWITCHER.

#### **special event video (SEV) industry**

This growing industry began in the early 1980s as smaller television cameras and videocassette machines became available and popular. By 1991, the coverage of weddings, recitals, graduations, and pageants by small companies was estimated to gross more than \$1 billion and involve more than 100,000 videographers. Using PROSUMER equipment and DESKTOP VIDEO techniques, the one- and two-person firms compile video yearbooks, cover funerals, record depositions, and record some of the more than 4,000

beauty pageants held each year in the United States. Many people in the industry belong to the Society of Professional Videographers headquartered in Huntsville (Alabama).

### **special interest (SI) programming**

This type of programming has been produced since the earliest days of television and the term is often used synonymously with NONTHEATRICAL FILMS/PROGRAMS/VIDEOS to describe many different programs. In contrast to the shows designed for mass entertainment, special interest programs seek a particular TARGET AUDIENCE for a particular subject. The topics covered are diverse and the FORMATS vary from DOCUMENTARY to NEWS-TALK and lecture-demonstration. Self-improvement programs or HOW-TOS are a basic part of special interest programming in subject areas ranging from auto repair to aerobics. Foreign language lessons and programs about boating, child care, fashion, gardening, and money management are all special interest shows, as are travelogs and programs on specific hobbies or crafts.

Most of the SI programs are produced at local stations, with the PUBLIC TELEVISION (PTV) stations taking the lead in this area. Budgets are relatively small and most of the single programs or series are not seen outside of local markets. On occasion a major series will surface and after STEP-UP FEES are paid, the program will be distributed nationally. JULIA CHILD'S cooking show "THE FRENCH CHEF," developed by the Boston PUBLIC TELEVISION (PTV) station (WGBH-TV), became a hit on NATIONAL EDUCATIONAL TELEVISION (NET) in the 1960s and "THIS OLD HOUSE" from the same station in the 1980s is seen nationally on the PUBLIC BROADCASTING SERVICE (PBS).

With the advent of cable television, SI programming proliferated, finally finding its legitimacy on that medium with the mandatory establishment of CUPU LEASED ACCESS CHANNELS by cable systems in 1984. The home video industry has also embraced SI programming, with thousands of titles in many subject areas available in video stores throughout the nation. Most are made specifically for home video.

Included in the SPECIAL INTEREST (SI) home video GENRE are dance, documentaries (art, biography, general, history, legal, medicine/health, military, performing arts, politics/government, religion, science/technology, sociology), Nature/Nature Study, Opera, Sports (biography, highlights), Travel/Travel Guides, and Wildlife/Wilderness. These eighteen categories and the twenty-three how-to video subject areas have become a significant part of the SI video industry. Along with CHILDREN'S PROGRAMS or "kidvid," they constitute an estimated 20 percent of the home

video business. The most successful have a star, a hook, or a unique idea. Some are SPONSORED VIDEOS.

SI programs in home video found legitimacy in 1987 with the establishment of the SPECIAL INTEREST VIDEO ASSOCIATION (SIVA), which broadly defines the term as everything on video except theatrical and motion picture features.

### **Special Interest Video Association (SIVA)**

Founded in 1987, this nonprofit association is composed of individuals and companies involved in the production and distribution of SPECIAL INTEREST (SI) PROGRAMMING. SIVA defines special interest videos as those that "teach, train, guide, direct, inform, inspire, entertain, enlighten, and enrich those who use the programs." It is composed of some 200 firms that are active in the field and is headquartered in New York, with chapters in major cities around the nation. The association holds regular meetings, seminars, forums, and an annual convention and it publishes a newsletter and a directory.

### **special temporary authorization (STA)**

The permission granted by the FEDERAL COMMUNICATIONS COMMISSION (FCC) to a station to broadcast at a specific variance from the conditions and terms of its FCC LICENSE is known as a special temporary authorization. An STA may also be granted by the FCC when a radio or television station requests permission to temporarily deviate from Commission requirements for a particular class of station. In either case the STA is given for a limited period of time ranging from three to six months, depending on the circumstances.

While extensions to the period may be authorized, the Commission must be assured that all steps to resume normal operations are being undertaken in an expeditious manner. An STA is usually granted when such an operation is required by unforeseen technical equipment failure or damage.

### **specials**

Single programs that are usually scheduled in PRIME TIME on an occasional basis to attract a large audience are known as specials. Sometimes called a one-time-only (OTO) program, the hour-long, ninety-minute, two-hour, or longer show is usually an entertainment *tour de force* and is heavily promoted.

The show can be a yearly event such as the telecast of the EMMY award ceremonies or a reunion program featuring performers and FILM CLIPS from previous series that are now off the air. A special often stars a seldom-seen performer in a holiday program (PERRY COMO) or a beloved figure in an exotic setting

("Big Bird in China"). BOB HOPE appears today only on regularly scheduled specials.

This type of program has also been used as an on-the-air PILOT to experiment with seldom seen talent and ideas. Series such as "ROWAN AND MARTIN'S LAUGH-IN" and "THE WALTONS" were first seen as specials. Because there are so many of them on both cable and broadcast television today, the term "special" has lost its initial appeal. (See also SPEC-TACULARS.)

### **spectaculars**

These elaborate and expensive SPECIALS in the early days of television brought new viewers to the small screen and increased the prestige of the NETWORKS. Although programming executives were hesitant to break into the viewing routines of the regular audience, they occasionally tried a one-time-only show to attract a new audience. A lavish two-hour star-studded salute to the Ford Motor Company (starring Ethel Merman and MARY MARTIN) was seen simultaneously on CBS and NBC in 1954 and was a smashing success. It spawned a host of others, notably on NBC where the innovative SYLVESTER (PAT) WEAVER embraced the concept. The single shows were usually ninety minutes in length and were extravaganzas featuring brilliant costumes, lights, sets, and production numbers. The new talent and stars attracted huge audiences.

Mary Martin's live appearance as Peter Pan on "PRODUCERS' SHOWCASE" in 1955 was viewed by the largest audience in history up to that time. It was touted as the first television presentation of a Broadway show, and it was so popular that it was repeated again some months later. That year there were some forty-one hours of spectaculars and by 1960 there were six times as many. As their number grew, however, they became less and less spectacular and unusual, and the term gradually gave way to the more humble "special," which in turn has become commonplace and lost much of its appeal.

### **Speech Communication Association (SCA)**

Founded in 1914 as the Speech Association of America, the SCA assumed its present name in 1970. The nonprofit association, headquartered in the Washington D.C. area, is dedicated to the communication arts and sciences in higher education. Its members include faculty and students from the nation's colleges and universities as well as the institutions themselves.

The organization has many divisions and sections ranging from "Forensics and Rhetorical" to "Communication Theory" to "Mass Communications."

Members in the latter division are, in the main, college teachers of radio and television who also do research in the field. The constituent bodies publish their own scholarly journals and newsletters and hold meetings and seminars. The association sponsors an annual convention and presents awards for excellence in the various disciplines.

### **Speer, Roy M.**

The cofounder of the HOME SHOPPING NETWORK, Speer also serves as its chairman and CEO. He established the company in 1982 and took it public three years later. Speer had previously been in private law practice and real estate development and had owned radio stations. His present firm owns and operates eleven stations and three TV shopping networks and has an interest in SKYPIX CORPORATION.

### **Spelling Entertainment Inc.**

Created by Hollywood television production legend AARON SPELLING, this firm has produced some of TV's most popular series including "DYNASTY," "THE LOVE BOAT," and "CHARLIE'S ANGELS." The company expanded into worldwide SYNDICATION with the purchase of WORLDVISION ENTERPRISES INC. and Laurel Entertainment in 1989. Some 46 percent of the firm is owned by the GREAT AMERICAN BROADCASTING COMPANY. The company has long-standing program commitments from the networks because of its past success and continues to produce many new shows. Spelling Entertainment financed the first thirteen episodes of "TWIN PEAKS" in 1990 and produced the 1991 hit "Beverly Hills 90210."

### **Spelling, Aaron**

Spelling has been successfully involved in PRIME-TIME television programming for nearly forty years. He began as an actor in 1953 and later wrote scripts for "PLAYHOUSE 90" during the GOLDEN AGE OF TELEVISION. He moved into producing with "ZANE GREY THEATRE" in the 1960s and developed many MADE-FOR-TV MOVIES for ABC's "Movie of the Week." He also produced "THE SMOTHERS BROTHERS' COMEDY HOUR," "MOD SQUAD," "THE LOVE BOAT," and "CHARLIE'S ANGELS" and in later years, the evening SOAP OPERA "DYNASTY." Noted for his immensely popular escapist fare, Spelling continues to produce and serves as CEO of Tomand Productions, a unit of SPELLING ENTERTAINMENT INC.

### **spin-off**

A program that has its roots in a successful ongoing series, a spin-off usually features the secondary stars of a hit SITCOM in new circumstances or surroundings. Many of commercial television's best-



known programs were developed as spin-offs. "LAVERNE AND SHIRLEY" featured two characters who had appeared in an earlier episode of "HAPPY DAYS." "A Different World" is a spin-off of "THE COSBY SHOW" and "THE ANDY GRIFFITH SHOW" fostered "GOMER PYLE, USMC." Some original shows have created more than one spin-off. "THE MARY TYLER MOORE SHOW" spun off both "RHODA" and the less successful "PHYLLIS," while "ALL IN THE FAMILY" spun off "MAUDE," which spun off "GOOD TIMES." It is almost axiomatic in commercial television today that a successful show with strong characters will create at least one spin-off.

### **Spirit awards**

These awards are conferred by the AMERICAN VIDEO ASSOCIATION (AVA) to honor retailers, PROGRAM SUPPLIERS, WHOLESALERS, and programs in the video industry. The awards are presented at the group's annual meeting. They include Retailer and Manufacturer of the Year (and of the Decade) and various "Best" awards for program titles in several categories.

### **split screen**

See WIPE.

### **split-barter syndication**

In this type of BARTER SYNDICATION, the television or cable operation and the program distributor divide the COMMERCIAL TIME available in a program. The practice is a variation of barter syndication and is sometimes called "barter-split." It is used extensively today for FIRST-RUN SYNDICATED PROGRAMS both in cable and broadcast television.

In the early days of syndication, shows were offered free of charge to stations, with COMMERCIALS for different products all provided by the national advertiser. When the stations balked at this procedure, the advertisers began to provide the programs to stations with the national advertisers retaining only two or three SPOTS for their commercials. In this system, the station gains a reasonably good program with no cash outlay and receives income from the local sale of the remaining two or three spots. This practice became known as "split-barter syndication." Typically, the time available is split 50-50.

### **split-format programming**

In this type of programming, two different but related stories are shown in one hour. The concept was tried experimentally in 1990 with mixed results. By that time, hour-long action-adventure dramatic shows had become expensive to produce for network broadcast and often failed later in SYNDICATION. There was also a plethora of half-hour SITCOMS available and

audiences had clearly showed their preference for short-attention-span shows. The split-format hour was an attempt to cover all programming bets.

The two-shows-in-one program can be used in SYNDICATION as an hour show or as two half-hours of programming. One variation has the drama seen from two different perspectives, such as that of a husband and a wife. Another has a complete story of the first twelve hours of a day in the first half-hour, followed by the second twelve hours in the second half-hour.

The most-noted split-format variation was "Law and Order," which devoted the first half-hour of each episode to two cops investigating and solving a crime and the second half-hour to two attorneys prosecuting the criminals in court. The idea was based on an ABC series from the 1963-64 SEASON called "Arrest and Trial." The new hour-long show was seen on NBC in the fall of 1990 and may be eventually split into two half-hours in syndication. It had lukewarm RATINGS. Although the split format has yet to find a permanent place in broadcast schedules, it offers certain program advantages. There are two chances to achieve a hit in one hour, and if one of the half-hours becomes a hit, it can be expanded into a full hour-long show. In 1991 a German company produced a MADE-FOR-TV MOVIE that was shot in two 95-minute versions. Both depicted the tale of a crime but from two different perspectives. The two versions were designed to be shown simultaneously on two channels, with viewers ZAPPING between the two to gain different perspectives on "whodunit."

### **sponsor**

Usually the CLIENT of an ADVERTISING AGENCY, this company pays for all of the COMMERCIAL TIME in a television or cable program. At one time the sponsor also financed the production, but this occurs only on occasion in today's media environment.

The practice began early in radio when advertisers sought the prestige of close identification with a quality program or a star. They initially funded the programs and purchased air time for their broadcast. In this way they controlled both the program content as well as the placement of COMMERCIALS within the program. Advertising agencies actually produced the programs for their clients and such program control gave them considerable influence in the beginning days of the industry. The practice was carried over into television and was the predominant method by which the new stations and NETWORKS obtained programming.

As the networks grew in both size and influence, however, they recognized the inherent conflict be-

tween advertising control and exciting or innovative programming. Advertisers did not wish to risk offending customers for fear of boycotts of their products. Advertiser control over programming and talent also led indirectly to abuses such as the infamous BLACKLISTING of the 1950s.

In addition, as television programming became increasingly sophisticated, the costs of production rose dramatically and it became difficult for a single sponsor to finance a program or series. Gradually a form of PARTICIPATING SPONSORSHIP evolved in which the advertisers shared the costs of production and air time on alternative weeks. That, too, became prohibitively expensive and eventually national advertisers and their agencies began to buy only specific SPOTS in COMMERCIAL TIME periods in programs that were financed and produced by the networks or by INDEPENDENT PRODUCTION firms. The participating sponsors then became simply the purchasers of time within the program.

Since the 1980s, single sponsorship of a program has been extremely rare and is usually reserved for an event or SPECIAL such as the dramas on "HALLMARK HALL OF FAME" or General Motors "Mark of Excellence" presentations. In order to gain audience acceptance and gratitude the sponsor usually schedules the commercials only at the beginning and end of the program.

In the early 1990s, the idea of single sponsorship in which the company finances the program and then pays for the air time has been resurrected, as advertisers and their agencies seek to capitalize on the income from SYNDICATION by once again financing and producing programs. (See also INFOMERCIALS.)

#### **sponsored video**

This type of video title in the home video industry is tied in one of several ways to a related nonvideo product or service and often relies on advertising support. Most are SPECIAL INTEREST (SI) programs rather than theatrical films and they typically sell between 2,000 and 20,000 copies.

The simplest form of sponsorship is for a company to offer the title as a premium. *Sports Illustrated* magazine offered "Football Follies" as part of a promotion to encourage new subscriptions and paid the producer, NFL Films, for the privilege. This type of participation is called a "premium" and usually does not engage the advertiser directly in the production or marketing of the title. The company only guarantees the purchase of a minimum number of copies of the program at a discount. General Mills, for example, has used a soccer videotape as a premium in ads on the back of its cereal boxes.

Increasingly common, however, are the arrangements by which an advertiser pays for some of the production costs in return for a BILLBOARD at the beginning or end of the program. The firm's logo and name may also be prominently featured on the package and in the promotion of the title. Often, an announcer intones, "This program is brought to you by..." at the beginning of the program. "Dorf on Golf" starring TIM CONWAY and produced by J2 COMMUNICATIONS is typical of this type of sponsorship.

Some sponsored titles feature the same :30 or :60 SPOTS that are made for and seen on commercial television, but these are not popular in the industry. Most video producers shy away from such arrangements on the theory that one reason people buy or rent videocassettes is to avoid commercials.

The most talked-about sponsorship to date in the home video industry has been the involvement of Diet Pepsi in a major motion picture when it was released to home video. The company spent a reported \$8 million in 1987 to put a two-minute video commercial on the beginning of the videocassette of "Top Gun" from PARAMOUNT. It advertised the availability of the videocassette elsewhere and its participation allowed the price of the title to be lowered to \$26.95. It became one of the all-time best sellers. In 1990, Coca Cola spent a reported \$5 million to place an ad on "Batman" when it was released for home video, resulting in a lower price and an increase in the number of units sold to 13 million cassettes. Sponsorship is predicted to grow in the home video industry to spur SELL-THROUGH activities.

#### **sponsorship identification rules**

Section 317 of the COMMUNICATIONS ACT OF 1934 requires that a broadcast station that transmits a paid-for program announce the fact that the program is paid for or sponsored. The radio or TV station must also announce who paid for the program. If a program is broadcast on a political or controversial issue and was provided to the station without charge, the station must announce that fact, as well as the name of the organization or individual that provided the program. (See also UNDERWRITING RULES.)

#### **sports blackout rules**

The owner of the television rights for a sporting event is allowed by FEDERAL COMMUNICATIONS COMMISSION (FCC) rules to prevent the telecasting of that event in the locale where the event takes place. The event may not be carried locally over a broadcast station if it is not sold out and if the event is not being carried on a broadcast television station in that market, it cannot be carried by a cable system. The rules are

designed to protect entrepreneurs owning the television rights to games, because if the event is televised and seen locally, there is often a decrease in ticket sales.

A local market is generally defined for the purposes of these rules as being the GRADE B COVERAGE of the television stations in the area. The blackout rules allow sports-rights owners to distribute the game to distant markets while controlling the carriage locally. To secure a local blackout, the owner of the rights must give the broadcasters and cable operators notice no later than the Monday preceding the week during which the blackout is desired. Sporting events not seen live under these rules are often transmitted on a DELAYED BROADCAST basis.

### **The Sports Network (TSN)**

A Canadian cable network, TSN features 24-hours-a-day news shows and major and minor sports events. It is headquartered in Ontario.

### **SportsChannel America**

Headquartered in Connecticut, this BASIC CABLE network concentrates on prerecorded and live sports programming. It is owned by NBC and CABLEVISION SYSTEMS CORPORATION. (See also JEFF RUHE.)

### **spot (time) (sales)**

This term refers to the time between or within programs on an individual television station or cable system during which COMMERCIALS are shown. The commercial time is sold by the station or system to local ADVERTISING AGENCIES or firms. Spot time is also sold by STATION REPRESENTATIVES (REPS) to national advertisers through national ad agencies that purchase the time on an individual station or system basis in more than one market.

While the stations distinguish between sales made locally and sales made nationally, the term "spot sales" has come to mean only national sales by rep firms. When the time is not sold, a PUBLIC SERVICE ANNOUNCEMENT (PSA) or a PROMO is run in the spot by the station.

The term is also used as shorthand for SPOT ANNOUNCEMENT, which is the filmed or taped commercial that is placed in the spot. (See also MARKET-BY-MARKET BUY, SPOT CONTRACT, and UNWIRED NETWORKS.)

### **spot announcement**

A COMMERCIAL that is placed on a cable or television operation between or within programs is called a spot announcement or "spot." The message is usually never longer than one minute. It is normally timed out in 10-, 15-, 30-, 45-, or 60-second units.

### **spot contract**

A company or an ADVERTISING AGENCY signs this advertising contract for the purchase of COMMERCIAL TIME in a local television MARKET or on a local cable system. The contract details the nature and terms of the purchase including its cost, the number of SPOT ANNOUNCEMENTS to be run over a period of time (such as a week or a month), and the times the spots will air.

The spot contract is the final stage of a complicated negotiating process between the advertising agency and the national STATION REPRESENTATIVE or the sales force at the local station. The cumbersome procedures involve a great deal of paperwork, and efforts are being made to develop electronic transaction methods to speed the process. (See also MARKET-BY-MARKET BUY and UNWIRED NETWORKS.)

### **spotlights**

Somewhat smaller than most other lighting devices used in television or film productions, these instruments are used for KEY LIGHTING and BACKLIGHTING, both in the studio and on REMOTE. They provide the brightest and most concentrated of all the light on a subject and create the most shadows.

Spotlights are employed to cover a very limited area. They are usually rectangular instruments with a round, glass lens. One type, the Fresnel, has an adjustable ribbed glass lens, which helps focus or broaden the light. Spotlights are often hung singly from a grid in contrast to SCOOPS, which are often mounted in pairs on HANGERS. Spots (particularly Fresnels) usually have BARN DOORS attached to them to further concentrate their light.

### **Stack, Robert**

An actor in motion pictures since 1939, Stack was one of a handful of Hollywood personalities who did not ignore TV in the 1950s. He appeared often on the dramatic ANTHOLOGIES of the GOLDEN AGE OF TELEVISION including "DESILU PLAYHOUSE," which in 1959 presented a two-part program titled "THE UNTOUCHABLES" with Stack in the lead. As a result of that production Stack played the Eliot Ness character on the ABC series of the same name until 1963. The role remains the one with which he is still most closely associated. In 1960 he was awarded the Best Actor EMMY for his portrayal of the FBI agent.

Stack appeared in other series including "THE NAME OF THE GAME" (1968-71, NBC) for which he was one of three rotating leads, in "Most Wanted" (1976-77, ABC), and in "Strike Force" (1981-82, ABC). He has also continued to appear in MINISERIES and MADE-FOR-TV MOVIES (including an "Untouchables" movie on

NBC in 1991) and to guest star in series TV. Since 1987 he has hosted "Unsolved Mysteries" on NBC, and he occasionally serves as the host and narrator for DOCUMENTARIES.

### **Stahl, Lesley**

Beginning her news career with NBC as a writer-researcher for the 1968 election, Stahl has since established herself as a respected on-air reporter-correspondent-anchor. She became the Washington correspondent for CBS News in 1972 and co-anchored the CBS Morning News from 1977 to 1979. More recently, she served as Chief White House correspondent for the network.

In 1983 Stahl became moderator for the long-running Sunday morning "FACE THE NATION" and in 1990 cohosted a new CBS magazine show, "America Tonight," with CHARLES KURALT. The veteran newswoman was relieved of all other assignments in 1991, when she joined "60 MINUTES" as a correspondent after the retirement of HARRY REASONER.

Stahl is the recipient of two EMMYS, one in 1983 for a piece on the Beirut bombing and another in 1984 for "Reagan's Reelection."

### **stand-alone**

In the early days of the industry, this term was applied to cable systems that were not connected to any cable NETWORK. While the systems carried local and DISTANT SIGNALS, they secured videotapes directly from distributors and other program suppliers, often via a BICYCLING method, and ran their own individual PAY (PREMIUM) CABLE SERVICES. The operations required an enormous amount of effort, staffing, and equipment as well as negotiating ability. With the advent of HOME BOX OFFICE (HBO), followed by other pay and BASIC CABLE networks in the late 1970s, such operations were phased out. Lower-cost TELEVISION RECEIVE ONLY (TVRO) dishes made interconnection via satellite feasible, and by the early 1980s nearly all stand-alone operations had been replaced by the programming services from satellite cable networks.

### **Standard Rate and Data Service (SRDS)**

This Illinois-based publisher of the RATES of television stations throughout the United States is known informally as SRDS. The information, published monthly, is used by companies and their ADVERTISING AGENCIES to price SPOTS for possible purchase.

The data are presented in a standardized format for each station, using a grid device that effectively lists all of the possible combinations of rates for the spots, which can be purchased by a SPONSOR or PAR-

TICIPATING SPONSORS. The stations provide the information for the compilations. SRDS also publishes similar books listing individual radio station rates and the costs of advertising in most of the nation's newspapers and magazines. (See also RED BOOKS.)

### **standup**

Reporters often deliver brief news reports from the field as standups. They position themselves by a burning building, at the scene of an accident, or in front of the Capitol or White House and, speaking to the camera, report directly to the folks at home. Reporters covet standups rather than the VOICEOVER narration of news footage because it puts their faces on the air.

### **Staniar, Burton B.**

The chairman and CEO of WESTINGHOUSE BROADCASTING COMPANY, Staniar is responsible for the firm's broadcasting stations, production company, and satellite arm. He joined Group W Cable in 1980 as an executive in marketing and programming and became president and COO in 1982. He received his present appointment in 1987. He had previously been an executive in noncommunications companies.

### **Stanton, Frank**

The president emeritus of CBS INC. joined that network as a young researcher in 1935. Stanton became vice president and general manager of the company in 1945 and in 1946, Chairman WILLIAM S. PALEY promoted him to the presidency. Vice chairman/CEO was added to his title in 1971. Although company policy required that he retire in 1973, he remained as a director and consultant to the network.

Stanton concentrated on the news division and policy issues at CBS while Paley dealt with programming. During his active years Stanton was perceived as the broadcast industry's leading statesman. He was particularly concerned with FIRST AMENDMENT rights and was an effective witness before congressional committees. In 1971, when a House committee subpoenaed the network for the source material relevant to the documentary "THE SELLING OF THE PENTAGON," he declined to comply, arguing that electronic journalists should enjoy the same First Amendment protection as did the press. Congress backed down. Stanton also led the persuasive but unsuccessful industry campaigns for elimination of the EQUAL TIME (OPPORTUNITY) RULES.

After retiring from CBS Stanton was selected as the chairman of the American Red Cross and became involved with other civic responsibilities including a

seat on the Board of Trustees of the MUSEUM OF TELEVISION AND RADIO. He was honored with the NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES (NATAS) prestigious Trustees award twice, in 1960 and again in 1972, and the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) inducted him into its HALL OF FAME in 1985. The INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) named him Broadcaster of the Year in 1965 and presented him with its GOLD MEDAL in 1969.

### **Stanwyck, Barbara**

One of the premiere leading ladies of Hollywood motion pictures in the 1930s and 1940s, Stanwyck played frequent dramatic guest roles on television during the 1950s, and during the 1960 season, she hosted and starred in an ANTHOLOGY series, "The Barbara Stanwyck Show" (NBC). Her other major television role was that of the matriarch on "THE BIG VALLEY" (1965-69, ABC). She retired in 1973 but returned for two more projects. In 1983 the enduring actress appeared in the MINISERIES "THE THORN BIRDS" on ABC and during the 1985 season she had a continuing role on "The Colbys."

Stanwyck continued her motion picture career well into the 1970s and was also seen on TV SPECIALS. Her two Best Actress EMMYS came in 1966 for "The Big Valley" and in 1983 for "The Thorn Birds, Part 1." She died in 1990.

### **Stapleton, Jean**

Trained as a stage actress with a few motion pictures to her credit, Stapleton was seen in guest roles in many television programs in the 1950s, from "OMNIBUS" and dramatic ANTHOLOGIES to variety shows and series. She did not become a well known TV personality, however, until she created the role of Edith Bunker (the "dingbat") on the landmark "ALL IN THE FAMILY" (1971-83, CBS). She left the SITCOM in 1980.

In the years since Stapleton has added to her motion picture credits and has starred in several MADE-FOR-TV MOVIES including "Eleanor, First Lady of the World" in the 1981 season. She has also acted in cable productions and on the stage. In 1991 Stapleton starred as JULIA CHILD in the off-Broadway, one-woman musical monologue *Bon Appétit!*

The honors accruing to Stapleton include three Best Actress EMMYS (in 1971, 1972, and 1978) and two GOLDEN GLOBES (in 1973 and 1974), all for "All in the Family."

### **star network**

Since the demise of party lines, this basic wired interconnection system has been the standard in the

telephone industry. In the star configuration, wires from a central point are connected to each individual telephone subscriber's home. Each customer has a private line. This design contrasts with the shared-line technique in the TREE NETWORK method that is common in the cable industry.

A form of the star network design has been used in some cable operations in Europe and experiments have been undertaken in the United States. In these hybrid systems, large coaxial cable TRUNK LINES are used to connect the HEADEND with switching centers in neighborhoods. Small CABLE DROP lines are run from the centers to individual subscriber homes. Most of the experiments have indicated that such systems are not economically feasible. Full-fledged and pure star network configurations, however, will probably be used when FIBER OPTICS technology is totally adapted by the industry. A nearly unlimited number of channels can be sent from a headend to each individual home, one at a time, at the subscriber's request. Privacy, PIRACY, and billing problems will be solved and INTERACTIVE TELEVISION can become a practical reality.

### **star schools program**

Established in Congress by Public Law 100-297 in 1987, this educational project seeks to use SATELLITE and other technology to equalize learning opportunities for the nation's youth. Administered by the U.S. Department of Education, the activity awards two-year grants to regional projects to develop DISTANCE EDUCATION programming and services. The initial grant were awarded to four regional educational consortiums. The law requires that each service cover an entire state or be a multistate project. The projects focus largely on science, mathematics, and foreign language instruction and are designed to reach rural schools that do not have advanced (or sometimes any) instruction in those subject areas. Most of the projects involve other technology (including LASER VIDEODISCS [LV]) and use COMPUTER-ASSISTED INSTRUCTION (CAI) and INTERACTIVE TELEVISION techniques to link teachers and students. In the 1989-90 school year, between 12,000 and 15,000 high school students in forty states participated in the Star Schools Program. (See also MIDLAND CONSORTIUM, TECHNICAL EDUCATIONAL RESEARCH CENTER, TI-IN UNITED STAR NETWORKS, and SATELLITE EDUCATIONAL RESOURCES CONSORTIUM.)

### **Star Trek**

Although only seventy-nine episodes of the original series were produced, those episodes have been seen countless times and have a large, vocal, and

faithful following. The space-age fantasy premiered on NBC in 1966 and at the time, it was watched by such a small audience that it faced cancellation in the second season. A write-in campaign saved the show but only for one more season, and it left the air in 1969.

The science fiction-adventure show was set in the twenty-third century and featured excellent writing with logical plots that concerned moral and social issues. The show followed the adventures of the starship U.S.S. *Enterprise*, which traveled in space on reconnaissance missions. WILLIAM SHATNER (Captain Kirk) and Leonard Nimoy (Mr. Spock) starred. It was written and produced by GENE RODDENBERRY.

The hour-long program (which cost \$180,000 per episode) was placed in OFF-NETWORK syndication as soon as it left the air and thanks to the support of its fans (Trekkies or Treckers), it has since become one of a dozen of SYNDICATION's most successful shows. It has been seen as many as forty times in some markets.

NBC took advantage of the series' popularity with young viewers by televising an animated version from 1973 to 1975 using the voices of the original cast. The cartoon version won an EMMY in 1975 in the Children's Entertainment category. One live-action episode, "The Wrath of Khan," was the first home video title to be sold at the reasonable price of \$39.95 in 1982. Other episodes are also available in that medium.

After the first four theatrical motion pictures featuring the original TV cast were released, a second television series was produced in 1987 for FIRST-RUN syndication, titled "Star Trek: The Next Generation." The action in this one takes place in the twenty-fourth century and an entirely new cast participated. Merchandising activities around the show were extensive. Two more movies have been released, and "Star Trek" will undoubtedly continue in some form for many more years, in spite of the October 1991 death of Roddenberry, the show's creator.

### **Starsky and Hutch**

One of the police-adventure series of the 1970s, this program featured two young cops in southern California and relied heavily on break-neck automobile chases. The hour-long action program, frequently attacked for its excessive violence, was seen on ABC from 1975 to 1979. It starred David Soul, who had been a regular on several network offerings since 1968, and Paul Michael Glaser in his only series. AARON SPELLING served as executive producer. The ninety-two episodes were placed in OFF-NETWORK syndication in 1979.

### **Stasheff, Edward**

One of the nation's premier professors of communication, Stasheff began his career in New York as Director of TV Development for the New York City Board of Education radio station WNYE, while serving as an educational consultant to CBS from 1945 to 1947. From 1948 to 1950 he was assistant program manager at WPIX-TV and later directed shows for ABC. Stasheff joined the faculty of the University of Michigan in 1952 and taught hundreds of students radio and television writing and production. With RUDY BRETZ, he authored the seminal TV production book, *The Television Program: Its Direction and Production* in 1951, which was revised in five editions (the last in 1981). Stasheff authored a number of other professional texts and served as a consultant to many agencies and organizations, notably the Israeli government. He retired from the University of Michigan as Professor Emeritus in 1977 and was a visiting professor and director of production at Tel Aviv University in 1979-80.

### **state networks**

Both commercial and noncommercial stations sometimes form networks to gain the benefits of group sharing and activities. Many states have extensive noncommercial PUBLIC TELEVISION (PTV) networks. The stations are licensed by the FEDERAL COMMUNICATIONS COMMISSION (FCC) to a state authority or agency and one main station feeds a network of SATELLITE stations. Alabama was the first state to construct such a system in January 1955, and South Carolina, Maryland, Kentucky, and other southern states have since followed that example. Some state PTV networks such as those in Ohio and Pennsylvania are cooperative organizations of individual licensees. Although the stations maintain distinct program schedules, they are interconnected for occasional programs of statewide interest.

A network may also be formed within a state by commercial stations that are owned and operated by a single company and are interconnected by MICROWAVE RELAY. They usually do not exchange programs but COMMERCIAL TIME for all the stations in the network is sold by ACCOUNT EXECUTIVES and national STATION REPRESENTATIVES.

### **station breaks**

The period between programs in a broadcast operation is known as a station break. Most stations use the time to comply with the FEDERAL COMMUNICATIONS COMMISSION (FCC) requirement that all radio and television broadcast stations publicly identify themselves periodically. The STATION IDENTIFICATIONS (ID)

consist of the transmission of the CALL LETTERS, CHANNEL, and the city of origin, both visually and aurally. The station break periods are also used as COMMERCIAL TIME slots. (See also CONTINUITY, PROMOS, TRAFFIC, and TRAFFIC/CONTINUITY SPECIALIST.)

#### **station identification (ID)**

Television broadcast stations are required by the FEDERAL COMMUNICATIONS COMMISSION (FCC) to publicly identify themselves periodically. The rules require transmitting an announcement consisting of the CALL LETTERS, CHANNEL, and city of origin. The station IDs must be aired at hourly intervals or, if a program runs longer, at a natural break near the hour.

IDs are designed by the FCC to minimize any potential confusion in the minds of the viewers about which station they are tuned to. They are also helpful to the FCC in detecting improper technical procedures by stations and in identifying any that are interfering with the transmissions of other stations. Station IDs are normally scheduled in STATION BREAK periods. Although the FCC only requires IDs on an hourly basis, many stations transmit them on a half-hour basis because they help to separate and distinguish programs from one another. (see also TRAFFIC/CONTINUITY SPECIALIST and SIGN ON/SIGN OFF.)

#### **Station Independence Program (SIP)**

Developed by the PUBLIC BROADCASTING SERVICE (PBS) in 1975, this enterprise was designed to coordinate fundraising activities at the nation's PUBLIC TELEVISION (PTV) stations. The objective was to increase individual and corporate gifts to enable the stations to become more "independent" of state and federal tax support. The stations and the CORPORATION FOR PUBLIC BROADCASTING (CPB) contributed funds to develop national print and television promotion campaigns and to acquire special blockbuster mass-appeal programs to broadcast during nationally scheduled PLEDGE WEEKS. This noncommercial version of HYPING has been a success in raising the level of donations and station memberships. The CPB withdrew its support of the project in 1990 but the project continues to be funded by the stations, separate from their PBS dues. The initials SIP also stand for "station information packet," which consists of the blank forms and instructions that are sent to a television station by ARBITRON or A. C. NIELSEN prior to a measurement study. Stations use the packet to report scheduling changes.

#### **station lineup**

This term is used by a producer or SYNDICATION company to indicate the number of stations that have

committed to license and carry a program. The *ad hoc* noninterconnected group of stations is usually created for FIRST-RUN programs, but OFF-NETWORK shows are also sold to a lineup of both AFFILIATED and INDEPENDENT STATIONS.

No two programs will have exactly the same station lineup. At least seventy stations in the 200 television MARKETS in the United States usually must sign up for a program or series if the show is to attract national advertisers for SPOT commercials.

#### **station program cooperative (SPC)**

This program acquisition and distribution process for PUBLIC TELEVISION (PTV) functioned from 1974 to 1990. Conceived and developed by HARTFORD N. GUNN, first president of the PUBLIC BROADCASTING SERVICE (PBS), the cooperative allowed all stations to be a part of the program selection for some programs for the national service.

In the SPC process, program proposals and budgets from individual PTV stations and production agencies were submitted to PBS. The stations voted on the proposals through a series of elimination rounds until a few programs were finally selected for funding, production, and scheduling by PBS. The program proposals included previously produced and known programs as well as some new submissions. Each individual station paid a portion of the cost of a selected program, pro rated according to its budget. The method was symbolic of the democracy of the noncommercial industry. Stations voted and paid only for those programs they wanted and used. This program market was the ultimate GROUP BUY.

Criticism of the method increased over the years, however, because the process "took a long time" and "was too complex and cumbersome" and the program choices by the stations "were nearly 100 percent predictable," according to a PBS position paper in 1988 and again in 1990. The technique "neither funds new programs" nor "retires old series," and discourages "risk-taking" and "innovation" by producers. The SPC was discontinued in 1990 in favor of a more centralized approach to program acquisition by PBS called the PBS PROGRAM FUND. (See also CPB PUBLIC TELEVISION PROGRAM FUND.)

#### **station representatives (reps)**

Acting as the national sales representatives (reps) for local television stations, these companies sell COMMERCIAL TIME to national advertisers. The rep firms are usually located in New York City but have offices in many large MARKETS, where major ADVERTISING AGENCIES and their CLIENTS are located. They represent a number of stations and sell SPOTS from

AVAILABILITIES, thereby offering national advertisers a MARKET-BY-MARKET BUY. Some organize UNWIRED NETWORKS.

Rep firms act as an additional sales force for a station and receive a commission (usually 15 percent) on the dollar amount of commercial time they sell. In addition to selling time UPFRONT and in the SCATTER MARKET, reps serve as informal consultants to their stations. Because they deal with many local operations, they have a unique perspective on program trends, personnel, and audience research.

Many rep firms have more than 100 stations as their clients. Some of the largest are Katz Communications Inc., Blair Television, and Petry Television Inc., all headquartered in New York City. The networks maintain their own rep firms for spot sales on their O&O stations, as do some GROUP BROADCASTERS. (See also SPOT CONTRACT, SCATTER PLAN, and STATION REPRESENTATIVES ASSOCIATION INC.)

#### **Station Representatives Association Inc.**

This national association of STATION REPRESENTATIVES (REPS) represents some twenty-seven national firms engaged in representing local commercial television stations in SPOT television sales. The association was founded in September 1947 and is headquartered in New York City.

#### **Statistics Canada**

Similar in nature to the Census Bureau in the United States, this government agency compiles, analyzes, abstracts, and publishes statistical information on the economic and social life of Canada and conducts a nationwide census every five years. The agency was created in 1918 as the Dominion Bureau of Statistics. Although the name was changed in 1971, the functions remain the same. Statistics Canada is a valuable resource for media advertisers and television programmers.

#### **Stauffer Communications Inc.**

A GROUP BROADCASTER, Stauffer owns nine television stations along with three AM and two FM radio stations. The TV stations are located in California, Colorado, Kansas, Missouri, and Wyoming. In addition, Stauffer Communications owns a number of newspapers, shopping papers, and computer services. The headquarters of the company are in Topeka.

#### **Steadicam**

Invented in 1974 by the CINEMATOGRAPHER Garrett Brown, this remarkable camera mount brought a new dimension to television production. It was first no-

ticed by the television and film industry when "Rocky" ran up the steps of the Philadelphia Art Museum without a jiggle or jitter. Since then the mount has been perfected for ENG and EFP applications and is used in studio work, sports, and concerts.

The unit consists of a small platform mount capable of holding a camera weighing from fifteen to twenty-three pounds and it has a support arm that attaches to the operator's vest. The arm can be moved in any direction, powered by a battery in a module below the mount. The mount is controlled by a unit on the operator's waist, while a small four-inch CATHODE RAY TUBE (CRT) (attached below the mount) is used for viewing instead of the traditional camera viewfinder. A system of counterweights allows the camera to be moved smoothly and steadily, eliminating the slightest jerk from the picture. The steady and smooth movement allows fluid motions in any direction and from any height. The remarkable assemblage makes it possible to achieve the steadiness and soaring effects usually obtained only by CRANE and DOLLY shots. The operation of a Steadicam, however, requires skill and the ability to develop eye and hand coordination in a three-dimensional manner. A lightweight simplified unit was introduced in 1980 for use with home video cameras. (See also SKYCAM.)

#### **Steinberg, Saul P.**

The chairman and CEO of TELEMUNDO GROUP INC., Steinberg began building the Spanish-language network in 1986. He is also the founder, chairman, and CEO of Telemundo's parent, the Reliance Group Holdings. The University of Pennsylvania graduate founded a data-processing firm in 1961 and acquired the Reliance Insurance Company in 1968 before moving into station ownership and the development of the network.

#### **step-up fees**

Additional charges are often required when a program that has been produced for and seen on a local station is acquired by a network for national RELEASE. The extra fees are also often necessary when SPECIAL INTEREST (SI) PROGRAMMING or a NONTHEATRICAL FILM produced for limited nonbroadcast use is syndicated and distributed nationally. These extra fees are known as step-up fees. Although some of the additional fees are related to administrative costs and the need for more copies of the program, most step-up fees are necessary because of the contractual arrangements related to RESIDUALS. Although original fees are paid to writers, actors, directors, and other creative people as well as technical personnel for the initial distribution of the program or film, other



charges are incurred when the program "steps up" to wider distribution.

### **Sterling, Christopher**

A noted author, scholar, and teacher, Sterling has been involved with broadcasting all of his professional life. He is a prolific author of nine books and many articles on broadcasting and the electronic media and has served as the editor of the *Journal of Broadcasting*. For more than twenty years, Sterling has been the compiler and main reviewer of the definitive bibliographic reference tool in the field, *Communication Booknotes*.

After receiving his PhD from the University of Wisconsin, Sterling served on the faculty of Temple University and as an assistant to a commissioner of the FEDERAL COMMUNICATIONS COMMISSION (FCC). He has also served as chairman of the BROADCAST EDUCATION ASSOCIATION (BEA). The academician currently directs the graduate telecommunication program at George Washington University in the nation's capital.

### **Stern, Bill**

Closely identified with sports announcing on radio for two decades, Stern easily made the transition to television after WW II. He also served for a time as sports director for NBC. Early in his career, Stern provided commentary for many ball games and delivered sports news on regular newscasts. He was particularly known for his radio coverage of the Rose Bowl game on New Years Day and he also narrated the coverage of sporting events in the newsreels of the day in theaters across the country.

Stern was behind the mike for the FIRST SPORTING EVENT ON TV in 1939. In the early 1950s NBC telecast harness racing from New York's Roosevelt Raceway and during one season, Stern EMCEED a sports quiz between races in order to hold the audience. The popular sportscaster also hosted a 30-minute interview show on NBC during that period. Later, Stern provided commentary for ABC's "Saturday Night Fights" and did a stint as a panelist on a nonsports quiz show that was similar to "WHAT'S MY LINE?" in 1953. He later retired and lived quietly until his death in 1971. He is remembered for his clear crisp tones and accurate reporting.

### **Steve Allen Show, The**

The first "STEVE ALLEN SHOW" to be hosted by the versatile performer was on CBS in 1950 and 1951. Initially a half-hour Monday-Friday program airing at noon, it was later expanded to an hour. In 1952 the show was given a PRIME-TIME, once-a-week slot. The series for which the talented host is best known,

however, was televised on Sunday evenings on NBC (opposite the unbeatable "TOAST OF THE TOWN" on CBS) from 1956 to 1959, when it was moved to a weeknight spot for its final season on NBC. It then appeared on ABC for three months in 1961. Two "Steve Allen Comedy Hours" followed, in 1967 on CBS and in 1980-81 on NBC.

All four shows were comedy-variety outings, but all also featured some form of music, often led by the piano-playing host. The format of the programs varied but usually included one or more regular comedy features such as "The Question Man" or "Man on the Street." The talented repertory company that appeared in these and other sketches on the Sunday night show included comics TIM CONWAY, Bill Dana, PAT HARRINGTON JR., DON KNOTTS, Louis Nye, and TOM POSTON, along with announcer GENE RAYBURN and band leader Skitch Henderson.

Forty years later Allen's intelligent comedy still plays well. In 1990 a cable comedy channel rebroadcast 100 episodes from the Sunday night productions. (See also MEETING OF THE MINDS and THE TONIGHT SHOW.)

### **Stevens, Craig**

See PETER GUNN.

### **Stevenson, McLean**

This Illinois-born star was a successful comedy writer early in his career and gradually moved into on-screen work. He had his first major role in "THE DORIS DAY SHOW" (1968-73, CBS) and went on to stardom in "M\*A\*S\*H," playing Lt. Col. Henry Blake on that SITCOM from 1972-75. He left to pursue other acting opportunities. None of his four series since that time survived the first season but he has continued to appear occasionally on talk shows, game shows, and SPECIALS as both a host and actor.

### **Stiers, David Ogden**

A Shakespearean actor, Stiers has appeared on Broadway and in motion pictures in straight dramatic roles. His television career began in the 1970s with MADE-FOR-TV MOVIES, several "PERRY MASON" episodes, and his first series, "Doc," a short-lived SITCOM on CBS. A guest role on "THE MARY TYLER MOORE SHOW" brought him to the attention of the "M\*A\*S\*H" producers, who cast him as Major Winchester for the final six years of that series, and Stiers became a TV star.

Since "M\*A\*S\*H" Stiers has appeared on "The First Olympics, Athens 1896" and the "North and South" MINISERIES, but Hollywood feature films have claimed more of his time in recent years.

**still video cameras**

Introduced in 1983 by the SONY CORPORATION, this innovative product is intended to replace chemical still photography. Dubbed the Mavica, the camera is designed to store still pictures on small magnetic floppy discs, which can later be displayed on a television set. The disc is approximately the size of a 35mm slide and is known as a "video floppy (VF)." Although the initial picture quality was inferior to most traditional chemically processed prints, improvements over the years have been made and the device is now capable of producing still picture images on the TV screen that exceed normal VHS standards and approach photographic quality. In 1988 the Electronic Still Camera Standardization Committee upgraded a previous standard in the field to the highband (Hi-VF) system. The original pioneers in the field, including Canon and Kodak, have been joined by five other major electronic manufacturers. The technology found acceptance in the professional market in the late 1980s. A number of newspapers (including *USA Today*) use the technology to gather images from the field using special transceivers that allow the pictures to be transmitted over regular telephone lines. Using a computer, the images can also be made into color separations for desktop publishing and on-screen computer shows. In 1990 Sony added a sound feature that allows one to shoot fifty pictures on a floppy disc, each accompanied by up to ten seconds of audio or voice narration. In spite of the potential for an instant voice-captioned slide show and the new ability to print out pictures with a STILL VIDEO PRINTER, however, the technique has not yet been a success with U.S. consumers. Electronic photography appears to be an idea whose time has yet to come. (See also KODAK STILL PICTURE PROCESS.)

**still video printers**

Designed to accompany STILL VIDEO CAMERAS, these devices were developed to challenge the traditional chemical photography process. They provide a way in which the images from a still video camera that are normally seen only on a television set can also be turned into solid hand-held pictures. Operated by professionals, the printers take the imprint from a single black-and-white or color video frame stored on the tiny floppy disc and print it out in a three- by four-inch or other photographic size. The printers have been largely used for professional purposes. In 1990 SONY and Mitsubishi developed "consumer" (lower cost) versions of the machine, which print out acceptable pictures on four different types of paper. Although the process takes only seventy seconds per frame and a number of remarkable

variations in size and style are possible, the prints (along with the still video cameras) have yet to be embraced by the American consumer. (See also KODAK STILL PICTURE PROCESS.)

**stock balancing**

This retail practice is offered by some WHOLESALEERS in the prerecorded videocassette industry. The records of activity for all of the titles in INVENTORY at a video retail store are examined at periodic intervals and the merchant can exchange those that are not moving for others in the wholesaler's catalog. (See also BREADTH AND DEPTH and 20/80 RULE.)

**stock shots**

These still photographs or FILM CLIPS are usually of common scenes, such as waves crashing on a beach or an airplane taking off. They are obtained from stock library companies that specialize in acquiring thousands of such scenes and are inserted into a program at the appropriate time. Their use makes it unnecessary for the production to create such shots. In addition, the shots obtained from the stock library are often superior to the ones that would be shot locally on REMOTE.

**Stoddard, Brandon**

Recognized by many as a programming genius, Stoddard learned his trade in broadcast programming at ADVERTISING AGENCIES in the 1960s. In 1970 he went to ABC as supervisor of program operations. He has remained at that network, working his way up through the programming ranks of daytime and children's programming before moving to the development of MADE-FOR-TV MOVIES and MINISERIES. He was responsible for "ROOTS" as well as many other landmark programs that contributed to ABC's improvement in the ratings. In 1979 he was named president of ABC Motion Pictures, a unit within ABC Entertainment, and in 1985 he became president of the latter division and the executive in charge of all ABC programming.

Stoddard resigned his overall corporate supervisory position in 1989 to head the ABC Productions unit, to create and produce series and movies for the network, and to supervise in-house program development.

**stop action**

An old film production method, this still or freeze-frame technique was adapted to the television medium by ROONE ARLEDGE and Julius Barnathan at ABC Sports in the late 1960s. It was used on "WIDE WORLD OF SPORTS" and later with great effect on

"MONDAY NIGHT FOOTBALL." A playback of the action is stopped at a given point and the position of the players noted and analyzed. Although the frozen-in-time ability had long been used by coaches, Arledge and Barnathan took it out of the locker room and made it public. In later years analysts were able to draw diagrams on the screen with an electronic device (called a Telestrator) to aid in their commentary about the action.

Home video enthusiasts achieve the stop-action mode by pushing the pause buttons on their VCRs but there is often breakup and NOISE in the picture due to SYNC instabilities and the lack of a TIME BASE CORRECTOR (TBC). (See also ISOLATED CAMERA.)

### **store check**

This practice is used in the home video and consumer electronics industries by PROGRAM SUPPLIERS or manufacturers of home video gear to see how their titles or equipment are displayed and sold at the retail level. Their ADVERTISING AGENCIES and WHOLESALEERS will also occasionally check to see how the companies' products are being handled by the staff at the retail level and how they are selling.

### **storefront**

In the retail world and the home video industry, this term identifies a retail outlet that fronts on the street. It is used to distinguish such operations from those in malls or other enclosed areas. The storefront type of retail outlet has proven to be the most successful in the home video industry because it has parking close by and affords easy and convenient access for customers.

### **storyboards**

The concept and ideas for a COMMERCIAL, television program, or film are often illustrated by these drawings of the visual aspects of the major scenes. The series of sequential sketches indicate the elements of action in the piece, based on the script, and help visualize what the final production will look like. Storyboards are commonly used in Hollywood film productions but in television they are generally created only for major network shows. They are often developed for commercials, however, by ADVERTISING AGENCIES, who use them to get CLIENT approval before beginning to shoot a SPOT. (See also BOARD IT UP.)

### **Stratovision**

This television broadcast experiment in the mid-1940s used an aircraft circling some 30,000 feet in the air to transmit television signals over an area larger than what was possible with terrestrial trans-

mission. A television transmitter and antenna were installed in the aircraft and the programs were broadcast to receiving antennae on the ground. The objective was to eventually cover the nation with such services, but the FEDERAL COMMUNICATIONS COMMISSION (FCC) and Congress were reluctant to encourage such a system because it would bypass local control of broadcasting. The tests by Westinghouse and the Martin Aircraft Company were abandoned but the idea was successfully revived in the 1960s by the MIDWEST PROGRAM ON AIRBORNE TELEVISION INSTRUCTION (MPATI). Both techniques were the precursors of the proposed DIRECT BROADCAST SATELLITE (DBS) systems of the 1990s.

### **streaking effect**

A technical aberration in a television image, streaking consists of a condition in which objects within a picture appear to be blurred. It is often seen in high-contrast situations such as the panning of a camera from a lighted portion of the set to a dark backstage area. Streaking involves the slight extension of the object horizontally rather than vertically, as is the case in the similar condition called SMEARING.

### **street date**

This home video industry phrase specifies the day on which a prerecorded title may be officially sold or rented by a retailer. The date is set by the PROGRAM SUPPLIER and WHOLESALEERS to try to ensure that the units are shipped and arrive at the retailers' stores on that date or that they are available to them on a "will-call" basis at the wholesaler's warehouse. Most program suppliers establish a certain weekday for their street date to create an equal opportunity for all retailers and to maximize promotion and publicity. The release of a title is surrounded by "pre-street" and "post-street" advertising and promotion. Hot new "A" TITLES are in demand, however, and the competition between stores for customers is fierce. Units find their way to some stores early and the street date is often more honored in the breach than the observance. In recessionary times, some program suppliers delay the announced street date in hopes of getting more orders or to avoid conflict with their competitors' release times.

In 1991 there was an appeal for a common street date throughout the industry. The NATIONAL ASSOCIATION OF VIDEO DISTRIBUTORS (NAVVD) proposed using Thursdays as the day for all new releases. Because retailers often pay for the shipments of titles to them, a common one-day shipment from even one supplier rather than two or three a week would save them

money. It is also hoped that a uniform midweek day would bring more customers into the stores at a traditionally slow time. Some program suppliers, however, are not persuaded that it is in their best interests to have their titles released at the same time as their competitors' and an industry-wide street date may not be an idea whose time has come.

#### **Streets of San Francisco, The**

This police-adventure series starred KARL MALDEN as an experienced cop, partnered with the much younger Michael Douglas. Malden played a widower with a college-age daughter but as the series progressed, the programs focused more on crime-fighting in the Bay area and less on the personal lives of the principals.

The hour-long program was televised by ABC from 1972 to 1977 and the 119 episodes were placed in OFF-NETWORK syndication the following year. A MADE-FOR-TV MOVIE, "Back to the Streets of San Francisco," was produced in 1991 with Malden again starring and the original producer. Douglas did not participate.

#### **Streisand, Barbra**

A superstar in concerts, on Broadway, in motion pictures, and in recordings, Streisand has never starred in a television series, made guest appearances on TV, or appeared in MADE-FOR-TV MOVIES. Her television SPECIALS over the years, however, are legendary. They include "My Name Is Barbra" (for which she received an EMMY), "Color Me Barbra," "Belle of 14th Street," "A Happening in Central Park," "Barbra Streisand: One Voice," and "Barbara Streisand and Other Musical Instruments."

#### **Stringer, Howard**

As president of the CBS/Broadcast Group, Stringer is responsible for all broadcast activities of CBS INC. He was named to this position in August 1988 after serving as executive vice president of CBS News and executive producer of the "CBS Evening News with Dan Rather" from 1981 to 1984. Born in Wales and educated at Oxford, Stringer has been with CBS since arriving in this country in 1965.

Stringer was executive producer for "CBS REPORTS" from 1976 to 1981, a period during which that show won innumerable awards including thirty-one EMMYS, three PEABODYS, and an OHIO STATE AWARD. He has also been honored with eight individual Emmys.

#### **stripping**

In this program scheduling strategy in television and cable, individual programs from a series are

transmitted at the same time each weekday. The programs are said to be stripped, or run ACROSS THE BOARD.

#### **Struthers, Sally**

Stardom came to Struthers with her role as Gloria on the groundbreaking "ALL IN THE FAMILY" (1971-83, CBS). She left the series in 1978 but has never topped the popularity she enjoyed as Archie Bunker's little girl.

Struthers' career began in 1970 when she was a regular on one of TIM CONWAY'S tries at a comedy series. She also worked that season on "THE SMOTHERS BROTHERS COMEDY HOUR." The actress appeared in four motion pictures in the early 1970s and during her tenure on "All in the Family," Struthers was featured in several MADE-FOR-TV MOVIES and voiced the part of Pebbles Flintstone for Saturday morning cartoons. Her 1982 SITCOM "Gloria," in which she played an extension of her former character, only lasted one season. Her most recent recurring role was that of one of the secretaries in the FIRST-RUN syndication version of "9 to 5" in 1986. Today she makes occasional guest appearances in various series.

The ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) presented Struthers with two Best Supporting EMMYS in 1972 and 1979 for her work in "All in the Family." She has been a longtime spokesperson for the International Christian Children's Fund.

#### **Studio One**

This dramatic ANTHOLOGY led the way into the GOLDEN AGE OF TELEVISION. The weekly series first appeared on CBS in November 1948 after having been a successful radio show for a year, and in spite of miniscule budgets and little experience in the visual requirements of the new medium, the crew and actors consistently presented top-notch live drama for the next ten years. During its last two years it was considered, along with "PLAYHOUSE 90," one of the two best dramatic shows on television.

Westinghouse was the show's SPONSOR almost from the beginning and BETTY FURNESS, as the sponsor's spokesperson, was always closely identified with the show. The early producer who set the tone of the series was Worthington Miner, and the directors included FRANKLIN SCHAFFNER and George Roy Hill. ROD SERLING, REGINALD ROSE, and GORE VIDAL were among the many writers who contributed original scripts and more than one thousand Hollywood performers appeared, many of them in their television debuts. The 500 hour-long shows also featured adaptations of classics such as "Julius Caesar" and "The Taming of the Shrew" as well as mysteries and comedies. All

of the plays were presented live and in spite of some on-camera mishaps, they were quality productions.

The highly acclaimed series was produced in New York until its final season, when live drama was on the way out, and more talent and better facilities were available in Hollywood. The show won an EMMY for Best Dramatic Series in 1951. The final telecast of the series was in September 1958. Forty-one of the plays are available for home-video viewing from Video Yesteryear.

#### **studio pedestal**

Specifically designed for television, this camera mount is used in professional studio situations and is one of the most versatile and flexible devices ever developed for one-person operations. It consists of a large heavy pedestal that contains a system of counterweights, springs, and pulleys that easily allows the mounted camera to be raised and lowered manually or by pneumatic pressure. The base contains a dolly with large enclosed wheels, which are steered synchronously by a large wheel surrounding the pedestal. The entire device is so sturdy that it can be used to achieve smooth DOLLY IN/DOLLY OUT, TRUCK, and even ARC shots. The mount responds so well that it is easy for the camera operator to respond to a DIRECTOR's command to "pedestal up" (or down), even when that camera is on the air.

#### **studio-transmitter link (STL)**

An STL is a specific application of a MICROWAVE RELAY system that connects the studio of a television station to its TRANSMITTER site. Offices and studios of television stations are often located in downtown business areas while the transmitter, tower, and ANTENNA are situated on higher ground outside of the community to provide a larger COVERAGE AREA. The STL transmits a signal from the studio to the transmitter where it is recovered, amplified, modulated, and retransmitted on the station's assigned channel. The distance covered in this point-to-point communication is usually less than fifteen miles. In cable television a similar electronic configuration is called a "studio-HEADEND link (SHL). (See also ANTENNA HEIGHT ABOVE AVERAGE TERRAIN.)

#### **stunting**

This programming scheduling technique is sometimes practiced by local stations and networks, particularly at the beginning of the fall SEASON or during SWEEP periods. Unusual programming is devised and transmitted and schedule changes and preemptions are made, all in an endeavor to draw attention away from competing channels. It is peri-

odically condemned by many in the industry who believe that RATINGS are artificially skewed by the practice. Because most everyone engages in the technique, however, its usefulness as a distinguishing tactic is questionable. (See also QUICKSILVER SCHEDULING.)

#### **subliminal advertising**

This now-illegal form of television advertising used a method in which words containing an advertising message were flashed on the screen so rapidly that the viewer was not aware of them. The attempt was to capitalize on the phenomenon of subliminal perception, which allows the mind to absorb messages unconsciously. A few advertisers experimented with it in the 1950s, but alarmed by the specter of thought control, the public objected strenuously to the technique. It is now forbidden by FEDERAL COMMUNICATIONS COMMISSION (FCC) rules.

#### **subscription television (STV)**

A form of PAY TV, STV was somewhat successful for a period of time in the 1980s. The concept and technology was simple. The signal of a conventional full-power television broadcast station was SCRAMBLED and only those viewers who purchased or leased a DESCRAMBLER/DECODER could receive the transmitted program. The station's income came from subscriber fees. Because the signals were provided over the air on otherwise regular television stations, the operations were licensed and controlled by the FEDERAL COMMUNICATIONS COMMISSION (FCC).

Experiments in STV were authorized by the FCC in the early 1950s when the Zenith Corporation tried PHONEVISION in Chicago. The Commission was reluctant to encourage STV, however, fearing that it would hinder the development of regular over-the-air broadcast TV supported by advertising. While other pay-TV experiments were authorized and undertaken with UHF stations in New York and Los Angeles in the 1950s (using systems called SKIATRON and TELEMETER, respectively), the results were inconclusive as to whether the public would accept the concept and pay for the programs.

The Hollywood studios and the nation's theater owners fought the idea of pay TV, fearing a loss of customers. Broadcasters were also antagonistic, preferring to build and operate their stations using advertising revenue. In answer to the pressure from all of the opponents, the FCC developed a series of strict rules and regulations in 1959, 1968, and 1971 that effectively limited any further exploration and expansion of this type of over-the-air pay TV. While the Commission's stated purpose was to protect the

public who had bought sets to receive free TV, the behind-the-scenes reason was to protect the *status quo* of film and broadcasting.

The successful use of a different technology in pay TV in 1972, however, spurred the development of broadcast STV. In that year HOME BOX OFFICE (HBO) inaugurated its PAY CABLE (PREMIUM) SERVICE, and in 1977 it challenged the restrictive rules of the FCC concerning pay TV in the courts and won.

In March 1977 the first nonexperimental station licensed as an STV operation under FCC rules went on the air in Newark. By 1980 eight UHF broadcast stations were providing an STV service to 400,000 subscribers. Another seven stations were authorized in 1981 and by 1982, some thirty-one stations were in operation. The majority were located in the twenty-two major cities that were largely unserved by cable television. More than one-third of the STV subscribers were located in the Los Angeles area, which was served by two stations. Chicago had three stations and Dallas-Fort Worth and Philadelphia each had two STV operations.

An STV station functioned as an INDEPENDENT STATION during the daytime (supported by COMMERCIALS) and switched to an STV service during the evening hours. Most of the stations were struggling UHF stations. Because they used a full-power broadcast transmitter, the stations had a range (with either a scrambled or unscrambled signal) of from fifty to sixty miles. Their transmitters were modified to allow the change to a scrambled signal at the appropriate time. The scrambled signal resulted in a distorted and nonviewable image on the home television screen. The scrambled signal also contained data from a computer terminal at the stations. Unscrambling the signal required a special antenna installed on the roof of the subscriber's home and cables were run to a descrambler/decoder box and then to the TV set. The box itself was activated (or addressed) by the computer at the station. The box then could receive and decode the programming that the customer had purchased. Some decoding boxes could unscramble different signals from the transmitting station, allowing for PAY-PER-VIEW (PPV) programming. If the viewer had not ordered the specific program, the signal remained scrambled. More than 70 percent of the STV stations used ADDRESSABLE CONVERTERS, according to industry estimates. Such addressability allowed the stations to deliver individual programs such as rock concerts or boxing matches on the channel. Addressable boxes also allowed the station to disconnect the subscriber's set automatically, via the computer, without sending a service technician to the home.

In 1982, the FCC removed all restrictions on STV operations and programming, and its future seemed unlimited. That year the STV industry had some 1.4 million subscribers and its own trade association, and was positioned to become a major influence in the industry.

No new systems were launched in 1983 and 1984, however, and subscriber CHURN became a major problem. By the middle part of the 1980s most operations had been terminated with the stations reverting to full-time, regular, independent, commercial operations. By 1986 no STV stations remained in operation.

There were a number of reasons for the failure of STV. Most observers cite the growth of cable television, which offered multiple channels rather than the single channel of subscription television, often at the same price. The increase in the number of videocassette machines and the growing rental market for prerecorded programming and hit movies were also factors. In addition many television station owners found that they could more profitably program their facilities as independent stations on a full-time basis. STV operators were also plagued by PIRACY problems.

STV as a version of pay television had a brief moment in the industry. The concept of paying for programming continues in MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS), at some LOW-POWER TELEVISION (LPTV) stations, and in its most successful version, pay (premium) and BASIC CABLE SERVICES. (See also SUBSCRIPTION TELEVISION INC. EXPERIMENT.)

### **Subscription Television Inc. experiment**

Inaugurated in 1962, this early experiment in PAY TV began in the Los Angeles area and was later expanded to San Francisco. Founded by ex-NBC legend SYLVESTER "PAT" WEAVER, the system offered free television over a commercial station, with cable subscribers who paid a fee also receiving three channels. It thus became an early kind of PAY (PREMIUM) CABLE SERVICE operation. The \$25 million gamble by Subscription Television Inc. had the support of major corporations and area sports teams, including the baseball Giants and Dodgers. The system offered many baseball games, motion pictures, and some educational and cultural programs.

The theater owners and broadcasters in California, however, mounted an extensive and well-financed campaign against what they derisively called "feevee," blanketing the state with "Save Free TV" slogans. In November 1964, voters passed a referendum by nearly a two-to-one vote prohibiting pay-TV in California. Although the state supreme court later ruled the referendum unconstitutional,

the company had lost millions by that time and was bankrupt and out of business.

#### **Suhler, John S.**

This media-industry executive serves as president of VERONIS, SUHLER AND ASSOCIATES, which he co-founded with JOHN VERONIS in 1981. Prior to that, he was president of the CBS Publishing Group, which included such titles as *Field and Stream*, *Woman's Day*, and the weekly newspaper magazine *Family Weekly*, as well as the book imprint Holt, Rinehart and Winston. At CBS, he was also involved in VIDEOTEXT efforts. Early in his career, the University of Kansas graduate was associated with the magazine *Psychology Today* and a direct-mail firm.

#### **Sullivan, Ed**

Although an unlikely candidate, Sullivan became the most famous variety show host in the history of television. Initially a sports reporter, he started writing a Broadway column for the New York *Daily News* in 1931, which he continued writing throughout his television career. His years of involvement with the entertainment scene contributed to his sense of timing and what would play, and ultimately to his success.

His "TOAST OF THE TOWN" was a vaudeville show that premiered on CBS in 1948 and ran for twenty-three years. "Playing the Sullivan show" was almost a guarantee of eventual success for both new and established talent, and even to be acknowledged in the audience by Sullivan on camera was a high honor.

Sometimes called "The Great Stone Face," Sullivan was awkward in front of the cameras and regularly mangled the English language, but he had a recognized flair for knowing what would be popular and well received. His on-stage mannerisms became the basis for a great many comedy routines and he was so often imitated that his actual appearances later in his career almost became a form of self-parody. Sullivan presented a few SPECIALS in the years after the show was cancelled, climaxed by a twenty-fifth anniversary bash in 1973.

Sullivan received many honors. In 1965 the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) named him its Broadcaster of the year and in 1969 awarded him the Gold Medal. He was one of the founders of the NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES (NATAS) and the organization presented him with its Trustees award in 1971. In 1984 he was posthumously elected to the HALL OF FAME of the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) and he was similarly honored by the BROADCAST PIONEERS. Sullivan

was reported dead on at least six occasions before he died in October 1974.

#### **Summerall, Pat**

A former football kicking specialist from the University of Arkansas and the NFL, Summerall reported on sports for the New York CBS o&o radio and television stations before moving to the network in 1971. Since then he has been a commentator and done play-by-play for basketball, golf, tennis, and other sports, notably several SUPER BOWLS. He has also hosted the "CBS Sports Spectacular."

#### **Sunday afternoon ghetto**

Used derisively by critics in the early days of television in the 1950s, this term defined the period when many cultural and public affairs programs were scheduled on the commercial networks and on individual stations. Shows such as "OMNIBUS" on CBS and local interview and panel shows that did not attract SPONSORS were relegated to the then-low viewing period of Sunday afternoons. The SUSTAINING programs had a loyal but small audience.

#### **Sunrise Semester**

One of the very few INSTRUCTIONAL TELEVISION (ITV) programs ever seen on commercial television, "Sunrise Semester" was produced by CBS and carried on some eighty stations, reaching an estimated audience of some 1.5 million people. Beginning September 23, 1957, the TELECOURSES were televised daily, from Monday through Saturday at 6:30 a.m. The credit courses were mostly concentrated in the humanities. Unlike the competing "CONTINENTAL CLASSROOM" on NBC, which was a project of the FORD FOUNDATION, the "Sunrise Semester" production costs were borne by the network. The series was discontinued in the late 1970s. (See also DISTANCE EDUCATION.)

#### **Super Bowls**

Most sports fans consider the Super Bowl the top athletic event of the year. Each January the champion of each of the divisions of the NFL meet in a game that has become the most super-hyped contest of (and a fitting climax to) the pro football season.

Organized for the first time in 1967, the events surrounding the big game as well as the game itself have been created by and for the media. The first meeting, pitting the Green Bay Packers of the NFL against the Kansas City Chiefs of the American Football League (AFL), was carried by both NBC and CBS, reportedly because then-commissioner of the NFL Pete Roselle didn't want to favor either network. Subsequently the game has alternated between the

two networks. In 1970 the two leagues merged and since then the game has been between the two conference divisions within the NFL.

While the game has been the centerpiece of the weekend, other events surrounding the celebration have been televised as **SPECIALS**, including "Super Bowl Today" (1982) and "Super Sunday: An American Celebration" (1987), both **EMMY** nominees. The game itself has also been nominated several times and in 1979 won the award for NBC in the Live Sports Special category.

The event always draws a sizable audience. Sixteen Super Bowls have ranked among the forty most-watched shows of all time and eight of them have been in the top 14 in the **RATINGS**. The top-ranked contest was Super Bowl XVI in 1982, which earned a rating of 49.1.

### **Superchannel**

A **PAY-TV** network in Canada, Superchannel offers movies, music and comedy **SPECIALS**, and major sports events to cable subscribers. It is headquartered in Edmonton (Alberta).

### **superimposition**

Usually called a "super," this television production term refers to an image from one source being imposed on (or placed over) another image from another source, like a double exposure in photography. The resulting combination is viewed as one picture. A superimposition is accomplished by placing both levers on a **SWITCHER** in a half-mast position, thereby getting one-half of each camera's signal. The technique is really a **DISSOLVE** halted at the midway point and is often used to emphasize particular objects. It is also used to identify the participants in a panel discussion by placing their names in writing over their images.

Supers, however, provide only soft images. A sharper cleaner effect is achieved by **KEYING** an image (such as lettering) over the main image and this technique is used more often today in television production. Supers, however, are still used in dramatic programs to achieve a ghostlike effect.

### **Superman**

The most famous hero to come out of comic books has also been portrayed in all of the other entertainment media: radio, theatrical cartoons, motion picture feature films, a Broadway play, countless nostalgia books, and even television. George Reeves played the role on the small screen from 1952 to 1957 with first Phyllis Coates and then Noel Neill playing Lois Lane. The 104 episodes (half of them in

color) were produced and distributed in **FIRST-RUN** syndication but were then repeated on ABC on Wednesday afternoons in the 1957-58 season. CBS carried a Saturday morning animated version from 1966 to 1970, with announcer **BUD COLLYER** doing the voice-overs and it has frequently been part of the Saturday lineup since then. Over the years, the syndicated series has been one of a dozen of the most successful shows in **SYNDICATION** as well as on cable.

### **superstations**

Television stations that operate locally but are also carried by **SATELLITE** and picked up and retransmitted by cable systems are called superstations because they reach millions of viewers throughout the United States. The **INDEPENDENT** stations offer special sports programming, feature films, and syndicated programs and they effectively **COUNTERPROGRAM** both **AFFILIATED STATIONS** and other cable networks.

There are seven stations in the United States that claim the status of superstation, including **WGN-TV** (Chicago) and **WWOR-TV** and **WPIX-TV** in New York. Others that claim extensive out-of-their-market cable carriage are **KTTA-TV** (Los Angeles), **KVTT-TV** (Dallas), and **WSBK-TV** (Boston). The most dominant superstation is **WTBS-TV** (Atlanta), operated by the **TURNER BROADCASTING SYSTEM**. Inaugurated in 1976, its success served as the basis for other **TED TURNER** enterprises including the **CABLE NEWS NETWORK (CNN)**.

### **supervisor of media services**

Sometimes called a media center manager, this individual is usually the second in command at a **CORPORATE TELEVISION** and media center, reporting directly to a **MANAGER OF AUDIO-VISUAL SERVICES**. In the absence of that manager, the supervisor acts as the top administrator of the center. The main responsibility is to oversee media projects and manage the day-to-day operation of the center (including television and video programs). The individual's duties include overseeing the development of films, slides, audio, and television and videocassette programs.

The supervisor coordinates a number of simultaneous media projects, ensures their timely completion, and supervises **POSTPRODUCTION** editing, either in house or at a **PRODUCTION FACILITIES COMPANY**. The individual works with **INSTRUCTIONAL DESIGNERS**, heads of manufacturing departments, public relations people, marketing personnel, and training directors to produce multimedia slide presentations, training programs, and corporate image films.

At most media centers in business and industry, the production staff is quite small with a few individuals who double in many capacities for routine in-



house productions. At the smaller audiovisual operations the supervisor of media services often personally writes and produces videotape training programs and other media projects and hires and oversees independent commercial production firms or freelancers for the actual production. At larger companies this person acts as PRODUCTION MANAGER and supervises the full-time in-house staff, which may include a DIRECTOR and some production and engineering people.

### Surgeon General's Report on Violence

Officially titled "Television and Social Behavior - A Technical Report to the Surgeon General's Scientific Advisory Committee on Television and Social Behavior," this 1972 report linked television viewing to antisocial behavior. Funded by Congress and the Surgeon General's Office, the multimillion-dollar study of television was undertaken by a special staff and the National Institute of Mental Health (NIMH) over a period of two years from 1969 to 1971. Field and laboratory studies were included along with experiments involving 10,000 children. There was also an exhaustive analysis of the hundreds of research papers and literature in the field.

The five-volume report by the staff of the committee found that almost every piece of data indicated that the viewing of violence on television produced increased aggressive behavior in children. In testimony before Congress in 1972 concerning the report, the Surgeon General stated, "It is clear to me that the causal relationship between televised violence and antisocial behavior is sufficient to warrant appropriate and immediate remedial action."

Hearings on the subject had become a regular part of congressional life dating back to 1952 when Senator Estes Kefauver initiated hearings to determine if television was responsible for the rise in crime in the United States. In 1954, 1961, and 1964 hearings were held on the possible effects of violence on TV and a presidential commission probed the role of the media in creating antisocial behavior again in 1968.

During the 1972 hearings Senator John Pastore clarified some earlier confusion over the report and chastised the commercial networks. They responded by voluntarily taking off some of the more violent cartoons on Saturday mornings and unofficially adopting a FAMILY VIEWING time during the early evening hours. Further studies have continued to find a relationship between the violence on TV and in society, but all efforts to legally prohibit or limit it in the broadcast MEDIA have been unsuccessful because of the fear of violating the FIRST AMENDMENT.

In 1990 Congress passed a law aimed at curbing violence on television. Skirting the First Amendment problems, the measure gave broadcasters, cable operators, and programmers a three-year exemption from antitrust regulations to develop some voluntary guidelines to reduce the violence in the electronic media. There is considerable doubt that any agreement can be written by the communications industry as a whole. In 1991, the cable industry announced that it would develop its own violence rules.

### Susskind, David

Susskind was a showman, producer, and TALK-SHOW pioneer. His decades of heavy involvement in the industry were in the 1950s and 1960s but he continued his activities well into the 1980s.

His erudite talk show "OPEN END" began on local New York television but by 1961 was syndicated nationwide. It was later retitled "The David Susskind Show" and featured a wide range of topics and personalities. Nikita Khrushchev was one of his earlier guests. Susskind also managed to corral other well known personages.

Susskind began in the business as an agent and formed Talent Associates, which served as the production company for his many projects. He was a prolific producer, responsible for "MISTER PEEPERS," "GET SMART," and other successful series. His best work, however, was in dramatic SPECIALS and with some of the quality ANTHOLOGIES of the GOLDEN AGE OF TELEVISION, notably "KRAFT TELEVISION THEATER," and "THE DUPONT SHOW OF THE WEEK." Biographies were a specialty and in the course of his career Susskind served as executive producer for shows that focused on John F. Kennedy, Winston Churchill, Dwight D. Eisenhower, Lyndon B. Johnson, and Pope John XXIII. He also produced motion pictures, MADE-FOR-TV MOVIES, and for the stage.

The industry recognized his accomplishments with four EMMYS, all for his dramatic productions: "Ages of Man" in 1966, "Death of a Salesman" in 1967, and in 1976 and 1977, the first "ELEANOR AND FRANKLIN" and "ELEANOR AND FRANKLIN: THE WHITE HOUSE YEARS." He was also awarded three PEABODYS. Susskind died in February 1987.

### sustaining programs

These types of programs are broadcast without advertising support on the commercial networks or local stations and on cable systems. The media operations sustain the costs of production and air time. In the early days of radio, sustaining programs made up most of the broadcast schedule and some 64 percent of the programs on the networks and commer-

cial stations in 1932 were sustaining. Many early local television shows were also presented without COMMERCIALS because SPONSORS could not be found but gradually sustaining programs were moved off the schedule as COMMERCIAL TIME was sold. Most sustaining programs today are seen in the DAYTIME hours. They are religious or public affairs shows or news programs and some, such as presidential news conferences, are televised live.

### **Swayze, John Cameron**

Although he attended drama school in his youth, Swayze was a print journalist in Kansas before making the move into radio and ultimately television. He became one of the first superstars of TV news. The clipped-voice reporter covered the political conventions for NBC News in 1948 and became the anchor on NBC's "Camel News Caravan" in 1949, a job he held until he was displaced by the HUNTLEY and BRINKLEY team in 1956. He later moved to ABC and became the anchor of that network's early evening newscasts in 1960.

In the early days of television newsmen often doubled in entertainment programs (usually GAME SHOWS) and Swayze was no exception. He was a panelist on an early NBC effort, "Who Said That?" (1948-51), and in 1950 he brought his family into the studio to help him EMCEE a news show for children, "Watch the World." His family also assisted him in a later syndicated travel series. He served as host for "The Armstrong Circle Theatre," one of the major dramatic ANTHOLOGIES of the day, from 1955 to 1957, and during the 1957 season the newsman showed up as a regular on the Sunday night "STEVE ALLEN SHOW." He also appeared as an occasional panelist on "TO TELL THE TRUTH."

Swayze is also often remembered for his twenty-year role as spokesperson on many imaginative TV commercials for Timex watches, in which a watch was subjected to great physical abuse. His catchphrase, "It takes a lickin' and keeps on tickin'," is still quoted.

### **sweeps**

These four month-long rating periods during the year are the times when ARBITRON and A. C. NIELSEN gather audience data from nearly all local television markets in the nation. The number of times the viewers of local television stations and network programs, as well as cable audiences, are measured normally varies, with larger markets surveyed more frequently. The largest are now measured continuously. All markets, however, are "swept" in February, May, July, and November of each year.

The RATINGS gathered during these periods are very important because they compare local markets on a nationwide scale. Sales of SPOT time by STATION REPRESENTATIVES are made on the basis of the results of the sweeps, which also give ammunition to the stations in selling local COMMERCIALS. The sweeps are also important to the NETWORKS because they present an accurate view of audiences for their programs throughout the entire country. (See also HYPING.)

### **sweetening**

This television production term describes the manipulation of an audio track to improve it. Massaging a picked-up or recorded sound can enhance it. Sound effects, different voices, and music can be added to the mixture in a variety of ways including OVERDUBBING. Frequencies are also often altered or boosted to touch up the audio. The term is also occasionally used to describe the improvement of the video image in a production.

### **Swit, Loretta**

An actress with Broadway experience, Swit spent some years touring in regional theater before ending up in Hollywood in 1969. For the next few years she made appearances in various television series and had small parts in motion pictures. In 1972 the actress was cast in the Major Margaret "Hot Lips" Houlihan role in the television version of "M\*A\*S\*H" (1972-83, CBS) and became a star.

Swit also played the part of Cagney in the MADE-FOR-TV MOVIE of "CAGNEY AND LACEY," which served as a pilot for the series in 1981, but she was unable to fill the role when it became a series. Her work since "M\*A\*S\*H" has been in theatrical and TV movies and SPECIALS, and as a host for documentaries. A perennial nominee for a Best Supporting Actress EMMY, Swit won the award twice, in 1980 and 1982, for her work on "M\*A\*S\*H."

### **switcher**

This electronic unit receives signals from various sources, mixes and sorts them out, and sends them on their way to their destinations. There are three basic kinds of switchers used in television: production, on-air, and routing.

Called a "vision mixer" in the United Kingdom and a "studio production switcher" in the United States, this device allows the director of a television program to choose from various input sources to create a program. The unit is usually located in a studio control room and is connected to cameras, videotape recorders, FILM CHAINS, and other image sources. In its simplest form, it can create basic transitions be-

tween the different inputs with CUTS or DISSOLVES from picture to picture, SUPERIMPOSITIONS (supers), and fade-ins and fade-outs. The unit consists of rows of buttons and a fader lever.

More expensive production switchers contain SPECIAL-EFFECTS GENERATORS (SEG), which can create vertical or horizontal WIPES, matte and chromo KEYS, and inserts and SPLIT-SCREEN effects. Some of the most expensive switchers have built-in systems to create DIGITAL VIDEO EFFECTS, although these components are often separate ADO or Paintbox units. They can rotate the various images, flip or compress them, or twirl, distort, and curl them in almost unlimited ways. Production switchers handle only the video of the program and their output is usually sent onward to be captured on a videotape recorder. Simple and inexpensive production switchers are also available without sophisticated capabilities for home-video hobbyists.

An on-air or master control switcher selects one finished program from such sources as a videotape machine, the studio production switcher (with the output of a live show), a FILM CHAIN, or a satellite feed, and sends the chosen signal to the TRANSMITTER for broadcast. This switcher is a simple audio-follow-video unit that also contains the sound of the finished program but does not allow for the creation of any special effects.

The third type of switcher, called a routing switcher, is similar to the master control switcher in that it transfers audio and video signals or finished programs from various sources to different locations in a cable system or a CLOSED-CIRCUIT TELEVISION (CCTV) operation.

### **sync**

An abbreviation for "synchronization," sync is the video signal that holds a TV image firm and steady. It directs and controls the rate of repetition of the electron gun in a camera pickup tube in its scanning pattern and directs the gun to return to a new FIELD.

Synchronization signals are also used in CATHODE RAY TUBE receivers in the form of timing pulses, which lock in the electron beam both horizontally and vertically, so that the pictures will not roll or be plagued with SKEWING or JITTER.

Sync signals also conform the signals of other electronic gear so that all of them work together in the same time-frame relationship. Cameras, the switcher, videotape recorders, and other video system components are often tied together in their performance by a SYNCHRONIZATION (SYNC) GENERATOR that maintains the operation of each unit in phase and in exact step with each of the other units.

### **synchronization (sync) generator**

Television pictures are stabilized by means of synchronization (SYNC) signals that are generated by this electronic apparatus. It establishes the basic signal that coordinates the timing of all of the other signals in a television system.

In a television production studio, the unit synchronizes the signals coming from different sources, such as two or three cameras. The sync generator provides three different types of signals that control the horizontal and vertical timing of the television picture. In color television a signal of a specific FREQUENCY (called a color burst) serves as the reference point for all subsequent color signals. In some circumstances, sync generators are built into television cameras.

Sync generators are also used to coordinate signals from a variety of sources such as cameras, FILM CHAINS, and videotape recorders. In transmitting video and audio signals through the air, the sync generator creates a third electronic signal called "sync" that keeps the video signal stable. When the sync and the video signal are combined prior to transmission, they are called COMPOSITE VIDEO. (See also MODULATION and RF.)

### **syndex**

See SYNDICATION EXCLUSIVITY RULES.

### **syndication**

Syndication is the practice of selling the license for television programs for airing on cable and television operations. The method is an alternative to the NETWORKS as a source of programming.

The word "syndicate" as a MEDIA term dates to the nineteenth century and was first applied to the newspaper business. The idea was to write and distribute news items and columns from a central base to various local papers. Many papers thereby shared in the high cost of producing a national news service. Such practices were later adapted to some radio programs in the 1930s and 1940s. Programs were recorded on records (transcriptions) and sent by mail to many local stations.

When television arrived, syndicated programs were first distributed via the BICYCLING method, but most stations received most of their programming from the networks. Television syndication came into its own in the early 1970s with the passage of the PRIME TIME ACCESS RULE (PTAR), which limited the number of PRIME TIME program hours that could be produced and transmitted by the networks. The AFFILIATED STATIONS joined the INDEPENDENT STATIONS in seeking nonnetwork or syndicated programming.

The FEDERAL COMMUNICATIONS COMMISSION (FCC) defines a syndicated program as "any program sold, licensed, or distributed or offered to television station licensees in more than one market within the United States for non-interconnected (non-network) television broadcast exhibitions, but not including live presentations." Today most independent stations rely on syndicated product for most of their programming. Television stations affiliated with a network and PUBLIC TELEVISION (PTV) stations also license programs from distributors. Some shows are sold to cable companies, and MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS) and LOW POWER TELEVISION (LPTV) operations are increasingly served by SYNDICATORS.

The stations or cable systems do not literally buy the programs. Instead they license the rights to transmit them for a specific number of plays over a stipulated period of time. After the duration of the contract the license rights revert back to the syndicator or producer.

There are two types of syndication programs, FIRST-RUN and OFF-NETWORK. The programs are offered to the television and cable operations in any of four ways. Some programs are offered on a CASH SYNDICATION basis whereby the buyer pays for the programming in dollars and can then sell all of the COMMERCIAL TIME within or around the program. The FULL BARTER system involves the trade of commercial time on a station or cable system for free programming. The two other methods are combinations of these, called the CASH-BARTER system and the SPLIT BARTER system. A TIME BANKING method whereby the seller trades programming for SPOTS in other or future programs is also sometimes used.

Barter syndication is the financing method of choice for original first-run programming, while off-network programs are usually licensed on a cash basis. A syndicated program series is usually considered a success if it is sold to seventy of the more than 200 markets in the United States, thereby effectively creating an *ad hoc* network or STATION LINEUP for the programs. The stations, however, schedule the programs at the times they believe are most appropriate in their area.

A considerable amount of syndicated programming is now distributed via SATELLITE. A large number of the sales of syndicated programming are to overseas markets, often on the TELSTAR satellite in the early morning hours. In 1981 PARAMOUNT COMMUNICATIONS INC., Domestic Television, and World Communications offered to install free TELEVISION RECEIVE ONLY (TVRO) dishes at any station that bought "ENTERTAINMENT TONIGHT." Since that time live shows that are stripped ACROSS THE BOARD or that are time-

or content-sensitive are often delivered via satellite. (See also NIELSEN STATION INDEX and SYNDICATED EXCLUSIVITY RULES.)

### **syndication exclusivity rules**

Commonly known as "Syndex," these rules afford some programming protection for television broadcasters in an increasingly cabled America. In conjunction with the NONDUPLICATION rules, they were reinstated by the FEDERAL COMMUNICATIONS COMMISSION (FCC) in May 1988.

The rules require cable operators to delete from their carriage duplicative syndicated programs in the local station's market. The same program imported from a distant station, cable network, or SUPERSTATION must be blacked out if the local station has a contract with the distributor of the syndicated program for exclusive rights for the program within the "geographic zone" of the broadcaster or distributor. That zone is defined in the contract between the local station and the distributors but FCC rules forbid an extension beyond thirty-five miles for the broadcaster. A distributor's geographic zone is the entire country less the areas that have been previously licensed. SYNDICATORS, however, can claim exclusivity for only one year at a time.

In order to provide time for cable systems, stations, and distributors to prepare for the rules, their effective date was established as of January 1, 1990. Cable systems with fewer than 1,000 subscribers (about 60 percent of all systems) are exempt from the rules, and exclusivity protection is not granted to PUBLIC TELEVISION (PTV) stations, LOW POWER TELEVISION (LPTV) stations, and translators.

As with the nonduplication rules, the stations and syndicators have to follow specifically prescribed procedures to request that cable systems delete duplicated programs. They must provide the cable operation with the titles of programs or series and the dates when the exclusive contract starts and ends.

Cable systems anticipated massive confusion in 1990 and were certain that many subscribers would lose their favorite first-run and off-network programs from distant sources. They were also faced with increased administrative costs and the need for technical blackout gear. The FCC denied various petitions to reconsider its decision, and the rules were upheld by the U.S. Court of Appeals.

Some cable systems were initially affected by the imposition of the rules but in the main, Syndex has not had a serious impact on the cable industry. Superstations and cable networks readjusted or renegotiated their programming licenses and purchased national rights. Some local stations gave up exclu-

sive rights in their areas because the price for such exclusivity was increased by the distributors. Many circumstances were avoided, however, because of some blanket exemptions in the rules. No cable system is required to delete programs broadcast by a station that is "significantly viewed" or that places a GRADE B coverage or better over the community of the cable system.

In October 1988 the FCC adopted a Further Notice of Proposed Rulemaking in which it sought comments regarding changes in both the Syndex and nonduplication rules. The Commission may eventually relax or even abolish the geographic limitations on exclusivity in order to permit parties to set their own geographic scope of distribution rights.

### **syndicator**

Often called a "distributor," this operation sells the license for and delivers television programs to a station, cable operation, or nonprofit organization. The company or individual acts as an intermediary sales agent between the producers of the film or program (and their agents) and the outlet that will show the program to the public. The distributor circulates the programs on videotape, film, or by SATELLITE or bicycling. After the show has been aired or seen it is usually returned to the distributor.

As a branch of a major production company or Hollywood studio or as an independent, the syndicator acquires OFF-NETWORK or FIRST-RUN programs and sells and licenses them to various outlets in the United States and abroad. The syndicator/distributor keeps a portion (usually 35 percent) of the license fee.

Some of the major independent distributing companies in television SYNDICATION are VIACOM ENTER-

PRISES, NEW WORLD, TRIBUNE ENTERTAINMENT COMPANY, and KING WORLD. The television syndicator differs to some degree from a WHOLESALER or distributor in the home video industry. The actual ownership of the physical product seldom changes hands in television syndication as it does in video. However, both operations serve a middleman function.

### **system manager**

In the cable industry, the system manager is in charge of the overall local operation including income and expenses, programming, sales, and the engineering of the system. The responsibilities of the position include maintaining good relationships with the franchisor and the community and directly supervising all departments of the organization. As the chief operating officer of a small communication firm, the manager has responsibilities parallel to those of a GENERAL MANAGER (GM) at a commercial or PUBLIC TELEVISION (PTV) station.

The system manager determines the types of BASIC CABLE and PAY (PREMIUM) CABLE services to be offered to customers, the number of channels to be programmed, and the charges for services. Planning for new facilities, increased channel capacity, and production equipment is also an important part of the job. If a cable operation sells advertising time, a system manager establishes a RATE CARD and supervises salespersons in selling COMMERCIALS. In small systems the individual may also serve as the chief salesperson.

A system manager is sometimes an owner or part-owner of the company. In other cases the person is a salaried employee who reports to a board of directors.

# - T -

## **T. J. Hooker**

Although better known for his "STAR TREK" role, WILLIAM SHATNER played the lead in this police drama, portraying a mentor and advisor to younger cops. The show was initially seen on ABC in PRIME TIME from 1982 to 1985. CBS picked it up for its late-night schedule and it ran on that network for a year, plus another year of reruns. The ninety hour-long episodes were placed in OFF-NETWORK syndication in 1987.

## **tabloid TV programming**

A form of TALK-SHOW PROGRAMMING, tabloid shows stretch the bounds of taste by PUSHING THE ENVELOPE to attract an audience. The programs are labelled "tabloid" because they resemble the tabloid newspapers in their exploitation of sensational events, personalities, or topics, and are normally only available in SYNDICATION.

Although PHIL DONAHUE and OPRAH WINFREY occasionally schedule unusual or provocative guests and subjects, the talk shows like "Geraldo" are aggressive in scheduling controversial guests who talk about once-taboo topics. Panels such as "Cousins Who Sleep Together" expand the boundaries of the accepted norm.

A recent TV phenomenon, the tabloid shows have taken advantage of the public's increasingly liberal attitudes toward sex. The shows became popular in the late 1980s, and their presence forced many mainstream talk shows to offer more startling themes in order to match their excitement.

The quintessential tabloid show was "Morton Downey Jr.," which saw the shirt-sleeved host walk among his guests, antagonizing them and inciting the studio audience to scream and shout. Tabloid programs are often short-lived and Downey was eventually cancelled because the excesses of the show became too much for the stations that carried the program.

More modest versions of the GENRE such as "A Current Affair," "Hard Copy," and "Inside Edition" use a MAGAZINE FORMAT and more restrained hosts and have been successful in syndication. Such shows are often touted as REALITY PROGRAMMING but their topics

are often similar to the more sensational tabloid talk shows.

## **Taft Broadcasting Company**

A dominant force in communications in the 1960s and 1970s, this GROUP BROADCASTER has since retrenched. Founded in 1939 as a broad MEDIA operation to accompany a newspaper holding in Cincinnati, the company became Taft Broadcasting in 1959. At its peak, the company owned seven television stations, HANNA-BARBERA PRODUCTIONS, and WORLDVIEW (a major SYNDICATION company). The firm also became involved in cable television and experimented with the ELECTRA system of TELETEXT from its flagship station WKRC-TV in Cincinnati. By 1987 the company had reduced its holdings to two television stations in Philadelphia and High Point (North Carolina). The other stations were sold to GREAT AMERICAN COMMUNICATIONS CORPORATION.

## **TAK Communications Inc.**

This GROUP BROADCASTER owns three FM radio stations and six television stations in Honolulu, Buffalo (New York), and Eau Claire, La Crosse, Madison, and Wausau (Wisconsin). The headquarters of the firm are in Vienna (Virginia).

## **Talbot Television Ltd.**

See FREEMANTLE INTERNATIONAL INC.

## **talk-show programming**

The television talk show has a long and distinguished history. Its origins date to the early days of radio in the 1920s when college professors or other experts in a particular field were invited on the air to give lectures or talks. The low-budget shows evolved to interview programs in which a host elicited advice and opinion from the experts. Panel shows such as the "University of Chicago Round Table" became popular in the 1930s. The shows addressed a topic introduced by the host and discussed by a number of participating guests. The radio studio audience got into the act with programs such as "America's Town Meeting of the Air" during the same era and local interview programs with the man on the street and call-

ins also became popular. The radio talk show reached its zenith in the 1960s, with call-in shows to opinionated hosts on talk-radio stations.

In television some local stations and the networks began experimenting with the radio formats in the late 1940s, but it took the genius of SYLVESTER "PAT" WEAVER to invent the quintessential host-interview talk program, "THE TONIGHT SHOW," in 1954. The show was originally a showcase for the talents of STEVE ALLEN, who hosted it from 1954 to 1957 and was succeeded by JACK PAAR from 1957 to 1962. It was then the kingdom of the indomitable JOHNNY CARSON until 1992, when he was scheduled to be replaced by JAY LENO.

"The Tonight Show" attracted many late-night imitators over the years but only a few have been even moderately successful. DAYTIME talk shows, however, hosted by such luminaries as MERV GRIFFITH, DINAH SHORE, and MIKE DOUGLAS were very popular with women viewers. The talk-show GENRE became so ubiquitous that it spawned a take-off satire titled "FERNWOOD 2-NIGHT" in the 1970s.

Today the basic talk-show format involves a host and a sidekick/foil, a small band, and a number of guests who either perform or are interviewed in front of a studio audience. The stage setting is a desk and couch or the reproduction of an informal living room, and viewers are encouraged to feel as if they are eavesdropping on conversations in the host's own personal domain.

The talk-show FORMAT is one of the least expensive and most profitable types of programming and remains extremely popular with ADVERTISING AGENCIES, the NETWORKS, SYNDICATORS, and the viewing audience. Among the most successful talk shows today are the programs featuring DAVID LETTERMAN and ARSENIO HALL in the late evening hours and the energetic JOAN RIVERS along with "Regis and Kathy Lee," "DONAHUE," and "THE OPRAH WINFREY SHOW" in DAYTIME slots. (See also TABLOID TV PROGRAMMING.)

### **Tanii, Akio**

President of the giant Japanese electronics firm MATSUSHITA, Tanii has moved the company into the multinational arena, emphasizing both HARDWARE and SOFTWARE. As the head of the company's new video division in 1976, he persuaded his superiors that the VHS FORMAT (developed by a subsidiary company) would beat out the already established BETA FORMAT if enough prerecorded videocassettes were available. He became known in Japanese business circles as Mr. VCR, as he built the division into a profit-making enterprise. Under his leadership since 1986, Matsushita has become the largest industrial and con-

sumer electronics products company in the world and the twelfth largest corporation. Tanii engineered the \$6.59 billion purchase of MCA INC. in 1990.

### **target audience**

The television or cable viewers that a producer or advertiser seeks to reach with a program or COMMERCIAL is known as the target audience. ADVERTISING AGENCIES use DEMOGRAPHIC and PSYCHOGRAPHIC studies containing audience profiles and CLUSTER ANALYSIS in order to purchase COMMERCIAL TIME to reach specific target audiences that they hope will buy their CLIENTS' products. Television PRODUCERS develop programs to be of interest to a particular segment of the television audience (such as children between the ages of 11 and 15) and that age group becomes their target audience. Other target audiences may be identified by such characteristics as attitudes, politics, and life styles.

### **Tartikoff, Brandon**

Educated at Yale, Tartikoff worked at a local New Haven television station before going to the ABC affiliate in Chicago as head of advertising and promotion. In 1976 he was hired in ABC's programming department. A year later, NBC lured him away and in 1978 appointed him vice president of West Coast Entertainment. Two years later he was elevated to president of NBC Entertainment. His programming acquisition and development successes over the next years included "CHEERS," "THE COSBY SHOW," "GOLDEN GIRLS," "HILL STREET BLUES," "L.A. LAW," and "MIAMI VICE." He served as chief programmer for the network for ten years, longer than any other program executive in the industry. In July 1990, he was again promoted, this time to the position of chairman of a newly created entity, the NBC Entertainment Group.

While there, the youthful programming executive also headed NBC Productions and a program development group that included station, news, and sports executives, and he made occasional appearances on NBC's series.

In 1991, Tartikoff left NBC to become chairman of Paramount Pictures, a subsidiary of PARAMOUNT COMMUNICATIONS INC. In departing NBC after fourteen years, he left behind a legacy of six consecutive first-place finishes in the RATINGS. He was acknowledged as the singular force in bringing the network from the cellar to the top during his tenure. Tartikoff has credited two other programming giants for his success: "I had GRANT TINKER supporting me and FRED SILVERMAN teaching me."

His professional memberships include the Board of Trustees of the MUSEUM OF TELEVISION AND RADIO.

### Tarzan

In a continuation of the Tarzan legend that had been perpetuated in motion pictures, NBC presented the jungle series from 1966 to 1968. In the television version, Ron Ely played the lead, as a more educated animal lover who returned to the jungle to protect it (and his animal friends) from unscrupulous law-breakers and wrongdoers. Neither Jane nor Boy were a part of the series.

CBS repeated some of the programs during the summer of 1969, and the fifty-seven hour-long episodes were placed in OFF-NETWORK syndication in 1969.

More recently, "Tarzan and the Super Seven" was a Saturday morning series that combined live action and animation on CBS from 1978 through 1980. A new "Tarzan" series was produced for the 1991-92 season, starring newcomer Wolf Larson. This one includes Jane.

### Taxi

Created and produced by an award-winning team headed by JAMES BROOKS, this SITCOM attracted a small but extremely loyal following during its five seasons on the air. The intelligent comedy premiered on ABC in 1978 and was canceled in 1982 but was picked up by NBC for another year. "Taxi" starred JUDD HIRSCH, TONY DANZA, Danny DeVito, Marilou Henner, and a company of players. The stories centered on the New York garage that housed a fleet of taxis and their drivers.

The 114 half-hour episodes were placed in OFF-NETWORK syndication in 1983. The series won EMMYS as Best Comedy Series in its first three years on the air and in retrospect, many critics cite it as one of the best sitcoms ever.

### Taylor, Arthur R.

A financial expert who joined CBS in 1972, Taylor was hired as president of the network, succeeding the illustrious FRANK STANTON, and was supposedly being groomed to fill the very large shoes of WILLIAM S. PALEY. However, in a surprise move in 1976 Paley ousted Taylor, suggesting that the chemistry between the two was not right. During his tenure, Taylor led an unsuccessful effort to abolish the EQUAL TIME (OPPORTUNITY) RULES of the COMMUNICATIONS ACT OF 1934.

While at CBS Taylor had vigorously opposed PAY TV but in 1980 he organized a pay-cable cultural programming service known as THE ENTERTAINMENT CHANNEL (TEC), financed largely by Rockefeller Center and the RADIO CORPORATION OF AMERICA (RCA). One of his accomplishments as president of that organization

was the acquisition of the rights to a considerable amount of BRITISH BROADCASTING CORPORATION (BBC) programming. In 1984 that unsuccessful venture, along with the equally unsuccessful BASIC CABLE network ALPHA REPERTORY TELEVISION SERVICE (ARTS), joined and formed the nucleus of today's successful ARTS AND ENTERTAINMENT NETWORK (A&E).

### teaser

Intriguing scenes or a montage from a forthcoming show are sometimes shown before the opening credits of a television program to tease the viewers and arouse their interest and curiosity. The dynamic look of the BIT or action encourages the audience to stay tuned to see more.

Teasers were first used in the old Saturday-afternoon movie serials when a short scene was tacked on to the end of the week's episode, showing the heroine again in dire straits in next week's show. The sequence was designed to lure the theater audience back. The method was also used in radio SOAP OPERAS when announcers intoned, "Tune in again next week when..." In television, teasers are also used at the beginnings of programs. In either spot, they are designed to persuade the audience not to switch channels.

Teaser COMMERCIALS are also sometimes used by ADVERTISING AGENCIES to capture the attention of consumers. Only bits of information are released gradually in a CAMPAIGN that builds to a climax with the full revelation of the product.

### technical director

The function of a technical director or switcher (in the United Kingdom, the "vision mixer") is to oversee the technical quality of a television production and to operate the production SWITCHER, which controls the camera images and special effects that are broadcast or transmitted for VIDEOTAPE RECORDING.

Technical directors are employed at commercial and PUBLIC TELEVISION (PTV) stations and at large production/facilities companies. They operate in a studio location or in a remote truck. The tech director is the principal link between the DIRECTOR and the technical crew assigned to the production, sometimes supervising other engineers and assistants. At stations that do not have a lighting director, the technical director is often also responsible for that role.

During rehearsals and actual production, the technical director usually sits at the right of the director in the control room, transmits instructions (via headphones) to camera operators, and directs all other studio and control room technical personnel. The main function of the position is the operation of



the production switcher. The tech director follows the director's instructions in selecting camera shots and other picture sources such as film and videotape and also presets and controls the switcher for the special electronic effects and transitions called for by the director.

#### **Technical Education Research Center (TERC)**

One of the initial four grantees of the STAR SCHOOLS PROGRAM in 1988, this project is coordinated from Cambridge (Massachusetts). It is a cooperative effort of eleven educational institutions to provide high school students with instruction in science and mathematics. The DISTANCE EDUCATION project reaches students in every state.

#### **Tele-Communications Inc. (TCI)**

The nation's largest cable MULTIPLE SYSTEM OPERATOR (MSO) began as a small cable operation started by an Oklahoma cottonseed salesman and part-time cattle rancher, BOB MAGNESS, and his wife Betsy. In 1952 they sold their cattle, mortgaged their home, and began a successful foray into providing signals to rural communities that otherwise could not receive television.

The Magnesses built their first system in Texas in 1956. Two years later they formed a partnership with George Hatch of KUTV-TV in Salt Lake City and others to bring television to rural Montana. In 1965 the firm moved to a more central Rocky Mountain location in Denver, and in 1968 the company name was changed to Tele-Communications Inc. (TCI). When the firm went public in 1970 it was the tenth largest cable operation in the country. During that decade the company continued its growth through acquisitions, joint ventures, and construction. TCI became the nation's largest MSO in 1982.

By 1990 the company served more than eight million subscribers in forty-two states plus Puerto Rico and the District of Columbia. It operated a number of ancillary services (including a large MICROWAVE RELAY subsidiary) and had financial interests in many cable networks. Among its investments in the programming area were BLACK ENTERTAINMENT TELEVISION (BET), AMERICAN MOVIE CHANNEL (AMC), THE DISCOVERY CHANNEL, QVC NETWORK, TURNER BROADCASTING SYSTEM (TBS), and the more recent production venture THINK ENTERTAINMENT. Such involvement by a cable operator in the control of programming has raised questions in the industry and in Congress.

TCI also operates an interactive VIDEOTEXT system (X-Press), and the company is exploring the viability of a DIRECT BROADCAST SATELLITE (DBS) operation. It is also a partner in New Heritage Associates, a company

created in 1991 to acquire and manage cable television systems. Because of the possibility of problems with regulatory agencies, TCI developed a plan in 1990 to spin off most of its programming interests to another company. If the plan is approved by the agencies, a new entity (Liberty Media Corporation) will acquire most of TCI's programming companies and some of its cable systems.

In 1991 TCI and another large MSO, UNITED ARTISTS ENTERTAINMENT (UA), merged under the TCI banner and UA became a wholly owned subsidiary of TCI. (See also JOHN C. MALONE.)

#### **telecast**

Coined in the mid-1950s by network promotion and publicity people and newspaper reporters, this term is sometimes applied to the transmission of a television program. By replacing the prefix "broad" with "tele," the word originators effectively separated the new medium from the older radio term while still retaining the action connotation of "cast." When made-for-cable programming was introduced in the 1970s, writers and publicists began using the term "cablecasting" for shows initially released in that medium.

#### **telecine**

See FILM CHAIN.

#### **Telecommunications Research and Action Center (TRAC)**

Presently concerned with the quality of all electronic media, commercial as well as noncommercial, TRAC was originally founded in 1967 as the NATIONAL CITIZENS COMMITTEE FOR PUBLIC TELEVISION. It was later known as the National Citizens Committee for Broadcasting, before adopting its present name in 1978. The nonprofit organization is a citizens' group dedicated to the improvement of radio, television, cable, telephone, and new electronic media. It represents other organizations before federal agencies (such as the FEDERAL COMMUNICATIONS COMMISSION [FCC]) and Congress. The group's more recent interests have concentrated on the telephone industry. Located in Washington D.C., TRAC publishes reports and a quarterly newsletter and holds an annual conference.

#### **teleconferencing**

This umbrella term describes a communications technique that uses technology to bring people from many locations together to share information and an interchange of views. The communication can be by audio alone or by audio with still images over telephone lines (AUDIOGRAPHICS) or by FIBER OPTICS cable

using DIGITAL COMMUNICATION technology operated by the established telephone systems for video interaction. More often, the linkup connects at least some of the participants via SATELLITE. The transmission can be from one point to another point or from one point to multiple points. Usually the connection consists of two-way audio with one-way video. When the transmissions involve two-way audio and two-way video, most practitioners use the term "videoconferencing."

Developed in the late 1970s with the lowering of the cost of satellite time and use, the method borrowed from the old technique of an audio telephone conference call. In that circumstance executives of a company in different locations were linked together by phone to discuss business matters. In a similar way, some universities used the telephone to provide two-way audio in DISTANCE EDUCATION experiments with TELECOURSES. Today American Telegraph and Telephone (AT&T), Sprint, and MCI use fiber optics systems to offer teleconferencing video services.

With satellite transmission, some CORPORATE TELEVISION operations use *ad hoc* networks to bring various divisions of a large firm together periodically for a company-wide sales and marketing meeting. Information can be disseminated more quickly in a cost-effective basis to employees in scattered locations. Corporations such as the Ford Motor Company, Merrill Lynch, and J. C. Penney (with a 700-site network) now use temporary one-way satellite-beamed teleconferences, and some companies such as Texas Instruments and Hewlett-Packard employ an interactive, permanent, satellite interconnection network for two-way videoconferences for employee training and information sharing. One teleconference system, called the Automotive Satellite Network (ASTN), links 3,000 car dealerships. Many companies have equipped their board and conference rooms with MONITORS, small unobtrusive cameras, and microphones, and less elaborate teleconferences are becoming more and more routine. Hewlett-Packard has outfitted twenty-nine conference rooms for such purposes. Some ADVERTISING AGENCIES use the method of communications to allow their executives to watch and listen to the discussions of FOCUS GROUPS in distant cities. A number of companies also use the technique for extravagant special-event one-shot telecasts to present annual sales awards or to introduce a new product to their far-flung employees and the press with great fanfare.

Teleconferencing is also used in education to transmit information and facilitate the exchange of ideas among professionals in many fields. Most of the teleconferences in the nonprofit sector are in-

involved in the simultaneous distribution of information from one place to numerous sites. Live seminars in a variety of subjects are presented or lectures are given with follow-up questions. Individual PUBLIC TELEVISION (PTV) stations such as WHYY-TV in Philadelphia and WETA-TV in Washington D.C. provide both production and satellite services to commercial and noncommercial users, as do some PRODUCTION FACILITIES COMPANIES. The PUBLIC SERVICE SATELLITE CONSORTIUM (PSSC) coordinates teleconferences for its members, and the National University Teleconferencing Network (NUTV) in Stillwater (Oklahoma) is a cooperative that oversees some 1,000 teleconferences a year. Some 250 institutions of higher education throughout the nation are involved. The INTERNATIONAL TELECONFERENCING ASSOCIATION (ITCA) serves as the national membership trade organization for professionals in the field.

### **telecourse**

This term is applied to an INSTRUCTIONAL TELEVISION (ITV) course that is designed for secondary or college students and adults. It is seldom used to describe supplementary/enrichment programs at the elementary or middle school level.

Telecourse lessons are sequential in nature and develop into a series by building upon one another in a linear fashion. Each lesson, however, is usually self-contained. The students combine television viewing with correspondence study, reading, self-instruction, and occasional on-campus sessions, along with communication with the teacher via telephone, computer, and fax machine. Courses are offered for credit and noncredit. The television portion of the course usually consists of twenty-six half-hour lessons. This normally meets the required number of student contact hours in a college or university if each half-hour contains the amount of information equivalent to that included in a ninety-minute regular classroom lecture.

Telecourses have been a part of the EDUCATIONAL TELEVISION (ETV) movement from the very beginning. Credit courses were offered by Penn State, the University of North Carolina, and Iowa State University in the mid-1950s, and beginning in 1957, the Chicago Junior College offered all of its courses over ETV station WTTW. In its first semester 7,239 students were registered and 1,511 took the courses for credit. New York University offered credit courses with its "SUNRISE SEMESTER" on CBS beginning that same year, and in the 1960s continuing education divisions at colleges and universities used the medium to expand the borders of their campus to part-time, nontraditional students. In 1973 a con-

sortium of universities established the UNIVERSITY OF MID AMERICA (UMA), patterned after the British OPEN UNIVERSITY, to offer college course work via television.

Today telecourses are sometimes offered in conjunction with a business or corporation to give employees an opportunity to continue their education. Many community colleges develop and distribute telecourses in various subject areas, with the Coast Community College (California), Dallas County Community College (Texas), and Miami Dade Community College (Florida) among the leaders in this field. Many belong to the INSTRUCTIONAL TELECOMMUNICATIONS CONSORTIUM. Some WRAPAROUND telecourses are developed using programs originally intended for general audience viewing.

Telecourses are transmitted by cable, by PUBLIC TELEVISION (PTV) stations, on INSTRUCTIONAL TELEVISION FIXED SERVICE (ITFS) operations, by CLOSED CIRCUIT (CCTV) on a campus, and (increasingly) via SATELLITE in a DISTANCE EDUCATION situation. Some experiments have been conducted using VIDEOTEXT and TELETEXT in combination with the courses. In 1981 the PUBLIC BROADCASTING SERVICE (PBS) established its ADULT LEARNING SERVICES (ALS) division to transmit national telecourses on PBS stations. By 1989 more than 1,000 colleges participated in offering the courses to 250,000 students. In the same year the NATIONAL TECHNOLOGICAL UNIVERSITY offered courses to students at twenty-nine colleges, seventy corporations and government agencies, and 280 worksites via satellite. Some 3,100 students took graduate courses while 45,000 enrolled in noncredit courses. (See also AG\*SAT, ANNENBURG/CPB PROJECTS, and MIND EXTENSION UNIVERSITY [MU/E].)

#### **TeleFirst experiment**

This offshoot version of SUBSCRIPTION TELEVISION (STV) was developed by ABC in 1974. The network received permission from the FEDERAL COMMUNICATIONS COMMISSION (FCC) to provide movies and other programming to its affiliates on a scrambled basis in the after-midnight hours when the stations were normally OFF THE AIR. The stations would then go on the air and scramble their signals when they broadcast the films. Subscribers would obtain DESCRAMBLERS/DECODERS for a fee and could then watch the films or set their videocassette recorders to record the movies at the appropriate times. The system was tested in Chicago but it only attracted some 3,000 subscribers and was discontinued after six months.

#### **Telematique**

The French government has long been interested in cable, computers, VIDEOTEXT, and TELETEXT, and in

1980 it launched this coordinated program to bring those technologies to every French citizen by 1995. In addition to planning for FIBER OPTICS cable and addressable converter capabilities, the government has funded the creation and operation of the ANTIOPE version of VIDEOTEXT. The French government is committed to the development of these and other technologies as a national policy under the Telematique program.

#### **Telemeter Pay-TV experiment**

An early PAY-TV experiment, this test was carried out in Los Angeles and in the nearby wealthy enclave of Palm Springs in 1951. The system was owned largely by Paramount Pictures and required the viewer to drop a coin in a box in order to descramble the signal from KTLA-TV and receive the motion pictures. The tests were conducted almost simultaneously with the PHONEVISION and SKIATRON experiments in Chicago and New York, and they added impetus to the many petitions to the FEDERAL COMMUNICATIONS COMMISSION (FCC) to authorize pay-TV on a national basis. The same system was used experimentally in London (England) and later in a suburb of Toronto (Canada). The Canadian test attracted 5,000 subscribers beginning in 1960 but was not profitable and was discontinued in 1965.

#### **Telemundo Group Inc.**

This GROUP BROADCASTER is considered the second most dominant (after UNIVISION) Spanish-language network in the United States. It owns six television stations in California, Florida, New York, Texas, and Puerto Rico. Based in New York City, the network also has nine full power and fifteen LOW-POWER TELEVISION (LP TV) affiliates.

The stations broadcast Spanish-language programming produced abroad and in the United States from a new multimillion-dollar production center in Miami. The network was pieced together beginning in December 1986. Three years later the company began to sign up cable systems to carry its 18-hour-a-day SATELLITE feeds, and in 1991 it was available on cable in eight MARKETS.

The Telemundo Group is owned primarily by Reliance Group Holdings Inc. (See also GALAVISION and SAUL P. STEINBERG.)

#### **telenovelas**

Popular throughout the world, these Latin American versions of SOAP OPERAS hook the audience and dictate viewers' schedules, garnering the majority of the audience in some countries. They are an institution in Central and South America and dubbed ver-

sions are seen on the Hispanic networks in Europe and the United States.

Often called "*novelas*," the daily serials differ from the U.S. soaps in that they have a definite ending. While they can consist of more than one hundred episodes, they eventually come to a conclusion in months, not years. The fifteen-minute and half-hour shows vary in style and content but most are about love and romance.

#### **telephone coincidental survey**

Audience research companies sometimes use this technique to determine the number of viewers of a television program. Many researchers believe it to be the most accurate of all methods, because it can estimate the extent of the audience at a precise, given moment.

Rating company employees phone sample households and ask them if and what they are watching at that time. The method is called coincidental because the questions and the call coincide with the activities underway in the household. There is no need for the viewer to later recall what program was watched, as in the DIARY SYSTEM, or to operate a PEOPLE METER. The research, by its very nature, covers only one-quarter of an hour of viewing.

The method is relatively expensive and it is not used on a regular basis by audience research firms such as A. C. NIELSEN and ARBITRON. Programmers, advertisers, and ADVERTISING AGENCIES request such services and pay for them when they need to quickly have information about a specific program. The results are often phoned to them in as little as two hours. (See also OVERNIGHT RATINGS.)

#### **telepics**

See MADE-FOR-TV MOVIES.

#### **teleplex**

Coined in 1989 by JAMES A. FELLOWS, president of the CENTRAL EDUCATIONAL NETWORK (CEN), this term describes a new institutional framework for PUBLIC TELEVISION (PTV). It replaces and simplifies the unwieldy "public telecommunications center complex" term. Both phrases identify a new concept in which the local PTV station becomes a nucleus for exploiting all information, video, and communication technology for public purposes. The teleplex (from the Greek *tele* meaning far-off or distant and the Latin *plex* meaning linking) "...consolidates and coordinates the organization and management of various capacities associated with electronic communications," according to Fellows. Under this concept, the PTV station expands its broadcast role, thus applying all

modern communication technology to information/educational as well as to entertainment purposes.

#### **teleports**

These engineering complexes contain on-line technical capabilities primarily related to SATELLITE communications. Teleports provide UPLINK and DOWNLINK services for audio, video, and data and voice transmissions on KU-BAND and C-BAND SATELLITES. They normally have MICROWAVE RELAY and FIBER OPTIC capabilities for technical interconnections to and from producers, stations, SYNDICATORS, and SATELLITE NEWS GATHERING (SNG) operations and can provide encryption (SCRAMBLING) services. Some teleports also have production and POSTPRODUCTION facilities. The companies owning teleports rent their services and facilities to a variety of users working in the industry.

#### **TelePrompters**

These electronic devices were introduced in the early 1950s to assist the talent on a television set in delivering the words from a script. Even the early models were an improvement over CUE CARDS, which were then the only means of conveying lines from the script to actors on the set during a production. TelePrompters were first used with newscasters. The devices were attached just above or below the camera lens. The script was typed in large capital letters that could be easily read at a distance by the newscaster. The lettering was on a long roll of 18-inch-wide paper and the scroll was controlled and turned in time with the reader's pace. Today's TelePrompters use a small closed-circuit camera that feeds a moving image of the script to monitors below the camera lens. A double mirror system, which allows the reader to look directly at the lens and still see the script, permits the talent to maintain that all-important eye contact with the viewing audience. TelePrompter was the first product of the company of the same name, founded by IRVING KAHN in 1951.

#### **telestrator**

See STOP ACTION.

#### **Teletel**

This two-way French VIDEOTEXT system was developed in 1981 and after some years of experiments in a few towns, has struggled to become a national service. The system received a great deal of press and attention for its development of an electronic phone book. An individual can query a computer data base for a telephone number and the number will appear on the television screen. Other uses in-

volve "smart cards," which allow the user to insert a slim credit card into a home terminal to transfer money or pay bills. In addition, families can shop at home, make hotel reservations, and participate in COMPUTER-AIDED INSTRUCTION (CAI), using the home computer keyboard, television set, and the connection to the main terminal. The enthusiasm for the service (often referred to as Minitel) has not been as expected, however, and the sophisticated system is not yet widely used, although it is subsidized by the government. (See also ANTIOPE and TELEMATIQUE.)

### teletext

Authorized by the FEDERAL COMMUNICATIONS COMMISSION (FCC) in 1983, this information transmission system delivers print and graphics via broadcasting to television sets. It does not transmit moving pictures. Teletext is primarily a one-way method of transmission, as opposed to VIDEOTEXT, which allows for two-way communication over telephone lines or cable. In the United Kingdom, both teletext and videotext are often called by the generic term "viewdata."

In a teletext system the information is sent out over the airwaves using a part of the television station's signal. The signal is received at home where the vertical BLANKING interval captures it. The information can then be retrieved by the viewer using a hand-held DECODER.

Some 200 pages of information are transmitted constantly and cycled through the system and the decoder is used to select which page to stop and watch. The information can be viewed separately from the regular television picture, or both the television programming and some digital information can appear on the screen at the same time, a process used in CLOSED CAPTIONING. Teletext is a modest form of INTERACTIVE TELEVISION because the viewer can select the type of data that is desired such as news, weather, information about entertainment options, classified advertising, or stock market reports. Some experiments have been undertaken using teletext as a COURSEWARE component in a TELECOURSE. One of the disadvantages, however, is that with broadcast teletext only a maximum of 200 pages can be transmitted on one channel. If the signal is transmitted on a cable system, however, the information is limited only by the number of cable channels.

Experiments in teletext were undertaken in the United Kingdom as early as 1966 and were eventually offered there in systems labeled CEEFAX and ORACLE. The French developed their own version, calling it ANTIOPE, and the Canadians designed and inaugurated their teletext system called TELIDON in 1978.

The various systems are largely incompatible; the transmission by one method cannot be received by the decoder of another.

There have been a number of experiments in the United States using the various foreign systems, notably by Time Inc. and NBC. While the transmissions have been largely successful, the public has not rushed to purchase the decoders or the expensive television sets with built-in decoders and many of the current decoder units have been unreliable. Most of the experiments in the United States have been cancelled but two of them, ELECTRA and EXTRAVISION, have survived.

Proponents of teletext see the need for a single standardization for the systems in order to spur the development of the industry, but the FCC has declined to designate one, with the idea that the marketplace will decide on a *de facto* standard. Two systems (the NORTH AMERICAN BROADCAST TELETXT STANDARD [NABTS] and the WORLD STANDARD TELETXT [WST]) are the main contenders. Even with a standard and nationwide compatibility in decoders, there are skeptics who believe that unless advertising support for such a service is provided so the customer will not have to pay a fee, teletext will not prosper. The consumer who is truly interested in information access may opt for videotext or more likely will use the many data base telephone operations that can be accessed with a home computer. Perhaps some other form of interactive television, such as VIDEOWAY, may eventually attract an audience.

### television (definition)

According to the FEDERAL COMMUNICATIONS COMMISSION (FCC) definition:

Television is the synchronous transmission of visual and aural signals. The picture phase is accomplished by sending a rapid succession of electronic impulses, which the receiver transforms into scenes and images.

The accompanying audio is transmitted separately but simultaneously via FREQUENCY MODULATION (FM) broadcasting.

The term is a combination of Greek and Latin roots. "Tele" is Greek for "far-off" and "vision" is derived from the Latin verb *videre* (to see).

### Television Bureau of Advertising (TvB)

A marketing service organization, TvB conducts research and supplies industry information for use by ACCOUNT EXECUTIVES at stations and the networks in selling COMMERCIAL TIME. The bureau promotes broadcast television as an advertising vehicle and

seeks to increase television's share of the advertising dollar. The organization provides sales promotion literature to STATION REPRESENTATIVES, the networks, and SYNDICATORS; publishes periodic reports and press releases; and holds an annual conference/meeting. It is headquartered in New York City. (See also CABLE TELEVISION ADVERTISING BUREAU [CAB].)

### Television Code

Broadcasting has always had an uneasy relationship with government over matters of control. Fearing excessive regulations from Congress or the FEDERAL COMMUNICATIONS COMMISSION (FCC), the industry in the United States has encouraged collective voluntary restraint in programming and advertising. Like many other enterprises, people in the media have believed that self-regulation is better than government regulation.

The industry trade group the NATIONAL ASSOCIATION OF BROADCASTERS (NAB) initiated standards for radio advertising in the late 1920s, codified them in 1939, and revised them in 1948 into the published "Standards of Practice." The organization established similar rules for television in 1952 in a "Code of Practice." The code lasted thirty years and at the height of its influence, was subscribed to by some 60 percent of the commercial television stations in the United States.

The code was a series of recommended standards for television advertising and programming. Most of the document consisted of common sense generalizations along with a prescription for what a station should not do. It forbade "profanity, obscenity, smut, and vulgarity" in programming, and sex crimes were not deemed suitable topics for broadcasting. Horror was to be avoided and suicide was not to be presented as an acceptable practice. In 1975 (under pressure from the FCC) the code embraced the concept of a FAMILY VIEWING TIME.

The most specific recommendations were concerned with the subjects and time limits of commercials. AFFILIATED STATIONS were admonished to keep commercials to nine-and-a-half minutes per hour in PRIME TIME and to sixteen minutes at all other times but there were a number of exceptions to the time standards. The code forbade liquor commercials and such techniques as SUBLIMINAL ADVERTISING. Amendments were made periodically due to pressures from various groups.

The code was administered by a Code Authority in New York but the only power it had was to forbid the display of the NAB Seal of Good Practices by a station that violated the standards. Stations could belong to the NAB and not subscribe to the code and

conversely, some stations adhered to the code but were not members of the NAB.

The NAB stressed that the code was voluntary but the Justice Department believed that stations were coerced into adhering to it and brought suit against it in 1979 on antitrust grounds. The department saw the code as an attempt to curtail advertising by restraining and denying advertisers "the benefits of free and open competition." After a number of legal maneuvers and out-of-court negotiations, a federal district court approved a consent decree in 1982 in which the NAB agreed to drop the code. Many stations and the networks continued to follow some of the standards for a time until societal and economic changes made many of its provisions out of date.

### Television Critics Association (TCA)

This national organization of newspaper and magazine critics of television programming was founded in 1978. It organizes an annual meeting in Hollywood each July where the networks, cable services, and SYNDICATORS present their fall programming. Each organization hosts the critics for two or three days, showing excerpts of shows and providing interviews with program executives and stars. The group presents annual awards for excellence in programming as voted on by the members, sponsors scholarships, conducts educational seminars, and also organizes a smaller winter press conference/symposium.

### Television Decoder Circuitry Act of 1990

Congress passed this amendment to the COMMUNICATIONS ACT OF 1934, which requires that all new television sets sold or imported in the United States after July 1, 1993 with a picture screen thirteen inches or greater be equipped with a built-in CLOSED-CAPTIONED DECODER. The president signed it into law on October 15, 1990. The FEDERAL COMMUNICATIONS COMMISSION (FCC) was assigned the responsibility of enforcing the law, which is designed to expand the accessibility of closed-captioned technology. The built-in decoders will provide market incentives for broadcasters to create and provide more closed-captioned programming for the deaf and hearing-impaired and for other special audiences such as people learning English as a second language. With the advice of an ELECTRONIC INDUSTRIES ASSOCIATION (EIA) task force, the Commission set performance and display standards for the receivers, which were based on PUBLIC BROADCASTING SERVICE (PBS) and NATIONAL CAPTIONING INSTITUTE (NCI) specifications that had been previously developed.

### Television Information Office (TIO)

This agency was formed in 1959 to promote the positive influence of commercial broadcasting on American society. Financed by the three networks and individual stations and operated as an arm of the NATIONAL ASSOCIATION OF BROADCASTERS (NAB), the New York-based TIO served as the industry voice on questions of personal and social effects of television and produced SPOTS extolling the virtues of "free television." No longer needed in an era of deregulation, the agency was disbanded in March 1989. Diminishing financial support and public interest also contributed to the demise of the TIO. Its extensive library and research holdings were incorporated into the collection of the MUSEUM OF TELEVISION AND RADIO.

### Television News Inc (TVN)

TVN was an attempt to provide an independent nonnetwork news service to local television stations. Begun in 1973, it was discontinued two years later. The operation fed a daily newscast to many independent nonaffiliated U.S. and Canadian stations. The service utilized land lines in an era of SATELLITE communications and proved to be too expensive to be profitable. (See also INDEPENDENT NETWORK NEWS.)

### Television Programs Institute

This four-day conference at Pennsylvania State University from April 21-24 in 1952 was instrumental in the development of EDUCATIONAL TELEVISION (ETV) in the United States. It met ten days after the reservation of channels for educational purposes by the FEDERAL COMMUNICATIONS COMMISSION (FCC) in its SIXTH REPORT AND ORDER. The institute's agenda concentrated on why and how educators should construct stations using the newly reserved channels. Financed by the FUND FOR ADULT EDUCATION (FAE) of the FORD FOUNDATION with additional support from the Alfred P. Sloan Foundation and the Payne Fund, it was called by the American Council of Education. The gathering brought together 116 participants that included college and university presidents and vice-presidents, many directors of public relations, deans and professors, several state and local superintendents of schools, foundation executives, and government officials. Included on the agenda were discussions of working papers, panels, and demonstrations of equipment and of the use of television in education. The excitement generated led to meetings in other regions and states and the activation of many stations in the ensuing years. (See also ALLERTON HOUSE SEMINARS, INSTITUTE FOR EDUCATION BY RADIO AND TELEVISION [IERT], INSTRUCTIONAL TELEVISION [ITV], and NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS [NAEB].)

### television receive only (TVRO) antennas

These saucer-shaped ANTENNAS allow home owners to receive television signals directly from a SATELLITE rather than from a cable system or from a terrestrial television broadcast station. The backyard dishes range in size from six feet to fifteen feet in diameter and are sometimes known as "C-BAND direct antennas" because they are tuned to pick up signals from those satellites. They are used in what has become an early form of a DIRECT BROADCAST SATELLITE (DBS) system.

TVROs were initially installed by television stations and cable systems as a means of picking up satellite signals for retransmission and the FEDERAL COMMUNICATIONS COMMISSION (FCC) licensed them for that purpose. The FCC eliminated the licensing requirement in 1979 and hobbyists and electronic buffs began buying the dishes in order to receive directly (and at no cost) programs from the cable networks and other program DISTRIBUTORS. Some TVRO installations could receive as many as 150 different signals. More sales led to lower prices, which in turn spurred more sales, particularly in rural areas where cable television installation would have been prohibitively expensive.

Both the BASIC CABLE and PAY (PREMIUM) CABLE networks complained that the backyard TVRO users were receiving their programs at no charge. To curtail the practice but protect the burgeoning TVRO industry, Congress modified Section 705 of the CABLE COMMUNICATIONS POLICY ACT OF 1984. The amendment allows anyone to receive any nonscrambled satellite programming free if the programmer does not market the service.

To simplify matters, HOME BOX OFFICE (HBO) began scrambling its signals in 1985 and the other cable and broadcast networks followed suit. To receive those signals, TVRO owners had to purchase a DECODER and pay a monthly subscription fee like cable subscribers. Some unscrupulous folk then began to offer TVRO owners illegal decoders and this form of PIRACY is a continuing problem for the TVRO and cable industries.

The current TVRO technology concentrates on receiving the relatively weak signals from C-band satellites at the large receiving dish, where a built-in AMPLIFIER boosts the signal to allow reception in the home. In the future, the use of more powerful KU-BAND satellites for transmission will not demand the large receiving antennas that are currently required. With TVRO dishes as small as one foot in diameter, a true DBS system can be established in the United States and throughout the world. (See also SATELLITES and EARTH STATIONS.)

**Television Station Partners**

See POMPADUR-BECKER GROUP.

**Telidon**

Developed by the CANADIAN DEPARTMENT OF COMMUNICATIONS, this TELETEXT and VIDEOTEXT system for digital character coding can be transmitted over broadcast, telephone, or cable systems. It operates from a sophisticated computer data base and the user can access a wide variety of information by a terminal and a computer keyboard. The system is operated by Bell Canada using telephone lines, and thus far Telidon experiments have been primarily in the field of education. Experiments using the Telidon system were undertaken in the United States in 1981 by PUBLIC TELEVISION (PTV) station WETA in Washington D.C.

**Telstar satellite**

Launched by the National Aeronautics and Space Administration (NASA) for the AMERICAN TELEPHONE AND TELEGRAPH COMPANY (AT&T) in 1962, the first Telstar experimental communication SATELLITE relayed the first video over the Atlantic. The picture was a live shot of an American flag on a pole outside of the transmitting station in Maine.

Satellite transmission and reception depends on line of sight. Because Telstar I varied in its orbit and occasionally dropped below the horizon, the times it could receive and transmit effectively were quite limited. To counter this problem, AT&T later developed a continuing series of vastly improved GEOSYNCHRONOUS ORBIT satellites in the Telstar series. Satellites in the Telstar 4 series are used for a number of purposes, including SYNDICATION.

**Temporary Commission on Alternative Financing for Public Television (TCAF)**

In an endeavor to plan for a long-term solution to the chronic underfunding of PUBLIC TELEVISION (PTV) in the United States, Congress established this commission in 1981. It was chaired by a commissioner from the FEDERAL COMMUNICATIONS COMMISSION (FCC) and along with studies and meetings, the group supervised an FCC-authorized experiment in the selling of COMMERCIALS on noncommercial stations. Beginning in 1982, ten PUBLIC TELEVISION (PTV) stations volunteered to participate in on-air advertising for a year-and-a-half. While the commercials brought some money to the participating stations, TCAF surveys found that most PTV stations would not carry commercials because they would have a negative effect on the philosophical purpose and goals of the non-commercial system.

Among the suggestions eventually made by the commission to fund public broadcasting was the establishment of a national trust fund based on an excise tax for each television set purchased in the United States. The commission also recommended a "spectrum use" fee for each commercial firm that uses a television channel. The commission was disbanded and none of the recommendations were acted upon. PTV income remains much less than that of the commercial U.S. system and less than that of many noncommercial systems in other countries. (See also UNDERWRITING RULES.)

**Ten Commandments of Television Direction**

Created by the noted television production teachers EDWARD STASHEFF and RUDY BRETZ in the 1950s, these commandments were distributed to hundreds of students. Among them were rabbis, priests, and Protestant clergy who did not find them irreverent or blasphemous. All students found them useful and they became the mantra for beginning DIRECTORS for more than thirty years.

1. Thou shalt show the viewer what he wants to see when he wants to see it.
2. Thou shalt not show a person speaking about an object that is out of the camera's frame at that moment.
3. Thou shalt have the right person on the screen at the right time; the speaker when he speaketh, the reactor when he reacteth.
4. Thou shalt not cross thy cables, but thou *shalt* cross thy cameras, shooting across each other's angle, when the subjects are of equal importance.
5. Thou shalt not reverse thy screen direction by showing the same person moving or looking L to R in one shot and R to L in the next.
6. Thou shalt not leave thy cameraman guessing as to what his next shot may be, but shalt ready each camera as soon as it is off the air.
7. Thou shalt not forget that the TV screen is a small screen, and the CU is the all-important shot.
8. Thou shalt not neglect an establishing shot, showing thy viewer the relations between this, that, and the other.
9. Thou shalt not cut from camera to camera for no good reason, or without motivation, or just to lend variety to thy shots.
10. Thou shalt not stay too long in black, lest thy viewer kick his set reproachfully, thinking it hath conked out again.



**tent card**

This (POP) point-of-purchase merchandising device is a small advertising display for an item in a retail store or home video outlet. It is imprinted on two sides and folded so that it can stand alone and be read from either side. Tent cards are often used on counters near the cash register at a video store.

**terrain shielding**

Occasionally a broadcasting situation exists in which mountainous or other irregular terrain blocks or weakens the transmitted signals of a radio or television facility. Topographical shielding sometimes prevents the signal from interfering with the signals of other nearby broadcast operations.

Terrain shielding became important in the latter part of the 1980s when thousands of applications for CONSTRUCTION PERMITS (CP) were filed with the FEDERAL COMMUNICATIONS COMMISSION (FCC) for LOW POWER TELEVISION (LPTV) stations. Many were for stations in mountainous, rural areas. After the backlog of 37,000 applications was reduced by processing and an FCC LOTTERY to a manageable 4,000, the Commission established a limited waiver policy. An applicant that could submit documentation that its proposed station would not interfere with others because of terrain shielding would be granted a CP. The policy was implemented in 1988 and is designed to provide opportunities for additional LPTV and TRANSLATOR STATIONS as well as booster services in areas of the country where terrain shielding is a significant factor.

**test pattern**

Electronic equipment is calibrated and aligned by using this optical chart. It contains geometric patterns in circles and squares to allow technicians to align cameras and the output of the signals of other equipment for resolution, focus, contrast, linearity, and framing in MONITORS and home receivers. One of the most common in the early days of television had an Indian chief's head in the center. The test pattern is also used as an output test signal during the SIGN-ON/SIGN-OFF periods of a television station.

**testimonial commercials**

A specialized advertising technique, these COMMERCIALS feature individuals who endorse a product or service by indicating satisfaction with it. The testimonials can come from a number of ordinary people or from a celebrity.

**Texaco Star Theater**

See THE MILTON BERLE SHOW.

**TF and TFN**

These sets of initials are used in the advertising world. They stand for "till forbidden" (TF) and "till further notice" (TFN) and refer to a contract for advertising services that has no predetermined end. They are similar to a standing order in the book industry where there is no fixed end to the purchasing arrangement.

**That Girl**

The title role of this SITCOM was played by MARLO THOMAS who starred as an aspiring actress in New York City who had to work at many different jobs to support herself. The series was the first of many (MARY TYLER MOORE, et al.) to feature the single, independent young woman. DABNEY COLEMAN, GEORGE CARLIN, and RUTH BUZZI had supporting roles, along with Ted Bessel as her boyfriend and Rosemary DeCamp as her mother.

The successful half-hour program was seen on ABC from 1966 to 1971. The 136 color episodes were then placed in OFF-NETWORK syndication.

**That Was the Week That Was (TW3)**

Patterned after a similar British show, "TW3" was a creative topical comic news show that paved the way for later news satires on programs such as "THE SMOTHERS BROTHERS COMEDY HOUR," "SATURDAY NIGHT LIVE," and the HOME BOX OFFICE (HBO) occasional offering, "Not Necessarily the News."

The program, which premiered on NBC as a SPECIAL in late 1963 and as a regular live series in January 1964, could be brutal in lampooning specific groups, organizations, and personalities, particularly in the political arena. It used sketches, blackouts, and musical parodies in its endeavor to tweak pomposity. Regulars on the show included ALAN ALDA, TOM BOSLEY, HENRY MORGAN, and MACLEAN STEVENSON. DAVID FROST, who had hosted the British prototype, contributed to the series and served as the host during its second season. Puppeteer BURR TILLSTROM was an occasional participant and Broadway actress Phyllis Newman was also seen in the second of her two TV assignments.

In spite of the show's popularity, it was repeatedly pre-empted during its second (and final) year and barely survived the season. A later special (produced by Frost) appeared on ABC in April 1985.

**Thicke, Alan**

Canadian-born Thicke has had considerable success in show business as a writer, singer, and songwriter. In the 1970s he was a top comedy writer for GLEN CAMPBELL, BILL COSBY, FLIP WILSON, and others. He

also wrote and produced the send-up of all talk shows, "FERNWOOD 2-NIGHT," starring MARTIN MULL. His fame in this country came when he was promoted for the syndicated late-night TALK SHOW that was designed to compete with JOHNNY CARSON. Titled "Thicke of the Night," it appeared in 1983-84 and was unsuccessful. Thicke began a continuing role as the father in ABC's sitcom "Growing Pains" in 1985.

### **Thin Man, The**

This 1957 detective drama-comedy on NBC was a sequel to the popular *Thin Man* motion pictures of the 1930s and 1940s, starring William Powell and Myrna Loy. In the TV version, the sophisticated couple (and their dog Asta) who solved crimes from their Park Avenue apartment in New York was played by Peter Lawford and Phyllis Kirk. The show didn't enjoy the success that the feature films did, however, and was cancelled after two seasons. JACK ALBERTSON had a recurring role in the series.

After it left PRIME TIME, NBC stripped the series in the daytime until 1960. The seventy-two half-hour episodes were placed in OFF-NETWORK syndication in 1963.

### **Think Entertainment**

This television production company is a partnership among award-winning actress/producer Shelley Duvall and three corporate associates. The partners are TELE-COMMUNICATIONS INC., UNITED ARTISTS ENTERTAINMENT, and Newhouse Broadcasting. The company relies on Duvall's talents in producing children's programming ("Fairytale Theatre") and thought-provoking MADE-FOR-TV MOVIES.

### **30 Minutes**

Following the enormous success of its Sunday evening "60 MINUTES," CBS created a similar MAGAZINE FORMAT program for young people in 1978. Produced by Joel Heller, an award-winning children's program producer, the series was scheduled at 1:30 on Saturday afternoons. It dealt with a wide variety of topical issues including runaways, teenage drivers, and alcohol and drug abuse and also presented interviews and lighter features.

The program was honored with EMMYS in the Children's Informational Series category in 1980, 1981, and 1982, before leaving the air that year.

### **thirtysomething**

As the title suggests, this comedy drama was about (and was targeted to) that segment of the population who grew up as baby boomers. The seven principals were a mixture of couples and singles (and

three children) with various intertwining relationships. Their problems with life included career obstacles, sex difficulties, illnesses, separations, lost youth, and conspicuous consumption. The half-hour program premiered on ABC in 1987 and was awarded an EMMY that season, as Best Drama Series. The program was cancelled following the 1990-91 season.

### **This Is Your Life**

Created and produced for radio by RALPH EDWARDS (who also served as host), this audience participation show made its television debut on NBC in 1952. It was an immediate success and remained on the network for ten seasons, winning EMMYS in 1953 and 1954.

The premise of the program, telecast live until 1959, was to surprise a guest (usually but not always a celebrity) and after announcing that "This is your life..." the honoree was escorted to the studio where Edwards read a biography and introduced various people who had at one time been close to the guest of honor. They told tales of earlier times together. The proceedings were served up with considerable emotion, tears, and nostalgia. The audience loved it.

After leaving the network the concept was revived for FIRST-RUN syndication several times, first in 1971, again in 1983, and most recently in 1986. While other hosts have appeared on the series, Edwards has always served as producer.

### **This Morning**

See "THE MORNING SHOW."

### **This Old House**

Host Bob Vila assisted the do-it-yourselfer through this PUBLIC BROADCASTING SERVICE (PBS) series beginning in 1980. The show began as a step-by-step demonstration of the renovation of an old house and has since expanded to such subjects as termite-proofing, cabinet installation, heating and plumbing systems, and decorating. Other houses that illustrate diverse ideas in architectural style, construction, and trim are frequently featured.

The half-hour program, produced by WGBH-TV in Boston, was honored in 1983 with an EMMY in the Talk or Service Series category. Vila left the show in 1990 and went on to the similar "Home Again." He was replaced by Steve Thomas.

### **Thomas, Danny**

Thomas was one of the most successful of the many nightclub comics who tried to make their comedy work on television in the early days of the medium. With a bit of success in radio and motion

pictures, he became one of four rotating comedians on the 1950-52 "All-Star Review" on NBC, but his club act failed to impress the viewers of the day. He tried again in 1953 with the SITCOM "MAKE ROOM FOR DADDY" (ABC) and the series, later retitled "The Danny Thomas Show," was a hit and won him the Best Actor EMMY in 1954. It was on the air for eleven seasons and is still seen in SYNDICATION.

In the early 1960s Thomas formed his own production company, sometimes coproducing with SHELDON LEONARD and later with AARON SPELLING. The list of hits with which he was associated includes "THE ANDY GRIFFITH SHOW," "THE DICK VAN DYKE SHOW," "GOMER PYLE, U.S.M.C.," and "THE MOD SQUAD." The beak-nosed Lebanese comic also appeared in several SPECIALS in the 1960s, and the 1967 season found Thomas on the air with an ANTHOLOGY series in which he served as host and occasional star. His last three sitcom appearances were in "The Practice" (1976-77, NBC), "I'm a Big Girl, Now" (1980-81, ABC), and "One Big Family" (1986-87, FIRST-RUN syndication).

In the late 1980s he was seen on BOB HOPE and other specials, but the comedian ended his years in semiretirement, overseeing his extensive production interests and writing his autobiography. Thomas died suddenly of a heart attack in February 1991. He had worked tirelessly at fund-raising for the St. Jude Children's Research Hospital, which he established in 1962 and considered his greatest accomplishment. In 1991 he was posthumously named to the HALL OF FAME of the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS). Thomas was the father of actress and activist MARLO THOMAS and the father-in-law of talk-show host PHIL DONAHUE.

#### **Thomas, Lowell**

A distinguished newsman, commentator, and traveler, Thomas spent most of his career at CBS. He might hold the honor of being "the first regularly scheduled newscaster in television." His NBC radio broadcasts in 1940 were aired simultaneously on an experimental NBC local television station in New York. His network television series included "High Adventure" in 1957 (rerun in 1964) on CBS, "The World of Lowell Thomas" in 1966, and "Lowell Thomas Remembers" (1970, FIRST-RUN syndication). His shows generally reflected the adventures he encountered in his travels.

Thomas was also a prolific writer (with dozens of books to his credit) and a successful businessman. He was one of the original founders of CAPITAL CITIES BROADCASTING in 1966. Thomas was named to the HALL OF FAME of the NATIONAL ASSOCIATION OF BROADCASTERS (NAB) and in 1968 the INTERNATIONAL RADIO AND

TELEVISION SOCIETY (IRTS) designated him its Broadcaster of the Year. He died in August 1981 at 91 years of age.

#### **Thomas, Marlo**

Thomas started her performing career playing the part of JOEY BISHOP's sister in his 1961 SITCOM, and after playing guest roles on several other shows, she starred in her own series, "THAT GIRL," from 1966 to 1971 on ABC. Since that time the actress has appeared in SPECIALS and MADE-FOR-TV MOVIES (including the 1991 "Held Hostage" on ABC) and has also served as producer and executive producer on several projects. She has also appeared in a few motion pictures. Her professional memberships include the Board of Trustees of the MUSEUM OF TELEVISION AND RADIO.

Although Thomas was nominated four times for a Best Actress EMMY for "That Girl," her four awards came from her work in specials. She conceived, produced, and starred in the "Free to Be..." occasional children's series on ABC, for which she won the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) statuette in 1974 and in 1989. In 1981, again in Children's Programming, her performance in "The Body Human: Facts for Girls" (CBS) won the award, and in 1986 she was named Best Actress for "Nobody's Child" on CBS. Thomas is married to TALK SHOW host PHIL DONAHUE and is the daughter of DANNY THOMAS.

#### **Thomas, Richard**

A child star, Thomas made his Broadway debut and also appeared in his first television program (a "HALLMARK HALL OF FAME" production) at age 7. During the early 1960s he appeared in NBC's "Great Ghost Tales" and "1, 2, 3 Go," an educational travel show. In the following years Thomas was seen on SOAP OPERAS and PRIME-TIME series in various guest assignments. In 1971 he played a major role in the TV movie "The Homecoming," which was the pilot for the popular long-running "THE WALTONS" (1972-81, CBS). As John Boy, the eldest son of the mountain family, Thomas had a pivotal role and he stayed with the series for five years.

Following his success in "The Waltons" Thomas appeared in some motion pictures, but on television he has concentrated on MADE-FOR-TV MOVIES. He was also seen in the Stephen King two-part thriller "It" in 1990. Thomas was awarded the Best Actor EMMY in 1973 for his appealing John Boy portrayal.

#### **Thorn Birds, The**

Based on Colleen McCullough's popular novel, this four-part series was televised in March 1983. It

became the second most highly rated **MINISERIES** of all time, after **ROOTS**. The story spanned fifty years of hardship on a sheep ranch in Australia beginning in 1920. It was produced by **DAVID WOLPER**. The cast featured a dozen renowned Broadway, TV, and motion picture actors, including Australian Bryan Brown, **RICHARD CHAMBERLAIN**, Ken Howard, Richard Kiley, Christopher Plummer, **BARBARA STANWYCK**, and Jean Simmons. The miniseries was rerun on ABC in 1985 and made available for home video in 1991.

### **Three's Company**

Double entendre and sexual innuendos formed the basis for this 1977 ABC **SITCOM**. The plots revolved around the mixups that occurred when two attractive young women agreed to share their California apartment with a young man, played by **JOHN RITTER**, who pretended (for the benefit of the landlord) that he was gay. The popular series (based on a British program) was an immediate hit that shot to number three in the **RATINGS** the first year and maintained its popularity for several seasons. The show often resembled a bedroom farce with a great many entrances and exits and scantily clad characters. A number of cast changes began occurring in the third year and by the time the series was cancelled, only two of the original characters remained. The series made a star of Suzanne Somers. Joyce DeWitt was also featured and **DON KNOTTS** played a supporting role for five years. When the show ended in 1984, Ritter continued his character for another year in a **SPIN-OFF** titled "Three's a Crowd." Audrey Lindley and Norman Fell appeared as the landlord couple the first two seasons and went on to star in its spin-off, "The Ropers."

The original series was stripped in reruns on weekdays on ABC in 1981 and it went into **OFF-NETWORK** syndication in 1982 where 222 episodes are now available.

### **three-D video**

Introduced in 1990, this technique offers motion pictures for three-dimensional viewing on videocassette for the movie buff. A kit contains a stereo driver that is attached to the consumer's VCR and a set of electronic glasses that plug into the device. Looking at the screen with the glasses on during the playback creates a 3-D effect. When three-D video was introduced, only 100 titles were available for viewing. They were largely 1950s and 1960s off-beat films, which are **LETTERBOXED**. A few other movies such as "Kiss Me Kate" were originally shot in 3-D and may be made available in the future.

The creation of a 3-D show requires a special lens but uses regular production equipment. Pro-

ducers hope that the lens will be used for future programs for release in 3-D video.

### **3/4-inch U (EIAJ) video recording format**

Introduced by Sony in 1971, this **VIDEOTAPE FORMAT** uses the trade name U-matic (shortened to just U), which has become synonymous with the machine. It was endorsed as the standard for 3/4-inch tape recording by the Electronics Industries Association of Japan (EIAJ) and was the first mass-produced and practical videocassette machine to be seen in the United States. Although Sony attempted to market the format as a home video device, its relatively large bulk and high price discouraged the buying public. In addition its initial recording time was limited to one hour. The machine, however, was extremely popular in the **AUDIOVISUAL COMMUNICATIONS** and **CORPORATE TELEVISION** markets and became the standard for those industries. Its ease of operation and durability, along with its self-threading mechanism, made it most useful in classrooms. The machine is too large to be used in a **CAMCORDER** configuration but a portable version (using a smaller videocassette that records only twenty minutes) is sometimes used for **EFP**. An improved version called the 3/4-U-SP (for superior performance) that is totally compatible, along with other variations that use the principles of **COMPOSITE VIDEO SYSTEM/RECORDING**, have replaced many of the more than one-half million older 3/4-inch U machines in place in the United States in the 1990s. The upgraded versions are sometimes used in professional broadcast operations and although 1/2-inch **VHS-S**, **Ed BETA**, and the **HI-8MM** machines have made inroads into the semiprofessional world, the 3/4-inch U technology remains the workhorse of corporate television and audiovisual communications. (See also **VIDEOTAPE RECORDING**.)

### **THX sound**

A new consumer sound system, THX is designed to provide the best theater-quality sound to videocassettes and videodiscs played back in the home. The system is designed to bring out the unrealized audio potential of film sound tracks and to handle soft passages, high trebles, and deep bass tones with superior clarity.

The system was developed by engineer Tomlinson Holman and filmmaker George Lucas, and the name refers to the first Lucas film (*THX1138*) or to "the Holman experiment," according to the inventors. Using the base of Dolby stereo, first introduced in 1976-1977 and improved by Lucasfilm Ltd. in 1983 for theatrical use, the THX version brings the full audio range of sound to the home viewer. Introduced in

1990, the new THX surround sound is said to match closely the audio that directors hear when they mix a film soundtrack in the editing room.

### **TI-IN United Star Network**

One of the initial four grantees of the STAR SCHOOLS PROGRAM in 1988, this organization is headquartered in San Antonio (Texas). The primary partner is TI-IN Inc. but the consortium includes the North Carolina Department of Public Instruction, Western Illinois State Board of Education, California State University at Chico, and the universities of Alabama and Mississippi. In this DISTANCE EDUCATION project, high schools in nineteen states participate in two-way instruction via SATELLITE.

### **TICCIT**

The acronym stands for time-shared, interactive, computer-controlled instructional television. The system provides individualized instruction at the school and college level and in-training situations in CORPORATE TELEVISION environments. Developed by the Mitre Corporation in conjunction with the University of Texas and Brigham Young University, TICCIT is based on personal computer (PC) technology and ordinary color television sets. The COMPUTER-ASSISTED INSTRUCTION (CAI) system uses computer-generated graphics as well as INTERACTIVE VIDEO and INTERACTIVE TELEVISION programs.

### **tiering (cable marketing)**

This cable-system marketing strategy is based on the sale of various program services as a group. The system bunches certain BASIC CABLE and PAY (PREMIUM) CABLE networks together, offering potential customers discounts from an *a la carte* choice if they subscribe to the various packages.

In the classic tiering method, customers are offered a threshold service that consists of local television stations, some DISTANT SIGNALS, and one or more nonbroadcast services such as a community bulletin board. The subscriber can then order other channels at extra fees on an individual basis or as part of a tier (or block) of different channels grouped together for marketing purposes. In the early days of the industry, these were often called "extended basic" services. In the original strategy a customer was required to subscribe to the lowest-priced tier in order to be able to order the next higher package. That technique is usually not practiced today.

Tiering was used extensively in the 1970s but declined somewhat as a marketing ploy in the 1980s. It returned with a vengeance in the 1990s, partly as an answer to congressional concerns over the high

fees charged by some cable systems for even the simplest services and the subsequent threat of the reregulation of the industry. Most MULTIPLE SYSTEM OPERATORS (MSO) reintroduced a basic threshold service called a "basic," "lifeline," or "broadcast reception" tier, which included broadcast stations and PEG CHANNELS, plus C-SPAN or the WEATHER CHANNEL, at a very low entry price. This is followed by a "standard basic service" that includes some of the satellite basic networks that are supported by advertising and then by an "expanded basic (or value) service" that offers the most expensive basic cable networks. These tiers are, in turn, followed by pay cable channels and finally by PAY-PER-VIEW (PPV) offerings. The actual contents of the various tiers, however, varies with the MSO. Some group their offerings according to the audience, such as "family," "men," "women," and "kids" services. Others organize them by subjects: "shopping," "news/information," "music/entertainment," "arts/music," and "sports."

The reintroduction of tiering caused a great deal of confusion at the subscriber level. In tiering, channels are shifted from familiar locations, and it is usually not clear that the customers are getting a price break. Many subscribers object because they have to buy unwanted extra programs just to get the ones they do want. Some FRANCHISE authorities forbid tiering, and some cable networks also prohibit the practice as a part of their contract with the systems that carry them. The cable systems promote the method of service, however, as one that provides the subscriber with an "economical freedom of choice."

### **tiering (program)**

An unusually high number of syndicated programs became available for distribution during the late 1980s, a circumstance that popularized this method of buying FIRST-RUN programs. Previous to that time, stations had to commit to the placement of a show in a specific time period with an option to move it to another part of the schedule if it did not meet certain RATING levels. With so many new programs available, however, the stations achieved the leverage to negotiate deals in which they obtain the option of running the program in any program tier, such as EARLY FRINGE or LATE NIGHT. The station then pays an appropriate negotiated price based on where the show actually runs in the schedule. Today tiering deals are part of almost every REALITY PROGRAM and GAME SHOW contract.

### **Tillstrom, Burr**

The mastermind behind "KUKLA, FRAN, AND OLLIE," Tillstrom was also a television pioneer, performing

with the Chicago Parks Theater, a WPA-sponsored group of the 1930s that demonstrated the new communications medium, as well as on a television broadcast exhibit at the 1940 World's Fair.

Tillstrom introduced the charming puppets Kukla and Ollie on a regular basis on a Chicago TV station in 1947 and four generations of children came to know and love them and their companion FRAN ALLISON. The show was picked up by NBC in 1949 where it aired until moving to ABC five years later. It left the air in 1957 but after a 1960 Broadway show featuring the appealing characters, NBC again broadcast it, this time as a 5-minute series, in the 1961 season.

Tillstrom appeared on NBC's "THAT WAS THE WEEK THAT WAS" (without Kukla and Ollie) in 1964 and won both an EMMY and a PEABODY for his imaginative work on that show. He took Kukla and Ollie to PBS in 1969 for two years, and from then until 1979 he and Fran Allison hosted a Saturday children's film festival on CBS. That was his last TV series. In later years, he held seminars and worked on other special projects.

"Kukla, Fran, and Ollie" was cited by the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) as Best Children's Program in 1953. Tillstrom won another EMMY in 1966 for Individual Achievement for his work on "That Was the Week That Was" and was named to the Academy's HALL OF FAME in 1985.<sup>7</sup> He died that December at age 73.

### **tilt**

The rotation of a stationary camera on its vertical axis is known as a tilt in television production. The operator moves the camera up or down to follow the action, such as when people stand up or sit down. The two movements are made in a smooth continuous motion. (See also FRAMING and PAN.)

### **time bank syndication**

A national advertiser or its ADVERTISING AGENCY may provide free programs to a broadcast station or cable system in exchange for future COMMERCIAL TIME by means of this transaction. The time is "banked" as SPOTS and is used when the agency or its client determines that it will best fit a particular advertising CAMPAIGN.

Because of some discrepancies in compiling the time at one of the larger advertising agencies in the 1980s, this type of syndication is not as popular as the FULL BARTER, SPLIT-BARTER, or CASH-BARTER forms of syndication.

### **time base corrector (TBC)**

The TBC is an electronic device that is used in television control rooms to correct synchronization

(SYNC) or timing errors in videotape playback. The apparatus is used to correct the slight but common instability of a signal from different videotape machines. It removes JITTER, jumps, or rolls from the signal and corrects color, timing, and sync errors before passing the signal on to its next stage or destination.

The FEDERAL COMMUNICATIONS COMMISSION (FCC) requires that all broadcast signals meet stringent technical requirements. A TBC is used to ensure that all images generated from videotape playback are completely stable and meet FCC requirements. The device permitted the use of HELICAL SCAN VIDEOTAPE FORMAT machines for broadcast playback in the early days of that technology and is used today to upgrade some ENG and EFP productions for broadcast.

TBCs are also used as SYNC GENERATORS in DUBBING operations to ensure that the master-tape playback is perfectly in sync, and the device is sometimes used to connect and lock in the synchronous signals of various pieces of electronic production gear such as cameras and videotape machines. TBCs connect the source and the destination of signals; they usually have PROCESSING AMPLIFIERS built into them.

### **Time for Beany**

One of the earliest offerings for children on television, "Time for Beany" was a puppet show seen initially on KTLA, an INDEPENDENT STATION in Los Angeles. By 1954, however, the program was in FIRST-RUN syndication. It featured (among other characters) Cecil the Seasick Sea Serpent, created by Stan Freberg.

The pioneering program was an early EMMY winner, receiving the award as the Best Children's Show in 1949, 1950, and 1952. The category was inexplicably omitted in 1951.

### **time shift**

This term was coined by AKIO MORITA, the chairman of the SONY CORPORATION, at a luncheon with Time Inc. executives in the late 1970s and came into vogue in the early 1980s as a buzz word to promote the usefulness of home videocassette recorders (VCR). The machines were touted as being able to shift time by their ability to record a television program OFF THE AIR for playback at a later time period. Faced with an increasing number of channels and programs available through cable television, many consumers found the concept intriguing. Most of the early purchasers of VCRs decided to buy because of the machine's time-shifting capabilities. Although they still use the machines for such purposes, most viewers also rent and buy prerecorded video program material.

### time-lapse video recording

This type of VIDEO RECORDING captures images over a very long period of time. Using a special videotape recorder (VTR) connected to a camera, the process can record anywhere from eight hours to 200 hours of action, depending on the VTR model. Time-lapse recorders are used to capture and observe and preserve the process of scientific experiments and for surveillance and security purposes with HIDDEN CAMERAS in malls and banks. The machines operate at extremely slow speeds and the pictures are very grainy and fuzzy. They are played back in a frame-by-frame sequence, and this still-frame action is valuable for observation and analysis.

### Time-Life Films

Time-Life Films became known for its importation of top-quality British television programs and series in the late 1960s and 1970s. Most of the programs appeared on the PUBLIC BROADCASTING SERVICE (PBS) including many of the series on "MASTERPIECE THEATER" as well as the initial episodes of "MONTY PYTHON'S FLYING CIRCUS." The company was a subsidiary of Time Inc. and was at one time the exclusive distributor of programs provided by the BRITISH BROADCASTING CORPORATION (BBC) in the United States. Time dissolved the company in 1980. Some of its executives formed BBC LIONHART TELEVISION INTERNATIONAL, which continued to distribute BBC programs to stations, while others obtained the nonbroadcast rights for the films and programs and launched VESTRON.

### Time Warner Inc.

This megaglomerate was created in 1989 by the acquisition of the many Warner Communications Inc. interests in television, cable, publishing, and music by Time Inc. in an \$18 billion purchase. The resulting firm became the world's largest media and entertainment company. Almost every one of its branches, divisions, or subsidiary companies rank first or second in its category of media involvement. Time Inc. fought off a hostile takeover bid by PARAMOUNT INC. to create and position a new entity that ensured a powerful world presence among other giant international media companies.

The corporation owns twenty-five magazines including *Time*, *Life*, *Fortune*, *Sports Illustrated*, and *People*. In 1989 it launched *Entertainment Weekly*. Time Warner Books is the second largest book publisher in the United States. The company also owns the imprints Little Brown and Time-Life Books and operates the Book-of-the-Month Club. Warner Bros. motion picture studio is a consistent producer of hit movies.

The corporation is involved in home video through Warner Home Video and in 1990 it became the largest worldwide video PROGRAM SUPPLIER with the purchase of the home video rights to MGM and UNITED ARTISTS (UA) films from MGM/PATHE. It is also a major producer and distributor of television programming, with WARNER BROS. TELEVISION PRODUCTION and LORIMAR TELEVISION PRODUCTION producing eighteen shows for PRIME-TIME viewing in 1989. WARNER BROS. DOMESTIC and INTERNATIONAL TELEVISION DISTRIBUTION COMPANIES are among the largest SYNDICATORS of FIRST-RUN programming and license programs to more than 100 countries.

Time Warner is also involved in cable television, both as a programmer and an operator. It owns the nation's oldest PAY (PREMIUM) CABLE network, HOME BOX OFFICE (HBO), its sister Cinemax, and the newer COMEDY CENTRAL. The Time Warner Cable Group manages two large MULTIPLE SYSTEM OPERATORS (MSO), the AMERICAN TELEVISION AND COMMUNICATIONS CORPORATION (ATC) and WARNER CABLE COMMUNICATIONS.

In 1991 the firm announced its initial use of FIBER OPTICS to double the capacity of its Queens (New York) cable systems from seventy-five to 150 channels. Many of the channels will be used for PAY-PER-VIEW (PPV) purposes, and the system is slated to become the world's most advanced cable operation. The company plans to increase the capacity of its other systems with fiber optics. Time Warner Inc. headquarters are in New York. (See also GERALD A. LEVIN, NICHOLAS J. NICHOLAS, STEVEN J. ROSS, and WHIT-TLE COMMUNICATIONS.)

### Times Mirror Company

The Times Mirror Company is a giant media and information firm, principally engaged in newspaper publishing, book and magazine publishing, and cable and broadcast television. The company publishes the *Los Angeles Times* (the nation's largest metropolitan newspaper), *Newsday* (and *New York Newsday*), and the *Baltimore Sun* newspapers, along with four other dailies as well as several magazines (including *The Sporting News*). It also published *Broadcasting* magazine until 1991 when it was sold to Cahners Publishing Company.

Once labeled "the velvet coffin" by some, because of its stability, the firm has moved aggressively into new media. The company, through its subsidiary Times Mirror Cable Television, is one of the largest cable MULTIPLE SYSTEM OPERATORS (MSO) in the United States and the firm operates four network-AFFILIATED (broadcast television) stations.

The firm's headquarters are in Los Angeles. (See also DONALD F. WRIGHT.)

### **Tinker, Grant**

Beginning his career in ADVERTISING AGENCIES, Tinker jumped very quickly to programming positions with NBC. In 1968 he joined Universal Television and then moved to 20TH CENTURY-FOX TV before forming MTM ENTERPRISES in 1970. While heading MTM, Tinker was married to MARY TYLER MOORE, and the company's most successful SITCOM was her 1970-77 CBS series. Widely admired for his talent for attracting creative people and giving them freedom, he fostered a string of other hits that included "THE BOB NEWHART SHOW," "PHYLLIS," and "RHODA."

Tinker went from the supply side to the demand side of programming in 1981, when he was named chairman of NBC. He served that network with great success until it was purchased by GENERAL ELECTRIC in 1986. He then formed GTG Entertainment, a partnership between the GANNETT Company and Tinker, created to develop and produce both entertainment and reality-based programs. Early projects of the production company included the 1987 "Raising Miranda" and "Van Dyke," both of which suffered early cancellations. The major effort of the firm was the television version of the newspaper *USA Today*, although it was cancelled in 1989 after some 150 episodes. Tinker's recent series include "WIOU," an hour-long series that premiered on CBS in 1990, produced in association with the ORION PICTURES AND TELEVISION CORPORATION.

His professional memberships include the Board of Trustees of the MUSEUM OF TELEVISION AND RADIO. In 1986 the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) presented him with its Gold Medal and the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) honored him in 1987 by awarding him its prestigious Governors Award. Tinker has been known to observe "Oddly enough, success over a period of time is more expensive than failure."

### **Tisch, Lawrence**

Tisch was elected chairman of CBS INC. in December 1990, after the death of WILLIAM PALEY. He had been named acting CEO in September 1986 and president in January 1987. Tisch is also chairman and co-CEO of Loews Corporation (the largest CBS stockholder) and serves as chairman or director of several other nonentertainment corporations. His professional memberships include the Board of Trustees of the MUSEUM OF TELEVISION AND RADIO. Tisch also holds leadership positions in many other educational, religious, and community nonprofit organizations. A native New Yorker, he holds degrees from New York University and the University of Pennsylvania and he attended Harvard Law School.

### **To Tell the Truth**

Produced by GOODSON-TODMAN PRODUCTIONS in the 1950s and 1960s, "To Tell the Truth" ranked right up there with "I'VE GOT A SECRET" and "WHAT'S MY LINE?" in GAME-SHOW popularity. Three contestants appeared before EMCEE BUD COLLYER and a celebrity panel each week, each purporting to be the same person. In response to questions from the panel, the two imposters were free to say anything and lie, but the real subject was sworn to "tell the truth." Prizes were awarded the contestants based on how few of the panel managed to discern who the real person was.

Panel members over the years included POLLY BERGEN, Ralph Bellamy, PEGGY CASS, TOM POSTON, and Orson Bean, with KITTY CARLISLE as a permanent member. The show premiered in PRIME TIME on CBS in 1956 and left the air in 1967 but was also seen in DAYTIME with the same celebrity personalities from 1962 to 1968. A year later it emerged in FIRST-RUN syndication featuring Carlisle and Peggy Cass along with BILL CULLEN. GARRY MOORE served as the host (replaced the last year by JOE GARAGIOLA) and it remained in distribution until 1977. Another syndicated version with a new host and panel appeared during the 1980-81 season. It was resurrected one more time in 1990, still produced by MARK GOODSON'S (formerly of Goodson-Todman) production company. The rules of the contest had not changed, only the faces.

### **Toast of the Town**

One of television's longest running entertainment programs, this variety show, hosted by Broadway columnist ED SULLIVAN on Sunday nights, became a national institution. It premiered on CBS in June 1948 and the title was changed to "The Ed Sullivan Show" in September 1955. The show remained a perennial favorite until its demise in 1971, frequently ranking in the top ten in the RATINGS.

The success of the program lay in Sullivan's ability to choose an eclectic mix of acts ranging from opera to magic and from ballet to rock, always staying on the cutting edge of current trends in entertainment. His first show featured Richard Rogers and Oscar Hammerstein, DEAN MARTIN and JERRY LEWIS, fight referee Ruby Goldstein, singer Monica Lewis, a ballerina, concert pianist Eugene List, and a fireman who sang. His scheduling was frequently strange, however, as when a 1959 interview with Fidel Castro (then at the height of his triumphs in Cuba) appeared between trained dogs and comic ALAN KING. Watching the vaudeville extravaganza in those days of fewer entertainment choices, however, was an *occasion*, and something to be anticipated all week.



His show was the first to introduce notables in the theater audience, to feature **FILM CLIPS** of current motion pictures, and to have a permanent chorus line of Broadway dancers.

The audience always seemed to identify with the awkward, stone-faced Sullivan, whose blunders and mannerisms became the fodder for countless comedians. He could almost always be counted upon to introduce or recognize guests wrong. "Let's hear it for the fierce Maori tribe from New England!" he once cried (meaning, of course, New Zealand). On another occasion, after mispronouncing a singer's name three times, he finally gave up and shouted "Let's hear it for 'The Lord's Prayer!'"

Nearly every star performer of the day appeared on the show at one time or another and many had Sullivan to thank for their first TV exposure, among them **BOB HOPE**, **DINAH SHORE**, and **WALT DISNEY**. For a young entertainer, "doing the Sullivan show" was as big a break as one could get.

Following the show's cancellation by CBS in 1971, a few **SPECIALS** were televised and a 25th anniversary tribute was seen in 1973. In 1991 CBS offered a 20th anniversary retrospective special that reprised some of the greater moments from the hour-long program, including the Beatles' first TV appearance. It received the season's second-highest rating.

"Toast of the Town" received **EMMY** nominations in each of its first seven years and won the statuette in 1955. Its host was later recognized with special Emmy awards by both the **NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES (NATAS)** (in 1971) and the **ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS)** (in 1984).

#### **tobacco and alcohol advertising rules**

Commercial broadcasters in the United States have always been conscious of and sensitive to the effect of advertising the so-called "sin" products on the air. Congress has never passed any law prohibiting broadcast advertising for any kind of alcoholic beverage. Conscious of possible public protests and the threat of laws, the industry has, however, always voluntarily refused to carry commercials for "spirits" or hard liquor. Wine and beer advertisements have been broadcast but in the early 1980s, some attempts at laws to eliminate such advertising were introduced in Congress. While they were unsuccessful, broadcasters keep a wary eye peeled for further possible intrusions into their freedom.

The only product specifically forbidden to be advertised on broadcast stations is tobacco. In 1965 Congress passed a law that required a health warning on any print or broadcast advertising for

cigarettes and in 1971, it banned all advertising for cigarettes and little cigars on broadcasting (although not in print). Chewing tobacco was added to the list in 1986. The law, which is a part of the U.S. Code, does not ban the advertising of smoking accessories or cigarette-making machines. Broadcasters resent the bans on advertising, partly because tobacco ads are permitted in the print media. No federal law prohibits or restricts the use of tobacco or alcoholic beverages by actors within the plot or context of programs that are broadcast.

#### **Today**

A creation of **SYLVESTER (PAT) WEAVER** for NBC in 1952, "Today" became the model for "GOOD MORNING, AMERICA" on ABC as well as the CBS "MORNING SHOW" (now "This Morning"). After nearly forty years on the air, this quintessential **NEWS-TALK** show is second only to "MEET THE PRESS" in longevity. It usually originates in New York with occasional forays into other U.S. cities as well as exotic locales in other countries.

The first host for the show was the cool, casual **DAVE GARROWAY**, whose personality contributed to the original informal nature of the program. The chimp **J. FRED MUGGS** was frequently in attendance and **BURR TILLSTROM'S "KUKLA, FRAN AND OLLIE"** were occasional guests. The original two hours consisted of music, talk, variety, and comedy, along with some supposed **HIDDEN CAMERA** routines, temperature reports from around the country, and a bit of news.

When Garroway left the show in 1961 he was replaced by **JOHN CHANCELLOR**, who began the trend toward more news orientation. From 1962 to 1971, **HUGH DOWNS** sat in the host's chair, followed by **FRANK MCGEE**. **BARBARA WALTERS**, who had been with the show since 1961, took over after McGee's death in 1974, cohosting with **Jim Hartz**, and in 1976 **TOM BROKAW** assumed the position. He was replaced in 1982 by **BRYANT GUMBEL** and **JANE PAULEY**. The latter left the show in 1990. Others who have contributed to the show at various periods include **FRANK BLAIR** (who served as the program's resident newscaster from 1953 to 1975) and **JACK LESCOULIE** (announcer from 1952 to 1967), along with **BETSY PALMER**, singer **Helen O'Connell**, **BETTY FURNESS**, **PHIL DONAHUE**, **EDWIN NEWMAN**, **WILLARD SCOTT**, **GENE SHALIT**, and **JOE GARIOGIOLA**, who served from 1969 to 1973 and returned in 1990.

"Today" has earned **EMMY** nominations spanning four decades, and has won the award six times. The statuettes in 1968, 1969, and 1971 cited the program for Achievement in Daytime Programming. The 1983, 1984, and 1987 **EMMYS** were for news segments and investigations.

**Todman, Howard (Bill)**

This successful GAME SHOW creator and producer teamed up with MARK GOODSON in 1946 while both were in radio to form Goodson-Todman Productions. In the course of their association, the two developed several corporate entities with Todman always serving as treasurer. Their first game shows, "WHAT'S MY LINE?" and "Beat the Clock," went on the air in 1950. The former ran for seventeen years on CBS, making it the longest-running of all audience-participation shows. Todman either created or produced many other popular shows, including "I'VE GOT A SECRET," "TO TELL THE TRUTH," "THE PRICE IS RIGHT," and "FAMILY FEUD." His list of credits also included "The Name's the Same," "PASSWORD," "Stop the Music," "Two for the Money," and "THE MATCH GAME."

Goodson-Todman Productions also produced television series, including the mystery ANTHOLOGY "The Web" (1950-57, CBS and NBC), which was the first TV series to win the Edgar Allan Poe award for excellence. "THE REBEL" (1959-62, ABC,) and "Branded" (1965-66, NBC) were among the team's westerns and they also produced for RICHARD BOONE and DON RICKLES.

Todman served as chairman of the radio-TV committee for the New York Cancer Crusade. He died July 1, 1979

**Tomlin, Lily**

A gifted comedienne, Tomlin appeared in clubs and coffee houses while still in college. In 1966 she went to New York where she was a frequent guest on "THE GARRY MOORE SHOW," but she found little other television work until 1969. That year Tomlin appeared in two off-Broadway shows and became one of six rotating hosts on "The Music Scene" on ABC. She also made her first appearance on "ROWAN AND MARTIN'S LAUGH-IN" (1968-73, NBC) in Hollywood, where she was an immediate hit. Tomlin did several characters but her telephone operator Ernestine and the bratty kid Edith Ann (perched on an oversize rocking chair) became her most popular.

In the years following "Laugh-In," Tomlin was a frequent guest on "SATURDAY NIGHT LIVE (SNL)" but she came into her own as a full-fledged star through her many SPECIALS. They included "Lily," "The Lily Tomlin Show," "Lily: Sold Out," and "Lily for President?" Her other appearances have included the "American Comedy Awards" in both 1987 and 1988 and an Edith Ann special on ABC during the 1990 season.

The talented actress has also starred in several motion pictures and a one-woman show on Broadway and has released comedy records (winning a Grammy in 1971). She has won five EMMYS, three of them for

Writing in 1974, 1976, and 1978, and two of her shows were cited as Best Special, "Lily" in 1974 and "Lily: Sold Out" in 1981, both on CBS.

**Tomorrow Show, The**

An interview show hosted by the often-aggressive TOM SNYDER, "The Tomorrow Show" became the first live LATE-NIGHT network program. It was scheduled to follow JOHNNY CARSON'S "TONIGHT" show on NBC in 1973. The hour-long show was originally telecast from Los Angeles, but over the first six years it was produced both in New York and California. In 1980 thirty minutes was added to the program. Gossip columnist Rona Barrett was added to the show that year, but she and Snyder reportedly did not get along and she made few appearances.

At the height of its popularity the program was said to attract as many as three million insomniacs. Toward the end it was retitled "Tomorrow Coast to Coast." The show was cancelled in January 1982, its host returning to local broadcasting.

**Tongasat**

This company, sponsored by the government of the tiny island kingdom of Tonga (near the Samoan islands in the Pacific) was founded to enlist foreign participation in a project to launch a fleet of communication satellites. The firm claims control of sixteen desirable unoccupied orbital slots for satellites that will link Asia, the Pacific, and the United States. The claim is opposed by INTELSAT and will eventually be decided by the INTERNATIONAL TELECOMMUNICATIONS UNION (ITU) and the International Frequency Registration Board.

**Tonight**

The "Tonight" show has held the title of undisputed champion of the late-night television hours since September 1954, when SYLVESTER (PAT) WEAVER created the quintessential TALK SHOW with STEVE ALLEN as host. Under his leadership the emphasis was on music, comedy, impromptu camera ventures, and a repertory company of sketch players that included PAT HARRINGTON, DON KNOTTS, Louis Nye, and TOM POSTON; singers ANDY WILLIAMS, STEVE LAWRENCE, and EYDIE GORME; along with announcer GENE RAYBURN and bandleader Skitch Henderson.

The venerable program has actually had four incarnations. Following Allen's departure in 1957 the show was retitled "Tonight! America After Dark" and became an adventure in hopping about the country with a heavy emphasis on news and individual hosts providing interviews and nightclub visits. After four months of declining RATINGS, JACK PAAR assumed the

host duties and the show returned to the New York studio. With Paar in the interviewer's chair the program was known as both "The Tonight Show" and "The Jack Paar Show." Paar's strength as a host was in a sincere emotional involvement with all of his guests.

The Paar era lasted until 1962. After a few months of guest hosts, JOHNNY CARSON took over as the host in October 1962. (Since that time the program has been titled "The Tonight Show Starring Johnny Carson.") The other networks have tried repeatedly to challenge and surpass Carson in the ratings, but he remained (for some thirty years) the unquestioned king of the late-night hours. The thirtieth season (1991-92), however, was his last, and frequent guest host JAY LENO was scheduled to succeed him in May 1992. Carson's second banana and announcer throughout the show's tenure has been ED MCMAHON with (initially) Skitch Henderson and (since 1967) Doc Severinsen as the bandleader.

A perennial nominee in the EMMY sweepstakes, the Carson show was cited four times for Outstanding Program Achievement, from 1976 through 1979. Many other honors have also been conferred on the program.

#### **Tony Awards**

The Tony awards reward excellence in the theater. They, along with the OSCARS (recognizing motion pictures) and the television EMMYS, make up the Big Three awards that honor some facet of the entertainment industry.

Formally known as the Antoinette Perry Awards, the Tonys are presented on a telecast that historically has been a classy love feast of theatrical wonder and has been one of the best of the award shows. The presentations have been televised from a Broadway theater since 1967 with ALEXANDER COHEN (assisted by his wife Hilúy Parks) serving as producer for many years. The two-hour presentations have been seen on all three major commercial networks but they are always held on Sunday evenings. The production numbers consisting of excerpts from plays and musicals have been consistently superior.

In 1980 the show (with Cohen producing) was awarded an EMMY in the Special Events category. The honor was repeated for producer Don Mischer in the Variety Program category in 1989.

#### **Top Value Television (TDTV)**

An ALTERNATIVE TELEVISION counterculture organization, TDTV began using the then-new "nonbroadcast" PORTAPACK video equipment in the early 1970s and created a stir for its documentaries on the

Republican and Democratic political conventions in 1972. Some of the programming, which took a different and unusual approach, was upgraded by the use of a TIMEBASE CORRECTOR and was carried on cable, and later on PUBLIC TELEVISION (PTV), becoming the first programming produced by that type of equipment to be aired. The group disbanded but their spirit and pioneering efforts led to a number of other coalitions of similar independent film, video, and television producers in the 1980s.

#### **Topper**

One of the earliest SITCOMS on TV, this series chronicled the problems of a stuffy banker named Cosmo Topper. The young couple who had previously inhabited his house had been killed in a skiing accident but repeatedly returned with a St. Bernard dog to haunt the house and add some excitement to Topper's life. The imaginative series began in 1953 on CBS, moved to ABC in 1955, and had its final telecasts on NBC the following summer. The seventy-eight half-hour programs were also syndicated, and the concept was also treated in motion pictures.

#### **total audience rating (TAR)**

This audience measurement rating is an estimate of the percentage of the population in a market that has been tuned into a program for a minimum of five successive minutes. It also reflects the audience of a television station or a cable operation over a period of time. (See also AVERAGE AUDIENCE.)

#### **Touchstone Television and Home Video**

See THE WALT DISNEY COMPANY.

#### **Tow, Leonard**

Tow serves CENTURY COMMUNICATIONS CORPORATION as chairman and CEO, having founded the cable MULTIPLE SYSTEM OPERATOR (MSO) and GROUP BROADCASTER in 1973. He had been a teacher, a venture capitalist, and a management consultant before becoming an executive with Teleprompter Corporation in 1964. The executive is a graduate of Brooklyn College (BA) and Columbia University (MA, PhD).

#### **tracking**

This electronic process causes the heads in a videotape playback device to exactly follow the tracks laid down in the original recording. Most often used in playing back a tape that has been recorded on a different (but same VIDEOTAPE FORMAT) machine, a tracking control electronically compensates for the minor differences in the alignment of the recording heads between different videotape machines and cor-

rects JITTER and SKEWING. All home videocassette recorders (VCR) have control tracking capabilities. Professional VIDEOTAPE EDITING units have similar features, called "dynamic tracking," which allow the playback machine to be operated at various speeds while still creating a clear picture. Tracking is essential in both OFF-LINE and ON-LINE EDITING.

#### **trade advertising**

Print advertising (for CONSUMER ELECTRONIC products or for television programs) that is designed to persuade retail stores to purchase the machines for resale to customers or to persuade stations to buy the programs to broadcast them to their audience is called trade advertising. SYNDICATORS do a considerable amount of this type of advertising, as do home video PROGRAM SUPPLIERS. The purpose is to promote and increase the outlets that will handle a product or program. The opposite of consumer advertising, trade advertising is usually confined to TRADE MAGAZINES.

#### **trade association**

This type of nonprofit organization is made up of members from a particular industry. The membership can be on an individual basis or by company, organization, or institution. The memberships of the principal associations in the communications world are largely companies or institutions, because of the relatively high annual membership dues.

The national associations are usually headquartered in New York or Washington D.C., where many are registered as lobbyists. Trade associations represent their members' interests before Congress, hold seminars, publish newsletters and magazines, and conduct regional and national membership meetings and trade shows.

The principal associations in the communications industry are the NATIONAL ASSOCIATION OF BROADCASTERS (NAB), THE NATIONAL CABLE TELEVISION ASSOCIATION (NCTA), the ELECTRONIC INDUSTRIES ASSOCIATION (EIA), the VIDEO SOFTWARE DEALERS ASSOCIATION (VSDA), the NATIONAL ASSOCIATION OF TELEVISION PROGRAM EXECUTIVES (NATPE), and AMERICA'S PUBLIC TELEVISION STATIONS (APTS). Some, such as the ASSOCIATION FOR EDUCATIONAL COMMUNICATIONS AND TECHNOLOGY (AECT), prefer to call themselves "professional associations." Each of the above associations and other industry groups, organizations, and associations are profiled elsewhere in this encyclopedia.

#### **trade magazine**

Often called a "business publication," this type of magazine covers a particular industry with news and

features about that field. The content is usually of interest only to people within the field.

Such publications ("books," in magazine parlance, and "the trades" or "trade press" within an industry) are often controlled-circulation periodicals that are sent free of charge to people within a particular segment of an industry. The magazine receives its revenue from TRADE ADVERTISING. Some publications are subscription-based, however, and a few are supported by a combination of controlled circulation and subscriptions.

There are more than 100 trade publications covering the communication industry. *Broadcasting* is the oldest and most highly regarded periodical serving the radio and television industries. *Cablevision* and *Cable Age* cover that section of communications, while *Electronic Media's* editorial content embraces television, radio, cable, and home video. *Video Business* and *Video Store* serve the home video market and the CONSUMER ELECTRONICS area is covered by *Twice*. *Advertising Age* and *Adweek* serve MADISON AVENUE. Perhaps the quintessential trade magazine is the weekly newspaper *Variety*, which covers all aspects of the entertainment world.

#### **trade show**

This periodic exhibition of products or services is usually of interest only to the professionals in a particular industry. Companies rent booth space in an exhibit hall to showcase their goods or services to others in that field. Most trade shows are annual affairs, sponsored by various nonprofit TRADE ASSOCIATIONS and are adjuncts to the national membership meetings of the groups. Many associations are primarily supported by the income received from the exhibitors at their trade shows.

#### **traffic department**

The detailed scheduling of all programming for a television station or cable operation, including COMMERCIALS, PUBLIC SERVICE ANNOUNCEMENTS (PSA) and ADVERTORIALS, is the responsibility of this department. It develops a daily log that details the minute-by-minute transmission schedule from SIGN-ON to SIGN-OFF. The traffic staff keeps a continuous record of all AVAILABILITIES and informs the sales department when SPOTS are open and when they are sold and scheduled. (See also TRAFFIC/CONTINUITY SPECIALIST.)

#### **traffic/continuity specialist**

This individual is in charge of the detailed scheduling of all programming for a television station including programs, COMMERCIALS, PUBLIC SERVICE ANNOUNCEMENTS (PSA), and ADVERTORIALS. The responsi-

bilities of the position include the preparation of the daily operational log, which details the minute-by-minute broadcasting operation from SIGN-ON to SIGN-OFF. The traffic/continuity specialist also sometimes writes on-air promotional (PROMO) copy.

At commercial stations, the traffic/continuity specialist keeps a continuous record of all AVAILABILITIES and informs the sales department when slots are open and when they are sold and scheduled. The specialist also ensures that there is a time separation between advertised products of a similar nature and that commercials adhere to FEDERAL COMMUNICATIONS COMMISSION (FCC) and FEDERAL TRADE COMMISSION (FTC) regulations and to the station's broadcast standards.

Many mid-size and major market stations separate the duties of continuity and traffic. A continuity/copywriter concentrates on preparing written copy while a traffic assistant is heavily involved in scheduling and has no writing responsibilities.

At a PUBLIC TELEVISION (PTV) station the traffic/continuity specialist does not deal with the availability of COMMERCIAL TIME. The individual compiles all program information, creates and distributes the log to engineering and operations personnel, writes the STATION IDENTIFICATIONS (ID), and usually creates and schedules all PSAs.

### **trafficking rules**

Since the beginning of broadcasting, there has been fierce competition for the relatively scarce resources represented by the FREQUENCIES occupied by radio and TV stations. A CONSTRUCTION PERMIT (CP) to build and a license to operate a station was (and is) a valuable commodity.

To help ensure that stations would operate in "the public interest, convenience, and necessity," as required by the COMMUNICATIONS ACT OF 1934, the FEDERAL COMMUNICATIONS COMMISSION (FCC) acted to curb some tendencies to unduly profit in the buying and selling of stations. To forestall the practice of simply acquiring a CP or license with the sole interest of selling it for a quick profit, the Commission established anti-trafficking rules.

The rules stated that a CP could not be sold at any time for a profit. More important, they required an owner to operate a station for at least three years before the station and the license could be sold. In the spirit of deregulation in the 1980s, however, the FCC repealed the 3-year license rules in 1982 while retaining the CP rules. Coupled with the new 12-AND-25-PERCENT rules in 1985 (which increased the number of stations that any single entity could own from seven to twelve), the abandonment of the license rules created a flurry of buying-and-selling activity.

There were countless mergers, takeovers, and leveraged buyouts, after which the new owners tried to rapidly maximize the profits at the stations to increase their value prior to a quick sale. A further relaxation of FCC radio rules in 1992 allowed a company to own up to sixty stations.

In 1986, ACTION FOR CHILDREN'S TELEVISION (ACT) and the UNITED CHURCH OF CHRIST OFFICE OF COMMUNICATIONS petitioned the FCC to launch proceedings to reinstate the 3-year license rule. When the Commission finally rejected the petition in 1989, the groups appealed that decision to the U.S. Court of Appeals in Washington D.C. They charged that the elimination of the regulation undermined the public trustee concept, which was inherent in the Communications Act, and opened the door to widespread financial speculation in broadcasting. Maximizing profits by new owners left no room for children's and public affairs programs. The court rejected the arguments and ruled that the FCC had acted properly in declining to launch a rulemaking proceeding to reinstate the 3-year rules. Stations may therefore continue to be bought and sold at any time.

The situation is similar in the cable industry. Although companies may not acquire a cable franchise and sell it without building the system, they may sell it at any time after it is constructed.

### **trailers**

In the home video industry, short videos that are used to promote a film or program on videocassette are called trailers. Similar (and often identical) to the brief promotional films used to attract audiences to upcoming films in motion picture theaters, they feature the highlights of the title with snappy dialogue, exciting sequences, and intriguing shots. They in fact take their name from such film promos. Most are less than two minutes long. A type of electronic POP (point-of-purchase), trailers are shown on small TV sets and/or large-projection television screens in retail stores to attract customers to a particular title. Some are used with interactive preview devices controlled by the customer.

One company (Video Pipeline) compiles thirty-five to forty trailers in an hour-long videocassette and supplies them to retail stores for a fee. Most retailers say that the use of trailers in the store increases rentals and sales. They are particularly useful in promoting older titles.

### **transistor**

This device made of semiconductors revolutionized electronics. Invented by JOHN BARDEEN, Walter Brattain, and William P. Shockley in 1946, it

eventually made the development of compact consumer, PROSUMER, and professional electronic equipment possible.

The tiny device provided the same oscillation, switching, and amplification functions of the vacuum tube, but it was much smaller, more reliable, and required less power, and it made the larger vacuum tube obsolete. It is capable of 1000x amplification. The term was devised by combining the two words "transfer" and "resistor."

#### **translator station**

A low-power broadcasting operation, a translator station receives a signal OFF THE AIR from a primary full-power television station, converts the incoming signal to another frequency, amplifies it, and retransmits it to the public. Translators using UHF or VHF frequencies expand the coverage of conventional broadcast stations.

Translators have been used since the early days of television to increase the coverage area of a full-power station. For the most part, they were initially unregulated by the FEDERAL COMMUNICATIONS COMMISSION (FCC). People in rural areas simply got together and contributed money to construct a low-power electronic unit with a receiving antenna, a low-power translator and amplifier, and a transmitting antenna. The operation (which could fit into a shed) was located on high ground near the community. The units, however, often caused interference with regulated signals and other translators in the area and the FCC began licensing them in 1956. By 1960 there were some 300 such operations. They had increased to 2,500 by 1970 and to 5,000 in 1990.

Most translators are located in rural areas. They are particularly useful in the western plain and mountain areas of the United States where their low cost and 15- to 20-mile radius can extend the coverage of major stations, bringing television to remote and rural areas. Stations in Salt Lake City are routinely seen in all of Utah and most of Montana and Wyoming via a series of translators.

Translators can serve as LOW-POWER TELEVISION (LPTV) stations and many have been converted to and authorized as such by the FCC.

Translators are often erroneously called BOOSTER or SATELLITE STATIONS. A small booster station, however, simply amplifies the incoming signal and retransmits it on the same channel. A satellite station is usually a full-power station that repeats the signal of the parent station on the same or a different channel. Translators, however, convert (or translate) the incoming signal (usually from VHF to UHF) to avoid interference problems before rebroadcasting it.

#### **transmitter**

This device is the essential element in the broadcasting of a television signal. It receives incoming audio and video signals from a source (videotape recording, live, etc.) and feeds a composite signal to a diplexer and then to an ANTENNA for redistribution through the airwaves. The transmitter is usually located in a building adjacent to the tower and antenna, and the source of the incoming signal is often a STUDIO-TRANSMITTER LINK (STL). The transmitter uses the audio/video signal to modulate a carrier wave at the station's assigned frequency. The transmitter is authorized by the FEDERAL COMMUNICATIONS COMMISSION (FCC) to operate at a certain level of radiated power expressed in watts. The higher the wattage, the more the power. Early radio transmitters were large affairs and early vacuum-tube television transmitting units often measured four feet by eight feet. Modern transmitters using solid state technology are relatively small. (See also EFFECTIVE RADIATED POWER and MODULATION.)

#### **transponder**

An electronic component of a communication SATELLITE, a transponder receives and translates the audio and video signal from an UPLINK to another FREQUENCY and retransmits (DOWNLINKS) the signal back to earth. Satellites contain up to twenty-four transponders, each capable of receiving and transmitting one channel. Once in orbit, a few transponders are used for signals to keep the satellite in position and for other information purposes.

#### **Trapper John, M.D.**

The title character of this contemporary medical drama represented an unusual kind of SPIN-OFF. Played by PERNELL ROBERTS, Trapper John was presented as the older (by twenty-eight years) surgeon who had been featured in the motion picture and first three TV years of "M\*A\*S\*H" (where he had been portrayed by Elliott Gould and WAYNE ROGERS respectively). Most of the action was centered around the San Francisco hospital where the older Trapper John was chief of surgery.

The half-hour program premiered on CBS in 1979 and had seven successful seasons before its cancellation. The 154 episodes were placed in OFF-NETWORK syndication in 1984.

#### **traps**

These devices are used by cable systems to prevent unauthorized (and unpaid) reception of cable channels by subscribers. They are installed between the MULTITAP on the FEEDER LINE and the CABLE DROP

line going to the subscriber's home. Because they are usually attached to the feeder line above the ground near a telephone pole, they are difficult to tamper with and are a relatively effective antidote to PIRACY.

Traps can be positive or negative. A negative trap prevents a signal from reaching a subscriber that does not want and has not ordered the channel. This type is often used when there are a substantial number of PAY-CABLE subscribers in the area, and the traps are installed for those who have not ordered the additional service. Conversely, positive traps are occasionally used in systems that have a low penetration of pay-cable subscribers. They allow a signal that is normally blocked to be sent to an individual subscriber's TV set. A trap is usually required for each program channel. (See also SCRAMBLING.)

#### **Travanti, Daniel J.**

A graduate of the University of Wisconsin and Yale Drama School, Travanti had some success on the stage but labored in near-obscure in television for some twenty years. He played occasional guest roles on various series and did COMMERCIALS through the 1960s and the 1970s. In 1979 a recurring part on a SOAP OPERA introduced him to the daytime audience, but his break came in 1981 when he landed the role of the harassed but authoritatively calm Captain Frank Furillo on the megahit "HILL STREET BLUES" (1981-87, NBC).

Travanti's stardom was assured with that series and its first two years brought him Best Actor EMMYS. He has since appeared in several SPECIALS and in theatrical, cable, and TV movies. He has also hosted "SATURDAY NIGHT LIVE" and played the lead in the 1986 cable television biography of EDWARD R. MURROW. In 1990 the actor starred on the London stage in *Les Liaisons Dangereuses* and a year later appeared in a CBS TV movie.

#### **Travel Channel, The**

This BASIC CABLE channel offers 24-hour-per-day programming and is devoted to travel and recreation. In 1991 the network began an extensive overhaul of its image, designed to attract more viewers through the use of high-profile stars hosting new original programs and the introduction of INTERSTITIAL PROGRAMMING between shows. Launched in February 1987, it is headquartered in New York City.

#### **tree network**

Tree networks are the most basic of cable distribution systems and are the ones most commonly used in the United States. One origination point

transmits a signal that, through various branches, finally reaches subscribers in their homes. The design resembles a tree inasmuch as the signals from the HEADEND (the root) are carried to TRUNK LINES (major limbs) and then through FEEDER CABLES (large branches) to CABLE DROPS (small branches), and finally to the individual converter (leaf) in the home. The configuration differs from the HUB SYSTEM with its sub-headends and the STAR SYSTEM that is commonly used by telephone companies.

#### **tri-standard videocassette recorder**

Television programs recorded in VIDEOTAPE FORMATS in many countries outside of the United States will not play back on U.S. equipment in the same format because of different television standards. While the United States, Canada, Mexico, and Japan use the NTSC television standard, most of Europe uses the PAL system, and France, Eastern Europe, and the Middle East use the SECAM standard.

Special converters can transform the signal from one standard to another, but for frequent applications a tri-standard videocassette recorder is used. It can record and play back in all three of the major standards but a tri-standard MONITOR must also be used to display the images.

#### **Tribune Entertainment Company**

Headquartered in Chicago, this firm is part of the giant Tribune Company, whose diversified operations range from newspaper publishing (seven dailies) to newsprint and forest products manufacturing to ownership of the Chicago Cubs baseball team.

Tribune Entertainment's broadcasting division operates six independent television stations and four radio stations. The TV stations include SUPERSTATIONS WPIX in New York and WGN-TV in Chicago.

Tribune Entertainment was formed in 1982 and has established a number of co-ventures with firms including PARAMOUNT COMMUNICATIONS INC., COLUMBIA PICTURES ENTERTAINMENT, and VIACOM. To help serve its stations with programming, it has created a number of FIRST-RUN syndication series including "The Joan Rivers Show," "Soul Train," and the TABLOID talk show "Geraldo."

The company also produces and distributes MINISERIES, children's programs, and SPECIALS including one of the most promoted and watched syndicated specials, "The Mystery of Al Capone's Vault." The firm has developed a co-venture with Television Program Enterprises dubbed Teletrib, which sells BARTER advertising and distributes barter programming produced by the company. (See also SHELDON COOPER and JAMES C. DOWDLE.)

**Trinder, John**

The president and CEO of the TVX BROADCAST GROUP INC., Trinder has been with the company since 1979. He was in sales in local television (WTAR-TV and WTVZ-TV) before becoming associated with the GROUP BROADCASTER. The University of Bridgeport (Connecticut) graduate was named vice president and COO in 1983 and assumed his present post in 1988.

**Trinity Broadcasting Network (TBN)**

A nonprofit GROUP BROADCASTER, Trinity owns twelve television stations along with one AM and one FM radio station. The stations are located in Arizona, California, Florida, Georgia, Indiana, New York, North Carolina, Ohio, Oklahoma, Texas, and Washington. They are part of a Christian broadcasting network founded by Paul Crouch. The headquarters of the group is in Santa Ana (California). TBN Inc. also owns and operates a BASIC CABLE service that provides religious programming as well as music, health, talk, and exercise shows. The cable service was launched in April 1973.

**tripod**

Television and film cameras are held steady by this mounting device. Its three legs support a head on which the camera is mounted. Most tripods have an adjustable middle vertical pedestal, which can be cranked up or down to raise or lower the camera mounting head and thus the camera. The tripod legs also often telescope so that the camera can be "permanently" raised or lowered by as much as three feet. All of these adjustments take some time, however, and are never attempted during a production.

In the studio, tripods are mounted on dollies (sturdy platforms with casters or wheels) that allow smooth camera action and DOLLY IN/DOLLY OUT movements. (Such movements, however, are better accomplished with a STUDIO PEDESTAL.)

**Trout, Robert**

One of the great radio newsmen, Trout started in the business in 1928. He spent most of his career with CBS, either on its New York O&O station or on the network. His specialty was political campaigns and conventions, although he served as bureau chief in London during WW II. In the course of his career Trout covered the 1937 coronation of George VI and was the radio announcer who introduced President Roosevelt on the air. He coined the phrase "fireside chats" to describe Roosevelt's speeches to the nation in the 1930s and 1940s.

Later Trout began anchoring television newscasts and he moderated two series. From 1948 to 1952 he

briefly changed networks to host "Who Said That?" on NBC, a panel quiz show that had previously aired on radio. Returning to CBS in 1952, he moderated "Presidential Timber," another carryover from radio that presented campaign issues. By 1974 he had semiretired, serving CBS as a special correspondent.

In 1984 Trout was one of a selected few to participate in a special fortieth anniversary documentary honoring the D-Day Normandy landings. He is a member of the HALL OF FAME of the NATIONAL ASSOCIATION OF BROADCASTERS (NAB).

**truck**

Sometimes called a "crab," this camera movement is used in both film and television production. It can be accomplished on the air or between shots in order to reposition a camera for the next shot. The camera mount is moved left or right at the command of the DIRECTOR to "truck right (or left)." The effect is of a sideways parallel motion, past an object or subject. The term is also used in television to refer to a remote truck. (See also ARC and FRAMING.)

**trunk lines**

A trunk line in a cable system provides the initial signal that eventually serves hundreds of subscribers. The main highways of a cable operation in a TREE NETWORK, the trunk lines begin the distribution of the electronic signals from the HEADEND to the subscriber's TV set. Consisting of large COAXIAL CABLES, three-quarters to one inch in diameter, they carry the signal to smaller FEEDER CABLES, which continue the distribution to even smaller CABLE DROP lines, which connect to the subscriber's home.

Cable systems are limited in the area they can cover to some five miles, because of the ATTENUATION of an electronic signal over distance. For this reason, supertrunk lines are sometimes used in urban settings. They run from the main originating headend and connect the base to many smaller headends in what is known as a HUB SYSTEM. The smaller headends, in turn, supply the signal to the feeder cables through their own trunk lines. In either case, BRIDGING AMPLIFIERS are placed at periodic intervals (every one-third to one-half mile on trunk lines) to boost the original signal and correct the problem of attenuation.

**Truth or Consequences**

See RALPH EDWARDS and GAME SHOWS.

**tune-in advertising**

This form of print promotion by a television or cable operation encourages the viewer to watch a



particular program. Typically placed in newspapers on the same day that the program airs, such advertising alerts the reader to the upcoming program. The corollaries of tune-in advertising in the electronic media are on-air PROMOS.

#### **Turner Broadcasting System Inc. (TBS)**

Since the 1970s, TBS has risen to a leadership position in communications in the United States. Starting with the independent UHF television station WJRJ in Atlanta (now WTBS SUPERSTATION), R. E. "TED" TURNER built a corporation that has reshaped the television industry.

Turner purchased the station in 1970 and by 1976, he had originated the superstation concept, beaming the station's signal via satellite-to-cable systems throughout the country. That same year Turner purchased the Braves baseball club and he bought the NBA's Atlanta Hawks in 1977.

In 1980 Turner inaugurated the CABLE NEWS NETWORK (CNN), the first round-the-clock all-news network. A second live all-news service, *Headline News*, began operation in 1982. That service is programmed with updated newscasts every half-hour and is designed to complement CNN's more comprehensive news programming.

In 1985 Turner conceived the Goodwill Games and in partnership with the USSR, organized the quadrennial summer international competition. The inaugural Goodwill Games were telecast in 1986 from Moscow and the 1990 Games from Seattle.

In March 1986 TBS acquired the MGM ENTERTAINMENT COMPANY, which had assets that included a library of some 3,300 feature films and the MGM theatrical motion picture and television production business. Later that year TBS sold portions of MGM and formed Turner Entertainment Company (TEC) to manage and market the remaining MGM assets, which consisted mostly of the library of film and television properties. The TEC library was used to form the cornerstone of Turner Network Television (TNT), another BASIC CABLE network, which was launched in October 1988.

TNT offers classic films, major sporting events, children's programs, and MADE-FOR-TV MOVIES and MINISERIES.

Major subsidiaries of Turner Broadcasting include Turner Program Services, formed in 1981 as the company's SYNDICATION arm, and Turner Home Entertainment, inaugurated in 1987 to serve the home video market. All of the company's activities are managed out of the Atlanta CNN Center, a multi-office and hotel structure. (See also HANNA-BARBERA PRODUCTIONS.)

#### **Turner, Marshall, Jr.**

A board member of the CORPORATION FOR PUBLIC BROADCASTING (CPB) since 1987, Turner was elected chairman of the board of the corporation in September 1990.

Turner is a partner and cofounder of a venture capital investment firm in San Francisco. He has previously served in the federal government as special assistant to the secretary of the Department of Health, Education, and Welfare. In addition to his business expertise, Turner also has a background in public broadcasting. He served on the board of PUBLIC TELEVISION (PTV) station KQED in San Francisco for ten years, holding the position of chairman in 1986 and 1987.

#### **Turner, R. E. "Ted"**

Turner is president and chairman of TURNER BROADCASTING SYSTEM, INC. (TBS), the Atlanta-based international company that supplies entertainment and news programming for the BASIC CABLE industry through its ownership of CABLE NEWS NETWORK (CNN), *Headline News*, TBS SUPERSTATION, and Turner Network Television (TNT). TBS operations also include program SYNDICATION and licensing, professional sports, and real estate.

A graduate of Brown University, Turner began his career as an account executive for Turner Advertising Company, rising to president and CEO in 1963. He then took a struggling INDEPENDENT Atlanta UHF station and, using it as a base, created one of the world's largest and most successful media companies. His outspoken personality and innovative business strategies have astonished Wall Street and confounded his critics.

Turner also engages in dynamic activities in the international arena. He is chairman of the Better World Society, a nonprofit organization that produces and distributes television programming on critical global issues, and sits on the boards of various civil rights organizations.

An accomplished yachtsman, Turner has won national and world sailing titles. He has also received numerous industry awards including the 1989 Gold Medal from the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) and the 1991 Trustees award from the NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES (NATAS).

The active executive is the industry's most quotable personality, offering writers trenchant observations and memorable quips. The year 1991 was notable for Turner. His baseball team nearly won the World Series, he married actress JANE FONDA, and he was named *Time* magazine's "Man of the Year."

**Turner, Robert L.**

The founder of Orbis Communications, Turner left that company in February 1991 to become president of Multimedia Entertainment, a division of MULTIMEDIA INC. He had formed Orbis in February 1984 and it was acquired by the CAROLCO company as its television production and SYNDICATION subsidiary in 1987. The St. Johns University graduate previously worked in TV station relations with ABC and in media and advertising with Bristol-Myers. He was also involved in the management side of the ill-fated CBS Cable service and served for a time as president and CEO of a syndication company.

**turnover**

The communications industry in the United States recognizes two meanings for this term and Europe adds a third. In the U.S. television advertising and programming worlds, turnover refers to the audience tune-in and tune-out during the course of a single program. In the U.S. home video industry, each rental transaction is referred to as a "turn." A high turnover rate on a popular title means that the retailer will receive a fast rate of return on his investment in that title. The term "turnover" is also used as a description of the rate at which INVENTORY is sold or turned over. In Europe, the word is often applied to the cash flow of a business.

**TV Answer Inc.**

See Interactive Video Data Service (IVDS)

**TV Marti**

A project of the UNITED STATES INFORMATION AGENCY (USIA), this TV station transmits American-produced programming to Cuba. The service was modeled on Radio Marti, an AM station that began broadcasting programming to Cuba in May 1985. TV Marti was inaugurated in 1990 after considerable debate in Congress over its feasibility, cost, and probable effectiveness. The station broadcasts from a balloon tethered above Cudjue Key off the coast of Florida on channel 13 from 3:30 a.m. to 6:30 a.m. Because of jamming by the Castro government, the signal reaches only a portion of the island's population. In spite of objections by many American broadcasters who believe that the Cuban government will retaliate by jamming American television signals, President Bush approved the continued operation of TV Marti in September 1990.

**TV Ontario**

This nonprofit Canadian entity is the largest producer and distributor of INSTRUCTIONAL TELEVISION (ITV)

programs in the world. Begun as a service to the province of Ontario in 1970, the agency has expanded the scope of its activities and has gained an international reputation. It is funded by provincial and federal grants, contributions from viewers, private foundations and corporations, and the sales of licenses for its programs. It is responsible to the Ontario legislature.

The organization is engaged in broadcasting, cable, and video programming in both English and French. It acquires K-12 and college TELECOURSES and adult programs, but the vast majority of its programs are produced in house. The group distributes its high-quality programs to schools, colleges, and PUBLIC TELEVISION (PTV) stations throughout the United States and in eighty other countries. Many of them are used for DISTANCE EDUCATION purposes.

**TV universe**

The extent of the television industry in the United States is expressed by this term. The number of stations, cable systems, and LOW POWER TELEVISION (LPTV) stations, as well as the total number of viewers, has grown each year since 1940. In March 1992, there were 93.1 million households with television in the United States. The lists below summarize the status of U.S. television at that time.

*Television Broadcasting Stations:*

	<u>Number</u>
commercial UHF	579
commercial VHF	557
public UHF	123
public VHF	235
LPTV UHF	759
LPTV VHF	422

*Cable Television Operations:*

systems: 11,254  
 subscribers: 55,786,390  
 household penetration: 56.6%

*(The above figures are excerpted from Broadcasting magazine, NCTA, and A. C. NIELSEN as published in Broadcasting.)*

**TV wedding**

In the 1960s a seemingly loony entertainer who called himself Tiny Tim either repulsed or delighted American television viewers, depending on their age. The ultimate counter-culture flower child, he had long stringy hair, wore Hawaiian shirts, and played an ukelele while singing in a falsetto voice. Tiny was a guest on a number of programs (including "ROWAN

AND MARTIN'S LAUGH-IN" and the "TONIGHT" show), warbling his trademark song "Tip-Toe Through the Tulips." JOHNNY CARSON invited him to have his wedding on the "Tonight" show, and Tiny accepted. On December 17, 1969, he and his beloved Miss Vicki exchanged vows to be gentle, sweet, kind, and "to not be puffed up." They then moved to the couch to talk to the host. The event was seen by 48 million people, the largest audience in the history of the "Tonight" show. The marriage later ended in divorce.

### **TVN Entertainment**

See PAY-PER-VIEW (PPV).

### **TVQ rating**

Developed by Marketing Evaluations/TVQ, a Long Island (New York) firm, this qualitative audience research tool measures the "likability" and familiarity of performers, sports figures, and animated or non-human properties in the entertainment world. The ratings are used by producers and ADVERTISING AGENCIES in developing and casting programs.

A TVQ rating is developed for individual actors, products, performers, toys, or other properties based on questionnaires sent to sample households throughout the United States from a pool of 30,000 names. Marketing Evaluations completes about 1,800 interviews, which it believes is an accurate reflection of the U.S. population. The personalities, shows, or products are rated according to their appeal as well as the extent to which they are well known or easily recognized.

### **TVRO**

See TELEVISION RECEIVE ONLY (TVRO) antenna.

### **TVX Broadcast Group**

This GROUP BROADCASTER owns three television stations in Texas and three others in Philadelphia, Raleigh (North Carolina), and Washington D.C. All are independent and three are affiliated with the FOX INC. network. PARAMOUNT COMMUNICATIONS had a majority interest in the firm and then it became the sole owner in 1991. The TVX Broadcast Group is headquartered in Virginia Beach (Virginia). (See also JOHN TRINDER.)

### **12-and-25-percent rule**

Adopted by the FEDERAL COMMUNICATIONS COMMISSION (FCC) in 1984, this rule regulated the extent of ownership of broadcast stations. It became effective March 4, 1985, replacing the 777 RULE that had limited ownership of broadcast stations to seven of each type for more than thirty years.

In the spirit of deregulation and noting the proliferation of stations, the Commission hoped to eliminate any ceiling on the number of stations a single company could own. Congress and the Hollywood film industry, however, feared an undue concentration of control of the broadcast media and forced a compromise. The new rule increased the number of AM and FM radio stations and television stations that a single entity could own from seven to twelve of each type. As with the earlier 777 Rule, PUBLIC TELEVISION (PTV) stations were exempted from the ruling and under some exemptions, minority groups were allowed to own fourteen AM, fourteen FM, and fourteen TV stations. The FCC did limit a single company's total audience potential to 25 percent of the television households. In recognition of the technical disparity between VHF and UHF, the FCC rule allows a 50 percent "discount" of the percentage of audience served by UHF stations toward the 25 percent television household ceiling.

The ruling had dramatic effects. GROUP OWNERS expanded their holdings and there were a number of mergers, acquisitions, and takeovers of broadcast companies and individual stations. The ABC and NBC networks and their o & o stations changed hands, and control of CBS came under new ownership in the 1985-90 period.

In 1992 the FCC moved to further relax ownership rules by permitting a single company to own as many as thirty AM and thirty FM radio stations. The 12-station limit remains for television stations. (See also DUOPOLY RULES.)

### **Twelve O'Clock High**

Based on the 1949 motion picture starring Gregory Peck, this well-produced action-adventure series developed a loyal audience during its three seasons on ABC. The war drama premiered in 1964 and ran until January 1967. It featured the exploits of the 918th Bombardment Group of the Eighth Air Force, stationed in England during WW II. PAUL BURKE was featured throughout the series and he moved into the lead during the second season.

The seventy-eight episodes (only seventeen in color) are in OFF-NETWORK syndication.

### **Twentieth Century Fox Inc.**

See FOX INC.

### **20/80 rule**

A widely touted precept in the prerecorded videocassette industry, this rule holds that 20 percent of the movie titles in stock in a store do 80 percent of the business. While not proven in every circum-

stance (and allowing for the fact that the percentages are approximate), the canon is respected and treated as gospel by most people in the industry. It is a useful reminder for the owners when they engage in the process of STOCK BALANCING in a store and when they determine the extent of the BREADTH AND DEPTH of the INVENTORY.

## 20/20

ABC developed this MAGAZINE-FORMAT news show in June 1978 in an effort to compete with the popular "60 MINUTES" on CBS. The premiere episode was attacked by critics and viewers alike, but substantial changes were made and subsequent programs (hosted by veteran HUGH DOWNS) fared significantly better. The executive producer was AV WESTIN, and early contributors included GERALDO RIVERA (1978-85). BARBARA WALTERS joined the show as a correspondent in 1981 and became a cohost with Downs in 1984.

While the show has sometimes shown a tendency to showcase the dramatic, it also has a respectable record in hard news and in-depth investigative journalism and has won over critics and the public. The program itself has won a dozen or more EMMYS for various segments and the contributors and correspondents have also received several of the statuettes.

## Twenty-One

See GAME SHOWS.

## Twilight Zone, The

This black-and-white anthology series was created and hosted by writer ROD SERLING. It was the best consistent work of the man who wrote for many of the acclaimed drama series in the 1950s. The program dealt (often in a whimsical manner) with the edges of the occult and science fiction, a subject that fascinated Serling. The stories often featured different twists in the plot and many had surprise O. Henry-type endings. The shows became cult favorites.

The half-hour series premiered on CBS in 1959, expanded to an hour for several months in 1963, and went back to the half-hour format for one more year that fall. CBS also reran some of the hour-long versions in the summer of 1965. The 136 half-hour episodes and the eighteen hour-long shows have been one of a dozen of SYNDICATION's most successful shows. The opening theme music entered the culture and is still used by many to allude to the weird or unusual behavior of others.

Two decades later, following the 1983 release of a *Twilight Zone* motion picture, the series was back on

television, this time in an hour-long color version. It ran for two seasons on CBS with mostly new episodes, although a few of the original stories were redone. In 1991 CBS licensed rights to live theater recreations of episodes from the show. Sixteen "Twilight Zone" shows are also available in home video from CBS/FOX VIDEO.

## Twin Peaks

Created by film director David Lynch and Mark Frost in their first television effort, this PRIME-TIME SOAP OPERA was first seen on ABC in April 1990 after a monumental promotional campaign. It premiered as a LIMITED SERIES, with its seven episodes ending in the cliff-hanger "Who Killed Laura Palmer?" The series, set in a small town in the Northwest, attracted a considerable audience, due as much to the preliminary hype as to its distinctive visual effects, bizarre characters, and unpredictable humor. Although Lynch served as executive producer, he directed very few of the episodes.

Loyal viewers considered the unusual show hip, with its odd collection of characters and twisting plot, and it was renewed the following fall as a continuing series. After teasing the audience for a few weeks, the manner in which Laura met her death was finally revealed.

RATINGS began to drop, however, and in mid-February 1991 the hour-long show was placed in "indefinite hiatus," returning for a short time a few weeks later. Its final appearance was in June 1991. The premier episode of the unconventional series was honored with a PEABODY in 1991. The two-hour pilot of the series (with a new ending) was released on home video that year.

Lynch, a producer with a reputation for excellent, visually stunning, and unconventional work, also produced the 1990 TV documentary "American Chronicles."

## two-step distribution

This process of moving goods from the manufacturer to the consumer is traditional in the prerecorded video industry. The videocassette or videodisc passes from the PROGRAM SUPPLIER through the two steps of the WHOLESALER and retailer to the consumer. (In contrast, most of the record industry follows a one-step pattern whereby the retailer buys directly from the LABEL/manufacturer.) Most small to medium-size video retailers like the two-step process because they are relieved of the need to stock large numbers of videos and they can often arrange cross-label discount purchases and STOCK BALANCING with the wholesalers.

A few of the major studios tried selling directly to retailers in the mid-1980s and are expected to step up direct-sales efforts in the 1990s. Still, two-step distribution is predicted to remain the standard in the industry for the next several years.

**Tyler, I. Keith**

An early leader in noncommercial radio, Tyler was a participant in the ALLERTON HOUSE SEMINARS that led to the establishment of the EDUCATIONAL TELEVISION (ETV) system in the United States. A faculty member at the Ohio State University in Columbus, he also headed (for some two decades) the INSTITUTE FOR EDUCATION BY RADIO AND TELEVISION (IERT) and was an outstanding researcher, notably in the social effects of educational radio. He is retired.

**type B videotape format**

Professional broadcast operations and production houses use this type of VIDEOTAPE FORMAT. It is the

most widely used format in Europe and is popular among professionals in other parts of the world. It was introduced by Bosch-Fernsch but was adopted by Philips, IVC, and RCA in the United States. The machine uses 1-inch reel-to-reel videotape and produces high-quality recordings. It, along with the TYPE C VIDEOTAPE FORMAT that is popular in the United States, has largely replaced the older 2-inch QUADRU- PLEX (QUAD) VIDEOTAPE RECORDING machines.

**type C videotape format**

Developed by the SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS (SMPTE), this VIDEOTAPE FORMAT is widely used in network and broadcast operations in the United States. The 1-inch reel-to-reel machine is manufactured by Sony, AMPEX, RCA, and Marconi. It creates superior recordings and (along with the TYPE B machine) has replaced the older 2-inch QUADRUPLEX (QUAD) VIDEOTAPE RECORDING machines in professional circles.

# - U -

## **U.S. International Communication Agency (USICA)**

See UNITED STATES INFORMATION AGENCY (USIA)

## **U.S. Steel Hour, The**

For ten years (1953-63), this respected dramatic ANTHOLOGY was a showcase for some of the best talent in the entertainment business. Produced live by the Theatre Guild in New York, the show began as an ABC radio drama in 1945. The hour-long show went to that television network five years later but in 1955, the Guild moved the series to CBS. Throughout its run it was televised on alternate weeks.

While the usual offering was serious drama (either an original or an adaptation), lighter fare such as a comedy or musical revue was also occasionally featured. Some of the nation's top talent was attracted to the program including stars from other entertainment arenas (Sir Cedric Hardwicke, Rex Harrison, Burl Ives, Paul Newman, Patti Page) as well as many who became notable TV personalities (CAROL BURNETT, JOHNNY CARSON, FAYE EMERSON, ARLENE FRANCIS, ANDY GRIFFITH, DICK VAN DYKE). Many of the wonderful tales of live on-camera goofs in the earliest days of television (such as a just-shot dead gangster rising and walking off the set) came from this series.

The anthology was awarded two EMMYS its first year (Best Dramatic Program, Best New Program) and another (Dramatic Program) for the 1954 season.

## **Uggams, Leslie**

See SING ALONG WITH MITCH.

## **UHF**

The initials stand for "ultra high frequency." They describe the electromagnetic BAND from 470 to 806 MEGAHERTZ (MHZ) that contains channels 14 to 69. These channels were added to the television spectrum by the FEDERAL COMMUNICATIONS COMMISSION (FCC) in 1952 in its historic SIXTH REPORT AND ORDER. In it, the Commission added the new channels in the UHF band to the small number of channels (twelve) in the VHF band. The eventual result was to make possible many more television stations in the United States. (See also ALLOCATION, THE FREEZE, FREQUENCY, and UHF TELEVISION STATIONS.)

## **UHF television stations**

Television stations operating on channels between 14 and 69 in the United States, Canada, and some countries in western Europe are called UHF (ultra high frequency) stations. They are known in the trade as "U's." They were made possible by the SIXTH REPORT AND ORDER of the FEDERAL COMMUNICATIONS COMMISSION (FCC) in 1952, which allocated 2,053 channels in the broadcast spectrum to geographically separated markets throughout the United States. Some 66 percent (or nearly 1,400 channels) were in the UHF band. The reasons for adding the UHF channels to the existing twelve channels in the VHF (very high frequency) band was to increase the number of stations that could be constructed. This was accomplished, but only after a long struggle.

The Commission allocation mixed both UHF channels and VHF channels in the same localities. The U's required higher power and it was some years before maximum power transmitters became available and then it was at a much higher cost than broadcasters paid for a VHF transmitter. In addition, the majority of the early TV sets were not capable of receiving UHF signals and viewers had to buy special converters in order to receive the weak UHF signal.

Still, a number of UHF stations went on the air soon after the Sixth Report and Order was issued and by 1954 there were 120 of them in operation. Many failed, however, and by 1960 only seventy-five U's were still broadcasting. The FCC tried a number of measures to encourage the growth of UHF including sporadic demixtures in at least one community, whereby a VHF channel was deleted making the city an all-UHF market. The Commission also set up a model UHF station in New York to demonstrate the effectiveness of that type of transmission.

The most important stimulus, however, was the passage of the ALL-CHANNEL LAW by Congress in 1962. This law required manufacturers to make all sets capable of receiving UHF as well as VHF stations. The growth of EDUCATIONAL (now public) TELEVISION (ETV) stations in the 1960s helped the development of UHF inasmuch as many of the new stations were in that band. The growth of color television in the mid-1960s also contributed to the viability of UHF sta-

tions, as did the development of INDEPENDENT STATIONS in the 1970s. In addition the inauguration of click-stop rather than dial UHF tuning mechanisms on TV sets in the mid-1970s helped the growth of the UHF stations. Today the disadvantage of the UHF stations has been almost completely eliminated by the cable systems that carry all stations. The majority of American people are unaware of the distinction between UHF and VHF stations.

### **Ullman, Tracey**

A talented British actress, Ullman developed her kooky singing and dancing skills at an early age. In 1987 the infant FOX INC. network gave her the opportunity to host a Sunday evening variety series, "The Tracey Ullman Show." In addition to sketches in which Ullman played various repeating characters (in the manner of LILY TOMLIN), the show included original animated segments between the playlets. Those segments evolved into "THE SIMPSONS," which became a SPIN-OFF series after Ullman's show was cancelled. Litigation followed in which the actress claimed the right to share financially in the success of the ideas and segments that had originated on her show.

"The Tracey Ullman Show" was awarded an EMMY in 1989 as the Best Variety Program. Repeats were seen on cable and Ullman has since appeared on comedy SPECIALS and on Broadway.

### **UNDA-USA**

Founded in 1972, this organization is the American branch of the International Catholic Association for Radio and Television. The name of the group was taken from the Latin word "unda" meaning "wave" (in this case, airwave). The organization, headquartered in Akron (Ohio), is the successor to the Catholic Broadcasters Association, founded in 1948. UNDA-USA members include Catholic broadcasters, dioceses, syndicated programmers, radio and television stations, and associated agencies. The organization seeks to encourage cooperation among those in the field, and to foster a more critical audience for the media. The group produces the program series "Real to Real" and presents the GABRIEL awards at its annual convention.

### **underground television**

See ALTERNATIVE TELEVISION.

### **Undersea World of Jacques Cousteau, The**

Former French naval officer Cousteau began experimenting with underwater photography and filmmaking in the 1940s. His work was first seen on television as a part of a 1954 "OMNIBUS." His

"Undersea World" began in 1968 on ABC as a series of SPECIALS narrated until 1974 by writer ROD SERLING. The underwater documentaries were shot from Cousteau's specially designed ship *Calypso*. In later years the documentaries also covered subjects related to the great rivers of the world (Nile, Mississippi, Amazon). When ABC cancelled the specials in 1976 they were picked up by the PUBLIC BROADCASTING SERVICE (PBS) and underwritten by the Atlantic Richfield Corporation. Since the late 1980s Cousteau's specials have appeared on the TURNER BROADCASTING SYSTEM (TBS).

The original series was twice honored with EMMYS, in 1972 and 1985. Cousteau was named to the HALL OF FAME of the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) in 1986, and in 1987 he received the International Council of the NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES (NATAS) Founders Award. Thirty-six of the original hour-long programs have been placed in SYNDICATION.

### **underwriting**

A disguised form of commercialization, underwriting is a part of the fabric of noncommercial television in the United States. The PUBLIC TELEVISION (PTV) stations are forbidden by the FEDERAL COMMUNICATIONS COMMISSION (FCC) to broadcast COMMERCIALS or accept SPONSORS for particular programs. The financially strapped industry, however, encourages the donation of funds to support (underwrite) the production of programs or the operation of the stations. The producer or distributor often solicits financial support from companies, foundations, or organizations to produce a specific series or program. In return for such support the organization receives a brief credit at the beginning and end of the program when it is aired. Although the announcement "This program was made possible in part by a grant from \_\_\_\_\_" is not a "commercial" for a product, many organizations seek to improve their image by this form of institutional advertising. Because all PTV stations are nonprofit entities, such gifts also provide tax advantages for the companies. The manner and method by which the donor can be acknowledged for its contribution is subject to UNDERWRITING RULES as well as some self-imposed standards established by the stations. Most of the programs produced for broadcast on the PUBLIC BROADCASTING SERVICE (PBS) are underwritten, often by three or more organizations. Underwriters also support the acquisition of already completed programs, syndicated by American and non-American distributors, and occasionally pay for a period of time during the broadcast day. In return they receive an on-air credit.

**underwriting rules**

These FEDERAL COMMUNICATIONS COMMISSION (FCC) rules concern the financial support of noncommercial television programming. While PUBLIC TELEVISION (PTV) stations are noncommercial entities and in principle and by law cannot accept money for the broadcast of commercials or programs, most receive a significant portion of their operating funds from gifts and grants for programs. While they are not required to adhere to the SPONSORSHIP IDENTIFICATION RULES that govern commercial stations, this UNDERWRITING of programming is usually acknowledged on the air as an incentive for donors to contribute funds. In the earliest days of the movement, great care was taken to avoid any taint of real commercialism. Support was acknowledged by a slide or a brief VOICEOVER and was institutional in nature. The PUBLIC BROADCASTING SERVICE (PBS) established a complex set of recommended standards for recognizing underwriters and periodically the FCC clarified its rules and regulations concerning financial support of noncommercial programming.

The need for such support became critical as the noncommercial industry grew and even prompted Congress to authorize a TEMPORARY COMMISSION ON ALTERNATIVE FINANCING FOR PUBLIC TELECOMMUNICATIONS (TCAF) in 1981 to supervise a year-and-a-half experiment in the sale of COMMERCIALS on the noncommercial stations. Recognizing the need for additional funds for public television, the FCC also reduced their restrictions on underwriting in 1981, establishing the so-called "enhanced underwriting" rules. Noncommercial radio and TV stations since then may present business or institutional logos or slogans that identify but do not promote. They may also mention the location of the company or other organization involved and they may include "value-neutral" descriptions of a product line or service, with brand and trade names. Such donor and underwriting acknowledgments, however, may not interrupt a station's regular programming.

When PTV stations started to sell such announcements, the already-muddy lines between commercial and noncommercial operations began to truly blur. Some began to hawk 30-second "general support announcements" (GSAs) designed to pay for the daily operation of the stations. Entrepreneurs established a STATION REPRESENTATIVE (REP) firm in New York to sell GSAs and attracted some sixty stations as clients by 1990. The FCC took notice of the increasing commercialism and warned that it will enforce its underwriting rules. Many observers believe that the ultimate answer to the dilemma of the chronically underfunded noncommercial system is

not further underwriting, but increased state and federal financial support.

**UNESCO**

Created in 1946, the United Nations Educational, Scientific, and Cultural Organization branch of the United Nations is involved in AUDIOVISUAL COMMUNICATIONS and media, supporting its primary mission of enlarging freedom and human rights through cooperative international efforts. It has 160 member nations and its own constitution. The agency seeks to provide a free flow of information and books and to assist countries in equipping themselves with media including radio, EDUCATIONAL TELEVISION (ETV), film, and video. UNESCO also seeks to provide increased cultural exchange via the media and to disseminate the ideals of the U.N. through radio and TV. The agency has published a number of studies and reports in the field of communications, many of them dealing with Third World countries. One of its most important contributions has been the promotion of the free circulation of educational materials, which is favored by the "Agreement on the Importation of Educational, Scientific and Cultural Materials," which in 1976 was amended to include materials such as videotapes and videodiscs.

The original charter creating the agency directed it to promote the free flow of ideas by words or images. This created a conflict in the 1970s when Third World and communist countries led a campaign to reduce what they believed was the one-way flow of ideas and ideology from the western developed countries (particularly the United States) to the rest of the world. The developing nations seek to establish a NEW WORLD INFORMATION AND COMMUNICATION ORDER, which would include licensing the press and mandate balanced news coverage of the affairs of those nations. Many western nations oppose the concept because they see such a movement as a way to place government control over the press. A study by the prestigious MacBride Commission published in 1980 did not settle the differences. The issue became part of an increasingly politicized UNESCO and the United States, which was the largest contributor to the funding of the agency, withdrew from the organization in 1984. UNESCO is located in Paris but has four regional offices in education in Bangkok (Thailand), Beirut (Lebanon), Dakar (Senegal), and Santiago (Chile). (See also INTERNATIONAL COUNCIL FOR EDUCATIONAL MEDIA.)

**unidirectional microphones**

Sometimes used in television and film production, these extremely sensitive microphones have a



pickup pattern in the one (uni) direction in which they are pointed. They are relatively insensitive to sounds coming from the sides or rear. (See also **CARDIOID MICROPHONES** and **SHOTGUN MICROPHONES**.)

### **unit manager**

Sometimes called a "studio supervisor," this individual is the primary logistics organizer of all elements of a television production and also serves as the person immediately in charge of expenditures, ensuring that all costs are within the budget. Unit managers are employed at some commercial television stations, at some major **PUBLIC TELEVISION (PTV)** stations, and at the networks. They are also employed at **INDEPENDENT PRODUCTION COMPANIES**.

Usually a unit manager at a station is immediately responsible for preproduction scheduling and for the setup, maintenance, and operation of the facilities and equipment for the production. The unit manager organizes staging and lighting personnel, camera operators, production assistants, and other production employees for rehearsals.

Although unit managers are most often responsible for on-location film or remote television productions, the title is sometimes used in major market stations for the people in charge of a daily in-studio television production. They oversee the budget and physical organization of a continuing series of television productions.

### **United Artists Entertainment (UA)**

Owner of the nation's largest motion picture theater chain, this company is also one of the largest cable **MULTIPLE SYSTEM OPERATORS (MSO)**. The company was initially formed as a merger of the cable operator **United Cable** and **United Artists Entertainment** and grew with the acquisition in May 1989 of the cable systems owned by **DANIELS AND ASSOCIATES**. In 1991 UA merged with and became a subsidiary of **TELECOMMUNICATIONS INC. (TCI)**. The firm is also engaged in building an extensive cable system operation in the United Kingdom.

### **United Church of Christ Office of Communication**

One of the most prominent media action organizations, this organization was founded in 1957. Its purpose is to help citizen groups gain access to television and to improve the media. The office is dedicated to promoting citizens' rights and it has been particularly effective in advocating minority concerns in the media. Located in New York City, the office has had a national influence through its studies and reports as well as petitions to the **FEDERAL COMMUNICATIONS COMMISSION (FCC)**. (See also **EVERETT C. PARKER**.)

### **United Nations Correspondents Association (UNCA)**

The members of this nonprofit association are accredited U.N. press, radio, and television news reporters. The organization works to maintain the freedom of the press in relationship to the United Nations. It holds an annual meeting in New York City.

### **United States Information Agency (USIA)**

An independent foreign affairs agency within the executive branch of the federal government, **USIA** explains and supports U.S. foreign policy and national security interests abroad through a number of information programs. The agency maintains 205 posts in 128 countries (where it is known as **USIS**, the U.S. Information Service).

**USIA's** director, deputy director, and four associate directors are appointed by the president and are subject to confirmation by the Senate. The director reports to the president and receives policy guidance from the secretary of state.

The U.S. Information Agency was established in August 1953 and operated under that name until April 1978 when it was consolidated with the Bureau of Educational and Cultural Affairs of the State Department. The new organization was named the U.S. International Communication Agency (**USICA**). The **USIA** name was restored in August 1982.

The agency's legislative mandate derives from the **Smith-Mundt Act of 1948** and the **Mutual Educational and Cultural Exchange Act of 1961 (Fulbright-Hays Act)**. The former Act states that the agency's purpose is to "increase mutual understanding between the people of the United States and the people of other countries" and prohibits (with certain exceptions approved by Congress) dissemination within the United States of materials produced by the agency for distribution overseas.

U.S.-based personnel of the agency conduct the broadcasting operations of the **Voice of America (VOA)** and the **Radio and TV MARTI** project. They operate a **Television and Film Service**, coordinate educational and cultural exchange programs, and maintain centers to assist foreign journalists assigned to the United States. The organization also recruits speakers to go abroad and produces publications, exhibits, and other support materials for field posts.

It operates the satellite service **WORLDNET** and acquires and produces videotaped programs and films for distribution abroad. The agency also has responsibility for the **Fulbright Program**, an international exchange of scholars in various fields including communications.

**United States Satellite Broadcasting (USSB)**

A DIRECT BROADCAST SATELLITE (DBS) company, USSB hopes to begin a DBS service in early 1994 using a satellite launched by HUGHES COMMUNICATIONS. Customers will be able to see the programming with their 15-inch TELEVISION RECEIVE ONLY (TVRO) dishes. Owned largely by HUBBARD BROADCASTING INC. and the passionate project of its president, STANLEY S. HUBBARD, the firm also has investing partners including Pittway Corporation, Harriscope, and Nationwide Insurance and its broadcasting subsidiary Nationwide Communications. The DBS service will lease five of the sixteen transponders on the satellite from Hughes. Each transponder will be able to transmit from three to ten TV channels using DIGITAL VIDEO COMPRESSION.

**United States v. Southwestern Cable Company**

The jurisdiction of the FEDERAL COMMUNICATIONS COMMISSION (FCC) over the cable industry was established by this Supreme Court decision in June 1968. The FCC first developed rules for cable systems that received signals via MICROWAVE RELAY in 1965 and one year later, it established regulations for all cable systems. Among other stipulations, the rules required cable systems to carry all local TV stations, forbade systems from duplicating signals originating in another city, and prohibited systems from bringing distant signals into the 100 major television markets without a hearing on the probable effect on local stations. Not surprisingly, the FCC was challenged in the courts on its jurisdictional rights to regulate cable in any way. This specific case arose from an FCC decision in 1966 that limited the right of a San Diego cable system owned by Southwestern Cable to carry the programming of Los Angeles stations. In justifying its actions the FCC cited its mandate under the COMMUNICATIONS ACT OF 1934 to regulate "interstate commerce by wire or radio." In its ruling on the case, the Supreme Court affirmed the Commission's jurisdiction over cable. The Court decided that "the Commission has reasonably concluded that regulatory authority over CATV is imperative if it is to perform with appropriate effectiveness certain of its responsibilities." The Court further decided that the FCC needed authority over cable systems to ensure the preservation of local broadcast service and to effect an equitable distribution of broadcast services among the various regions of the country.

Six months later, with such authority in hand, the Commission invited comments on a proposed major revision and expansion of its cable television rules, which resulted in the CABLE TELEVISION REPORT AND ORDER OF 1972.

**United Television Inc.**

See CHRIS CRAFT/BHS/UNITED TELEVISION INC.

**United TVRO Owners Association (UTOA)**

Formed in 1986, this nonprofit membership association was composed of thousands of owners of backyard TELEVISION RECEIVE ONLY (TVRO) satellite dishes. It was headquartered in Battle Creek (Michigan) and represented members' interests before cable and television networks to bring better service to rural owners of the receiving equipment. The organization is now defunct.

**Universal**

See MCA INC.

**universe**

The total population or audience that may have some interest in a program, product, or service is referred to in the advertising industry as a universe. Using DEMOGRAPHIC and PSYCHOGRAPHIC data, researchers break down such a universe into a TARGET AUDIENCE. The term is also used in home video direct mail campaigns in referring to the mailing list from which sampling is done.

**University Consortium for Instructional Development and Technology (UCIDT)**

Founded as the University Consortium in Educational Media and Technology in 1967, this organization is composed of colleges and universities with research and educational programs in AUDIOVISUAL COMMUNICATIONS and technology. Its purpose is to improve graduate studies in media and to foster professional standards. It sponsors an institute and training programs in instructional media.

**University Film and Video Association (UFVA)**

Founded in 1947 as the University Film Producers Association, this nonprofit group changed its name in 1968 to the University Film Association and again in 1982 to its current title. The organization consists of student video and filmmakers at colleges and universities as well as teachers who are involved in the production and study of film and video. The organization sponsors research programs, maintains a placement service, and awards scholarships and grants. It also publishes a quarterly journal and monographs and hosts an annual meeting. It is headquartered at Emerson College in Boston.

**University Film and Video Foundation**

College and university film and video productions are supported by this private foundation through

festivals and screenings, research, and surveys. The foundation helps distribute independent film and video productions and awards small scholarships and fellowships. Established in 1958 as the University Film Foundation, the organization adopted its present name in 1982. It is headquartered at the University of North Texas.

### **University Network (U-NET)**

See NATIONAL ASSOCIATION OF COLLEGE BROADCASTERS (NACB).

### **University of Mid America (UMA)**

An American version of the British OPEN UNIVERSITY, UMA was established in 1973 at the University of Nebraska by that institution and the state universities of three adjoining midwestern states. A "school without walls," it relied primarily on television and the transmission of telecourses by PUBLIC TELEVISION (PTV) stations to teach part-time students in their homes or at selected off-campus sites. The students were taught by a combination of television, radio, correspondence study, telephone consultation with the professors, and on-site exams. The organization grew to involve eleven institutions in seven states. In spite of some assistance in the form of federal grants, UMA did not attract sufficient enrollments to make it economically viable and after federal funding ceased in 1982, UMA was disbanded. (See also DISTANCE EDUCATION.)

### **university stations**

These types of PUBLIC TELEVISION (PTV) stations are licensed by the FEDERAL COMMUNICATIONS COMMISSION (FCC) to colleges or universities throughout the United States. They are the second-most-numerous type of PTV stations. Some are owned by large schools (WTIU at Indiana University) and others by small community colleges (WUCM at Delta College).

### **Univision**

Founded in 1961, this company reaches Spanish-speaking audiences via television stations and a BASIC CABLE SERVICE. It provides a full range of Spanish-language programming produced both in the United States and by communication companies throughout the Spanish-speaking world. The firm transmits movies, TELENOVELLAS, sporting events, variety shows, and newscasts entirely in Spanish. Many of the programs are produced in the United States.

The New York-based GROUP BROADCASTER is owned by Hallmark Cards Inc. and First Chicago Ventures Capital. In 1990 the firm owned nine television sta-

tions (acquired from the older Spanish International Network [SIN] in 1988) and five LOW POWER TELEVISION (LPTV) stations. Seven other stations and eleven LPTV stations were also affiliated with the network. Some 533 cable systems carried Univision's programming and it was considered the dominant Spanish-language network in the United States. (See also GALAVISION and TELEMUNDO GROUP INC.)

### **Untouchables, The**

Featuring realistic props and sets (as well as violence), this dramatic account of a group of 1930s G-men in Chicago achieved instant popularity and shot up to number eight in the RATINGS during its second season. It was widely criticized, however, for perpetrating the erroneous impression that all of the gangsters of that Prohibition era were Italian. Sufficient pressure was brought on the series that the SPONSOR (L&M cigarettes) pulled out and the show's producers had to agree to certain concessions regarding the use of Italian names and the portrayal of Italian-Americans, in order to continue beyond the second season.

The hour-long police drama was televised on ABC from 1959 to 1963, produced by QUINN MARTIN for DESILU. ROBERT STACK appeared as Eliot Ness, the leader of the incorruptible government agents, and many Hollywood stars appeared in limited roles as thugs including LLOYD NOLAN and PETER FALK. Shot on film in black-and-white, the 114 episodes were placed in OFF-NETWORK syndication in 1963. Stack starred in a 1991 "Untouchables" MADE-FOR-TV MOVIE on NBC.

### **unwired network**

When COMMERCIAL TIME is sold on a combination of television stations throughout the United States, those stations constitute an unwired network. The practice was developed in the 1960s and is a hybrid between a MARKET-BY-MARKET BUY and a NETWORK BUY. Companies purchase AVAILABILITIES at a discount from a number of stations and then sell them as a group to national advertisers. There are all types of firms operating unwired services, ranging from cable networks (USA NETWORK) to GROUP BROADCASTERS (TRIBUNE ENTERTAINMENT COMPANY) to independent companies (ITN, ALIN-TV, TVRC, etc.) formed expressly for the purpose of packaging time for sale to national advertisers. The Network of Independent Broadcasters (NIB) is a cooperative of 125 INDEPENDENT TELEVISION STATIONS that sells time in children's programming. Some offer packages of SPOTS in movies and others offer time in newscasts. In 1990, three major ADVERTISING AGENCIES entered the field. Most unwireds sell most of the time in UPFRONT BUYS and the rest in the SCATTER MARKET. They offer MAKEGOODS if the RATINGS

(as measured by PEOPLE METERS) do not reach specified goals. Although the initial sales were largely to independent stations in PRIME TIME, most purchases were in various DAY PARTS by the 1990s, and AFFILIATED STATIONS were part of the buys. Unwired rates are lower than those for regular spots. The technique is usually frowned upon by STATION REPRESENTATIVES (REPS) because it is a threat to their relationship with their individual stations. However, some rep firms, including four of the largest (Katz, Blair, Seltel, and Petry), now operate unwired networks.

#### **upfront buy**

The networks and SYNDICATION companies make sales for COMMERCIAL TIME to advertisers during the summer months for the fourth quarter and the first three quarters of the following year. National advertisers make these upfront buys of commercial time at lower prices than they might get during the later SCATTER MARKET. The upfront price can also be higher if the show fails and becomes distress merchandise. The purchases are based on a guarantee that the commercial will reach a specific number of viewers when it is shown later in the program year. If it does not, the network or SYNDICATOR must usually provide MAKEGOODS whereby the commercial is repeated.

#### **upgrade**

This term is used in two different ways in a cable system operation. In marketing, it is the addition of new or BASIC CABLE or PAY (PREMIUM) SERVICES to the subscriber's home. It is the opposite of DOWNGRADE. In cable engineering, the expression refers to a major physical improvement in the system. New electronic and COAXIAL CABLE components are added to the operation in order to increase signal capacity. An upgrade, however, is not as extensive as a REBUILD.

#### **uplink**

The term uplink is used to characterize the entire ground-to-sky SATELLITE system. It includes the terrestrial TRANSMITTER and ANTENNA and associated electronic equipment of the EARTH STATION as well as the receiving TRANSPONDERS on the satellites. The term is often specifically (and erroneously) applied only to the large concave dish used to transmit the signal. The term is also used (correctly) to describe the entire process in which a signal is "uplinked" to a satellite. (See also DOWNLINK and TELEPORTS.)

#### **upscale**

People at the top end of a DEMOGRAPHIC scale are said to be upscale. Persons with high levels of education and incomes or members of the professions

(such as attorneys or physicians) are considered to be upscale and become a TARGET AUDIENCE for expensive products or services. Programs and COMMERCIALS are then developed to appeal to their tastes. The converse term, "downscale," is seldom used in advertising or programming circles because of its negative connotation.

#### **Upstairs/Downstairs**

Produced from 1971 to 1976 by London Weekend Television and originally televised on the BRITISH BROADCASTING CORPORATION (BBC), "Upstairs/Downstairs" came to American television by means of "MASTERPIECE THEATER" on the PUBLIC BROADCASTING SERVICE (PBS). It started JEAN MARSH, who was also one of the creators of the series, and GORDON JACKSON. Commentary for the PBS presentation was provided by ALISTAIR COOKE.

Set in Edwardian London, the stories evolved around the elegant household of an upper-class aristocratic British family (Upstairs) and their faithful servants (Downstairs). The series was so successful that additional episodes were produced, taking the family through the horrors of WW I and the postwar years. The hour-long program was awarded EMMYS in each of the four years from 1974 to 1977. It is remembered fondly today as one of PUBLIC TELEVISION'S greatest triumphs.

#### **USA Network**

This BASIC CABLE network was created in 1977 as the Madison Square Garden (MSG) Network and carried events emanating from that venue. Shortly after its inception, the service was expanded to include sporting events originating throughout the United States and overseas. The formation of the USA Network resulted from a partnership between MSG Sports and UA-Columbia in 1980. In 1981 the network was acquired by Time Inc., PARAMOUNT PICTURES, and MCA INC. and in 1987 Paramount and MCA became equal partners in their ownership of the cable service, buying out Time.

USA Network programming is seen 24 hours a day and includes five primary blocks: family, sports, women, children, and teens/young adults. Its operation is similar to a broadcast network. By 1991 the channel had become the third most subscribed cable network, reaching some 57.9 million homes.

The cable channel has been involved in a number of firsts, including the production of "Calliope," the first children's programming developed for cable, and the arrangement in 1979 with Major League Baseball, which was the first professional sport to sign a deal with a national cable network. The network contin-

ues its innovative ways by being the only cable network to be headed by a woman (KAY KOPLOVITZ), who has been with the network since its inception.

**Ustinov, Peter**

Born and educated in England, Ustinov is a talented actor, writer, and director. He made his stage debut in 1937, appeared in his first motion picture in 1940, and has starred in both media in the United States and in the United Kingdom. His television appearances have been less frequent and he has never starred in a series. Through the years, however, his

presence has been felt on both broadcast and cable television through a number of dramatic roles and as the host of DOCUMENTARIES.

His television activities in the 1980s included hosting the TV production of "Nicholas Nickelby" and two critically acclaimed SPECIALS featuring his travels in Russia and in China. Ustinov's three Best Actor EMMYS were awarded in 1957 for the title role in "The Life of Samuel Johnson" on NBC's "OMNIBUS," in 1967 for portraying Socrates in "Barefoot in Athens" on a "HALLMARK HALL OF FAME," and in 1970 for "A Storm in Summer," another Hallmark presentation.

# - V -

## **Valenti, Jack**

Since 1966 Valenti has been president of the MOTION PICTURE ASSOCIATION OF AMERICANS (MPAA) and its related organizations. The Texas-born executive is widely regarded as one of the most effective lobbyists in Washington D.C. He began his career in advertising with Humble Oil, served as a bomber pilot in WW II, and received an MBA from the Harvard Business School before becoming the founder and head of an ADVERTISING AGENCY. Valenti then served as a special assistant to the president during the Johnson administration. In 1966 he was tapped by LEW WASSERMAN for his present position.

During his tenure at the MPAA Valenti has been responsible for the MOVIE RATING SYSTEM (and its revision) and has served as an extremely effective spokesman for the industry in Washington. In association with the VIDEO SOFTWARE DEALERS ASSOCIATION (VSDA) and the FBI, the urbane silver-haired executive has worked tirelessly to combat PIRACY in the home video industry. In the early days of cable, Valenti took the lead in lobbying the FEDERAL COMMUNICATIONS COMMISSION (FCC) to ease restrictions on pay cable. In recent years he has been an articulate advocate for the retention of the FIN/SYN RULES. In his testimony and pleas before Congress and the regulatory agencies, he quotes extensively from philosophy and cites statistics in a spirited oration of persuasive rhetoric.

Valenti was named Motion Picture Pioneer of the Year in 1988. An author and a visiting college professor, Valenti also sits on the boards of several business and industry organizations, but he is best known as the erudite advocate for the motion picture industry.

## **Valentine, Karen**

The ebullient Valentine was an instant hit with television audiences when she appeared on ABC in the 1969-74 SITCOM "ROOM 222," and her role on that show earned her a 1970 Best Supporting Actress EMMY. Her next series, "Karen" in 1975, however, only lasted a few months.

During the 1980s the perky actress appeared in various guest roles, in MADE-FOR-TV MOVIES, and in motion pictures, and she did some stage work. In

the summer of 1985, she hosted a variety show that focused on a perceived nostalgia for the 1960s but she has not been able to repeat her early television success.

## **value-added strategy**

In the video industry this marketing term identifies a technique used in selling video hardware and software in which the retailer offers an additional item or items free of charge with a purchase or rental as an incentive to the customer. Two movie tickets are included in the sale price of a prerecorded videocassette, or a coupon for free popcorn is given away with two or three rentals. This value-added strategy is usually only applied to specific products and is often used instead of a "we'll match the best advertised price" sales strategy. The goal of the value-added technique is to convince the hesitant customer to make a purchase by using what is considered to be the ultimate argument.

## **Van Dyke, Dick**

After a brief stay at an ADVERTISING AGENCY, Van Dyke toured the country with a nightclub act and did local television work in Atlanta and New Orleans before finally settling in New York in 1956. There his television appearances grew steadily in variety shows and bit parts in TV series. He hosted a cartoon show on CBS for two years, appeared regularly on an ANDY WILLIAMS summer replacement show, and performed on "PANTOMIME QUIZ" during the 1958 season. He also appeared on Broadway in 1960, starring in *Bye Bye Birdie*.

His own series, "THE DICK VAN DYKE SHOW" (1961-66, CBS), with a sparkling ensemble cast (MARY TYLER MOORE, Rose Marie, RICHARD DEACON, and MOREY AMSTERDAM) and a staff of extremely talented writers and directors, was an outstanding success. The versatile comic actor terminated the show while it was still scoring high in the ratings in order to devote himself to motion pictures.

Van Dyke was back on the small screen in 1971 with "The New Dick Van Dyke Show," which lasted for three seasons, and in 1976 he hosted a variety/mime series, "Van Dyke and Company" on NBC.

The following year he was featured on "THE CAROL BURNETT SHOW," but he left it after only a few months. Except for one more unsuccessful attempt (in 1988) with a SITCOM that featured his son, the talented actor has focused on SPECIALS and MADE-FOR-TV MOVIES.

In the early 1970s Van Dyke announced that he was a recovering alcoholic and since then, he has made several personal appearances in an effort to help others who are victims of the disease. He also starred in a 1974 TV movie with that theme, "The Morning After," earning an EMMY nomination.

His Emmy awards include three for Best Actor (1964, 1965, 1966), one for Best Variety Series ("Van Dyke and Company, 1977), and one for Children's Programming ("The Wrong Way Kid") in 1984.

#### **Van Patten, Dick**

Audiences today think of Van Patten as the ideal SITCOM dad, but he has been playing other characters for more than fifty years, on Broadway and in motion pictures and radio. His first major role was that of eldest son Nels on TV's first "family" series, "MAMA" (1949-56, CBS). After that, he was seen on "The Partners" (1971-72, NBC) and "The New Dick Van Dyke Show" (CBS) during the 1973-74 season, and in 1975 he played Friar Tuck in the Mel Brooks send-up of the Robin Hood legend, "When Things Were Rotten" (ABC). By the time he began playing the father on his most famous series "EIGHT IS ENOUGH" (1977-81, ABC), he was a familiar face on the small screen.

The stocky actor has also done guest spots on various series throughout the years and for a short time in the 1960s he was a regular on one of the soap operas. He also headed the cast of the 1987 SPECIAL "Eight Is Enough: A Family Reunion," which was rerun in 1990. The amiable actor began playing the weatherman on the CBS sitcom "WIOU" in 1990 and has also hosted stand-up comedy shows on cable.

#### **Vance, Vivian**

Although she was a successful New York stage actress throughout the 1930s and 1940s, entire generations of television viewers know Vance only as Ethel Mertz, the housewife crony and supporter of LUCILLE BALL through an abundance of "I LOVE LUCY" shows and sequels. In addition to appearing on the original series (1951-57), she was also featured in the two repackaged syndicated series, "The Lucy-Desi Comedy Hour" and "Lucy in Connecticut." On the "Westinghouse Desilu Playhouse," she played the same character (albeit with another name) on the first three years (1962-65) of "The Lucy Show."

Vance's other television appearances were minimal. She made only a few guest appearances in

other series and in MADE-FOR-TV MOVIES before retiring. The actress won the Best Supporting EMMY in 1953. She died in August 1979.

#### **Vanderbilt Television News Archive**

Established in 1968, this Vanderbilt University archive houses videotapes of the nightly news broadcasts of NBC, CBS, ABC, and one hour of the broadcast day of the CABLE NEWS NETWORK (CNN). It contains thousands of hours of news programs with additional hours added each week. The programs are taped off the air from local stations and cable systems in Nashville. The archive was initially funded with grants from individuals and foundations, but today it receives a portion of its operating budget from user fees. Tapes in the archive are available for study on the premises or through rental. Transcripts of the broadcasts are also available, as are compiled subject-matter tapes. The archive is a televised news history of the world and as such, is of great value to students, educators, authors, and professionals. Since 1972 the archive has published a monthly index to the news.

#### **Vanguard awards**

These awards are made at the annual convention of the NATIONAL CABLE TELEVISION ASSOCIATION (NCTA) to honor individuals for excellence in a number of categories, including programming, marketing, and science and technology. Individual members may also be presented with Distinguished Vanguard awards.

#### **Vanocur, Sander**

Working in both print and electronic journalism, Vanocur began his career as a newsman in London and New York before joining NBC in 1957, where he served as White House and political correspondent. He also reported for the "TODAY" show. While at NBC he anchored the Saturday evening newscast from 1961 to 1965 and the magazine show "First Tuesday" during the 1969 season.

In 1971 Vanocur resigned and joined PUBLIC TELEVISION (PTV) as senior correspondent for the NATIONAL PUBLIC AFFAIRS CENTER FOR TV (NPACT). Shortly afterward, the Nixon administration became highly critical of PTV, particularly of the public affairs unit for a perceived "liberal bias." There was also public criticism over the high salaries that the staff members of the operation were receiving. Vanocur left the non-profit organization in 1973, taught for two years at Duke University, and became the *Washington Post* TV critic for two more years. In 1977 he returned to network television at the vice presidential level, specializing in politics and international affairs for ABC.

He also served in South America before receiving his present assignment as ABC senior correspondent assigned to the State Department.

#### **Vanoff, Nick**

Although he began his career as a dancer and was a part-owner of a dance studio, Vanoff switched to producing in both theater and television and worked on many of the early music-variety programs of the 1950s and 1960s. They included STEVE ALLEN's "TONIGHT" show, "HOLLYWOOD PALACE," and "HEE HAW!" along with weekly programs starring PERRY COMO, MILTON BERLE, DON KNOTTS, and SONNY AND CHER, and SPECIALS for BING CROSBY and ANDY WILLIAMS. The talented producer won an EMMY in 1973 for his work on "THE JULIE ANDREWS HOUR" and several of the statuettes were bestowed on him in the 1980s for the annual "Kennedy Center Honors." Vanoff died in March 1991 of cardiac arrest.

#### **Varietese**

This unique show-business language was originated by the TRADE MAGAZINE *Variety*. Started as a vaudeville review in 1905 by Sime Silverman, the daily (Hollywood) and weekly (New York) newspapers cover the entire spectrum of show business. Its reporters have coined many colorful and descriptive words and phrases that have become standard industry jargon. Among them are SITCOM, ANCHOR, EMCEE, TELEPIC (for a MADE-FOR-TV MOVIE), and (in the 1930s) SOAP OPERA. The phrases are sometimes combined in intriguing headlines such as the famous "Stix Nix Hix Pix," which appeared over a story about the reluctance of rural audiences to attend movies depicting country life. Another memorable headline took note of the collapse of the stock market in 1929 by laconically reporting "Wall Street Lays an Egg." *Variety* continues to enrich the language.

#### **vast wasteland**

This description of television was used in a speech on May 9, 1961 by the newly appointed then-35-year-old chairman of the FEDERAL COMMUNICATIONS COMMISSION (FCC), NEWTON MINOW. A New Frontiersman appointed by President John F. Kennedy, the Chicago lawyer shocked and alarmed his audience of 2,000 broadcasters at the annual convention of the NATIONAL ASSOCIATION OF BROADCASTERS (NAB).

The activist liberal praised some television programming, specifically "CBS Reports" and "THE TWILIGHT ZONE," in his 40-minute message. But he damned "a procession of game shows, violence, audience participation shows, formula comedies about totally unbelievable families, blood and thunder,

mayhem, violence, sadism, murder, western bad men, western good men, private eyes, gangsters, more violence, and cartoons. And endlessly commercials, many [of them] screaming, cajoling, and offending." He then invited members of his audience to watch their own stations for one full day. "I can assure you," he said, "that you will observe a vast wasteland."

The phrase was inspired by a poem by T. S. Eliot and the speech was written by Minow and two aides, John Bartlow Martin and Tedson J. Meyers. The chairman added that "LICENSE RENEWALS will not be *pro forma* in the future. There is nothing permanent or sacred about a broadcast license."

The speech "left his audience stunned and indignant," according to *Broadcasting* magazine. *Newsweek* reported that "the speech produced an instant panic," but the phrase and threat was widely reported with favor by most of the general newspapers and magazines. More than 6,000 letters flooded the FCC offices with the vast majority supporting the chairman's position. Broadcasters fought back in the press and on Capitol Hill but during the next year, fourteen stations were put on probation with short-term license renewals and hearings were scheduled in eight other cases. Minow stepped down voluntarily after two years on the Commission but the catch phrase became a part of the language.

Thirty years later, in an address at the Gannett Foundation Media Center (now the FREEDOM FORUM CENTER FOR MEDIA STUDIES) commemorating the speech, he observed, "In 1961, I worried that my children would not benefit much from television, but in 1991, I worry that my grandchildren will actually be harmed by it."

#### **Vaughn, Robert**

Vaughn has been playing supporting roles in both motion pictures and television for more than thirty years. Television stardom came to him as Napoleon Solo in the 1964-68 "MAN FROM U.N.C.L.E." on NBC. While he has starred in a few other series (including a year on NBC's "The A-Team"), most of his TV work since then has been in blockbuster MINISERIES, such as "Centennial" and "Backstairs at the White House." The actor was awarded a Best Supporting Actor EMMY in 1980 for his work in "Washington: Behind Closed Doors."

In the 1980s, he appeared in a number of motion pictures and hosted television SPECIALS.

#### **VCR Plus**

A small remote-controlled battery-operated device, the VCR Plus triggers the recording of a program



OFF THE AIR or from a cable system on a videocassette recorder (VCR) when the viewer punches in a specific code on its key pad. The code corresponds to a given program and is published in the local newspaper or *TV Guide*, next to the program listing. The hand-held 4- by 6- by 1-inch gadget is designed to simplify the off-air recording of programs by the estimated 50 percent of VCR owners who find the process too complicated. It has the capacity to program fourteen events and allows three scheduling choices: one-time recording, once-a-week recording, or once-a-day recording. Previous automatic recording devices used bar codes or even on-screen computerlike data-entry mechanisms to program the start of a recording. With VCR Plus, the viewer punches in a 3- to 7-digit code that is translated to date, time, channel, and duration by the device, and at the given time the device sends a signal to the VCR to start recording. The invention was introduced in 1990 by the Gemstar Development Corporation of Monterey Park (California).

VCR Plus will compete with another device being developed by MATSUSHITA that uses electronic speech synthesis to ask questions of the user regarding the time, date, and channel of a proposed recording. The user literally talks to the VCR, specifying the necessary information, and the machine does the rest.

### **VCR-2**

Formally introduced by Go Video of Scottsdale (Arizona) in July 1990, this dual deck videocassette machine consists of two videocassette recorders (VCR). It allows DUBBING and VIDEOTAPE EDITING in a convenient way for the home video buff. The patented device has two loading slots, side by side on the front panel. A blank tape is inserted in one slot and the tape to be copied in the other. Punching a button marked "Copy Tape" starts both cassettes rolling. The machine does not allow for frame-by-frame advancing, making it difficult to find exact editing spots, but users can view one tape while recording another from the TV set.

Such a machine was first tested in the Middle East by Sharp in the early 1980s, but the Hollywood studios threatened to sue because they feared their films would be subjected to massive PIRACY. Go Video ran into the same objections in 1984 and eventually filed suit against many Japanese firms (including JVC, NEC, SONY, and MATSUSHITA), charging that they were illegally blocking the product by refusing to supply needed parts. The company also sued the MOTION PICTURE ASSOCIATION OF AMERICA (MPAA), which sought to stop the manufacture and sale of the device. After years of wrangling, most of the suits were

settled out of court and with the settlement money, Go Video was able to begin marketing its machine, which is manufactured by the Korean company Samsung. Initial sales were disappointing, however, and the future of the dual-deck VCR is not certain.

The MPAA was mollified when the company included an electronic device that detects the MACROVISION antipiracy signal on a videotape and thus prevents the copying of a tape equipped with that signal. A British company plans to manufacture a similar machine operating in other-than-NTSC standards.

### **vectorscope**

This electronic apparatus is a specialized stand-alone testing device that measures the purity of a color signal's hue and chrominance. Like an OSCILLOSCOPE or WAVEFORM MONITOR, the device takes a small portion of the color signal generated by a camera or test generator and graphically displays the COLOR BARS continuously on a small round screen. The bars are represented, however, by six small boxes on the screen rather than by vertical bars. (All of the colors except black and white are represented.) If glowing dots appear in the appropriate box, the color is pure or within 1 percent of being perfect. Dots appearing outside the appropriate boxes indicate that those colors should be adjusted and corrected. The vectorscope is more accurate than any human eye in measuring the correct balance in a color picture and is usually used to set up cameras prior to a production.

### **Veilleux, Gérard**

Since September 1989, Veilleux has been the president and CEO of the CANADIAN BROADCASTING CORPORATION (CBC). Born and educated in Canada, the executive has devoted his entire career to public service. He began in the Manitoba Department of Finance in 1963, moving two years later to the Canadian federal government where he has served in several areas including the Department of Finance and the Department of National Health and Welfare. Veilleux has held the positions of Assistant Deputy Minister, Associate Deputy Minister, and Secretary to the Cabinet. At the time of his present appointment, he was serving as Secretary of the Treasury Board.

Veilleux is active in several governmental, professional and cultural organizations. He has also written a book and several articles relating to his profession.

### **Venus butterfly**

In a 1987 episode of "L. A. LAW," one man whispered the description of a sexual technique called the

Venus butterfly into the ear of a bug-eyed husband. Later in bed, his wife asked in astonishment, "Where did you learn that?" The NBC switchboard lit up and the network was swamped with queries about the technique. It remains a mystery, probably even to the writers.

#### **Veronis, John J.**

Prior to forming VERONIS, SUHLER AND ASSOCIATES in 1981, this entrepreneurial publisher was president of JFJ Publishing. He had earlier founded and spent six years as the president of *Book Digest Magazine* and served in a similar capacity at *The Saturday Review*. Veronis was also president of CRM Inc. and cofounder of *Psychology Today*. A graduate of Lafayette College, he was also associated with the Interpublic Group and the Curtis Publishing Company early in his career.

#### **Veronis, Suhler and Associates**

A specialized investment banking firm, this group was created in 1981 by JOHN VERONIS and JOHN SUHLER. Drawing on their experiences in publishing and MEDIA, the firm has become the largest investment firm in the communications industry. The New York-based company handles mergers, acquisitions, divestitures, and financing for firms in the field, serving both buyers and sellers. It maintains an extensive research capability and is known for its financial reports and analysis of publicly owned companies in nine segments of the industry, and for its forecasts.

#### **Vestron**

One of the first non-Hollywood home video companies, Vestron was formed in 1981 by executives from TIME-LIFE FILMS. Using some of the educational titles from that company as a base, the firm acquired the rights to some theatrical films and quickly became a dominant force in the industry. By 1984 it was one of the top video distribution companies in the United States with a number of "B" TITLES and nontheatrical SPECIAL INTEREST (SI) programs such as the NATIONAL GEOGRAPHIC SPECIALS and NOVA. The private company also produced "Making Michael Jackson's Thriller," which helped establish the music video GENRE. It then expanded into full-length theatrical productions with the blockbuster hit "Dirty Dancing." The company went public in 1985 and purchased a VIDEO RETAIL CHAIN in 1987 but later low-budget theatrical productions were not successful, revenues fell, and the chain was sold off in pieces. By 1990 the firm that helped shape the home video industry sought bankruptcy protection and the re-

maining assets were acquired by LIVE ENTERTAINMENT. (See also AUSTIN O. FURST, JR.)

Similar to its older sister, the MTV channel, this BASIC CABLE service programs music videos that appeal to the 25- to 35-year-old age group. Launched in 1985, it was created to meet the competition from a new cable music channel begun by TURNER BROADCASTING SYSTEM INC. That channel only lasted a month but VH-1 developed a steady increase in viewers, many from the baby-boom generation.

Programming to an older audience than the adolescents who view MTV, the channel features comedy routines, artists' SPECIALS, and some original musical programs, in addition to middle-of-the-road soft rock/pop music videos. The channel is operated by MTV Networks Inc., a wholly owned subsidiary of VIA-COM that also operates NICKELODEON/NICK AT NITE. See also THOMAS E. FRESTON.)

#### **VHF**

The initials stand for "very high frequency." They describe the BANDWIDTH in the electromagnetic spectrum from 54 to 72 MHz (channels 2 to 4), 76 to 88 MHz (channels 5 and 6), and 174 to 216 MHz (channels 7 to 13). These were the original channels allocated by the FEDERAL COMMUNICATIONS COMMISSION (FCC) to accommodate television broadcasting in the United States. (There were originally thirteen channels allocated, but channel 1 was reassigned for non-broadcast use in 1948.) The twelve channels (2 to 13) were the only ones available for use by broadcasters for television until the FCC issued its SIXTH REPORT AND ORDER in 1952, which added UHF channels to the system. (See also ALLOCATION, THE FREEZE, and FREQUENCY.)

#### **VHF television stations**

Television stations operating on channels between 2 and 13 in the United States, Canada, and some countries in western Europe are called VHF (very high frequency) stations. They are often called "V's" in the trade.

The stations were made possible when the FEDERAL COMMUNICATIONS COMMISSION (FCC) authorized commercial television broadcasting in 1941, when it adopted the NTSC black-and-white television standards. The activation of stations, however, was curtailed by both economics and WW II. During that conflict, six experimental VHF stations with civilian defense programs were on the air for a short period each day. By the end of the war the FCC had applications for some 158 channels. Even after they re-

ceived an FCC CONSTRUCTION PERMIT (CP), many companies delayed in building stations because the issue of a color standard had not been resolved. The invention of the IMAGE ORTHICON TUBE (IO) and COAXIAL CABLE interconnection between some cities by the AMERICAN TELEPHONE AND TELEGRAPH (AT&T) company eventually spurred construction. By 1948 there were seventeen stations on the air and thirty-one new stations were activated that year. By September the FCC had determined that such growth indicated that there were not enough VHF channels available for the demand and that there would eventually be channel interference. The Commission established a FREEZE on all future applications but it allowed the CPs that had been approved to go on the air. During the four years of the freeze, 108 stations served an increasing number of viewers. People rushed to buy sets and by 1951 more than 60 percent of U.S. homes could receive television. The FCC lifted the freeze in 1952 in its famous SIXTH REPORT AND ORDER, which allocated hundreds of new UHF channels.

VHF stations continued to hold an electronic advantage over the UHF stations, however, because the cost of their transmitting equipment was lower, their signals could reach farther, and manufacturers were slow to build all-channel receivers. Many UHF stations failed, leaving the field to the established powerful VHF operations, most of which were AFFILIATED STATIONS. By the 1960s, however, more UHF stations were on the air, many operating as INDEPENDENT STATIONS or EDUCATIONAL TELEVISION (ETV) stations. With the passage of the ALL-CHANNEL LAW in 1962 and the growth of cable television in the 1970s, the dominance of VHF stations came to an end. Today few viewers are aware of the distinction between UHF and VHF stations because most Americans view programs via cable operations or receive their off-the-air programming on all-channel receivers.

### VHS format

This half-inch VIDEOTAPE FORMAT has become the most popular in the United States. It dominates the home market and is also used in AUDIOVISUAL COMMUNICATIONS and CORPORATE TELEVISION. The initials stand for **video home system**. Developed by the Japan Victor Corporation (JVC), a subsidiary of MATSUSHITA, and introduced in 1976, the videocassette machine won the format war for the loyalty of the American consumer ten years later, even though most technical observers believed that it was inferior to the BETA FORMAT. Most VHS machines record in three speeds, SP, LP, and SLP/EP (standard play, long play, and super long play/extended play), yielding two, four, or six hours of record/playback time on

a standard 2-hour blank videocassette. The resolution of the picture decreases somewhat in the LP and SLP modes.

Most VHS models now use four recording heads with the two extra heads providing better still/pause and slow-motion viewing. Many models have hi-fi capabilities, which put a stereo signal on the tape that results in superior sound. Some have built-in editing components and joy sticks/shuttle wheels that allow manual FRAME-by-frame control.

The conventional VHS machine has spawned a number of updated, high-end variations for the consumer and PROSUMER, including the mini VHS-C (for compact) units that use a midget videocassette and VHS HiFi and S-VHS (for super) machines that offer superior image RESOLUTION. The recording technology is also used in professional and consumer CAMCORDERS. (See also COMPONENT VIDEO.)

### Viacom Enterprises

The television SYNDICATION division of VIACOM INTERNATIONAL INC., this unit distributes series, MINISERIES, feature films, and MADE-FOR-TV MOVIES throughout the world. Headquartered in New York City, the company has branches in Los Angeles, in three other cities in the United States, and in seven other countries. The firm distributes programs from its 4,000 half-hour and 1,400 one-hour television library and from its vaults containing 1,500 feature films. Among them are many classics including "I LOVE LUCY," "THE HONEYMOONERS," "THE TWILIGHT ZONE," and "THE BEVERLY HILLBILLIES." The company made history in 1986 with the distribution of "THE COSBY SHOW," which generated one of the biggest BARTER deals for the sale of an OFF-NETWORK show, earning the largest dollar amount in the history of syndication. (See also HENRY S. SCHLEIFF.)

### Viacom International Inc.

This major communication conglomerate began in 1970 as a CBS INC. subsidiary designed to distribute OFF-NETWORK programming. CBS Inc. divested itself of the company in 1971 as the result of FEDERAL COMMUNICATIONS COMMISSION (FCC) rules that the networks must divest themselves of program SYNDICATION activities. The new firm attracted a number of former CBS executives who obtained the rights to many CBS off-network programs. It later expanded into the development of programs for FIRST-RUN syndication and by 1979 into network PRIME-TIME production.

The company also acquired cable systems, becoming a large MULTIPLE SYSTEM OPERATOR (MSO) in the mid-1970s, and later launched the PAY (PREMIUM) CABLE network SHOWTIME. It began acquiring TV

stations in the late 1970s and continued expanding in the 1980s. The firm was acquired by National Amusements Inc. in 1987 in a leveraged buyout.

Today Viacom (as a GROUP BROADCASTER) owns five AFFILIATED stations (in Connecticut, Louisiana, Missouri, and New York) and five AM and nine FM radio stations. Viacom Cable owns and operates fourteen cable systems, organized in clusters, and is one of the nation's top ten MSOs. The company operates two cable network divisions (MTV Networks and Showtime Networks Inc.), which in turn operate VH-1, NICKELODEON/NICK AT NITE, MTV, SHOWTIME, and THE MOVIE CHANNEL. The firm also has an interest in the basic cable network LIFETIME and in COMEDY CENTRAL and operates a satellite network that offers programming direct to TELEVISION RECEIVE ONLY (TVRO) dishes. It has also inaugurated a PAY-PER-VIEW (PPV) operation called SET Pay Per View.

Viacom produces a number of network programs including "Matlock" (with ANDY GRIFFITH) and "JAKE AND THE FATMAN" (with WILLIAM CONRAD) as well as "The Perry Mason Movies" (with RAYMOND BURR), and it has moved into the feature motion picture business. Its VIACOM ENTERPRISES division is one of the nation's top syndication companies, responsible for the distribution of "THE COSBY SHOW." Viacom headquarters are in New York City in the heart of the theater district. (See also FRANK J. BIONDI.)

### **Victory at Sea**

As one of the first of the extraordinary television DOCUMENTARIES, "Victory at Sea" set the standard for much of the fine documentary work that followed in later years. The twenty-six half-hour episodes were produced with the cooperation of the U.S. Navy and televised by NBC in 1952. The series covers the sea battles of WW II and includes film footage from ten countries. The magnificent musical score was by Richard Rodgers.

The series won many honors including a PEABODY and a 1953 EMMY in Public Affairs Programming. The series has since been seen frequently around the country in SYNDICATION.

### **Viddies**

Presented by the VIDEO SOFTWARE DEALERS ASSOCIATION (VSDA), these annual awards go to companies in the home video industry. They recognize excellence in newspaper, radio, cable, and television advertising by video stores, as well as direct mail campaigns and the organization of special events. The entries are judged on creativity, excitement, and effectiveness and are awarded in various categories including retail single stores with sales volumes below

\$250,000, retail single stores with sales volume above \$250,000, stores that are a part of a VIDEO RETAIL CHAIN, and regional retail stores. They are also awarded to a national chain, a DISTRIBUTOR, and a RACK JOBBER.

### **video (definition)**

Video may be defined as any visual image that can normally be seen by the human eye. The term is derived from the Latin "to see" and represents a view of a scene. In television, video is that portion of the signal that appears on the screen from the camera pick-up tube that assimilates the image and sends it to the cathode ray tube (CRT), which displays it.

### **Video Alliance Group (VAG)**

This group-buying organization for independent video retailers purchases prerecorded videocassettes, blank tapes, and video accessories for its affiliates at lower prices than individual retail stores can negotiate on their own. The VAG also supplies affiliated stores with marketing and promotional materials. Formed in November 1990, the group is headquartered in Scottsdale (Arizona).

### **Video Club of America (VCA)**

An early method of distributing prerecorded videocassettes via DIRECT RESPONSE mail, this club was created by ANDRE BLAY, using the initial fifty titles he had acquired for his MAGNETIC VIDEO company. The membership organization was launched with a \$65,000 advertisement in *TV Guide* in the late fall of 1977. The initial offerings included "M\*A\*S\*H," "Patton," "The Sound of Music," and "The French Connection," and the operation was an immediate success. Consumers joined by paying a \$10 membership fee and could buy any title for \$49.95. Within months VCA had 9,000 members and Blay took out more ads in newspapers and magazines. The direct-mail strategy spawned other clubs, such as Inovision and VidAmerica, but the high cost of such distribution and the rising competition from the increasing number of MOM-AND-POP video retail stores, FRANCHISES, and AFFILIATES forced the closure of most clubs by 1981. VCA, which was then owned by CBS/Fox Video and boasted 100,000 members, ceased operation in August 1982.

### **video compression**

See DIGITAL VIDEO COMPRESSION.

### **video distribution manager**

The title of video distribution manager identifies a sales executive in the middle of the chain of dis-

tribution in the consumer electronics industry. The individual acquires products from manufacturers or PROGRAM SUPPLIERS and sells or rents them to retail stores. The position is that of an executive in charge of a sales organization that serves as an intermediary between either a national original equipment manufacturer (OEM) or other national firm and a retail outlet. The main responsibility of the job is to establish and meet sales goals.

Most national manufacturers and program suppliers distribute their equipment, prerecorded programs, or blank tapes to retail stores through company-owned district branches or through independent distribution companies of various types. A video distribution manager who is employed full-time and exclusively by the national manufacturer (but is stationed away from the home office) is usually called a "branch office manager." This person supervises a staff that takes orders, makes sales calls, provides promotional and POP (point-of-purchase) materials, and sometimes stocks the products in retail stores. A video distribution manager in this situation usually reports to the VIDEO MARKETING MANAGER of the parent company.

When independent companies act as WHOLESALERS or distributors, they are under contract to national program suppliers or manufacturers and represent them by distributing their products or labels. These companies are the independent middlemen between suppliers and retailers and may or may not stock any or all of the lines they represent. The video distribution manager in charge of such a company is known as an "independent representative (rep)." The company sometimes has exclusive distribution rights in a given territory or region and employs a staff that sells and distributes to the retail store.

#### **Video Free America (VFA)**

Founded in 1970, this San Francisco-based organization acts as an experimental center for new video artists. The group creates independent productions, conducts workshops, rents equipment, and maintains a program collection and a library of magazines and books. The VFA also publishes a catalog of its periodic showings.

#### **Video Hall of Fame**

This Hall of Fame was co-founded in 1981 by the trade magazine *Video Business* and its then-sister consumer magazine *Video Review*. The members are selected for their overall contribution to the home video industry and are inducted at an annual dinner in New York. Proceeds from the dinner are donated to Variety - The Children's Charity.

#### **video high density (VHD) videodisc**

Although never introduced into the United States, this version of the videodisc was heavily promoted in the late 1970s and early 1980s. It competed for press attention with the CAPACITANCE ELECTRONIC DISC (CED) and the LASER VIDEODISC (LV).

The VHD technology was developed by the MATSUSHITA and JVC companies in Japan and successfully introduced there. The machine was to be made available for consumers in the United States in 1982.

The VHD combined the best features of the LV and CED systems with a one-hour playing time on each side. Similar to the CED machine with a capacitance encoding system, the machine had a stylus that rode on the surface of a grooveless disc. The VHD system promised to have many of the features of the LV machine, however, including stereo capability, variable speed, freeze frame, and indexing by random access. The disc itself was ten inches in diameter and enclosed in a caddy. The unit was designed to be sold at a price comparable to the CED machine. Later models that would include digital audio and a three-channel sound system were promised. The VHD player was to be sold by Panasonic, Sharp, JVC, and General Electric.

Faced with the increasing popularity of the videocassette machine (which could record as well as play back) in the early 1980s, along with the counter claims of the two rival videodisc machines (which further confused the consumer), the Japanese companies delayed in introducing the VHD in the United States. The LV machine won the battle for consumer acceptance, the CED system was withdrawn from the market, and the manufacturers of the VHD device eventually decided against its introduction in the United States. The videodisc field was left to the LV machine, which is currently the only videodisc technology available in the American market.

#### **Video Jukebox Network**

Headquartered in Miami, this BASIC CABLE SERVICE programs music videos and claims to be the first interactive television network in the United States. The network began transmissions in March 1989 and is principally owned by VJN Partners.

The 24-hour service is perceived as an underground alternative music source. It gives viewers the opportunity to just "call up [a 900 telephone number] and watch" their choices, picked from some two to three hundred music videos. The selection is shown about twenty minutes later. Viewers are charged \$1.50 to \$3.00 per number and the charges appear on their telephone bills. Each collection of videos is localized and tailored to particular communities. In

1991 the network was reported to be carried on 160 affiliates including cable systems and LOW-POWER TELEVISION (LPTV) stations in thirty-six states, reaching some 13 million people.

### **video magazines**

The concept of translating magazine-type information onto a videocassette for periodic release to customers on a subscription basis has a long but thus far unsuccessful history in the home video industry. It has yet to gain wide acceptance from either consumers or advertisers.

The first video magazine was "Instant Replay Videocassette Magazine," developed by a Coconut Grove (Florida) company of the same name in 1978. By 1981 the bimonthly had a circulation of 18,000. The issues, ranging from a half-hour to two hours on videocassette, covered history, education, art, music, sports, and other subjects but concentrated mainly on high technology and the MEDIA. A quarterly magazine covering the garment industry titled "Videofashion Monthly," produced in New York, followed in 1979 and since that time, a number of attempts have been made to create video magazines on such subjects as fly fishing, golf, flying, country music, scuba diving, and computers. Most have died after only a few issues.

Subscribers are charged an annual fee (usually much more than a subscription to a printed magazine) and receive the videocassette through the mail. For the most part, video stores are reluctant to make valuable retail space available for this type of videocassette. Because the circulation is so low, advertisers are reluctant to support them. Video magazines appear to be an idea whose time has yet to come.

### **video marketing manager**

Often called a "national sales manager" or "vice president of marketing," this individual is the top sales executive for a large company in the consumer electronics and home video industries. As such, the person in this position is in charge of all national and sometimes international marketing, sales, advertising, and promotional activities associated with the company's products. It is the video marketing manager's responsibility to aggressively and successfully market the product line(s) or video program label(s) to the home consumer.

There are hundreds of electronics companies in the United States selling videocassette and videodisc machines, audio/stereo outfits, video games, electronic accessories, traditional AUDIOVISUAL COMMUNICATIONS equipment, blank videotapes, and TELEVISION RECEIVE ONLY (TVRO) dishes. More than one thousand

companies, some small and some large, manufacture and sell prerecorded videocassettes. The majority of these companies distribute their equipment, tapes, or programs to retailers through a field staff or branch offices or through independent distribution companies or WHOLESALERS of various types. The retailers ultimately sell or rent the products to consumers.

The success or failure of the company's total sales efforts depends on the abilities of the video marketing manager in strengthening marketing strategies, improving the visibility and consumer awareness of the products, and maximizing the volume of sales while controlling costs. The individual also provides marketing research to assist in product development, creates marketing strategies to introduce products and support sales, and establishes company-wide policies on pricing, discounts, rentals, returns and exchanges, and other terms of sale. The video marketing manager often supervises many VIDEO DISTRIBUTION MANAGERS from the national headquarters of the company.

### **Video One Canada Ltd.**

This large video distributor, based in Etobicoke (Ontario), supplies titles to video retail stores from branches and warehouses in major cities throughout Canada. The firm carries titles from all major PROGRAM SUPPLIERS as well as a complete line of accessories.

### **video retail chain**

A number of stores in different geographic locations that are owned by one corporation form a chain of video retail stores. Strictly speaking, only two stores are needed to constitute a chain, but the term is usually applied to a group of at least ten retail outlets.

Due to their group-buying power, ability to collectively promote and advertise, and skill in acquiring good locations, the chains offer a considerable challenge to the independently and singly operated MOM-AND-POP VIDEO STORES. Many of these small stores have been absorbed into chains or have gone out of business in the last few years and many small chains have, in turn, been purchased by larger entities.

Video retail chains vary in size from the mammoth national BLOCKBUSTER operation to regional operations such as RKO/Warner, and Palmer Video. Many of the chains operate VIDEO SUPER STORES.

### **Video Retailers Association (VRA)**

This trade association was formed in 1981 by Rocco LaCapria, the proprietor of a video retail store in Brooklyn. The initial group consisted of store own-

ers from New York, New Jersey and Connecticut and later expanded to include a few members from Southern California and Chicago. Originally called the Video Software Retailers Association (VSRA), the organization had its first national meeting at the Consumer Electronics Show (CES) in Las Vegas in January of 1982. The association, which consisted of small retailers, was more vocal than its rival, the equally new VIDEO SOFTWARE DEALERS ASSOCIATION (VSDA). VRA members were active in helping defeat the WARNER HOME VIDEO RENTAL PLAN but the VSDA had the backing of the NATIONAL ASSOCIATION OF RECORDING MERCHANDISERS (NARM) and the moderate leaders in the new industry. The VRA failed in its attempt to affiliate with the National Association of Retail Dealers of America (NARDA), and the VRA and the VSDA united under the VSDA banner in the summer of 1982 at the CES show in Chicago. (See also NARM VIDEO RETAILERS CONVENTION: 1981.)

#### **Video Software Dealers Association (VSDA)**

The nonprofit TRADE ASSOCIATION of home video retail stores in the United States, VSDA was founded by the NATIONAL ASSOCIATION OF RECORDING MERCHANDISERS (NARM) in January 1982. The new group absorbed the VIDEO RETAILERS ASSOCIATION (VRA) that summer and had its first meeting in September of that year in Dallas.

Today the membership consists largely of the small and mid-size independent home video MOM-AND-POP stores (rather than stores belonging to RETAIL CHAINS) and the association reflects the members' interests and concerns. Associate members include PROGRAM SUPPLIERS and WHOLESALERS of prerecorded videocassette and videodisc programs and films, as well as companies that sell other products related to the industry.

VSDA sponsors local and regional chapters, collects statistics, and offers legal counsel and workshops on store management. The New Jersey-based association is particularly vigilant in dealing with the threats of censorship of home video programs and in assisting in curbing video PIRACY. The association contemplated a name change to broaden its image, activities, and membership. In 1991 the association sponsored a voluntary "Pledge to Parents" campaign in which participating retailers promise not to rent unrated films to minors without parental consent.

The annual Las Vegas VSDA trade show and convention is the largest gathering of companies involved in the SOFTWARE aspects of the home video industry. VSDA separated from its founder NARM in 1991. (See also ARTHUR MOROWITZ and NARM VIDEO RETAILERS CONVENTION: 1981.)

#### **Video Software Retailers Association**

See VIDEO RETAILERS ASSOCIATION [VRA].)

#### **video superstore**

Large home video stores of at least 6,000 square feet of retail space that have an INVENTORY of 10,000 or more prerecorded titles for sale or rent are known as superstores. The outlets are usually owned by or operated under a FRANCHISE from a national or regional VIDEO RETAIL CHAIN. They attract customers with their supermarket size, clean, well-lighted atmosphere and the BREADTH AND DEPTH of their stock. They offer stiff competition to the smaller MOM-AND-POP VIDEO STORES. (See also BLOCKBUSTER VIDEO.)

#### **Video Trend**

Based in Des Plaines (Illinois), this video wholesaler provides titles to video retail stores throughout the nation via branch offices in Detroit, Tampa, Milwaukee, Verona (New Jersey), Seattle, Tacoma, Anchorage, Sacramento, Foster City (California), San Jose, and Salt Lake City. The company carries titles from all major PROGRAM SUPPLIERS and most independents, plus a line of accessories. It also owns the LASER VIDEODISC (LV) distribution company U.S. Laser. The firm is owned by the Chas. Levy Company.

#### **video vending**

This type of videocassette distribution has never had a great impact in the home video industry. Although prototypes of dispensing machines were developed in the early 1980s and some experiments were conducted by eager entrepreneurs, the vending technique languished until videocassette penetration reached a mass market level in the late 1980s. Even then there were problems in the variety of the titles available and the reliability of the various machines. Building and restocking the machines was a major problem and the entire enterprise was a cash-intensive business. The many firms in the field either owned or sold franchises for the dispensers and hoped to place them in high-traffic areas such as malls and commuter train stations. However, by 1987 the two largest companies only had 100 machines each in place in the field and the technique withered. There are only a few such machines in existence today.

#### **videocassette**

See AUTOMATED VIDEOCASSETTE SYSTEMS, DESKTOP VIDEO, 8MM VIDEO FORMAT, HELICAL-SCAN VIDEOTAPE RECORDING, 3/4-INCH U (EIAJ) VIDEO FORMAT, TRI-STANDARD VIDEOCASSETTE RECORDER, VIDEOTAPE FORMATS, and VIDEOTAPE RECORDING.

**videoconferencing**

See TELECONFERENCING.

**videodisc**

See CAPACITANCE ELECTRONIC DISC (CED), CD-I, CD-ROM, COMPACT DISC (CD), DVI, INTERACTIVE MULTIMEDIA, INTERACTIVE VIDEO, LASER VIDEODISC (LV), LASERDISC ASSOCIATION, VIDEO HIGH DENSITY VIDEO DISC (VHD), and WORM.

**videophonics**

The technique of sending and receiving pictures by wire is as old as television itself, dating to the early experiments in the 1880s. In the 1920s the Bell Telephone Laboratories engaged in a number of experiments in sending still photos over a wire, which helped lead the way to the transmission of moving images and the development of television. As a byproduct, experiments to perfect the "picturephone" were undertaken, and the AMERICAN TELEPHONE AND TELEGRAPH COMPANY (AT&T) has periodically announced the availability of such a device to its telephone customers for the past fifty years.

Although TELECONFERENCING allows individuals at one site to see and talk with persons at another location, in full motion and color, the technique is too expensive for day-to-day personal use. A consumer person-to-person device, however, was introduced into the United States in 1988 and 1989 by SONY, Panasonic, and Mitsubishi. The Japanese videophones provide small, snapshot, monochrome, still images of the conversationalists over regular telephone lines. Each image takes about five seconds to transmit and no one can talk during that time. The system utilizes DIGITAL COMMUNICATIONS technology, and each unit costs about \$500.

The telephone technology has failed to entice American consumers, however, and although the units are still sold in Japan they are no longer marketed in the United States. Other devices are being developed by American firms for use in conjunction with FIBER OPTICS, and most observers predict the eventual common use of this most intimate and personal communication technology in the next century.

**videotape editing (methods)**

There are three basic methods used to accomplish the two VIDEOTAPE EDITING TYPES (assemble and insert). Manual editing is the simplest method. Often used by home video enthusiasts, it involves connecting two videotape recorders (VCRs) and establishing visual editing points on the raw footage tape, using the editor's eye or the footage counter. The raw footage tape is played back and the segment

between the edit points is recorded by pressing the record button on the second machine. This method is often used in simple assemble editing and is very inaccurate.

A more sophisticated and advanced method is used for assemble and insert editing in CORPORATE TELEVISION and AUDIOVISUAL COMMUNICATIONS. It uses the electronic pulses on the videotape control track as reference points to create a time code, which can be converted to minutes, seconds, and FRAMES. A control track counter controller counts the pulses and automatically starts and stops the two machines at the predetermined edit-in and edit-out points. The pulse counts, however, are slightly inaccurate.

The most advanced and accurate videotape editing method involves the use of a controller with built-in or separate SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS (SMPTE) Time Code capabilities. The SMPTE Time Code is placed on one of the unused audio tracks on the videotape and becomes a special unique visible number on every single frame on the videotape. The address is precise and the computerized controller can be preprogrammed to operate many machines, control a SWITCHER between the machines, and perform the edit using AB ROLL EDITING techniques. This method of editing is used for both assemble and insert editing in professional POSTPRODUCTION houses, the networks, and broadcast stations. (See also OFFLINE and ONLINE EDITING.)

**videotape editing (types)**

The basic process of videotape editing is similar to that of film. It involves the assembling of shots into sequences, sequences into segments, and segments into a finished program. In the process, good portions replace poor and are moved around into a final structured organization. While short pieces of film are physically cut and spliced together, the shots, segments, and sequences in videotape editing are joined electronically.

There are two basic strategies used in videotape editing: assemble editing and insert editing. Assemble edits are simple and require little advance preparation. They are accomplished in chronological order from beginning to end by assembling the title, then the first scene, second scene, third scene, etc., on a blank tape. The scenes replace nothing but are compiled as the editor goes along until there is a finished program.

Insert editing is more complicated because it involves the replacement of an already existing shot, segment, or sequence with another. Insert edits are made to correct mistakes or to improve the program by inserting new and better material over old. They



can be (and are) made at any point in the program. Insert edits are technically more difficult than assemble edits inasmuch as a control track must be laid down in advance on the blank tape to synchronize (SYNC) the incoming video.

Many editing projects begin with assemble editing in an OFFLINE EDITING mode and progress to insert editing using ONLINE EDITING techniques. Both processes have become easier since the introduction of computer-assisted editing in 1969.

### **Videotape Facilities Association**

See INTERNATIONAL TELEPRODUCTION SOCIETY (ITS).

### **videotape formats (analog)**

The principles of electromagnetic recording and their accompanying technology dictate the way formats are used to preserve and play back a television image. There have been three major techniques developed for recording sound and pictures on magnetic tape: LONGITUDINAL (LVR), QUADRUPLEX (QUAD), and HELICAL-SCAN VIDEOTAPE RECORDING. LVR principles are seldom used in VIDEOTAPE RECORDING today, and the quad method is obsolete. The helical-scan technology has become the predominant method used throughout the world.

The various formats are largely defined by the width of the magnetic tape used in recording. Generally speaking a wider tape will produce higher quality images, because more electronic impulses can be embedded on the tape. Tape speed and other technical differences, however, must also be considered in defining formats.

The basic principle is that any tape recorded on one format should play back on any machine using the same format, regardless of the manufacturer of the machines, provided that the playback machine can operate at the same speed at which the tape was recorded. Conversely, a tape recorded in one format will not play back adequately on a machine using another format, even if they are both made by the same manufacturer and are operating at the same speed. In addition a tape recorded on a videocassette will not play back on a reel-to-reel machine. The chart on the following page shows the most common formats in use in 1991. There are a number of variations on these basic formats, including VHS-HQ (high quality), Super Beta and Ed (extended definition) Beta, and 3/4-inch U-SP (super performance), all of which improve the picture RESOLUTION and offer high-fidelity sound. They are often considered PROSUMER gear and used in DESKTOP video applications. Many tapes are recorded in the ANALOG formats, upgraded with a TIME BASE CORRECTOR (TBC), and used for broadcast on

television news programs and home video shows. Further variations and improvements are available with DIGITAL VIDEO RECORDING FORMATS, where the video is recorded in 1s and 0s and offers even more superior sound and picture recordings. In July 1991 a LIMITED PLAY VIDEOCASSETTE format was introduced by Rank to test the market for a form of PAY-PER-TRANSACTION (PPT).

### **Videotape Production Association**

See INTERNATIONAL TELEPRODUCTION SOCIETY (ITS).

### **videotape recording**

The German scientist Fritz Pfkumer evaporated an iron oxide solution on a strip of paper in 1927 to create the first magnetic audio recording tape. Wire recorders were used in the 1930s and throughout WW II to record sound, but after the war magnetic audio recording based on the iron-oxide tape technique was reintroduced and used in radio. As television developed engineers turned their attention to the process of recording pictures as well as sound.

Although the audio and videotape recording processes are essentially the same, there is some 300 times more information in a video signal. This need for a larger capacity required new widths of tape and new speeds as well as a new system of moving rather than stationary recording heads. Developments were given impetus because the method of preserving television programs by KINESCOPE RECORDING in the early days of television was extremely unsatisfactory. That erratic combination of electronics and film created a grainy picture with poor contrast and often uneven sound. BING CROSBY (who had funded early experiments in audiotape recording) financed the development of the more promising videotape recording as a way of avoiding the need to do his shows live. His firm demonstrated the first use of magnetic tape in television with a LONGITUDINAL VIDEOTAPE RECORDING MACHINE (LVR) in 1951 and the RADIO CORPORATION OF AMERICA (RCA) followed with similar machines in 1953. None of the machines created pictures of quality and they could only record on a reel for a short time.

Finally in 1956 a California firm called the AMPEX CORPORATION demonstrated a practical black-and-white recorder/playback device at the NATIONAL ASSOCIATION OF BROADCASTERS (NAB) annual convention. The QUADRUPLEX (QUAD) VIDEOTAPE RECORDER could record ninety minutes or three hours of programming on one reel, depending on the speed of the tape moving over the four recording heads. This machine was greeted with great enthusiasm by the assembled broadcasters and orders poured into the small company, even though the machine was bulky and ex

**TABLE 1**  
**POPULAR ANALOG VIDEO RECORDING FORMATS**

<u>Format</u>	<u>Standard</u>	<u>Type</u>	<u>Tape Width</u>	<u>Description</u>
Quad	quadruplex	reel-to-reel	2-inch	initial highest quality unit, developed in 1956 but being phased out of broadcast operations.
B	helical-scan	reel-to-reel	1-inch	designated as such by SMPTE and used by broadcasters in studios and in Europe.
C	helical-scan	reel-to-reel	1-inch	designated as such by SMPTE and used by broadcasters in studios in the U.S.
3/4" U	helical-scan	cassette	3/4-inch	used by some broadcasters in studios and by corporate/educational communications.
M-I/II Betacam	helical-scan	camcorder/ cassette	1/2-inch cassette	used by broadcasters in ENG operations; extremely high quality but short recording time
Beta	helical-scan	camcorder/ cassette	1/2-inch	first home video cassette format, now becoming obsolete
VHS	helical-scan	camcorder/ cassette	1/2-inch	the most popular home video machines
S-VHS VHS-C	helical-scan	camcorder/ cassette	1/2-inch	better VHS and compact VHS for home video, education/corporate TV
8mm Hi-8	helical-scan	camcorder/ cassette	8mm	midget, high-quality metal tape, for home video and educational/corporate TV

pensive. The quality of the sound and picture was excellent and the 2-inch tape could be reused over and over again. RCA developed a similar machine and in a rare instance of cooperation, the two companies pooled their patents in 1957 to build compatible units. By 1958 color versions of the quad machine had been developed.

The videotape machine revolutionized television production and had a significant impact on program patterns. Shows could be shot in segments and assembled more quickly and easily, using different VIDEOTAPE EDITING TYPES and VIDEOTAPE EDITING METHODS. Mistakes by actors or performers could be corrected by reshooting and the quality of the recording was nearly as good as if it were live. Fewer programs were done live, as in the GOLDEN AGE OF TELEVISION, and scheduling and timing problems disappeared.

The commercial networks were the first to buy the big machines but by the early 1960s, almost every commercial and EDUCATIONAL TELEVISION (ETV) station had at least one VTR (videotape recorder), as they came to be called. Programs on videotape replaced kinescopes in the BICYCLE-system network of ETV stations.

The less expensive HELICAL VIDEO RECORDING (or slant-track) machines were also introduced during this period and found some acceptance in the educational and nonbroadcast community. The pictures and sound from the early reel-to-reel 1-inch and later half-inch slant-track machines developed by the SONY CORPORATION were not of broadcast quality, but the units were small and useful in CLOSED-CIRCUIT applications. More formats were developed and by 1970 the VIDEOTAPE FORMAT wars had begun. The battle revolved around the quality of the recording and the length of time that could be recorded.

Generally speaking, the wider the tape, the higher the quality of the recording and the larger and more expensive the machine. The trend, however, was toward smaller, more portable devices. From the big 2-inch quad reel-to-reel machine, the technology progressed to 1-inch and 1/2-inch helical reel-to-reel devices and then to 3/4-inch, 1/2-inch, and 8mm helical machines in which the tape reels were encased in a cassette. These videocassette recorders (VCRs) revolutionized the industry.

Sony introduced the first practical VCR in 1971 for the AUDIOVISUAL COMMUNICATIONS and the CORPORATE TELEVISION markets. The 3/4-inch cassette machines adopted the standards set by the Electronic Industry Association of Japan (EIAJ). Known later as the U-Matic format, the machines produced pictures and sound of reasonably high quality and were easy to use because they required no threading and machine

adjustment. However, they were still rather large devices, weighing twenty-five pounds and occupying one-half of a desktop. In 1975 the company introduced the smaller 1/2-inch BETA FORMAT videocassette system, designed for consumer use. Although the initial cassettes had only one hour of recording capability, the massive publicity surrounding the copyright issues of the BETAMAX CASE in 1976 made the name nearly synonymous with home video machines. MATSUSHITA, however, introduced its similar but incompatible VHS deck (developed by its subsidiary JVC) in 1976, and the two formats fought a continuing battle for the consumer market, with ever-increasing recording time and lower and lower costs.

The videocassette machine introduced the concept of TIME SHIFTING to the television public, giving the viewer control over when a given television program would be watched. The machines also made the building of a home library of prerecorded videocassettes feasible and launched the home video software retail industry.

VHS won the format battle in the home, and new and vastly improved 1-inch TYPE B (and later TYPE C helical reel-to-reel machines) replaced many of the older 2-inch quad machines for professional broadcast use in the 1980s. Other consumer formats were introduced in the mid-1980s with the machines and tape width growing ever smaller (to about 1/3-inch in the 8MM FORMAT). The technology reached its apparent zenith with the introduction of a combination camera-recorder (CAMCORDER) for both professional and consumer use, but COMPONENT VIDEO RECORDING and DIGITAL VIDEO RECORDING offer further improvements and innovations in videotape recording in the 1990s.

### **videotext**

This information system offers two-way electronic communication between a data base source and a home or business in a form of INTERACTIVE TELEVISION. Videotext differs from its one-way sister, TELETEXT, in that videotext information is transmitted via telephone line or cable rather than by broadcasting, and the subscriber can query the data base. The transmitting source is usually a computer containing a large data base, which can be accessed by the subscriber via a special DECODER system and keyboard. The digital and graphic information is displayed on a regular television screen. In this way the videotext system resembles the data base operations that are connected to a home computer and its screen via telephone lines using a modem. Systems such as Compuserve and Dialog provide information on demand to subscribers from a number of data bases.

Videotext systems differ from such data-base telephone line operations, however, as they usually use a cable company's COAXIAL CABLE, and the home viewer selects the information desired using a keypad rather than a personal computer. The information is stored in a computer at the cable system HEAD END and/or the cable company subscribes to national data banks and simply acts as a relay to the cable subscriber.

The information retrieved has been similar to that offered by teletext systems including news, weather, and stock market quotations. Some experimentation has been undertaken using videotext as a COURSEWARE component in so-called "keyboard TELECOURSES." But videotext systems have access to and the capacity for the transmission and reception of a much larger (almost unlimited) amount of information. Theoretically, any of the nation's or world's data base operations can be accessed by a videotext system in a HYPERMEDIA configuration. In addition, because of the two-way capability, transactions such as the transfer of money and the purchase of goods are possible in an ELECTRONIC SHOPPING application.

Videotext was developed in the United Kingdom in the early 1970s by British Telecom and offered to the public in a system called PRESTEL in 1977. In that country the term is often spelled "videotex" but there, both teletext and videotex are often called by the generic term "viewdata." The French developed their own version dubbed TELETEL, in the early 1980s, and the Canadians called their system TELIDON. All of the incompatible systems have been used experimentally in the United States. A primitive U.S. videotext system was inaugurated in 1977 when Warner-Cable began the QUBE service on its Columbus (Ohio) cable system. The two-way operation was unique and interactive but did not attempt to offer extensive or sophisticated information from a large data base.

None of the experiments using the foreign systems were successful and Qube was discontinued in 1984. Knight-Rider Newspapers Inc. set up a large videotext system called Viewtron in Florida in 1983, and the Times Mirror newspaper company experimented with a similar system they called Gateway in Los Angeles beginning in 1984. Both were closed down in 1986. Some of the MULTIPLE SYSTEM OPERATORS (MSO) of cable systems have also experimented with the technology but the only active cable videotext operation in the United States in 1990 was the Dow Jones News Retrieval System.

The experiments failed largely because there was insufficient advertiser appeal and consumer interest in paying the necessary fees. Some observers believe

that the simpler and less costly teletext systems may be sufficient in providing the basic information for a typical American family and that videotext as an option has already been usurped by computer data base telephone information services for those who want more complicated information. Others cite the capability of the VIDEODISC to store and retrieve thousands of pieces of information. Videotext in the United States has yet to become an important informational tool. More sophisticated and popular forms of interactive television such as VIDEOWAY may offer better alternatives for typical home consumers.

#### **Videotext Industry Association (VIA)**

A nonprofit organization based in the Washington D.C. area, the membership of the VIA is composed of firms engaged in the development, manufacture, or sale of VIDEOTEXT or TELETEXT equipment. Founded in 1981, it seeks to encourage the growth of videotext and teletext and to inform people about the technology. The VIA also represents the industry before regulatory bodies, conducts seminars, gives awards, and publishes a newsletter and an annual directory.

#### **Videotron Ltd.**

One of Canada's top MULTIPLE SYSTEM OPERATORS (MSO), this company owns cable systems in Alberta and Quebec. In addition the firm has a majority interest in cable franchises in the United Kingdom and other cable interests in France and Morocco. The company also owns a television station in Montreal. It is best known, however, for its pioneering of the interactive cable television system VIDEOWAY, which has had good success in Canada. The parent of the firm is Le Groupe Videotron.

#### **videowalls**

These billboards-in-motion are the latest twist in presentation technology. Used as POINT-OF-PURCHASE (POP) displays in malls, to introduce new products at sales meetings, or to entice customers to trade-show exhibits, the multiscreen units have the impact of a big-screen movie. They are increasingly used as backdrops for broadcast news sets and as gimmicks at cocktail parties, receptions, and bar or bat mitzvahs.

Videowalls consist of a number of large television MONITORS arranged in vertical and horizontal rows, forming a rectangle or a square. The monitors are separated by thin borders and display the same or different crisp bright high-quality images. The total size and shape of the videowall unit is dependent on the number of picture modules used and their assembled configuration.

Videowall presentations make extensive use of special effects and seldom last more than six minutes. The pictures are broken down and juxtaposed in different ways with movement and action transposed, changed, and manipulated. The show on even the smallest of walls is designed to be seen at least ten feet away. The presentation comes from a single pretaped source or from multi audio and video sources controlled by time-code or computer cues. The projected images are continuous but often isolated, and they cut in and out or progress from left to right on alternate rows. They ripple, appear and disappear concentrically, and dazzle and delight. Videowalls are virtually irresistible to any onlooker, seeming to demand and capture the attention of even the most sophisticated viewer.

### **Videoway**

This interactive cable television system has been developed in Canada by the parent company of VIDEOTRON LTD. Launched in 1989, the operation is more of an INTERACTIVE TELEVISION system than the traditional VIDEOTEXT operation inasmuch as it offers an opportunity for viewers to select optional visual images rather than simply alternative printed texts.

In the Videoway operation, a television station in Montreal broadcasts a regular program of news or sports. A sister cable system carries that broadcast on one channel but also offers an alternative on three adjacent cable channels. Using an interactive device located on the top of the set, a viewer at home can choose to receive a longer version of particular news stories, choose among various camera angles covering a baseball game, or request an instant replay of the action. The subscriber pays an additional fee for the device, which can also be used in other programming such as game shows and rock concerts. The system has some resemblance to the unsuccessful QUBE venture, which was attempted in the United States in the early 1980s. Videoway has acquired a number of subscribers in Canadian homes and the parent company plans to expand it there and in the United Kingdom in the 1990s.

### **vidicon tube**

This pickup tube, introduced in the 1960s, is now the most common tube used in cameras for CORPORATE TELEVISION and AUDIOVISUAL COMMUNICATIONS. Consisting of a cylinder some six inches in length and one-half inch in diameter, the tube is inexpensive but produces a slightly grainy picture. It is not as sensitive as the SATICON tube, but vidicon cameras remain the workhorses of the nonbroadcast television industry.

### **viewdata**

See VIDEOTEXT and TELETXT.

### **Viewers Choice**

This PAY-PER-VIEW (PPV) cable network offers cable systems the opportunity to offer a PPV option. The service provides two channels of movies, sports, and entertainment events available to local subscribers for a fee. Viewers Choice is based in New York City.

### **Vigoda, Abe**

A stage and motion picture supporting actor, Vigoda had his time in the television limelight in the mid-1970s. His performance in the first *Godfather* movie brought him the role of Detective Phil Fish in "BARNEY MILLER" (1975-82, ABC), where he quickly became the most popular of all the varied characters on that series. After two years he starred in his own SIT-COM "Fish," playing the same dour personality while retaining (for a time) his role in "Barney Miller." "Fish," however, lasted only one season and Vigoda's television activities since then have been in guest roles and MADE-FOR-TV MOVIES. He has continued to appear in theatrical films.

### **Villa Alegre**

Produced in San Francisco with grants from the U.S. Department of Health, Education, and Welfare (DHEW) and other agencies, "Villa Alegre" was a bilingual program for young Spanish-speaking children, designed to help them with language problems through their first weeks and months in school. It featured music and both animation and live action.

The half-hour show was televised daily beginning in 1974 on the PUBLIC BROADCASTING SERVICE (PBS) and was later syndicated free of charge to both commercial and PUBLIC TELEVISION (PTV) stations.

### **violence on TV**

See SURGEON GENERAL'S REPORT ON VIOLENCE.

### **VIRA awards**

Established by *Video Review* magazine in 1981, these awards honor the best home video program each year in various categories, as selected by the critics and columnists of the magazine. Special Achievement Awards are occasionally given to well-known home video and film industry figures who have contributed to the industry.

### **Virginian, The**

This early adult western premiered on NBC in 1962 and remained one of the network's most popular programs until it was cancelled in 1971. It was

ninety minutes in length. During the show's first four seasons, it starred motion picture actor Lee J. Cobb as the owner of the Shiloh ranch, with James Drury in the title role as the stalwart hero who never revealed his name but forged law and order in the West during the 1890s. Charles Bickford and John McIntire also appeared at various times and guest stars were seen on every show. Stewart Granger was approached to play the new owner of the ranch at the start of the last season, but he refused unless he could have the title role. Since that was already taken, the title was changed to accommodate him and the show became "Men from Shiloh" for one year.

The 225 color episodes were placed in OFF-NETWORK syndication in 1971 and were frequently seen ON INDEPENDENT STATIONS for several years thereafter. The show has also been carried on the FAMILY NETWORK cable channel.

### **Vision TV**

Called the Canadian Faith Network, this cable service provides family-oriented value-based programming (including drama, documentaries, and music programming) to cable subscribers. The network also transmits programs produced by and for specific faiths. It is headquartered in Toronto.

### **VISN (Vision Interfaith Satellite Network)**

Begun in 1987, this 24-hour basic cable service network is operated by the National Interfaith Cable Coalition. The coalition consists of fifty-four members representing twenty-eight faith groups, including Protestants, Catholics, Eastern Orthodox, and Jewish organizations. The cable system presents a mixture of family and value-oriented programs from the perspective of mainstream Judeo-Christian tradition. The network prohibits on-air solicitations for donations. It is headquartered in New York City.

### **Voice of Firestone**

One of television's earliest and only programs devoted to classical music, the prestigious Firestone offering premiered on NBC in 1949, after more than twenty years on radio. In 1954 the show moved to ABC where it remained until it left the air in 1963. Many famous singers appeared on the telecasts, along with the regular Firestone Concert Orchestra conducted by Howard Barlow. The series usually featured grand opera stars with an occasional bow to semiclassical music and less often to Broadway show tunes. During the 1958-59 season newscaster JOHN DALY served as narrator to help lighten the proceedings, and later famous guest conductors led the orchestra. The audience for the programs was small

but extremely loyal. The theme music, "If I Could Tell You," was composed by Mrs. Harvey Firestone, wife of the owner of the sponsoring company.

The Firestone Tire and Rubber Company had a very early and dedicated commitment to television. In 1943 the firm sponsored a series of what were termed "Televues" (short documentary films) on NBC's New York station. One of them was one of the industry's first network programs when NBC began its two-station feed on Monday nights in 1944.

### **voice-over**

This television production technique involves an announcer reading audio copy or narration OFF-CAMERA. It is usually recorded and then played back over the visual portion of the production. The method is often used for commercials and documentaries and because the announcer is heard but not seen, it can be a less expensive method of production.

### **Voyage to the Bottom of the Sea**

Set ten years in the future, this science fiction series was based on the 1961 movie of the same name, used the same sets, and had the same producer. The popular hour-long adventure show was seen on ABC from 1964 to 1968. Motion-picture actor Richard Basehart starred as the commander of the adventurous submarine *Seaview*. Besides exploring the deep, the officers and crew encountered (and were threatened by) assorted villains and dangerous circumstances. Guest stars in cameo roles included VINCENT PRICE and CARROLL O'CONNOR. Of the 110 episodes placed in OFF-NETWORK syndication, seventy-eight of them were in color.

### **vu meter**

Short for **volume unit**, this type of meter measures sound. The position of the needle on the meter varies with the level of the sound signal, showing the level in DECIBELS or percentages. Professional audio control mixers handle the input and output of sound for television productions. Microphones pick up sound from various points during a program, which are mixed with other sounds or music and are broadcast over the air, transmitted on a cable system, or recorded on videotape. The audio mixer controls the multiple channels and each one must be monitored to produce quality sound. Audio mixers therefore contain at least one vu meter to relate DECIBEL measurements with sound volume on a single scale. The vu meter is usually located in the center of the audio mixing unit. It electronically measures the sound entering from the diverse sources or from the master channel, depending on the operator's choice.

# - W -

## **Wagon Train**

One of the best and most popular of the adult westerns of the 1950s and 1960s, "Wagon Train" premiered in 1957 with veteran Hollywood actor Ward Bond as the wagonmaster, frequently shouting "Wagons, Ho!" The premise of the program was a wagon train leaving St. Joseph (Missouri) in the 1800s. The train left every fall and made its way west during the course of the television season. Eight passages were made, with John McIntire taking over the lead after Bond's death during the 1960-61 season. Because of the nature of the program, it was almost a western ANTHOLOGY, with many guest stars and different kinds of episodes featured each week. Initially one hour in length, the show had one season at ninety minutes before reverting to the hour format.

The original black-and-white series with Bond was carried by NBC. The later color episodes, featuring McIntire, appeared on ABC from 1962 until its cancellation in 1965. The western became the number one show in the nation for the 1961-62 season, overtaking "GUNSMOKE," which had held that spot for the four preceding years.

In 1963 ABC retitled the Bond episodes "Major Adams - Trailmaster" and stripped them in daytimes for two years as well as on Sunday afternoons for a year. The thirty-two ninety-minute McIntire programs were placed in OFF-NETWORK syndication in April 1967 and the 138 "Major Adams" episodes were syndicated in 1969. In 1991 the show returned to the air via the FAMILY NETWORK.

## **Walker, Cecil**

With a background in broadcast management, Walker has been president and CEO of GANNETT BROADCASTING since 1986. The University of Nebraska graduate began his career in 1965 at Denver station KUSA, where he served as business manager, rising to vice president. In 1984 Walker moved to Atlanta station WXIA as president and general manager. He was tapped for his present position from that base.

## **Walker, Nancy**

This veteran stage and musical comedy actress had also appeared in motion pictures when she ven-

ured into television in the 1960s. Several guest appearances and Bounty towel commercials made her a familiar face to TV audiences. She became a regular on "FAMILY AFFAIR" (1966-71, CBS) during its final season and the housekeeper on "MCMILLAN AND WIFE" (1971-77, NBC). Walker also played VALERIE HARPER's mother on "RHODA" until she got a chance at her own series. "The Nancy Walker Show" premiered in 1976 and when it was cancelled early in the year, she went immediately into "Blansky's Beauties." It, too, failed and she returned to occasional appearances on "Rhoda." She was seen infrequently during the 1980s, but early in the 1990s the comedy actress was active again, playing the mother-in-law on the series "True Colors," a continuing tale of interracial marriage on the FOX INC. network. She died in 1992.

## **Wall Street Week**

Produced by the Maryland PUBLIC TELEVISION (PTV) network and carried on the PUBLIC BROADCASTING SERVICE (PBS), "Wall Street Week" with Louis Rukeyser is one of PTV's longest-running programs. Since 1972 Rukeyser has discussed and analyzed the business scene, the investment market, and trends in finance during his half-hour program. The show is televised on Friday evenings on most PTV stations.

## **Wallace, Mike**

Veteran newsman Wallace seems to have always been in the prosecuting correspondent's seat on the long-running news magazine "60 MINUTES." In fact, he (along with HARRY REASONER) was part of the original staff in 1968. Wallace had started his career as a radio journalist in Chicago and joined CBS as a news feature and entertainment reporter in 1951.

Less known, however, are his acting and quiz-show-hosting careers. In 1949, using the name Myron Wallace, he appeared as one of the leads in "Stand by for Crime" (ABC), the first show to be carried on COAXIAL CABLE from Chicago and seen on the East Coast. He also appeared as an actor on "STUDIO ONE" and "Suspense" in those early years. Wallace's GAME SHOW appearances included "Majority Rules" (1949-50, ABC) (also as Myron), "The Name's the Same" (1951-55, ABC), "Guess Again" (1951, CBS),

"What's in a Word?" (1954, CBS), "The Big Surprise" (1955-57, NBC), and "Who Pays?" (1959, NBC). In those more innocent times, the distinction between news and entertainment personalities was less marked and many newsmen were entertainers and commercial pitchmen.

Wallace began attracting attention as a tough, hard-hitting, pull-no-punches interrogator on the local New York television show "Nightbeat" in the mid-1950s, which became the 1957-58 "Mike Wallace Interviews" on ABC. Some critics called him an inquisitor while others praised his courage. Wallace also anchored CBS daytime newscasts in the 1960s, reported on political conventions, and hosted documentaries before assuming his role as correspondent on "60 Minutes."

The veteran newsmen has been the recipient of many awards, including a PEABODY. During the 1970s he won four EMMYS for Individual Achievement and in the 1980s he was presented with seven of the statuettes. In 1990 CBS presented a retrospective of its news superstar, "Mike Wallace, Then and Now." The durable newsmen was named to the HALL OF FAME of the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) in 1991.

#### **Walston, Ray**

See MY FAVORITE MARTIAN.

#### **Walt Disney Company, The**

This megacompany owns and operates the Disneyland Theme Park in California and Walt Disney World, the Epcot Center, and the Disney-MGM studios in Florida, and also earns royalties on the Tokyo Disneyland and has an equity investment in EuroDisney in France. The firm was founded and is based on the legacy of WALT DISNEY.

The company produces live-action and animated feature motion pictures through its Walt Disney Studios and the more adult Touchstone Pictures and its companion, Hollywood Pictures. Disney produces PRIME-TIME television programs including "THE GOLDEN GIRLS" (1985- , NBC) and "The Magical World of Disney" as well as some Saturday morning children's programs. The company also produced "Carol and Company" (1990-91, NBC) starring CAROL BURNETT along with family-oriented MINISERIES and FIRST-RUN syndicated series. The subsidiaries Buena Vista/Touchstone Television produce and distribute "At the Movies" with SISKEL and EBERT and "Live with Regis and Kathy Lee," along with "Win, Lose or Draw" and many children's programs. Another subsidiary, Buena Vista International, distributes many Disney-labeled programs overseas. The firm also operates

the DISNEY CHANNEL (with its new "MICKEY MOUSE CLUB"), distributes Disney/Touchstone Films through its Buena Vista/Touchstone Home Video operations, and owns and operates an independent television station in Los Angeles. In 1989 Disney began negotiating with JIM HENSON to acquire certain rights to the Muppets for use in motion pictures, merchandising, and theme parks. After Henson's sudden death in 1990, a "serious disagreement" over the pact emerged between Disney and Henson's heirs. It was later settled and Disney now has some rights to the Muppets under a license agreement.

#### **Walt Disney Presents**

See DISNEYLAND.

#### **Walt Disney's Wonderful World of Color**

See DISNEYLAND.

#### **Walters, Barbara**

Walters' network television career falls very neatly into two segments. She spent the first fifteen years at NBC and the second fifteen at ABC. Along the way, she has become an accomplished interviewer and a respected journalist. As the first woman to cohost the "TODAY" show and the first to co-anchor a network news program, she led the way for women in electronic journalism.

Walters joined NBC's "Today" show in 1961 as a writer and appeared full time on camera in 1963, moving to cohost in 1974. Two years later, in a much-publicized high-paying relocation, she was lured to ABC and a co-anchor spot on the evening news with HARRY REASONER. The matchup did not work, and since then Walters has reported on "World News Tonight," contributed to "ISSUES AND ANSWERS," and served as cohost on "20/20." She also conducts several widely watched interview shows each year.

Walters' work has been recognized by many groups in and out of the broadcasting industry. Her awards include a Best Talk Show Hostess EMMY in 1975 and four additional Program Achievement statuettes. In 1975 the INTERNATIONAL RADIO-TELEVISION SOCIETY (IRTS) named her Broadcaster of the Year, and in 1992 she was the first woman to be honored by the AMERICAN MUSEUM OF THE MOVING IMAGE (AMMI).

#### **Waltons, The**

It is possible for dramatic series that lack overt sex and violence to become a hit, as was proved during the 1970s by this warm wholesome program. Earl Hamner, Jr. (the narrator of the series) created the show, based on his own reminiscences of growing up in the Blue Ridge mountains of Virginia. The pro-



gram, featuring a large rural family living through the Depression (and later WW II), premiered on CBS in 1972 after the pilot (a MADE-FOR-TV MOVIE, "The Homecoming") had been televised the previous year. The action was seen from the standpoint of the eldest son, John-Boy, played by RICHARD THOMAS. MICHAEL LEARNED and Ralph Waite portrayed the parents and veteran actors Will Geer (until he died in 1978) and Ellen Corby were featured as the grandparents. The show was simply about love in a family.

When the series began it was opposite FLIP WILSON, then one of TV's more popular personalities, but it nevertheless attracted a sizable following, eventually capturing much of Wilson's audience. It climbed in the RATINGS until it achieved the number two spot in the 1973-74 season, the year after the show was honored with an EMMY as Best Drama Series.

The last scheduled program was in August 1981 but three TV movies were seen in 1982. The 221 hour-long episodes were placed in OFF-NETWORK syndication in 1981 and ten years later the shows were stripped weeknights on THE FAMILY CHANNEL.

#### **Wangberg, Larry W.**

A vice president of the TIMES MIRROR COMPANY, Wangberg also serves as president and CEO of Times Mirror Cable Television. He joined the company in 1983 in the latter capacity and was named a vice president of the parent company in 1986.

Prior to joining the Times Mirror Company Wangberg was an executive with Warner Amex Cable Communications Inc., where one of his responsibilities was the management of QUBE.

Among his many industry activities Wangberg serves as a director of the NATIONAL CABLE TELEVISION ASSOCIATION (NCTA) and of C-SPAN. He is also a trustee of the Walter Kaitz Foundation, which provides scholarships for minority students in cable.

#### **War and Remembrance**

See MINISERIES.

#### **warm-up**

A studio audience is prepared for the taping of a television program with this brief bit of business that combines a casual chat with jokes and questions and answers. It is commonly used in the production of GAME SHOWS and SITCOMS and can last anywhere from ten minutes to a half-hour. The star, one of the leads, or the producer "warms up" the audience by appearing on stage and kibitzing with them informally. This period prior to the show is designed to get the audience in a mood that is receptive to watching or participating in the program. CAROL BUR-

NETT elevated the activity to actual program material by taping her warm-up and incorporating parts of it into the introduction to her hour-long variety show.

#### **Warner Bros. Domestic and International Television Distribution Companies**

These two divisions of TIME WARNER INC. handle the domestic and international SYNDICATION of WARNER BROS. TELEVISION PRODUCTION and LORIMAR TELEVISION PRODUCTION programs. The companies are headquartered in Burbank (California) but the domestic branch has offices in four other U.S. cities and the international division has offices in nine countries. The firms distribute feature films and OFF-NETWORK and FIRST-RUN syndicated shows from the vast Warner Bros. and Lorimar libraries. Included are recent series such as "NIGHT COURT" and "Alf." The firms also distribute MINISERIES including the classics "ROOTS" and "THE THORN BIRDS" as well as old favorites such as "MAVERICK," "F TROOP," and "77 SUNSET STRIP." In addition, the companies syndicate more recent series produced by Lorimar including "DALLAS," "KNOTS LANDING" "The People's Court," and "Mama's Family."

#### **Warner Bros. Television Production**

Along with its sister company LORIMAR, this branch of giant TIME WARNER INC. is consistently among the top producers of network television fare and FIRST-RUN syndication. Warner Bros. was the first major studio to produce for television. In recent years the division produced the series "China Beach" and "Growing Pains" as well as "The People's Court" and some MADE-FOR-TV MOVIES such as "The Plot to Kill Hitler." In the 1990s the firm's greatest success has been the critically acclaimed "MURPHY BROWN," starring CANDICE BERGEN. The company's programs are syndicated by the WARNER BROS. DOMESTIC AND INTERNATIONAL DISTRIBUTION companies.

#### **Warner Cable Communications**

This cable communications company is a MULTIPLE SYSTEM OPERATOR (MSO) with systems throughout the United States. In 1989 it became a part of the TIME WARNER Cable Group, which was formed to manage the new megaglomerate cable operations after the acquisition of Warner Communications Inc. by Time Inc. The group includes the AMERICAN TELEVISION AND COMMUNICATIONS CORPORATION (ATC) and the two operations constituted the second largest cable operation in the United States in that year.

#### **Warner Home Video rental plan**

Introduced by Mort Fink, president of Warner Home Video at a press conference on September 2,

1981, this licensing scheme for the distribution of videocassettes ended up a disaster for Warner and the other studios that tried similar plans. The PROGRAM SUPPLIERS at that time believed that they were not getting a fair return on the sale of their videocassettes to retailers. The store owners were buying the videocassettes and renting them over and over, and the studios were not sharing in that income. The Warner plan (along with other variations by TWENTIETH CENTURY FOX, PARAMOUNT, and MGM) was based on the principle of a licensing arrangement for each title, developed first by the WALT DISNEY COMPANY. The retailers could lease the titles (although not own them) but could continue to rent them to customers. The stores would not have to gamble by putting up money for INVENTORY and could return the cassettes at any time. They would rent the cassettes from the suppliers on a weekly basis for six weeks at rates that began at \$8.25 and declined gradually to \$4.40. In a way, then, Warner was roughly participating in the rental success of the retailer. The more the retailers rented to customers, the more they rented from Warner.

The Warner plan failed to take into account the simple fact that the retailers wanted to own the cassettes. They could then be sold in the SELL-THROUGH market, generating more income, and the inventory could be depreciated for tax purposes or borrowed against (if necessary) in financially difficult times. The difference to the retailer was like renting rather than buying a house. The MOM-AND-POP store wanted to control their own destinies in the American way of things and to gamble on their own decisions by taking the inventory risk. Retailers began to boycott Warner titles and a groundswell of anti-Hollywood feeling reached a crescendo at the CONSUMER ELECTRONICS SHOW (CES) in Las Vegas in January 1982, where store owners threatened to tear down the Warner booth.

Fox developed its own variation of a plan that leased titles to retailers for six months, after which the retailers could purchase and resell them. Paramount simply added a surcharge on the initial sale to the retailer. Warner (and most other program suppliers) abandoned its plan by the fall of 1982, but Disney continued its plan until 1983. No program supplier has tried a similar plan since then.

#### **Washington Post Company, The**

The owner of *Newsweek* and the *Washington Post* newspaper also owns four television stations in Connecticut, the District of Columbia, Florida, and Michigan and the company is also a cable MULTIPLE SYSTEM OPERATOR (MSO). Its Post-Newsweek Cable divi-

sion is headquartered in Phoenix and operates cable systems in fourteen states. Many of the systems were acquired from CAPITAL CITIES in 1986. The Washington Post Company and broadcast division headquarters are in Washington D.C. (See also RICHARD D. SIMMONS.)

#### **Washington Square**

Song-and-dance man Ray Bolger starred in this delightful musical series for only one season (1956) on NBC. Set in the heart of New York City's Greenwich Village, the show provided many opportunities for Bolger to display his talents. He had also starred in his own show the two previous seasons on ABC.

#### **Wasilewski, Vincent**

An attorney, Wasilewski spent all of his career with the NATIONAL ASSOCIATION OF BROADCASTERS (NAB). He joined the legal staff of the organization in 1949, became chief counsel in 1953, and was named a vice president in 1960. The University of Illinois graduate was named president of the membership association in 1965, following former Governor Leroy Collins (of Florida) in that office. For seventeen years Wasilewski energetically represented the radio and television industries in Washington D.C. The widely respected executive retired in 1982.

#### **Wasserman, Lew**

The chairman and CEO of MCA INC. is affectionately known as "The Godfather" in Hollywood circles. He joined the Music Corporation of America (as it was then known) in 1935 at the age of 22. The dynamic youngster became the talent agency's top agent and was named president in 1946. In that capacity he began producing television shows in 1949 and in 1962 steered the company into the purchase of Decca Records, which owned Universal Pictures. Under government pressure because of antitrust implications, the company dropped the talent agency portion of the business and the original name, but it retained the initials MCA and began concentrating on production. Wasserman built up a giant library of film and television programs and in 1990 negotiated the sale of the company to MATSUSHITA, retaining the title and the leadership of the firm.

#### **Watch-a-Book**

This pioneer national experiment in the use of videocassettes in public libraries was conceived at a fireside conference in Bloomington (Indiana) in the fall of 1972. Initiated by the Public Television Library (PTL) of the PUBLIC BROADCASTING SERVICE (PBS), the project placed 3/4-INCH U (EIAJ) VIDEO FORMAT ma-

chines in specially designed viewing carrels in the public libraries in Bloomington, Norfolk (Virginia), and Jackson (Mississippi) in the summer of 1973. More than one hundred programs including dramas, HOW-TOS, CHILDREN'S PROGRAMMING, DOCUMENTARIES, and SPECIAL INTEREST (SI) programming were also placed in the libraries and library patrons were invited to come in and "watch a book." Although the project was a success and received a great deal of attention, other libraries and PUBLIC TELEVISION (PTV) stations failed to follow the example. It was phased out two years later.

### **Watergate hearings**

The Senate hearings regarding the coverup by the Nixon administration of the break-in of Democratic headquarters at the Watergate hotel were televised in 1973. They captivated a national audience, like the ARMY-MCCARTHY hearings had some nineteen years earlier. The hearings began in the spring of the year, recessed for a period of time in the summer, and resumed in the fall. They were carried live in the daytime hours on a rotating basis by all three commercial networks and the PUBLIC BROADCASTING SERVICE (PBS), and the PBS reran the hearings during the evenings. In all, some fifty-three days and nearly 300 hours of dramatic testimony with incredible revelations were covered. An estimated 85 percent of the television households in the United States watched some of the sessions. The hearings were chaired by Senator Sam Ervin of North Carolina whose down-home common-sense demeanor was an image of honesty in the face of duplicitous people and events. Many heretofore all but invisible senators also became stars. During the hearings it was revealed that Nixon had made secret audiotapes of all of his conversations in the Oval Office. The content of the tapes later led to the impeachment proceedings against the president.

The television coverage was compelling and even SOAP-OPERA aficionados (who normally complained about the preemption of their favorite shows) didn't complain as much. PBS was lauded for its reruns and gained credibility and financial contributions for its coverage. The Watergate hearings led to televised IMPEACHMENT HEARINGS by the House in the following spring, which resulted in the resignation of President Nixon.

### **waveform monitor**

This electronic testing device measures the black-and-white information in a color picture and the synchronization (SYNC) of a television signal. Along with a COLOR BAR generator and a VECTORSCOPE,

it is a vital part of a video-monitoring equipment configuration and a mandatory piece of equipment in any professional television operation

A waveform monitor is used to determine the luminance (brightness and contrast) of a color signal and the strength of the video level of that signal. The monitor measures the signal balance of color cameras, videotape recorders, or other electronic units. It is often connected to a SWITCHER in order to determine that all component parts of the system are receiving and transmitting balanced and good video.

Waveform monitors measure the gain (contrast) and pedestal (brightness) levels and the beam and target of an incoming signal. The information is presented in the form of mountainlike waves with peaks and valleys on a small square screen. A grid etched on the screen allows the varying configurations and patterns of the waves to be measured in terms of numbers. Waveform monitors can determine precisely whether a picture is too light or too dark or has too much or too little contrast.

### **WaxWorks/VideoWorks**

Headquartered in Owensboro (Kentucky), this video distributor supplies prerecorded home video titles to retail stores in the southern part of the United States. The company also sells a full line of video accessories.

### **Wayman, Jack**

Consumer electronics has been at the center of Wayman's professional career since shortly after WW II. He first served at the retail and WHOLESALER levels, and since the mid-1960s has served as an executive with the ELECTRONIC INDUSTRIES ASSOCIATION (EIA). The conception and development of the International Winter and Summer CONSUMER ELECTRONICS SHOWS (CES) are numbered among his many accomplishments. The exhibitions are the largest of that kind in the world. As the chairman of the successful HOME RECORDING RIGHTS COALITION, Wayman also fought for the right to TIME SHIFT.

The major spokesperson for the industry, Wayman has made hundreds of personal and television appearances and speeches and has written widely about electronics. He has been recognized with many industry honors and awards, including the EIA's Distinguished Service Medal.

### **Weather Channel (WC), The**

This BASIC CABLE channel is television's only 24-hour weather-interest network. Launched in May 1982, the service is now available to more than 75 percent of cable's national audience. The channel

employs some sixty-five meteorologists and creates hundreds of graphics for displaying weather information and national forecasts from its Atlanta base.

The service has developed a system for simultaneously transmitting different local weather reports to some 800 zones around the country. The system allows each local cable operation to automatically receive and store weather data, which is appropriate for viewers in its area for later transmission. The data are constantly updated by computer.

#### **WeatherNow/MetroMedia Inc.**

These Canadian cable networks are similar in nature to the WEATHER CHANNEL in the United States. The national services broadcast via SATELLITE in English (WeatherNow) and French (MetroMedia) twenty-four hours a day, seven days a week, from headquarters in Montreal.

#### **Weaver, Dennis**

A former navy pilot and college athlete, Weaver gained television fame with the role of Chester in "GUNSMOKE." He played the laconic deputy on CBS for nine years (1955-64) and left the series to try other parts, after having won a Best Supporting Actor EMMY in 1959. "Kentucky Jones" (1964-65, NBC) and "GENTLE BEN" (1967-69, CBS) followed, before he had greater success in "MCCLLOUD" (1970-77, NBC). In 1980 the respected actor starred in the police drama "Stone" and during the 1987 season he was "Buck Jones" in the medical series of the same name, both on ABC.

Much of Weaver's work, however, has been in MINISERIES and MADE-FOR-TV MOVIES. He starred in Steven Spielberg's "Duel" as early as 1971 and he appeared in the 1978 production of James Michener's "CENTENNIAL" (NBC), among many other triumphs. He has also been in a number of successful motion pictures.

#### **Weaver, Sylvester L. "Pat"**

Well-versed in advertising and radio broadcasting, Weaver joined NBC in 1949 as its first (and at that time, only) vice president of television. He became president of the network in 1953 and board chairman in 1955, resigning the next year in a dispute with RCA corporate management. Although his tenure was limited, he had a profound effect on shaping and developing the infant industry.

Weaver is credited with introducing many new concepts, among them SPECTACULARS (now known merely as SPECIALS), TALK-SHOWS, MAGAZINE FORMAT PROGRAMMING, and the rotating-star system that was used often in the first decade of TV. Two of the

shows that he developed, "TODAY" and "TONIGHT," are still mainstays of the NBC network. Others included the afternoon talk show "Home" with ARLENE FRANCIS; "Saturday Night Review," which originated from Chicago and New York (and featured "YOUR SHOW OF SHOWS" on the New York broadcast); and "WIDE WIDE WORLD," a Sunday afternoon variety series that was telecast live from the United States, Canada, and Mexico.

After leaving NBC in 1956, Weaver returned to advertising, formed his own broadcasting company, and tried to develop a PAY-TV system in California in the early 1960s called SUBSCRIPTION TELEVISION INC. He also was a regular on a 1981 NBC talk show hosted by Rona Barrett, contributing comments about various entertainment issues and the history of television.

The television industry has honored Weaver with two of its most prestigious awards, the NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES (NATAS) Trustees award in 1967 and the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) Governors award in 1983. He has also been inducted into the HALLS OF FAME of both the ATAS and the NATIONAL ASSOCIATION OF BROADCASTERS (NAB). He is now retired.

#### **Webb, Jack**

For three decades Webb dominated the police GENRE in series television, largely as a producer (through his company Mark VII Productions), but also as a star, narrator, and director. As the clipped-voice, deadpan Sergeant Joe Friday, Webb was an immediate hit on NBC's "DRAGNET" in 1952. Webb created the concept for the program and also directed and starred in it. The show ran for seven years and was revived for three more in the late 1960s. Webb's delivery, however, was often mimicked by the comedians of the day.

Although the WW II pilot's true talent was in producing, Webb also appeared in some other series including "Pete Kelly's Blues" (1959, NBC), "General Electric True" (1962-63, CBS), and "Escape" (1973, NBC). He produced and directed a dozen or more series beginning with the 1956 "Noah's Ark" and including "ADAM 12" (1968-75), "HEC RAMSEY" (1972-74), and "EMERGENCY" (1972-77), all on NBC, along with some motion pictures. His directorial style was tagged as the "Jack Webb School of Acting" because it emphasized straight, monotonous, stone-faced delivery. His realistic portrayals of police work, however, won him praise from officers across the nation.

A perennial EMMY nominee during the 1950s, Webb never won the big prize. He died in December 1982. At the time of his death, the Los Angeles Police

Department (LAPD) held a memorial ceremony and retired Sgt. Joe Friday's badge 714.

### **Weinberger, Ed**

Weinberger was the guiding force behind many of the hit comedies of the 1970s and 1980s. With his writing-producing partner Stan Daniels, he has been involved with the much-praised "MARY TYLER MOORE SHOW" as well as "PHYLLIS," "The Betty White Show," "TAXI," "Mr. Smith," "THE COSBY SHOW," "Amen," "Baby Talk," and others. He started in the business as a writer for the "TONIGHT" show and BILL COSBY and DEAN MARTIN shows and SPECIALS.

Weinberger owns a houseful of EMMYS, as producer of the Best Comedy Series for "THE MARY TYLER MOORE SHOW" in 1975, 1976, and 1977 and for "TAXI" in 1978, 1980, and 1981. He also received the award for Best Writing for the Moore show in 1975 and 1977 and for the Cosby show in 1985.

### **Weinblatt, Mike (Myron)**

Since 1984 Weinblatt has been president of Multimedia Entertainment (a division of MULTIMEDIA INC.). He had previously been president and CEO of the SHOWTIME and THE MOVIE CHANNEL operations.

Weinblatt began his TV career with NBC in 1957. From planning and finance positions, he ultimately became the first president of NBC Entertainment in 1978 and president of NBC Enterprises in 1980. He joined Showtime as president that year.

### **Weitz, Bruce**

Broadway and regional theater was the scene of Weitz' early acting career. He went to Hollywood in 1977 and played guest roles in several dramatic TV series but didn't get his big break until 1981. That year he was cast first as Stratton's husband in the MADE-FOR-TV MOVIE "Death of a Centerfold: The Dorothy Stratton Story" and then as Mick Belker in the long-running "HILL STREET BLUES" (NBC). He won a Best Supporting Actor EMMY in 1984 for his portrayal of the seedy undercover officer. Since "Hill Street" left the air in 1987, Weitz has concentrated on TV movies, but he has also appeared in two series, "Mama's Boy" and "Anything but Love."

### **Welch, Ken and Mitzi**

Since the early 1960s this husband-and-wife writing team have been enhancing musical variety series and SPECIALS with their innovative musical material. Ken is frequently credited as the composer and Mitzi as the lyricist. Early in their careers they appeared as a duo in nightclubs, and Mitzi sang with the Benny Goodman band and acted on Broadway.

Their material has been used most often by CAROL BURNETT, since her time on "THE GARRY MOORE SHOW" through her most recent specials. Other performers who have benefited from the couple's special talents are BARBRA STREISAND, BURT BACHARACH, Petula Clark, BING CROSBY, Olivia Newton-John, Ben Vereen, HAL LINDEN, Linda Ronstadt, Barbara Mandrell, and Barry Manilow. They have also written special material for Disney and NBC anniversary specials and award presentation shows and have occasionally served as music directors or producers.

The Welch team has won five EMMYS: three creative citations for their special material, one for Music Direction, and one as Musicians of the Year (1974).

### **Welch, Raquel**

Known primarily as a motion picture actress in the 1970s, the ageless Welch has also been a fashion model and starred in a 1981 Broadway show. She has never appeared regularly in a television series but has been featured in four TV SPECIALS and she assisted in writing one of them.

Late in the 1980s Welch began sharing her beauty secrets with the home video industry, and by 1991 she had three health-and-fitness videos available, "A Week with Raquel," "Raquel: Total Beauty and Fitness," and "Raquel: Lose Ten Pounds in Three Weeks."

### **Welcome Back, Kotter**

High school SITCOMS featuring teachers in leading roles have frequently been a part of PRIME-TIME television. Among them have been "ROOM 222" (1969-74, ABC), "White Shadow" (1978-81, CBS), and the more recent "Head of the Class" (1986-91, ABC). "Welcome Back, Kotter," on ABC from 1975 to 1978, was of the same GENRE, with Kotter returning to teach in the same tough school from which he had graduated. His hoodlumlike students (the "sweathogs") included John Travolta, and the series was a springboard to that actor's motion picture success. The quite realistic series was created by and starred Gabriel Kaplan. The ninety-five episodes were placed in SYNDICATION in 1980.

### **Welk, Lawrence**

Born in North Dakota, Welk organized a dance band and did one-nighters throughout the Midwest before heading for Los Angeles. He was picked up by a local television station, and ABC signed him and his "champagne music-makers" as a network summer replacement in 1955. His accordion and distinctive accent were hits, and "THE LAWRENCE WELK

ESHOW" continued on Saturday nights on the network for sixteen years. It was later syndicated by Welk himself for an additional eleven years. At one time in the 1950s Welk also had a Monday night show featuring the same bouncy music. His last live performance was a retrospective, "Lawrence Welk: Television's Music Man," but his syndicated shows are still seen around the country.

Welk died in May 1992.

#### **Werner, Lloyd A.**

Since May 1988 Werner has served as president of the PAY-PER-VIEW (PPV) service REQUEST TELEVISION. He had previously been vice president for sales and marketing for the firm. In that position, his responsibilities included sales, marketing, and cable system affiliation for THE NASHVILLE NETWORK (TNN) and a regional sports service, as well as for Request TV.

Werner had been a senior vice president with one of Request TV's parent companies, GROUP W Satellite Communications (GWSC), since 1981. He held sales management positions with television stations in Los Angeles, New York, and San Francisco and with ABC television before joining the Group W organization in 1971.

Along with other industry responsibilities, Werner sits on the board of the CABLE TELEVISION ADMINISTRATION AND MARKETING SOCIETY (CTAM) and has been chairman of the executive committee of the TELEVISION BUREAU OF ADVERTISING (TVB).

#### **Werner, Roger L. Jr.**

After serving for two years as president and CEO of ESPN, Werner left the company in 1990 to head Prime Ventures Inc., a new company launched by cable industry veteran BILL DANIELS to oversee his regional sports networks. Werner had served ESPN as a consultant and an executive for ten years. Earlier, while with the management consulting firm McKinsey and Company, Werner worked with publishing, broadcasting, and telecommunications clients, advising them on strategy, finances, and merger and acquisition affairs. Werner has served as a director of the NATIONAL CABLE TELEVISION ASSOCIATION (NCTA). He was honored by the CABLE TELEVISION ADVERTISING BUREAU (CAB) in 1987.

#### **West Coast**

This large VIDEO CHAIN has stores in all fifty states, Canada, the United Kingdom, Puerto Rico, and Guam. In 1991 the firm operated sixty company-owned stores and twenty supermarket locations and had granted 520 franchises. It plans to phase out its company stores by 1993. Some of the fran-

chise stores are small MOM-AND-POP operations acquired from National Video, but the company has also opened "ultra stores" that average 4,000 to 5,000 square feet and carry 6,000 to 7,000 videocassette units in some major cities. In spite of its name, the firm is headquartered in Philadelphia.

#### **Westar satellites**

See HUGHES COMMUNICATIONS.

#### **Western Educational Network**

See PACIFIC MOUNTAIN NETWORK (PMN).

#### **Westin, Av**

A respected news producer and executive for four decades, Westin began his career with CBS News in 1950 and over the years rose to become president of that division. In 1967 he left the network to help create the PUBLIC BROADCASTING LABORATORY (PBL), funded by the FORD FOUNDATION.

After the demise of PBL two years later Westin moved to ABC. After a short period as an independent producer, he returned to that network as vice president in charge of the evening newscast. He was responsible for the inauguration of the successful "20/20" program in 1982. Five years after that the producer was appointed head of all ABC long-form news programming. Since 1989 Westin has been with KING WORLD as vice president of REALITY PROGRAMMING (specifically, "Inside Edition").

Westin has received many honors and awards. They include the GEORGE POLK AWARD and PEABODYS in 1958, 1960, 1973, and 1974. He won a Writing EMMY in 1960 for "The Population Explosion" (CBS) and two of his programs, "Crisis in the Cities" for PBL/NET in 1967 and "The China Trip" for ABC in 1972, were also awarded Emmys.

#### **Westinghouse Broadcasting Company**

See GROUP W.

#### **Westinghouse refrigerator incident**

In the very early days of television, BETTY FURNESS became famous as an on-air spokesperson for the Westinghouse Corporation. Her live network COMMERCIALS, using the slogan "You can be sure if it's Westinghouse," increased sales tremendously. In 1954, however, she was unable to get a refrigerator door open on camera. "Yick," she said, "someone's playing games." She continued to struggle with the door, ad libbing madly, while all across America, viewers watched open-mouthed. In desperation, the DIRECTOR finally dollied in on her while stagehands pried the door open off-camera. The newspapers and

public chortled over the incident for days and the comedians of the time had a field day. A KINESCOPE of the debacle is often shown in television retrospectives as a relic of a more innocent time.

The talented Furness went on to a fine career in government and she served, appropriately, as consumer affairs reporter on the "TODAY" show until 1992. In that year, she told a reporter that another woman was involved in the famous incident; she was off that night working on another TV project.

### **What's My Line?**

The oldest, most revered, and longest-running of the GAME SHOWS of the 1950s, "What's My Line" premiered on CBS in 1950 with JOHN DALY as EMCEE and remained a Sunday evening classic until 1967. The game featured an urbane, witty panel (Dorothy Kilgallen, ARLENE FRANCIS, Bennett Cerf, occasionally FRED ALLEN and STEVE ALLEN, and various guests) who determined the occupation of a contestant by asking questions that could only be answered with a yes or no. The appeal of the half-hour show was not in the format, but in the charm and quips of the group.

The series was awarded EMMYS in 1952, 1953, and 1959 in the Audience Participation Quiz Show category.

A year after the program's cancellation, it returned in a syndicated version, featuring Francis and SOUPY SALES. The second edition was produced for seven seasons.

### **Wheel of Fortune**

See GAME SHOWS.

### **Wherehouse Entertainment**

This regional chain of audio retail outlets devotes about one-third of the floor space in its stores to pre-recorded videocassettes. A trend setter in the music business since the early 1970s, the retailer entered the video business in the early 1980s. The chain has some 284 stores in six western states with 140 in the Los Angeles market. Each store averages 6,500 square feet and stocks some 8,000 prerecorded units representing 5,000 titles. The company headquarters are in Torrance (California).

### **White House Correspondents Association (WHCA)**

The membership of this nonprofit association consists of newspaper, magazine, and radio and television reporters covering the White House. The loosely organized and informal association was formed in 1914 and is headquartered at the National Press Building in Washington D.C.

### **White, Betty**

One of the pioneer performers in the broadcast industry, White began her career in radio in the 1940s and starred in her first TV series, "Life with Elizabeth," on local television in Los Angeles in 1952. The show was syndicated the next year. That exposure led to appearances on an NBC quiz show in 1955. In 1957 she starred in ABC's "Date with the Angels," which was followed by a short-run variety show, "The Betty White Show."

Except for some regular appearances with JACK PAAR on "THE TONIGHT SHOW" (from 1959 to 1962), White was not visible on the small screen for many years, with her career in a long slump. In 1971 she hosted a syndicated animal show but in 1973 she was tapped to play the Happy Homemaker on the popular "MARY TYLER MOORE SHOW" and once again, White was hot. A succession of GAME SHOWS followed and in 1983 she became a regular on the SITCOM "MAMA'S FAMILY" on NBC. From there she went directly into the role of Rose on NBC's "GOLDEN GIRLS," and her popularity rating soared.

White's EMMY awards are as disparate as her career has been. She won the statuette as Best Supporting Actress in 1975 and 1976 for her work on the Moore show; in 1983 she was recognized in the Hostess, Game Show category for hosting "Just Men!" on NBC daytime TV; and in 1986 she won the honor as Best Actress in "The Golden Girls." White is the widow of game show host ALLEN LUDDEN who died in 1981.

### **White, John F.**

As president of the EDUCATIONAL TELEVISION AND RADIO CENTER (ETRC) at a most critical period in the development of EDUCATIONAL TELEVISION (ETV), White played a courageous and effective role. He took office in October 1958, having been president of the Pittsburgh community ETV station WQED and a founding member of the ETRC Affiliates Committee. Upon assuming the presidency of ETRC, he immediately established a station-relations department, surrounded himself with a knowledgeable professional staff, made plans to relocate the organization to New York City, and aggressively sought new funding sources. The Center added "National" to its name in 1959, helped activate stations, and moved its headquarters from Ann Arbor (Michigan) to New York City. Under White's leadership, it fought to become the "Fourth Network," renaming itself (again) NATIONAL EDUCATIONAL TELEVISION (NET). Although that effort failed, NET became the major producer of programs for the nation's noncommercial stations.

White's background was in college and university administration and when he left the organization in 1969, he became president of the Cooper Union. He is recalled as being a compelling force in helping ETV make the transition to PUBLIC TELEVISION (PTV) and in making the industry a national service of considerable significance.

#### **White, Vanna**

Since "Wheel of Fortune" began in SYNDICATION in 1983, White has served as its hostess. Her duties consist of revealing big letters of the alphabet on stage as contestants try to complete a mystery phrase. She attracted considerable publicity and attention, however, due to her wardrobe and sex appeal, and she was able to parlay that prominence into several personal appearances, an exercise home video, a MADE-FOR-TV MOVIE ("The Goddess of Love"), and a book. Her previous experience has been in motion pictures.

#### **Whitehead, Clay**

As the first director of the Nixon OFFICE OF TELECOMMUNICATION POLICY (OTP) (serving from 1970 to 1974), Whitehead was regarded by the broadcasting community as an outspoken critic of the industry. He attacked PUBLIC TELEVISION (PTV) for its alleged centralism as well as its supposed liberalism in public affairs programming. Commercial broadcasters were warned about problems at license renewal time if they were not more sympathetic to the administration's views.

An engineer and management specialist, Whitehead returned to academic life at the demise of the Nixon administration. He later became an executive with HUGHES COMMUNICATIONS.

#### **Whittle Communications**

Partially owned by TIME WARNER INC., this Knoxville-based company is involved in television, print, and advertising. It publishes sponsored books and is involved in developing a private school system.

The company operates the controversial "Channel One" news program for teenagers. Launched in 1989, the daily current events show (supported by advertising) is beamed by SATELLITE from New York to participating schools. At the end of the 1990-91 school year, more than 8,200 schools in forty-seven states had signed up for the service. Each 12-minute program includes two minutes of COMMERCIALS for such products as candy bars, movies, and toothpaste. The company provides two videocassette machines, a television set, a TELEVISION RECEIVE ONLY (TVRO) dish, and all the hookups free of charge to

each subscribing school. For its part, the school agrees that at least 92 percent of the student population (which must total at least 500 individuals) will participate for three years. The program is transmitted and recorded automatically at the school for preview by the principal and teachers before it is played back for the students.

The project has met with considerable criticism from a number of national organizations including the National Education Association (NEA), the American Federation of Teachers (AFT), the Parent-Teacher Association (PTA), and the School Board Association. Seven state departments of education have banned Channel One from schools within their states because of the advertising. The opposition at the local level, however, is not as great because financially strapped schools readily accept the free equipment in order to use it for other INSTRUCTIONAL TELEVISION (ITV) programming.

Through a grant from Whittle, the PACIFIC MOUNTAIN NETWORK (PMN) develops and delivers "The Classroom Channel" with more than 250 programs each year (without commercials) to the same schools, without any viewing requirements. The CABLE NEWS NETWORK (CNN) also provides a similar news service called "CNN Newsroom" without commercials to many schools, but it does not donate free equipment.

In 1991, Whittle Communications announced an ambitious plan to develop a system of 200 private schools across the nation. (See also CHRISTOPHER WHITTLE.)

#### **Whittle, Christopher**

This University of Tennessee graduate began his career in college, publishing magazines for students under the company name of "13 - 30," a reference to the age group of the audience he hoped to attract. The firm later published a magazine for a sole advertiser and in 1979 he bought and revitalized *Esquire* magazine. Whittle sold that vehicle in 1986 and formed WHITTLE COMMUNICATIONS, using other magazines to build a communications company that publishes short "sponsored" books written by respected authors; produces "Special Reports TV," a television system for doctors' waiting rooms; and operates the television in-school network for teenagers, "Channel One."

#### **"Who Shot J.R.?"**

This question occupied much of the television-viewing world in 1980. The character John Ross Ewing, Jr. (known as J.R. and played by LARRY HAGMAN) on "DALLAS" was shot in the last episode of the 1979-80 television season. Only the hand holding



the gun was shown. As the villainous character whom viewers loved to hate on the PRIME-TIME SOAP OPERA, J.R. stooped to anything to gain an advantage over family and friends. He lied, cheated, connived, and did loathsome deeds, leaving a trail of angry people, including a number of former mistresses.

Some sixteen characters were suspects, and the suspense mounted throughout the summer. Las Vegas gave odds, newspapers speculated and ran pools, and British viewers phoned Scotland Yard with their opinions. But millions of viewers in fifty-seven countries had to wait through the summer reruns and the beginning of the fall season, which was delayed seven weeks by an actors' strike.

The producers guarded the secret jealously as the tension mounted, shooting various versions with different people pulling the trigger, so even the cast didn't know "whodunit." Finally on November 21, 1980, the perpetrator was revealed to be Kristin, who was J.R.'s sister-in-law and one of his former mistresses. She was pregnant and shot him for revenge. The episode was watched by the largest audience in television history to that time. J.R. was only wounded and survived to continue his dastardly ways for another decade.

#### **wholesaler**

Used interchangeably with "distributor," this term is used in the home video industry to identify a company or individual who serves as a middleman between the PROGRAM SUPPLIER and the retail store. The wholesaler buys titles from the producer or program supplier and sells or rents them to a video store or school, college, or library. Large wholesalers stock many copies of all titles and provide overnight delivery to retailers from their regional warehouses. Small wholesalers sometimes do not stock all the titles they represent from the various program suppliers, but order them only when they get a specific order. Good wholesalers also provide POP (point-of-purchase) posters, fliers, and other sales materials and services to retailers and work with them to maintain their INVENTORY and control the BREADTH AND DEPTH of their stock, often through STOCK BALANCING plans.

Wholesalers retain all or most of the income for their services, depending on the arrangement with the program supplier. They usually operate on a 12 to 16 percent MARGIN with little or no type of geographic or other type of retail exclusivity accorded to them by the program suppliers. Some wholesalers operate mail order companies and market their own video LABELS.

Since the beginning of the industry wholesalers have complained that they have been forced to op-

erate at the thinnest of margins. Some claim they exist on 3 percent. Many observers believe that there have always been too many distributors and that a shakeout is inevitable.

Home video distributors differ from television distributors, who only license programs. In home video, the ownership of the physical product (the videocassette or videodisc) actually changes hands in the TWO-STEP DISTRIBUTION process. Most large wholesalers belong to the NATIONAL ASSOCIATION OF VIDEO DISTRIBUTORS (NAVD). (See also RACK JOBBER.)

#### **Wide Wide World**

Hosted by the low-key DAVE GARROWAY, this celebrated 90-minute program was another invention of the innovative SYLVESTER "PAT" WEAVER. It aired from 1955 to 1958 on NBC in the SUNDAY-AFTERNOON GHETTO. Conceived as an international showcase, the series featured cultural attractions from around the United States as well as Canada and Mexico and occasionally included film from other continents as well. It also addressed serious issues as they were being handled in various locales. The live show had its premiere on one of the "PRODUCERS' SHOWCASE" regular fourth-Monday telecasts before it moved to Sunday afternoon. The engineering and camera techniques developed for and utilized on the program were cited in a 1958 EMMY award for Outstanding Engineering or Technical Achievement.

#### **Wide World of Sports**

Television's finest sports ANTHOLOGY, "Wide World of Sports" observed its thirtieth anniversary on ABC with a special nostalgic telecast on April 28, 1991. As promised by its opening credits, the show over the years has brought millions of viewers "the thrill of victory and the agony of defeat." The credits are run over the spectacular flop of a Yugoslavian ski jumper, Vinko Bogota, who crashed to the bottom of a mountain but suffered only a mild concussion.

The MAGAZINE-FORMAT program was created for a Saturday afternoon airing in 1961. It was simply to be a summer replacement. The first show featured the Penn Relays from Franklin Field in Philadelphia. ROONE ARLEDGE was the producer, and he immediately began his meteoric rise to head of sports (and ultimately news) at ABC. From the beginning, using the Arledge concept, the show focused on people and their emotional involvement in sports.

Covering virtually all types of competitive activities (including many such as table tennis and arm wrestling that had never before had any network exposure), the series was initially hosted by JIM MCKAY with help from Bill Flemming, who left the show in

1986. FRANK GIFFORD is the current studio host and McKay appears occasionally. ABC's entire staff of sportscasters has been featured on the show, and the series became famous for its innovative engineering and production techniques. Many that were polished and honed on the show were later used for the OLYMPIC games and MONDAY NIGHT FOOTBALL.

By 1991 the show had "hopscothed the world" to broadcast 2,400 events in 120 sports from forty-eight states and fifty-five countries. There had been 187 boxing matches (including twenty-nine Muhammad Ali fights), but the show also featured demolition derbies, barrel-jumping championships, track meets, Evel Knievel, the Little League World Series, the Triple Crown, and the *Tour de France*. The eclectic mix has also included lumberjack championships, midget-car dirt-racing, and the Acapulco cliff-divers, along with something called cycle-belly and the popular "International Bikini Sports Competition."

In 1975 a Sunday version of the series was inaugurated, which also proved to be a success. The NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES (NATAS) has honored the show with the presentation of an EMMY three times, in 1966, 1975, and 1976.

#### **Wild Kingdom**

See MUTUAL OF OMAHA'S WILD KINGDOM.

#### **Wild, Wild West, The**

The gimmick of this 1965-70 western involved the leads (played by Robert Conrad and Ross Martin), who were secret agents of the U.S. government, reporting directly to President U. S. Grant. They traveled in a special railroad car, which allowed them to battle all sorts of villains who usually threatened the overthrow of the government in the late 1800s. The 104 episodes (seventy-six of them in color) were placed in OFF-NETWORK syndication after a summer of reruns on CBS in 1970.

#### **Wiley, Richard**

Wiley served as chairman of the FEDERAL COMMUNICATIONS COMMISSION (FCC) from 1974 to 1977. He joined the FCC staff in 1970 as general counsel, was appointed to the a commissioner by President Nixon in 1972, and was named chairman in 1974. During his tenure, the Commission began the process of deregulation (though Wiley termed it "re-regulation"), relaxing many of the Commission's rules and procedures.

Under his leadership, the Commission made few controversial decisions and generally protected the status quo. In answer to increasing criticism about sex and violence on TV, however, Wiley advocated a

FAMILY VIEWING TIME. While never officially promulgated, the principle was adopted by the industry.

Wiley became known for bringing a cool air of efficiency to the FCC bureaucracy and for streamlining a number of previously cumbersome processes. After his service, he became a senior partner in the Washington law firm of Wiley, Rein and Fielding and he serves as the chairman of the FCC's ADVISORY COMMITTEE ON ADVANCED TELEVISION SERVICE.

#### **Williams, Andy**

As one of the singing Williams Brothers, this easy-going crooner had a lengthy and successful career before television. The Iowa boys sang throughout the Midwest in the late 1930s and began their recording career in southern California in 1944.

Although the act did not break up until 1952, Williams had his first television exposure on a 1950 musical comedy series, "The College Bowl," hosted by Chico Marx. When he went out as a single, Williams found immediate acceptance by the television audience as a regular on STEVE ALLEN'S "TONIGHT SHOW" (1954-57, NBC). For the next three summers the friendly crooner hosted his own variety show and it became a staple on NBC's PRIME-TIME schedule from 1962 to 1971.

Williams also starred in a syndicated series in 1976, but his most frequent television appearances in recent years have been in headlining SPECIALS, particularly during the holiday seasons. "The Andy Williams Show" won three EMMYS during the 1960s, all in the Best Variety Show category.

#### **Williams, Mason**

A composer, musician, and writer, Williams was associated with "THE SMOTHERS BROTHERS COMEDY HOUR" (1967-70, CBS) first in the orchestra and later as a writer with considerable influence on the creativity and innovation of the series. He was also a performer during the first two years of the show.

He later wrote for ANDY WILLIAMS, Petula Clark, GLEN CAMPBELL, and PAT PAULSEN, always returning to contribute to the later Smothers Brothers SPECIALS. Williams earned a Best Writing EMMY in 1969 for his work with Tom and Dick Smothers.

#### **Williams, Robin**

Originally a stand-up comic and street mime, the inventive Williams has acted with success in motion pictures and starred in TV's popular "MORK AND MINDY." He is at his television best, however, in solo comedy SPECIALS (frequently on HOME BOX OFFICE [HBO]) where the audience is challenged to keep up with his energetic, wildly improvisational form of humor.

Williams had his first television exposure on RICHARD PRYOR's 1977 variety show. He also was a regular on the short-lived second incarnation of "Laugh-In," but he was later "discovered" on a "HAPPY DAYS" episode where he played a creature from another planet. The next season, Williams starred in "MORK AND MINDY," playing the same character. That show lasted four years.

Both of Williams' EMMYS were earned in specials, which were "A CAROL BURNETT Special: Carol, Whoopi, and Robin" in 1987 and "ABC Presents a Royal Gala" in 1988. His most recent network special was with Bette Middler on ABC in the 1990-91 season.

#### **Willis, Bruce**

An actor in regional theater early in his career, Willis also appeared in a few motion pictures and in television COMMERCIALS. He was seen in supporting roles in various television series during the early 1980s but when he was teamed in 1985 with CYBILL SHEPHERD in "MOONLIGHTING" on ABC (playing the role of David Addison), he became an overnight sensation. Since the end of that successful series in 1988 he has concentrated on motion pictures. Willis won a Best Actor EMMY in 1987.

#### **Wilson, Flip**

After twelve years of working night clubs with a stand-up comedy act, Wilson made several guest appearances on television in the late 1960s and ultimately became the host of his own successful variety show. He made his debut on the "TONIGHT" show, went on to "THE ED SULLIVAN SHOW" and "ROWAN AND MARTIN'S LAUGH-IN," and was featured in the first telecast of "LOVE, AMERICAN STYLE" in 1969.

The zany comic also headlined a variety SPECIAL that year, which led to the 1971 premiere of "THE FLIP WILSON SHOW" on NBC. It immediately shot to the top of the RATINGS and brought Wilson two EMMYS in 1972, one as Best Variety Series and the other in the Writing category. Wilson was also named Broadcaster of the Year by the INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) that year.

His show remained on the air until 1974, but heavy competition from "THE WALTONS" finally forced its cancellation. He has since made some guest appearances, hosted a revival of "People Are Funny" in 1984, and starred in the 1985 SITCOM "Charlie and Company," but neither of the latter were successful. Wilson also appeared in feature films in the 1970s.

#### **Winchell, Paul**

A winner on Major Bowes' "Original Amateur Hour" on radio at age 13, ventriloquist Winchell has

been a part of the television industry for more than four decades. In 1948 he and his dummy Jerry Mahoney shared top billing with a mind reader on "The Bigelow Show," and in 1950 he was one of several hosts on "All Star Revue," both on NBC. "The Paul Winchell-Jerry Mahoney Show" (also featuring his other dummies) premiered on NBC in 1950, became more child-oriented and moved to Saturday mornings on CBS in 1954, and then moved to Sundays on ABC in 1957. Winchell continued his kids' variety show in SYNDICATION in 1964 and hosted a children's quiz program "Runaround" in 1972. The ventriloquist was also featured in a MADE-FOR-TV MOVIE in 1975. In addition the versatile performer has done voice-over work for several Saturday-morning cartoons (including HANNA-BARBERA'S "SMURFS") for some thirty years.

Along with his television work, Winchell also appeared in some feature motion pictures, and in a departure from entertaining, he was credited in 1975 with the invention of an artificial heart.

#### **window dub**

See DUBBING.

#### **windows**

The periods of availability in the various media for theatrical films and some MADE-FOR-TV MOVIES are known as windows. The term came into use in the late 1970s with the advent of home video and the growth of cable television. Until then the broadcast networks usually had first claim on motion pictures after they had been seen in the theaters. After a suitable time, the films were then released and licensed by SYNDICATORS to individual stations. However, with the development of the new media, the Hollywood studios slowly developed a new distribution strategy for their properties in order to maximize their income and profits.

Today theatrical films are usually released to home video after their theatrical run, followed by sales to PAY-PER-VIEW (PPV) systems, and then to PAY (PREMIUM) CABLE SERVICE networks. Only then are the films licensed to the television networks, and finally to individual stations. The amount of time allowed for each step in the sequence varies from film to film, but each period is referred to as a "window" in the distribution cycle. Some new films have a long theatrical window of four months before they are released to home video and a short home video window (such as sixty days) before they are released to PPV. If a STREET DATE for home video is delayed for any reason, it shortens the window for that market.

The sequence of the release of motion pictures is dependent on the particular deal and specific film,

however, and the length of the windows can vary in any of the stages. In 1990 UNIVERSAL licensed some of its recent blockbuster hits to CBS, temporarily bypassing the home video and cable markets.

### **Winds of War**

See MINISERIES.

### **Winfrey, Oprah**

Beginning in broadcasting in the mid-1970s, Winfrey hosted talk shows in both radio and television in Nashville, Baltimore, and Chicago, before becoming syndicated nationally in 1986 as "THE OPRAH WINFREY SHOW." Her breezy, audacious style was widely admired and she was a coast-to-coast success. She formed her own production company that year, and that firm assumed responsibility for her daytime talk show in 1988, when she acquired a production facility in Chicago.

Winfrey has also appeared in a MADE-FOR-TV MOVIE, also serving as executive producer, and during the summer of 1990 she was a guest star in five episodes of "Brewster Place" on ABC. She has also appeared in motion pictures.

Winfrey won an EMMY in 1987 in the Host, Talk Show category and her program won the honor for Best Talk Show in both 1987 and 1988. The INTERNATIONAL RADIO AND TELEVISION SOCIETY (IRTS) also named her Broadcaster of the Year in 1988.

### **Winkler, Henry**

Trained at the Yale Drama School, Winkler worked on the New York stage, in COMMERCIALS, and in the "GREAT AMERICAN DREAM MACHINE" (on the PUBLIC BROADCASTING SERVICE (PBS)) before moving to Hollywood in 1973. He was a frequent guest on several SITCOMS before achieving instant success as the friendly finger-snapping hood, the Fonzy, on "HAPPY DAYS" (1974-84, ABC). Starting on the series with fifth billing, he quickly moved to third, and when RON HOWARD left the show in 1980 he assumed the top spot. He was the epitome of the last rebel with a ducktail haircut, motorcycle, tight jeans, and his famous thumbs-up "Aaayyh!" His character's black leather jacket is on permanent display at the Smithsonian Institution.

From "Happy Days," Winkler moved into production, appearing in front of the camera only infrequently. During the 1980s, three series were produced by the Winkler/Danier Production Company: "Ryan's Four" (1983), "Mr. Sunshine" (1986), and "MacGyver" (1985), all on ABC. Winkler continues to direct and produce "MacGyver" and occasionally plays a guest role on the series. He also produced

the TIM CONWAY 1990 summer series, some children's SPECIALS, and several MADE-FOR-TV MOVIES. As a serious actor Winkler has starred in a children's special on Shakespeare, played Lorenz Hart in a special about composer Richard Rodgers, and portrayed Scrooge in a 1979 updated version of *A Christmas Carol*. The versatile performer has also appeared in and produced motion pictures and in 1991, he starred in a TV movie.

The recipient of two GOLDEN GLOBES for his characterization of the Fonzy, Winkler also won an EMMY in 1985 for producing a "CBS Schoolbreak Special."

### **Winters, Jonathan**

Although he began his career as a disc jockey and a night club comedian, Winters has a brand of quirky, off-beat comedy that is ideal for television. His success, however, has been irregular. He has headlined three series, "The Jonathan Winters Show" in 1956 on NBC and from 1967-69 on CBS and "The Wacky World of Jonathan Winters" (1972-74) in SYNDICATION. All were critically acclaimed but not overwhelmingly successful. He also appeared regularly on "The NBC Comedy Hour" (1958), "The Jack Paar Program" (1962-65), and "THE ANDY WILLIAMS SHOW" (1965-67 and 1970-71), all on NBC.

In the 1980s Winters found a new audience as the "baby" of ABC's "MORK AND MINDY" and later as a regular on "HEE HAW." His most recent venture was costarring with Randy Quaid in the ABC SITCOM "Davis Rules," a 1991 midseason replacement. His performance on that show earned Winters a Best Supporting Actor in 1991.

The comedian's quick quips, off-beat style, and brilliant improvisations have assured his appearance as a frequent guest through the years on talk and variety shows, most notably with GARRY MOORE, STEVE ALLEN, JACK PAAR, and JOHNNY CARSON. Although his humor is generally geared for adults, Winters has also been popular with children. He has performed on Saturday morning children's shows and has provided VOICE-OVERS for several cartoons, including the "SMURFS." Winters has also been featured in several motion pictures and has written books and appeared in a number of imaginative commercials. A good representation of the Winters brand of wit and whimsy is available on home video.

### **wipe**

This sophisticated form of a DISSOLVE gradually replaces one picture with another, but the effect is of one picture "wiping out" the preceding one. The wipe was made possible in the late 1960s with the introduction of the SPECIAL EFFECTS GENERATOR (SEG).

A line is manipulated to move across the screen from left to right or right to left or to move up and down or down and up. As the line is manipulated, the image on one camera is moved aside. A picture can be "pulled down" or "pushed up" or an insert from one camera can be placed in the picture from another camera.

Wipes can also be diagonally manipulated from corner to corner or in more than 150 different configurations including circles, flips, or sweeps in a clockwise or counterclockwise motion. The effect is accomplished by the operation of faders on a special effects generator or image processor and can be fast or slow, depending on the desired effect. A wipe can also be stopped at any time, thereby creating a split screen in which one part of the image contains the original picture and the other a portion of the new picture. (See also DIGITAL VIDEO EFFECTS.)

#### **wireless cable**

See MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS).

#### **Wireless Cable Association (WCA)**

A nonprofit organization, this Washington D.C.-based association consists of individuals and corporations involved in what is sometimes called "over-the-air cable" operations. Wireless cable seeks to offer the same kind of programming that exists on BASIC CABLE and PAY (PREMIUM) CABLE channels, by using MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS) and INSTRUCTIONAL TELEVISION FIXED SERVICE (ITFS) systems.

The growth of the industry has been slow because of a lack of access to cable network programming, and the association seeks to redress that and become a viable competitor to cable. WCA publishes a newsletter, sponsors seminars, represents its members before Congress and the FEDERAL COMMUNICATIONS COMMISSION (FCC), and organizes an annual convention. It was founded in 1975.

#### **Wisconsin State Historical Society: Mass Communications History Center (MCHC)**

Established in 1955 with the donation of the papers of radio commentator H. V. KALTENBORN, the MCHC has since received hundreds of additional documents. The papers, tapes, and memorabilia are from journalists, producers, television personalities, and advertising executives. They serve as an important archive and a primary source in researching the development of mass communications in the United States and on the role of media in U.S. history. (See also NATIONAL PUBLIC BROADCASTING ARCHIVES.)

#### **Wiseman, Frederick**

This respected producer specializes in non-narrated *cinema vérité* documentaries. He is also an attorney, a lecturer at several universities, and an author. The documentarian entered the television industry after forming Zipporah Films in 1967.

Most of Wiseman's work has been for PUBLIC TELEVISION (PTV). His documentaries have focused on a mental institution, the army, a meat-packing plant, juvenile courts, the police, and other societal institutions. Wiseman works with only one cameraperson and directs and edits all of his projects himself. Because he uses no narrator or commentator, his work is said by some to be less judgmental, presenting only what the camera observes.

The filmmaker has been presented with many awards and honors, both domestic and international. Among them are three EMMYS, two in Program Achievement for "Law and Order" for the PUBLIC BROADCASTING LABORATORY (PBL) in 1969 and "Hospital" on "NET Journal" in 1970, and the third in Individual Achievement for "Hospital." A 1991 PEABODY cited his "body of work and personal approach to documentary television [that] have set the standard for generations of film and video producers to follow."

#### **WKRP in Cincinnati**

The plot of this SITCOM revolved around a failing radio station in the Ohio city that showed erratic but healthy signs of reviving after a new program director (Gary Sandy) took over and introduced a top-40 format. Progress was made in spite of the ineptness of the station manager (Gordon Jump) and the staff, which included Howard Hesseman as the spaced-out disc jockey Johnny Fever, who made such observations as, "Bigotry started a long time ago; nobody knows where. Personally, I think the French started it." The series brought stardom and sex-symbol status to LONI ANDERSON, who played the receptionist. An MTM production, the show was seen on CBS from 1978 to 1982.

The ninety half-hour episodes were placed in OFF-NETWORK syndication in 1984. Ten years after the original series concluded, the show was back in production for FIRST-RUN syndication. Three of the original cast members (Frank Bonner and Richard Sanders along with Jump) are featured, continuing the roles they created. The new version, one of MTM's first efforts at establishing itself in the first-run market, premiered in the 1991-92 season.

#### **Wolper, David L.**

A distinguished filmmaker, Wolper has worked successfully since the late 1950s in several other

GENRES. He began his career in (and is probably best known for) outstanding television DOCUMENTARIES.

His subjects have ranged from people (Rafer Johnson, Marilyn Monroe) to the space race, Hollywood, the Smithsonian, the GEORGE PLIMPTON SPECIALS, and the presidency. He also produced the syndicated "Biography" series (1961-64), featuring great figures of the 20th century, with narration by MIKE WALLACE. His production companies (most frequently known as Wolper Productions) have also been responsible for some of the "NATIONAL GEOGRAPHIC SPECIALS" and "THE UNDERSEA WORLD OF JACQUES COSTEAU."

In the mid-1970s, Wolper jumped to television entertainment programs, where he was equally successful. "CHICO AND THE MAN" and "WELCOME BACK KOTTER" were among his hit SITCOMS, but he perhaps had his greatest triumphs with MINISERIES, notably the two "ROOTS" series and "THE THORN BIRDS." The producer also oversaw the televised presentation of the 1984 "OLYMPICS" opening ceremonies and the Liberty Weekend closing ceremonies, marking the anniversary of the Statue of Liberty, in 1986.

Wolper's TV productions have won numerous EMMYS, but he was particularly honored in 1984, when the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) presented him with a Special Recognition award and the International Council of the NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES (NATAS) bestowed its prestigious Founders Award upon him. He also won a PEABODY in 1983.

### **Women in Broadcast Technology (WBT)**

A small nonprofit association, WBT operates as a networking group for women who are employed as technical and engineering personnel in broadcasting. Headquartered in Berkeley (California), the organization holds workshops and publishes information about job opportunities and technical matters. It was founded in 1983.

### **Women in Cable (WIC)**

A membership association of professional women in the cable industry, this nonprofit organization commissions studies about working conditions and opportunities for women in the field and holds the annual Betsy Magness Executive Development Seminar in an ongoing effort to help develop leadership skills and to advance women in cable TV management. (Along with husband BOB MAGNESS, Betsy was one of the founders of TELE-COMMUNICATIONS INC. [TCI].) The Washington D.C.-based association, which was founded in 1979, holds an annual conference and publishes a bimonthly newsletter. WIC has a membership of some 2,000 women.

### **Women in Communications (WIC)**

This large nonprofit association is now a professional society of women in all fields of communication including journalism, radio, television, and cable. The organization was founded in 1909 as Theta Sigma Phi, a national honorary sorority. It changed its name in 1972. From its headquarters in suburban Washington D.C., WIC supervises local chapters in more than eighty cities and one hundred student chapters at schools and colleges throughout the nation. The association publishes a bimonthly magazine and hosts an annual convention at which awards are presented.

### **Wonder Woman**

Following a pattern established by "SUPERMAN" (1952-57, SYNDICATION) and "BATMAN" (1966-68, ABC), "Wonder Woman" was an adaptation of a popular comic-book character. Featuring LYNDA CARTER and Lyle Waggoner, the first incarnation of the adventure series was set in the WW II years and appeared occasionally on ABC beginning in 1974. CBS was successful in attracting the hour-long show in 1977 and gave it a regular weekly spot. It remained on the air until 1979. In the CBS version, the show was retitled "The New Adventures of Wonder Woman" and the time was updated to the present.

Like Superman and Batman, Wonder Woman led a normal existence under another identity until trouble threatened. She then quick-changed into a sexy patriotic outfit and went to the rescue, using her skills as an Amazon woman who had come from an all-female secret island. Her magic powers were derived from a golden belt.

The sixty-one episodes were placed in OFF-NETWORK syndication in 1979.

### **Wonder Years, The**

This family SITCOM chronicles California suburban life in the late 1960s as experienced by young Kevin Arnold (played by Fred Savage) in his junior-high years. His family, his first girlfriend Winnie Cooper (played by Danica MacKellar), and his friends help him fight the battles of adolescence in a warm and gentle look at growing up. The series premiered on ABC in March 1988 and is narrated by an unseen adult Kevin (voiced by Daniel Stern), who comments on the action with wry detachment.

The ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) conferred an EMMY on the show in 1988, naming it the Best Comedy Series. The half-hour program is scheduled for OFF-NETWORK syndication in the fall of 1992, when some 100 episodes will be available. The series is CLOSED-CAPTIONED for the hearing-impaired.

**Wonderful World of Walt Disney**

See DISNEYLAND.

**WonderWorks**

Funded by the CORPORATION FOR PUBLIC BROADCASTING (CPB), this PUBLIC TELEVISION (PTV) dramatic series features adaptations of children's literature. Acclaimed by the critics, the award-winning hour-long show premiered on the PUBLIC BROADCASTING SERVICE (PBS) in 1983 and was televised on that network until 1988. The production was a joint effort by several PTV stations.

In 1991 some twenty-six episodes, each accompanied by a study guide, were made available to retailers, consumers, schools, and libraries on home video through Public Media Video (a division of PUBLIC MEDIA INCORPORATED (PMI)). In 1986 "WonderWorks" was awarded an EMMY for its production of "Anne of Green Gables," and every year 1985 it won the ACT AWARD for Public Television, presented by ACTION FOR CHILDREN'S TELEVISION (ACT).

**workprint**

One of the early steps in the film production process, a workprint is film footage assembled into a general order and sequence without sound or any optical effects (such as DISSOLVES or SUPERIMPOSITIONS). Sometimes known as a rough cut, this print usually undergoes many editing changes before the separate audio, video, and optical portions are sent back to the film laboratory to be combined into a composite or ANSWER PRINT.

**World Administrative Radio Conference (WARC)**

See INTERNATIONAL TELECOMMUNICATION UNION (ITU).

**World Communication Association (WCA)**

A nonprofit international organization, the WCA encourages all aspects of communication and conducts training programs, gives awards, and holds competitions and a biannual conference. Headquartered at Pan American University in Edinburg (Texas), the membership of the organization consists of researchers, teachers, and students located throughout the world. The association was founded in 1968 as the Communication Association of the Pacific and adopted its present name in 1984.

**World Institute of Black Communications (WIBC)**

The purpose of this organization is to increase the opportunities for blacks in the communications field and to inform advertising agencies about the black consumer market. Founded in 1978, the New York-based organization compiles DEMOGRAPHIC re-

search on blacks, maintains an extensive library, and hosts an annual awards banquet.

**World Standard Teletext (WST)**

Its proponents hope that this British-developed teletext system will become the standard in the United States. Based on the successful experiences with both the ORACLE and CEEFAX one-way teletext operations in the United Kingdom, the system has been aggressively promoted as the standard for all teletext systems.

The system was used by Los Angeles station KTTV during the 1984 OLYMPICS and is also used by WKRC-TV (Cincinnati) for its ELECTRA service, which is carried nationally by SUPERSTATION WTBS for cable systems. Additionally, the WST system is being used by the University of Wisconsin for its Info-Text service and by the state of South Dakota for its Dakota-Text service. Both are agricultural news operations.

Because the FEDERAL COMMUNICATIONS COMMISSION (FCC) has declined to establish a teletext standard in the United States, the marketplace will eventually establish a *de facto* standard. (See also NORTH AMERICAN BROADCAST TELETEXT STANDARD [NABTS].)

**Worldnet**

A global satellite service of the UNITED STATES INFORMATION AGENCY (USIA), Worldnet is designed to link newsmakers and experts in Washington with foreign journalists abroad through interactive press conferences. Daily Worldnet service to Europe began in April 1985, service to Latin America began in October 1986, to Africa in August 1987, to the Near East and Asia in April 1988, and to the Pacific Ocean region in December 1988.

The service transmits via satellite from a studio in Washington D.C. It offers interviews with important members of the U.S. government to journalists at American embassies in more than 100 cities on six continents. At one time Worldnet also transmitted one-way news and information programs to non-American television stations and cable systems, but the funding for that operation was curtailed by Congress. Instead, Worldnet transmits the CABLE SATELLITE PUBLIC AFFAIRS (C-SPAN) programs.

**Worldvision Enterprises Inc.**

An international production and distribution company, Worldvision is headquartered in New York City but operates three branches in the United States and eight in overseas locations. The firm became a subsidiary of SPELLING ENTERTAINMENT INC. in March 1989. The company distributes a number of SOAP OPERAS and PRIME-TIME series as well as many children's

programs including 3,000 HANNA-BARBERA half-hour programs. The firm also distributes a number of older series including "THE LOVE BOAT," "THE JETSONS," and "LITTLE HOUSE ON THE PRAIRIE," more than 200 feature films, and a number of holiday SPECIALS. The company also distributes the critical success of the 1989-90 season "TWIN PEAKS."

### **Worley, Jo Anne**

With but a few motion picture and theater credits, the raucous Worley has most often been seen on television. Although her debut was on a CBS talent show ("Broadway Tonight") in 1964, she became a familiar figure during her two seasons on "ROWAN AND MARTIN'S LAUGH-IN" (1968-73, NBC). The boisterous comedienne has since been seen in comedy sketches on various variety shows and as a panelist on quiz shows such as the second incarnation of the syndicated "It Pays to Be Ignorant" (1973-74) and "The Cross-Wits" (1975-80).

### **WORM**

The initials stand for "write once, read many times." It is a type of CD-ROM videodisc that allows the user to create data. Using a personal computer (PC), an operator can input digital data such as office records or archival information onto a blank disc. Once entered, the data cannot be changed. This limits flexibility but ensures a permanent record for the data, which can be rapidly and easily summoned at any time by using the CD-ROM device.

### **wrap**

This term is used in both film and television production to signify the finish of a show. It is used to describe the conclusion of the day's work or, more often, the ending of production for the entire project. The term was borrowed from the idea of wrapping up an object to encase and secure it for transportation, in this case, to put a program "in the CAN." The phrase "it's a wrap" means that the production is completed and everyone can go to the traditional wrap party.

### **wraparound programming/telecourses**

Two shows are sometimes scheduled to appear before and after a major nonfiction program that address the same theme or topic. Like the bread in a sandwich, the shows wrap around the meat of the main program. In a public affairs evening on PUBLIC TELEVISION (PTV) stations, a half-hour local lecture on drugs might be followed by an hour-long national DOCUMENTARY from the PUBLIC BROADCASTING SERVICE (PBS), followed by a half-hour local panel discussion

about how the problem affects the community. The two half-hour programs before and after the documentary are called wraparound programs. If there is only one show and it comes after the documentary, it is called a FOLLOW-UP PROGRAM.

The term is also used to describe a type of TELE-COURSE. Credit and noncredit courses are often created from programs originally intended for general audience viewing on PTV stations. COURSEWARE has been developed to "wrap around" and accompany the telecast of series such as "THE ASCENT OF MAN," "COSMOS," and "Vietnam" to strengthen the instructional aspects and components of the series.

### **Wrather, Jack**

Although most often associated with the long-running "LASSIE" series, Wrather was also responsible for several other action-adventure series, including "THE LONE RANGER" and "Sergeant Preston of the Yukon" in the 1950s. Wrather was also a GROUP BROADCASTER at one time and a pioneer in the program SYNDICATION industry.

The television and motion picture executive was also an early member of the board of directors of the CORPORATION FOR PUBLIC BROADCASTING (CPB). Wrather died November 12, 1984.

### **Wright, Donald F.**

As senior vice president of the TIMES MIRROR COMPANY, Wright has responsibility for the company's four television stations and its cable MULTIPLE SYSTEM OPERATIONS (MSO). He was named to his current position in 1987. An engineer by education, Wright has a professional background in print journalism. He spent twenty years at the *Minneapolis Star*, rising from an entry-level position to executive editor. In 1977, the University of Minnesota graduate became president and COO of *Newsday* on Long Island (New York) and in 1982 he was given the same titles at the *Los Angeles Times* before assuming his present responsibilities.

### **Wright, Robert C.**

Wright has been president of the NBC network since 1986. An attorney, his career has alternated between the GENERAL ELECTRIC COMPANY (GE) (NBC's parent company) and COX ENTERPRISES INC. After beginning his career at GE, Wright served as executive vice president of Cox Broadcasting and then president of Cox Cable from 1980 to 1983, returning to GE in 1984 as president and COO of the firm's financial services.

His professional memberships include the Board of Trustees of the MUSEUM OF TELEVISION AND RADIO.



**Writers Guild of America (WGA)**

This trade union, composed of one unit in New York (WGA-East) and one in Los Angeles (WGA-West), represents writers (and some other industry professionals) in negotiations and bargaining for wage scales with producers in the industry. The guild was formed in 1954 and today represents professional staff writers and free-lancers in radio, television, and motion pictures. Guild agreements cover payment for stories, treatments, PILOTS; adapting scripts screenplays or teleplays; and rewrites. Dialogue and narration written for PRIME TIME, non-prime time, religious programs, series, MADE-FOR-TV MOVIES, and other programs are covered under WGA contracts. The union publishes a journal and holds an annual meeting. (See also ALLIANCE OF MOTION PICTURE AND TELEVISION PRODUCERS.)

**Wussler, Robert J.**

In twenty years at CBS, Wussler rose from an entry-level position to become president of the network in 1976. He had been most visible for many years as a producer for CBS News, winning EMMYS for his special productions in 1969, 1971, and 1972. After a CBS reorganization in 1977, Wussler was demoted to president of CBS Sports and he left the network shortly thereafter.

Wussler headed his own production company, Pyramid Enterprises Ltd. for two years. In 1980 he was named executive vice president of the TURNER BROADCASTING SYSTEM (TBS), becoming president of SUPERSTATION WTBS in 1983. He stayed with Turner for ten years, leaving in late 1989 to become president of Comsat Video Enterprises (CVE), a subsidiary of COMSAT SATELLITE CORPORATION.

**Wyman, Jane**

An established motion picture actress since the 1930s, Wyman ventured into television in the early days, mostly in drama ANTHOLOGY guest roles. Her first series consisted of hosting and frequently starring in "Fireside Theater" (known during her tenure as "Jane Wyman's Fireside Theater" or "The Jane Wyman Show") on NBC from 1955 to 1958. Reruns of the series on ABC in 1963 were retitled "Jane Wyman Presents."

Except for a few MADE-FOR-TV MOVIES, Wyman was inactive for some years, returning to the small screen in 1981 as the domineering matriarch on the PRIME-TIME long-running SOAP OPERA "FALCON CREST" on CBS. Her portrayal of the tough, volatile, and overbearing Angela Channing used all the dramatic skills she had developed during her years as one of Hollywood's reigning leading ladies. The actress was married for a time to Ronald Reagan, early in their motion picture careers.

**Wynne, John O.**

As chairman and CEO of the WEATHER CHANNEL (WC), Wynne also serves as president and CEO of its parent company, Landmark Communications Inc. He is also president of Landmark's Newspaper and Broadcasting Group, which includes nine daily newspapers and the Broadcasting and Video Enterprises Division. He has been with Landmark in an executive capacity since 1974, dealing largely with broadcasting, cable, and video. Wynne serves the industry as a director and treasurer of the CABLETELEVISION ADVERTISING BUREAU (CAB) and a director of the NATIONAL CABLE TELEVISION ASSOCIATION (NCTA).

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## **Yankelovich, Clancy, and Shulman Inc.**

Previously known as Yankelovich, Skelly, and White, this media and public opinion research firm, founded in 1958, is best known for its public opinion and behavioral science studies. The company conducts research and studies for corporations, media and communications companies, and government agencies. Much of its research has centered on the credibility and perception of the media. The Connecticut-based company also tracks social trends and attitudes that have an impact on communications.

## **Yes, Minister**

One of the popular British SITCOMS of the late 1980s, "Yes Minister" starred Nigel Hawthorne and Paul Eddington and was produced by the BRITISH BROADCASTING CORPORATION (BBC). The half-hour program developed a considerable cult following in the United States as a result of its original and rerun telecasts on the PUBLIC BROADCASTING SERVICE (PBS) and later on individual PTV stations. The plot concerned an inept politician (Eddington) who was somehow elected to a minor ministerial post in the British government, thus inheriting a guileful Permanent Undersecretary, played by Hawthorne. The plots were beautifully tangled, the writing superb, and the ensemble acting extraordinary.

The popularity of the series prompted a sequel, "Yes, Prime Minister," in which the bumbling minister, through a series of outrageous political fortunes, found himself holding the country's highest elective office. It was equally popular with Britcom aficionados.

## **Yogi Bear**

The popular denizen of Jellystone Park, originated by the creative minds at HANNA-BARBERA PRODUCTIONS, has been a mainstay of the Saturday morning cartoon programming block since 1958, under several titles ("Yogi's Gang," "Yogi's Treasure Hunt," and others). The Kellogg cereal company first distributed the half-hour show, but ABC picked it up in 1961. The cartoons feature the likable bear (unabashedly named after former baseball great Yogi Berra) and his gang, which over the years has in-

cluded Doggie Daddy, Huckleberry Hound, Magilla Gorilla, Snagglepuss, and Top Cat, among others. More than 190 half-hour shows and thirteen shows of one hour, fifteen minutes, as well as two specials, are available in SYNDICATION under various titles.

## **Yorkin, Bud**

Although he began his career as an NBC engineer, Yorkin soon found that his strength was in production, and he became one of the foremost directors and producers in broadcast television. His first production assignment was as associate director of the "COLGATE COMEDY HOUR" starring DEAN MARTIN and JERRY LEWIS. In 1959 Yorkin and NORMAN LEAR formed Tandem Productions and in 1974 he began his own company.

The stars who have benefited from Yorkin's abilities as a producer and director include DINAH SHORE, TENNESSEE ERNIE FORD, FRED ASTAIRE, JACK BENNY, GEORGE GOBEL, Tony Martin, Henry Fonda, and Carol Channing. He was also responsible for several successful series including "ALL IN THE FAMILY," "SANFORD AND SON," "MAUDE," "GOOD TIMES," and "CARTER COUNTRY." In recent years, Yorkin has concentrated on producing major motion pictures.

Through the years, the talented executive has been presented with many honors including a PEABODY award. He won three EMMYS in 1959 and 1960, two in Directing and one in Writing.

## **You Are There**

Originally a radio program in 1947 with JOHN DALY as the anchor, the show came to television in 1953 with WALTER CRONKITE anchoring. It was seen on CBS until 1957, and again as a revival in 1971. The series consisted of half-hour re-creations of important occurrences such as the Boston Tea Party or the assassination of Julius Caesar.

The historical events were covered, using the techniques and technology of the 1950s, with Cronkite narrating and cutting frequently to reporters who were supposedly in the field covering the action. Actors were used to portray the characters. The series was popular because of excellent production values and careful research, as well as the Cronkite im-

primatur. Still quoted are his familiar sign-off lines: "What sort of a day was it? A day like all days, filled with those events that alter and illuminate our lives - and you were there." Sixty-five programs from the 1971 series are in SYNDICATION.

#### **You Asked for It**

One of the earliest of the audience participation shows on television, "You Asked for It" was also one of the most durable. The weekly series responded to requests from viewers by visiting unusual places, profiling various people, or presenting unique stunts. Its genesis was a similar 1948 NBC program titled "I'd Like to See." This program premiered on the DUMONT NETWORK in 1950 and went to ABC the next year. Art Baker was the host and creator, replaced in 1958 by "Smiling Jack" Smith. The latter also hosted a FIRST-RUN syndicated version from 1971 to 1977 and appeared on yet another syndicated revival from 1981 to 1983, which was hosted by impressionist RICH LITTLE. Some 454 black-and-white half-hours from 1955-59 featuring Smith as the host are available in SYNDICATION.

#### **You Bet Your Life**

Ostensibly a GAME SHOW, this NBC offering was really a showcase for the wit of its host, GROUCHO MARX. George Fenneman served as Groucho's long-suffering straight man and announcer. Guests were interviewed in teams of two and then were asked some quiz questions. There was a betting and scoring system of sorts and if one of the contestants "said the magic word to win a hundred dollars," a scrawny stuffed bird on a string would be released from the ceiling and plummet toward the guests, holding the word and the money in its beak. The show, which had originated on radio in 1947, was carried simultaneously on radio and television for a time. An hour was filmed and then edited to a half-hour, thus enabling the producers to censor some of Groucho's racier remarks.

The show was televised from 1950 to 1961. Summer reruns were titled "The Best of Groucho" and during the final season, the program was retitled "The Groucho Show." In 1980 a FIRST-RUN syndicated version with Buddy Hackett as the host (but with the original title) was briefly seen in some markets. BILL COSBY planned to bring the show back in 1992 as a vehicle for his talents.

#### **You'll Never Get Rich**

One of the earliest of the military SITCOMS, this one starred PHIL SILVERS as conman Sergeant Ernie Bilko. He ran the motor pool and just about every-

thing else in his Kansas army post. He had assembled a band of like-minded underlings and was usually found gambling, outsmarting his colonel (Paul Ford), or pursuing a scheme that might result in a dollar or two, dishonest or otherwise. The program was created and written by NAT HIKEN.

The half-hour show, which was retitled "The Phil Silvers Show" almost immediately after its premiere, was televised by CBS from 1955 to 1959. The 138 black-and-white episodes were immediately placed in OFF-NETWORK syndication and were seen on many stations across the country for several years thereafter. The series won the Best Comedy EMMY in 1955.

#### **Young Broadcasting Inc.**

This GROUP BROADCASTER owns seven television stations in Rockford (Illinois), Lafayette (Louisiana), Adams (Massachusetts), Lansing (Michigan), Albany (New York), Nashville (Tennessee), and La Crosse (Wisconsin). The privately owned company is headquartered in New York City.

#### **Young People's Concerts**

LEONARD BERNSTEIN, as conductor of the New York Philharmonic, originated these hour-long concerts for children featuring the renowned orchestra. CBS televised the shows from 1958 to 1981, with Michael Tilson Thomas replacing Bernstein in 1972. In addition to introducing his audience to fine music, Bernstein also discussed the motivations of the composers and described and demonstrated the complexities of the music and the families and sounds of the instruments of the orchestra.

The show won an EMMY in 1960 for Program Achievement in Music and in 1961 for Children's Programming.

#### **Young, Alan**

Originally a cartoonist and a radio performer in Canada, Young came to the United States in the mid-1940s and continued his career in radio and in motion pictures. He was one of the first to switch from radio to television and his subdued style of humor, in contrast to the frantic slapstick that prevailed on TV at the time, brought him considerable popularity. He headlined "The Alan Young Show" from 1950 to 1953 on CBS, winning a Best Actor EMMY the first year, and in 1954 was a regular on NBC's "Saturday Night Revue," another variety program. For the next few years he appeared in TV drama ANTHOLOGIES, feature films, and the theater.

Young will undoubtedly be best remembered, however, for his 1961 SITCOM, "MR. ED," the series with the preposterous concept of a talking horse. It lasted

five years. The unpretentious comedian retired from show business for some years but was seen occasionally in the 1970s and 1980s in motion pictures, theater, and television. He provided the voice for some Saturday morning cartoons and in 1988 he appeared with Glynis Johns in an ill-fated series, "Coming of Age," that survived only three telecasts on CBS.

### **Young, Loretta**

A movie queen in the grand tradition of Hollywood in the 1930s and 1940s, Young abruptly left the silver screen after nearly 100 motion pictures in 1953. For eight seasons, she reigned in the new television medium as hostess and frequent star of "THE LORETTA YOUNG SHOW" on NBC. She will be remembered for her trademark skirt-swirling entrances down a long staircase, before taking center stage to introduce another program. The hostess/star won three Best Actress EMMYS for her performances in 1954, 1956, and 1959.

Young's only other series was quite different. She played a widow with seven children in the 1962 CBS series, "The New Loretta Young Show." Young retired to her palatial Hollywood home in 1963 and devoted herself to various charities. In the mid-1980s, however, she discovered the appeal of MADE-FOR-TV MOVIES and returned to TV on an occasional basis.

### **Young, Robert**

After more than two decades of starring in motion pictures, Young spent the next three as the archetypical father figure on television. His first series, the warmhearted family-oriented "FATHER KNOWS BEST," had been a success on radio for five years when he took it to television in 1954. It won an immediate following, eventually running on all three networks. Young cancelled the series himself in 1960 when it was at the height of its popularity, but it continued on the networks in reruns for another eight years.

The handsome actor next starred in a forgettable SITCOM, "Window on Main Street," for CBS in 1961, after which he went into semiretirement. A MADE-FOR-TV MOVIE lured him back to television and "MARCUS WELBY M.D." was so popular that it became his second hit series, running from 1969 to 1976 on ABC. The durable actor made one more series appearance, in NBC's "Little Women" (which also began as a TV movie) in 1979. Since that time, he has appeared in only a few SPECIALS and movies, although both "Father Knows Best" and "Marcus Welby" returned in reunion specials, the former in 1977 and the latter in

1984. Young has also been visible on the screen as the spokesperson for Sanka coffee.

The ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) conferred three Best Actor EMMYS upon Young for both of his major series. He first won the award in 1956 and 1957, and then again in 1970.

### **Your Hit Parade**

A popular Saturday-night radio show since 1935, "Your Hit Parade" moved to NBC television in 1950 where it had a successful run. It moved to CBS, however, for its final (1959) season. Singers on the show acted out little dramas and vignettes as they sang the nation's top-rated songs. While the radio format had spotlighted the nation's top ten popular songs each week, the TV version featured only the top seven, along with three "Lucky Strike extras" (named for the SPONSOR's cigarettes). The top three songs were always presented last, in descending order (to build suspense), and each show concluded with the number one tune. The challenge for the producers each week was to invent new gimmicks to stage repetitions of many of the songs because some remained on the charts for as long as twelve weeks.

While many singers appeared over the years, it was Russell Arms (1952-57), Dorothy Collins (1950-59), Snooky Lanson (1950-57), and GISELE MACKENZIE (1953-57) who were most closely identified with the program. Bob Fosse appeared with the dance troupe for a time and BURR TILLSTROM with his puppets was an occasional guest. In 1955 the ACADEMY OF TELEVISION ARTS AND SCIENCES (ATAS) awarded an EMMY to the program as the year's Best Music Series.

With the coming of rock and roll, the "Hit Parade" began to lose its appeal and in spite of a major re-vamping for the 1957 season, the show went into a decline and was cancelled in 1959. A FIRST-RUN syndicated version in 1974 was no more successful.

### **Your Show of Shows**

Headlined by SID CAESAR who was assisted by an extremely talented cast that included IMOGENE COCA, CARL REINER, and HOWARD MORRIS, this variety show was one of the best of the young television industry. In its first season in 1950, it was the latter half of "Saturday Night Review," one of SYLVESTER "PAT" WEAVER'S programming innovations. It shared a two-and-a-half hour time period with "The Jack Carter Show." It later settled into its own 90-minute spot, live on Saturday night each week. While the comedy of Caesar and Coca and the ensemble was the keystone of the performances, the show also featured music, dancing, and notable guest stars. The writers included Woody Allen, MEL BROOKS, LARRY GELBART,

and Neil Simon. The routines often exaggerated the events of daily life, and the sketches were hilarious take-offs and satires of motion pictures, interview shows, and other television programs. The repertory company was extremely versatile, and the writing was witty and sophisticated.

A theatrical motion picture was devised in 1975, using portions of the shows that had been preserved on KINESCOPE, and the same technique was utilized the next year to create eight TV SPECIALS. Two video-cassettes of the programs are available for home-video viewing from Video Yesteryear. In the early 1990s Caesar and Coca mounted a successful stage

revue, which was a revival of "Your Show of Shows" sketches, that was favorably received in both New York and Los Angeles. The material still played well.

The series won two EMMYS (in 1951 and 1952), cited as Best Variety Series both seasons. It is considered a classic.

**YTV Canada Inc.**

A Canadian BASIC CABLE network, YTV offers English-language programming for children, adolescents, and their families. It is headquartered in Toronto.

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## **Zane Grey Theatre**

From 1956 to 1961 DICK POWELL hosted and frequently starred in this ANTHOLOGY of western dramas, which was produced by his FOUR-STAR production group. Although the first years featured all Zane Grey material, in later seasons other western authors were also included. More than 150 guest stars were ultimately seen on the half-hour series.

In 1962, following a summer of reruns on CBS, the 145 black-and-white episodes were placed in OFF-NETWORK syndication where they continued to be seen for many years.

## **zapping**

The practice of rapidly switching channels on a television set came into vogue with the advent of remote control devices and cable television. Zapping is the physical manifestation of the process of GRAZING.

In the early days of television, viewers at home had a choice of only three or four stations and had to rise from their living room chairs and walk to the set to turn it to another channel. Zenith, however, introduced the remote control device in 1955, and as cable television began wiring America, the converter box and its dozens of buttons attached to the set by a long wire became commonplace in many of the nation's homes. Using wired or the newer unwired control units, viewers can now, without stirring, switch among the thirty-six or more channels available on cable systems, and the practice of zapping rapidly from one channel to another until a program catches the viewer's attention has become routine, particularly among the young. Others zap the channels or the sound during the COMMERCIALS in the program they are watching. The A. C. NIELSEN company, in fact, defines the term as the practice of eliminating commercials on a videocassette, but most industry practitioners use ZIPPING to describe that process.

## **Zapple doctrine**

Named after congressional aide Nicholas Zapple, this FEDERAL COMMUNICATIONS COMMISSION (FCC) rule applies the FAIRNESS DOCTRINE to political broadcasting and is also an adjunct to the EQUAL TIME (OPPORTUNITY) RULES. Adopted in 1970, the Zapple doctrine specifies

that if a station sells or gives time to supporters of a candidate, it must give an equal opportunity to supporters of an opposing candidate. It covers situations where the candidates themselves do not appear, but their campaign is represented by spokespersons. The rule applies only to major political parties and is limited to formal campaign periods.

## **Zenith Electronics Corporation**

Widely known for the high quality of its products in the early days of the consumer electronics industry, the firm is the last American manufacturer of TV sets. In recent years, the company has struggled to be competitive with Korean and Japanese firms and in 1989 it sold its desktop computer business to concentrate on an ADVANCED TELEVISION (ATV) system, particularly on SIMULCAST HIGH DEFINITION TELEVISION (HDTV). The company has developed a high-resolution picture tube for HDTV sets and is a part of a consortium proposing an all-digital communications HDTV system standard to the FEDERAL COMMUNICATIONS COMMISSION (FCC). The company also manufactures cable converters and MULTICHANNEL MULTIPOINT DISTRIBUTION SERVICE (MMDS) systems. It is headquartered in Glenview (Illinois).

## **Zimbalist, Efrem, Jr.**

The son of classical musicians, Zimbalist was trained as an actor and appeared on the stage in the 1940s. His first motion picture (of a dozen or so) was in 1949 and in the 1950s, he began his television career. Zimbalist appeared in a SOAP OPERA and had some guest roles on action-adventure series and then hit it big as a debonair cultured private detective on "77 SUNSET STRIP" (1958-64, ABC). He also had a recurring role on the popular "MAVERICK" in those years.

A second successful series, "THE F.B.I.," followed in 1965 and ran for five years. Zimbalist's television appearances since then have been largely in MADE-FOR-TV MOVIES and MINISERIES, although in 1986 he was a regular in ABC's "Hotel."

## **zipping**

Similar in nature to ZAPPING, this term describes the process of using a remote control device to fast-

forward a prerecorded videocassette to a new segment, scene, or spot. The viewer can bypass a boring section of a movie or find "the good parts" to show someone.

Zippering is done by both professionals and home viewers and is often used to bypass or even eliminate commercials on a videocassette. It sometimes becomes a form of *GRAZING*, although it is necessarily confined to one program or film at a time, rather than many channels and programs, as is the case with zapping.

### **Ziv International Inc.**

At one time this company was one of the most powerful forces in the television programming industry. Founded by Frederick W. Ziv, the firm became the leading *SYNDICATOR* of *FIRST-RUN* and *OFF-NETWORK* programs in the early 1950s. Its programs, including "SEA HUNT" (with *LLOYD BRIDGES*) and "HIGHWAY PATROL" (with *BRODERICK CRAWFORD*), were produced on film and distributed by a *BICYCLE* method to local stations around the country.

The company spawned a number of other *SYNDICATION* firms, and this alternative to network programming strengthened the local stations and the industry. In 1960 Ziv became a part of *UNITED ARTISTS* and was renamed Ziv-UA Television, but it continued its dominance in the field for only a few more years. Most of the company's properties were eventually absorbed into the UA (later *MGM/UA*) library or sold to other syndicators and the company name Ziv is no longer used.

### **Zoo Parade**

First seen in 1949 on a local Chicago television station, "Zoo Parade" became one of network TV's earliest children's shows when it moved to NBC in 1950. It was a Sunday afternoon favorite until 1957. The program was hosted by Marlin Perkins, then the director of Chicago's Lincoln Park Zoo but perhaps better known as the long-time host of "*MUTUAL OF OMAHA'S WILD KINGDOM*." The series was literally a parade of zoos. During the show's seven-year tenure, Perkins filmed the show at zoos in Africa and the Amazon as well as at all the major animal collections in the United States.

### **Zoom**

This program designed for children from six to twelve years of age was a *MAGAZINE-FORMAT* half-hour show. It featured songs, sketches, dancing, and puzzles, all presented by a resident company of amateur but exuberant youngsters. There was a cast change every six months.

The program originated at *PUBLIC TELEVISION (PTV)* station WGBH in Boston and was seen on the *PUBLIC BROADCASTING SERVICE (PBS)*. It premiered in 1972, left the air in 1975 because of lack of funding, and returned in 1976 and ran until 1981. Among the many honors that were bestowed on the program were three *EMMYS* in 1973, 1974, and 1977, all recognizing Achievement in Children's Programming

### **zoom lens**

A convenient and versatile device, the zoom is actually a combination of lenses. It has a variable rather than a fixed *FOCAL LENGTH* and can operate in a range from a wide angle to a telephoto lens without losing focus. This is accomplished by the manipulation of a lever on the lens itself or a control on the camera. The lens can be moved smoothly from one focal length to another, such as from 120mm to 12mm (expressed as a zoom ratio of 10:1). The lens can be used to change angles between shots or to zoom in on or away from a subject during a shot.

The term probably originated in the early days of flight when it was used to describe the sound of a plane swooping down and in and up and out at an air show. The lens was invented and developed by Frank Back under the supervision of Jerry Fairbanks. It was first demonstrated at a press conference in NBC's New York studios on April 16, 1947. The lens was called a "Zoomar," which (not coincidentally) became the title of a 1950s novel about television advertising by *ERNIE KOVACS*. A zoom lens is the most commonly used lens in television today. However, there is some distortion of perspective in the changing of the shots and old-time purists prefer the more accurate *DOLLY IN/DOLLY OUT* physical movement of a camera instead. These purists call a zoom a "lazy man's dolly."

### **Zorro**

The Zorro legend has appeared on television and the motion picture screen in many versions. The best-known was the Guy Williams series on ABC from 1957 to 1959, produced by the *WALT DISNEY COMPANY*. The action took place in California in the 1820s. The hero was a wealthy Spanish idler by day and a dashing masked debonair swordsman (who always left behind him the mark of Z, carved with his sword) by night.

There was also an animated "Zorro" series in 1981, a short "Zorro and Son" series of five shows in 1983 starring Henry Darrow (which played the action mostly for laughs), and "Zorro: The Legend Continues" (a series of twenty-four programs) in 1989. In 1991 Darrow was back playing the role on *THE FAMILY*

CHANNEL. In addition, a number of "Zorro" series that were created from short film sequences made in the 1930s and 1940s for theatrical release are in SYNDICATION.

**Zworykin, Vladimir K.**

Zworykin's major contributions to electronic television have caused many to call him the "father of television." He was a protege of Boris Rosing, the Russian developer of a primitive tube used with MECHANICAL TELEVISION. Zworykin immigrated to the United States after serving in the Russian Army in WW I and began work at Westinghouse Electric Com

pany. Working on a principle he first envisioned in 1907, he developed the first practical television pickup tube, the ICONOSCOPE, in 1924 and demonstrated it in 1928. In 1925, he filed for a patent for a receiving tube, the KINESCOPE. Both became the basis for the electronic television transmission and reception systems in use today.

Zworykin joined the RADIO CORPORATION OF AMERICA (RCA) in 1929 and remained with that company until his retirement in 1954. The National Academy of Science awarded him the National Medal of Science in 1967 for his lifelong contributions to engineering and television. Zworykin died in September 1982.



**- APPENDICES -**



# - INITIALS AND ACRONYMS - INDEX

<b>4As</b>	American Association of Advertising Agencies
<b>A&amp;E</b>	Arts & Entertainment Network
<b>AAF</b>	American Advertising Federation
<b>AAMSL</b>	American Association of Media Specialists and Librarians
<b>AAVT</b>	Association of Audio-Visual Technicians
<b>ABC</b>	American Broadcasting Company
<b>ABSTC</b>	Advanced Broadcast Systems Test Centre
<b>ABU</b>	Asian Broadcasting Union
<b>ACA</b>	Association for Communication Administration
<b>ACATS</b>	Advisory Committee on Advanced Television Service
<b>ACEJMC</b>	Accrediting Council on Education in Journalism and Mass Communications
<b>ACI</b>	Advertising Council Inc.
<b>ACT</b>	Action for Children's Television
<b>ACTAT</b>	Association of Cinematographers, TV, and Allied Technicians
<b>ACTRA</b>	Alliance of Canadian Cinema, Television, and Radio Artists
<b>ACVL</b>	Association of Cinema and Video Laboratories
<b>ADI</b>	area of dominant influence
<b>AE</b>	account executive
<b>AEA</b>	American Electronics Association
<b>AEJMC</b>	Association for Education in Journalism and Mass Communications
<b>AERho</b>	Alpha Epsilon Rho
<b>AES</b>	Audio Engineering Society
<b>AETT</b>	Association for Educational and Training Technology
<b>AFA</b>	Advertising Federation of America
<b>AFBA</b>	Armed Forces Broadcasters Association
<b>AFFFT</b>	Academy of Family Films and Family Television
<b>AFI</b>	American Film Institute
<b>AFM</b>	American Federation of Musicians of the U.S. and Canada
<b>AFMA</b>	American Film Marketing Association
<b>AFRTS</b>	Armed Forces Radio and Television Service
<b>AFT</b>	automatic fine tuning
<b>AFTRA</b>	American Federation of Television and Radio Artists
<b>AFVA</b>	American Film and Video Association
<b>AGC</b>	automatic gain control
<b>AHA</b>	American Hospital Association
<b>AHSA</b>	American Home Satellite Association
<b>AICE</b>	Association of Independent Commercial Editors
<b>AICP</b>	Association of Independent Commercial Producers
<b>AIM</b>	Accuracy in Media
<b>AIME</b>	Association for Information, Media, and Equipment
<b>AIT</b>	Agency for Instructional Technology
<b>AIVF</b>	Association of Independent Video and Film Makers
<b>ALS</b>	Adult Learning Services
<b>AM</b>	amplitude modulation

- AMMI** American Museum of Moving Image  
**AMPAS** Academy of Motion Pictures Arts and Sciences  
**AMST** Association of Maximum Service Telecasters  
**AMTEC** Association for Media and Technology in Education in Canada  
**ANA** Association of National Advertisers  
**ANI** automatic number identification  
**APB** Association for Public Broadcasting  
**APTV** America's Public Television Stations  
**AQH** quarter-hour audience  
**ARB** American Research Bureau Inc.  
**ARTS** Alpha Repertory Television Service  
**ASA** American Sportscasters Association  
**ASCAP** American Society of Composers, Authors, Publishers  
**ASET** Australian Society of Educational Technology  
**ASHET** American Society for Health, Manpower, Education, and Training  
**ASTA** Advertiser Syndicated Television Association  
**ASTD** American Society for Training and Development  
**ASTN** Automotive Satellite Network  
**ASTVC** American Society of TV Cameramen  
**AT&T** American Telephone and Telegraph  
**ATAS** Academy of Television Arts and Sciences  
**ATC** American Television and Communications Corporation  
**ATSC** Advanced Television Systems Committee  
**ATV** advanced television  
**AVA** American Video Association  
**AVC** Association of Visual Communicators  
**AVMA** Audio-Visual Management Association  
**AWRT** American Women in Radio and Television
- BAFTA** British Academy of Film and Television Arts  
**BAIT** Black Awareness in Television  
**BAR** Broadcast Advertising Reports  
**BBC** British Broadcasting Corporation  
**BCFMA** Broadcast Cable Financial Management Association  
**BCTV** British Columbia Television Broadcasting System Ltd.  
**BDA** Broadcast Designers Association  
**BEA** Broadcast Education Association  
**BET** Black Entertainment Television  
**BIB** Broadcast Information Bureau Inc.  
**BMI** Broadcast Music Inc.  
**BPME** Broadcast Promotion and Marketing Executives  
**BRC** Broadcast Rating Council  
**BT&R** Broadcast Traffic and Residuals  
**BTA** best time available
- C-Span** Cable Satellite Public Affairs Network  
**CAB** Cable Advertising Bureau  
**CAB** Canadian Association of Broadcasters  
**CAI** computer-assisted instruction  
**CAMERA** Canadian Association of Motion Picture and Electronic Recording Artists  
**CARS** community antenna relay system  
**CATA** Community Antenna Television Association  
**CATV** community antenna television

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<b>CAV</b>	constant angular velocity
<b>CBA</b>	Commonwealth Broadcasting Association
<b>CBA</b>	Community Broadcasters Association
<b>CBC</b>	Canadian Broadcasting Corporation
<b>CBS</b>	Columbia Broadcasting System
<b>CCD</b>	charge-coupled devices
<b>CCSN</b>	Community College Satellite Network
<b>CCTA</b>	Canadian Cable Television Association
<b>CCUMC</b>	Consortium of College and University Media Centers
<b>CD</b>	compact disc
<b>CED</b>	capacitance electronic disc
<b>CEN</b>	Central Educational Network
<b>CES</b>	Consumer Electronics Show
<b>CFEG</b>	Canadian Film Editors Guild
<b>Cine</b>	Council on International Nontheatrical Events
<b>CIT</b>	Commission on Instructional Technology
<b>CITEL</b>	Inter-American Telecommunication Conference
<b>CLV</b>	constant linear velocity
<b>CMA</b>	College Media Advisors
<b>CMSA</b>	Consolidated Metropolitan Statistical Area
<b>CNBC</b>	Consumer News and Business Channel
<b>CNN</b>	Cable News Network
<b>CNTV</b>	Center for New Television
<b>Coltam</b>	Committee on Local Television Audience Measurement
<b>COMSAC</b>	Communications Satellite Corporation
<b>CP</b>	construction permit
<b>CPB</b>	Corporation for Public Broadcasting
<b>CPE</b>	Columbia Pictures Entertainment
<b>CPM</b>	cost per thousand
<b>CPRP</b>	cost per rating pint
<b>CRT</b>	cathode ray tube
<b>CRT</b>	Copyright Royalty Tribunal
<b>CRTC</b>	Canadian Radio-Television and Telecommunications Commission
<b>CSG</b>	community service grants
<b>CTAM</b>	Cable Television Administration and Marketing Society
<b>CU</b>	closeup
<b>CUB</b>	Council on UHF Broadcasting
<b>CUFC</b>	Consortium of University Film Centers
<b>DA</b>	distribution amplifier
<b>DAVI</b>	Division of Audio-Visual Instruction
<b>dB</b>	decibel
<b>DBS</b>	direct broadcast satellite
<b>DEMM</b>	Division of Educational Media Management
<b>DGA</b>	Directors Guild of America
<b>DGC</b>	Directors Guild of Canada
<b>DMA</b>	designated market area
<b>DOT</b>	Division of Telecommunications
<b>DSMS</b>	Division of School Media Specialists
<b>DVE</b>	digital video effects
<b>DVS</b>	Descriptive Video Service
<b>EBS</b>	emergency broadcast system
<b>EBU</b>	European Broadcasting Union

<b>EDI</b>	electronic data interchange
<b>EEN</b>	Eastern Educational Network
<b>EEO</b>	equal employment opportunity
<b>EFLA</b>	Educational Film Library Association
<b>EIA</b>	Electronic Industry Association
<b>EMRC</b>	Electronic Media Ratings Council
<b>ERA</b>	Electronics Representatives Association
<b>ERP</b>	effective radiated power
<b>ET</b>	Entertainment Tonight
<b>ETA</b>	Educational Television Association
<b>ETAI</b>	Electronic Technicians Association International
<b>ETRC</b>	Educational Television and Radio Center
<b>ETV</b>	educational television
<b>EuDISED</b>	European Documentation and Information System for Education
<b>EWTN</b>	Eternal Word Television Network
<b>FAE</b>	Fund for Adult Education
<b>FAIR</b>	Fairness and Accuracy in Reporting
<b>FCC</b>	Federal Communications Commission
<b>FIM</b>	Fairness in Media
<b>FM</b>	frequency modulation
<b>FTC</b>	Federal Trade Commission
<b>FVA</b>	Film/Video Arts
<b>GM</b>	general manager
<b>GPNTL</b>	Great Plains National Instructional Television Library
<b>GRPs</b>	gross rating points
<b>HBI</b>	Hubbard Broadcasting Inc.
<b>HBO</b>	Home Box Office
<b>HDTV</b>	high definition television
<b>HeSCA</b>	Health Sciences Communication Association
<b>HRTS</b>	Hollywood Radio and Television Society
<b>HUT</b>	households using television
<b>Hz</b>	hertz
<b>IAA</b>	International Advertising Association
<b>IABC</b>	International Association of Business Communications
<b>IASUS</b>	International Association of Satellite Users and Suppliers
<b>IATSE</b>	International Alliance of Theatrical Stage Employees
<b>IBA</b>	Independent Broadcasting Authority
<b>IBEW</b>	International Brotherhood of Electrical Workers
<b>ICEM</b>	International Council for Educational Media
<b>ICIA</b>	International Communication Industry Association
<b>ID</b>	station identification
<b>IEEE</b>	Institute of Electrical and Electronic Engineers
<b>IERT</b>	Institute for Education by Radio and Television
<b>IGC</b>	Institute for Graphic Communication
<b>IIT</b>	International Institute of Communications
<b>INN</b>	Independent Network News
<b>Intelsat</b>	International Telecommunications Satellite Organization
<b>INTV</b>	Association of Independent Television Stations
<b>IPS</b>	Interregional Program Service
<b>IQ</b>	International Quorum of Film and Video Producers

<b>IRTS</b>	International Radio and Television Society
<b>ISCE</b>	International Society of Certified Electronics Technicians
<b>ISV</b>	International Society of Videographers
<b>ITA</b>	International Tape/Disc Association
<b>ITC</b>	Instructional Telecommunication Consortium
<b>ITCA</b>	International Teleconferencing Association
<b>ITFS</b>	instructional television fixed service
<b>ITS</b>	International Teleproduction Society
<b>ITU</b>	International Telecommunications Union
<b>ITV</b>	instructional television
<b>ITVA</b>	International Television Association
<b>ITVS</b>	Independent TV Service
<b>IUC</b>	International University Consortium
<b>IVC</b>	Interactive Videodisc Consortium
<b>IVE</b>	International Video Entertainment
<b>JCET</b>	Joint Council on Educational Telecommunications
<b>JESCOM</b>	Jesuits in Communication in the U.S.
<b>K</b>	kelvin
<b>KIPI</b>	Knowledge Industry Publications Inc.
<b>LITA</b>	Library and Information Technology Association
<b>LOP</b>	least objectionable program
<b>LPTV</b>	low power television
<b>LS</b>	long shot
<b>LUC</b>	lowest unit charges
<b>LUD</b>	limited use discount policy
<b>LV</b>	laser videodisc
<b>LVR</b>	longitudinal videotape recording
<b>MAP</b>	minimum-advertised price
<b>MAT</b>	master antenna television
<b>MB</b>	Museum of Broadcasting
<b>MBC</b>	Museum of Broadcasting Communications
<b>MCHC</b>	Mass Communications History Center
<b>MCHS</b>	Wisconsin State Historical Society: Mass Communications History Center
<b>ME/U</b>	Mind Extension University
<b>MHE</b>	Media Home Entertainment
<b>MHz</b>	megahertz
<b>MMDS</b>	multichannel multipoint distribution service
<b>MPAA</b>	Motion Picture Association of America
<b>MPATI</b>	Midwest Program on Airborne Television Instruction
<b>MS</b>	medium shot
<b>MSA</b>	Metropolitan Statistical Area
<b>MSG</b>	Madison Square Garden
<b>MSO</b>	multiple system operator
<b>MSTV</b>	Association for Maximum Service Television
<b>NAATA</b>	National Asian-American Telecommunications Association
<b>NAB</b>	National Association of Broadcasters
<b>NABET</b>	National Association of Broadcast Employees and Technicians
<b>NABOB</b>	National Association of Black-Owned Broadcasters
<b>NABTS</b>	North American Broadcast Teletext Standards

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<b>NACB</b>	National Association of College Broadcasters
<b>NAEB</b>	National Association of Educational Broadcasters
<b>NAMB</b>	National Association of Media Brokers
<b>NAMBA</b>	North American Broadcasters Association
<b>NAMID</b>	National Moving Image Data Base
<b>NAPTS</b>	National Association of Public Television Stations
<b>NARM</b>	National Association of Recording Merchandisers
<b>NARMC</b>	National Association of Regional Media Centers
<b>NARTE</b>	National Association of Radio and Telecommunications Engineers
<b>NASTEMP</b>	National Association of State Educational Media Professionals
<b>NATAS</b>	National Academy of Television Arts and Sciences
<b>NAVC</b>	National Audio-Visual Center
<b>NAVD</b>	National Association of Video Distributors
<b>NBC</b>	National Broadcasting Company
<b>NBPC</b>	National Black Programming Consortium
<b>NCCET</b>	National Citizens Committee for Educational Television
<b>NCCPT</b>	National Citizens' Committee for Public Television
<b>NCI</b>	National Captioning Institute
<b>NCTA</b>	National Cable Television Association
<b>NCTI</b>	National Cable Television Institute
<b>NEDA</b>	National Electronic Distributors Association
<b>NESSDA</b>	National Electronics Sales and Service Dealers Association
<b>NET</b>	National Educational Television
<b>NETRC</b>	National Educational Television and Radio Center
<b>NFB</b>	National Film Board of Canada
<b>NFLCP</b>	National Federation of Local Cable Programmers
<b>NFPB</b>	National Friends of Public Broadcasting
<b>NHI</b>	Nielsen Home Video Index
<b>NHK</b>	Japan Broadcasting Corporation
<b>NICEM</b>	National Information Center for Educational Media
<b>NIH</b>	not invented here
<b>NPACT</b>	National Public Affairs Center for Television
<b>NPS</b>	National Program Service
<b>NRB</b>	National Religious Broadcasters
<b>NSI</b>	Nielsen Station Index
<b>NSS</b>	Nielsen Syndicated Service
<b>NTA</b>	National Telefilm Associates
<b>NTA</b>	National Translator Association
<b>NTI</b>	Nielsen Television Index
<b>NTIA</b>	National Telecommunications and Information Administration
<b>NTU</b>	National Technological University
<b>NVC</b>	National Video Clearinghouse Inc.
<b>NVR</b>	National Video Resources
<b>NWICO</b>	New World Information and Communication Order
<b>OFS</b>	operations fixed service
<b>OPT</b>	Operation Prime Time
<b>OTO</b>	one-time-only
<b>OTP</b>	Office of Telecommunication Policy
<b>PBFA</b>	Public Broadcasting Financing Act of 1975
<b>PBL</b>	Public Broadcasting Laboratory
<b>PBS</b>	Public Broadcasting Service
<b>PC</b>	personal computer



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<b>PD</b>	public domain
<b>PFVEA</b>	Professional Film and Video Equipment Association
<b>PI</b>	per inquiry
<b>PMC</b>	Public Media Center
<b>PMI</b>	Public Media Incorporated
<b>PMN</b>	Pacific Mountain Network
<b>PPT</b>	pay-per-transaction
<b>PPV</b>	pay per view
<b>PRCA</b>	Pacific Rim Coproduction Association
<b>PSA</b>	public service announcement
<b>PSSC</b>	Public Service Satellite Consortium
<b>PTAR</b>	prime time access rule
<b>PTC</b>	Pacific Telecommunications Council
<b>PTF</b>	Public Telecommunications Facilities Program
<b>PTV</b>	public television
<b>PUT</b>	people using television
<b>RCA</b>	Radio Corporation of America
<b>ROS</b>	run-of-schedule
<b>RTNDA</b>	Radio Television News Directors Association
<b>RTRC</b>	Radio and Television Research Council
<b>S/N</b>	signal-to-noise ratio
<b>SAG</b>	Screen Actors Guild
<b>SAP</b>	separate audio program
<b>SBCA</b>	Satellite Broadcasting and Communications Association
<b>SCA</b>	Speech Communication Association
<b>SCET</b>	Scottish Council for Educational Technology
<b>SCTE</b>	Society of Cable Television Engineers
<b>SDRS</b>	Standard Rate and Data Service
<b>SE</b>	special-event video
<b>SECA</b>	Southern Educational Communications Association
<b>SEG</b>	Screen Extras Guild
<b>SEG</b>	special-effects generator
<b>SERC</b>	Satellite Educational Resources Consortium
<b>SET</b>	Society for the Eradication of Television
<b>SI</b>	special interest (programming)
<b>SIN</b>	Spanish International Network
<b>SIP</b>	Station Independence Program
<b>SIVA</b>	Special Interest Video Association
<b>SMATV</b>	satellite master antenna television
<b>SMPTE</b>	Society of Motion Picture and Television Engineers
<b>SNC</b>	Satellite News Channel
<b>SNG</b>	satellite news gathering
<b>SOUTC</b>	Satellite Operators and Users Technical Committee
<b>SPC</b>	station program cooperative
<b>SSPI</b>	Society of Satellite Professionals International
<b>STA</b>	special temporary authorization
<b>STC</b>	Satellite Television Corporation
<b>STL</b>	studio-transmitter link
<b>STV</b>	subscription television
<b>sync</b>	synchronization
<b>TAR</b>	total audience rating

<b>TBC</b>	time base corrector
<b>TBN</b>	Trinity Broadcasting Network
<b>TCA</b>	Television Critics Association
<b>TCI</b>	Tele-Communication Inc.
<b>TEC</b>	The Entertainment Channel
<b>TERC</b>	Technical Education Research Center
<b>TIO</b>	Television Information Office
<b>TLC</b>	The Learning Channel
<b>TMC</b>	The Movie Channel
<b>TNN</b>	The Nashville Network
<b>TRAC</b>	Telecommunications Research and Action Center
<b>TvB</b>	Television Bureau of Advertising
<b>TVN</b>	Television News Inc.
<b>TVO</b>	TV Ontario
<b>TVQ</b>	TVQ rating
<b>TVRO</b>	television receive only
<b>TVT</b>	Top Value Television
<b>TW3</b>	That Was the Week That Was
<b>U-NET</b>	University Network
<b>UCIDT</b>	University Consortium for Instructional Development and Technology
<b>UFVA</b>	University Film and Video Association
<b>UMA</b>	University of Mid America
<b>UNCA</b>	United Nations Correspondents Association
<b>USIA</b>	United States Information Agency
<b>USICA</b>	U.S. International Communication Agency
<b>USSB</b>	United States Satellite Broadcasting
<b>UTOA</b>	United TVRO Owners Association
<b>VCA</b>	Video Club of America
<b>VF</b>	video floppy
<b>VFA</b>	Video Free America
<b>VHD</b>	video high density
<b>VIA</b>	Videotext Industry Association
<b>VQT</b>	Viewers for Quality Television
<b>VRA</b>	Video Retailers Association
<b>VSDA</b>	Video Software Dealers Association
<b>VSRA</b>	Video Software Retailers Association
<b>WARC</b>	World Administrative Radio Conference
<b>WBT</b>	Women in Broadcast Technology
<b>WC</b>	The Weather Channel
<b>WCA</b>	Wireless Cable Association
<b>WCA</b>	World Communication Association
<b>WHCA</b>	White House Correspondents Association
<b>WIBC</b>	World Institute of Black Communications
<b>WIC</b>	Women in Cable
<b>WIC</b>	Women in Communicatio
<b>WST</b>	World Standard Teletext

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