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PICS/136

Television/Radio Age

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Television/Radio Age

November 23, 1987

Volume XXXV, No. 9

Some believe 35-64 will replace 25-54 as top target demographic; agencies shift targets slowly

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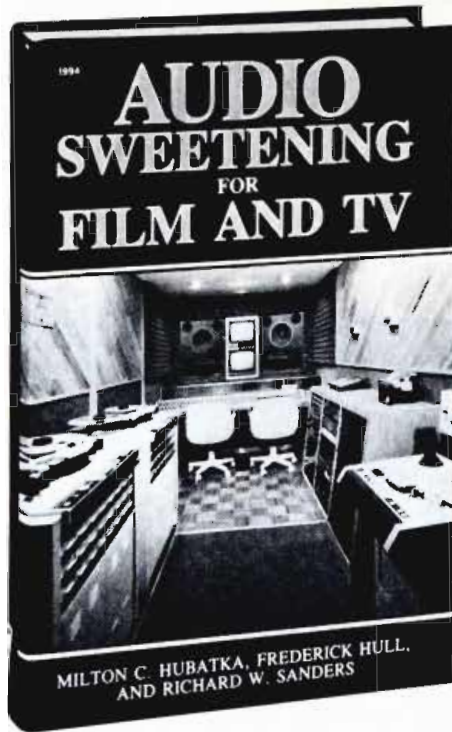
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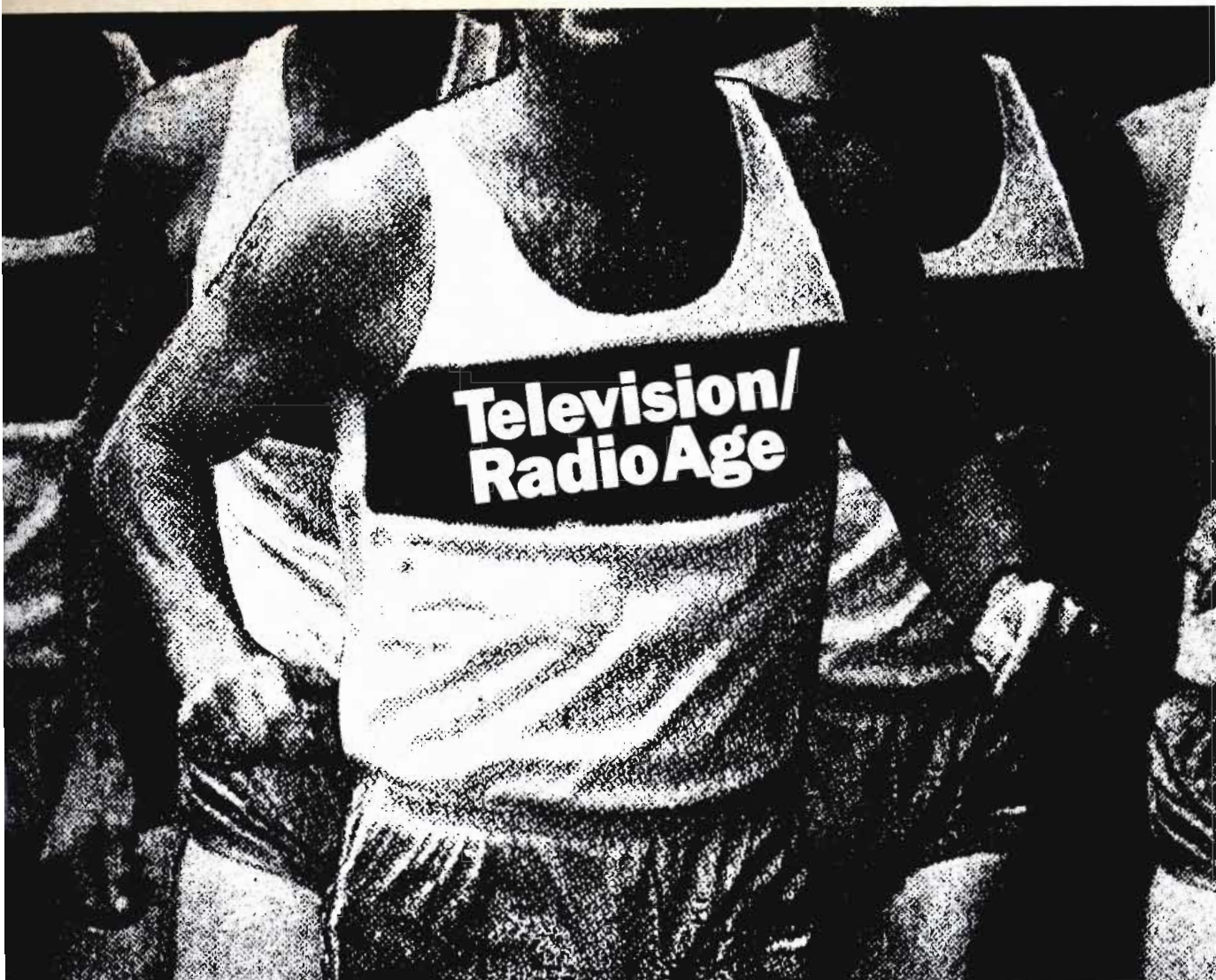
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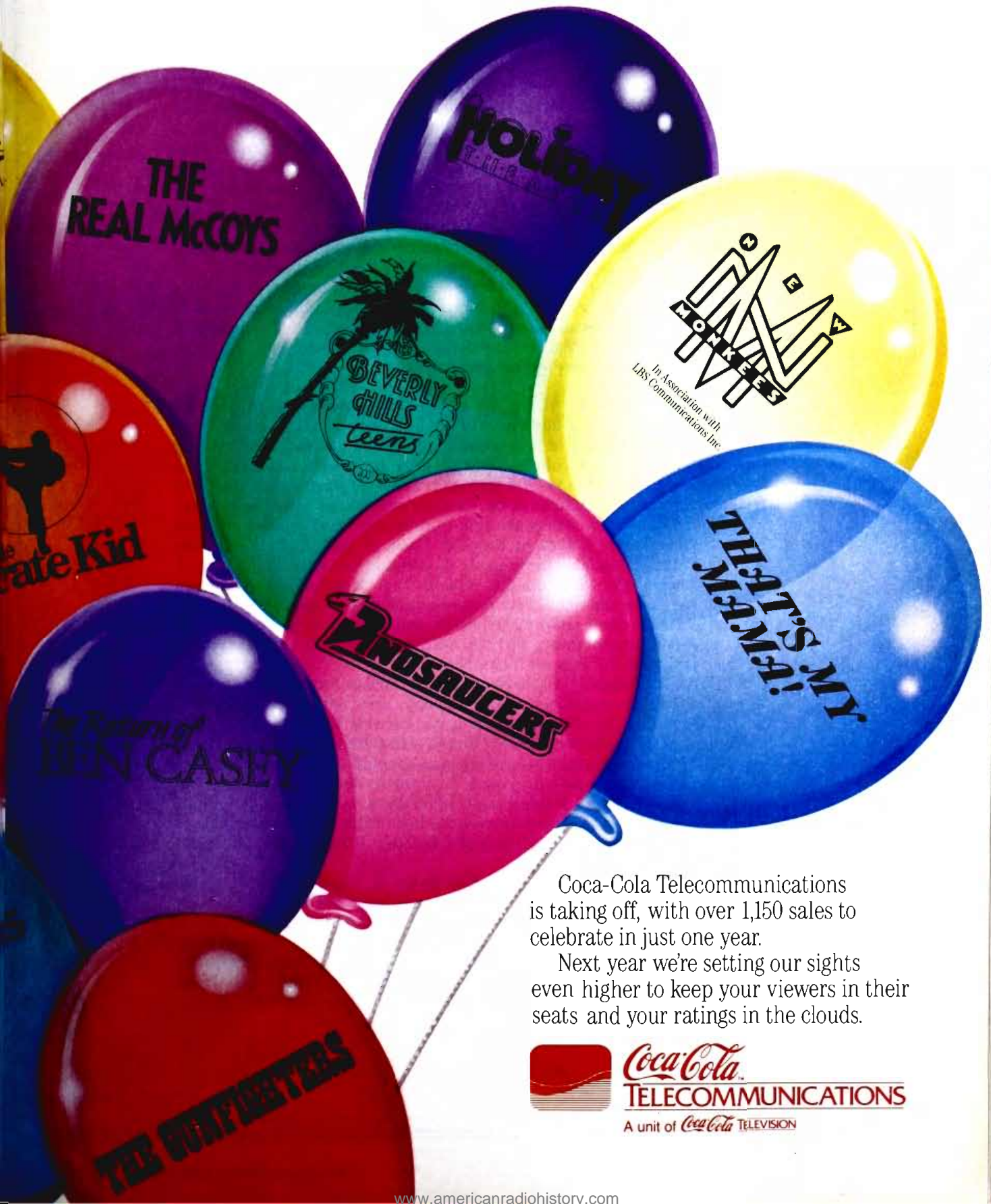
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Publisher's Letter

Outlook on U.S. Hispanic market: Wealthier, competitive & growing

In this issue's look at the enormous Hispanic market in the United States—there are at least 20 million Hispanic people in this country with a purchasing power estimated at \$34 billion—we discover several interesting trends. Chief among them is that young Hispanic women hold the key to this rapidly growing population which may top the 26-million mark by 1995. As a whole, these young women are better educated than their parents, certainly more independent, intelligent consumers, and so are being courted by the more aggressive American companies as employees as well as consumers. Indeed they are the link, the gatekeepers if you will, to the U.S. Hispanic market. Just how advertisers and their agencies target this population, how broadcasters and cablecasters are making money by better serving this population are discussed in this issue.

Today there are two major television networks programming in Spanish, Telemundo and Univision; one cable network, Galavision; and plans to start up the first Spanish satellite service, PanAmSat. The brainchild of Rene Anselmo, PanAmSat is considered the first private competitor to Intelsat. We wish this new venture every success.

The medium is radio. Yet as popular as television is, when one talks about broadcasting to Hispanic audiences in the U.S., we are talking about radio and its enormous variety of programming. Indeed, more radio stations are broadcasting in Spanish fulltime, and the growing opportunity has led the two Anglo radio rep giants—Interep and Katz—to form specialized new rep companies to sell Spanish radio. As more advertisers enter the Hispanic market, these radio outlets are able to raise rates and prosper as never before. According to Standard Rates & Data, of the 173 radio stations which regularly broadcast in Spanish, 63 devote their entire format to it. Only two years ago, 32 of the 203 stations then scheduling programs in Spanish gave over their complete programming day to Spanish. But there are stations that don't show up in SRDS, and there may be closer to 190 radio stations programming Spanish full time and 250 if the parttime Spanish language stations are included.

While ABC, CBS and NBC have dabbled in various forms of testing ways to reach Hispanic audiences in this country, they remain curiously distanced from what by all accounts is a market ripe for the taking: a big audience, becoming more affluent, bilingual but perhaps more comfortable watching programs in their native tongue; coupled with U.S. advertisers preferring American-made programs (in Spanish or English) targeted to Hispanic viewers. One wonders how advertisers would react if various chunks of the networks' schedule were dubbed in Spanish and available to Hispanics for the small (\$5-\$6) cost of a decoder. It's a gamble well worth the risk.

TV/RADIO AGE published the first study on the fledgling Hispanic radio and television market 20 years ago, and over the decades we have provided more basic information about this market—information that is relied upon by advertising agencies, advertisers and specialized marketing experts. Because of the expansion of the market and the need to update the information on a more frequent basis, our Hispanic study will be published semiannually. The next study will be published on July 25, 1988.



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*The undersigned acted as financial advisor to
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October 6, 1987

WJBK-TV reporter cracks FBI file; 'Doing it my way' took year-&-a-half

"I know people who've hired lawyers to dig out stories under the Freedom of Information Act. I didn't. But doing it my way took us a year-and-a-half," says investigative news reporter Bill Gallagher describing how he finally got into the 8,400-page FBI file on the late United Auto Workers president Walter Reuther for his series earlier this month aired by WJBK-TV Detroit.

Gallagher's six-part series reported that Reuther and the UAW were targets of an FBI investigation directed by J. Edgar Hoover that spanned four decades. Gallagher says Hoover "pursued Reuther for political reasons because he considered Reuther a threat to America and the American way of life." He says Hoover's probe began in the



Bill Gallagher displays 8,400-page FBI file on UAW chief.

mid-1930s and only ended when Reuther was killed in a 1970 plane crash.

Gallagher's *Eyewitness News* investigative team found that Hoover regarded Reuther as a "dangerous Communist subversive" and wanted to place him and his brothers Roy and Victor, also UAW leaders, in "custodial detention," like Japanese-Americans during World War II, in the event of a national emergency.

He says Hoover saw Reuther's involvement in the civil rights movement and his backing of Dr. Martin Luther King, Jr. as evidence of a Communist conspiracy and that the FBI used illegal bugging gear to spy on the UAW. WJBK also reported that the FBI's files on Reuther were provided to Egil

"Bud" Krogh, convicted as a conspirator in the Watergate mess.

Gallagher was able to "do it his way," he says, with the aid "of a very helpful clerk at the FBI who was kind enough to guide me through the labyrinth of the FBI bureaucracy. She warned me to be very patient and to show at least a measure of courtesy, and she turned out to be right. Eventually it paid off."

He says his first big surprise was that there could be 8,400 pages of files on "someone that the bureau was never able to find one thing to charge him with, even after 35 years of trying. Tax dollars were wasted and laws were broken by the bureau just because Hoover's view of America was different from Reuther's."

But even after WJBK's series of six reports, Gallagher says he's still not finished: "Among the 1,500 pages we pulled for our report, there were about 100 pages deleted and some areas blacked out. Presumably, according to the Freedom of Information Act, the deletions and blackouts are to protect the identity of informants or for reasons of national security. But I'm pretty sure that much of it was to protect the bureau from embarrassment. So we're appealing to get some of the deletions restored."

He explains that this is an internal appeal filed with the FBI's "parent company," the Department of Justice, and not an appeal involving a court of law.—George Swisshelm

Media fares just so-so at Supreme Ct.

When you put it all together—broadcasting, newspapers, magazines, books, movies, even pamphleteers—how successful are they before the U.S. Supreme Court? That's the question asked—and answered—by David A. Anderson of the University of Texas Law School in a report released by the Gannett Center for Media Studies.

Here are some of the conclusions:

■ Historically, media have not done as well before the Court as the general run of litigants. The exception was the Warren years.

■ The issues on which the media have been most successful are prior restraint, libel, privacy and broadcast

(including cable) regulation.

■ Media litigants have done only slightly better in "press cases," those arising from the gathering or dissemination of news or commentary. In this subgroup of cases, prior restraint, libel and privacy are still the media's best issues, and there is still no conspicuously successful class of litigants.

■ Media litigants are granted Supreme Court review three times as often as their adversaries, probably because they seek it more often. There is no empirical justification, the report says, for such a strategy, because media petitioners do worse than the general run of petitioners, and media respondents do better than their counterparts in other types of cases.

■ Media have been almost twice as successful in cases that come to the Supreme Court from the state courts as in those that come from federal courts. It is these federal appeals that have made the media net losers in the Supreme Court.

In his conclusion, Anderson makes the following observations: "Only a few Supreme Court decisions have produced real breakthroughs in freedom of the press. Most media wins are modest incremental gains, refining existing rules and extending them to new situations. Cumulatively these flesh out and reinforce the principles established in the major cases, but they are not themselves significant advances.

"In short, the great cases do not recommend reliance on the Supreme Court to advance freedom of the press, nor does the historical and empirical evidence. A litigation strategy based on an assumption that the Supreme Court generally or historically is solicitous of media interests obviously would be misguided; nor can one assume that an unsolicitous court must be an aberration that will right itself when some new justices are appointed. For media litigants in the Supreme Court, the chief aberration has been the 16 years of the Warren court. Throughout the rest of its history, the court, has been consistently less favorable to media than to the general run of litigants."

Rehnquist Court. What about the Rehnquist Court? While one term hardly constitutes a trend, Anderson sees "no new hostility to media litigants. On the contrary, the media did remarkably well, winning five of the six cases decided in Rehnquist's first term as chief justice. Rehnquist himself voted with the media litigant in three of the six cases."

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October 29, 1987

Letters

Crystal-balling

I apologize for taking so long to write you, but I've been out of town again and just caught up with the crystal-balling article (TV/RADIO AGE, October 12).

You certainly captured the essence of our conversation, and I appreciate the exposure you provided Group W Radio. I was impressed that you followed my "ramblings" through so many topics.

Needless to say, I was pleased with the results, and I particularly appreciate how attentive you were.

JOHN R. WAUGAMAN

Senior vice president, marketing and sales,
Westinghouse Broadcasting Co.

Direct marketing

I read Mr. Larry Schneiderman's article under your *In The Picture* feature (TV/RADIO AGE, October 12) with a great deal of interest, particularly his remark that stated "broadcast direct marketing is a completely different business than it was when agencies like Wunderman and Eicoff first got into it."

First, I would like to straighten out the record relative to Wunderman and Eicoff. Both Wunderman and Larry Schneiderman are "Johnny-Come-Latelys" in the broadcast direct marketing field. To set the record straight, the Wunderman broadcast division was set up only at the request of Columbia House after Eicoff had resigned their account. Neither Wunderman nor Schneiderman were ever engaged in the early days of direct marketing radio or television.

Schneiderman's remark that "Seventeen years ago there were only one or two network affiliates in smaller markets and one independent in the major markets that would accept direct marketing business." From my earliest days in direct marketing radio, I got my best results from the CBS and NBC owned and operated stations where I used such personalities as Arthur Godfrey, Galen Drake, Paul Gibson, etc. for direct marketing. In those days, the major 50,000 watt affiliates produced the greatest volume of orders at the lowest cost.

When television first aired, few ad agencies would buy anything other than primetime, so it was the direct marketing companies that were the prime users of daytime, prime access, and late night on all the affiliates. In

fact, WBKB Chicago (later to become WLS) ran direct marketers all day long as affiliates of the Dumont Network. Both NBC and CBS actually fought for the direct marketer's business.

I can truthfully say that there was never a time in my 40 years in direct marketing television that I was not able to use all of the network stations in the major markets, including the O&Os. The exception is that for a short period from 1960 to 1963, during Newton Minow's reign as head of the FCC, I was not able to buy direct marketing on 99% of all TV stations.

Mr. Schneiderman also states in his article that "broadcast direct response is still the only technique yet devised that can tell us the next day the exact number of dollars worth of sales generated by each dollar spent in advertising." Unless Mr. Schneiderman does not consider straight telemarketing a medium of advertising, or he can't make the same quick projections from print ads that run with a phone number, he is probably correct.

In my opinion, the basic fundamentals of broadcast direct marketing have gone a complete cycle. Direct marketing commercials are going back to the 10, 15 and 30 minute lengths. The characteristics of a successful direct marketing offer are the same today as they were 40 years ago. Although the creative techniques have been greatly improved by technology and the costs have gone up from \$800 a commercial to \$150,000 a commercial, there is still no substantiation of the fact that the less expensive, stand-up sales presentations are any less effective. In fact, as the largest direct marketing broadcast agency, we have every indication that the straightforward approach produces sales at a lower cost.

If there is a basic difference between the business as it was when Eicoff got into it and today, it is the availability of new media, and the tremendous opportunities that exist for new creative media concepts. There is no doubt but that the television set will be the shopping center of the future, and the sooner people in the business learn that when someone is interested in buying a product, they would like to get the most information available in terms and with the video concepts that are most credible.

Larry's article reminds me of a story that was prevalent when I was in college and there were few millionaires in

America. It so happened that Jesse Jones was one of the wealthiest men in America and McCarthy had just built the Shamrock Hotel in Houston with some of his newly acquired wealth. McCarthy stated that Roosevelt was destined to be the ruination of America and Jones retorted, "How can a man with a lousy \$6 million make a statement like that?"

ALVIN EICOFF

A. Eicoff & Co.,
Chicago

TvB: second opinion

In the process of trying to identify some of the major problems facing TvB and its new president (*Publisher's Letter*, November 9, 1987 issue), you referred to Roger Rice's tenure as a "caretaker administration." Flat out, nothing could be further from the truth.

Roger came to TvB after an extensive (if not exhaustive) search at a time when the organization was at a crossroads. The economy was in a recession, and the rep firms were talking secession. Hardly the time for a caretaker. If Roger made a wrong move, TvB could have withered, atrophied and probably died. As a matter of fact, some industry wags were already writing it off.

Instead, under Roger's guidance and because of his relationship with a very hands-on board, TvB grew, it prospered and made a very substantial contribution to the business of television. I know this to be the case because I served on that board for nearly four years and saw first hand the drive, energy and clarity of purpose that Roger brought to what could have easily become an undertow.

As we enter the next phase of TvB's growth, not only need we pledge our support to Bill Moll as he tackles the problems that other media will certainly try to exploit, but we should also be extremely grateful to Roger Rice for the chances he took, for the fences he mended and for the leadership he provided while bringing TvB to the preeminent position of respect it commands today.

DONALD MENCHEL

President
MCA TV

A taxing matter

Thank you for allowing some of us to voice our opinions and objections on the "sales tax." Your article (*Florida stations count their losses, eye referendum*, Sept. 14) was very timely.

"BO" BOWMAN

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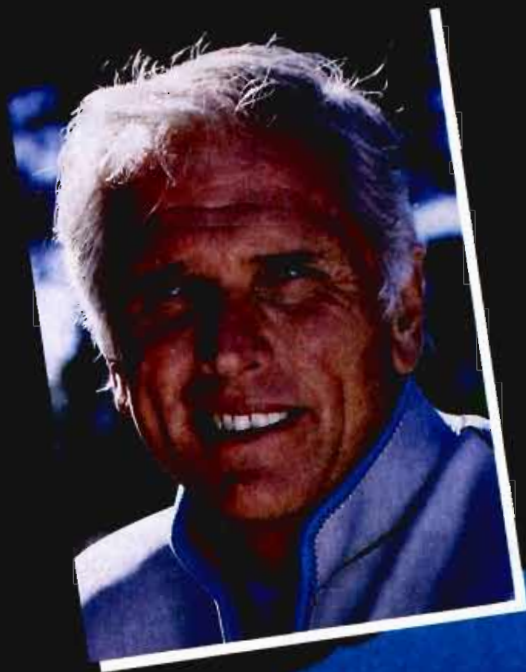
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MORGAN STANLEY & CO.
Incorporated

October 30, 1987

THE HUNT FOR



Source: N55 Pocketpiece, Season-to-Date, Oct. 5-11, 1987

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MEN IS OVER!

#1 MEN 18-49

PROGRAM

SEA HUNT	487
D. C. FOLLIES	460
COMEDY CLUB	452
WE GOT IT MADE	369
MARBLEHEAD MANOR	336
NEW MONKEES	325
OUT OF THIS WORLD	300
BUSTIN' LOOSE	295
SHE'S THE SHERIFF	292
DOM DeLUISE SHOW	291

#2 MEN 18-49

PROGRAM

SHE'S THE SHERIFF	2.5
SEA HUNT	2.3
D. C. FOLLIES	2.3
COMEDY CLUB	2.3
WE GOT IT MADE	2.2
MARBLEHEAD MANOR	2.2
OUT OF THIS WORLD	2.2
DOM DeLUISE SHOW	1.7
BUSTIN' LOOSE	1.5
YOU CAN'T TAKE IT WITH YOU	1.2

SEA HUNT

The most efficient way to reach men, among all the top new once-a-week half-hours.



MGM/UA TELECOMMUNICATIONS, INC.

Sidelights

Crockett wrestling family branches out

Expanding from a successful syndication operation into pay-per-view, the Crockett family plans to keep its wrestling events legitimate—at least so far as wrestling goes. David Crockett, vice president, internal operations, a former high school wrestler, says his company has no plans to go into women's wrestling, which it considers strictly a form of voyeurism, and as for the show-biz aspects of wrestling, "We're not going to have any snakes, alligators or chainsaws."

Crockett's older brother, Jim Crockett, heads Jim Crockett Promotions, an

organization founded on their father's promotion business. Involved in the current operations are still another brother, a sister and their mother.

With the company's wrestling events already syndicated on 192 stations, the Crockett organization is now forming The Wrestling Network as an umbrella organization for its syndication and pay-per-view efforts. This includes a current four hours of wrestling on Superstation WTBS—and David Crockett discloses there are negotiations to supply wrestling programming to the new Turner Network Television basic

cable network when and if it gets off the ground.

But pay-per-view is the newest wrinkle in the Crockett activities—"something we've been thinking about for years." Four PPV events have been scheduled, starting with the Bunkhouse Stampede Finals on Jan. 24 from the Nassau Coliseum in Uniondale, N.Y. Also scheduled are the Jim Crockett Senior Cup in April, the Bash in July and Starrcade next November.

The company is working both through established PPV operations and directly with system operators in instances where the operators control their own PPV activities. The first event is being distributed nationally by Home Sports Entertainment, cable sports network owned by the Houston Sports Association. Request Television and The Pay Per View Network will be offering Bunkhouse Stampede Finals to their affiliated systems.

Crockett notes there is currently no problem in supplying programming to more than one PPV service because there are hardly any cable systems so far with more than one such service. In fact, with more than 7,500 cable systems in the U.S., only 300 are providing PPV so far.

Jim Crockett notes that the events will also be available to home satellite dish market, in which there are more than 300,000 homes equipped with the VideoCipher descrambler. Atlanta-based Tempo Development will provide order-taking and fulfillment services to Home Sports Entertainment for the home satellite market.

The Wrestling Network combines two major professional organizations—the National Wrestling Alliance and the Universal Wrestling Federation.

Greenwald honored



The Young Adult Institute gives its 1987 Media Award to James L. Greenwald, c., chairman and CEO of Katz Communications, for his contributions to mentally retarded and developmentally disabled people and their families. Presenting the award at New York's Pierre Hotel are, l., Joel M. Levy, executive director and Dr. Philip Levy, associate executive director of YAI.

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WCBS-TV ready for double access, as N.Y. O&O race keeps heating up

WCBS-TV, the CBS flagship in New York, will be moving *The CBS Evening News with Dan Rather* out of its traditional 7 p.m. time slot to go head to head with ABC's *World News Tonight* at 6:30, thus virtually assuring the three O&Os will be competing in a double-access environment come September 1988.

When Roger Colloff, vice president and general manager of WCBS-TV, first took his double-access proposal to the powers that be at Black Rock last year, CBS News flew into a white froth, with Rather himself entering the fray against moving *Evening News* up a half hour by appealing directly to CBS Inc. president Larry Tisch.

Colloff lost that battle, but as WABC-TV's double-access strategy proved increasingly effective and *Jeopardy* continued to crucify both Rather and NBC *Nightly News* at 7:00 p.m. in the Big Apple, Tisch extracted himself from the issue and CBS Broadcast Group president Gene Jankowski quietly informed News chief Howard Stringer that the war had been lost.

While not commenting on the corporate infighting surrounding the issue for the past year, Colloff admitted that his decision to go double access now depends only on "finding the right program. . . We are not going double access just for the sake of it."

Colloff, along with his cross-town rivals at WNBC-TV, continues to look at the Tinker-Gannett *USA Today* half-hour strip—WNBC as a replacement for its checkerboard lineup, WCBS for a kind of double whammy to go with *Wheel of Fortune*, which owns the 7:30 slot.

King World, which distributes *Wheel* to WCBS and *Jeopardy* to WABC will not permit the two shows to compete head to head in the market.

Jeopardy practically doubles the ratings for the CBS and NBC news combined at 7 p.m., and provides WABC with a respectable lead-in to *The New Hollywood Squares* at 7:30. WCBS commands the time with *Wheel*, which turns out ratings in the 17 range with a 30 share or better. In contrast, WNBC's checkerboard is barely alive with 5 ratings and below a 10 share. But *Squares* benefits from the strong *Jeopardy* lead-in and posts respectable 12-plus ratings and 20 shares or better; and if you have to go against *Wheel*, that's not bad.

WCBS, which paid through the nose for *Wheel*, has to be concerned about protecting the franchise which already is beginning to feel the pressure from WABC and could really suffer if WNBC switches to a double-access strategy, as expected. The impact on the Rather news could also be disastrous. That broadcast, which already runs behind NBC *Nightly News* in New York, would be reduced to rubble.

Thus, even if WCBS loses out on the bidding for *USA Today*, the decision has been made: Find a strong program upon which to build a double-access block.

The way the New York access picture is shaping up right now, the O&O that delays the longest in making the switch to double access is probably doomed to running third for a long, long time.

Meanwhile, as one station chief remarked, "it's the looney season," as syndicators and stations go through their traditional mating dance with almost as many rumors as there are programs available.

Dubbers strike ends in France

The month-long French actors' strike, which paralyzed the work of dubbing TV series (mostly American) into French, ended Nov. 16 when the La-5 channel agreed to the actors' conditions. All the other French broadcasters—TF-1, A-2, FR-3, Canal Plus, the future satellite channel Sept, followed by M-6—had signed the agreement earlier this month.

The actors, about 1,000 who regularly do post-synchronization, plus another 1,000 occasional workers, went on strike to obtain the renewal of existing quotas restricting the number of program hours dubbed outside France, particularly in Quebec. The two-year agreement signed by the broadcasters limits them to 14 hours yearly (56 including repeats) of programs dubbed elsewhere. M-6 and La-5 which originally tried to hold out after the others signed, obtained a deal allowing them 42 hours in 1988, 28 in 1989 and then 14 from 1990 on.

Following the dubbers' strike, French actors are still highly mobilized and concerned about TV production quotas.

Public TV, NAB love affair hitting the skids

The alleged friendship between commercial and noncommercial broadcasting, voiced by both sides for several years, appears to be coming apart, with public broadcasters taking the first step toward what could become a rancorous divorce.

Howard Gutin, new chairman of the Corporation for Public Broadcasting (CPB), calls the Senate proposal to impose a transfer fee on the sale of broadcast entities and have the funds go to public broadcasting after two years "a brilliant piece of proposed legislation."

The Senate Communications Subcommittee held a hearing Nov. 12, at which Sen. Ernest Hollings (D-S.C.), the plan's sponsor, noted the NAB had convinced the White House to work to kill the plan. He denounced commercial broadcasters as "selfish." (At press-time it appeared the transfer tax would be killed from the budget compromise.)

Bruce Christensen, president of the Public Broadcasting Service, called the plan "ingenious and a proper way to assess those who use the spectrum for that use to achieve a public purpose."

Henry Cauthen, president and general manager of South Carolina Education Television Commission, called the bill "eminently fair."

In an interview, Gutin widened the gap between the two sectors: "Our commercial colleagues on any number of occasions have gone on record as being in favor of keeping public television around. Certainly it's in their best interests to do that because we do so many of the things that they don't have to do because we are around.

"But other than to give us plaudits and a lot of vocal support, they haven't done very much for us. I don't think it's surprising that after the first shot was fired and they had an opportunity to smell gunpowder, they realized that this was a very serious move on the part of the Senate to put in place a permanent funding mechanism for public broadcasting, so they're upset."

Prophetically, just two days earlier the NAB released a "white paper" on the issue in which it said the proposal "has already begun to strain the historically strong friendship and support between public and commercial broadcasters—forcing commercial broadcasters to subsidize an industry with which it increasingly competes for programs, audiences and advertising revenues."

(Final Edition continued on page 24)

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WKRC's Ira Joe Fisher selected most popular talk-show host

The best-liked personality on a locally-produced talk/magazine show in the top 50 markets among adults is Ira Joe Fisher of WKRC-TV Cincinnati.

That's according to the 1987-1988 Entertainment Talent Search syndicated service developed by Herb Altman Communications Research, Port Washington, N.Y.

The service is similar to the Altman



Ira Joe Fisher

News Talent Search service, which uses TvQ-type measurements to come up with familiarity and appeal scores for personalities on local and network news shows (see TV/RADIO AGE, October 12).

The Ira Joe Fisher Show has been airing for the past 18 months on WKRC, running in the 9-10 a.m. slot on weekdays.

Ranking second and third to Fisher in appeal scores are, respectively, Jack Harris of WTVT(TV) Tampa-St. Petersburg and Don Clark of KPLR-TV St. Louis.

Harris' show is called *Pulse Plus* and runs noon to 1 p.m. Monday through Friday. Clark's show, *Urban Affairs*, runs Sunday at 11:30 p.m. for a half hour.

The popularity of talk/magazine show hosts differs somewhat for men and women. Among the former, the most popular score was earned by Dennis Prager of KTLA(TV) Los Angeles,

followed by Clark in St. Louis and then Yetta Levitt of WXIA-TV Atlanta.

Among women, Fisher and Harris rank first and second, respectively, with Skip Lindeman of KSTS(TV) San Francisco (San Jose) third.

In order to develop a complete list of talk/magazine shows before the survey, the research firm called 304 stations in the top 50 markets, of whom 299 cooperated in supplying information about programs and personalities. It turns out that 81% of the 299 stations produce their own talk and/or magazine show. Total number of shows was 431, an average of 1.77 per station.

MCA's 'Vice' is USA's gain

Syndication's loss in selling to TV stations is cable's gain. That about sums up the feelings of David Kenin senior vice president, programming for USA Network, about the deal he made with MCA TV on the off-network sale of *Miami Vice*.

"We have definitely benefitted from the large number of syndicated programs that have become available to us," said Kenin. "And because we have been growing, we have been able to pay for these programs."

Also, he points out, "stations have a number of syndicated shows on the shelves, so the marketplace for syndicated programs has grown soft, giving us an opportunity to buy them."

Kenin says that not only have hour programs been knocking on his door, but sitcoms and half-hour action syndicated shows as well, because of the proliferation of product.

MCA TV was having a hard time selling *Miami Vice* to TV stations when the syndicator opened the hour show for business about a year ago. When sales went slow, MCA put *Miami Vice* on hold, sometime after the 1987 NATPE convention, and several months ago looked to cable and to CBS as a late-night vehicle.

In its arrangement with MCA, USA Network, which is owned by MCA Inc. and Paramount Pictures, 92 episodes, including five two-hour movies and all the one-hour shows produced through this season, will air on USA beginning next fall.

The four-year distribution agreement calls for "lots of runs," says Kenin. Specific terms of the cash deal were not revealed.

In addition, USA acquired the rights to 39 episodes of *The Hitchhiker*, thriller-suspense series, from Home Box Office. The agreement marks the first time an HBO series will be distributed to a basic cable network.

Network daytime TV billings plunge

Declining daytime billings dragged down total network TV revenues into the minus column during the third quarter, according to the latest BAR data. Daytime sales for the July-September period were down 21.2% from the previous year, primarily a result of pre-emptions for the Iran/Contra and Bork hearings and Persian Gulf developments. The decline might have been greater but for network agreements to rotate coverage. Daytime is now off 13.4% for the nine months, with a total of \$995.5 million.

Daytime was the only daypart reported by BAR that showed a drop, and it pushed total network billings for the third quarter down 2.5% to \$1,776.8 million. For the nine months total network billings are up by only 1.4% to \$6,114.5 million. They were ahead 3.1% at the end of the first half.

Total network billings for the third quarter were shared by the three webs as follows: ABC, 29.7%; CBS, 30.8% and NBC, 39.5%.

Network TV dollar revenue estimates—third quarter

Dayparts	Estimated \$ (000)	% change
Prime	\$1,003,781.1	+1.3%
Mon-Fri daytime	288,027.0	-21.2
Mon-Sun late night	104,686.8	+2.7
Sat/Sun daytime	206,695.7	+1.3
Mon-Fri early morning	50,189.3	+2.4
Mon-Fri early fringe	92,099.4	+5.3
Sat/Sun early fringe	31,379.1	+34.9
Subtotal early fringe	123,478.5	+11.5
Totals	\$1,776,838.4	-2.5

Copyright 1987, BAR

TvB comes up with new formula to boost national & regional spot

A new, concentrated approach to spot sales development at TvB is now underway, described by the bureau's new chairman, James Babb, as a "major step" and a "critical change" in the bureau's effort at generating new business for national/regional spot.

As explained at the Atlanta convention by Bud Hirsch, vice president of NBC TV Spot Sales and chairman of the bureau's National Sales Advisory Committee, there had been a feeling among reps that TvB's spot sales development was getting to be a "numbers game," that too many accounts were being called on and not enough effort put into each account.

At a meeting a few months ago a small group of NSAC members met with Roger Rice, retiring TvB president, and Dick Severance, TvB senior vice president for national sales, and asked that TvB target a limited list of potential clients and small spot spenders.

Michael Carson, a vice president and group sales manager at Harrington, Righter & Parsons and the head of NSAC's Sales Target Committee, said that TvB had been "very responsive," held meetings on the subject and made recommendations after asking its territorial sales people to each propose a list of eight to 10 possible target accounts. These were supplemented by account names suggested by NSAC members and other reps.

Babb said the list was winnowed down to 48. "We examined 1,700 names." The program, now underway, provides for two reps to accompany the TvB salesperson on each major call and for followup and accountability reports.

Those describing the new effort explained that the previous program did not seem to be having results and felt the long list of clients resulted in a

once-over-lightly approach. There was also concern about the state of spot business, which has been slow this year.

Those attending the original meeting with Rice and Severance included, besides Hirsch, David Allen, president of Petry and head of TvB's Performance Evaluation Committee; Pete Goulazian, president of Katz Television, and Peter Ryan, executive vice president of HRP.—**Al Jaffe**

Select Media game show

Relatively Speaking, the joint venture among Select Media Communications, Atlantic/Kushner/Locke and The Maltese Companies, will go into pilot production on Nov. 24 in Los Angeles.

John Byner, comedian/impressionist, will host the half-hour strip game show. All three companies will have production input on the barter program, which will have a split of four minutes for local sale, with two-and-a-half minutes held back for national advertising. The show will be available for next fall on a two-run basis (126 originals and 126 repeats).

SMC will handle distribution and national sales.

A celebrity panel will be featured in the show and attempt to identify a mystery guest who will be the relative of a famous person. Each show will have three rounds, and in the last round the celebrity will make a cameo appearance.

For SMC, *Relatively Speaking* marks its initial thrust into half-hour programming. It is primarily known for producing vignettes such as *Healthbreak*, a one-minute shortie hosted by John Palmer and sponsored by Warner-Lambert, and *Ask Professor Nutrition* sponsored by Coke.

NBC News cuts budget by \$8 mil.

NBC News, which soon will be operating with 200 fewer employees, per budget cutters at GE, also has had its 1988 budget cut by \$8 million.

Going into an Olympic and election year, NBC News president Larry Grossman came up with what he thought was a bare bones budget of \$308 million. But just a few days before his budget review by the powers that be at GE earlier this month, he was told to start with \$300 million.

But wait, there's more bad news ahead for Grossman. The 1989 news budget is expected to be trimmed by

\$50 million. It's getting to be almost as much fun as working at CBS.

Speaking of 1988, that's expected to be the last year for Bryant Gumbel as co-host of the *Today* show. His contract is up in December 1988, and it's questionable whether or not he'll even return to the show after covering the summer Olympics which begin October '88.

While Gumbel is expected to remain with the network, insiders don't think Grossman will last even that long. He's already begun to look elsewhere, it's being said.

'TV Guide' vs. 'USA Today'

Reps were expecting a combat zone to develop, with the spoils being a "go" for access 1988 as Lorimar officially entered the magazine fight with *TV Guide*, the half-hour strip version of the publication.

There's little doubt that *TV Guide*'s major adversary will be *USA Today*, from GTG Entertainment.

Having officially announced first, *USA Today* already has a jump on Lorimar, having signed 26 stations, including three Times-Mirror stations, KDFW-TV Dallas, KTVI-TV St. Louis and WVTM(TV) Birmingham.

Even in its satellite presentation announcing *TV Guide*, which also will have a one-hour weekend version, Lorimar claimed *TV Guide* is for real, not a concept, an obvious dig against *USA Today*. GTG is pitching its show as a concept and will not produce a pilot.

Lorimar has had a *TV Guide* program in development for some time, and it's understood that the present version will be much different from previous concepts.

"Lorimar has taken out what had been the key ingredient of the show—listings—and has completely revamped the format," notes one rep. As it stands now, the pilot will follow the printed *TV Guide* in most areas, including news about TV, previews and regular *Guide* departments such as Grapevine, Insider, and Cheer N' Jeers. Plans call for 52 weeks of original programming.

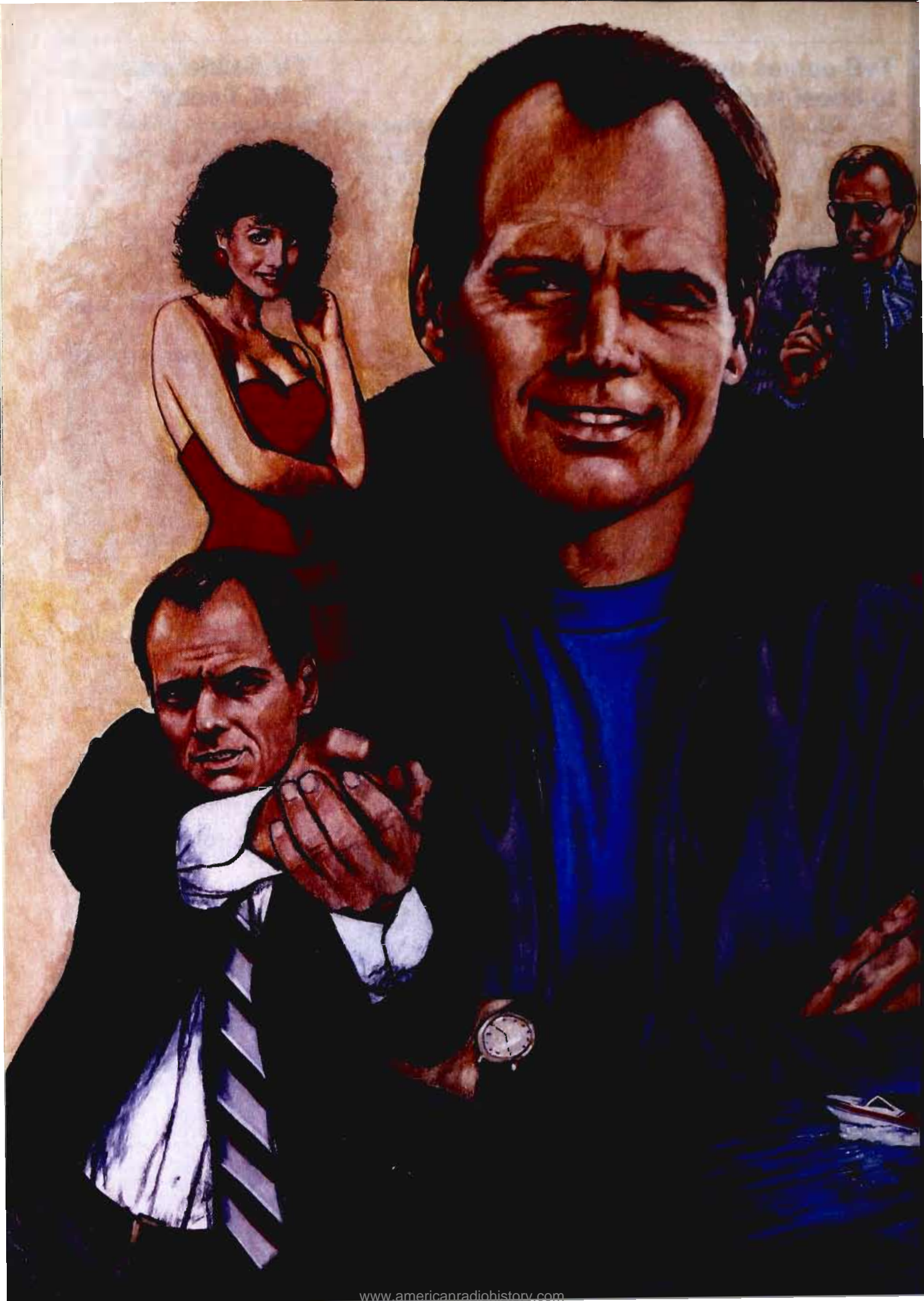
Hosts of the barter-plus-cash show will be Morton Dean and Janet Langhart. Dean's most recent stint was as an anchor on Independent News Network, originating from WPIX(TV) New York. Langhart hosted *Good Day*, a talk show, on WCVB-TV, ABC affiliate in Boston.

One rep, who is putting on hold any judgment on *TV Guide* until he sees a pilot, is, however, high on both Dean and Langhart. "I think having both is a plus for Lorimar," he says.

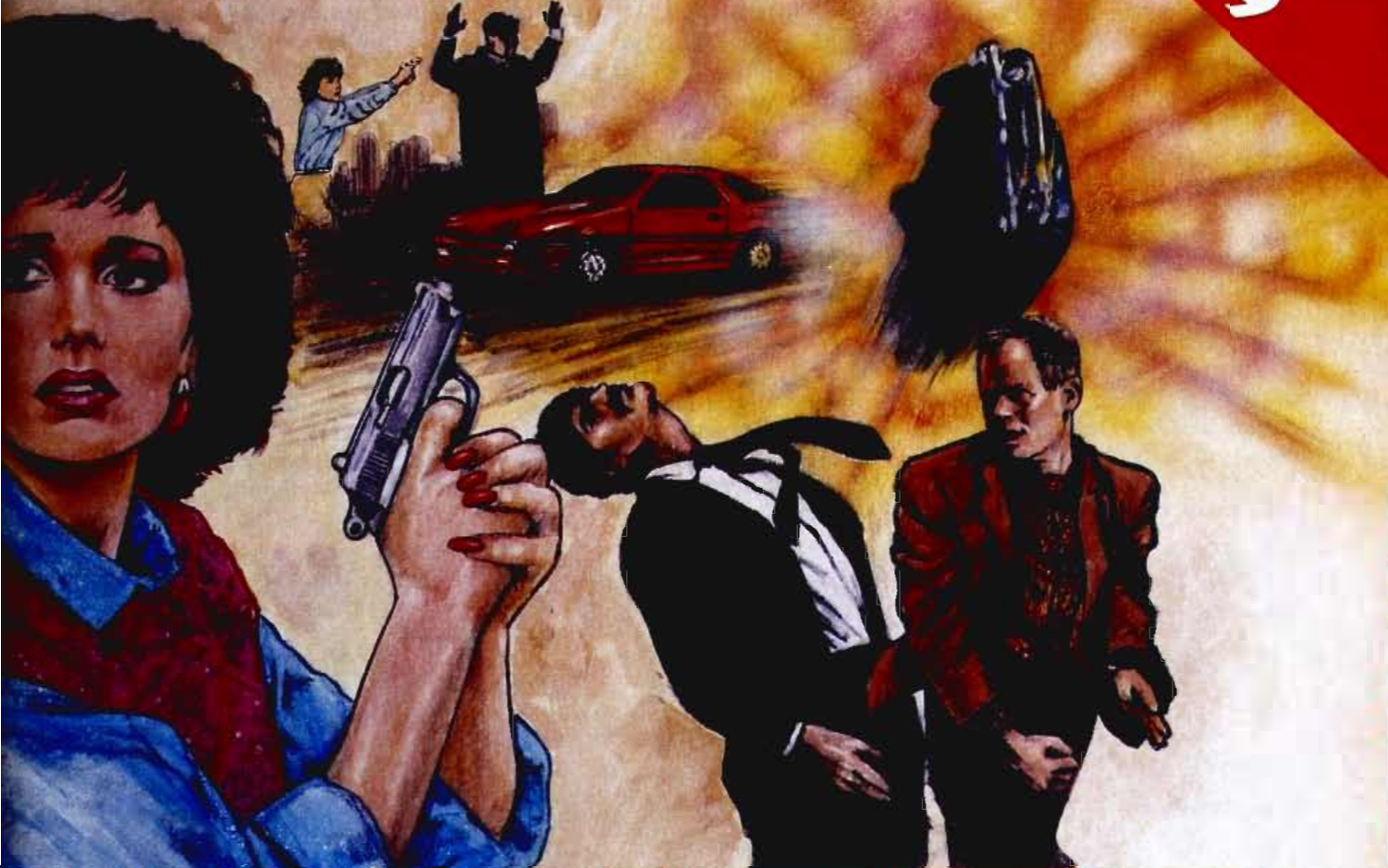
Grade exits BBC for Channel 4

Michael Grade, director of programs at BBC Television, has defected to the other side. He will succeed Jeremy Isaacs as chief executive of British commercial broadcaster, Channel 4.

The appointment is seen as a considerable blow to the BBC. Grade, who once worked for another commercial broadcaster, LWT, has been widely credited with boosting BBC audiences in the ratings battle.



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TV Business Barometer

Spot in doldrums in fourth quarter

With spot barely reaching a 4% increase during the first three quarters (see table below), the outlook for the remainder of the year is no better and could be a little worse. Earlier this year there were some hopes that spot would show a 5% increase by the end of the year, but there's not much likelihood of that, according to a spot check of the major reps.

Jay Walters, president of Harrington, Righter & Parsons, sees a "modest" increase for spot in general during the fourth quarter. Walters projects a 3-4% increase for the October-December period, sans political advertising for October of last year. If political advertising is factored into the year-to-

year comparison, the fourth quarter will do "even less," he says.

The HRP chief finds some of the major markets "doing quite well," but points out that the oil belt and Florida (the latter because of the ad tax) remain soft (for third quarter Florida TV ad results, see *Final Edition*, November 9).

Jack Oken, president of MMT sales, projects a 2-3% increase in the fourth quarter for spot in general. This takes into account election billings for last year. Oken figures the year will end up 3-4%. "It's as slow as we've seen it for a long time," he comments.

Oken expects a below-average fourth quarter for MMT because it reps stations in every one of Florida's major markets—Miami, Tampa-St. Petersburg, Orlando and Jacksonville. He also notes a

slowdown in toy advertising, which is impacting MMT since about one-third of its stations are indies.

Tom Tilson, vice president and director of sales for TeleRep, finds a broad-based feeling in the industry that the fourth quarter will not be as strong as was hoped. But he still projects spot billings up a little higher than some of the other reps—4-5%.

Quarterly figures

Through the first nine months of this year, *Business Barometer* shows spot up 3.9% to \$4,248.5 million, local up 6.1% to \$3,974.0 million and network comp up 1.3% to \$344.6 million. Spot was up 3.5% in the first quarter, 5.6% in the second quarter and 2.2% in the third quarter. Local was up 6.8% in the first quarter, 4.6% in the second quarter and 7.2% in the third quarter.

Television stations advertising billings, 1985-1986

Spot, local time sales and network compensation (in millions)

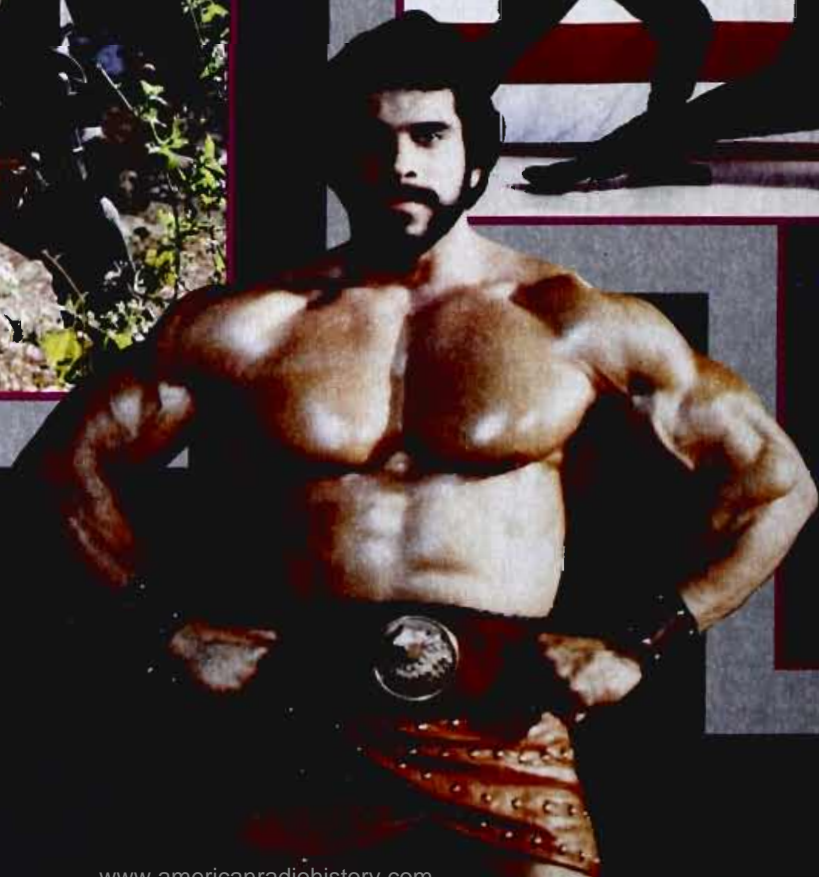
	Spot			Local			Compensation		
	1985	1986	1987	1985	1986	1987	1985	1986	1987
January	\$296.4	\$345.0	\$364.7	\$265.7	\$302.1	\$320.5	\$34.1	\$34.9	\$34.8
February	295.3	327.5	335.7	264.0	291.7	308.3	37.6	39.1	38.4
March	406.8	441.0	452.0	424.3	464.2	500.9	37.0	38.3	38.6
1st quarter	998.5	1,113.5	1,152.4	954.0	1,058.0	1,129.7	108.7	112.3	111.8
April	507.0	539.4	580.4	430.0	461.4	493.2	43.5	42.9	43.1
May	512.0	548.4	589.5	450.0	532.8	554.6	35.6	36.5	36.4
June	451.2	477.4	483.6	337.9	387.6	397.7	34.7	35.1	36.3
2nd quarter	1,470.2	1,565.2	1,653.5	1,217.9	1,381.8	1,445.5	113.8	114.5	115.8
1st half	2,468.7	2,678.7	2,805.9	2,171.9	2,439.8	2,575.2	222.5	226.8	227.6
July	459.7	476.2	481.4	356.7	383.5	408.0	36.5	37.5	38.1
August	373.5	429.5	439.8	383.8	452.1	474.7	39.3	40.0	41.6
September	463.9	505.2	521.4	415.2	468.8	516.1	35.9	36.0	37.3
3rd quarter	1,297.1	1,410.9	1,442.6	1,155.7	1,304.4	1,398.8	111.7	113.5	117.0
October	425.5	491.0	—	504.9	590.2	—	36.7	37.5	—
November	469.2	541.9	—	431.8	495.3	—	34.1	34.4	—
December	416.5	451.1	—	400.7	444.8	—	41.0	41.8	—
4th quarter	1,311.2	1,484.0	—	1,337.4	1,530.3	—	111.8	113.7	—
2nd half	2,608.3	2,894.9	—	2,493.1	2,834.7	—	223.5	227.2	—
Total*	\$5,077.0	\$5,573.6	\$4,248.5	\$4,665.0	\$5,274.5	\$3,974.0	\$446.0	\$454.0	\$344.6

* Through 3rd quarter '87, 12 months '85 and '86.

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International Report

American TV program suppliers get a bang out of plunging buck

Those German marks, French francs, British sterling and Japanese yen are looking good right now to U.S. program distributors, as the dollar continues to fall against most foreign currencies. Fortunately, most American suppliers got off their high horses almost a year ago when the dollar first began to lose some of its luster, and began dealing in local currencies.

"In Germany there has been a dramatic effect on the amount of money we are bringing back because we bill in local currency," boasts Paul Talbot president of Fremantle and one of the largest distributors of game shows outside the U.S.

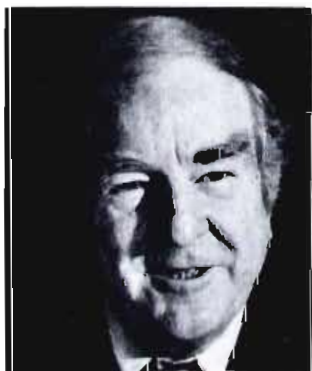
He's also making money hand over fist in France and the U.K., where he also is dealing in local currencies; but like most other Americans, he's taking

Fremantle's Paul Talbot reports there has been a "dramatic effect on the amount of money we bring [out of Germany] because we bill in local currency."

a bath in Italy where U.S. suppliers have been making dollars deals and the latest plunge in the buck caught them before they could raise prices.

Most Americans, like Worldvision's Bert Cohen, are philosophical when it comes to currency fluctuations. "Obviously we are doing much better on those deals where we are getting paid in the yen, franc or German mark," says Cohen. "But you have to look at it over the long term. For a company that has been in business more than 20 years these currency fluctuations tend to even themselves out."

Rainer Siek at CBS Broadcast International agrees, adding: "Currency exchanges never really have a dramatic effect on the sale. The buyer has to



Paul Talbot

make a programming decision; either he needs the program or not."

Faced with the latest currency merry-go-round, American distributors surveyed by TV/RADIO AGE report mixed results:

Two-tier? In some instances, films, made-for-TV movies and miniseries—either sold separately or in small packages—have been selling in U.S. dollars, so these distributors are hurting. Distributors of series, game shows and soaps—usually multiyear contracts—are paid in local currency.

However, not all American majors agree that such a two-tier pricing strategy is the norm. "I've never heard of such a thing," says Lorimar president Michael Solomon. But one other distributor, speaking not for attribution,

says he's made deals that way.

Regardless of what coin they take for payment, Americans usually pay their own costs (program acquisitions, production costs, etc.) in U.S. dollars, and if these payments on a fixed-price contract are spread over time, the U.S. company comes out very well.

One immediate effect of the devalued dollar, along with France's insistence on doing business only in francs, is to drive dubbing costs right out of sight. U.S. distributors, who usually have their programs for French speaking territories (including French Canada) dubbed in Paris, have seen prices practically double in the past few months. This in turn has produced a uniform increase in U.S. license fees throughout France for both TV and home video rights. A two-hour movie, for example, that used to go for \$25,000 now has a license fee of \$50,000.

Even though some American distributors have been hurt by the dollar's dramatic decline, three major trends have developed over the years that spell relief:

■ Germany, France, Great Britain and Australia established policies against paying in U.S. dollars some time ago when the dollar was strong, so their contracts with American distributors are written in local currencies. (The Australian dollar, however, has not gained on the U.S. dollar anywhere



Jim Marrinan

near the value of the franc, mark, sterling or yen.)

■ With more U.S. suppliers opening up their own offices in foreign capitals, dealing in local currencies has become a fact of life.

■ American distributors, realizing they no longer are the only game in town, have been forced to make concessions to foreign buyers—namely deal in local currencies.

■ Finally, there is the obvious: Raise prices. That's the great equalizer. But that only applies to new contracts or hot properties.

Bucking the general trend of dealing in local currency or paying through the nose for U.S. product is Japan where most American suppliers have been bowing and scraping for years.

Despite some limited breakthroughs, Japan, like the U.S., remains one of the most provincial markets in the world when it comes to buying foreign programming. Also, there is a widespread conspiracy in Japan to keep prices low.

ITC minis. One of the most successful distributors of popular miniseries this year, ITC Entertainment, has had some hits and misses in the currency market. Overall, however, international sales chief James P. Marrinan says he's made "a fortune" from home video sales of *Billionaire Boys Club*, *Poor Little Rich Girl*, *Windmills of the Gods* and *At Mother's Request*. He'll blow the weak dollar factor right out of the water with some staggering prices for these minis.

Marrinan is hoping the CBS/Fox home-video release of *Windmills* in the U.K. will start a bidding war between the BBC and ITV for the TV rights. But the British don't like bidding wars, and best bet is there will be a "gentleman's agreement" over there to keep prices down.

Meanwhile, Marrinan has sold the TV rights to *Windmills* to Beta in Germany (the deal was made in marks), La Cinq in France (francs) and to RAI in Italy (dollars—oops!)—**Jack Loftus**

BBC defends program listings right as it moves into the public sector

Presumably by the time the BBC gets around to selling off 25% of its profitable Enterprises business, the stock market will have recovered sufficiently to make people forget the small print warning that the price of stocks can go down as well as up.

In any event BBC director general, Michael Checkland, has announced that in a couple of years the public will be able to share in the returns by buying stock in the overseas program sales, book sales, video division and weekly BBC program guide division, which is well on track toward turning over \$340 million (U.S.) by the early 1990's.

While BBC programs sell well internationally and account for a healthy percentage of the income, the other parts of the division, especially the popular weekly consumer magazine, *Radio Times*, which lists the week's BBC programs, has been a big contributor to profits since its relatively recent inclusion in Enterprises.

Over the years the Beeb has successfully defended several attempts challenging its exclusive right to publish its program schedules in advance. Consequently, while no one can compete presently with either *Radio Times* or its commercial television counterpart, *TV Times*, in an era which is dominated by the notion of free enterprise, there remains the possibility that a publisher could successfully challenge the BBC/ITV monopoly in this extremely profitable area.

There certainly is no shortage of people who would like to. Additionally,

among others, publishers with titles which compete against ones the BBC owns, have widely criticized the amount of free on-air promotion the rival BBC publications receive. They contend it is worth thousands of dollars and obviously cannot be counterbalanced on the noncommercial network.

This kind of promotion recently was defended by Enterprises director of program sales Keith Owen. He pointed out that by indexing the license fee (the annual fee which all TV set owners pay to finance the BBC has now been tied to the rate of inflation, at the moment relatively low) the government has put a clamp on the corporation.

"They cannot now argue," he told TV/RADIO AGE, "that we can't expand our activities," adding that "On balance the BBC's effect on other people's material is much better. Our mission is to make money to put back into TV production."

Notwithstanding the new policy adopted by Checkland and his senior colleagues, a departure from more recent BBC administrations, some observers believe the BBC will not be given a green light to just proceed at will.

One major test is likely to come soon. In an unprecedented move, the BBC wants to finance an "after-hours" program with advertising. The corporation has asked for governmental approval to broadcast a scrambled one-hour news and features program aimed at doctors after BBC-2 goes off the air at night. The show would automatically be recorded in the doctor's house.

Few U.S. buyers at London show

Although a full post mortem has not yet been held, Britain's independent television companies seem satisfied with the success of the London Screenings and think they'll probably do it all again next year.

The idea to hold the Screenings, which took place during the week of November 9, was initiated shortly after the demise of the London Market. Each company was allocated a day to show its product to between 175 and 250 buyers. The result, according to Central Television's head of sales, Philip Jones, was a businesslike atmosphere reminiscent of the European Broadcasting Union screenings.

While there were few U.S. buyers, there was a good turnout from Eastern Europe, Canada and Australia.

LWT sales included its new drama series, *Bust*, to Finland and its feature, *Scoop*, to Yugoslavia. RPTA, mean-

while, sold *Hoover vs. The Kennedys*, which aired recently in the U.S., to Hungary and Finland and the miniseries, *Always After*, to Finland and Yugoslavia.

Granada Television, which took buyers from London to its studios in Manchester on a specially chartered train, sold *Breakthrough at Reykjavik*, a dramatized reconstruction of the Reagan/Gorbachev summit in Iceland, to the PBS network.

PBS plans to air the program December 7, when the U.S. and Soviet heads of state meet in Washington for a second round of arms control talks. Finland, Iceland, Taiwan and Australia also bought *Reykjavik*.

Whether or not the screenings are repeated next year, the ITV companies say they still intend to go to MIPCOM, taking the view that both events have their unique advantages.

People in the news

Martha Burke-Hennessy has left Viacom International as vice president of its London office to head up a newly formed international program development office for London Weekend Television. She continues to be based in London.



Martha Burke-Hennessy

Peter A. Press, who used to run Viacom's Australia, New Zealand and Southeast Asia units in Sydney, has been moved to London to fill the vacancy there as vice president and managing director of Viacom's European operations. Press is succeeded in Sydney by **Anthony David Manton**, who was national sales manager for Greater Union Film Distributors in Sydney.

Andrew Berman has been promoted at TEN International to director of international sales. He reports to **Bill Doyle**, senior vice president for worldwide sales for The Entertainment Network.

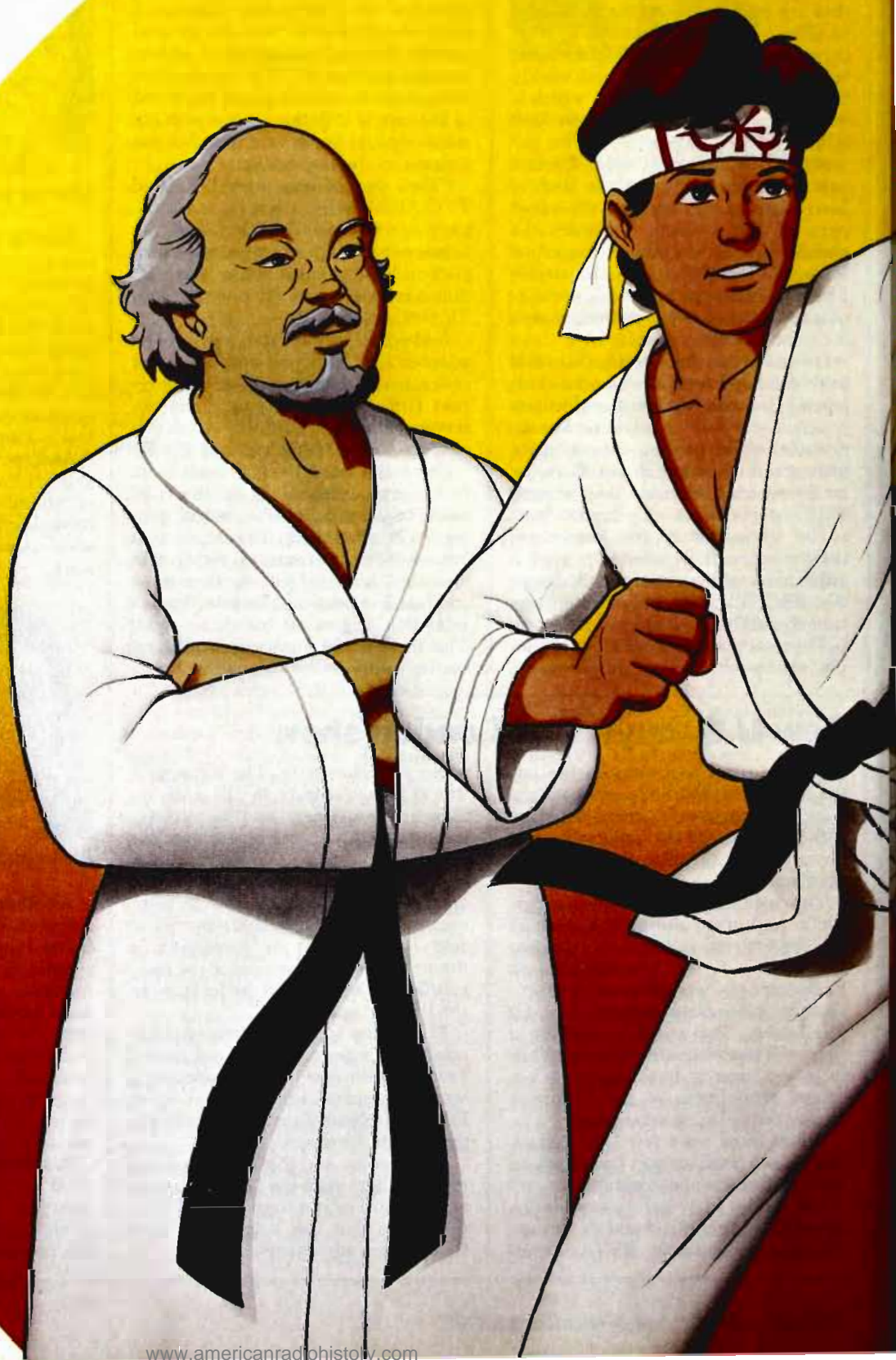


Andrew Berman

Jonathan Bender has joined MTV Networks Group as director of international business development. He will coordinate MTV's affiliates in Japan, Australia and Europe, and report to **Sara Levinson**, executive vice president for new business development. Bender joins MTV from Alexander and Associates where he was senior associate for media consulting. Before that he was director of corporate development for Columbia Pictures Industries.

C. J. Kettler has joined Sunbow Productions International as senior vice president, distribution. Kettler joins Sunbow from Vestron where she was vice president of film acquisitions.

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Introducing The Karate Kid.

Based on the two hit KARATE KID movies—
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Jerry Weintraub, Producer of the features,
will serve as Executive Producer of the
animated series, with characters brought to life
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Cable Report

Financial programs target specific audiences

With the near collapse of Wall Street, the decline in the value of the U.S. dollar abroad and consumers worried over the future of the economy, program suppliers have discovered a hungry market for financial television.

This is where Tedd C. Determan comes in. Determan has set aside his typewriter at UPI and New York City newspaper journalism for a life in Chicago as head of his own marketing firm, Determan Marketing Corp. Here he has teamed up with Richard B. Taylor, formerly general sales manager at ABC O&O WLS-TV Chicago, to pump out a batch of financial programs for both cable and syndication targeted at specific audiences.

The duo have four half-hour programs either on the air or ready to roll.

The first program out of the starting gate, *Catching Winners Early*, is running on the Financial News Network under the single sponsorship of Oberweis



Tedd C. Determan



Richard B. Taylor

Securities (a regional brokerage firm in Chicago). The program has been airing for almost a year on the cable network. In addition, Determan has placed the show on WCIU-TV, a Chicago independent, at 7 p.m. on Saturdays. Other stations picking up the show include WTVO(TV) Rockford and WTOL-TV Toledo.

The next half-hour series, *The Physician Investor*, will debut in January on Lifetime as part of its *Doctor's Sunday* program block. The show also will air on the Hospital Satellite Network (which is taken by 1,300 hospitals) and consist of a variety of financial topics of interest to doctors. Dr. Bruce Dan, who reports on health issues for WLS-TV, will host the show.

Taylor says he's pitching a wraparound sponsorship (the advertiser's name would be attached to the title of the show), and he's also got six minutes to sell inside the show. He's selling a 30-second spot for \$3,000 on a 52-week basis (no repeats). There are no ratings guarantees.

Determan buys the time outright from the cable services or the broadcast stations, and produces the

shows "in our own studios."

In the pilot stage, Determan has *The Woman Investor* and *The Mature Investor* which he'll place on either Lifetime or FNN for airing next year. "We're off and running," Determan says.—**Jack Loftus**

Top cable advertisers

The three top cable network clients—Procter & Gamble, Philip Morris and Anheuser-Busch—were practically tied in year-to-date expenditures through August, according to the latest available BAR data. Philip Morris, which had been Number 1 in recent months was edged out by P&G (assuming the BAR estimates are precise).

Not shown among the top 10 year-to-date are Gillette, which ranked ninth through August with estimated expenditures of \$6,188,707, and Thompson Medical Co. (Aspercreme, Dexatrim, etc.), which ranked 10th with spending of \$5,611,254. Clorox ranked 11th and American Home Products, 13th. In 12th place was General Motors (not shown) with \$5,078,134.

Top 10 cable TV clients—August

Parent company	August expenditures	Year-to-date expenditures
Procter & Gamble	\$2,368,087	\$14,892,081
Time	2,154,348	11,654,694
Anheuser-Busch Cos.	2,126,410	14,778,788
Philip Morris Cos.	1,554,459	14,774,544
General Mills	1,545,776	10,540,627
RJR Nabisco	1,268,160	9,365,214
Clorox Co.	1,026,173	5,279,347
Mars	982,374	11,434,793
Coca Cola	700,679	6,235,151
American Home Pds.	664,605	4,727,061

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The right spirit in Rochester

In an unusual though highly worthwhile case of broadcast-cable cooperation, Greater Rochester Cablevision and ABC affiliate WOKR(TV) also of Rochester, N.Y., have joined together to help hearing impaired audiences.

GRC is making free decoding devices available to hearing impaired individuals who request the cable service. GRC said it became aware of the special needs of approximately 50,000 hearing impaired individuals in the Rochester area when WOKR announced it would close caption its 6 p.m. news via an interconnect with the National Technical Institute for the Deaf in Rochester.

Wegmans Food and Pharmacy Stores, a large local supermarket chain, agreed to exclusively underwrite WOKR's caption efforts. Simultaneously, GRC offered to serve as vendor for the TeleCaption II Adapter. GRC offers the decoder units free to new or current customers.

MSG college basketball

Madison Square Garden Network, the largest (two-million subscribing homes) and oldest regional cable network in the country, will cablecast 67 college basketball games during the 1987-88 season. With the exception of ESPN, that's the most of any other national network—broadcast or cable.

MSG Network will produce 24 games, including 13 live cablecasts from the Garden: the ECAC Holiday Festival doubleheaders (Dec. 28 & 30), two regular season doubleheaders (Feb. 1 & 20), all four quarter-final games of the post-season Big East Conference Tournament, plus one Big East Tournament semifinal game on March 12. That last mentioned game is the first ever cablecast of a Big East semifinal. St. John's, the hometown favorite, will appear a minimum of 12 times on MSG Network.

Cable cash flows & flows

The cable television industry will be able to put through average subscriber increases for basic service of 10% in 1987 and 8% in 1988 "without triggering meaningful subscriber resistance." That's according to a report on the status of the industry prepared by Jay Nelson of Brown Brothers Harriman & Co.

Those increases, the report continues, together with continuing modest increases in cable's penetration of homes passed from the current 57% plus sharp gains in revenues from new cable services, should lead the way to "highly-visible growth" in industry operating cash flow of around 20% this year, 17% next year and 10-15% annually beyond 1988.

The report also notes that with the bulk of America now cabled, most cable operators "are now generating very substantial free cash flow," useful for a variety of purposes: cable system acquisitions, debt repayment, and/or stock repurchase.

As for the cable systems sales, with the benchmark running in the 12-times operating cash flow range, "there appear still to be more buyers than sellers . . . and that will, in our view, remain the case unless interest rates move considerably higher."

As for pay per view, Nelson thinks its time has finally arrived. "After years of going nowhere, pay per view is finally on the verge of breaking out as a profitable service." Some operators, he notes are successfully marketing PPV (movies and sports), and several PPV middlemen are providing a satellite-fed stream of PPV programming offerings.

"What cable promises Hollywood is a bigger share of the PPV retail market than the studios currently garner from the \$3.2 billion videocassette rental pie," says Nelson. "The studios are in fact entwined in a love/hate relation with the rental shops. While they believe that their share of the videocassette rental dollar is lower than it should be, the studios do reap revenues of around \$1 billion from the sale of videocassettes, up from essentially zero in 1979. Thus, they must carefully consider the consequences of providing movies to cable for pay per view simultaneously with the video cassette window."

People in cable

MTV Networks has announced a batch of new appointments. **John Shaker** is promoted to senior vice president, eastern division; **Mark Rosenthal** to senior vice president, western division; **Robert Friedman** to senior vice president, marketing and promotion; **Erica Lindberg**, formerly with Henson Associates as director of marketing, joins MTV as merchandising and licensing vice president for both domestic and international operations; **Peter Einstein** and **Nicole Browning** are promoted to eastern division vice presidents for affiliate sales and marketing; **Christine Edwards Sheehan** to western division vice president for affiliate sales and marketing; **Kris Bagwell** to southeastern region director; **Sandy Sheffer** to eastern sales manager; and **Steve Houck** to southeastern account director.



John Shaker



Mark Rosenthal



Robert Friedman

TNN ties the knot with USO

The USO tours will be coming back to television on a regular basis, courtesy of The Nashville Network. TNN has signed an agreement to become "the official network of the USO" and will tape four to six USO tours for TNN specials throughout 1988. In the process TNN picks up a big chunk of the USO tours' costs—\$50,000 per tour.

First tour will be from the U.S. fleet in the Persian Gulf and the Mediterranean later this month, accompanying Wayne Newton. A second TNN crew will join Naomi and Wynonna Judd on tour of the Guantanamo Naval Base in Cuba and the Palmerola Air Base in Honduras, also later this month.

The one-hour Thanksgiving special on the Newton tour will be cablecast on TNN on January 30. The Judds' program will be scheduled "for early 1988."

Previously, TNN carried two USO tours by Loretta Lynn—her performance in South Korea, the Philippines and with units of the U.S. Seventh Fleet in the Indian Ocean in 1986; and her earlier tour to the Mediterranean, the Sinai and West Germany in 1983. The two Lynn specials introduced TNN to the USO organization and set the stage for the latest agreement.

The only other USO tours to be televised were Bob Hope's traditional pre-Christmas visits to military bases, seen on NBC-TV from 1955-1973, and again in 1984.

Newton performed aboard Navy ships off the coast of Lebanon shortly after the October 1983 bombing of the U.S. Marine barracks in Beirut.



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check the map before we embark on a sh

We look for programs that viewers want to watch now, last year. Shows they'll still be watching year after year

Already Sold

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We marry all the elements of a hit—from pre- to post-production—and put a show together that's got style, content... and legs.

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GETAWAY. Dreams. Discovery. Fantasy. Escape. You'll be amazed how far you can getaway in thirty minutes.

So sit down, put your feet up, make yourself at home and GETAWAY.

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A Current Affair is hosted by Emmy Award winner Maury Povich, an experienced news anchor at network O & O's in Los Angeles, Chicago and San Francisco. He hosted Washington, D.C.'s preeminent magazine show "Panorama," and Philadelphia's top-rated "People Are Talking." Maury

is backed by a staff of 70 professional, award-winning journalists and field producers who comb the country searching for stories.

**A proven success
in over 32% of the country.**

A Current Affair has already carved out a niche by increasing audience shares in New York, Boston, Los Angeles, Chicago, Washington, D.C., Dallas and Houston. Based on its success in these markets, stations owned by Hubbard, Lin, Times Mirror and Par have bought A Current Affair for immediate stripping in prime access.



A Current Affair™

- Markets Sold*
- Binghamton/WMGC
 - Boston/WFXT
 - Chicago/WFLD
 - Dallas/KDAF
 - Duluth/WDIO
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 - Los Angeles/KTTV
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According to Nielsen, more of A Current Affair's women 25-54 viewers watch affiliate news and affiliate prime time than any of its prime access competitors.* That makes A Current Affair the perfect transition from your news to prime time!

Over the past year A Current Affair has been a hit with major national advertisers because it appeals to a young, upscale and involved audience—especially in the key demographic of women 25-54.



A Current Affair is ready to be your station's next Prime Access franchise. Available now!

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Radio Report

National Black Network starts new, unwired web

NBN II, a new unwired and syndicated program network, has been launched by NBN Broadcasting, parent company of National Black Network. NBN president George Edwards reports more than 150 black and urban formatted radio stations already have agreed to air NBN II unwired network schedules, and says the new operation has signed to serve as sales representative for Los Angeles-based Syndicate It Productions. Syndicate It, headed by Robert Dockery, has been providing programming to black and urban stations since 1979.

Mel Williams, vice president, sales manager for NBN II, says most of Syndicate It's programming, like those planned when NBN II starts producing its own programs, will be "more informational than musical. Most station program directors already run their own music operations. NBN II is in business to provide the kinds of informational programs most stations are in no position to produce for themselves.

"What we'll produce will be closer to what Syndicate It offers and we'll concentrate on clearing our programming and theirs in more of the larger markets that advertisers are interested in. This will make it easier for advertisers to reach the Afro-American market, just as the Katz Radio Group Network and Ralph Guild's Internet make it easier to reach general market listeners through unwired network buys."

One Interep veteran, Bernard Howard, the Howard of Hillier, Newmark, Wechsler & Howard, is a consultant to NBN II.

Examples of Syndicate It's current offerings include a biographical history of Martin Luther King, a history of Black America, *Black History Notes*, *Black Women: A Portrait of Dignity*, *Roots, Rock and Rhythm* and commentary by Urban League head John Jacobs.

New for 1988 will be *Prime Time Entertainment Weekly*. This will include interviews with top Black artists and *Prime Cuts*, which gives local station air personalities a chance to participate and introduce recordings by the week's featured artist or group.

New AM response format

One more direct response alternative for AM stations looking for a new and different format will be available next spring from Phoenix-based *SuccessNet*.

The proposed 24-hour-a-day satellite-sent format will revolve around self improvement, how-to-do-it and motivational advice, already popular areas being exploited by book and audio tape publishers. But Bill Sauro, president of *SuccessNet*, points out, "These motivational cassettes and books range in price from a few dollars to hundreds of dollars, but they have one thing in common: There's no place for interested

prospects to sample them before buying. *SuccessNet* will give listeners a chance to sample these products and at the same time pick up valuable information they can use in their daily lives. And through our 800-number telemarketing fulfillment system, they'll also have a convenient, direct-response way to buy the ones they like."

Sauro says the service will be provided free to AM affiliates on a barter basis, with *SuccessNet* keeping nine minutes each hour to sell nationally and affiliates retaining 11 minutes for their own local sale. And 10% of commission revenue on the network's direct-response sales go to affiliates, based on zipcoded results. The network expects to start feeding affiliates next April via Satcom 1R.

'Regan Report' on NBC

Starting December 1, Westwood One's NBC Radio Network will carry *The Donald Regan Report*, a series of five 90-second weekday commentaries by former White House chief of staff and U.S. Treasury Secretary Donald T. Regan. The broadcasts will originate from the Washington studios of Mutual Broadcasting System, also a subsidiary of Westwood One, and include Regan's views on politics, finance, the economy and other current news topics.

Westwood One chairman Norman Pattiz, who negotiated Regan's services with Norman Brokaw, co-chairman of the William Morris Agency, says he expects the show to be "a hard-hitting, no-holds-barred commentary that will make news as well as reflect the news."

Regan left the Marine Corps as a Lt. Colonel in 1946 after five major World War II campaigns to join Merrill Lynch. By 1968, at 43, he became the youngest man ever to reach the presidency of Merrill Lynch, and in 1971 was named chairman and CEO. That's the title he held in 1980 when President-Elect Ronald Reagan tapped him to become the 65th Secretary of The Treasury, and then, in 1985 White House chief of staff. Regan will continue as a weekly commentator on the NBC-TV series, *Before Hours*.

CBS Radio does the shuffle

Starting in January on the CBS Radio Network, local advertisers for the first time will be able to insert local commercials within *News-on-the-Hour* broadcasts and such features as *The Osgood File*, *Dan Rather Reporting* and *Correspondent's Notebook*. That's the sales change scheduled to go into effect with a number of New Year's programming changes on the network.

These include expansion of Charles Osgood's role on the network and an enhanced Newsfeed service. Network vice president and general manager Robert P. Kipperman says the reformatting resulted from affiliate input and suggestions and was presented to the Affiliate Board at a meeting earlier this month.

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Radio Business Barometer

Turnaround seen for web radio

Things look a little better in the fourth quarter for network radio following a half year of continuing monthly declines. While no final quarter figures are in from the Network Radio Association, the current indications are for a modest turnaround and a levelling off of the downturn that occurred during the second and third quarters.

This will mean that network radio will finish '87 ahead of '85, if not ahead of '86. At the end of the third quarter, the webs were about 10% ahead of the comparable '85 figure in ad revenues, according to NRA reports based on information gathered by the accounting firm of Ernst and Whinney.

Says Stephen Youlios, vice president of sales for the CBS Radio Networks, speaking of network radio business in general during the October-December period: "I

think we'll see an upturn following six months of declines. It will be a reversal of the previous trend, not a tremendous change."

Youlios forecasts a fourth quarter that ranges from down a percentage point to up a percentage point compared with 1986. The RNA figures for '87 through September showed a decline of 4%. The turnaround, he said, occurred in late October and through November. "December has developed no momentum as yet," he noted, speaking in mid-November, "but indications are slightly upbeat." For the year, he sees network radio down 2-3%.

The "nicest" part of the web radio situation is upfront, according to the CBS sales chief. (Upfront activity usually takes place during the last quarter.) Youlios finds the youth area "as strong as '86, no major erosion." But adult business is still sluggish, he finds. In any case, he sees 1988 as a "solid year," with billings up 3-4%.

At ABC, Lou Severine, senior vice president and director of sales for the seven radio networks, describes a definite turnaround for the webs during the fourth quarter. He puts the increase at 3-5%, with the year down 2% to up 2%.

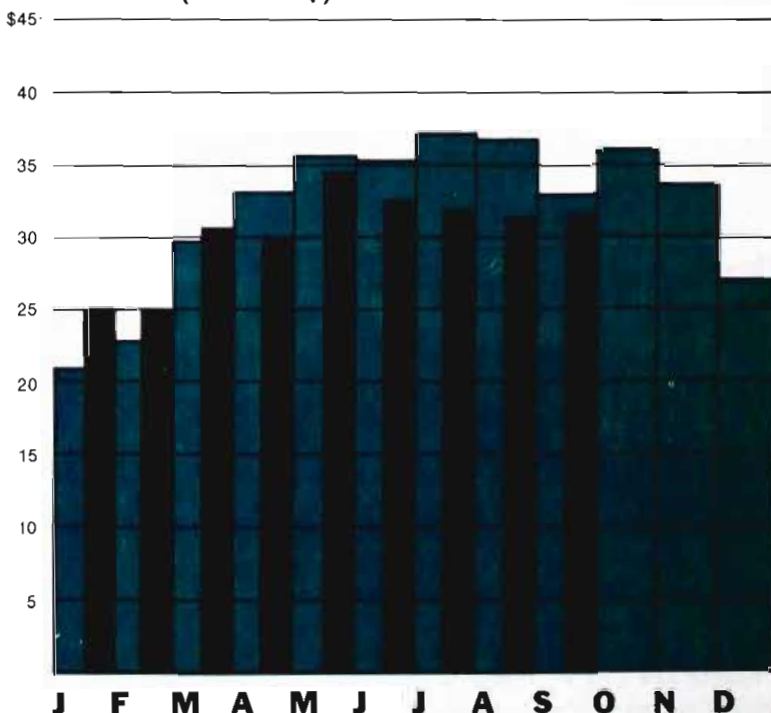
Severine also has positive things to say about the upfront, "which looks very good right now (mid-November)." The ABC executive had no simple explanations for the downturn during the second and third quarters or the upturn in the last quarter. "In such a small medium, a little bit can make a difference." But he did note that automotive business is dying out with the end of the rash of incentives. "The automotives use us when they're in trouble with incentives, but not at other times."

Billings to date

Network radio billings, according to the RNA, came to \$273,062,141 for nine months, compared with \$283,637,920 the year before. The third quarter was down 12%, the second quarter down 7% and the first quarter up 10%.

September

Network (millions \$)



Network -6%

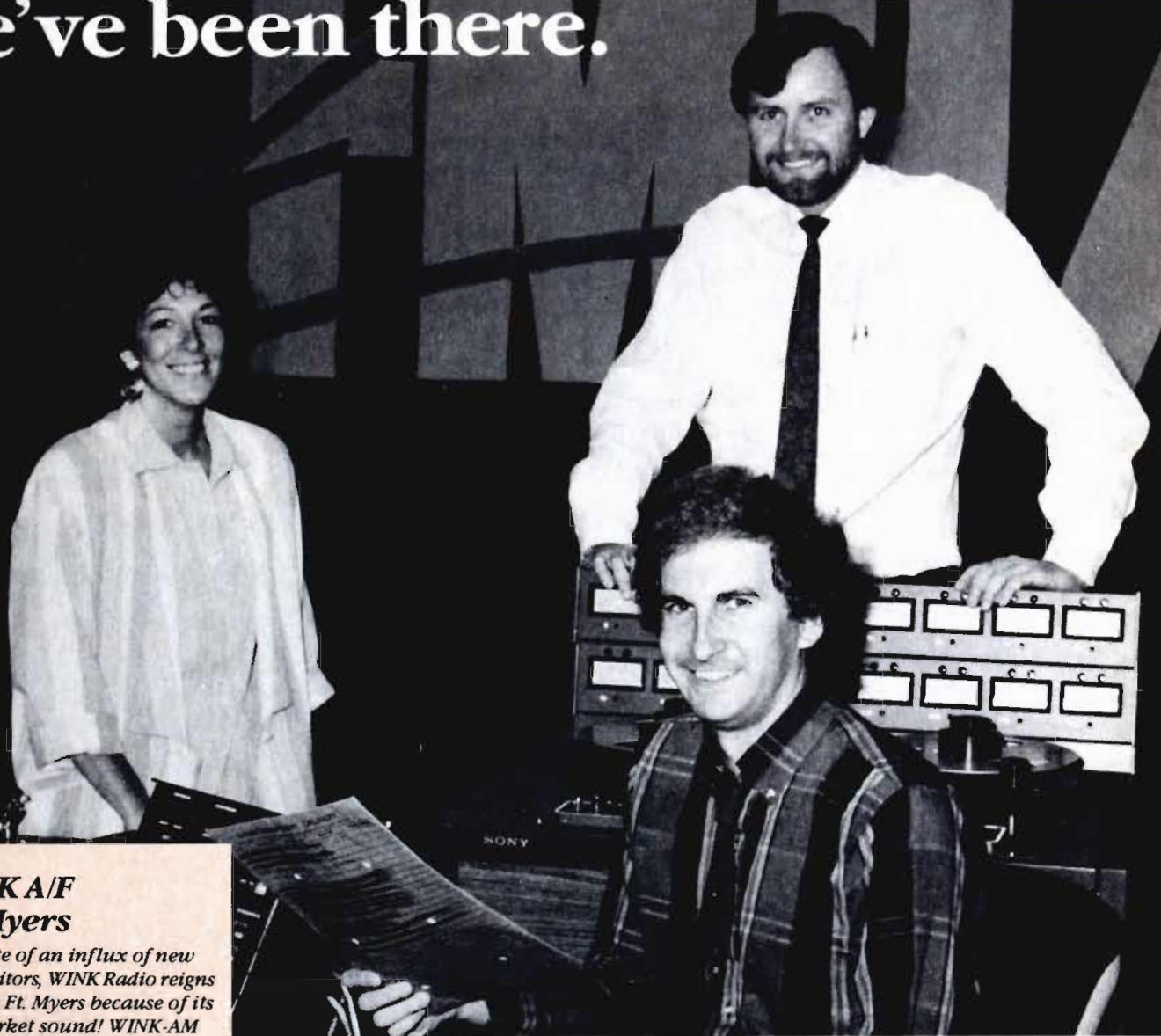
(millions) 1986: \$33.0 1987: \$31.0

Changes by territories

Territory	Billings (000)	% chg. 87-86
New York	\$18,568,682	- 5%
Chicago	8,157,821	+12
Detroit	2,392,530	-44
Los Angeles	1,839,793	- 4

Source: Radio Network Association

We know your market because we've been there.



WINK A/F Ft. Myers

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*Lynn DeCaterina
VP/Sales
Atlanta Office*

(above) Lynn DeCaterina, VP/Sales from our Atlanta Office, Nick Puddicombe, General Sales Manager, WINK A/F, and WINK Production Manager Rick Peterson.

McGavren Guild Radio salespeople will spend two weeks this year working at our client stations. They are there to collect qualitative station and market facts so we can position our clients at the agencies to get the highest rates and biggest shares of advertising dollars on every order. Getting firsthand knowledge of the stations we represent is just one of the ways we provide you with the type of distinctive service that you expect.



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and I owe you a
dinner.”**

*Ron Devillier, President
Devillier Donegan Enterprises*

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October 26, 1987

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Vice President & Sales Director
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Dear Mort:

The one-third page ads we ran exclusively in Television/Radio Age in '87 worked beautifully.

So you win the bet, and I owe you a dinner --

We'll definitely take the same schedule in '88 ... But the bet's off!

Cheers,



Ron Devillier
President

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MORE THAN
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Is 35-64 the next top demographic?
Agencies shift their targets slowly

Older is better, says latest message to radio time buyers

By EDMOND M. ROSENTHAL

If the handwriting on the wall says that 35-64 should supplant 25-54 as the most requested demographic, most agency radio planners appear to be facing away from the wall. Research abounds extolling the superior buying power of 50-plus and 55-64 listeners, even indicating that they are more receptive to switching brands in many categories than 25-34 listeners. Agency media executives are starting to get the message—but slowly.

Maybe it's the generation gap. As Maurie Webster, executive director of The 35 Plus Committee (supported nationally by interested stations, networks, syndicators and reps), puts it, "Most of the planners have not seen their 29th birthday and just put these studies up on the shelf."

Moving to 35-64 would seem to be a matter of natural progression. Just over 10 years ago, 25-54 supplanted 18-49 as the prime target audience. And not only is the baby-boomer population hump shifting upward, but lifestyles of the more senior of citizens are changing.

Robert MOUNTY, former executive vice president of the NBC Radio Division and now president of MOUNTY Communications, says, "A shift in avail

requests is coming, but I don't know if 35-64 will ever replace 25-54 as the Number 1 requested demographic." One sign of a shift, though, is that, in the past 10 years, 18-34 has become a significantly weaker Number 2 in avail requests, MOUNTY points out.

"The real tipoff," he adds, "is the creativity in print and TV where we're seeing mature people in ads. We're recognizing as an industry the greying of America." He notes that, even as 25-54 continues its dominance, "Most agencies will want a balance within it, making sure that in their buys they get enough 35-plus. As a result of this, they will get a considerable amount of 55-plus."

Local radio buys are far ahead of national in reflecting demographic reality, MOUNTY says. "If you're an auto dealer, you know who's walking into your showroom. Some of the most important categories in local have always wanted to make sure they had enough of the older audience." He includes among these banking, insurance, credit cards, luxury automobiles and major travel.

Craig Gugel, senior vice president, corporate director of media resources at Bozell, Jacobs, Kenyon & Eckhardt, does acknowledge a potential shift in demographic targeting but indicates

**"... where disco went for 18-34,
New Wave is the first new format
not designed to go after youngsters.**



**They say they're going
after 25-54, and the
ratings substantiate
this."**

Robert Mounty
President
Mounty Communications

Television/Radio Age

November 23, 1987

*Many agency
planners haven't
seen their 29th
birthday and tend
to ignore research
about the greying
of America.*

The affluence and buying power of 55-64 vs. 25-34

Income

	Per capita income	Advantage over 25-34
25-34	\$8,088	—
35-44	8,204	+ 1.4%
45-54	9,711	+20.1
55-64	11,263	+39.3

Source: WOR New York analysis based on data from U.S. Bureau of the Census.

Financial assets

	Mean financial assets	Advantage over 25-34
25-34	\$7,960	—
35-44	14,410	+ 81.0%
45-54	23,010	+189.1
55-64	54,950	+590.3

Source: the Consumer Research Center, the Conference Board, 1985.

Per capita discretionary income*

	Per capita discretionary income	Advantage over 25-34
25-34	\$2,825	—
35-44	3,012	+ 6.6%
45-54	3,692	+30.7
55-64	4,903	+73.6

Source: American Demographics, April 1986. * Discretionary income is defined as the amount of money people have to spend after they pay for the necessities of life. (Source: Ibid.)

that it can't be neatly packaged: "The oldest baby boomers are now 41, and the youngest are 23. So 1989 will be a crossover period where the oldest half of the baby boomers will fall into the 35-54 age group."

At that time, 35-54 will be "a strange mix," including the baby boomers, those born during World War II and those born during the Depression years. We'll find more of a contemporary soft rock appealing to the 35-44 group, while the older part of the group will probably be more into entertainment programming. It's likely that a news/talk format will appeal to all of that group."

Gugel suspects that a great number of buys will be done with a 35-54 target, but he also suggests there will be more targeting of narrower segments.

At Grey Advertising, Joanne Taub, vice president, assistant media director, has seen little greying of target demographics, but she explains this is because most of the agency's brands skew

younger. For example, feature film advertising for Warner Bros. uses 12-34 and 12-24 as primary demographics. The oldest that Canada Dry Bottling of New York has gone is 18-49. One of the oldest skewing brands at Grey, she reports, is Holly Farms poultry, targeting 25-54.

Taub still sees a change coming as the population hump gets older "and their lifestyles become predominant." When it happens, she notes, it will probably come about as a joint decision of the agency and advertiser marketing research people.

Young & Rubicam recognizes the growing importance of advancing age brackets "in a general sense but not on a specific client basis," says Len Stein, vice president, radio. "We're still very heavy in 25-54, but when we buy against this, we generally wind up going on stations that are getting a 25-64 or 35-64 audience.

"The awareness is definitely growing, but the change in many categories

will take time to catch up as the population shifts. People who are moving into the 55-plus cell are continuing to be very active in the things they did when they were younger, like jogging and dining out, and they have more expendable income because their children are no longer in the household."

No major shift is taking place at Lin-tas USA, according to Gary Carr, senior vice president, director of network operations. He notes, though, that while younger listeners had generally been considered radio's major audience, total time spent listening to radio has gone up a few points in the 35-plus category.

"In the past six or seven months," Carr adds, "interest in radio in general has been greater on the media planning end, although network and syndication have been flat in spending."

Getting the word out

Many of these agencies can expect to witness an outpouring of pitches for the older market. Two recent ones are the multimedia presentation from 35 Plus, "The Amazing Invisible Market," which is rolling out around the country, and a market report from WOR New York, "55-64 Is More Than 25-34."

The 35 Plus presentations, written for the committee by Charles Furlong, director of communications at Group W Radio, features Jerry Stiller and Anne Meara complaining about how they became invisible after reaching age 50. Actually the characters they portray are a blur and only become visible when the agency planners watching the nine-projector, synchronized soundtrack presentation don 3-D glasses straight out of the '50s.

Don Pardo of *Saturday Night Live* narrates the whimsical presentation, which, in one portion, discusses the over-50 couple's son Bruce—"every marketer's dream." While they describe him as at "the high acquisitive stage of life" and "highly educated," a super shows, "He owes \$11,586 in student loans and can't spell."

Some of the facts delivered about the over-50 market in the 35 Plus presentation are:

- It accounts for over half of all discretionary income in the U.S.—about \$800 billion.
- It represents 80% of the country's savings and 77% of all financial assets and has five times the net worth of the average American.
- The total population under 50 will grow only 8% in the next 12 years, but people 50-plus will grow by 23%.
- People over 55 buy 30% of all food eaten at home.
- The mature market is more likely to

(Continued on page 131)

Cousin Brucie: hot at age 52

Radio returns to an era that time didn't forget

If over-50 is out, Bruce "Cousin Brucie" Morrow doesn't know it.

After stints on WINS, WABC and WNBC in New York—with his 13 years at WABC being the apex of his career—the popular radio personality had disappeared from the New York airwaves for five years.

But for the past four years, he has been working his way back on WCBS-FM, first with a Saturday night show, then also on Wednesdays. Last January he began his first network radio broadcast, *Cruisin' America*, on CBS RadioRadio.

Morrow sees his return as part of radio's new direction in getting away from broadcasting only to youth. At age 52, he points out that the era of his prominence has been rediscovered, with "80% of the themes of radio and TV commercials set in the '50s and '60s."

He adds that part of the country never did discover the audience he commanded then and does now. Currently co-producing a two-hour special for PBS that he will host, *Shake, Rattle & Roll*, he tells TV/RADIO AGE how he pointed out to public broadcasting executives that they had historically failed to tap his audience. "They think *Nova* is a show about lox and bagels," he reports telling them.

Morrow looks back on 1967-78 as the years of his decline before he chucked it all and became part-owner of eight radio stations and one TV station. He has since sold his interests and "I'm looking now to buy some more, but I've got

to find the time for it." In those years, the emergence of new music forms and styles led to WABC wanting to pay him on the basis of rating points and WNBC's young Bob Pittman, later the head of MTV, telling him, "Bruce, you don't need this anymore. You've made your money. You've made your mark. Leave it to the younger guys."

Morrow recounts such episodes in his new book from Beech Tree Books, *Cousin Brucie: My Life in Rock 'n' Roll Radio*. While he writes in the book about the new FM DJs who were "a whole different breed—like the college kids who had to start their own fraternities because none of the mainstream frats would have them," he tells TV/RADIO AGE, "There were a tremendous amount of problems in the world. Music was crying. I didn't understand what was happening and was uncomfortable with it. Suddenly they were playing album cuts that were 7½-10 minutes."

But today, he says, a younger audience only hears of the good parts—and the best music—of that era; and those who were part of it want to forget it altogether.

He adds, "Most radio stations are either programming all oldies or mixing very heavily the old records into a new format called classic gold—it specializes in the music of the '70s, while a pure gold station will mix from the '50s, '60s and '70s."

He calls CBS-FM interchangeably a pure gold and a top 40 station, noting his Wednesday night show does a New

York countdown of the top 15 from yesterday and today. While CBS-FM has "the largest oldies audience in America," he claims, there are plenty of other stations in Boston and other major markets doing similarly.

"You'll find an interesting trend that's happening," he continues, "because in *Cruisin' America*, we're on as many AM stations as we are on FM. And AM stations that have been forced into a corner—up to now they've been going into information, news and sports; they've become a talking box, which is fine—but suddenly a lot of them are now starting to play music, and they're using the 30 years of rock 'n' roll' feeling.

"Now we have a huge library to choose from. Don't forget, when I started this thing, this was new music. We didn't have any kind of tradition. Now you have thousands and thousands of titles to choose from. I mean it's even on satellite feeds. It sounds like a jukebox, but it's used by a lot of broadcasters because it's a very interesting way of economically solving a problem. I don't particularly like it. I don't like the sound. I don't agree with it."

Another format that Cousin Brucie thumbs his nose at is *The Wave*: "I think it's one of the most boring things I've ever heard in my life. It's a mixture of so-called yuppie-mania. It sounds like an elevator with very quiet music. It puts me to sleep. There's no energy in it. If you don't project energy from radio, you might as well just listen to a

(Continued on page 140)

Bruce "Cousin Brucie" Morrow



He told PBS execs his listeners think "Nova" is a show about bagels and lox.

Yanks get a run for their money; output, prices lower than American

Crocodile Dundee's Aussie pack invades British television

By IRWIN MARGOLIS

While no one really thinks the big U.S. series have had their day, there were a few eyebrows raised recently when an Australian miniseries, *The Last Frontier*, beat the much-hyped Joan Collins miniseries, *Sins*, by an average of close to two million viewers a night when they ran in successive weeks on British commercial television.

In fact, if anything, publicity about the early evening broadcast and the amount of violence in the first episode of *Sins* could have been expected to hype the ratings of the following parts. It didn't. It is unlikely, however, that either of the major British buyers were surprised to see an Australian series attract the kind of ratings which in the past were reserved for American imports. Both have been saying for some time that Australian programs are entertaining and that production values have caught up and in some cases surpassed those of the Americans.

Culturally close

"There are some excellent Australian programs, particularly miniseries," points out Alan Howden, BBC general manager of program acquisition, who has championed material from "down under" for a number of years. In some cases, he says, "I think the production values have been better than the States. Also quite often they tackle stories particularly interesting to British viewers because of historic connections. People here can identify with Australian lifestyle; we are culturally close to Australia."

For his part, Don Gale, chief buyer for the British ITV network, concurs. "Where once we were only concerned about English language programs to fill primetime and thus looked to America," Gale explains, "now the established majors which rule the world are only part of the equation. We already take a fair amount of programming from Australia."

Australian programming has matured considerably since the days when it was thought British audiences would not be able to tolerate the strong Australian accent.

According to Lawrence Safir, a director of the U.K.-based international distributor, Safir Films, "In the past, Australian product was treated in the same way as a lot of independent British productions: if they were not Hollywood, they were not given the same credibility." He credits the theatrical film, *Crocodile Dundee*, with creating the latest surge of interest in Australia. It's an example, he notes, of a film that is so good it could have been made by Americans.

Many Australian productions, especially miniseries and series, are becoming increasingly polished, according to Joe McCann, managing director of the major British-based distributor, McCann International Programme Marketing, which represents the Australian Broadcasting Corp. in Europe. He points to *Stringer* a new series of eight one-hours coproduced with the ABC, about the adventures of a freelance journalist in Sydney. McCann describes the series, which is currently being considered by buyers, as "a slick Oz version of *Minder*" (a popular Brit-

ish detective series), and believes "it will take people by surprise. It has the usual qualities and humor associated with Australia, but it's also quite sophisticated."

Not only are buyers impressed with the quality of Australian output, but they also have more to choose from, partly due to the efforts of distributors. McCann claims his company has quadrupled sales of ABC product over the past one-and-three-quarter years, simply by marketing it.

"We regard Australian product as important, and have gone out and really sold it very, very hard indeed," says McCann, adding, "A lot of it is really of a very high quality. Secondly, Australia has always been an extremely good place to make films under coproduction arrangements. A combination of these factors has resulted in Australia having a much higher profile than it did in the past."

Receptive market

Gary Hamilton, European manager of the Australian Film Commission, which looks after the interests of Australian producers and distributors, points out, "Australia's biggest market outside the country itself is the U.K. I would say that between 70 and 80% of Australian product finds its way into the U.K., either on TV or video."

Channel Four is one of the U.K. networks broadcasting a great many Australian programs. But, says Channel Four editor of purchased programs Joyce Jones, although it is buying and screening more Australian product, "it was not a conscious decision. It just happened that way." While she attributes the trend in part to an increase in the amount of Australian product available, she adds, "We are buying it because it is good. It's excellent material."

"The Last Frontier"



Australia's "The Last Frontier" outpulled U.S. miniseries "Sins" on British TV.

Jones points to a recent airing on two consecutive Thursdays at 10 p.m. of a Crawford Productions miniseries, *My Brother Tom*, which attracted an average of more than four million viewers. Channel Four, though, is not alone in its Australian series rating success. *The Shiralee*, a miniseries coproduced by Australia's Seven Network and the BBC, starring well-known Australian actor, Bryan Brown, drew an audience of 6½ million when it aired on the BBC's second, less-watched channel, an unusually high rating for BBC2.

Australian soaps, meanwhile, have found their niche both in the U.K. and Europe, where they are making a considerable impact before primetime. "At the moment, they dominate daytime television in Britain," points out Hamilton, adding, however, "These programs are being made for primetime viewing in Australia, and are doing extremely well there. It would be interesting to see how they fared in a primetime slot in the U.K."

While occasionally in Europe an Australian soap will perform well in a primetime slot, British program executives, convinced of their appeal to daytime audiences, tend to schedule them either in the morning or early afternoon. Thames Television, which airs four daytime soaps, has found they usually attract more than half the daytime audience. Most popular is *Sons and Daughters*, from the Grundy Organization, which attracts on average a 58% share of viewers who are able to watch TV during the day.

Rudolph Witschi, director of RC Witschi Telefilm in Switzerland, which distributes Grundy product in Europe, believes Australian soaps are almost tailor-made for daytime slots: "They are not primetime material," he comments, adding, "They are well-produced, they have good storylines and actors, they have everyday life appeal, and people can identify with them. We get a lot of fan mail."

Cult following

One outstanding example is *Neighbours*, also a Grundy production, which has developed a minicult following in the U.K. The drama series, which airs on the BBC five days a week at 1:30 p.m. with a repeat the following morning, regularly draws audiences of up to five million. Says a BBC spokesperson, "It started a year ago with a couple of million viewers, then went up to five million with a couple of million for the repeat showing."

While everyone usually likes to talk about quality, Australian product holds another notable attraction for buyers: the price. "Australian pro-

grams," claims McCann, "are less than half the price of American productions and probably much less than British product—and for the same production values." He adds, "The BBC and ITV can buy Australian programming for a pittance, relative to the size of the country."

Nevertheless, this may be becoming less true. Some time ago, say Safir, buyers could argue that they wouldn't pay much because no one knew the stars, but that is far less the case today. Popularity, obviously, brings price increases. "There are some very respectable prices being paid for good product," Safir adds.

The immediate future also seems to be looking rosy. While most Americans are familiar with the success of U.S. football on U.K. television, it is probable that far fewer people outside the U.K. are aware of the growing popularity of Australian Rules Football on British television.

European satellite network, Super Channel, also is getting into the act. It plans an Australian season in January, sponsored by Tourism Australia, to celebrate the country's 200th anniversary. The channel will screen Australian series, documentaries, sports (The Australian Touring Car Championships) and feature films, including *Tim*, starring Mel Gibson, and *Just Out of Reach*, with Sam Neil.

Witschi says Grundy currently is producing a new soap series, untitled as yet, and due to begin airing in Australia in January. "If it takes off," he says, "we hope to do a deal in the U.K. The Australian Broadcasting Corp. meanwhile, is due to complete a documentary series in time for the bicentennial, which will be aired in the U.K. by the BBC.

McCann says the six-part series, *Nature of Australia*, another bicentennial epic, was very well received when a trailer was shown at MIPCOM.

According to Jones, Channel Four also has "quite a lot [of Australian programming] in the pipeline," including singles, documentaries, miniseries and films.

In spite of recent successes and the likelihood of a prosperous future, it appears as if Australian programming has a long way to go before it will affect sales of U.S. product in the U.K. and Europe, Stuart Graber, senior vice president of international sales at Lorimar-Telepictures, speaks for most American distributors when he comments, "To say that Australia is the new great source of programming is incorrect. It is only one source."

Graber believes that at the end of the day, "if you are looking for higher ratings, American product delivers bigger

audiences," adding that while many countries often come up with a major film or miniseries, "there are only very few that can afford to turn out consistently high-quality, multiple episodic product. Australians don't produce as many series as the British or the Americans," he says.

Nor does Graber believe low-priced Australian product will force prices down in general: "The prices that American distributors charge for their product are certainly in relation to their product costs. Even at the price they are bought for in the U.K., they cost far less than they are really worth because of the BBC/ITV duopoly," he says, adding, "When there is more competition in the U.K. marketplace, you will see prices change."

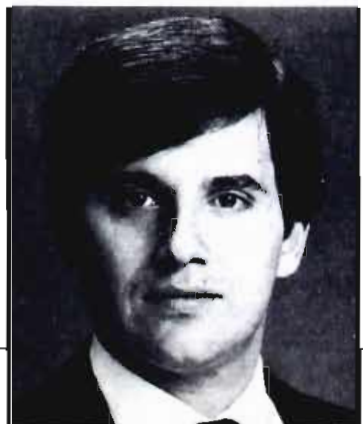
While Graber notes that L-T distributed the Australian program *Eureka Stockade*, starring Bryan Brown, which "did very well" overseas (though less so when syndicated in the U.S.) and "might try again" in the future, since it has nothing against Australian programming, he concludes, "The British buyers are going to L.A. this month, not Sydney."

Even the Australians generally agree. "No one could ever compete with the Americans under any circumstances," states AFC's Hamilton, "although occasionally something will break out." Hamilton believes the strength of Australian programming lies in the fact that it has its own identity: "I think the really successful Australian programs, unlike those from certain other countries, have not tried to be American," he comments. Two notable examples, he says, are *Crocodile Dundee* and *The Shiralee*.

McCann agrees. "I think it has its own creativity, its own style, its own charisma," he comments. "It's quite different from American programming and is an extremely viable alternative."

Nevertheless, Australians most definitely are after a bigger slice of the European sales pie. "We are nibbling away at the Star Spangled Banner," says Joe McCann. "We want to take a few of its stars and put them on the Australian flag." □

Stuart Graber



Fans tuning in to WFAN

Doesn't mind being labeled rock 'n' roll sports

By ROBERT SOBEL

WFAN New York, the Emmis-owned AM radio station which began its rookie season in July as an all-sports outlet, claims to be off to a good start in both ratings and sales.

To try to make certain that WFAN would be on solid footing from the very beginning, Scott Meier, vice president, general manager, says that one of his first priorities was to avoid having the station become a standard AM information/talk operation. He says, "We aren't interested in gearing the station towards a 35-plus audience. We have been accused of doing rock 'n' roll sports. But that's OK. What we are trying to do is to turn sports information over about every 15 to 20 minutes, not unlike what WINS [all news] does."

The decision to launch an all-sports outlet in New York was made at the Emmis corporate level, says Meier. The thinking behind the move was that, with five local teams in New York, a station specializing in sports would be viable and would be appealing to sports fans, he notes.

To strengthen WFAN's potential, Meier has already taken new steps at the station, which had been serving the New York community with country music as WHN. A month after WHN's call letter change to WFAN on July 1, Meier promoted John Prueter, executive producer, to program director, succeeding John Chanin, who was elevated to vice president in charge of special events.

As PD, Prueter recently instituted the following changes from the WFAN original starting programming lineup:

- Changed the format of the 6-10 a.m. show from a morning talk show on sports, hosted by Greg Gumbel, to a sports-news program, with more than 30 features produced on a daily basis. (Gumbel, who has a full-time job with Madison Square Garden Network, remains the host.)

- Shifted Jim Lampley, host of the 10 a.m.-1 p.m. show, to host a similar 1-3 p.m. program.

- Added Spencer Ross, Sportschannel's New York Yankees baseball announcer, to take over the Lampley chores from 10 a.m.-1 p.m.

Prueter explains that the format change in the 6-10 a.m. slot was made because "I wanted to make the program more appealing to a morning

drive crowd, and I added people like John Madden, Chris Berman [from ESPN] and Dick Vitale, along with Billy Packard and Harry Carson, who all do their own little thing. Harry Carson may talk about what the football Giants are doing, for example. Each guest does about four or five minutes, talking to Gumbel live via telephone.

In the case of Lampley, Prueter says the show was shifted to accommodate Lampley's move to KCBS-TV Los Angeles as sports director. "Lampley had been at ABC when we hired him for the 10 a.m. three-hour show. But when he took the job at KCBS, we moved the WFAN show to a later time slot and he now does our program live on satellite from Los Angeles."

The change was made about two months ago, says Prueter. The 1-3 p.m. show is similar to the earlier program. "Jim did a call-in talk show and went all around the country by calling guests on the phone, such as college coaches."

Ross, play-by-play Sportschannel announcer of the Yankees, also does a talk show, says Prueter. Most of the show

consists of in-studio interviews, and there are no phone-in segments. There are sports updates, news and features interspersed during Ross' show. These include daily updates by Andy Pollin until 11:45 a.m. and news by Janet Rose or Asa Dorfman, at noon only.

Ross' regulars are Ann Liquori and Dan Lovett, on even days of the week; and Lou Palmer, Howie Rose and Gary Thorne, (who does a sports law stint) on Tuesdays and Thursdays; Billy Taylor is on the air on Fridays; and Madden is on daily.

A real jolt

WFAN almost suffered a severe setback in its lineup when the planned 3-7 p.m. player, Pete Franklin, suffered a heart attack before he was due to join the station on July 1.

Franklin had been sports talk show host on WWWE Cleveland for 22 years, "and Number 1 in his time slot for many years," notes Prueter. "When he had the attack, it was questionable whether he would survive and even after bypass surgery, it was questionable whether he would return to the business. But once he started feeling better, and with the doctors' approval, he started with us."

He started with WFAN on Sept. 16. From July until Franklin came on board, the phone-in show was hosted by fill-ins. "Franklin is an entertainer. His style can change from 'Sweet Pete,' as they call him, to being a ripper," says Prueter. During Franklin's stint are sports updates by Ed Coleman until 5:45 p.m., and by John Cloghessy from 6-7 p.m., as well as sports news from 3-6 p.m. and tennis reports of various tournaments in November and December.

After Franklin, the radio lineup calls for play-by-play of the New York Mets baseball games, a holdover franchise from WHN. When the season is over, the 7 p.m.-midnight time period is occupied by *The Howie Rose Show*, Monday through Friday. The Rose program carries reports of live events from around the country. "We have correspondents in various cities who do update reports on all the games going on there—whether they are basketball, hockey or football," says Prueter.

Features airing during *Rose* include a segment by Danny Sheridan, who handicaps sports; an Olympic feature; *Sports Flashback* and *Inside Sporting News* by Bob Costas. In addition, Rose



Scott Meier
V.p., gen. mgr.



John Prueter
Program director

hosts the pre-Mets baseball show and the post-game program, which includes sports update reports.

The graveyard shift, midnight to 6 a.m., is occupied by *The Steve Somers Show*, a sports talk program, with pickups from West Coast games. Some regular features are *Focus on Fishing*, a sports flashback and an inside sports report.

Some recycled

Meier explains that the segments which feature speakers such as Madden and Bob Costas on the Gumbel show, are recycled throughout the day, with fresh versions every 24 hours. "We recycle the information into small features. Some of the hosts also do independent features—commentaries and/or reviews.

"Gumbel's morning show is very information-accented, no callers. The midday programming with both guests and callers, takes a more casual approach. And when we get to Lampley, the station picks up speed considerably, and when we get to Franklin, he's a different ballgame all by himself. He's outrageous. That's his *shtick*. In the evening, we do something different as well, using stringers, which is different from the usual sports show."

Weekend lineup

When it comes to weekend fare, WFAN uses Dan Lovett to host the Saturday 6–10 a.m. slot; and on Sunday 8 a.m. to noon. Both are feature-type broadcasts. These include reports on hockey, basketball, pro football, all by various feature hosts. From 10 to noon on Saturdays, Ed Coleman is host; Ann Liguori does a 6–8 a.m. slot on Sundays; Lou Boda does the noon to 7 p.m. Saturday and Sunday stint.

Lou Palmer hosts the 7 p.m.-midnight and 7–9 p.m. and the 11-to-midnight show on Sundays. *Bob Costas Coast-to-Coast* is in the 9–11 p.m. slot; and Jody McDonald does the weekend midnight to 6 a.m. show.

While the present weekday lineup is expected to stay as is, the weekend programming will undergo some minor adjustments, says Prueter. "We will be making some additional programming available for the weekend in the not-too-distant future," he says, but declines to give details.

When it comes to the station's expenses, Prueter says only that they are comparable to the costs incurred by all-news formats, which are generally the most expensive of all radio formats. Meier adds, "We are an AM radio station, which is an expensive format." Despite the high costs involved in run-

ning an all-sports format, Meier says WFAN is attempting to hold the commercial inventory to no more than 12 minutes per hour, with breaks averaging about four or five times in 60 minutes. WHN had a similar inventory policy.

Meier continues that advertising results have exceeded expectations. "Advertising has been a real bright spot for us and is even a little ahead of what I thought we would do," says Meier. He adds the station's sales have "far surpassed any of WHN's sales for the third and fourth quarter." Joel Hollander, general sales manager at WFAN, says sales ran some 30% ahead in October from last year's, when the station was WHN. The remaining two months are running about 25% stronger in sales than WHN's 1986 comparable period, according to Hollander.

Advertisers who have continued on WFAN from WHN include Strohs and Anheuser-Busch in beers, Chevrolet and Blue Cross-Blue Shield. In new advertisers for WFAN, there's Mercedes Benz, British Caledonia, Trump Plaza, American Express and Air Canada. National and local advertising is divided about evenly, says Hollander.

Mets' sales are billed separately, on a shared-revenue basis with the ballclub, notes Hollander. Sales did particular well in this arena this year, he continues, up about \$2 million over 1986's Mets sales.

While WFAN has some spillover advertisers from WHN, Meier says that some other country music advertisers are playing a wait-and-see game because WHN skewed heavily with women, whereas WFAN's audience is about 80% male.

"The wait-and-see attitude stands to reason. You don't sell advertising in *Mad* magazine to rocket scientists," he says. WFAN's sell is a hard-sell, admits Meier, because "it's more of a consultant type of sell, which takes more time to work things out than other types." On the other hand, he points out, "you also get a good commitment from the

advertisers." It's no surprise to Meier that WFAN is heavily male-skewed. "The sports that we deal with and the kind of information we offer is obviously geared to males. But we don't forget women. We give a lot of coverage to tennis, golf and bowling—sports in which women participate."

In ratings, Meier says that the station, in switching formats, was measured in roughly eight of the 13 weeks in the summer Arbitron. And although WFAN's ratings slipped from a 2.8 share to a 2.3 share in the 12-plus category, the demos and the gender of the demos were "very appealing" because we knew the station would be heavily oriented to men.

"These primarily are 18-to-50 year-old males, and we saw some very good come growth in 18–34 men, which doubled and tripled in some cases." Meier considers the sampling a good one for such a short period of time. "Taking an audience such as WHN's and tell them to go away, and try to immediately reintroduce the station and expect them to know who you are has been very gratifying."

Highest monthly share

The Birch report, the latest monthly telephone recall study that Meier saw about four weeks ago, showed its highest monthly share at the station since it was taken over by Emmis. "That was even while the station was WHN and the Mets won the World Series in 1986. In our first full month of real measurement when WFAN did its thing, we had a 2.4 in Birch." The highest monthly Birch had been a 1.7 share.

Also based on the monthly Birch, the station's morning drive had a 6.2 share with males in morning drive. But, points out Meier, "Birch has to be averaged over time, and for us to wave a red flag and say this is great is not fair to the industry or to ourselves. It does show, however, that people are recognizing the format, and we are on target. In fact, we are a little ahead of time." □



Spencer Ross
Host: 10 a.m.–1 p.m.



Greg Gumbel
Host: 6–10 a.m.



Pete Franklin
Host: 3–7 p.m.

Tinker keeps 'em guessing

But there may be a hit up his sleeve

If Ronald Reagan was best known as the Great Communicator, Grant Tinker is surely the Great Facilitator.

Tinker says he is definitely not a financial wizard—"I can barely balance my checkbook"—and not one of Hollywood's creative talents either—"I don't come up with the shows."

But what Tinker does seem to be a whiz at doing is attracting talented writers, producers and directors and giving them the freedom to create their vision.

Other production companies besides Tinker's GTG Entertainment provide their talent with this same luxury, of course. But it is only at a selected few, such as at Lorimar or GTG, where the writers know that a network—CBS is this case—has committed itself to buy a certain number of future series.

Tinker's philosophy in filling those slots is for the most part conservative, at least as GTG fires up. Though Tinker is personally a fan of such shows as *The Days and Nights of Molly Dodd*, *Hooperman* and *Slap Maxwell*, which are the newer series shot with one camera on film in various locales and without laugh track, Tinker says he isn't planning any of these types of series.

Instead, GTG's initial efforts will focus on the more traditional four-camera taped sitcoms shot before a live audience. Tinker says the reason is financial. "If the more traditional tape shows cost in \$400,000 range," he says, "the series like *Dodd* and *Hooperman* cost in the \$600,000 range."

To facilitate GTG's sitcom offerings on tape, Tinker is having two stages built with full audience facilities. If the timing is right, Tinker expects *The*

Johnsons Are Home and *Encore* to be the first two series taped on the new stages. *Encore* would star Dick Van Dyke, who is the only actor GTG has under contract, Tinker says.

Backed by the Gannett Company, GTG bought the old Laird Studio in Culver City, Calif.—a stone's throw away from the old MGM lot—for \$24 million in a bankruptcy auction.

Hasn't Tinker jumped from the frying pan into the fire by leaving NBC to take charge of a dilapidated studio complex that must surely cost more to renovate than the \$15 million GTG has said?

Tinker is quick to say that the \$15 million figure is very nearly on the mark, and no, he hasn't gone into another pressure cooker. "When I first spoke to Gannett we hadn't talked about the studio, but then it came to auction. And it is not a bad idea for a TV production company to have its own facility."

A co-founder of MTM Enterprises, Tinker points out that MTM, after Tinker had departed, became co-owner of CBS' production facilities near Burbank. "And I think that was a smart idea," he says.

No film plans

Even with the studio Tinker says that for now GTG has no plans to get into theatrical film production. "We are going to focus mainly on sitcoms and some hours. I'm not interested in feature films, movies of the week, mini-series, serials or even cable right now," he says.

However, by having a full-service facility Tinker says he would probably

indulge one of the GTG writers if he or she wanted to dabble in one of these other forms.

He cites James Brooks as a prime example. Brooks was one of MTM's main writers when Tinker was there, and Brooks later went on to make the Academy Award-winning *Terms of Endearment*. If Brooks had been in the GTG stable and wanted to do that film, Tinker says, the Laird facility would have permitted it.

'USA Today'

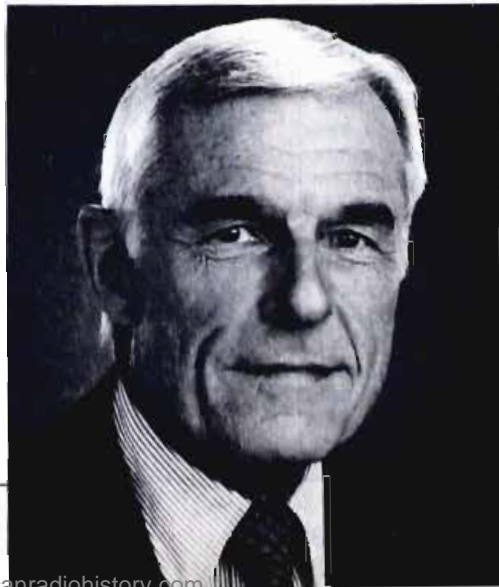
Tinker says the company may have a second first-run series besides *USA Today* for next fall, but did not elaborate. Regarding *USA*, he says GTG will not be shooting a pilot to sell the strip, "though we might put together a video presentation explaining what the show will be." "Look, *USA Today* is going to be successful, we know that," says Steve Friedman who runs Tinker's GTG operations on the east coast. "So what we have to think about is how to piggyback on that show." Among the fertile areas that are open, Friedman points to daytime and late-night.

"The only question is, do we do it now or wait," Friedman asks, but clearly comes down on the side of going ahead now. *USA Today* is still at the "on paper" stage, Friedman says, organized around the main features of the newspaper—news, sports, lifestyles and money. Each of these segments will feature its own editor. In addition there will be a principal editor who will present a "cover story," plus insert reports from five editors at *USA Today's* bureaus.

(Continued on page 141)

Tinker's a fan of some of the newer series shot with one camera and no laugh track, but GTG's efforts will be focused more traditionally.

Grant Tinker



Viewpoints

Brandon Tartikoff



President of NBC Entertainment, Tartikoff made the following address to the Association of National Advertisers about the future of the networks, the concept of a 52-week programming schedule, syndicated programming, and more, much more.

Not so fast! Don't count the TV networks out yet

At a time when there are new competitors, we the networks are basically programming as if nothing has changed. There is less original programming on the air than there was five years ago and 95% of that programming is confined to the traditional *Variety* 30-week season. There is more clutter on the air than ever before at a time when some of these competing services, namely the pay services, are offering commercial-free entertainment. This clutter is a byproduct, obviously, of the shorter-length commercials, which are now acceptable, and also of networks that, running into trouble with their declining ratings, add spots to make up for those projected earnings that they're not achieving.

Also because there are more buyers for programming these days—cable, fourth network, first-run syndication—there is also a “brain drain” going on in Hollywood. The good producers, writers and directors now are in increasing demand. Whereas in the past you might be able to get four or five A players charged up about doing one particular project, nowadays those people are so high-priced you can't afford to put them together even if they wanted to be together. This means it's becoming increasingly more difficult to staff a potentially good show, and maintain the quality week in and week out.

Now, all of us at the networks are good at one thing, which is pointing the blame elsewhere. We look at the reality of less original programming, we point the finger to the rising cost of programs. When we look at the clutter issue we point to the advertisers. We say if we didn't take the spots somebody else will; they're a fact of life. When we look at the brain drain we look to our new competitors and say it's not us, it's our competitors. It's the studios that buy these people, that pay them the exorbitant amounts to get them away from their competition, and in turn

pass on these costs to the networks.

But so often what we don't do at network television is look at where the really big problem is, namely sometimes right at ourselves. I think there is a disease prevalent right now in network television. I don't think it's a fatal disease; it could be if we let it continue much longer, and for lack of a better term I'll call that disease the “Me too” disease.

When an idea works for a television show people look around. They have new bosses, new owners, and they turn to the head of programming and say, “Why don't you have *The Cosby Show*.” So the guy immediately goes out and makes a black-family comedy show with Flip Wilson, and he says, they've got a black-family comedy, “Me too.” When somebody does a successful serial like *Dallas*, there's not just one guy saying “Me too,” there's seven or eight guys saying “Me too.”

Unfortunately, the viewer invariably sees right through all these “Me too” shows and rarely do they ever come close to even equaling what that original hit triggered by way of audience response.

The “Me too” disease also pervades network scheduling. Let me offer as a snapshot in time last spring. All three networks had a movie on Sunday nights from 9 to 11. If that is offering the viewer a choice, I'm confounded. At the same moment in time all three networks had a comedy block of programming, two half-hours scheduled on Friday nights from the hours of 8 to 9. Also last spring all three networks had a brand-new spring tryout show on Wednesday nights at 10.

A time period, incidentally, where the incumbent, underlying programs subsequently were all renewed for the following season. Essentially what we seem to be doing in primetime, daytime and Saturday-morning programming is presiding over the orderly dissolution of our collective three-network empire. Now, I'm going to underline the word “seem” before I throw my body onto the pyre and proclaim “Me too” as well.

The here and now

Right now what I'd like to do is shed some light on the present, illuminate some of the recent and near-future schemes we've got going at NBC. And when I do that I'm going to be sharing what could be considered trade secrets. If anybody at ABC or CBS wants to undertake those schemes as well, I say, just say “Me three.” Then I'm going to finish up with a speculation about where things may end up in the 1990s.

First, my vantage point. Fortunately, right now NBC is number one, so as head of programming I'm sort of the king of the Hollywood hill. Unfortunately, I may be king of the hill, but it is Hollywood, and the hill is built on a fault line, so there's some rumblings underneath. But let's talk about the present. Yes, it is true that it's more competitive than ever and yes, it is true that already into this television season there is continued network audience erosion. But even with the heightened competition there is encouragement both for quality shows and quality audiences.

(Continued on page 134)

Programming/Production

Slide in children's animation viewing spurring live syndicated productions

The eroding overall viewing tide in children's animation programming is stimulating live syndicated entries by both well-known and new children's programming players.

One of the hot trends appears to be game shows for children, with at least three set or nearly set to roll the dice. While that's not exactly a groundswell, it's certain that several more of the genre will enter the game by the time the INTV or/and the NATPE conventions get underway. Also, in live children's programming, other types are being planned.

In game shows are Viacom Enterprises' *Double Dare*, half-hour series from Nickelodeon due for the beginning of 1988; Lorimar Telepictures' *The Fun House*, is a possible entry; ABR Syndication's *Kid's Crosswits*; *Hollywood Squares Jr.*, from Orion Television; and The Entertainment Network's *Scavenger Hunt*, for airing next fall. Other children's strips are *Flip*, a magazine/entertainment live show from Hal Roach Studios, and *It's Show Time*, a vaudeville strip for children, from Peregrine Film Distribution.

Double Dare is unusual in that the show has been a success on Nickelodeon, and Viacom is planning to produce new episodes for syndication for Feb. 22, 1988 availability. According to Joseph Zaleski, president, domestic syndication, a deal with the Fox stations, has been consummated, and *Double Dare* will be carried by all the Fox outlets and will be the impetus for a syndicated go of the strip series.

The plan, says Zaleski in an interview, is for the Fox-owned outlets to

use *Double Dare* as a lead-out to Buena Vista's *Duck Tales*, the top new children's series of the September launchings on its stations. Zaleski believes *Double Dare* has another edge over other children's prospects looking for a berth for next fall. "All the children's animation is basically tied in with toys, which is getting a lot of heat, as is the violence. This show doesn't depend on either."

Dare, which Zaleski calls a "kid's *Beat the Clock*," will be made exclusively for over the air, and the same host of the Nickelodeon series, Marc Sommers, plus the producers of the cable show, will be utilized. The Nickelodeon *Dare* is the top show on the channel, says Zaleski.

Barter. Nickelodeon will continue to air its own *Double Dare* version. Viacom's *Double Dare* will be sold via barter with a four minute sales split for stations and two-and-a-half for national sales.

Zaleski says, too, "the nice thing about this is that *Double Dare* in syndication will consist of 26 originals and 26 repeats in only two runs. Generally, animation shows are offered over four runs per year, so there are less repeats in our show. Also, if the series does well, we may even do more originals than repeats."

Fun House is not purely a game show but has several major elements of the genre. At this point, focus group research is being undertaken to see whether the program has interest. Tentatively scheduled for production are 35 weeks of first-run episodes but Lorimar won't go ahead until it has firm commitments from enough stations to warrant a full 1988 or earlier debut.

Not much is known about *Hollywood Squares Jr.* or *Kid's Crosswits*.

Scavenger Hunt, half-hour strip, had originally been developed by Klein & Friends as an access adult show, notes Drew Levin, president of TEN. Levin says he's in pilot production on *Hunt* in association with Klein & Friends, and it is described by Levin as a celebrity-driven teen magazine game show for kids. (TV/RADIO AGE, Nov. 9). *It's Show Time* is described by Hal Brown, president of Peregrine, as an entertainment/vaudeville show for children, with both children and adults as performers. The series will consist of 65 original episodes plus repeats, in

four runs over the initial year. Marketing terms have not yet been decided. "I don't know yet whether the show will be cash and barter or just barter, but we will have that nailed down shortly," says Brown.

Airing. *It's Show Time*, which is available for airing beginning next fall, will have a small game-show segment, but mostly will contain high-comedy in the Three Stooges vein, dog acts, a "Perils of Pauline" type of episode per day, and an otherwise "a potpourri of entertainment elements." A host and hostess will be named. The series will be produced with Together Again Productions, producer of *Kidsongs TV*, children's videos and original producer of *Dancin' to the Hits*. Shooting of a pilot was expected to start this week.

Schreger at Roach calls *Flip*, new strip for syndication, a video bulletin board for kids.

Flip is being sold for January airing via a barter split of 2½ minutes for national and four minutes for local, with 32 weeks of originals and 20 weeks of repeats, according to Charles Schreger, vice president in charge of programming and acquisitions at Roach. Each half-hour will contain a number of segments including short comedies, tips, and other features, as a "video bulletin board for kids," directed to the six-14 year olds.

The idea for *Flip* was conceived last April, says Schreger. "We felt there was a need in the marketplace for a transition show for independents from animation, which generally runs from 3-5 p.m., to the younger skewing sitcoms, which start at 5. "Also, it's much easier to watch than some of the children's game shows which are being planned. Conceptually, it's good for adults as well, which is different from the animation shows." A pilot of *Flip* has already been shot, he continues, and he expects *Flip* to be a go within a few days because a number of station groups are interested in carrying the show.

According to Schreger. The pilots have been shown to large markets, and "we are very close to signing a number of deals," says Schreger.—Robert Sobel

New World offers 4 new programs

New World has just celebrated its first birthday, and what better way than to mark its initial anniversary than with new product that is planned to be on display at the 1988 INTV and NATPE



A frame from Nickelodeon's "Double Dare." Viacom will introduce newly-produced episodes of the show, for syndication stripping beginning in January or February.

International conventions?

According to Tony Brown, senior vice president and general sales manager, the following are set in syndication:

■ *Highway to Heaven*, starring Michael Landon, off-network series to be available in September 1989. *Heaven* has already been sold in more than 25 markets.

■ "New World Two," the followup to New World One, initial feature of 18 titles now in more than 45 markets." "Two" includes such theatricals as *Soul Man*, *Beyond Therapy*, *Death Before Dishonor* and *Wanted: Dead or Alive*.

■ *Marvel Universe*, series of 65 animated half-hours. This includes four of the recognized cartoon characters. On Mondays, *Spider-Man*; Tuesdays, *Commander Video*; Wednesdays, *RoboCop*; Thursdays, *The Incredible Hulk*; and Fridays, *Spider-Man*.

■ *What Should I Do?* a new reality-based half-hour strip, with Helen Gurley Brown as host. The show is seen by Brown as competitive with such courtroom shows as *Divorce Court*, *People's Court* and *Superior Court*.

■ A new half-hour weekly adventure series, *Zorro*, in live action. *Zorro* is based on the legendary masked swordsman and hero of the oppressed, and New World is looking for an access fall 1988 spot for the show. Filming will be in Spain and other foreign countries.

As a pre-INTV promotion, *Spider-Man* will debut as one of the giant balloons in the televised Macy's Thanksgiving Day parade Nov. 26. *Spider-Man* was tops in the Saturday morning time period in the five seasons it aired on NBC, claims New World.

Worldvision sets two fall animated half-hour shows

Worldvision Enterprises will unveil two animation shows for syndication, available to stations beginning the fall 1988.

One is the *Yogi Bear Show*, a strip of 65 half-hours, produced by Hanna-Barbera, consisting entirely of episodes starring Yogi Bear. The show is offered via barter, in a split of four minutes for stations and two for national sale.

The package contains episodes of elements from old classics as well as from current material found in *The Fantastic World of Hanna-Barbera*, and network half-hours.

Bear started off back in 1958, as a supporting character on the syndicated *Huckleberry Hound* show, and he later starred in his own half-hour syndicated program, *Yogi Bear*. Then came a se-

ries on ABC, *Yogi's Gang*, and a series on NBC. *Bear* also starred in his own miniseries, says Jerry Rettig, senior vice president, creative services at Worldvision.



Yogi Bear, the animated star of "The Yogi Bear Show, skates blithely along with habitual nonchalance. Worldvision is offering 65 episodes of *Bear* for syndication for the fall 1988.

The other Worldvision animation entry is *Snorks*, which also contains 65 half-hours, and is offered in a similar barter arrangement as *Bear's*. In the *Snorks'* case, the strip will contain 23 off-network and 42 first-run half hours, says Rettig. *Snorks* is produced by Hanna-Barbera and SEPP and is created by Freddy Monnickendam, co-executive producer of the *Smurfs*.

Rettig says Worldvision is looking for *Snorks* to be used by stations as a one-hour block with *Smurfs*. "The characters are very similar in both," he notes, and therefore, would do well playing in a one-hour strip block. In the case of *Bear*, Rettig continues that the initial reception by reps and stations has been "tremendous." He feels that both shows offer a viable alternative to violent children's programs.

Monte Carlo fest

The 28th International Festival of Monte Carlo will be held Feb. 3-13. The competition screenings of fiction programs are planned for Feb. 6-12 and news programs for Feb. 8-12. Names of entries of programs for competition must be received by Dec. 1 in Monaco.

Fiction programs which have not yet been telecast or which have been shown for the first time between Oct. 1, 1986 and Feb. 1, 1988, and are not longer than 110 minutes, are eligible. News programs filming an event or series of events which took place during 1986 are eligible, and spot news entries are limited to 10 minutes in length. The news feature requirements are that they be no longer than 52 minutes.

A gala, at which Nymph prizes and awards will be distributed, will be held on Feb. 13.



DAWN OF PROMISES

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DANGER
TENSION
INTRIGUE

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— a first from Coral

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Programming/Production

(continued)

Telecom expands; sets new international co-ventures, domestic productions

Telecom Entertainment has earmarked an estimated \$20 million for development and production over the next 18 months, the largest amount in its corporate history. New activity by the company involves both international coproductions and domestic projects, says Kenneth Kaufman, executive vice president.

Already in international production is the filming of *The Attic: The Hiding of Anne Frank*, which marks Telecom's initial overseas coproduction venture. Being produced with Yorkshire Television, *Anne Frank* is being shot in Amsterdam and London as the beginning project with Yorkshire involving acquiring and developing, as well as coproducing for the international marketplace.

Anne Frank is due to air on CBS in April 1988. The cost of *Anne Frank*, which stars Paul Scofield and Mary Steenburgen, notes Kaufman in an interview, is \$4 million, a substantially higher cost than most two-hour made-for-tv's. But Telecom, by securing Yorkshire as a partner got a big plus in terms of sharing the bill and in quality. "It enables me to put on the screen a lot more production value," says Kaufman.

"We needed it for *Anne*, because it requires us to do the fall story of the German occupation of Amsterdam." Shooting is expected to take six weeks, rather than the usual four for a two-hour movie, because some of the exteriors in the country are difficult to take," explains Kaufman. One half of the production will be done in Amsterdam, the other half in England.

Exchange. In exchange for a portion of the outlay, Yorkshire will have the TV rights for England and distribution rights overseas. Kaufman says that Telecom is embarking on other coproduction ventures with overseas entities. "The future of the business is a global marketplace. Given the difficulty of making a picture in getting license fees, this will be one of the few ways to get productions mounted."

Kaufman says he's talking to French and Italian companies, as well as other English firms than Yorkshire on possible coventures. One of the future projects planned with Yorkshire is a series of two-hour films based on M. M. Kaye's four novels, *Death in Cyprus*, *Death in Berlin*, *Death in Andamans*

and *Death in Zanzibar*. The first production will be *Death in Cyprus*, says Kaufman, for U.K. network airing.

Another advantage in coproduction ventures with overseas partners is that it enables the U.S. producer to do the film in the marketplace of the partner. Kaufman says, "You are able to get extra overseas dollars because it can be used as an originating film from their marketplace. In addition, both can pre-sell territories, make special arrangements in the area you will shoot the film, etc."



Kenneth Kaufman

Costs of shooting overseas have mounted over the past few years, says Kaufman. "We are at the point now that they are comparable to U.S. costs. Some areas such as Canada are cheaper but otherwise they are on par."

Domestic. In the domestic arena, Telecom is looking at setting up its own distribution company, but this is not likely to happen in the immediate future. Upcoming will be a two-hour movie for ABC, *Breaking Home Ties*, starring Jason Robards, Eva Marie Saint and Claire Trevor.

Projects in development are two four-hour miniseries, *Are You Lonesome Tonight?*, for NBC, and *Sweetie, Baby, Cookie, Honey*, for CBS. Also, *Bloody Friday*, a two-hour movie for NBC chronicling the bloodiest day in FBI history; *Murder on Safari*, two-hour movie for CBS about a double murder; and *Love and Terror*, one-hour late-night series.

At this time, Telecom has no plans to produce network series. "We feel we are good at movies and minis," says Kaufman, "and have had a fair degree of success there. We feel series is something you have to edge into, and especially the way we run our business. We

aren't going to create a structure in the hope we will get a series on the air over the next three or four years. If the right idea comes along, on a selective basis, we will introduce it to the networks, and we're hopeful it's a market we can get into in time."

Carter Productions adds 3 inserts

Sandra Carter Productions, the queen of the inserts, has an additional three series of shorties in syndication and is planning three new projects in development for production in 1988. Besides the one-minute oldie shortie, *Holiday Moments*, which is distributed for the 10th consecutive Thanksgiving/Christmas/New Year's season by Program Syndication Services, Carter has *Tax Tips*, 65 30-second programs; *Make It Easy in Your Kitchen*, 80 30s; and *RX for Your Health*, 60 half-minute inserts on health.

As to the new projects, they are, according to Sandra Carter, president, *Women at War*, six one-hour programs on women's heroism in World War II, to be done in association with Anthony Potter Productions; *An Essence Moment in Black History*, series of 30-second inserts to be hosted by black stars and co-produced with Essence Television Productions; and a half-hour untitled talk show for cable.

Carter did a series of seven one-hour monthly specials, *Women of the World*, produced on location and barter/syndicated in more than 100 markets by King World Enterprises, with the Oil of Olay division of Richardson-Vicks as full national sponsor. Additional U.S. distribution of encore runs and worldwide first-run sales are underway via Sandbar International.

Holiday Moments has been sponsored by advertisers such as McDonald's, A&P, American Airlines, Bloomingdale's, Manufacturer's Hanover Bank, Burger King and 7-Up.

Syndication shorts

The award-winning sitcom *Night Court* has been sold by **Warner Bros. Television Distribution** in 115 markets, including all of the top 25 and 46 of the top 50 markets. Most recent licensees are WFSB-TV Hartford-New Haven, WLOS-TV Greenville-Spartanburg-Asheville, WBRC-TV Birmingham, WXII(TV) Greensboro-Winston Salem-High Point, KTAL-TV Shreveport-Texas, WFMJ-TV Youngstown, WAAY-TV Huntsville-Decatur, WITN-TV Greenville-New Bern-Washington, WSYM-TV Lansing, KFDA-TV Amarillo, KAPP-TV Yaki-

ma and KOMU-TV Columbia-Jefferson City. *Night Court* is in its fifth season on NBC and will be available for syndication next fall.

Viacom Enterprises has acquired the U.S. syndication rights to *Ragtime*, 1981 Academy Award nominated film. An ad-hoc window for *Ragtime* will begin sometime in 1988, and it will also be released in Viacom's next feature film package. Viacom previously acquired international syndication rights in April 1985.

D.L. Taffner Ltd. has acquired the U.S. rights to *Whose Baby?* from Thames Television. A U.S. version of the 14-year British game show is in preparation by Taffner, and represents Taffner's initial entry into the genre. The first-run U.S. series is slated for distribution as early as next spring. Also at Taffner, the company is making the *Benny Hill* series available to stations in a two-hour format, *The Crazy World of Benny Hill*. Offered for airing in January, the two hours contain an anthology of *Hill's* zaniest episodes. Markets sold include WWOR-TV New York, KHJ-TV Los Angeles, KTVU-TV San Francisco, KTVT-TV Dallas, WUAB-TV Cleveland, WCCO-TV Minneapolis, KPTV(TV) Portland and WOFL-TV Orlando.

The Boy King, one-hour docudrama on the young life of Dr. Martin Luther King, Jr., has been cleared on more than 100 stations by **All American Television**, superseding the total number of stations that carried the special in 1987. Included in the lineup are WNBC-TV New York, KHJ-TV Los Angeles, WFLD-TV Chicago, KYW-TV Philadelphia, WBZ-TV Boston, WSB-TV Atlanta, KING-TV Seattle, WBAL-TV Baltimore and KTVU-TV San Francisco. The broadcast window for the ad-supported special is Jan. 11-Feb. 7, 1988.

Zooming in on people

Richard W. Dalbeck has been named executive vice president and chief financial officer at **Lorimar Telepictures Corp.**, succeeding J. Anthony Young, who will leave the company on Jan. 1 to pursue other opportunities in the entertainment industry. Dalbeck was vice president, finance, mergers and acquisitions at Thrifty Corp., a subsidiary of Pacific Lighting Co. Previously, he held the posts of vice president and controller of Pacific Lighting.

Turner Broadcasting System has realigned the duties of three top executives. **Robert J. Wussler** has been

named TBS senior executive vice president. He had been executive vice president since April 1980. **Gerald F. Hogan**, vice president of ad sales from 1980 to the present, has been named president of TBS' entertainment network; and **Jack Petrick** continues as chairman of the board of Turner Program Services and president of Turner Home Entertainment.

Christopher Gordon has been appointed executive vice president at **Palladium Television Distribution**. He joins Palladium from D.L. Taffner/Ltd. where he was responsible for selling Thames and other British product and Taffner-produced U.S. versions. Before that, Gordon was vice president, station sales, at LBS Communications.



Christopher Gordon

Lynne Scheurer Rish has been promoted to manager of marketing affairs at **Telemundo Group**. She has been marketing and promotions manager. Before joining Telemundo, Rish was a national account executive at AT&T, and before that, was vice president of Vazman of New York, a Spanish import-export company.

Mark McClafferty has been named president of **Eddie Murphy Television Enterprises**. He will be responsible for developing TV projects including series and specials for TV, in conjunction with Gulf+Western's Paramount Pictures Corp. McClafferty comes to Murphy from Glen Larsen Productions where he was executive vice president and a producer for three years.



Mark McClafferty



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Programming/Production

(continued)

NATPE international exchange program

The NATPE International education foundation will sponsor an annual international exchange program with foreign television professionals beginning in February. During the first year of the program, four of Britain's Royal Television Society will visit the U.S. for two weeks. In the first week they will work at selected major market TV stations and visit and lecture at local university universities. For the second week, the members will attend the NATPE program conference, to be held in Houston, Feb. 25-29.

In 1989, American programmers will visit British TV facilities. In coming years the exchange will continue annually with both parties sending observers in alternate years.

The four British TV professionals selected for the first year of the exchange are: Nigel Houghton, an independent producer, who will spend his week at Group W's KYW-TV Philadelphia; John Thormicroft, a freelancer, formerly with the BBC, who will work at WFLD-TV, Fox Chicago station; Peter Sykes, director and writer, will work out of WNEV-TV Boston; and Mike Crisp, a senior instructor in TV training for the BBC, will work at WWOR-TV, MCA Television station in Secaucus, N.J.

BPME moves to new Hollywood quarters

The Broadcast Promotion & Marketing Executives has moved into offices in Hollywood. The new offices, at 6255 Sunset Blvd. Los Angeles, encompass 4,260 square feet. The new phone number is (213) 465-3777. Brought together under one roof will be management, planning and production of the annual BPME and BDA seminar, BPME *Image* magazine, the BPME Resource Center and Archives, The BPME *Videomagazine* TV program, employment services activities, and the preparation of presentations for various other industry groups' and state associations' meetings and conventions.

Judging of the BPME gold medalion wards in March will also be moved from San Diego to Los Angeles. BPME's business and administrative office in Lancaster, Pa., will be moved to the Los Angeles headquarters in December 1989, completing the move.

Barris Sales names marketing team

In the wake of the buyout of Barris Industries by Burt Sugarman and Jeff Wald, a new marketing and sales team has been assembled at Barris Program Sales, a division of BI. Topping the appointment list is Jim Ricks, who has been named senior vice president and general sales manager. Ricks formerly was southeastern sales rep for Orion Television.

In addition to Ricks, Bob Cook has been appointed vice president, west coast; Jay Silha has been named vice president, midwest; Buddy Brooks has been promoted to vice president, southeastern region; and Rachel Wells, at Buena Vista Television for two years, joins the division as director of research.



Bob Cook

Jim Ricks

Cook has been vice president, marketing and sales at World Events Productions, and Silha had been with Coca Cola Telecommunications.

Sugarman has produced more than 3,000 hours of network and syndicated programming including *Midnight Special*, which was on NBC for 11 years. In theatricals, he produced *Crimes of the Heart* and *Children of a Lesser God*.

International Film & TV fest honors 65 gold winners

It takes a lot of quality work to eat more than 1,000 other entries in various categories, but 65 submissions won gold medals in the 30th annual International Film & TV Festival of New York. And when it comes to the grand award, the "best of show," given to five gold award winners, the entries have to be of even higher quality.

Four of the five were in the programming category: Entertainment program—Showtime/The Movie Channel, for *It's Garry Shandling's Show*; entertainment special—TV Globo, Rio De Janeiro, for *Antonio Brasileiro*; news program—WPLG-TV Miami, for *Eye*

of the Beholder; and public service program—London Weekend Television, London, for the King Lear episode of *The South Bank Show*. The fifth honor was in promotion spots and IDs, which went to MTV Networks for their 1987 work.

Besides recognizing the best in TV programming, the Festival honors promotion, music videos, industrials and IDs. The presentation of awards was made in New York at a gala. The winners of gold medals are:

TV NEWS PROGRAMS.

NEWSCAST: WNEV-TV Boston, *The New England New: Michael Dukakis*; Turner Broadcasting, Atlanta, *Primenews*; **INVESTIGATIVE REPORTING:** WBBM-TV Chicago, *Abused—Then Betrayed*; **NEWS DOCUMENTARY OR SPECIAL:** WDIV-TV Detroit, *Trouble Inside*; WJZ-TV Baltimore, *Teen Dads—The Forgotten Half*; ABC New York, *Alcohol and Cocaine: The Secret of Addiction—ABC News Closeup*; **NEWS ANALYSIS, INTERPRETATION OR COMMENTARY:** Maryland Public Television, Owings Mills, Md., *Wall Street Week with Louis Rukeyser*; **PUBLIC AFFAIRS PROGRAM:** WPLG-TV 10 Miami, *Eye of the Beholder*; HTV Limited Cardiff, South Wales, *The West This Week*.

MAGAZINE PROGRAM: WNBC-TV New York, *Strictly Business #118*;

TV NEWS INSERTS.

COVERAGE OF A BREAKING NEWS STORY: KOCO-TV Oklahoma City, *The Edmund P.O. Massacre: Six Days of Coverage*; **INVESTIGATIVE REPORTING:** W*USA-TV Washington, 911; **SPECIAL REPORT:** ABC New York, *AIDS: The Story of Ken Meeks*; **SPECIAL REPORT SERIES:** WNBC-TV New York, *Pat Harper Homeless Series*.

TV PUBLIC SERVICE PROGRAMS.

COMMUNITY SERVICE PROGRAM: WBBM-TV Chicago, *Return to South Shore*; **RELIGIOUS PROGRAM:** Greater Washington Educational Telecommunications Assoc., Washington, *Smithsonian World: 'Islam*; James S. McDonnell; **EDUCATION (ADULT):** KETS-TV Arkansas ETV, Conway, Ark. *Eyes of the Beholder*, Arkansas Art Council; British Broadcasting Corp., Milton Keynes, England, *The Search for Realism*; **EDUCATIONAL (CHILDREN):** WJBF-TV Augusta, *Three Little Birds*, United Cerebral Palsy of the CSRA; **CULTURAL:** London Weekend Television, London, England *The South Bank Show 'King Lear'*.

TV ENTERTAINMENT PROGRAMS

ACTION/ADVENTURE: National Geographic Society, Washington, *North to the Pole*.

CHILDREN'S (AGE 2-6): Fairwater Films Limited, Cardiff, South Wales, *Can You Keep a Secret/Trampy's Dream*; **YOUTH PROGRAM (PRE-TEEN, AGE 7-12):** Multimedia Entertainment, New York, *Horrible Secret*; **YOUTH PROGRAM (TEEN, AGE 13-19):** Sunrise Films, Inc., Toronto, *Roots and Wings/The Dying Swan*.

COMEDY: Showtime/The Movie Channel, New York, *It's Garry Shandling's Show*.

DOCUMENTARY: National Geographic Society, Washington, *Portuguese Bullfight*; **DRAMA:** British Broadcasting Corp., *Life Story*.

MAGAZINE FORMAT: KGMB Television, Honolulu, *Hawaiian Moving Company*; **NATURE/WILDLIFE/OUTDOORS:** British Broadcasting Corp., Bristol, *Wildlife on One: In-Flight Movie*.

PERFORMING ARTS: National Geographic Society Washington, *Masterpieces in Chalk*.

POPULAR MUSIC & VARIETY: Maryland Public Television, Owings Mills, Md., *Karen Akers: On Stage at Wolf Trap*.

TV ENTERTAINMENT SPECIALS.

ACTION/ADVENTURE: HTV Limited, Cardiff, South Wales *Stacking in the Sky*; **CHILDREN'S (AGE 2-6):** CTV Television Network Ltd., Toronto, *The Tin Soldier*; **YOUTH PROGRAM (PRE-TEEN AGE 7-12):** Ruby-Spears Enterprises, Los Angeles, *The Day They Came to Arrest the Book*; **YOUTH PROGRAM (Teen, Age 13-19):** LCA/Highgate, New York, *What If I'm Gay?*

COMEDY: Television South (TVS) Maidstone, Kent, *Five Alive*.

DOCUMENTARY: Isolde Films London, *Maria Callas*; Lionheart Television Int'l. Los Angeles, *We Can Keep You Forever*; Home Box Office, New York, *How to Raise a Street-Smart Child*.

MINI-SERIES: British Broadcasting Corp., London, *The Singing Detective*;

MOVIE FOR TV/DRAMA SPECIAL Isolde Films Ltd., London, *Testimony*; Showtime/The Movie Channel, New York, *Broadway on Showtime: As Is*.

NATURE/WILDLIFE/OUTDOORS: Londolzi Productions, Johannesburg, South Africa *The Silent Hunter*.

PERFORMING ARTS: Rhombus Media Inc., Toronto, *A Moving Picture* KCET Los Angeles, California *VIII International Tchaikovsky Competi-*

tion.

POPULAR MUSIC & VARIETY: TV Globo—Brazil Rio De Janeiro, *Antonio Brasileiro*; **SPORTS:** ABC, New York, *VII International Special Olympics ABC's Wide World of Sports*; **TALK/INTERVIEW:** London Weekend Television, London, *An Audience with Peter Ustinov*.

CRAFT CATEGORIES FOR TV PROGRAMS.

BEST EDITING: WNBC-TV New York, New York, *There But For the Grace of God...*

TTS network looks to U's as backbone

Transcontinental Television Service, turnkey programming entity which is due to start up next March 1 (TV/RADIO AGE, Oct. 26), is currently involved in financing the building of several UHF stations which will serve as the backbone of the network.

These are, according to TTN president James E. Allen, WLMR-TV, serving Philadelphia from Vineland, Pa.; WNAB Nashville; WVCL, serving St. Louis from East St. Louis, Ill.; KCJT-TV Houston; KGLB-TV Tulsa; WTTA-TV St. Petersburg; WIIB-TV, serving Indianapolis from Bloomington; and three stations that don't have call letters yet, in Seattle, Portland, Ore. and Dallas.

In addition, Allen says the company will either land an affiliate in Los Angeles or finance a new station. Initial core of programming will be eight in-house produced half-hours on real estate, pets, fashion, golf, gardening, travel, finance and insurance, and two game shows.

Stations will be charged \$3,000-\$10,000-per month for the service, depending on the ADI. Allen says TTN will guarantee stations revenues of \$2.60 per household per annum up to one million TV households. "That guarantees the downside," he says.

Advertisers will be guaranteed a 3-4 rating, Allen says, and a yet to be determined coverage. Allen predicts that coverage will be about 40 million homes initially, or 50% of the country. Rates will be \$3-6 per thousand, depending on the daypart. Stations will get two minutes per half-hour.

Allen says advertisers are beginning to be notified of the network. Steve Grubbs, senior vice president and director of national TV buying for BBDO, for one, has not heard of TTN, and has no comment until he hears a proposal.

Allen says "we realistically project a net of \$100 million our first year." He



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Programming/Production

(continued)

doesn't want to discuss first-year projected revenues, "because if I revealed our projected revenues, people wouldn't believe we could net \$100 million."

Key is low overhead, Allen says. The company will be spending \$50 million in year one on the 10 original strips, doing 260 episodes each. Production cost is \$10,000 per half-hour and \$30,000 for the live hour game shows, "and they will all have a quality look," he says.

The company says it has contacted some station groups, including Meredith.

Meredith Broadcasting Group president W. C. McReynolds says he has heard from TTN. "But I wonder where they are getting their money," he ponders. "And I wonder how successful a narrowcasting type of schedule will be."

Besides specialty programs, Allen wants to purchase 600 classic movies for two movie blocks, one in the morning and one in the evening. Weekdays will start off with the financial show at 7 a.m. Most of the specialty shows, though, will go into a prime time block. The live game shows, which Allen says will feature a toll-free number so those at home can call in and win up to \$1 million, will air at 11 a.m., and 6 p.m.

Besides the films, Allen says he will only need to buy about five hours of strip programming from the syndication market to fill his Monday-Friday schedule, and a little more on weekends. Weekends will also feature sports and reruns of some of the Monday-Friday original programming.

Allen says TTN will approach new stations as well as "those who went on the air in '82 and '83 who realize that because of programming costs they have a downside of two, three, or \$4 million before they see any profit." Those stations could probably shelve their current programming and come out ahead if they went with TTN, Allen says.

Based in Glendale, TTN is expected to take an equity position in the Glendale Studios and to become its sole occupant.

Home video

RCA/Columbia Pictures Home Video is planning one of its most extensive television campaigns ever mounted for two new releases, according to Christine Steinhage, director of advertising. The releases are *La Bamba*, the box-office hit of the past summer, and *The*

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Buddy Holly Story, which will be out on the streets on Jan. 28. In an interview, Steinhage says that the campaign will center mostly on *Bamba* and cost about \$1 million.

Included in the drive will be spots on syndicated programs in the top TV markets, such as New York, Los Angeles, and Chicago. Also, other commercials time will involve ad-supported cable and radio. A print campaign will be included as well. Terms are still being negotiated on what spots will go where, she says.

The campaign will start at the end of January for about two weeks. *La Bamba* is based on the life of young rock and roll legend Ritchie Valens. Gary Busey received an Oscar nomination for best actor in 1978 for his portrayal of Buddy Holly, the performer who changed the tune of rock and roll history. Both videocassettes go for \$9.50, suggested retail price.

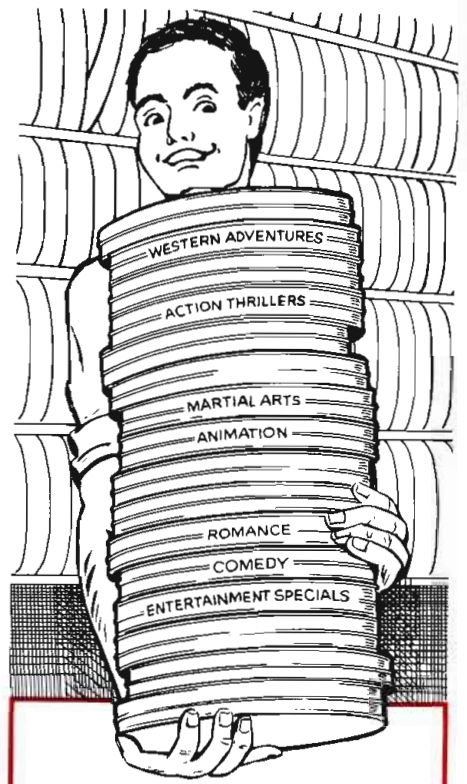


Christine Steinhage

Russell Kamalski has been named director of marketing at **New World Video**. Before joining New World, Kamalski was marketing manager at Mattel Toys. Before that, he was an account executive at Ogilvy & Mather, ad agency.

Three of Clint Eastwood's biggest hits of the 1970s, an Alfred Hitchcock thriller of the 1950s, and a 1960s landmark movie are among the eight films released from Warner Bros. Home Video and making their premiere Dec. 8. The three Eastwood movies are *The Enforcer*, *Magnum Force* and *The Outlaw Josey Wales*. The Hitchcock movie is *Strangers on a Train*, and the breakthrough is *Who's Afraid of Virginia Wolff?* Other releases are *The Outsiders*, *Excalibur* and *Mean Streets*.

Lorimar Home Video has released *The Last Innocent Man*, starring Ed Harris and Roxanne Hart, and *The Quick and the Dead*, western epic starring Sam Elliott, Tom Conti and Kate Capshaw.



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U.S. firms hire young, educated women to reach more Hispanic consumers

Women hold key to \$34 billion Hispanic market

By GEORGE SWISSHELM

Who are the big spenders, the movers and shakers in the U.S. Hispanic market, the ones who are forcing American advertisers, retailers, broadcasters, financial institutions and even politicians to sit up and take notice?

The young men? No, too many young Hispanic males have forsaken formal education in order to get a job and support the family.

It's the young women, and they are moving into the workforce in ever increasing numbers, making the money as well as spending it. By staying in school they are landing more and better paying jobs. They also are becoming a sought-after minority among U.S. companies anxious to market products to the ever-growing Hispanic market.

With almost 20 million Hispanics living in the USA, their purchasing

power is estimated at more than \$34 billion.

The young, educated Hispanic women, therefore, appear to be enjoying the best of both worlds: They are sought after for jobs and targeted as consumers. And when they marry, the resulting two incomes create an appetite for such big-ticket items as cars and travel.

Luis Covarrubias, news director for UPI Radio Noticias, the Spanish radio service, points to "impressive numbers of Hispanic women" not just entering the workforce, but going back to school to study marketing, retailing and communications.

"Their aim," he says, "is to take advantage of the new job openings created by more U.S. companies needing to sell to Hispanics in Spanish."

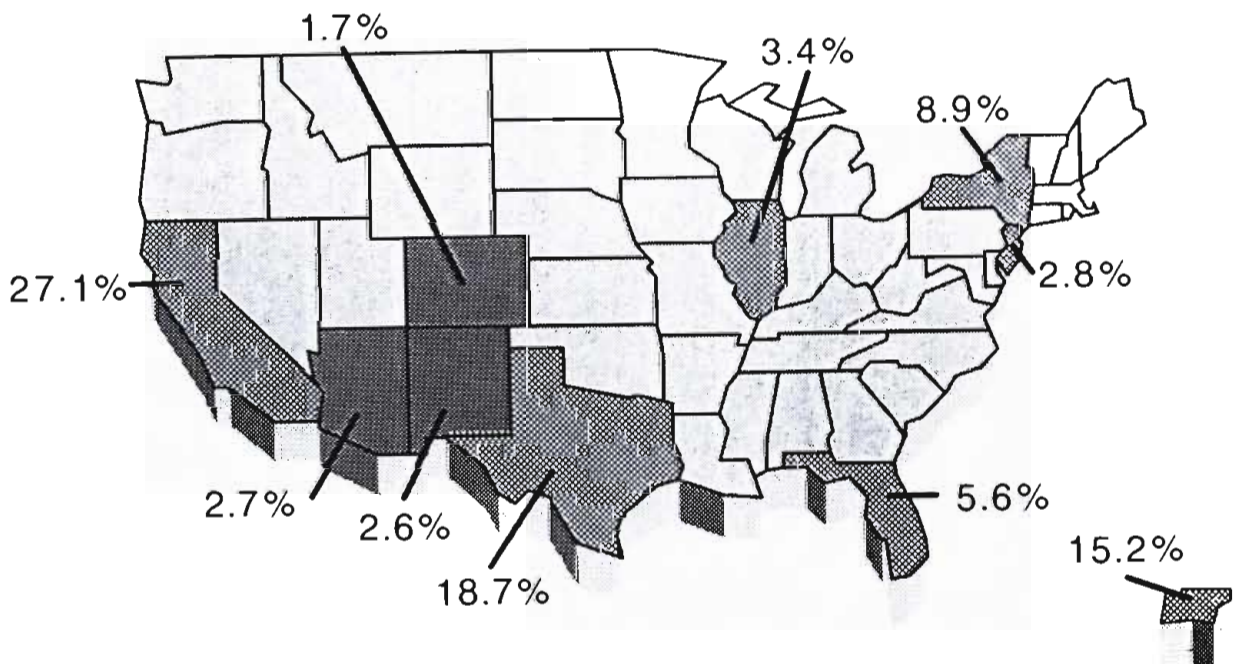
In several categories, he notes, there seems to be one company—Pepsi in soft drinks, McDonald's in fast food, to name just two—which has taken a

Television/Radio Age

November 23, 1987

In several categories, there seems to be one company which has taken a leadership position in marketing to Hispanics

The biggest chunks of Hispanic population: Continental U.S. & Puerto Rico



Source: SRC 1987 market study



Luis Covarrubias

leadership position in marketing to Hispanics in order to boost their share of the overall Hispanic market. Now their competitors—Coca-Cola and other soft drink manufacturers, Burger King and other restaurant chains—realize what a big lead McDonald's and Pepsi have built up and are hurrying to catch up.

"They're looking for trained people with Hispanic roots to help them do it, and this makes more opportunities for Hispanic women who are now coming out of school in much larger numbers than was the case in their mothers' generation," observes Covarrubias.

Covarrubias thinks that as more Hispanic women enter the professional workforce, they begin "to see more closely what Anglo women expect in terms of quality in the products they buy. So I think our younger women, with more money of their own, are quicker to demand the best for themselves and their children than most of their mothers who stayed home with the kids."

Researcher Henry Adams-Esquivel, vice president, Market Development Inc., claims the increase in Hispanic women in the job force applies more to some groups than others. He says it's applicable to a greater extent to second and third generation Hispanic women in the southwest, and in markets such as Chicago where the majority of Spanish speaking women are of Mexican origin.



Jesse Wilson

"It's likely that it applies less in the northeast," he says, "where Hispanic incomes have remained flat, and less in Florida where most of the Cuban families fleeing Castro were headed by men, many of them professionals from Cuba's upper class who started with good educations and continue the tradition here."

The numbers bear him out. Census figures show labor market participation by women of Mexican origin climbing 63% from 1960 to 1980, to 52% participation, while the rise among Puerto Rican women in the work force over the same period brought them to 42% participation.

Most observers of the Hispanic market agree that education is the main factor in the emergence of young women as a dominant factor in the workforce. And the ripple-effect that has had on the rest of the U.S. economy is significant.

Jesse Wilson, executive vice president, San Jose Associates, Chicago, says his agency has found that the older generation of Hispanics in the southwest "doesn't always have a full appreciation of the value of education. Many of the fathers put pressure on their boys to bring money home to the family as soon as possible, even if that means dropping out of school to do it."

At the same time, adds Wilson, the girls are encouraged to stay in school, "more, from the father's point of view, to keep them off the streets and out of trouble than to gain a diploma."

The result, intended or not, is that more girls stay in school and get that diploma, just when so many new jobs are opening up for bilingual people with Hispanic roots—if they can show a high school diploma.

That's making the cultural generation gap between a good many Hispanic young women and their mothers a lot wider than in the general market where most girls at least had an aunt or two who worked outside the home if not their mother. It also creates a high rate of single female households run by young Hispanic women with independent incomes, and wives who bring home more money than their husbands.

Wilson's observation about family attitudes toward raising young women finds support from Market Development's Adams-Esquivel. He says the tendency is for most first-generation Mexican-Americans to follow parental attitudes about the way young women are expected to behave, whereas second and third generation women "have often arrived at the point and with the disposable income to make good department store prospects, particularly for apparel and cosmetics."



Robert Hitchens

Sy Davis, president of Adelante Advertising, reports finding "changes in purchasing patterns, some of them probably due to the greater numbers of Hispanic women in the work force." He cites several examples:

■ Instead of coming in every day to the grocery store to make small purchases (as the older women have always done), "the younger women now come in only once a week, but when they do, they stock up for a whole week."

■ In the case of personal care items, much of the buying has changed location: it's now done at drug store locations close to where the women work.

■ Younger Hispanic women are much more receptive to frozen foods than they were only three or four years ago.

■ There is more interest in everyday fashion wear and personal care items, not the party fashions only for weekends that Hispanic women have always liked, but neat-looking everyday wear for office and light factory work and for retail jobs.

The economy gets a double boost when these young women marry, but keep their job and become two-income households. The results, according to Bob Hitchens, marketing vice president at Univision, the Spanish network, is that they are no longer limiting their purchases to food, clothes and shelter as their parents did. "These families today are a fast-growing market for big-ticket items," he says, such as cars and travel. □



Henry Adams-Esquivel



They help our news make headlines. And our programming make news.

These poised, attractive faces are News to us.

They're the dedicated professionals who've made WNJU-TV's news the #1 Spanish-language local newscast.

Which has meant good news for the rest of our programming, because the fans of our news have stayed tuned to our novelas, variety shows, comedies and sportscasts.

And that viewer loyalty has given **WNJU-TV 47** an incredible nine out of ten of the most popular Spanish-language programs in New York.

Which is more than good news for you. It's great business, too.

WNJU-TV NEW YORK **47**

Credible News. Incredible Programming.
**WNJU-TV IS THE NEW YORK STATION
FOR THE TELEMUNDO NETWORK.**

Source: New York Arbitron LMR, May 1987

A tale of two cities: Tampa, San Diego

Hispanics who have lived in this country for 10 or 20 years or longer are still listening to Spanish radio and liking it. And the Hispanic population in more U.S. markets is becoming a mix of various Latin nationalities. These are two of the key findings turned up by the two newest studies of the Hispanic market, one from the west coast and the other from the east.

The new study of Tampa's Latin population by Strategy Research Corp., for instance, spotlights how people from other Latin nations are moving in to join the predominantly Cuban-origin Floridians there.

SRC president Richard Tobin reports finding two Latin population segments in Tampa. One, making up half the Hispanic population, comprises third and fourth generation citizens of Tampa, mostly of Cuban and some of Spanish origin. The other segment consists largely of recent immigrants, many of Puerto Rican origin, some by way of New York, some Colombian and the rest a mix from Mexico and other Central American and Latin American countries.

"These newer arrivals have come because Tampa today is such a dynamic

growth market industrially, with a lot of new jobs."

The SRC survey, consisting of 400 personal, face-to-face interviews in September found that, though only 20% of respondents reported speaking Spanish most frequently at work, 45% use Spanish most often on social occasions and 58% speak Spanish most frequently at home.

SRC estimates the Latin population of the Tampa-St. Petersburg metro area to be 132,300, or 5.9% of a total population of 2.2 million. And that, says Tobin, represents a 64.8% increase in the Latin population since 1980.

Just over 49% of Latin heads of household in Tampa hold blue collar jobs and almost 34% hold white collar jobs in the professional, managerial, owner, technical, clerical or sales categories.

Over 62% of Tampa's Latin women are employed full time outside the home, and almost 57% of Tampa's Latin households have at least one female member who works full time. With so many two-income families, SRC pegs average annual income among Tampa's Hispanics at \$27,420, "just slightly under that of Miami Hispanics who have

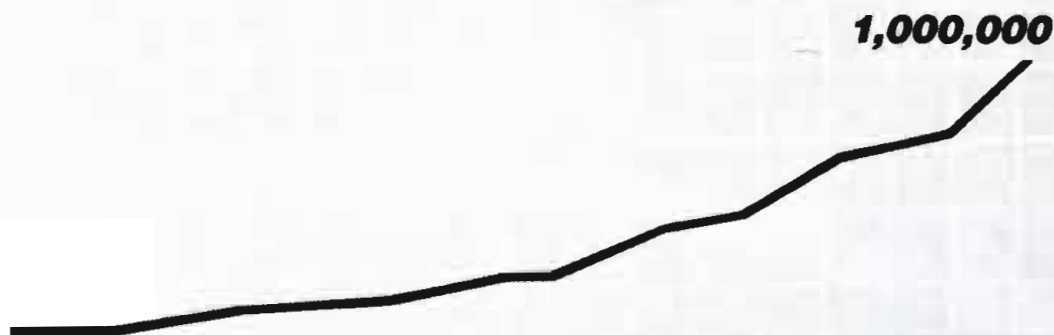
one of the highest average annual incomes of all U.S. Hispanics." And that makes "1988 Latin buying power" in the Tampa market area \$1.2 billion, says SRC.

San Diego. Meanwhile, from out of the west comes the most recent quarterly August-September survey of San Diego Hispanics by California Research Consultants. This study included questions on media use broken out by length of residence in the U.S.

Glenn T. A. Higgins, CRC vice president, director of research reports an almost even split among those living in the U.S. 15 years or less (51%) and the 49% of San Diego Hispanics who've lived here 15 years or more.

Of those who have been in this country less than five years, 64% listen to Spanish radio. Among those in the U.S. from five to 10 years, the figure is 61%. And among Hispanics here 10 to 15 years, 58% are still listening to Spanish radio.

The study shows that, of those who listen to Spanish radio, 37% have lived in this country 10 years or less and 33% have lived here 10 to 20 years and they're still listening, as are 23% of those who have lived in the U.S. for 20 years or more.



Galavision Reaches New Heights

We started in October 1979 with five affiliates and 800 subscribers. Eight years and 300 affiliates later, our subscriber base has climbed to 1,000,000 Spanish-speaking households. And, as the Hispanic market continues to grow, so will our basic cable network.

Galavision, providing quality programming, 24 hours a day, in Spanish, exclusively on cable.

Galavisión

9200 Sunset Blvd., Suite 1105, Los Angeles, CA 90069 213-859-0066

Hispanics take far higher percentage of new jobs in U.S., studies show

According to data released by the Bureau of Labor Statistics last March, of all the jobs created in the U.S. last year, Hispanics took 23%, "far higher a proportion than their 7% representation in the population," the Bureau says.

California showed strong job growth with unemployment dropping from 7.7% to 6.7% between February 1986 and February 1987. And the dip in Hispanic unemployment was even steeper, from 13.6% to 10.4%.

The report attributed these job gains to Hispanics' fast growth as a proportion of total population, with the Census Bureau projecting that by the year 2050 Hispanics will be 30.5% of the population.

This report noted the job gains made by women, with "the trend much stronger among those of Mexican background concentrated in the west."

Recent figures from Texas are reported by Manuel Escalante, director of marketing with Tichenor Spanish Radio. He reports that from May 1986 to May 1987, while total U.S. employment rose 3.1%, Texas employment climbed 5.6%. El Paso showed the biggest jump, with a 9.2% gain and accounted for one of every 22.5 new jobs in Texas. And McAllen-Harlingen-Brownsville, normally considered one of the bottom 10 metro areas in buying power, now accounts for one of every 31 new jobs in Texas. Says Escalante: "Not bad for a so-called 'depressed area.' Not bad at all, with a relative increase of 6.7%, indexing at 119.6 over total Texas employment gains, and fully 216.1 over total U.S." In other words, that 6.7% is 19.6% greater than the 5.6% gain for overall Texas employment and 116.1% greater than the 3.1% gain for the U.S.

He shows more state data indicating that five Texas metro areas that added over 134,000 jobs rank among the nation's top 16 Hispanic metros. And he adds that the data for job growth among Texas Hispanics "clearly indicate Hispanics reaping a disproportionate share of employment growth."

Total newly employed in the U.S. account for approximately 1.3% of the total population, he continues, while Hispanic newly employed account for about 4% of total Hispanic population.

"An index of 308 is also not bad. And the relative growth of Hispanic employment from 1983 to 1986 was 322%, or three times the rate of growth of total Hispanic population from 1980 to 1987. Also, most of these gains were reported in the southwest and west where concentration of Hispanics is highest."

Where are all these new jobs coming from in Texas?

The Wall Street Journal, in its March 17 edition, says that citrus orchards, destroyed by 1983's killer freeze, are beginning to produce again. Also, the population of "winter Texans," or midwesterners who flee to South Texas to escape the winter cold, also is on the rise, and with it the service industry jobs catering to visitors

Also, in El Paso, defense dollars pumped into the Army's Fort Bliss and nearby White Sands missile range have bolstered job growth.

But the biggest factor, according to the WSJ story, appears to be the rapid expansion of the maquila industry, the so-called twin-plant system that permits non-Mexican companies to set up assembly plants in Mexico and manufacture there for export back to the U.S. But while most of these 900 maquila factories are on Mexico's side of the border, they've attracted a sizable number of U.S. suppliers.

Radio Audience Measurements—Spanish

Strategy Research Corporation announces its Radio Audience Measurement Study for the U.S. Hispanic market.

(RAMS)



New York Reports available
January 18, 1988.
Other markets will follow.

The Hispanic Research Experts

100 N.W. 37th Ave., Miami, FL 33125
60 E. 42nd St., New York, N.Y. 10165
El Monte Mall, Third Floor, Suite 2,
Hato Rey, P R 00918

(305) 649-5400
(212) 661-3050
(809) 764-3586



Remotes from supermarkets in Los Angeles by radio station KALI tie in with specials in the stores by advertiser Glade, a product of Johnson Wax. Split 60s were used for store and Glade commercials.

criminating. They're not about to settle for second best."

Should advertisers gear their creative to the mass market of blue collar Hispanics or aim higher for the smaller number of more affluent Hispanics Lewis speaks of?

The usual answer is that it depends on what product is being sold. Is it a soft drink that everyone enjoys or a BMW?

Isaac Lasky, who heads the new Hispanic advertising group formed by W. B. Doner & Co., says that outside Miami, "Higher education is still a problem. So when we discuss Hispanic working women, for the most part we're not selling to sophisticated college trained career women. With a few notable exceptions, we're talking to women who are in the workplace about where Anglo women were 30 years ago. Most are having a tough time doing two jobs: holding down their job at work, then trying to do everything their family expects them to do as a homemaker. That's a problem that makes closer sisters of both Spanish and English-speaking working women."

Uniworld's Lewis points to "a new development in the west. Until now, south Florida has had a virtual lock on being the residence of a large upper middle class group of Hispanic professionals and trained businessmen. Many came from Cuba's upper class when Castro took over.

"But more recently, for the first time, Mexico's economic problems have caused middle class professionals from Mexico to migrate North with the armies of what, up until now, had been largely unskilled labor.

"Add these professionals from Mexico to Florida's Cubans, and to the third and fourth generation women who for the first time are starting to come out of college and enters the mainstream job market, and we have a growing marketing opportunity. But to make

the most of it we have to find new ways to talk to this growing number of bicultural people with growing incomes. These are people who move in two worlds because their ability to make it in school here and to climb the job ladder depends on their ability to handle English as well as Spanish."

As a result, says Lewis, "In radio and television there's a need to create more contemporary programming that will attract these up and coming bicultural Hispanics. Our media people have a problem finding programs like this because there's so little that reflects the bicultural world they move in."

Lewis believes Spanish-language broadcast programmers "could take a cue from *Vista*." He explains that *Vista* operates like a Sunday supplement, a *This Week* or *Parade*: It's carried by and takes advantage of the bicultural circulation and readership of general market newspapers. Its editorial is printed in English, and some of its ads are Spanish and others English. But its editorial is devoted to Spanish culture and the way Hispanics live in this country today."

At Publicidad Siboney, executive vice president and managing director Roger Pisani points to a study in Los Angeles among bicultural Hispanics that exposed the respondents to two versions of the same commercial: one with an English voiceover, the other with a Spanish announcer. Brand awareness, reports Pisani, was 75% higher among bilingual people hearing the Spanish version than among those hearing the English version. Copy point recall was two-and-a-half times what it was for the English version. And this followed an earlier survey by Strategy Research Corp. that found 68% of U.S. Hispanics speak Spanish at home."

As for reaching both upscale and blue collar Hispanics, Esther Farber,

media director of Robles Communications, notes there are cases where the client can have his cake and eat it too.

She recalls, "With the help of some innovative planning, our client, Domecq Importers' Presidente Brandy, was able to aim for and reach both audiences."

Farber says qualitative and quantitative research showed "We had a dual target consumer based on varying levels of assimilation. The product enjoyed a strong franchise among new arrivals to this country with a traditional mindset who brought their brand loyalty with them from Mexico. Also, there was a tremendous built-in growth potential among the mainstreaming, upwardly mobile segment of Hispanics who might be lured by the image of 'more American' brands."

She says these two points of view were merged in determining campaign objectives and strategies. The creative execution bonded a younger Hispanic achiever here with his successful and more traditional role model from back home. A series of 60-second and 30-second scenarios stressed the theme, "Aqui y alla," meaning that both *here* (in your new country) and *there* (back home), there is only *one* Presidente.

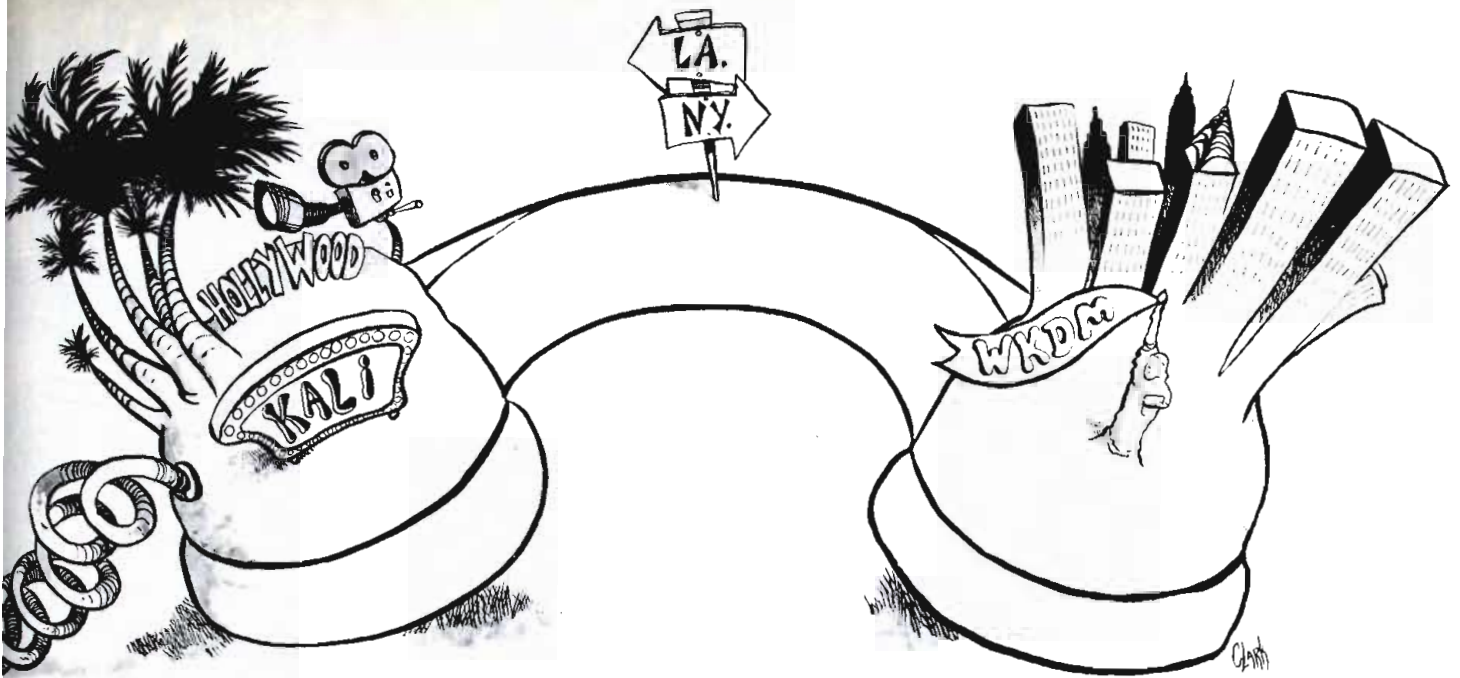
Farber sees Spanish language television as "a natural choice to reach those less assimilated, traditional Hispanics who are closely connected to family-centered values, attitudes and lifestyles and primarily dependent on the Spanish language. By looking at programming very carefully from the perspective of appeal to our dual audience we were able to maximize placement in areas that would reach our target more efficiently. Working closely with the TV reps, as well as directly with the stations, eventually produced some excellent programming and sponsorship opportunities, in sports and news, for instance."

She adds, "The initial concern that we had two separate markets to address led to a dual media, dual language effort in which each supported and re-

(Continued on page A14)



Roger G. Pisani



A phone call goes a long way with us.

There's no need to get hung up making a lot of phone calls to place your next buy.

WKDM, New York and **KALI**, Los Angeles have made buying the two largest Spanish markets easy for you.

You can now get great results, fabulous promotional opportunities and unique merchandising possibilities from two terrific stations and one call.

One call gets your advertising message to the people who enjoy the "mas musica" and exciting personalities of New York's Spanish contemporary entertainer **WKDM**. A station with a tight community connection which has been built through their 27 years of service and commitment.

The same phone call will connect you with the station that has the strongest bond with the Los Angeles Hispanic community. **KALI**'s twenty-year record of service has made them number one in the hearts of the people. The station offers its listeners everything from the best blend of Spanish contemporary music, mixed with pertinent information, to the largest Cinco de Mayo fiesta in town.

One call does it all! Call either **WKDM**, New York at (212) 704-4090 or **KALI**, Los Angeles at (213) 466-6161.

Hook up with this winning pair.

**A UNITED COMMITMENT TO EXCELLENCE,
A UNITED COMMITMENT TO SUCCESS**



United Broadcasting Company

Corporate Offices/Bethesda, Md.

KALI Los Angeles **WKDM** New York **WYST** Baltimore **WYST-FM** Baltimore **WDJY-FM** Washington **KSOL-FM** San Francisco **WJMO** Cleveland **WRQC-FM** Cleveland **WINX** Rockville, Md.

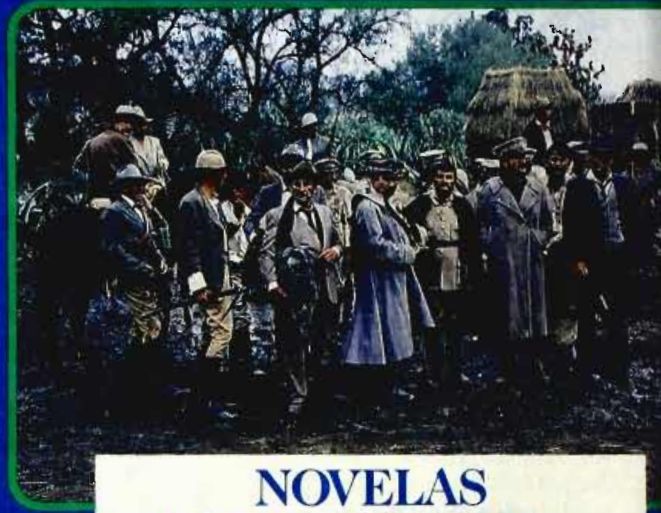
Represented Nationally by Major Market Radio and in Washington, DC by McGavren-Guild
WJMO/WRQC-FM Cleveland Heights, KALI San Gabriel, KSOL-FM San Mateo

UNIVISION—Programs fastest growing m



NEWS

Three respected network newscasts



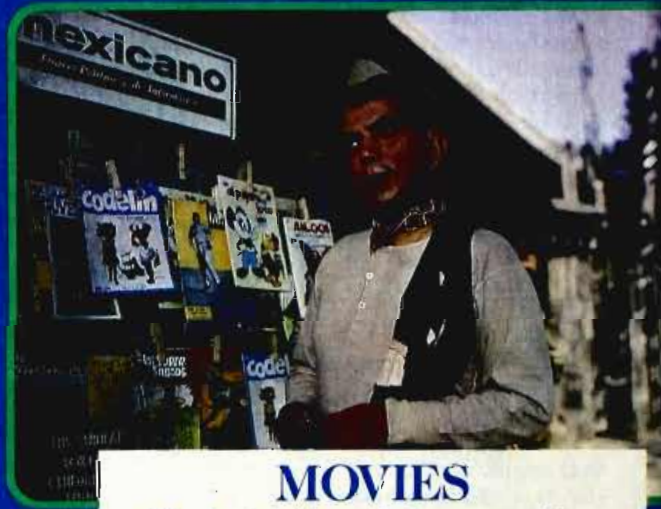
NOVELAS

High-rated, sizzling serial dramas



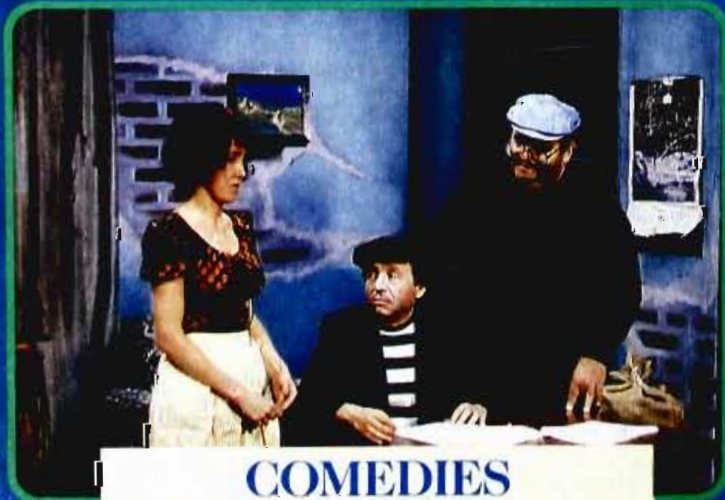
SPORTS

World Cup Soccer, boxing, racing



MOVIES

The best in Spanish-language films



COMEDIES

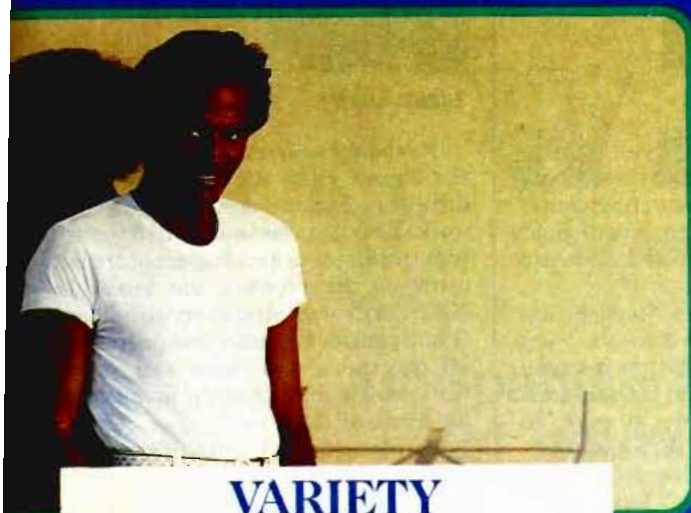
Popular with all family members



SPECIALS

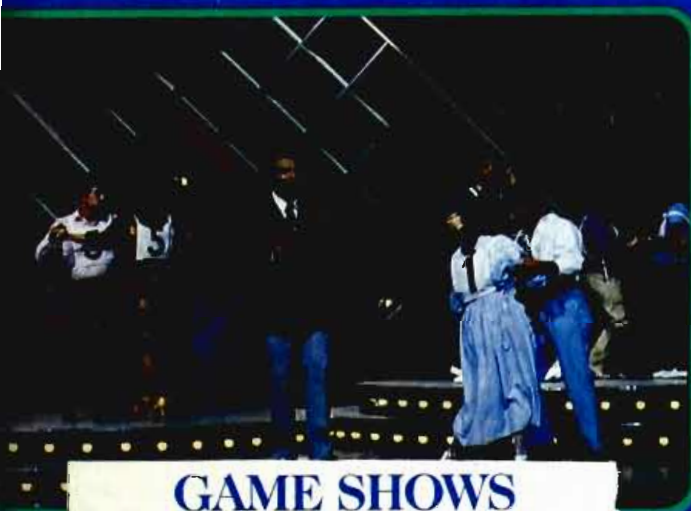
Exclusive music, fashion and more

Programming for America's Market: Spanish USA



VARIETY

Today's brightest music superstars



GAME SHOWS

Madcap quizzes, games, top ratings



CHILDREN'S

New Saturday morning cartoon block

"More and more U.S. corporations are spending big money to woo Spanish speakers in their native tongue"
TIME

"Ad sales flying high at Spanish network"
Ad Age

"UNIVISION pioneered Spanish broadcasting in the U.S. back in 1961. Now it reaches 82 percent of Spanish-speaking households with daily 24-hour programming."
Business Week

"UNIVISION is by far the largest (Spanish-language) network in the United States... increasingly viewed... as a serious marketing tool"
The New York Times

"UNIVISION is a cultural link for the nation's fastest growing minority group"
Chicago Tribune

"Professionally up to par with anything the majors have to offer"
Variety

"UNIVISION's national, international and... news programs, specials, morning and late evening talk shows, novelas, variety, musical and comedy programs represent the network's continuing enterprise and dedication to the finest television for the fastest growing market in the nation: Spanish USA."
Backstage



UNIVISION

Spanish advertising

(from page 10)

inforced the other. As a result of this synergism, our product continued to show growth in its category. Because concurrent with broadcast, we used painted rotary boards that would reach all Hispanics, including those who don't use Spanish language media. The outdoor boards carried bilingual copy points in a bold and contemporary message, and the locations were selected to take advantage of high-traffic thoroughfares in town as well as at border crossing areas."

At Conill Advertising, vice president, media director Iliá Leon says she's been focusing more on drivetime this year for products that women buy as well as for male oriented products. She says, "Unlike general market radio, we can negotiate some fairly reasonable drivetime rates on Spanish stations."

She adds that Conill negotiates an average rate for each daypart for a full year. "You can't do that with most English language stations," she notes. "At least not with the English stations you'd really want to be on. In the general market, radio people expect a premi-



Caroline Demy

um for morning drive." She also observes, "In Spanish radio, there's only one market where audience fragmentation is a problem: Miami, where eight stations do Spanish and two more are planned."

Adelante's Davis sees Spanish language broadcast media here as "very much alive and well. Anytime between 6 a.m. and 3 p.m. is a good time to reach women, including women at work. In retail locations and in light manufacturing, like electronic assembly, the radio is always on. Often it's those Walkman sets with their own individual ear-



Isaac Lasky

On the other hand, adds Davis, "In the biggest cities it's not a matter of drive time because most don't drive to work. They go mass transit. In Spanish, that translates to growing use of transit cards on the subways and buses. In New York's subways, every third card is in Spanish. But once the people get off the trains and buses and get to work, on go all the radios. Spanish radio works all day long."

To reach men, though, Davis says early evening and primetime with news, and on weekends, when "it's constant sports" are most effective: "There's weekly soccer, the World Series was broadcast in Spanish, and now that football's back, that's in Spanish, too. And there are the specials like the Pan Am Games, which are the Western Hemisphere's Olympics."

And with Spanish radio, there's always the opportunity for that merchandising plus.

San Jose Associates in Chicago won the Spanish language advertising business for S.C. Johnson & Son's Home Care Division. That includes some work for Shout pre-wash soak plus a major effort for Glade home air freshener. Executive vice president Jesse Wilson says one radio strategy was to use split 60s—30 seconds for Glade and 30 for the participating supermarket chains. Each participating chain earned a free radio spot for every display it put up in its Hispanic neighborhood stores. On top of that, the media package included live remotes from the stores and product demonstrations by station air personalities.

And at J. Walter Thompson's Hispania, Demy reports that when Kraft introduced its new Quesisimo cheese, Spanish language radio stations broadcast remotes from the stores, and air personalities helped give out free samples of the new cheese, and passed out buttons with "Quesisimo" on them.

Later, the stations sent their vans out to cruise the streets. When they spotted people wearing the Quesisimo button, they were given small prizes—things like coupons for groceries or small radios. □

Hispanics favor made-in-USA cars

With the influx of young, educated Hispanic women into the workforce, many two-income families are being created and this is having a major impact on the overall economy, and car sales in specific.

According to Bob Hitchens, marketing vice president at Univision, the Spanish network, Hispanic families with two incomes are no longer limiting their purchases to food, clothes and shelter as their parents did. "These families today are a fast-growing market for big-ticket items," he says.

Hitchens refers to the annual R. L. Polk study of vehicle purchases sponsored by Univision. The study estimates that during the 1986 model year, U.S. Hispanics bought 398,688 new cars and trucks, with an aggregate value of \$5.2 billion.

This survey was conducted in 21 bilingual markets, including, for the first time, New York and Albuquerque, and covered 70% of what Hitchens calls "Spanish USA."

Another automotive study, this one by Market Development of San Diego, indicates that "in sharp contrast to the general market, more than 80% of our 20 million-plus U.S. Hispanics express strong positive attitudes about American-made automobiles."

Henry Adams-Esquivel, the firm's vice president and senior analyst, points out that the sharp contrast in attitudes toward U.S.-made cars turned up between Hispanics and non-Hispanics here "represents a major marketing opportunity" for U.S. auto makers.

"Based on the unique reach and frequency of Chevrolet and Ford advertising in Latin American markets, U.S. Hispanics reveal a strong pull toward buying larger, American-made cars," he says. "They believe American cars give them sturdiness, safety and other mainly family-related benefits. Their rationale differs substantially from their non-Hispanic counterparts, who prefer intrinsic, price-related attributes such as status."

He adds that all American cars share unique equity over Japanese and European made cars as a result of the equity built by Chevrolet and Ford in the Hispanic market.

THE BEST KEPT SECRET IN THE CONTINENTAL U.S. IS OUT ...

WLVH

Super 94 fm

**All Spanish Programming
24 hours a day ...**



Connecticut:
Hartford
New Haven
Bridgeport
New York:
Long Island
Poughkeepsie
Massachusetts:
Springfield
Holyoke
Chicopee

- 50,000 watts of pure Latin sound
- More than 300,000 Hispanics in coverage area
- Only all Spanish, full-time FM station in coverage area
- Proudly serving the Hispanic community for a solid 19 years

Affiliate



Radio Caribbea

SAGE
BROADCASTING CORPORATION

WLVH-Super 94fm, 905 Wethersfield Ave., Hartford, CT 06114
(203) 549-1175

National Rep: Major Market Radio — Hispanic Division

Advertisers, reps scramble to catch up; FM begins to capture some AM thunder

Radio serves a smorgasbord to Latino listeners

While national advertising on general market radio has been taking its lumps, everything's *muy bueno* for Spanish language radio. More radio stations are broadcasting in Spanish fulltime, and the growing opportunity has led the two Anglo radio rep giants—Interep and Katz—to form specialized new rep companies to sell Spanish radio.

On the agency side, Jesse Wilson, executive vice president of Chicago's San Jose Associates agrees: "Spanish language broadcasters are doing better than ever now that the Leo Burnetts and Doners have joined the San Joses and Conills in placing schedules on Spanish stations."

Caroline Demy, senior vice president, general manager of J. Walter Thompson's Hispania Advertising, notes that "Though radio rates are still low in most markets compared to English language stations of comparable audience size, rates are up because more advertisers have entered the market."

As for numbers, *Standard Rates & Data* reports the number of radio stations they list that devote program-

ming exclusively to Spanish language fare has nearly doubled over the past two years. Of the 173 radio stations listed as regularly broadcasting in Spanish, 63 devote their entire format to it. Only two years ago, 32 of the 203 stations then scheduling programs in Spanish gave over their complete programming day to Spanish.

But there are stations that don't show up in *SRDS*, and market observers estimate there are probably closer to 190 radio stations programming Spanish full time, and 250 if the part time Spanish language stations are included.

By market, Miami has eight and that's the most for any one market. Los Angeles has five inside the city limits and another two outside, plus two more preparing to bow early next year.

Houston has seven Spanish language stations and San Antonio has five, with a sixth on its way next year. And New York and San Francisco-San Jose have four stations each.

Julio Omana, head of Major Market Radio Espanol, sees "situations that make us wonder a little. In Miami we have 900,000 Hispanics and eight

Spanish language stations. In New York we have 2.5 million and only four stations doing Spanish. But the 2.5 million is only 20% of New York's population. Miami's 900,000 is 50% of the population."

Eduardo Caballero, president of Caballero Spanish Media, recalls that a few years ago when there were only one or two Spanish language stations in most markets, "Our aim was to persuade an advertiser in a few markets to add Spanish radio in a longer list of markets. But the way the Hispanic population has been concentrating its growth in the largest of the major markets has changed our strategy to persuading advertisers to buy deeper and be heard on more radio stations in the largest markets."

Tried to be all things

Rick Kraushaar, president of Lotus Hispanic Reps, says those one or two stations "tried to be all things to everybody in town who spoke Spanish. They were essentially Spanish MOR, playing a mix of all types of Spanish music."

Today, he says, in medium sized markets where there still are only one or two stations, this still is the case. But in today's larger, multi-Spanish station markets, "each one will usually concentrate on a specific narrower demographic."

Some are contemporary Spanish, some offer ranchera, or Mexican country music, some are heavy on news, sports and talk, with less music; and in Miami some are all news-talk. And some are easy listening, programming romantic ballads by world-class talent like Julio Iglesias.

Doris Ponce, Hispanic marketing
(Continued on page A20)

Caballero Spanish Media signs an agreement to represent Spanish-language WADO New York. L. to r.: Luis Alvarez, v.p., sales WADO; Eduardo Caballero, pres., Caballero; and Herb Levin, v.p./g.m., WADO.



In today's world of target advertising the name of the game is aim.

Perhaps that's why major advertisers like McDonald's, Ford Motor Company, and AT&T have each recognized the effectiveness of reaching today's 19 million Spanish speaking consumers through their sponsorship of the Westwood One Radio Network's *Radio Español*. For years, *Radio Español* has provided advertisers with a powerful and efficient vehicle for reaching what is now the fastest growing market segment in the country; a vehicle whose success has been built on a foundation of the finest in Spanish language programming. High-profile, major event programming that has included exclusive, complete coverage of the 1984 Summer Olympic Games in Los Angeles, numerous championship boxing matches simulcast with HBO and a series of memorable concert specials featuring among them, the sizzling and sensuous Miami Sound Machine and the legendary Jose Feliciano.

In addition, two outstanding regularly scheduled programs help round out this unparalleled package – *Mundo Artístico*, North America's only nationally broadcast hispanic concert and music/interview series – and *Hits Calientes*, a weekly one hour countdown of Spanish radio's hottest hits.

And coming up in September of 1988, *Radio Español* will once again offer U.S. audiences the only complete Spanish language radio coverage of the Summer Olympic Games. This time the scene shifts to Seoul, Korea for eighteen days of what is sure to be true world class programming.

Radio has long been the optimal vehicle for advertisers looking to target specific market segments. *Radio Español* is radio's optimal vehicle for targeting the Spanish speaking market. For more information on how *Radio Español* can work for you, call Penny Yamron, in Los Angeles at (213) 204-5000.

Regardless of language.



WESTWOOD ONE RADIO NETWORKS

Hispanic radio stations by rep

Lotus Hispanic Reps

Katz Hispanic Radio Sales

ADI/City	Station
California	
San Diego	KLTN-FM KHKY-FM
Santa Maria	KTAP-FM
Florida	
Tampa	WQBN-AM
Illinois	
Chicago	WIND-AM WQJO-FM
New Mexico	
Albuquerque	KIDI-FM
Texas	
Austin	KTXZ-AM
Corpus Christi	KUNO-AM
El Paso	KBNA-AM KBNA-FM
Harlingen-McAllen- Brownsville	KGBT-AM
Houston	KLAT-FM
San Antonio	KCOR-AM

Caballero Radio Network

Arizona	
Phoenix	KPHX KSUN
Tucson	KQTL
California	
Bakersfield/ McFarland	KAFY KXEM
El Centro	XED
Yuma	XEAO
Mexicali (Mexico)	XECL
Fresno	KXEX KEAP
Lompoc-Santa Maria	KNEZ
Los Angeles	KLVE-FM KTNQ KSKQ
Oxnard-Santa Barbara-Ventura	KTRO
Sacramento	KCVR
Salinas-King City	KLFA-FM
San Diego-Tijuana	XPRS KEMO
San Francisco	KIQI
San Jose	KAZA
Colorado	
Denver	KBNO
Pueblo-Colorado Springs	KRMX
Connecticut	
Hartford-Bridgeport	WRYM

Florida

Miami	WSUA WQBA-AM WQBA-FM
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Immokalee-Ft.

Myers	WZOR
Tampa	WAMA

Illinois

Chicago	WCRW WVVX-FM
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Louisiana

New Orleans	KGLA
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Massachusetts

Boston	WUNR
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New Mexico

Albuquerque	KABQ KXKS
Roswell	KRDD
Santa Fe	KBOM-FM

New York-

New Jersey

New York City	WADO
New York- New Jersey	WJIT WSKQ

Pennsylvania-

So. New Jersey

Philadelphia	WTEL
Vineland	WFHM

Texas

Austin	WRGT-FM
Corpus Christi	KCCT KXTO-FM
Dallas-Ft. Worth	KESS KSSA
El Paso-Juarez	KAMA
McAllen	KQXX-FM
Mission	KIRT
Houston	KXYZ

Laredo-Nuevo Laredo	XENU XEFE
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Laredo	KLAR
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Lubbock	KLFB
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Odessa-Midland	KJJT
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San Antonio	KEDA KSAH
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Eagle Pass- Piedras Negras	XEMU
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Waco-Temple	KRZI
-------------	------

Washington, D.C.	WILC
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Washington	KZTA
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Seattle/Yakima	KZTA
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Arizona

Phoenix	KVVA KVVA-FM
Tucson	KXEW KXMG-FM

California

Bakersfield	KWAC
Blythe	KJMB
El Centro-Yuma	KOVO-FM
Mexicali (Mexico)	XEMBC XEWV XEYX

Ensenada (Mexico)	XEDX
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Fresno	KGST
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Hollister	KMPG
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Indio/Palm Springs/ El Centro	KVIM
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Lemoore	KJOP
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Livingston	KNTD-FM
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Los Angeles- San Gabriel	KALI
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Los Angeles- Pasadena	KWKW
--------------------------	------

Modesto-Stockton- Ceres	KLOC
----------------------------	------

Ontario	KNSE
---------	------

Oxnard/Ventura	KOXR
----------------	------

Sacramento- Roseville	KRCX
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Salinas-Monterey	KCTY KRAY-FM
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San Bernardino- Redlands	KCAL
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San Diego- Tijuana	XEXX XEAZ XEBG XEMMM XHQF-FM XEGM
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San Francisco- Fremont	KBRG-FM
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San Jose- Santa Clara	KNTA
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Santa Maria	KSBQ
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Tecate	XEKT
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Colorado	KPIK
-----------------	------

Colorado Springs	KVVS
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Denver-Windsor	
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District of Columbia	
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Washington, D.C.- Wheaton	WMDO
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(Continued on page A20)



**...AND THE TOP SPANISH RADIO STATIONS IN THE TOP
HISPANIC MARKETS OF THE U.S.A. ARE IN THE
CABALLERO RADIO NETWORK
One call...one order...one bill...**

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XEAO
XECL
KXEX
KEAP
KNEZ
KLVF-FM
KTNQ
KSKQ
KTRO
KCVR
KLFA-FM
XPRS
XEMO
KIQI
KAZA
KBNO
KRMX
WRYM
WSUA
VQBA-AM
VQBA-FM
WAMA
WCRW
VVVX-FM

KGLA
WUNR
KABQ
KXKS
KRDD
KBOM-FM
WADO
WSKQ
WTEL
WFHM
KRGT-FM
KCCT
KXTO-FM
KESS
KSSA
KAMA
KIWW-FM
KQXX-FM
KIRT
KXYZ
XENU
XEFE
KLAR
KLFB
KJJT
KEDA
KSAH
XEMU
WILC
KZTA

Hispanic radio stations by rep

Florida

Miami WOCN
WAQI
Orlando WONQ

Illinois

Chicago-La Grange WTAQ

New Jersey

Vineland WDWL

New Mexico

Albuquerque KLTN
Belen KARS
Clovis KICA
Grants KMIN
Santa Fe-Espanola KDCE

Pennsylvania

Philadelphia WYIS

Puerto Rico

Aguadilla WUNA
Arecibo WCMN
Cabo Rojo/
Mayaguez WEKO
Cayey WLEY
Humacao WALO
Ponce WLEO

Quebradillas

San Juan

San Sebastian

Vega Baja

Yabucoa

Yauco

Texas

Amarillo KZIP
Austin-Elgin KELG
Brownsville KBOR
Corpus Christi-
Bishop KFLZ-FM
Eagle Pass KEPS
KHSG-FM
El Paso KALY
El Paso-
Ciudad Juarez XEROK
XEJ
XEP
XEWG
Houston-Texas City KYST

Houston KEYH
Houston-Monterey XEG
Laredo KVOZ

Laredo-Neuvo
Laredo XEAS
XEWL

Lubbock-Ralls KCRL

McAllen-
Brownsville XERT
XERKS

McAllen-Rio
Grande City KCTM-FM

Merkel-Abilene KMXO

Midland-Odessa KWEL

San Angelo KSJT-FM

San Antonio KXET

Uvalde KVOU

Utah

Salt Lake Valley-
Ogden KSVN

Major Market Radio Sales

Arizona

Tucson-Nogales XEHF

California

Fresno-Merced KLOQ

Indio-Palm Springs-
Imperial Valley KUNA

Los Angeles KALI

Riverside KDIF

Salinas-Monterey KTGE

Santa Barbara KESP

Connecticut

Hartford WLVB-FM

Florida

Miami WCMB

WCMB-FM

New Mexico

Albuquerque-
Las Vegas KNMX

Texas

El Paso KFNA

Houston KLVL

KQQK-FM

McAllen-
Brownsville KIWW-FM

San Antonio KFHM

date music. Actually, a lot of the current hits sung in English on general market radio in California are the same tunes popular even in Mexico City, only the lyrics are Spanish. But the beat is the same."

At Katz Hispanic Radio Sales national sales manager Gene Bryan says in markets with four or more Spanish stations, "There's one that can program to each key demo and do it right."

He says this has also meant that FM is growing important in the larger markets: "Traditionally," he explains, "Spanish radio had been AMs programming norteña and ranchera. Now FMs are coming onstream offering international ballads for more upscale listeners."

Major Market's Omana observes that where there are enough stations, some will differentiate themselves "by featuring bilingual jocks who lapse into Spanglish. That's the street language of a lot of the kids, but to language professors teaching either Spanish or English, it's the downfall of both civilizations."

Omana points to one station that put a Spanglish-speaking personality on "with the intention of building its teen audience, and they were happily surprised. They did add teens, but they also added more 18 to 34 listeners."

He says there are other stations "who don't tamper with the language, but they'll do it musically by slipping in crossover numbers. They'll put in a Michael Jackson between Julio Iglesias and Jose Jose. But crossover is more common in some markets than others. It's more pronounced in San Antonio or Houston where there are more assimilated families whose forefathers lived in Texas before Sam Houston got there. It's less common in New York where the kids are going to listen to the urban beat no matter what they do. That leaves New York's Spanish stations with the hard core Hispanics who don't want any outside influences interrupting their enjoyment of 100% Spanish language and 100% Latin music."

Manuel Escalante, marketing director for the Tichenor Spanish Radio Group, describes the process of change. He explains that KCOR San Antonio first conducted listener and program research and found that "Some of our younger listeners thought of us as somewhat on the oldies side. So we've now mixed in some more modern tunes by some of the younger Latin talent."

And, among the many promotions KCOR has always conducted, the station now has added mailings with lottery numbers enclosed and notifying people to "Listen to KCOR at 7:10 a.m. tomorrow, when we'll read the first

Radio serves

(from page A16)

specialist for the Texas State Network, explains that the formats of TSN's Spanish Information Service affiliates vary by region. In the southwest, formats are usually Nortena, Chicano, Re-

gional, Mariachi and some International, while those in the northeast and southeast have a more tropical flavor with a preference for Salsa.

Lotus' Kraushaar reports more Spanish language stations "becoming more contemporary, in the sense that they're playing more modern, up-to-



Rick Kraushaar

winning number of the day and announce the time of our next winning number call so you can be sure to be listening then, too."

This, notes Escalante, "develops a habit of listening to KCOR. So far the response has been excellent. And the cover of the mailing is decorated with pictures of album covers. Just those albums alone transmit the message that our music is 'young.' And if the response we've had so far continues to hold up, we'll follow suit in our other markets."

Using TV formats

Another kind of programming innovation involves adapting successful TV formats to radio. Joe Newman, general manager of WTAQ Chicago, observes that the idea of girls hanging around singles bars to meet boys just isn't done in Hispanic neighborhoods, "So we started a radio call-in version of TV's *Dating Game*."

Once a week the girls and boys call in, describe themselves and describe their ideal date. They give a fictitious name on the air, but WTAQ has their real name and description on file. Then four times a year, usually in connection with a holiday like Fourth of July, the station sponsors a big dance where everyone on file gets to meet pretty close to the date of their dreams—in front of a cheering crowd of their WTAQ-listening peers.

Back in New York, Caballero says syndicated entertainment programming for radio "has not grown as fast as I had expected two years ago." This, he says, is because advertisers prefer programming that caters to local regional tastes.

"The top 40 Spanish musical favorites in San Antonio won't be the same music as the most popular 40 in San Diego. And neither will be the same list of selections as the top 40 in Miami or New York. "Advertisers now know this for themselves, though it's something we've been telling them for years," Ca-

Come Grow With Us... As We Spread Our Wings Across America



The Hispanic Market A New Horizon

Spanish Information Service is the only all-week news and sports radio network with more than 35 stations interconnected via satellite. The rapidly expanding affiliate base offers greater penetration of the Hispanic

consumer market with newscasts and sportscasts and special features available for sponsorship, plus play by play coverage of all Dallas Cowboys games on the first and largest Spanish Network in the NFL.

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in California**

**The
Salinas/Monterey ADI**

**The
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Spanish Radio in
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SPANISH RADIO**

KRAY

Represented by
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LA CONSENTIDA
K-OXR
RADIO 910

Radio La Mexicana

Penetrating the half-
million Spanish Language
Market

in Ventura/Oxnard

KOXR with over 25
years of successful mar-
keting for your clients

Ventura County — an in-
dispensable part of the
Los Angeles ADI

Represented by
Lotus Hispanic Reps

805-487-0444

bellerio says.

Or as Katz' Bryan puts it, "As more and more major national advertisers adopt regional marketing strategies, that's what Spanish radio is all about."

Meanwhile, the reps report good ad revenue gains this year. Caballero reports quite a few new advertisers coming into Spanish radio for the first time this year. These include General Motors, Chrysler, K-Mart and Burger King. "And just as important," adds Caballero, "are the new-to-Spanish-radio brands Procter & Gamble has added to those P&G had with us last year. There are also advertisers like Sears, J.C. Penney and the 7-Eleven convenience stores who were with us last year but this year have increased their budgets for Spanish radio."

He notes that Heftel's KTNQ and KLVE(FM) Los Angeles "demonstrate that Spanish radio does not have to settle for less." Rates in Los Angeles are more than four times what they were only two years ago. In 1985 a spot on both stations was \$100 a minute. Today the combination rate has grown to \$450.

Lotus' Kraushaar also reports ad sales up, adding that a number of new advertisers came aboard when Lotus launched its 12-station Los Angeles Raiders network. The new sponsors include Texaco, for Haviland Motor Oil,



John Power

the local Nissan dealers in California and Pick 'n Save.

The network of California stations kicked off with the Los Angeles Dodgers games, continued as the football season took over from baseball, and the next non-professional event it will carry will be the Rose Bowl from Pasadena.

In 1988 Lotus plans to start up a Spanish language "Larry King type" talk network with an "issues orientation" tackling such subjects as the new immigration law.

Caballero expects to finish 1987 "well ahead of projections." Even after losing stations to Katz Radio's new Spanish language division that ac-

'A tremendous marketing opportunity'

At Major Market Radio Espanol, general manager Julio Omana observes, "The change never stops. It creates situations that make even me wonder, and I grew up Spanish and the Spanish market is my business, and even I can't keep up with all the change."

Omana points out, "There are many people not yet aware that everyone of the millions of people who speak Spanish in Southern California are no longer automatically from Mexico. There are so many refugees from Latin American and Central American politics that Mexican origin even in Southern California is down to around 70%, though that's still millions of Mexican-origin people."

All this, says Omana, "adds up to a tremendous marketing opportunity for products made here that so many newcomers don't know about yet. If you think of advertising as a kind of educating, there's an awful lot of educating about products that needs to be done."

And Doner's Lasky points out that this country's Spanish-speaking consumers "are a marketing man's dream because they're so concentrated, they're easy to target with little if any waste circulation. We don't have to scatter our advertising across 200 ADIs. Hispanics are concentrated in the top 30."

He adds that in those markets like New York and Los Angeles that have six or seven television stations and 70 or 80 radio stations to reach the general market, to reach Hispanics, "we're dealing with only two TV stations and four to six radio stations that speak Spanish." The one exception is Miami with seven or eight Spanish language stations.

Gene Brian, head of Katz Hispanic Radio Sales agrees: Marketing, he observes, has at least one point in common with tank warfare. "When you have a great offense, don't waste it by spreading it around. Concentrate it in as narrow a path as possible to avoid scattering the force of your impact—which in media terms means waste circulation. There's no waste with Spanish radio."

Spanish radio groups

Tichenor Spanish Radio Group

Principals: The Tichenor family

KDXX/KBNA El Paso
(FM)

KCOR San Antonio

KGBT Harlingen, Texas

KLAT Houston

KUNO Corpus Christi

WIND/WOJO Chicago
(FM)

Lotus Communications

*Howard A. Kalmenson,
president*

KWKW Los Angeles

WTAQ Chicago

KXET San Antonio

KGST Fresno

KOXR Oxnard

WMDO Washington, D.C.

Spanish Broadcasting System

*Principals: Raul Alarcon and
Raul Alarcon, Jr.*

WSKQ New York

WCMQ Miami

AM-FM

KSKQ Los Angeles

Currently in negotiation to acquire

KNOB(FM) Los Angeles

Albuquerque Corp.

Principal: Ed Gomez

KABQ Albuquerque,
N. Mex.

KIRT/KQXX Mission-McAllen,
Texas
(FM)

counted for 22% of Caballero's 1986 billing, he expects a 25 to 30% billing increase over last year.

Asked about the long range effects of entry by Katz and Interep's Major Market Radio Espanol into the market, Caballero says it could be a plus:

"I invite them to come help us knock on the doors of the national advertisers who have not yet seen for themselves how well Spanish radio performs. We welcome support in bringing more new advertisers into Spanish radio like those we have been cultivating and who are new to Spanish radio this year—advertisers like General Motors, K-Mart and J.C. Penney."

Lotus' Kraushaar also welcomes the newcomers: "More sales people on the street talking about more stations and greater programming variety than ever before, and talking about a growing Spanish-speaking market with more

spendable income than it's ever had can't do anything but give an additional boost to Spanish radio."

Kraushaar adds that while more new advertisers are entering the market every year, "There are still some holdouts who could take some marketing lessons from the Pope. All they have to do is look at where the Pope stopped on his visit: Florida, Texas, Arizona and California. And then look at the huge crowds he talked to at every stop. Most were overwhelmingly Spanish-speaking people."

Pricing catch-up

"Five years ago—even three years ago—most Spanish radio was way underpriced," recalls John Power, group vice president at Vitt Media International. "But in the past two years they've started to catch up, with some stations coming closer to Anglo radio rates."

Power says this is "both because their audiences keep growing and because more advertisers today recognize that Hispanics have become a really significant market segment with disposable income somewhere between \$100 billion and \$160 billion."



Gene Bryan

That, adds Power, "cannot be ignored. It will keep on growing, and unlike the Scandinavians, Italians and Poles who came here and forgot their own language as fast as they could learn English, Hispanics keep hanging on to their Spanish like people in Quebec hang on to their French, even after 250 years of what to this day, most of them still regard as British occupation."

Rick Kraushaar, president, Lotus Hispanic Reps, observes, "People keep saying bilingualism is just a temporary phenomenon—that within a couple

**THE METROPOLITAN NEW YORK
HISPANIC MARKET HAS**

**3,000,000
CONSUMERS!
SELL THEM WITH**

ONLY RADIO WADO OFFERS YOU:

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- * The audience - WADO is number one with Latin Adults*
- * Merchandising Plans that SELL
- * A helping hand in UNDERSTANDING the market
- * Your message inside the Bodegas - They LISTEN to WADO

*Birch Report June/July 87



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Spanish language radio programming sources

News

UPI Radio Noticias feeds news and sports to 40 affiliates reaching 87% of U.S. Hispanics. Advertisers include Procter & Gamble, Ford, Chrysler, Sears Roebuck and Toyota.

Metropolitan Broadcasting Corp.'s **Spanish Information Service** produces news, sports and topical documentaries for 35 satellite connected affiliates, up from about 25 three years ago. SIS is expanding from its original Texas State Network affiliate list throughout the southwest and is currently negotiating for additional affiliates in Los Angeles, New York, Miami and Chicago.

Cardena Radio Centro was launched in the U.S. in November 1986 and now feeds 18 stations covering 69% of the U.S. Hispanic market in California, Texas, New Mexico, Arizona, Colorado, Florida, New York and Connecticut. Currently negotiating for additional affiliates in Chicago, San Francisco and in other Hispanic population centers where it does not yet have stations.

Both **Lotus Communications** and **Spanish Broadcasting System** are planning to start radio news networks early next year.

Entertainment and Information

Caballero Spanish Media offers advertisers and stations such syndicated three-minute programs as *Boletin de Salud y Belleza (Health and Beauty Bulletin)* produced with *American Health Magazine*, and *Orgullo de ser Hispano*. The latter is a series of profiles of such Hispanic achievers as San Antonio Mayor Henry Cisneros, astronaut Franklin Chang Diaz and Joe Unanue, president of Goya Foods.

Lotus Communications offers five-a-week strips developed to instill pride in Hispanic heritage. These include *Heritage Salute*, featuring successful Hispanic role models from all fields of endeavor and *Medal of Honor*. These are five minute segments telling the stories of the 37 Hispanic Americans who have won the CMH from the Civil War through Vietnam.

Westwood One's **Radio Espanol**, on some 50 affiliates, offers *Hits Calientes (Hot Hits)* and *Mundo Artistico (World of Talent)*. One of Mundo's two one-hour outings per month is a concert and the other features interviews with top Latin artists. *Hits Calientes* is a countdown featuring the week's top 10 Spanish language hits. And Radio Espanol is also planning Spanish lan-

guage coverage of the 1988 summer Olympics from Seoul.

Hispanic Radio Network based in Santa Fe, N.M. feeds *Buscando La Belleza (In Search of Beauty)* and *El Dicho del Dia (Saying of the Day)* to some 65 stations coast-to-coast. *Buscando's* Consuelo Luz offers three minutes of advice daily on "living to get something beautiful out of life."

Dicho's Roberto Mondragon, a former lieutenant governor of New Mexico, relates the origin of a daily proverb to its roots in Spanish culture and philosophy.

Radio Works of Hollywood offers *Personal Encounter* and *Comentario Deportivo*. Latter is a daily two-minute sports roundup. *Encounter* is a weekly hour featuring the words and music of a major Latin artist.

they speak Spanish only at home. They watch the same television the other kids watch and listen to a lot of the same rock music on radio."

But she points out that too many drop out, "Then they hit the job market and run into a stone wall. They're hurt. They find they qualify only for the dead end jobs no one else wants. And when they're hurt they go back to their roots, marry an Hispanic girl, have kids, and the whole cycle repeats for yet another generation. And at work, on the deadend job, their peers are most likely to be other Hispanics in the same boat they're in. So they speak Spanish to each other, go back to the Spanish stations they used to hear, back before they went to high school."

Meanwhile, she says, for the few who do make it to college, "most of them we

more generations all the new people who keep pouring over the border will assimilate, just like all the other nationalities who came to this country did.

"But that's what they told us 17 years ago when Caballero and Lotus first started repping Spanish stations. If those people had been right, both our companies would have been out of business long before now. Instead, we've both grown, business has never been better, and this country's Spanish speaking population keeps getting bigger. It's gotten so big, the two major English-language radio reps, Katz and Interep, have joined us."

But far from hurting Lotus, Kraushaar is confident that "They'll help us. They'll put even more salespeople on the street, pointing to the growth of the market and its buying power."

On the agency side, Sara Sunshine, vice president, creative director at Siboney Advertising, says "We [the Spanish language and culture] do lose the teenagers temporarily. But for the most part we get them back. All but the small number who make it on to col-

lege.

"But unfortunately," she adds, "the vast majority of Hispanic youngsters don't get that far. While they're in junior high and high school, the peer pressure is strong to be like the other kids, and during this one period of their lives their aspirations are raised and

A matter of life and death

The accent in Spanish radio news is a matter of more than language. Topics that get more play than on general market newscasts include straightening out the confusion about the new immigration law (see separate story), U.S. relations with Central American countries, education and the drop out problem, housing, care of the elderly, and the rash of state laws making English the one and only official language.

The issue of official language goes beyond cultural preference. Anna Carbonell, hostess of *Tiempo* on WABC-TV New York explains, "It extends to civil rights, and even, in emergencies, to life or death."

She says backers of the law have already succeeded in getting it passed in 13 states. Hispanics worry they'll no longer have interpreters in the courts and in hospital emergency rooms. She claims that one child has already suffered brain damage because emergency room staffers couldn't understand the grandfather who brought him in explaining in Spanish how the child had fallen on his head and wasn't acting normally even after regaining consciousness.

Our Numbers Speak For Themselves.



**CADENA
RADIO
CENTRO**

**Source: Adults 18+
(Mon. - Fri. 6am - 7 pm) Spring 1987 TSA*

**AFTER ONE YEAR CRC OUTDELIVERS
THE OTHER 3 HISPANIC NATIONAL PROGRAMS**



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CRC is the **first** full-service
satellite-fed Spanish Radio
Network in the U.S.A.

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TOP 25 ADI HISPANIC POPULATION 12+ MARKETS AS RANKED BY ARB.

A. C. Nielsen has formed an Ethnic Market Service to report consumer product purchase trends in Hispanic and black areas.

lose forever to general market media, but every one is replaced by the hundreds of newcomers who keep flocking across the border every week. Most of these know little if any English."

Henry Adams-Esquivel, vice president and senior analyst at Market Development of San Diego asserts: "Language and customs and attitudes are like your mind and muscles: If you don't use them you lose them. So unless a youngster just out of school moves into a working environment surrounded with, say, 80% or more people who



Julio Omana

speak English 100% of the time, the easy thing for that youngster is to swing back into the Spanish ways he grew up with, including the Spanish language."

As for advertisers, Vitt's Power says one more reason they no longer ignore Hispanics "is the emergence of UPC [Universal Product Code] data that pinpoint for the supermarket chains just which stores in which neighborhoods are moving which brands. For the first time they have solid case movement figures for Hispanic neighborhoods."

And they're about to have more. A. C. Nielsen has formed an Ethnic Market Service to report consumer product purchase trends in Hispanic and black areas. Hispanic product movement is being tracked in Los Angeles, New York, Miami and San Antonio.

Also in the realm of data, Power adds that in spite of all the telephone and other measurement problems of Spanish radio, "There are still Spanish radio stations that pull huge numbers from the ratings services. Meanwhile from everything we see, the Hispanic population of this country will only keep getting bigger." □

The Spanish Language Programming Leader

In San Bernardino-Riverside, California's 3rd largest Spanish Speaking Market, 8th Market in the Nation

Thanks for making our 28th year our biggest ever.

1410am 5000 watts



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LOTUS
HISPANIC REPS

Hispanic broadcast billings, 1986

National TV	\$64 million*
Local TV	\$78 million*
Independent TV	\$42 million
Total TV	\$184 million
National radio	\$46.8 million
Local radio	\$83.2 million
Total radio	\$130 million

* Univision only
Sources: "Hispanic Business."

Where's Spanish TV going?

Advertisers drawn to 'made in USA' label

By ROBERT SOBEL

The Latin programming beat on Spanish-language television in the U.S. is swinging along on an upbeat tempo.

Both Univision, the 25-year-old dominant Spanish-language TV network, and Telemundo, the ambitious company that began operating as a network last January, are engaged in an intense programming battle to keep their schedules targeted to reach a fast-increasing population and a climbing business potential.

When it comes to program supply, both networks still depend heavily on

imports, with the exception of news which is produced in the U.S.

Imported entertainment programming revolves around comedies, movies, music/variety and some sports. But the novelas remain the cornerstone of each network's schedule.

However, the balance of programming—in terms of origin—is shifting slightly. For example, Univision, which operates 24 hours daily and has a lineup of 463 satellite-interconnected stations, has begun running a U.S.-made game show block recently. And Telemundo, which consists of five-owned stations plus several affiliates, is plan-

ning the first made-in-U.S. novela, to be available probably next fall. Telemundo also will air a sports block to be produced in Miami, and it is also planning a number of other projects including a newsmagazine, a sitcom similar to *I Love Lucy*, and a *Donahue*-type talk program, according to Carlos Barba, senior vice president, programming and promotion at Telemundo.

It's not for any insignificant reason that activity is continuous. At stake: ■ The 25-million Hispanic viewers, consisting of an Hispanic population representing 39% in Los Angeles; close

Jacques Cousteau on Telemundo

Univision, 25-year-old network, and ambitious newcomer Telemundo are involved in an intense programming battle with increasing stakes.



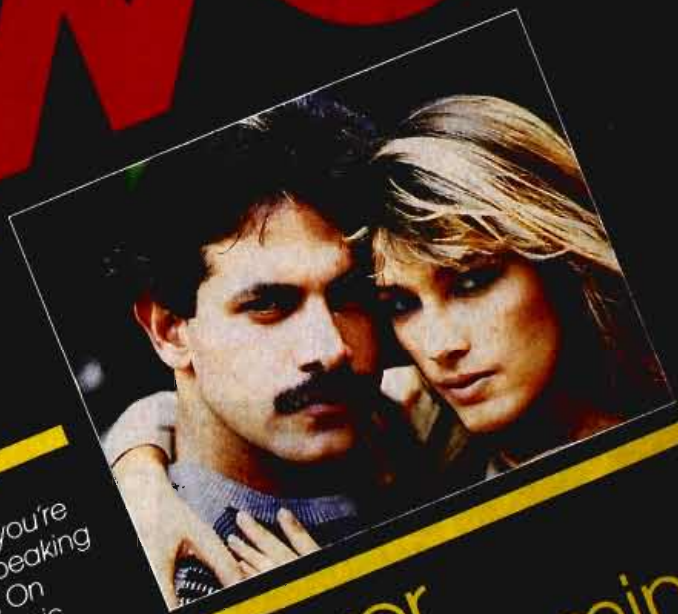
"Super Sabados" on Telemundo



HISPANIC NETWORK

Buying Power

The Hispanic market has an annual purchasing power of \$120 billion. If you're advertising exclusively on English speaking TV, you're missing $\frac{3}{4}$ of this market. On Spanish TV, you reach 95% of Hispanic adults. It's the most powerful buy you can make.



Power Programming

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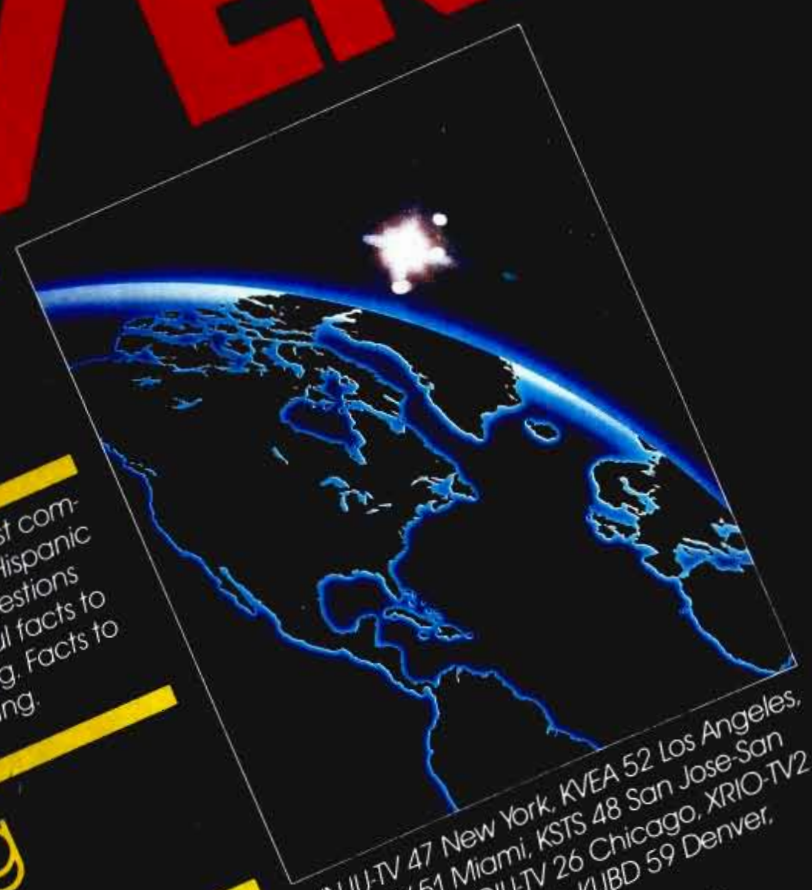
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There's a lot of talk at U.S. agencies about ways to support U.S. production. Univision has some concepts circulating with advertisers.

Cindi Lauper on Univision's "Siempre en Domingo"



Univision's "Futbol Copa de Oro"



to 17% in New York; and 11.3% in Chicago, with estimates from the U.S. Census Bureau jumping in 1990 to 51% in L.A., 214% in New York, and 14.5% in Chicago.

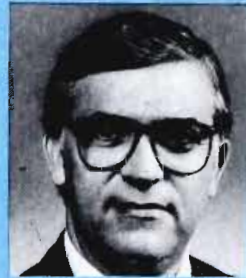
■ U.S. Hispanic national and local Spanish-language TV ad spending, estimated at about \$180 million in 1986, a rise of close to three-fold from 1982.

While a smorgasboard of program types are part of the overall schedule mix on both networks, it is the novela that holds center stage.

Used mainly in the early afternoons, in a large block as well as in primetime on a Monday-through-Friday basis, the Spanish-language dramas have evolved from low-budget imports into lavish productions.

At Univision, Luis Nogales, president, says the television network has begun carrying two novelas of "exceptional quality," *El Pecado de Oyuki* (*Oyuki's Sin*) and *Senda de Gloria* (*Path of Glory*). *Oyuki* airs from 8-9

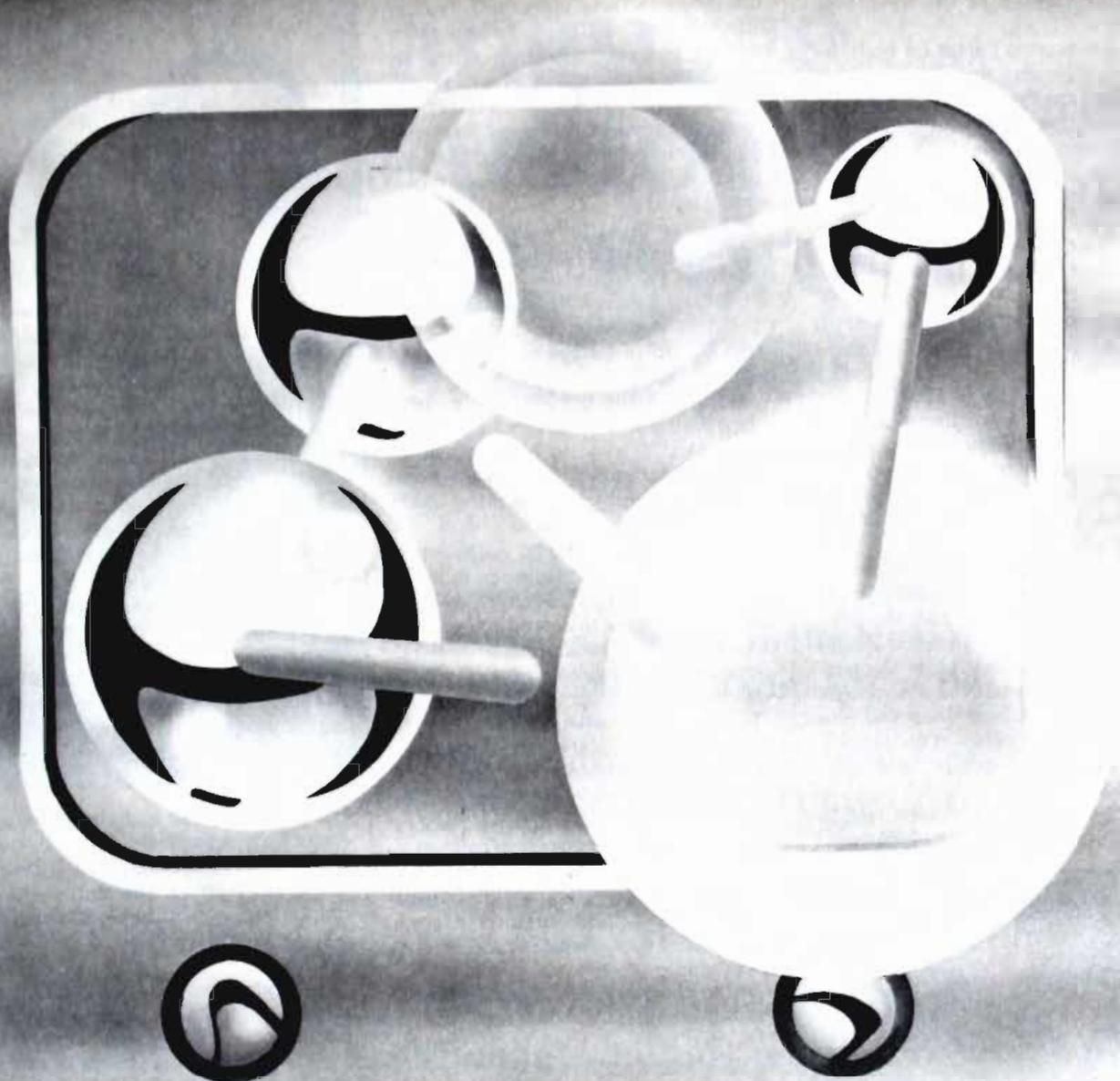
Luis G. Nogales



Luis G. Nogales has been president of Univision since last September after joining the network in December 1986 as executive vice president of news. Under the executive's direction, Univision tripled its network newscasts by adding a latenight and a weekend news show. He also directed the development of ECO, an international news service.

Before joining Univision, Nogales was chairman and CEO of UPI, leading a turnaround that resulted in the wire service's first profits in 23 years. Previously, he spent five years with Golden West Broadcasters, where he was executive vice president and a member of the board of directors. A former White House Fellow with a law degree from Stanford University, Nogales is on the board of directors of the Bank of California, Lucky Stores, Inter-American Foundations and United Way of America.

He's a former chairman of the Mexican American Legal Defense and Education Fund and has been vice chairman of both the Los Angeles City Redevelopment Agency and the California Commission of Post-Secondary Education.



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and *Gloria* follows in the 9-10 p.m. time slot.

"The production values on both are very high. They are not like 20 people in one little make-up room. *Oyuki* has sumptuous costumes, exotic scenery, and, of course, love," notes Univision's vice president, program director Rosita Perú. And their themes are universal.

Upcoming novelas include *El Camionero Y La Dama* (*The Truckdriver and the Lady*), which begins on Dec. 14, from 7:30-8:30 a.m., and *Una Mujer Marcada* (*A Scarred Woman*), which starts Dec. 10, from 11 a.m.-noon.

Scheduled for early in 1988 is a novela that Perú is particularly high on: *Rosa Salvaje* (*The Wild Rose*), featuring Veronica Castro, "a superstar," says Perú. *Salvaje* has been the top performer in Mexico, garnering an average 58 share, she says.

Perú notes that the novelas submitted to her come mostly from Mexico and Venezuela, and must bear the scrutiny of a synopsis in advance before Univision acquires the rights. As part of its schedule, the network airs repeats of old novelas that have done well, she adds. "They have been very successful, and we play them generally in the morning," she says.

Not only have the novelas changed in terms of production value, Perú says,

but they now focus more on the young-adult generation than older audiences.

"Our novelas reflect the young audience," she continues. "Five years ago, old Spanish movie stars were used in the soap operas. But when I started in programming here, I changed that. My ambition is to reflect young-oriented programming."

Telemundo's daily lineup also is bubbling with soaps. The present schedule, according to Barba, has novelas on the network lineup almost continuously from noon to 9 p.m., with the exception of a movie in the 2-4 p.m. slot.

But while the novelas are imports, plans call for the development of a made-in-U.S. soap, to be produced as part of Telemundo's overall programming philosophy of injecting more U.S.-made product into its lineup.

The U.S.-made novela, which represents the breakthrough program in the genre for the Hispanic-American viewers, has just gone into production, with more than 50% of the shooting being done in Los Angeles. Interior scenes will be done in Puerto Rico. Producer of the series, called *Winds of the North*, is Angel del Cerro. Some 160 episodes are planned at minimum, and costs of each stanza is expected to be about \$25,000, for a total investment of \$4 million, according to a source at Telemundo.

Telemundo is pitching advertisers on *Winds*, and it's understood that one of the interested advertisers is Procter & Gamble.

As to the story, it's about an immigrant from Mexico who comes to the U.S., and the love, trials and triumphs he encounters.

Game shows

Meanwhile, neither Univision nor Telemundo are playing games when it comes to game shows. Each has mounted a large block of programming on Saturdays that contain a pastiche of games, celebrity guest appearances, music variety, talent searches and contests.

The Univision show, *Sabado Gigante* (*Giant Saturday*), began running on the network in January, in 7-10 p.m. block. Produced by WLTV(TV) Miami, a Univision affiliate owned by Hallmark, the game show is a joint venture between Latcom, as the Hallmark stations are called collectively, and Univision. Actually, the show's origin is Chile, explains Joe Del Queto, sales manager for *Sabado Gigante*, where it has been running virtually unchanged for 25 years, and is "the longest lasting Spanish language show in the world," says Del Queto.

The show's original host, Mario

John Pero



John Pero, Univision vice president, national sales director, has been in sales in Spanish-language television in the U.S. for the past 21 years. Under Pero's direction, Univision enjoyed substantial sales growth, including a 37% billings growth in the first quarter of 1987 over the 1986 quarter.

He joined Univision in 1966 as an account executive, and after a stint as New York sales manager, Pero was named vice president/national sales director. In his present post, Pero is responsible for the supervision of six sales offices across the country.

After U.S. Marine duty, Pero went to Fordham University, where he got a bachelor of science degree. He is married and has two children.

Kreutzberger, is brought into Miami on a monthly basis, to do four U.S.-made shows for the network's weekly feed on satellite. Among the game show's unique segments is the *Gong Show*-like *La Gran Oportunidad* (*The Grand Chance*).

The game show has been gaining audiences steadily, Del Queto says. According to an SRC special survey, *Sabado Gigante* ranked fourth among the top 10 Univision shows in February, with a 29 rating; went to a 37 in April, tying it for first place; and reached a record-high network rating of 54 on May 30, putting it into the lead all by itself. The survey was conducted in eight markets: Chicago, Fresno, Los Angeles, Miami, New York, Phoenix, San Antonio and San Francisco.

Gigante, continues Del Queto, costs about \$50,000 per three-hour show, which makes it on the expensive side, considering the small fees paid for many of the novela imports. Some range as low as \$50-60 per episode. "These make a nice profit after you throw them on the air and charge a thousand dollars for a spot. That's a nice markup. But in the case with *Gigante*, it was a big gamble because of the money involved in the costs."

Except for the networks' news and locally produced news shows, a special here and there or the U.S.-made *Sabado Gigante* and Telemundo's plans, U.S. productions of Spanish-language programs are practically nil. But this

Jaime Davila



Jaime Davila may only be 39 years of age, but he has already moved up the corporate ladder at Univision, after joining the network in May 1986 as executive vice president with overall responsibility for the Spanish-language television network and Galavision, Spanish-language cable service. The following September, he was named president of Univision and oversaw the network during its transition to new ownership of its major affiliates. At the same time he was elected chairman of the board, a position he holds at present.

Prior to joining the company, Davila spent 15 years with Procter & Gamble, ultimately as chief executive of P&G's de Mexico, one of its largest international subsidiaries. Davila is a native of Mexico and a graduate of the University of Texas at Austin.

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**Strategy Research Corporation (SCR), Spring '87 STAR Report

WXTV 41 NEW YORK
A UNIVISION AFFILIATE

could change if advertiser support wavers, notes Univision's Nogales "there's a lot of talk at U.S. agencies and by advertisers about ways to support local U.S. production. We have some concepts out there circulating with advertisers and we will see how interested they are."

The real question, he says, is one of budget. "If agencies are willing to pay for U.S. productions, we are willing to do them. The productions don't have to be ours. They could be done by an outside producer in the U.S. The question is really concept, the level of artistic performance, and so on."

One of the deterrents in getting U.S. productions in gear is that the cost of making a major series is all but prohibitive. In the case of *Sabado Gigante*, the producers were "lucky" to get a large response from the audience, which in turn attracted advertisers, says Del Queto.

"The advertiser support has been fairly decent because we have been able to get decent ratings. In Los Angeles, on KMEX-TV, the block beat the *Weekend Wheel of Fortune* in some of the demos, and got a 4 ADI rating." He says a formula created for the show has provided additional ad revenues to off-

Rosita Peru



Rosita Peru's TV career has spanned 26 years, 12 of which have been with Univision. Currently executive vice president/director of programming, Peru joined Univision in 1971 after a successful production career in Latin America and Europe. At Univision's New York affiliate, WXTV(TV), Peru was a local newscaster and later became hostess/producer of *El Show de Rosita Peru* (*The Rosita Peru Show*).

In 1982, Peru was named to head the network's programming department as assistant to the president/director of programming. Three years later, after being responsible for changing the network's image and its programming and boosting ratings, Peru was named vice president while remaining director of programming.

Among the honors Peru has received is the Isabel la Catolica, presented to her by the King of Spain for her contribution to the Hispanic community in the U.S.

set the high production costs of the show.

Not only does the game block have the traditional commercial breaks, but it also provides for in-show advertisers to create and sponsor a portion of the show themselves. For example, Del Queto says, Procter & Gamble's Tide product can do a program in which the audience sings jingles, while the emcee does live spot announcements.

Telemundo began airing a game show block of five hours on Aug. 1, notes Donald G. Raider, ceo and executive vice president, who calls the Saturday 4-9 p.m. airing "the only live-via-satellite game show." At this point, the show, *Super Sabados*, is still in a trial stage. The show, which is piped in from Puerto Rico, with the original host, is "doing reasonably well for our expectations," says Raider. "However, we are attempting to see how it might be modified to travel better in the U.S. This is the top-rated show in Puerto Rico, and we recognize there is a need to alter the programming."

Battle for news

News, too, is getting serious attention at both webs—an area that is considered to be particularly sensitive. Many key Univision (known as SIN at that time) newsmen resigned, including Gustavo Godoy, last fall, in a heated dispute, and formed their own news operation, Hispanic American Broadcasting Corp., which produces the half-hour 6-6:30 p.m. satellite-delivered national news program for Telemundo, in head-to-head battle with Univision. In addition to the half-hour telecasts, Telemundo airs news briefs throughout the day.

Also, Telemundo, according to Raider, is planning to unveil a half-hour highlights-of-the-week news program on Sundays, beginning in January. In news specials, Telemundo produced 30 hours of programming covering Pope John Paul II's 10-day visit to the U.S., and recently aired a photo documentary of Spain, *A Day in the Life of Spain*, on three of Telemundo's owned stations, KVEA, WNJU-TV New York and WSCV-TV Miami.

Univision's new menu is fuller and contains more variety than Telemundo's. Univision has expanded from one news program, its nightly 6:30 newscasts, to three over the past year, adding a weekend 6:30 p.m. edition and a 10 p.m. daily telecast. A twice-monthly newsmagazine, *America*, was added in September 1986, consisting of half-hour investigative reports. Originating from Washington, it features segments reported from Los Angeles, New York and Miami, and is produced by ZGS

Henry R. Silverman



Henry R. Silverman, president and chief executive officer of Telemundo Group, was a practicing attorney in 1965 and 1966 after graduating from Williams College in 1961 and from the University of Pennsylvania Law School in 1964. He moved over to the world of finance from 1966 through 1970 when he was, respectively, associated with White, Weld & Co. and at Oppenheimer & Co. as a general partner with specific responsibilities for corporate finance and real estate.

After two years as president and CEO of ITI Corp., from 1970-72, Silverman went on his own, and in 1973 formed and was president of Trans-York Securities Corp., which is engaged in real estate finance and syndication. Other stints over the next five years also involved top positions in financial companies. Since 1977, Silverman has served as the principal of investment groups he has formed including those engaged in broadcasting, music publishing and outdoor advertising.

Silverman, in addition, has been president and CEO of Reliance Capital Group since February 1982 and in 1984 he was elected chairman and CEO of Days Inns Corp.

Television Productions.

One recent *America* show's topics were on teen-age pregnancies, the growing popularity of home computers and on Cuban citizens imprisoned in U.S. jails. Also, a Washington-based weekly program, *Temas y Debates*, is aired on the network on Sundays, and features policy makers discussing current issues, according to Nogales.

In children's programming, Univision has the field practically all by itself. A new development at the network, a children's programming block, was launched back in April in a four-hour grouping from 7-11 a.m. on Saturdays. The block consists of half-hour installments of such things as *Las Aventuras del Príncipe Pequeño* (*The Adventures of the Little Prince*), *La Princesa Caballero* (*Princess Knight*), which was produced on a budget of more than \$1 million; *Rami* and a sci-fi cartoon series, *La Máquina del*



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Tiempo (The Time Machine).

At 9 a.m., there's *Capitan Centella*, followed by *La Isla Del Tesoro (Treasure Island)*; *El Tesoro del Saber (The Wealth of Knowledge)*, a Mexican production nominated for the 1985 award for cable excellence ACE); and *Conan, El Niño del Futuro (Conan, the Boy of the Future)*.

The children's Saturday block is paying off, reports Univision's research department, achieving quantum audience jumps in children and women demos as well as in total homes. According to SRC Network surveys on Univision audiences, household demos were up dramatically, average half-hour, 7-11 a.m. on Saturdays, from a 2 in February with mostly religious fare, to an 8 in April with the children's block. In children, 2-11, for the same measurement period, the increase was 200%, from a 1 to a 3 rating.

In women 18-49, the increase was also two-fold, from a 1 to a 3, while the rating number doubled from a 1 to a 2 in the case of women 18-34. Men ratings were also up considerably, gaining 200% from a 1 to a 2 in both the 18-49 and 18-34 age group. SRC, in addition, did an overnight on May 30, and the

Donald G. Raider



Donald G. Raider, CEO and executive vice president, Telemundo Group, resides in New York with his wife, Linda, and his son Grant. He has two sons from a previous marriage. A U.S. Marine Corps veteran who served in Korea, Raider graduated from Purdue University "with distinction" in 1958 with a B.S. in economics.

He joined Exxon soon after and subsequently became a senior executive. In 1984, Raider became senior vice president of Reliance Capital Group, a subsidiary of Reliance Group Holdings, and has been a director of Days Inns of America since 1984. From 1984-86, Raider was also an officer and director of WKRZ Inc., Capitol Hardware Manufacturing Co. and Estrella Communications.

In 1986, Raider became executive vice president and CEO of John Blair & Co. and in 1987 was named to his present position. Raider is a director of the New York Association for the Blind (The Lighthouse).

Galavision carves cable niche

You may not know who Amanda St. Aubyn or Sonia Braga are. But you know who Gary Cooper is, and you may know Katy Jurado also is in the acting game. All four have been on Galavision this fall, the first, and still only Spanish language cable network.

When the Univisa cable division was launched in October 1979, it started with six affiliated cable systems and 72 hours of programming a week. Then it limped along until 1987 when it started offering affiliates the option of carrying its service on basic cable. For the first time cable systems with low basic cable penetration among Hispanic homes passed could offer potential Hispanic subscribers original Spanish language programs at the lowest possible price.

Result: Today Galavision is working up to its one millionth subscribing household and reaches approximately one quarter of "Spanish USA" via 300 cable systems, 24 hours a day, seven days a week. To date, Galavision has been converted to basic by some 65% of its cable affiliates and hopes to be completely converted early next year.

An example of the type of promotion that's been boosting Galavision's audience growth since start of conversion was this spring's month-long multi-media advertising drive aimed at Southern California Hispanics with the help of The Southern California Cable Marketing Council.

A high frequency blitz using 60 second spots on Spanish language radio stations in Los Angeles and Orange counties pointed to the broad range of Spanish language programming available via Galavision. This was backed by a direct response campaign on Univision affiliate KMEX-TV and half-page ads in *La Opinion* urging potential cable viewers to get more information by calling a special toll-free 800 phone number.

The campaign, created by Galavision in cooperation with the Cable Council, featured music, sports and children's program vignettes from Galavision, Prime Ticket, Nickelodeon, USA Net-

work, MTV, CBN, CNN and WTBS.

The Cable Council, a co-op of over 60 local Southern California cable operators and 12 program suppliers, shared costs for the media, 800 number and telemarketing response system that was set up to forward subscriber leads to the nearest operator. And during the drive, a 50% installation discount was offered to all new subscribers.

Programming. Galavision programming includes over 150 different movies each month. Among them are some of the best contemporary films produced in Spanish, plus international favorites and films from the U.S. dubbed or subtitled in Spanish. There are also novelas, sports events, specials, musical extravaganzas, children's programs and music videos.

And if you're still curious about Sonia Braga and Amanda St. Aubyn, St. Aubyn is co host with Jose Ramirez of *Telecompras (TV Shopping)*. This is Galavision's version of home shopping which offers viewers Monday through Friday, the chance to "pick up some great bargains without having to leave the comfort of your own home."

Dona Flor y Sus Dos Maridos (Dona Flor and Her Two Husbands), seen on Galavision Nov. 16 and 17, is the movie that launched Braga's career. It's the story of a woman married to a man known for his romantic abilities but not for his dedication to work. When he dies, she marries his opposite: a good worker who's not much of a lover. The fun starts when the first husband returns, visible only to her, and she enjoys the best of both worlds.

Katy Jurado played with Sasha Montenegro and Andres Garcia in *Distrito Federal (Federal District)*. This outing is a composite of vignettes illustrating the funny side of life in Mexico City and also appeared on Galavision in November.

Gary Cooper and his side kick Walter Brennan, who won an Oscar for best supporting actor, appeared on Galavision in September in *El Caballero del Desierto (The Westerner)*.

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results were even better than in April. Households registered an 11; children, a 5; women 18-49, a 4, as did women 18-34. Men, however, declined, getting a 1 rating in each demo.

Overall, the percent of change from February vs. May 30, was an increase of 450% in households; up 400% in children 2-11; up 300% in women; in men, the ratings were about even in the two measurements. Teens, 12-17, had a 1 rating with the pre-children's block programming and had likewise with the block, coming in virtually unchanged in all the SRC measurements.

The network added a half-hour of programming for children and the rest of the family as well. The program, *Topo Gigio (Little Mouse)*, which started airing this fall on Saturdays, from 5-5:30 p.m., replaced *Esta Semana en Ba Beisbol (This Week in Baseball)*, the summer fare.

Telemundo's cupboard of children's product is bare as far as the network lineup is concerned. However, Telemundo's Miami station, WSCV-TV,

Carlos Barba



Carlos Barba at age 52 has been involved in the Spanish-language broadcast industry for more than 25 years, beginning when he was a variety show extra on Cuba's only TV network. Barba, who was promoted to senior vice president, programming and promotion at Telemundo about a month ago, had been vice president, programming and promotion since January. Actually, Barba wears many hats because he is executive president of Telemundo's Television Group division and president and general manager at WNJU-TV New York, Telemundo's owned station.

After a stint in broadcasting in Venezuela, Barba moved to Puerto Rico where he held positions with WRIC-TV and Columbia Pictures' WAPA-TV. He joined WNJU-TV when it was acquired by Columbia Pictures in 1970. Later, he was named vice president and general manager of the station, and following its purchase by Embassy Communications, Barba became executive vice president of the Embassy Latino unit in charge of program distribution and films. He is the founder of Net-Span.

airs some cartoon comedies for children on weekend mornings. "All are Spanish-language cartoons," says Raider, and come from Argentina, Venezuela and Spain. Raider continues that the network would program children's product if "there was an advertiser who was going after the children's age group and wanted us to get or develop programming for them.

"We have tons of available children's product and we are studying whether we should put such programming on the air. But right now we have no definitive plans to do so." Raider explains, too, that a children's block was tried but didn't do well on KVEA-TV Los Angeles where it ran in January.

Sports category

In the sports arena, Telemundo is expanding its schedule by kicking off what it calls the *Telemundo SportsCenter*, a weekly two-hour block, that will air on Saturday afternoons beginning on Jan. 2, according to Barba. To be produced in Miami by Hispanic Broadcasting, *SportsCenter* will be headed by Anthony Tirado, as sports director and host; Norbet D. Longo as sportscaster; and Rafael Torres as sports producer. All three previously held similar positions at Univision.

As to the *SportsCenter* programming, it will feature boxing and soccer, a half-hour countdown on the Olympics, and a closing wrapup recounting the week's important sporting events, says Barba. In addition, a nightly two-minute sports brief will be introduced on Jan. 2.

On the programming lineup at this point on Telemundo are boxing bouts and soccer matches, which run at different times on Telemundo's-owned stations and are not part of the

Telemundo is expanding its schedule by kicking off "Telemundo SportsCenter," weekly two-hour block that will air on Saturday afternoons beginning Jan. 2.

Saul P. Steinberg



Saul P. Steinberg is founder, chairman and CEO of Reliance Group Holdings, a company with 1986 revenues of \$3.2 billion and assets at year-end of \$6.1 billion. Steinberg is New York born, Sept. 13, 1939, and is a graduate of the Wharton School of the University of Pennsylvania. He founded Leasco Data Equipment Corp. in 1961, following his pioneering of the computer leasing concept several years earlier. Leasco grew into a publicly held company and in 1968 acquired Reliance Insurance Co.

In addition to his Reliance positions, Steinberg serves on a number of boards of directors, including Days Inns, Symbol Technologies, The Flying Tiger Line, Zenith National Insurance and, of course, Telemundo Group. He's active in civic and cultural affairs. He is a member of the board of Trustees of the University of Pennsylvania, chairman of the Wharton School board of overseers, and a member of the executive committee and the board of trustees of the Long Island Jewish Medical Center, among other positions. Steinberg resides in New York with his wife and six children.

network's shows. The past spring, the Telemundo acquired U.S. and Puerto Rico TV rights to a weekly-half-hour baseball series on the most exciting moments of World Series history. Called *El Show del Beisbol (The Baseball Show)*, the 26 programs were narrated by Jaun Vene.

Univision has a card filled with sports goodies on Sunday afternoons, including a new series which made its debut the past fall. The show, *Gillette Presenta: Mexico '86, Un Recuerdo*, represents six half-hours recapping the 1986 World Cup Championship from Mexico, and is broadcast from 1:30-2 p.m., says Peru. Ongoing sports, which follow until 5:30, are selected soccer matches of the week, *Futbol Desde Mexico*, presented live from Mexico; *Cart: Indy World Series*, taped coverage of the championship auto racing season; and from 4-5:30 p.m., *El Mundo del Box, (The World of Boxing)*, tapes of top-ranked fights, plus a *Hablando del Box (Speaking of Boxing)*. □

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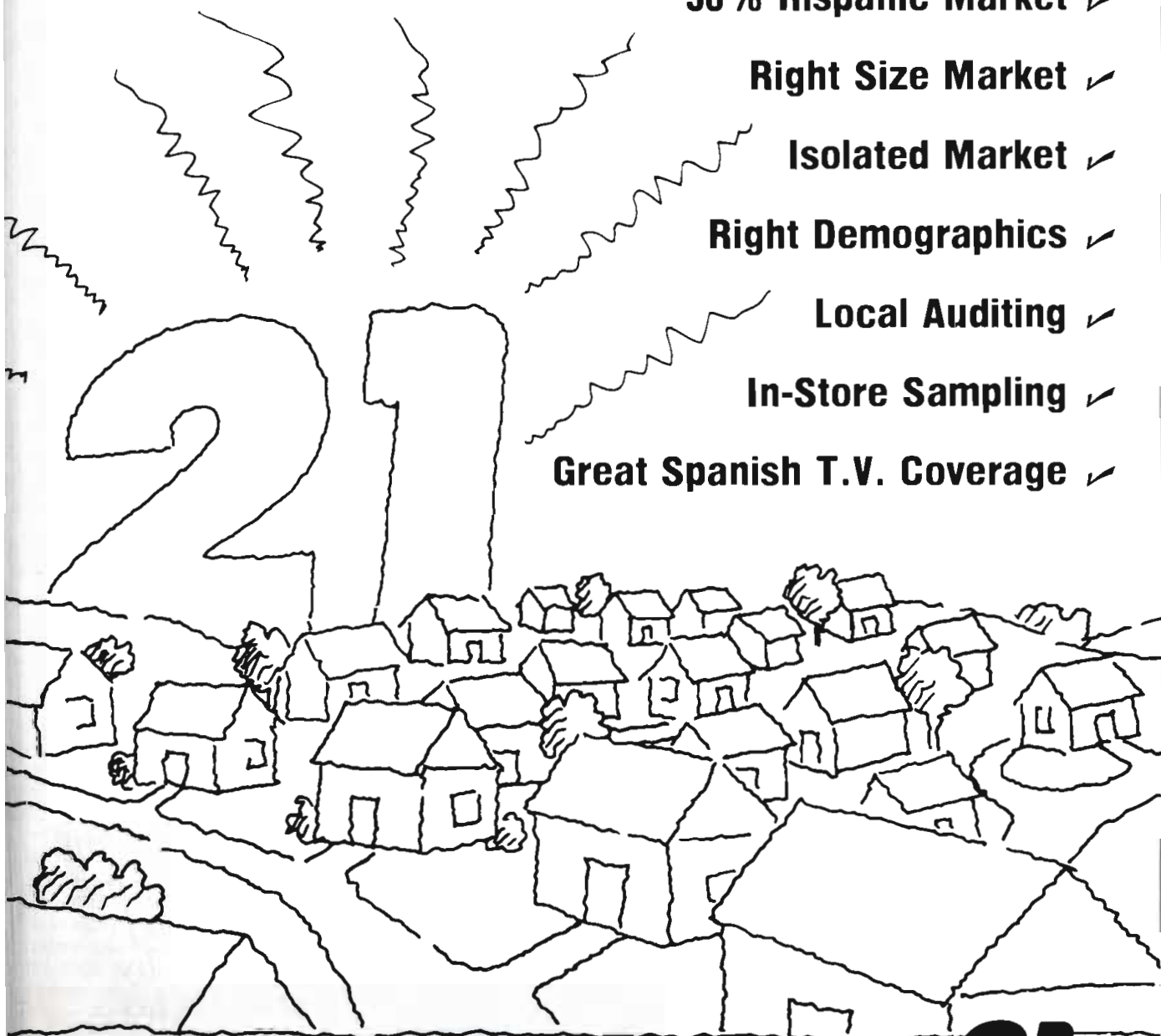
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KFTV 21

But Miami research firm is now fielding door-to-door technique

Phone methodology wins in Hispanic radio rating project

By ALFRED J. JAFFE

The long-smoldering issue of whether a Hispanic radio measurement service should be conducted by door-to-door or telephone interviewing has finally been settled at one level. This occurred at the latest meeting of the Spanish Radio Advisory Council, held in New York November 10, which voted by a large margin for the telephone recall technique. But the battle is not over.

The council is made up of representatives of five Anglo agencies, three Hispanic shops (two of them subsidiaries of Anglo agencies), two advertisers (Procter & Gamble and Bristol-Myers) and four broadcasters (including two major reps, Caballero Spanish Radio and Lotus Hispanic Representatives). With two members absent, the council voted nine to three in favor of the phone method, with one of the three voting for the door-to-door method and two voting for a mixture of the two methods.

This one-sided vote occurred in the face of the generally accepted premise that broadcasters favor the door-to-door methodology because it results in numbers showing higher levels of Hispanic listening to Spanish-language stations. While the meeting was closed, Abbott Wool, media chief at Cadwell Davis Partners and chairman of the council, reported that one broadcaster voted for the telephone method, one for the door-to-door method and one for the mixed method.

The reasons given at the meeting for preferring the phone method: (1) There's better sample dispersion with phone interviews with no need for clustering sample households, (2) The cost of phone interviewing is less than door-to-door, which usually involves clusters of sample households to keep costs down. (3) Centralized telephone facilities allow better control of interviewers while door-to-door interviewing introduces biases by respondents, who may want to "please" the interviewers. However, it was conceded that door-to-door surveys can gather more informa-

tion than the phone method.

Having determined which method was preferable, the council left it to a research firm, Information & Analysis, to draft the final methodology details. I&A conducted a pilot study in Chicago for the council last February for the purpose of determining which of the two methodologies was better—or, at least, preferable.

As part of its drafting of the final methodology details, I&A will try to improve the phone questionnaire to make up for its lack of a roster to aid recall. (During in-person radio surveys, the interviewer usually shows a roster of stations, promotion slogans or names of personalities to help the respondent remember his listening patterns.) I&A will also examine ways to improve the cooperation rate. The sampling procedure will provide for interviewing only one person per household instead of all persons 12-plus, as in the pilot study, and the sample will be weighted by household size.

In addition, the eventual survey will probably include sub-samples of door-to-door interviews to gain further insight into the differences between the two methods. The final step in the procedure to launch a syndicated measure-

ment service in the top 15 Hispanic markets will be taken at a meeting of the Council on December 8, at which the final details will be approved. "After that," said Wool, "it will be up to I&A, or any other rating company, to sell its services to the stations."

The results of the pilot study, aired at a council meeting April 22 in New York, were unsettling—not to say embarrassing—because of the wide disparity between the phone and in-home results (TV/RADIO AGE, May 25). Shares of listening to Hispanic (vs. Anglo) radio and overall Hispanic listening levels were higher in the door-to-door portion of the study, compared with the telephone portion.

While higher listening levels were expected from in-home interviewing, the wideness of the gap was not. The bottom line: in-home interviewing showed Spanish radio's share of listening (by Hispanics) was 87.2, while the phone survey showed a 55.7 share. The overall rating for Hispanic listening (to both Hispanic and Anglo radio) averaged 21.1 via in-home interviewing and 16.2 via phone interviewing.

A new service?

Meanwhile, door-to-door interviewing may get a new lease on life if Strategy Research Corp. of Miami is successful in launching its new RAMS (Radio Audience Measurement—Spanish) service. SRC is now in the field with a door-to-door survey of New York Hispanic audiences. Its goal is to accomplish in radio what it has accomplished in TV with its STAR (Spanish Television Audience Ratings) service.

Richard Tobin, SRC president, says that STAR has been surveying 20 to 25 markets a year door-to-door, the bigger markets twice annually and the smaller

Eduardo Caballero



His proposal that Anglo clients, agencies make final decision on rating service method was rejected by Spanish Radio Advisory Council.

ones, once. STAR has been turning out New York TV reports for about 10 years, the SRC chief notes. He says the methodology for radio is just about the same as that for TV: Door-to-door surveys with roster recall aids. In the case of TV, *TV Guide* or similar listings are usually employed as a roster. In the case of radio, interviewers are armed with roster of call letters, the names of radio personalities and a drawn radio dial. Sample size is about 1,800 for the New York radio report, vs. about 2,900 for TV.

Tobin has signed up three of the four fulltime Hispanic radio stations in New York—WADO, WJIT and WSKQ—and says there's a good chance that the fourth station—WKDM—will become a subscriber.

Troubling questions

There were a number of bothersome aspects to the February pilot study in addition to differences concerning the share of Hispanic listening to Spanish stations and the overall listening levels of Hispanics. While cooperation rates were about the same for door-to-door interviewing (55%) as for telephone interviewing (50%), completed interviews with all applicable household members were another matter. In the face-to-face approach, most (83%) persons 12-plus in the household completed interviews, while via the telephone method it was less than half (42%).

Moreover, in the telephone survey, only about one-third of all males and teens in the responding households cooperated with the bi-lingual interviewers. And when revisits to door-to-door sample households were conducted to interview persons absent during the first interview, the response rate was lifted to 93%.

The very question of how many Hispanic households had telephones became an issue. Updated census figures on Hispanic telephone penetration showed an 81.5% level. But in the door-to-door survey, only half of the Hispanic households said they had a telephone. As it turned out, the number was higher, but not that much higher.

In order to probe the telephone penetration figure, I&A researchers checked the reverse telephone directory for Chicago and found that 15% of those households which reported no telephone actually had one. That raised the phone penetration level to 57-58%. One possible explanation for the low phone penetration figure is that the sample might be skewed downscale.

Another set of troubling figures were the country-of-origin levels in both samples. The telephone sample found

70% of the households reporting they were of Mexican descent. But the figure for the door-to-door sample was 40%. Even more striking was the difference in claims about Puerto Rican descent. In the telephone sample, the figure was 11%, in the personal interview sample, it was 55%.

In comparing the data with census information, it developed that the phone sample was closer but there were still significant differences between the two. The census figures showed that 64% of the Chicago Hispanic popula-

tion were Mexican and 22% were Puerto Rican. In trying to explain the differences between the phone and in-home samples, the I&A research report said: "Perhaps there are many illegal aliens from Mexico who are more willing to participate in a faceless telephone survey than in a door-to-door survey."

Sampling differences were another contentious facet of the Chicago study. I&A examined the data on respondents as distributed by ZIP codes. For example, 28% of the door-to-door respondents lived in ZIP codes with greater

20 YEARS AGO

TV/Radio Age published the first study on the Hispanic radio and television market. TV/Radio Age has provided basic information about the Hispanic market used annually by advertising agencies, and advertisers and specialized marketing experts for the past two decades.

Because of the expansion of the market, and the need to update the information on a more frequent basis, the Hispanic study will be published semi-annually. The next study will be published on July 25 (1988).

Confirm your space for that issue with Bill Mathews at 212 757-8400, or on the West Coast with Jim Moore at 213-464-3552.



Richard Tobin

than 55% Hispanic density. The figure for telephone interviewees was 17%. In those ZIP codes with 50 to 55% Hispanic density, the comparable figures were 24% and 1%. And in ZIP codes with 20-49% density, the comparable figures were 24% and 52%.

Rather than going back to square one, the researchers decided to recheck the telephone households in the door-to-door sample. This would enable I&A to compare their answers with the answers they gave previously and with the answers from the original telephone sample.

There were problems from the beginning. Of the 115 households designated out of the original door-to-door sample, phone interviewers were only able to contact 30%, or 35, with 53 respondents answering questions. The reasons for the small number of recontacts included disconnects (25%), no answer (8%), refused to answer (17%), moved (7%), etc.

The results were not altogether enlightening. For example, in the original phone sample, 50% of the respondents said they listened to Spanish radio only, 29% said they listened to Anglo radio only, 14% mentioned both and 7% said they did no radio listening (during the previous 24 hours). Comparable data for the original door-to-door sample showed the following: 80, 5, 14 and 1%.

Data from respondents in the original door-to-door sample in telephone households only showed the following: 92% listened to Spanish radio only, 6% to Anglo radio only, 2%, to both, which yields 100%. In the re-study in September 51% said they listened to Spanish radio only, 19% to Anglo radio only, 6% to both and 24% did no listening.

The country-of-origin question came up again in the re-study. In the original phone-equipped portion of the door-

Reports that SRC is now in the field with door-to-door interviews in New York, offering competition to the phone method.

to-door sample the responses were 33% Mexican and 58% Puerto Rican. When that same sample (or part of that sample) was called by phone, the responses were 53% Mexican and 40% Puerto Rican.

The inference to be drawn seems clear, as was originally stated by I&A: Mexicans are more willing to participate (or identify themselves) in a "faceless" telephone survey than in a door-to-door survey. "The phone produces more candor," says Wool.

The man most responsible for the council and the pilot study that followed, Eduardo Caballero, president of the Caballero Spanish Media rep firm was inclined to leave the decision about methodology to the Anglo clients and agencies. He believes it is essential that whatever method is finally chosen should have the support of mainstream advertising people. But his proposal to that effect was rejected at the Novem-

Abbott Wool



ber 10 meeting.

"The numbers must be believable and the (high) numbers coming out of door-to-door surveys are not believable," Caballero says. While this may sound strange coming from a broadcaster, Caballero makes the point that whatever method is used will result in higher numbers than those coming out of Arbitron, on which Spanish stations have had to depend. Arbitron is tailored for the Anglo stations and cannot do a proper job of measuring Hispanic audiences, Caballero holds. "I'm not blaming Arbitron for the problem. It is too costly for them to measure Hispanic audiences properly." The cost factor is why Arbitron gave up the personally-placed and personally-retrieved diary in high-density Spanish areas in a number of markets, according to the rep owner. Caballero also makes the point that the universe to be measured by a syndicated radio service should include all "Hispanics" and not just Spanish-speaking persons, though measuring just the latter would undoubtedly result in bigger numbers for Spanish stations.

First of all, he points out, the census data include all Hispanics. This defines the universe in his view. "We don't have (reliable) numbers for Spanish-speaking persons." Secondly, you can't meaningfully eliminate Anglicized Hispanics, Caballero argues. "A family may consist of those speaking only Spanish, those speaking Spanish and English and those speaking only English. When someone buys rice, all members of the family eat it." Thirdly, he says, a rating service should also measure listening to Anglo stations by Hispanics. This is included in the kind of information that marketers want, Caballero contends. □

The chairman of the Spanish Radio Advisory Council reports a split vote among broadcasters on rating methods

26 million Hispanics by 1995?

Counting illegal aliens a big factor

To what extent has the landmark Immigration Reform and Control Act of 1986 shed light on the true size of the Hispanic population in the U.S.?

To some extent, opinions on this question depend on how many illegal Hispanics were assumed to be in the U.S. in the first place, about which there's nothing like a consensus. But there's a widespread opinion that "undocumented aliens" in general are not coming forward in large enough numbers to indicate their true total dimensions.

The law provides a method for illegal aliens to acquire legal status. In order to qualify for amnesty, the alien must prove he or she entered the U.S. before January 1, 1982, and has lived continuously in the U.S. since then "in an unlawful (immigration) status." The special provision for agricultural workers provides amnesty if they can prove they worked at least 90 days for each of three years during the period previous to May 1, 1986.

The law applies pressure on aliens by providing both civil and criminal penalties for employers who hire them. The penalty section of the law went into effect in May, six months after passage, thus giving both employers and aliens time to learn about its provisions.

So far, not quite a million aliens have applied for legal status—a recent total was 177,160 farm workers and 758,387 persons under the regular amnesty pro-

gram—though the number of Hispanics alone registering is not known. The assumption is that most of those registering are Hispanics, since most undocumented aliens are assumed to be Latinos. But only a small percentage of those who registered have achieved the first step—becoming a temporary resident.

This stage lasts at least 18 months, after which the alien can become a permanent resident, providing he shows some knowledge of U.S. history and government and has a minimal understanding of English. After five years as a permanent resident, the alien can become a citizen.

The number of illegal Hispanics has long been a matter of dispute, in part, for obvious reasons. Hispanic broadcasters and research sources generally claim a much higher total than the Census Bureau, which makes estimates based on various types of research. Richard Tobin, president of Strategy Research Corp., Miami, which depends on population statistics in order to project ratings, points out that currently about two million persons from Latin America enter the U.S. in a year's time, of whom not quite half are apprehended. With figures like these, it is not surprising that some estimates of illegal Hispanics in the U.S. range from five to as many as 12 million.

The Census Bureau begs to differ, though it doesn't pretend to have anywhere near precise numbers on illegal Latinos. Even the "high" series of U.S.

Hispanic population projections by bureau analyst Greg Spencer, which takes into account undocumented Hispanics, factors in less than 2.5 million. This projection series, he says, assumes a "high, sustained level of undocumented aliens."

Under the bureau's assumptions and calculations, however, there is room for higher numbers of undocumented Hispanics. Karen Woodrow, who specializes in estimating illegal aliens, explains that 1.4 million undocumented Hispanics were counted in the 1980 census out of a total of 2.1 undocumented aliens. However, she says, that doesn't factor in an estimate for undercounting, "which could range from zero to a million."

The annual average allowance for growth in undocumented Hispanics following the '80 census was 140,000, with no adjustment allowance for undercounting. By 1987 that would add almost a million to the 1.4 million from '80. However, the 140,000 is a "mid-point" figure from a range of 100,000 to 300,000. So, if the maximum figures from these estimates were put together—including the maximum adjustment for undercounting in '80 and the top of the annual range thereafter—the total would be 4.5 million. Needless to say, the bureau does not consider the maximum figure the best estimate.

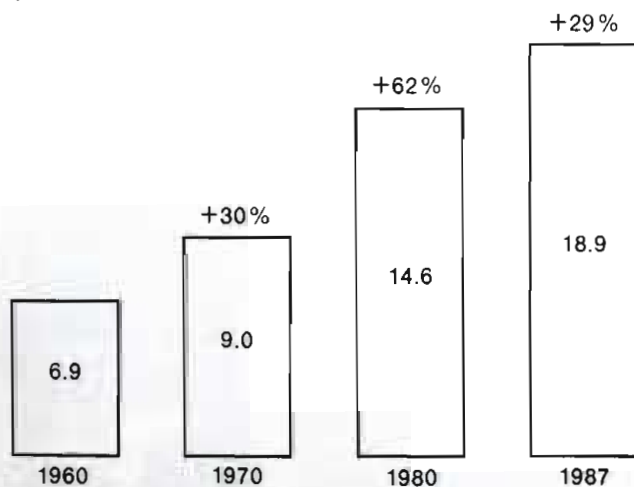
Woodrow notes that the close to a million who applied for amnesty since May is a number consistent with the lower end of the range of all undocumented aliens and she is not put off by the level of applications. And she points out that aliens still have until next May to apply.

Unrealistic estimates

The bureau's Spencer argues that the high end of the multi-million alien estimates are unrealistic. "If there were that many, there would be more evidence of them—in births in hospitals, in the number of occupied dwellings, in the workplace. You can't hide that many."

Woodrow points out that the bureau's estimates of undocumented Hispanics are based, to some extent, on research. This included using the Mexican census to see what changes have taken place. There also was special research done in Los Angeles. And she is confident that some undocumented

Hispanic population (in millions) % increase



Source: SRC 1987 Market Study

Hispanic population projections, 1987-95

(Including undocumented aliens)

	(000)
1987	19,482
1988	20,260
1989	21,051
1990	21,854
1991	22,666
1992	23,486
1993	24,314
1994	25,150
1995	25,991

Source: Census Bureau

Hispanics were counted in the '80 census. "No one is asked about citizenship in the census," she notes.

But other sources feel that the number of Hispanics coming out of the closet is lagging, indicating higher numbers of illegals than the bureau credits. And these sources are not so sure that the current pace of registrations will continue during the next six months, on the assumption that most of those who would seek amnesty have already done so. Some quarters, including *The New York Times*, have urged Congress to put off the application deadline for another year—until May '89. The special farm amnesty program expires November 30, 1988.

There are already signs of fraud in the amnesty program, apparently concentrated among farm laborers in Florida. At a press conference early this month, Mark W. Everson, deputy commissioner of the Immigration and Naturalization Service, said officials of the service believe that more than half of the farm workers' applications in Florida contained fraudulent or untruthful statements, which is punishable by fines and imprisonment. There has been a total of more than 66,000 applications in Florida, of which almost 43,000 have been from farm workers.

It was stated at the press conference that there had been very little fraud from aliens in the regular program. Of the total applications, 55.2% were filed in California, 14.1% in Texas and 4.8% in New York.

Some observers emphasize the factor of distrust among aliens to underline their conviction that would-be applicants are reluctant to enter an INS office, or call the service for help.

Richard Kraushaar, president of Lotus Hispanic Representatives, believe it would take four to five years before enough undocumented Hispanics come

forward to make any significant revision in Hispanic population estimates. "Too many are afraid of deportation. To persuade millions of people to suddenly trust the immigration service after so many years of mistrust seems pretty unrealistic to me."

John Power, group vice president at Vitt Media International, also believes that big numbers of Hispanics will eventually emerge. "There's no question the 1990 census will turn up a staggering increase in our Hispanic population. This population keeps growing not only in absolute numbers but as a percentage of the total U.S. population."

Eduardo Caballero, president of Caballero Spanish Media, feels the amnesty law is working "slowly and poorly. Little information has been sent out and there is little education about the law. This government has failed (in this respect). However, if more people were given amnesty, more would have come forward."

There is no assurance that Congress will delay the deadline for amnesty applications and some quarters feel a sense of urgency. The Lotus Satellite Network, most of whose 100-odd affiliates are Lotus-represented stations, will begin airing imminently programming urging aliens to register and explaining how to get help, according to John Paley of the network. This effort is being kicked off by an open forum in Los Angeles to be attended by INS officials, members of Congress and representatives of the Catholic Church. This

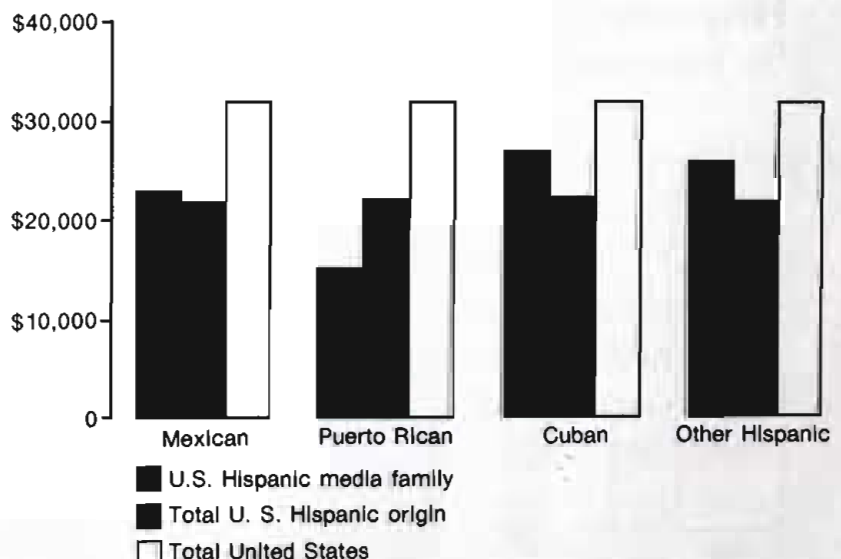
There are already signs of fraud in the amnesty program, apparently concentrated among farm laborers in Florida.

will be followed by a weekly 15-minute show emphasizing the urgency of applying for amnesty, giving information about the law and about applying, etc. There will also be Lotus-produced 60-second PSAs along the same lines.

Whatever comes out of the new immigration law, there is no doubt that the Hispanic population is growing fast. Spencer's population projections for the "high" series show an increase of 12.2% (to 21.9 million) in population from '87 to '90 and 33.4% (to 26.0 million) from '87 to '95.

Even the bureau's population projections which don't take into account the Hispanic illegals show an 8.6% rise from '87 to '90 and a 23.1% rise from '87 to '95. These increases are well above the overall U.S. population trends. And there is no doubt that Hispanics will increasingly loom more importantly in the U.S. scene. □

U.S. Hispanic market median family income by type of Hispanic origin



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Fall of the Mexican empire

Last shoe drops on big broadcast breakup

By HOWARD FIELDS

Except for a myriad of current and possible court actions, the last shoe has dropped in the federal government's long history of first endorsing the buildup and then breaking up of the largest force in Hispanic broadcasting in the United States.

But, as one federal source closely attuned to the maze of associations, agreements and arrangements puts it, the current state of affairs begs creation of a new Hispanic network that is under the control of U.S. nationals.

The central figure, Reynold "Rene" Anselmo, a Massachusetts-born American of Italian descent, has, in fact, begun a new venture that could lead to a new programming offering for stations with Hispanic audiences.

Over the past several years, the FCC, acting by itself or through its two agency-independent arms—the administrative law judges (ALJ) and the Review Board—has presided over the breakup of the various contractual arrangements between Spanish International Network (SIN) and seven U.S. TV stations.

Ownership shift

Under previous agreements made by the parties and not the government, the five stations owned by Spanish International Communications Corp. (SICC) (KWEX-TV San Antonio, Tex.; KMEX-TV Los Angeles; WXTV-TV Paterson, N.J.; WLTV-TV Miami, Fla.; and KFTV-TV San Francisco), and KDTV-TV San Francisco, previously owned by Bahia de San Francisco Television Co., have been sold to Hallmark Cards and First Chicago Venture Capital, subject to the outcome of court challenges.

The remaining property, KTVW-TV Phoenix, Ariz., has been left in the hands of Seven Hills Television Co., owned by Anselmo.

But the Review Board placed conditions on the renewal of Anselmo's license, in concert with the previous actions the government had taken to eliminate what had been viewed essentially as alien control of U.S. Hispanic broadcasting.

The conditions bar Anselmo and any other employee or principal of Seven Hills from acting as a business agent for SIN (now Univision) or any other broadcasting entity in which a foreigner has more than 20% equity.

The other conditions go to the heart of the SIN breakup—the connections for the past 40 years between the major Hispanic broadcasting in the U.S. and the family of the late Don Emilio Azcarraga Vidaurreta. The Azcarragas still own the huge Mexican company, Televisa, which the Review Board calls "the largest producer and exporter of Spanish-language programming in the world."

Through loans, acquisitions, and ties over the years, the seven American TV stations that came under U.S. control, SIN, Anselmo, and several other parties and entities were considered beholden to the Azcarragas.

Although the Review Board and other FCC entities found no evidence that the Azcarragas had a direct control over each of the American entities, they were uncomfortable with the intertwined relationships of station ownership, programming, sales representation, and joint management that ran through the seven stations and SIN. In 1971, 75% of SIN was owned by Televisa, and 25% by Anselmo.

Bahia and SICC agreed to sever their relationships while engaged in a Los Angeles court case, obviating further FCC action. But Seven Hills and Anselmo stuck it out, forcing the final Review Board action. SIN, which had served as the programming arm for all of the stations, was created by Azcarraga in 1962 to act as sales representative for two of the SICC stations and several Mexican border stations.

Thus, the Review Board says Anselmo and his Seven Hills company may no longer have a contract or agreement with the Azcarraga family or its agents without approval of the FCC's Mass Media Bureau and may not solicit or accept any personal loan from the Azcarragas or their agents. Any acceptance of an extension of credit from Univision, Televisa or "any entity in which the Azcarraga family, its agents or representatives, have an equity or employment position" must be placed in the license and public files of KTVW-TV.

The effect of the conditions will be to force Anselmo to give up a \$500,000 salary he receives from Univision under a noncompetition agreement he signed with SIN. But although he fought to retain control of Seven Hills, he is involved in a much bigger venture. He has plunged about \$123.5 million of his own money into Pan American Satellite (PanAmSat), a Greenwich, Conn.-based satellite corporation that plans to offer communications capabilities among Europe, the U.S. and all of Latin America, assuming a successful satellite launch in February.

Anselmo owes his current success to the Azcarraga family. A freelance radio writer and producer in Mexico City in 1954, Anselmo went to work for a subsidiary of Azcarraga's Telesistema Mexicano, the keystone of the Azcarraga fortune, which exported Spanish-language programming to international markets and later became Televisa.

A 'vindication' of Anselmo

Leon Knauer, Reynold "Rene" Anselmo's Washington, D.C., attorney who worked on the years-long consideration of the breakup of alien control of Hispanic television in the U.S., calls the action on the final step in the case "essentially a vindication of Anselmo."

But, Knauer says the four restrictions placed on Anselmo and Seven Hills by the Review Board are "unnecessary, they're unjustified, and indeed, they're academic. There was never any alien ownership, and at present there are no ties between Mr. Anselmo and any interests outside the United States."

Knauer adds, "In granting Seven Hills a full renewal, the Review Board found that as a matter of law, Anselmo, who owns 55% of Seven Hills, is fully qualified."

He also called the decision "a tribute

to Rene Anselmo's three-decade effort to provide Spanish-language television throughout the United States. And this wasn't an easy task, in that it wasn't very popular from a financial standpoint when he started out. I believe that this factor and Mr. Anselmo's integrity were the reasons most responsible for the Review Board's decision."

Knauer also considers positive the restriction that bars Anselmo from continuing to receive a \$500,000 consulting fee from Televisa as part of a noncompetition contract. "I assume the powers that be want to unshackle him so he can go out and do his own thing." He spoke before he had a chance to review the entire ruling, so no decision had been made about whether Anselmo would seek a review by the FCC commissioners, Knauer said.

Conditions on TV license set

The Review Board of the FCC set four conditions on renewal of TV license KTVW-TV, Phoenix, Ariz., to Seven Hills Television Co. owned by Reynold "Rene" Anselmo.

The board's decision says:

"Inasmuch as the [Mass Media] Bureau's basic charge against all of the subject licensees was that their principals simply ignored de jure ownership levels, the act of reducing Anselmo's de jure ownership level would seem not a suitable vigilance against future de facto foreign influence. Second, though related, is the fact that all of the remaining Seven Hills principals have had extensive ties to the Azcarragas, and some of those vestigial ties persist. We believe that, in light of this record, different but stronger renewal conditions are indicated.

"Accordingly, we could renew the Seven Hills license upon the following terms and conditions:

"1. No principal or employee of Seven Hills may concurrently act as a business agent for SIN, Inc. (or any successor company), or for any entity engaged in broadcasting activities in the U.S., where the foreign equity interest exceeds 20%;

"2. No principal or employee of Seven Hills shall have any contract or agreement with any member of the Az-

carraga family, or its agents or representatives, or any entity where the equity interests of any such person(s) exceeds 20%, irrespective of the subject matter of such contract, without first reducing that contract to writing and acquiring the prior approval of the chief of the Mass Media Bureau;

"3. No principal or employee of Seven Hills shall, in the future, solicit or accept any personal loan from any member of the Azcarraga family, its agents or representatives, or any entity in which such latter persons have an equity or employment position;

"4. No principal or employee of Seven Hills shall accept any extension of credit from SIN, Inc. (or any successor company), or Televisa, or any entity in which the Azcarraga family, its agents or representatives, have an equity or employment position, without (a) reducing the terms of any such agreement to writing and submitting such agreement to the commission for inclusion in the license file; and (b) placing such agreement in Seven Hills public file at KTVW-TV.

"It is our intention that these conditions not be construed narrowly. That is, the Seven Hills principals or employees may not do indirectly (through wives, relatives, etc.) what may not be done directly."

that would take charge of the licenses and find an owner. Seven Hills did not participate, but Hallmark offered just over \$301 million for the other six licenses.

The Review Board routinely reviews ALJ decisions and in looking over the matter decided that the agreement worked out in Los Angeles had marked "the demise of the SICC/SIN empire." But the Seven Hills portion of the case remained unsettled, so the Review Board continued with its work.

It found that the ALJ acted unusually harshly in the matter in denying Seven Hills its license, primarily because Conlin erroneously found Anselmo unqualified and that he had violated the act barring alien control, even though the board agreed that "the licensees are subject to a degree of influence that is inconsistent" with the act.

Anselmo and others had argued in the initial case that all the arrangements had not only been part of the public record for 25 years but they had been blessed by the FCC. The Review Board said, however, "We see nothing arbitrary or capricious in the commission's correction of the earlier errors. Overlooking an error on the first seven tries does not rule out its discovery on the eighth try."

Assuming he follows through and gives up the \$500,000 salary from SIN and severs all ties with Azcarraga and Azcarraga companies, Anselmo will be left with one TV station and PanAm-Sat with the ability, if he chooses, to enter competition with SIN and Televisa in providing Spanish-language programming and serving as sales agent for advertising on Hispanic stations. □

It's delightful, it's delovely

Even the three members of the FCC's independent Review Board must have their fun.

Within the 61 pages of dry legalese and amazingly candid language for a government document is this paragraph that presents an almanac of alliteration by board member Norman Blumenthal:

"Until 1979, therefore, the Azcarragas, Anselmo, and the FCC seemed dreamily docked in a dory of delight, a delta of devolutionary desiderata. From the depths of the derma, however, drifted the dree descant of the deeply disaffected, denouncing the deal and demanding the deliquescence of the decreased Don's dynastic duumvirate."

Azcarraga wanted to U.S. outlet for his Mexican programming in the 1940s and became associated with Frank Fouce, an American entrepreneur who operated Spanish-language theaters. Julian Kaufman, an Azcarraga employee, joined the pair in starting up a company that was later to become part of SICC, which applied for a construction permit for KMEX-TV in Los Angeles in 1961. Anselmo joined with the same group that year as a 15% principal in another pre-SICC company that bought KUAL-TV San Antonio, Tex.

According to the Review Board, the Azcarragas needed U.S. investors in the ventures, so they aided the U.S. citizens in acquiring their stock. The arrangements began a long-lasting maze of ties and interconnections that remained undaunted until the arrangements became interdecine in 1979. The late Fouce's son, Frank L. Fouce, "fell from influence" in the Azcarraga organization and filed a stockholder derivative lawsuit against SICC. The next year Spanish Radio Broadcasters of America (SRBA), which had just been formed, challenged an SICC application for one of five translator licenses

on grounds SICC was subject to impermissible foreign control.

The foreign control had always been there indirectly, but until those actions, the FCC had considered the connections to be in the "public interest" because they served Hispanic populations who had no other source of Spanish-language programming. U.S. law bars alien control of a U.S. broadcasting entity of more than 20%.

License renewals denied

After an investigation of the SRBA complaint, the FCC designated the SICC and other Anselmo-connected stations for a renewal hearing in 1983. Nearly three years later, ALJ John Conlin issued an "initial decision" denying the license renewals of SICC, Bahia and Seven Hills "because the companies are controlled by aliens or their representatives, in violation of Section 310(b) of the Communications Act."

At the same time, the stockholder suit was moving to fruition in U.S. District Court in Los Angeles. Under an agreement worked out by the parties involved, the judge set up a committee

MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

1988

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April 10-12	Cabletelevision Advertising Bureau Conference, Waldorf-Astoria, N.Y. April 4, 1988 Issue
April 17-20	Broadcasting Financial Management Association, Hyatt Regency, New Orleans April 18, 1988 Issue
April 28-May 3	MIP-TV, Cannes Television/Radio Age International April Issue
April 30-May 3	NCTA, Los Angeles Convention Center April 18, 1988 Issue
May 11-18	Annual Golden Rose of Montreux Festival, Palais des Congres, Montreux May 2, 1987 Issue
June 5-11	Banff Television Festival, Banff, Canada May 30, 1988 Issue
June 8-12	BPME, Bonaventure, Los Angeles May 30, 1988 Issue
September 14-17	NAB Radio '88, Washington September 5, 1988 Issue
October 14-18	MIPCOM Cannes Television/Radio Age International October Issue
November 16-20	Television Bureau of Advertising Annual Meeting, New Orleans November 14, 1988 Issue

* Television/Radio Age will have coverage and bonus distribution at these meetings.

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Television/Radio Age



OF INFLUENCE

PanAmSat readies launch

May have to go without largest potential client

Depending on the interpretation of a recent federal government ruling, Pan American Satellite Corp. (PanAmSat), which hopes to begin offering service as early as next March, may have to do without its largest potential client.

PanAmSat is considered the first private competitor to the International Telecommunications Satellite Organization (Intelsat), but PanAmSat's president says his satellite will be able to deliver "good-quality video signals to two- and three-meter antennas," even for backyard or SMATV use, something he says Intelsat cannot do.

PanAmSat president Fred Landman says the new corporation that recently received permission from the FCC to launch a communications satellite has no "hard contract" for service, but he is talking to Televisa, largest program syndicator in Latin America, about using PanAmSat for delivery.

He spoke, however, before the FCC Review Board issued a decision that forces Reynold "Rene" Anselmo to for-

go any ties with Televisa or take a chance on losing the license he holds in a Phoenix, Ariz., TV station, KTVW-TV. Anselmo, who provided 95% of the estimated \$130 million cost of PanAmSat, far more than the value of the Phoenix station in which he has a 55% interest, would not comment until he had a chance to review the Review Board's decision.

Leon Knauer, Anselmo's Washington attorney on other matters, says, "It would appear that this restriction would apply," but he notes that all Anselmo would need is permission of the Mass Media Bureau. Given that "the Review Board's decision is a vindication of Anselmo," his "three-decade effort to provide Spanish-language television throughout the United States," and his perceived integrity, Knauer says. "I don't see them not giving that consent," particularly when the FCC "wants competition for Intelsat."

Anselmo, an American of Italian descent, has been involved since 1954 with the late Don Emilio Azcarraga Vi-

daurreta, the Mexican founder of the telecommunications empire that now is centered on Televisa, and his heirs. Through various ventures, Azcarraga's heirs, Anselmo, and others ended up controlling or at least influencing most of the Hispanic broadcasting interests in the U.S. Court and agency actions recently have broken up those connections.

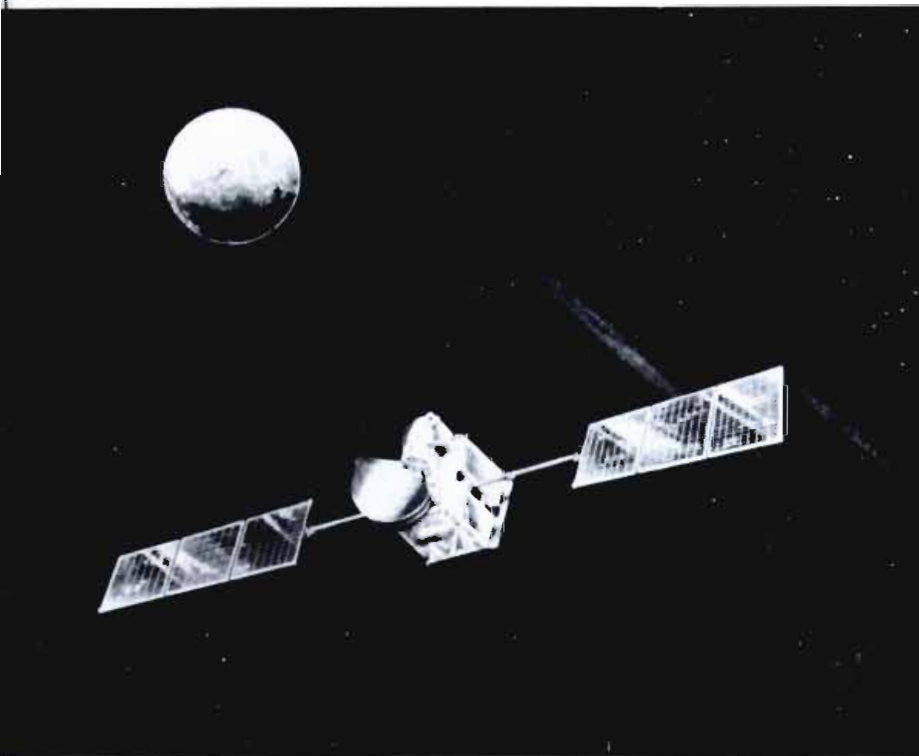
But the Review Board, in delivering its decision in the matter, placed four conditions on Anselmo and his Seven Hills Television Co. retaining the license to the Phoenix stations. One says:

"No principal or employee of Seven Hills shall have any contract or agreement with any member of the Azcarraga family, or its agents or representatives, or any entity where the equity interests of any such person(s) exceeds 20%, irrespective of the subject matter of such contract, without first reducing that contract to writing and acquiring the prior approval of the chief of the Mass Media Bureau."

Rene Anselmo

Anselmo is prohibited by an FCC Review Board decision from having any ties with Televisa, the largest syndicator in Latin America.





If the current schedule is kept, PanAmSat's satellite, the Simon Bolivar, will be launched from French Guiana in February.

The Simon Bolivar

One source familiar with the Review Board's action says the condition was intended to bar employment and ownership contracts, not normal business contracts, and that the Mass Media Bureau would be expected to interpret the condition that way. It also could be clarified in a petition for review Anselmo would be expected to file with the full commission.

In any case, Landman says Televisa is only one of several programmers and other potential subscribers that PanAmSat is talking with, "to use it like they do in the states to send programs to their members."

The schedule

If the current schedule is kept, PanAmSat's satellite, the Simon Bolivar, is to be launched by Arianespace from French Guiana in February. Landman says that 30-60 days after that, "the equivalent of 36 transponders" for television should be offering international service.

PanAmSat's footprint would be huge, stretching from just east of Prague in Czechoslovakia to San Diego and south to part of Antarctica.

The equivalent of 36 transponders Landman mentions would include 12 for delivery between the United States and Europe, seven between the United States and all of South America, and the rest to serve subregions in South America for regional and domestic services.

He indicates that the European transponders are not nearly as important to PanAmSat as are the Latin American ones. "We think the real development

and the opportunities come between the United States and Latin America," he says. "That's the market we developed this for."

And, he adds, "With the appropriate capacity and the appropriate satellite technology, which will let us deliver to small-aperture dishes, we think that market will develop more quickly."

Indeed, PanAmSat is designed more for Latin American service than for European. It has both Ku-band and C-

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Fred Landman

Landman confirms estimates that the cost of building PanAmSat, launch and "relatively minor" operating costs put the 10-year expense in the "\$130 million range."

band capabilities. Trans-Atlantic service will be carried on Ku-band, but Landman notes that because of the heavy rainfall in Latin America, that band is not practical for service there. Thus, the C-band carriage.

Landman confirms estimates that the cost of building PanAmSat and

launching the satellite, and "relatively minor" operating costs have put the 10-year cost of PanAmSat in "the \$130 million range."

Although he sees no practical use for it now, Landman was excited to discover that the satellite could even communicate with Antarctica, should there be

anyone there to communicate with.

He is less excited about the prospect that the February launch could be a failure. "It would be mighty discouraging," he says. "It's been a long, hard, at times very tough uphill struggle." The satellite will be partially insured, he adds. "We won't have to assume a large part of the risk," but complains that "insurance premiums or market conditions are not in concert with the risks involved."

After the launch, the real questions will turn on the services carried. The breakup of Spanish International Network (SIN), now Univision, and its ties with Televisa and Anselmo, leave a competitive vacuum into which someone is liable to move, according to some pros.

Asked about PanAmSat (or Anselmo through another venture) launching its own programming, Landman says, "We don't have anything at the moment. It [the satellite] certainly is a vehicle for it. I think we may get into that at some point." □



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GOLDEN GLOW SEEN AT TvB

Reps, stations
see double-digit gains
in spot, local/125

SELLER'S OPINION

Hispanic brand
loyalty a matter
of awareness/127

MEDIA PROS

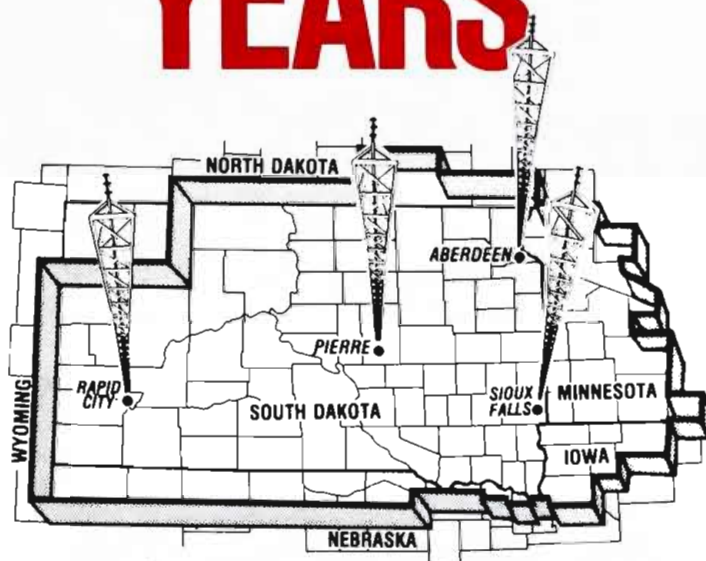
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for growing problem
of clutter/129

TELEVISION/RADIO AGE

Spot Report

November 23, 1987

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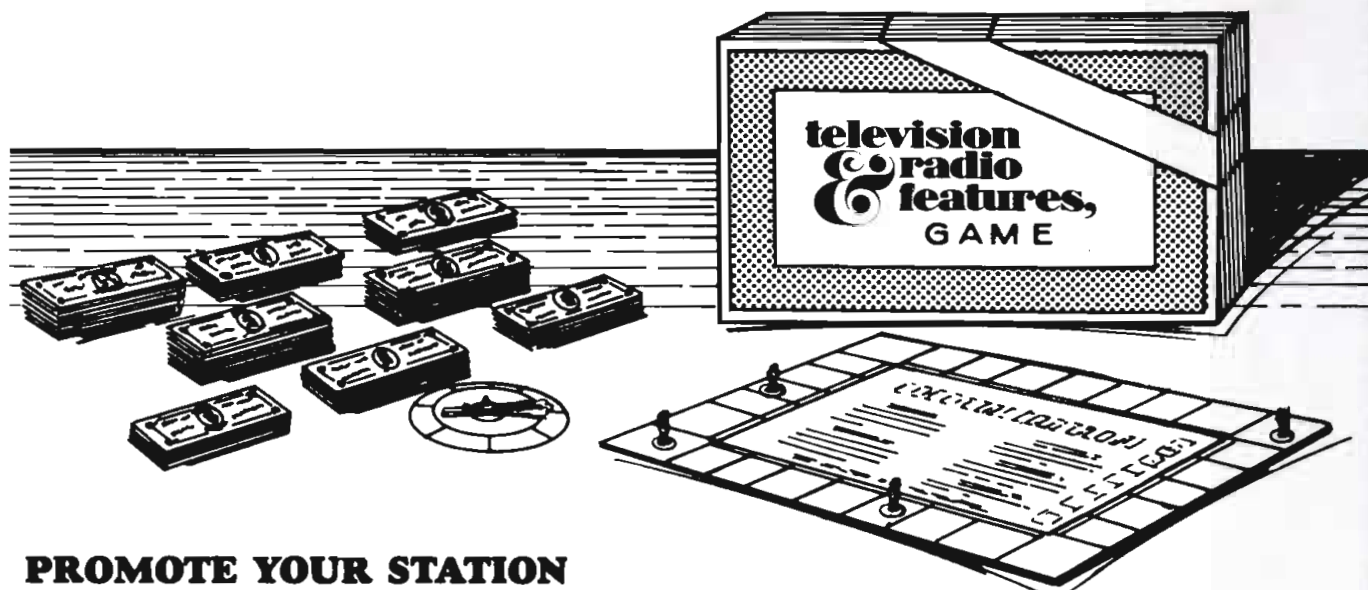
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Spot Report

November 23, 1987

TvB meet glows with optimism on spot, local

A general optimism about spot and local TV business next year pervaded the TvB's annual meeting in Atlanta, with only a few notes of caution. A spot check of station and rep executives mostly generated estimates of double digit increases in '88 in their markets, if not across-the-board.

A typical estimate came from James G. Babb, elected chairman of the TvB board at the session. The executive vice president of Jefferson Pilot Communications, speaking of the markets where the company has affiliated TV stations, saw Charlotte up 12-13% in both spot and local billings, helped by heavy political advertising. Richmond will be "a little lighter" because of less political advertising, but it will still be in the double digit range, Babb said.

A cautionary note about spot came from Raymond Johns, president of Seltel, who expected spot business in general to rise 6-7% next year, "two to three points lower than I thought." Johns said he talked with a number of advertisers before making this estimate and that "[The stations] caused this problem" by accepting too much barter business. The rep chief also commented that "package goods are not recession proof." Nevertheless, Johns said that 6-7% in real increases annually for spot would be "pretty good." And stations can do it, he said, by tightening their belts.

Rick Keilty, general sales manager of WVEC-TV Hampton-Norfolk, a Belo-owned ABC affiliate, figures spot will be up in the Tidewater market 10 to 12%, with local up 8-9% next year.

Indies. A prominent voice for independents, Robert Somerville, president of Independent Television Sales, sees TV spot business in general up 12-15%. As for his list, Somerville, speaking metaphorically rather than numerically, said, "We'd better be up 45%," a reference to the many new indies he now represents.

Bob Stettner, general sales manager of WSMV(TV) Nashville, sees the market up 15% in local billings in '88, but is "cautiously optimistic" about spot.

Bruce Fleming, sales manager of KTTY(TV), San Diego independent, feels that spot and local business could be up about 25% in the market next year, despite the fact that '87 was "flat." He's not sure why this year was slow, but notes that his station was up in sales this year and calls San Diego a "booming" market.

Babb succeeded E. Blake Byrne, Lin Broadcasting's group vice president/television, as TvB chairman, while Peter B. Desnoes, managing general part-

ner, Burnham Broadcasting Co., succeeded Babb as secretary. (Under normal conditions, the secretary becomes the next TvB chairman.)

Reelected board treasurer was David Allen, president of Petry Television, While Peter Ryan, executive vice president, Harrington, Righter & Parsons, was reelected board vice president.

Two new station directors were elected to the board: Patrick J. Gmiter, executive vice president of WPXI Corp., and vice president of the marketing broadcast division, Cox Communications; Kenneth H. MacQueen, vice president/television division, Palmer Communications. Reelected to the board was Thomas A. Oakley, president of Quincy Newspapers Inc.

Elected to the board by TvB's producer/syndicator members was Lucy Salhany, president of domestic television and video programming for Paramount Pictures. She succeeds Gary Lieberthal, chairman and CEO, Columbia/Embassy Television.

TvB spotlights top station-produced spots

Steve Melody, who owns Cedrics, a gift and toy shop in Fayetteville, Ark., ran a commercial last year that he wrote himself and had produced by KFSM-TV Fort Smith. The spot, featuring a stuffed teddy bear wandering among the other toys, brought his store so much Christmas business that he's running it again this December. The spot was also honored as first place small market winner for markets 76-plus, in the 1987 Television Bureau of Advertising/Sales Advisory Committee Commercials Competition to honor TV spots produced in association with local television stations.

Nine winners were announced from a record 440 entries at TvB's 33rd annual meeting in Atlanta. Besides Cedrics, a hospital and a discount electronics and appliance chain took top honors and a grand prize also went to WJBK-TV Detroit for on-air promotion of television advertising.

WJBK's winner starts with a kid chased by two bullies who shake him down for his lunch money. Says the voiceover: "It's a financial decision you learn to live with. But someday you'll get even." Next the kid is a grown store manager, bullied by the two Detroit newspapers: two tough space peddlers try to shake him down for his ad budget: "Hand it over," they threaten," or when the merger goes through we won't guarantee you any ad space." "No thanks," says the store manager as he rips the newspaper to bits and the voiceover advises: "Advertise on television. It's not the way to get even. It's the way to get customers." Top winner in the markets one through 30 category went to Best Buy, an "electronic superstore" chain based in Bloomington, Minn. TvB says the chain keeps viewers aware of its discount prices, specialized service department and 1,750 items with TV commercials "in every one of its 41 markets every single day of the year. The spot was by WCCO-TV Minneapolis-St. Paul.

Spot Report Campaigns

Dove International, TV

Tatham-Laird & Kudner/Chicago
ICE CREAM BARS are being recommended for four weeks that started in mid-November in a coast-to-coast list of larger television markets. Buyers lined up daytime, primetime and prime access spot to reach women 18 and up.

The Maytag Co., TV

Leo Burnett Co./Chicago
SELECTED APPLIANCES are being featured for two to nine weeks that commenced in early November in a long and nationwide spread of television markets. Media team worked with daytime, news and fringe avails to appeal to women 25 and up.

Procter & Gamble, TV

Tatham-Laird & Kudner/Chicago
SELECTED BRANDS are sharing 10 to 11 weeks of fourth quarter spot exposure in a long and nationwide lineup of television markets. Negotiators rounded up news avails to reach adults in various age brackets, depending on brand.

Sears Roebuck and Co., TV

Ogilvy & Mather/Chicago
SHOPPING is being encouraged for three to 10 weeks starting on various October and November air dates in a long and coast-to-coast list of larger television markets. Buyers arranged for news and fringe avails to attract both men and women 25-plus.

Spot for NYNEX

Local spot television across the U.S., spot radio in the Northeast, and national cable exposure are scheduled for the new \$15 million NYNEX national corporate campaign. The advertising broke in early November and is set to continue into 1988 in such TV markets as Atlanta, Boston, Chicago, Dallas-Fort Worth, Houston, Los Angeles, New York, Philadelphia, San Francisco and Washington, D.C. Radio is scheduled for Albany, Boston, Buffalo, New York, Portland, Me., Providence, R.I. and Springfield, Mass. Sheila Enwright, NYNEX staff director of corporate advertising, says the campaign's emphasis will be "to demonstrate both locally and nationally that NYNEX is a leader in the information services industry."

Appointments

Agencies



Behrmann

Bell

Bill Behrmann has been named senior vice president, director of media for the new Dearborn, Mich. office of Ogilvy & Mather. He is replaced as director of media at O&M/Chicago by **Tom Bell**, who has been vice president, associate media director there. Bell joined Ogilvy in 1981 as a media supervisor and Behrmann came to the agency in 1977.



John A. McGuigan has joined McConaughy Barocci Brown as director of media services. He takes over the new post from HDM Dawson Johns & Black, also Chicago, where he had been vice president and media director.

John Blaha has joined McDonald Davis & Associates in Milwaukee as vice president, media services. He moves in from Foote, Cone & Belding/Chicago where he had been a group media director.

Carol Kaufman has been elected a vice president of Lintas:New York. She joined the agency, then SSC&B, in 1985 as a research supervisor and is now a group research manager.

Elizabeth Fox has been promoted to media supervisor at DDB Needham Worldwide/Chicago. She came to the agency in 1984 as a media assistant and now steps up from planner.

Annette Cerbone has been elected a vice president at Chiat/Day in New

York. She came to the agency in 1985 as assistant director of network programming and is now director of network programming.



Lori Donchak has joined the Marketing Planning Department of FCB/Leber Katz Partners as vice president, partner, marketing planning. She transfers from Foote, Cone & Belding/Chicago where she had been vice president, senior account director on Kraft brands.



Nitin Dalvi has joined Weightman Research, Philadelphia as vice president, director of custom research. He had headed the Atlanta office of Schrader Research and before that was with the marketing research department of Coca-Cola.

Ann M. McKillip has been hired as a media planner at BBDO/Chicago where she reports to **Nancy Swiet**, vice president, associate media director. McKillip had been a planner with HDM Dawson Johns & Black.

Katz' KRG Marketing

A new business sales development unit, KRG Marketing, has been formed by the Katz Radio Group. Susan Wagner steps up from account executive with the Katz Radio Group Network to head the new unit as vice president and director. And Ken Swetz, president, Katz Radio Group, says more sales/marketing executives will be added as the new business unit is rolled out. Swetz also says it's set up to go after new dollars for all the radio stations represented by all the KRG rep companies: Banner Radio, Christal Radio, Katz Radio, Katz Hispanic Radio and Republic Radio.

Representatives



Peg Foley has been promoted to vice president, Philadelphia/Boston regional manager of Group W Radio Sales. She started with Interep as a sales assistant for Major Market Radio in 1982 and now steps up from Philadelphia regional manager at Group W Radio Sales.

Ibra Morales has been promoted to vice president, general sales manager of the White and Blue station groups at Katz American Television. He had been national sales manager of the Eagles.

Rob Tuck has been promoted to manager of C-1 research team and **Angelo Scialfa** moves up to manager of the D-I research team at MMT Sales. Scialfa joined MMT early last year from Perception Research Services and Tuck came aboard last May as a research analyst.

Michael Ronner has been promoted to group research manager of the White Team at Petry National Television. He came to Petry a year ago from Harrington Righter & Parsons where he had been a research analyst.

Harry Stinson has been named sales manager of the Atlanta office of Katz Independent Television. He joined Katz in 1982 from Metro TV Sales and before that he had been with Peters, Griffin, Woodward.

Patricia Baker has been promoted to vice president/personnel for the Interep companies in New York. She originally joined McGavren Guild Radio in 1975 and now steps up from manager of personnel and general administration for Interep.

David Bisceglia has transferred from the Dallas office to New York where he's now an account executive on Blair Television's CBS Red Team. He started with Blair in 1983 as a research analyst and before that had been with WNEW-TV New York.

One Seller's Opinion



Brand loyalty a matter of limited brand awareness?

Escalante

Hispanics in the United States are said to be highly brand loyal, more so than the general population. But how can I as a Hispanic not be brand loyal when the brand I use is the only brand I'm aware of? If the assumption is correct that a Hispanic's family comes first in all things, then it would also be correct to assume that a Hispanic would be on the lookout for better products, wider varieties and savings that can be applied toward other family comforts. Yet not many have been willing to tell me, in a language I understand, that there are many more products and services than I am aware of. Which bank is best for my family? Which brand of tooth paste will better protect my family's teeth? Which airline can take my family to visit relatives? I am not a gambling man, but I would wager that high Hispanic brand loyalty is largely a result of low brand awareness.

Turning to language, it is commonly heard that Hispanics who speak Spanish are probably at the bottom rungs of the earning and spending power ladder. This is true of some. But let's listen to what Dr. Carlos Arce, president of Nu Stats, Inc. said at a recent seminar: "There is a great deal of middle-class refugee immigration that is going to retain Spanish for a long time. It's easier for middle-class immigrants to retain Spanish than it is for poor, relatively-uneducated immigrants. The children and grandchildren of immigrant physicians from Mexico or Argentina are much more likely to know Spanish two generations later in the United States than children and grandchildren of immigrants from a farming community in Mexico who came here with virtually no education."

Many immigrants today are a different sort than those of, say, 10 or more years ago: doctors from Nicaragua, lawyers from El Salvador, teachers from Argentina, marketing executives from Mexico. Name the profession and you'll find a Hispanic degreed in it. Can we afford to let these people's spending dollars go to someone else's cash register? And contrary to what some may believe, a Cuban, Mexican, Argentinian or Puerto Rican may quite easily converse with each other in Spanish. Except for a few idiomatic expressions, it's all Spanish. As in English, "soap" does not change from California to New Jersey. It's still "soap."

And there's the Amnesty Program. Many illegals will be awarded legal and permanent residency status. This is bound to trigger Hispanic spending, from homes to welcome mats and pets. But even without amnesty, there is no law, wall or river that can deter immigration, legal or not. Economic and political instability of home countries are the driving factors of immigration into the U.S.

To summarize, we are dealing with people whose numbers are far from waning and who are more brand loyal only because the Italian, German or Swede next door are being targeted by business. The myth persists among some that Hispanics are difficult to reach and probably not worth the effort. But the reality lies in the results reaped by the Cokes and Pepsis, the Miller beers, the Coors, the Budweisers, Fords and Chevrolets. These folks have committed serious time, money and caring. They and others, speaking to Hispanics in Spanish, are reaping many benefits.—**Manuel A. Escalante**, director of marketing, Tichenor Spanish Radio

Stations



Charles Bortnick has been appointed general manager of Malrite Communications' KKHT Houston. He moves in from Florida where he had been vice president, general manager of WSRF/WSHE(FM) Fort Lauderdale-Miami.

Paul Raymon has been named president of Gillett Communications of Atlanta, new owner of WAGA-TV. The station was recently acquired by Gillett from Storer and Raymon had been its vice president and general manager since 1972.

Cary D. Jones is now vice president, general manager of Fox Television's KDAF(TV) Dallas-Fort Worth. He was formerly president and station manager of KTRV-TV Boise, Idaho.

Clifford K. Levine has been named president and general manager of Capital Cities/ABC's WLS/WYTZ(FM) Chicago. He transfers from Los Angeles where he had been general sales manager of KABC.

RAB's man in Detroit



J. D. MacKay is the Radio Advertising Bureau's new vice president, sales and marketing for Detroit. He moves in from Wells, Rich, Greene/Detroit where he had been a vice president and management supervisor, to help handle new business development and direct RAB's Detroit sales office. Before working for Wells, Rich, Greene, MacKay was advertising services manager for Green Giant/Canada and earlier in his career he had been associate manager of consumer promotions for General Foods/Canada.

C. Wayne Godsey has been appointed general manager of KOAT-TV Albuquerque, N. Mex. He comes to the Pulitzer Broadcasting station from Milwaukee where he had been vice president, general manager of WISN-TV. He is also a past national president of the Radio/Television News Directors Association.



Jan Shay has been appointed to the new post of station manager of Group W's KAER(FM) Sacramento. She is succeeded as general sales manager at WINS New York by **Ritchard Homberg** who steps up from sales manager at the station.

Bob McGann has been promoted to vice president and station manager of WCCO-TV Minneapolis-St. Paul. He joined the station in 1978 as national sales manager and now moves up from director of sales and marketing.

Randy Prichard is the new general sales manager at WZEZ(FM) Nashville. He moves in from Springdale, Ark. where he had been general manager of KBRS.

Tom Raponi has been named director of sales of WNYT-TV Albany-Schenectady-Troy. He comes to the Viacom station from a post as local sales manager at KCNC-TV Denver.

Dan Carelli has been promoted to general sales manager of WRBQ AM-FM. Tampa-St. Petersburg, and **Debra Porte** has stepped up to local sales manager. Both executives have been with the stations since 1982.

Dick Wexo is now general sales manager at WTVJ(TV) Miami. He was formerly general sales manager for WPLG(TV) Miami.

Barbara Babian has been promoted to general sales manager for WMEX/WMJX(FM) Boston. She joined the stations in March from WROR(FM) Boston and now moves up from retail sales manager.

New Stations

On Air

KABB-TV San Antonio, Texas; Channel 29; ADI, San Antonio, Licensee, Alamo Broadcasting, 520 North Medina, San Antonio, Texas, 78207. Some Spanish language programming mixed in with English. Telephone (512) 299-1129. Bill Carter, vice president, general manager; Kevin Mirek, sales manager; Gary Drew, operations manager. Represented by Independent Television Sales. Air date, mid-November.

Buyer's Checklist

New Representatives

Adam Young has been appointed national sales representative for WIBM-TV Meridian, Miss. The station is an NBC affiliate.

Banner Radio is now national sales representative for WERE/WNCX(FM) Cleveland and KXYQ(FM) Portland, Ore. KXYQ programs a contemporary hit radio-personalities format, WNCX offers classic hits and WERE features news and talk.

Caballero Spanish Media has been named national sales representative for WZOR Fort Meyers-Immokalee, Fla.

Christal Radio is the new national sales representative for WDVE(FM) Pittsburgh and for WBOW/WZZQ(FM) Terre Haute, Ind. WZZQ and WDVE air album oriented rock and WBOW programs a full service/MOR format.

Eastman Radio has been named national sales representative for WGST/WPCH(FM) Atlanta and for KKSS(FM) Albuquerque. KKSS features a CHR/urban sound and WGST carries news and sports. WPCH is an easy listening station.

Hillier, Newmark, Wechsler & Howard has assumed national sales representation of KLTX(FM) Seattle and KAKS AM-FM Amarillo, Texas. KAKS broadcasts oldies in AM stereo, its FM sister offers contemporary hits, and KLTX serves up a light adult contemporary format.

Media Professionals

Solutions to problem of increased clutter



Judith Black

*Strategic media planner
Bozell, Jacobs, Kenyon &
Eckhardt
New York*

All forms of communication are shortening, observes Judith Black, strategic media planner at Bozell, Jacobs, Kenyon & Eckhardt. In the agency's *Television: Changes and Challenges of the Mid Eighties*, authored by Black, she describes a viewer "adjusting to a multitude of brief, rapid messages, from quick paced cuts within programs and music videos, to headlines in newsbreaks. One might conclude that as tomorrow's more sophisticated viewer adjusts to assimilating ideas in shorter periods of time, today's 30s may become as tedious to the viewer as yesterday's 60s."

But she warns, "Another conclusion is that with

such changes, plus the deluge of increased direct mail, catalogues, billboards, etc., the viewer can digest just so much before his or her system is pushed to a point of overload and shuts off. The result could be a steep drop in recall levels."

Black reports one study of shorter units finding that viewers "definitely notice more commercials per break as the use of shorter units increases. Viewers perceive an increase in commercials per break as time subtracted from programming. The more advertising they see, the more negative they become toward it."

She also suggests ways to reduce the perception of clutter to boost commercial effectiveness. One way is to insist on a strong creative product. But media can also play a key role, she says. Agencies should insist on network policies that preserve product protection and insure that no two competitive brands appear in the same commercial pod. She also recommends that pods be "placed within programs, channels should have concurrent commercial breaks, and advertisers should have greater freedom to determine the length and mix of their commercials within pods."

Black also notes that to attract movie viewers, a few independent TV stations run "the limited commercial interruption movie: rather than frequent short commercial breaks, they've moved to fewer breaks, some including as many as 15 messages. This holds high appeal to viewers, but only increases the perception of clutter. The loss in recall of such long breaks is well documented."

In a word... Quality



The First Name In Radio

WBZ, Boston WINS, New York KYW, Philadelphia
KDKA, Pittsburgh KODA, Houston KQZY, Dallas/Fort Worth
KQXT, San Antonio KEZW (AM) and KOSI, Denver KMEQ-AM-FM, Phoenix
KAER and KFBK (AM), Sacramento KFWB, Los Angeles KJQY, San Diego

Westinghouse Broadcasting

Katz Radio is now the national sales representative for KRXY AM-FM Denver and for KLTE(FM) Oklahoma City. KLTE is an adult contemporary station and both Denver stations simulcast a contemporary hit radio format.

Katz Independent Television has been tapped as national sales representative for KBHK-TV San Francisco. The station is owned by United Television of San Francisco.

MMT Marketing Division has been appointed national sales representative for WWAY(TV) Wilmington, N.C. and WAPT-TV Jackson, Miss. Both stations are ABC affiliates recently acquired by Price Communications from Clay Communications.

Republic Radio is the new national sales representative for WKHX AM-FM Atlanta and KHOW/KSYY(FM) Denver. KSYY carries Transtar's Format 41 and KHOW offers a full service adult contemporary format. WKHX airs traditional country music and its FM sister broadcasts contemporary country music.

Roslin Radio Sales has been appointed national sales representative for KSNN Merced, Calif. and WJDY Salisbury, Md. Both stations program adult contemporary formats.

Settel has been appointed national sales representative for WDKY-TV Lexington, Ky. and WTWC-TV Tallahassee, Fla. WTWC is an NBC affiliate and WDKY is an independent.

New Facilities

WFTS-TV Tampa-St. Petersburg has started construction of a 1,649 foot candelabra transmitter/tower in Riverview to boost the station's power and coverage and give it a better picture. The new Harris transmitter and tower with a DiElectric antenna and elliptical wave guide are part of \$3.5 million in improvements being committed by owner Scripps Howard.

Transactions

Wodlinger Broadcasting Co. is selling KCWV AM-FM Leavenworth-Fairway, Kans. to **Reagan Henry National Radio Associates** of Philadelphia for \$8.7 million. The two stations were ac-

quired by Wodlinger in 1982 for \$1.7 million.

Signal One Communications has completed purchase of WLEC/WCPZ(FM) Sandusky and WADC/WMGP(FM) Parkersburg-Marietta from **Erie Broadcasting Corp.** and **Parkersburg/Marietta Broadcasting** of Cleveland for approximately \$6 million. Signal One, formed earlier this year to acquire these stations, is owned jointly by Kim E. Colebrook, president, and Mills Hall Walborn and Associates of Cleveland.

TVX Broadcast Group, Inc. has closed the sale of WNYB-TV Buffalo, N.Y. to **AUD Enterprises, Inc.**, a subsidiary of Niagra Frontier Hockey Corp. (owner of the Buffalo Sabers) for \$4,635,378. The station went on the air Sept. 1.

L. L. Broadcasting has purchased WJIM AM-FM Lansing, Mich. from **Mich-A-Media, Inc.** for \$3.5 million. L. L. is owned by Lee Leicing and Grant Santimore owns Mich-A-Media. Broker in the transaction is The Mahlman Co., Bronxville, N.Y.

WHY BE A LITTLE FISH IN A BIG POND?

FASHION BUSINESS IS BIG BUSINESS IN TRAVERSE CITY/CADILLAC/CHEBOYGAN.

Traverse City/Cadillac outspends Nashville, Tennessee, the 31st ranked HH ADI in the United States, for Apparel and Accessory sales-per-household. In just five years, Effective Buying Income has leaped up 78%, outpacing Michigan and the East North Central Region by a Midwest mile. Total Retail Sales have jumped up 39%, again beating increases in Michigan and the East North Central Region and proving that apparel and accessory sales are always big sales in Traverse City/Cadillac/Cheboygan.

WPBN-TV/WTOM-TV DELIVERS THE HEART OF THE TRAVERSE CITY/CADILLAC/CHEBOYGAN MARKET.

We've got the facts, figures and programming to help your sales dominate the Midwest's fashionable new market, too.

BE A BIG FISH

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NBC WPBN-TV/WTOM-TV, NBC, Traverse City/Cadillac/Cheboygan, MI
 KYEL-TV, NBC, Yuma, AZ/El Centro, CA
 WDAM-TV, NBC, Laurel/Hattiesburg, MS
 WCFT-TV, CBS, Tuscaloosa, AL

© 1987 Beam Communications Corp.

Source: 1986 Survey of Buying Power



Represented by
 Katz Continental Television

Older is better (from page 50)

try new products than are younger people.

The 35 Plus Committee previously was known as The 35-64 Committee, but Webster says this was changed because "We don't want to cut it off at 64." He has noted there are many stations that may have some 100,000 listeners 35-64, "but with 35-plus, that figure might jump to 150,000-50,000 of whom up to now have been effectively blocked out of consideration."

He admits, though, "If the 65-74 age cell is in use in five years, I would consider it a major breakthrough."

Webster argues that agency planners are starting to fall behind their clients in recognizing the value of the older market. He notes the facts are shown constantly in consumer publications and in clients' trade publications, such as *Supermarket News* and *Discount Store News*. He adds, "the head of the New York Cadillac Dealers Association recently told me that maybe he had been wrong to worry that the average Mercedes buyer was 10 years younger than the average Cadillac buyer." He points out that most of the Cadillac dealer advertising on radio lately has

"If the 65-74 age cell is in use in five years, I would consider it a major breakthrough." The 35 Plus Committee was renamed from The 35-64 Committee because "We don't want to cut it off at 64."



Maury Webster
Executive director
The 35 Plus Committee

been going to stations serving the older demographic.

Meanwhile, WOR's special report, comparing the buying power and spending habits of 55-64 with those of 25-34, is being delivered to marketing executives and media planners.

"While this age group (55-64) has higher discretionary income and more buying power than the younger group, it is often ignored by marketers," says

WOR vice president/general manager Lee S. Simonson. "Ironically, most advertisers continue to target 25-54 in their media buys when, in fact, a switch to 35-64 would prove significantly more efficient. This is particularly true in the New York market, where the younger (25-34) demo indexes 7% lower than the national average and the 55-64 group indexes 2% higher."

The report, based primarily on data
(Continued on page 133)

The American Chiropractic Association



1987 JOURNALISM AWARDS COMPETITION

for distinguished service
in health reporting

There's still time to do a story or program in 1987 that will bring public attention to the health needs of our nation...if you have been responsible for a program or story that is meritorious in bringing public attention to the health needs of our nation...if your work has served to motivate your community to a better understanding of a health problem...if your efforts promoted health and welfare, your story or program should be entered in this competition. Enter your own program or nominate colleagues' programs for awards.

There's still time to do a story or program in 1987 that will bring public attention to the health needs of our nation...if you have been responsible for a program or story that is meritorious in bringing public attention to the health needs of our nation...if your work has served to motivate your community to a better understanding of a health problem...if your efforts promoted health and welfare, your story or program should be entered in this competition. Enter your own program or nominate colleagues' programs for awards.

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CASH PRIZES AND TROPHIES WILL BE AWARDED

Wall Street Report

Murdoch's News Corp. pulls over half of revenues from U.S. operations

Although its roots are in Australia, News Corp., Ltd., in 1987 derived the largest portion of its revenues and profits from the U.S. and the second largest from the United Kingdom.

Total revenues for the year ended June 30 were more than \$3.5 billion (U.S.) compared with close to \$2.7 billion in 1986. For the U.S., they were nearly \$1.9 billion, compared with just over \$1.3 billion in 1986. The U.K. was responsible for \$893 million, compared with nearly \$792 million, and the \$733 million for Australia and the Pacific Basin compares with nearly \$569 million. This amounts to 54% of revenue coming from the U.S., 25% from the U.K. and 21% from CEO Rupert Murdoch's home territory.

But while the U.S. accounted for more than half of revenues, the U.K. comes close to it in net profit before taxes, contributing 40% to the U.S.'s 47% and Australia/Pacific's 13%. All three areas made healthy gains in 1987 from 1986: U.S., \$261 million vs. \$206 million; U.K., \$222 million vs. \$120 million and Australia/Pacific, \$75 million vs. \$47 million.

Newspapers continued to be the dominant segment of business in 1987, representing 38% of revenues and 43% of net profit before taxes. Filmed entertainment was 26% and 20%, television 13% and 14%, magazines 11% and 12%, commercial printing, 3% and 2% and other, 9% in both revenues and profits.

Television and filmed entertainment showed significant increases in both revenues and operating in-

come. In Australian dollars, which amounted to just under 66 cents U.S. at the time the annual report was completed, television revenues for 1987 were nearly \$687 million, compared with \$351 million in 1986, and operating income was more than doubled to \$115 million from \$54 million. Filmed entertainment revenues more than doubled to nearly \$1.4 billion from nearly \$550 million, as did operating income, to nearly \$171 million from \$77 million.

Twentieth Century Fox Television is riding high on the second-season success of *L.A. Law* on NBC and this season introduced the successful *Hooperman* on ABC and just-cancelled *Leg Work* on CBS. Syndicated programs include off-network shows like *MASH* and *The Fall Guy* and first-run shows such as *Small Wonder*, *The \$100,000 Pyramid* and *9 to 5*. International sales of such programs as *L.A. Law*, *Small Wonder* and *Dynasty* made for a record year.

Fox recently completed an agreement to provide 52 films from its motion picture library to the People's Republic of China for national telecast. CBS/Fox Video, its joint home video venture, posted a slight increase in U.S. market share to 13.7% from 13.5%.

Fox added its seventh owned TV station last January when it acquired WXNE-TV Boston from Christian Broadcasting Network and changed the call letters to WFXT. Owned stations now reach 24% of the U.S. While the company's network operation, Fox Broadcasting Co., is not yet profitable, its owned stations picked up substantial audiences in the last May sweeps, with four of the stations each adding four share points.

In Europe, the pan-European satellite broadcast venture, Sky Channel, has not yet become profitable. The company expects its potential audience to grow from 9.3 million homes in 1987 to 19 million over the next five years.

The News Corp., Ltd. and subsidiaries

000\$ except per share data

	Year Ended June 30,		U.S. Dollars
	1986	1987	1987
Revenues	A\$3,822,739	A\$5,317,876	US\$3,503,417
Costs and expenses	3,289,180	4,470,580	2,945,218
Operating profit	533,559	847,296	558,199
Other income (expense)			
Investment income	88,371	137,216	90,398
Interest expense	(22,579)	(390,480)	(257,248)
Amortization of goodwill	(22,239)	(42,022)	(27,684)
Income before income tax expense	377,112	552,010	363,665
Income tax expense	(58,164)	(80,760)	(53,205)
Income after tax	318,948	471,250	310,460
Interest of outside shareholders	76,692	104,884	69,098
Income before extraordinary items	242,256	366,366	241,362
Extraordinary items	3,527	460,024	303,064
Net income and extraordinary items	245,783	826,390	544,426
Earnings per share			
Income before extraordinary items	1.78	2.56	1.68
Net income and extraordinary items	1.80	5.64	3.72

Percentage of users who are loyal to a particular brand

	Prepared soup	Refrig. meats	Canned meat entrees	Salad dressing	All purpose cleaner	Ice cream	Internal analgesics
25-34	49.0%	28.9%	50.2%	27.9%	32.7%	36.3%	29.3%
55-64	44.5	27.6	44.7	26.5	33.7	32.8	34.7

	Hot dogs	Feminine protection	Ready to-eat cereal	Beer	Detergent	Shampoo	Baking ingrnts.
25-34	27.5%	31.4%	7.1%	33.5%	23.9%	28.6%	27.5%
55-64	28.0	32.4	10.5	25.5	27.7	36.4	26.3

	Frozen sweet bkd. gds.	Frozen refrig. whipped topping	Dried fruits	Ready-to-drink fruit juices	Pest traps	Cake mixes	Frozen brkfst. foods
25-34	45.6%	56.3%	28.4%	11.4%	81.4%	32.1%	39.3%
55-64	41.3	58.7	36.8	19.3	80.7	33.5	43.5

	Antacid tablets	Deodorants	Baking mixes	Fabric softeners	BBQ sauce	Bar soaps
25-34	69.2%	36.8%	45.4%	36.4%	51.4%	29.3%
55-64	68.5	43.1	46.6	38.1	51.6	29.7

Source: Information Resources, Inc., 1986. (Study commissioned by CBS-TV)

Older is better

(from page 131)

compiled from research by Simmons Market Research Bureau, gives 55-64 the following advantages over 25-34:

- Income—39.9%
- Discretionary income per capita—73.6%
- Financial assets—590.3%
- Use of domestic tour packages—86.8%
- Frequent food shopping—76%
- Purchase of new cars—37.5%

The report further shows the older group no less likely to switch brands than the younger one and more likely in such categories as beer, frozen baked goods, prepared soups and canned meats. The study was developed by Ramm Advertising, Cranford, N.J.

Shift in formats

As agencies recognize the importance of older demographics, according to general indications, there will be less of a change in radio formats than in which formats are bought most. Mounty sees as the most significant change the emergence of New Wave music, as originated by KTWV(FM) Los Angeles.

"It's the first distinctive new format in about 10 years—since disco," Mounty points out. "And where disco

(Continued on page 138)

"That was a smooth closing. And to think, it almost didn't happen."

"Without CEA, it probably wouldn't have."



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I asked our research department to look at the first few weeks of this season versus the first few weeks of the 1977 season. It's real interesting. The number-one show this year is *The Cosby Show*, and that is performing within about 2% of the Number 1 show back in 1977. The Number 10 show is virtually getting the identical rating to what the Number 10 show was getting in 1977. If you analyze this you realize that where the real audience erosion is happening in the network marketplace is not with the successful shows—and in today's terms those are usually the good shows, the shows that get showered with Emmys—but with the bottom 50 shows. The increase in competition around us is really a threat to mediocrity and not to quality.

And as for the erosion so far, discounting the fact of the football strike and whatever, I think it's really attributable to the fact that there is not one blockbuster hit on the three networks, an immediate hit that hits the ground running and achieves a 30 share or better in its time period, where the network has not been achieving that level in the previous year.

Now, all that we need is the influx of just a couple of hits to change all of that. It has been our experience at NBC, both with *The Cosby Show* and *Golden Girls*, as well as with *Miami Vice*, that when you get those kinds of hits they not only turn around a time period, they actually bring back audience into the network universe. They also build up the network universe for an entire night. It all happens when you put the right show in the right place.

The 52-week season

Basically what we have to do is find new sources and new alliances for our programming. With the talent spread around we have to do things differently, namely consolidate resources. I don't think we can collectively make 60–80 pilots every spring. I don't think there's the necessary talent spread around town to make that quantity of shows and have any semblance of quality to point to the following fall. What we're doing at NBC is we're going to be making fewer pilot commitments and be making more series commitments, trying to use the lure of a series commitment to attract two or three sources of creative talent to work together. These people on their own might have been able to only garner a pilot commitment; put them together and the whole may be greater than the sum of the parts. We're also breaking down traditional barriers of program development. We now have one particular project, which has already been in the press, namely the 90-minute program that will be a joint collaboration between NBC Entertainment, NBC News and NBC Sports. And that's targeted for the 6:30 to 8 time period on Sunday nights.

We've been crowing about the 52-week season for several seasons, but I think the impact of last summer has certainly not been lost on any of us. What we're doing at NBC is we're trying to learn from an experiment, an inadvertent one last season, when a

show that was scheduled to go on in the spring ended up playing in the summer. That show was *The Days and Nights of Molly Dodd*. It was a success and was renewed for midseason.

Now, in the past, back in the mid-'70s, programming in the springtime was used as a way to get a leg up for new, fragile shows to be advantaged against re-run competition, to be judged before the networks scheduled their fall season. Well, now we are all guilty of parading out six or seven spring series all at the same time. We're not running against reruns, we're running against each other. The effect is no different than people standing on their tiptoes in a crowd. If everybody does it no one's advantaged.

What we're going to do at NBC is virtually eliminate most of our spring programming and move that programming into the summer months, place it over three or four nights and try to bring circulation back to the network on a year-round basis. Now, as part of that experiment we are also undertaking a favorite project of mine. Right now we have five suppliers in Hollywood who are engaged in a game of musical chairs. There are two series commitments out there; there are five suppliers circling around two chairs. We're trying to develop a 40-week-a-year serial. We all know what *Dynasty* and *Dallas* do in-season; we all know what *Dynasty* and *Dallas* do when they repeated. There's an appetite for a serial. If you could keep it on all year-round, you could have a big hit. This summer NBC will put on two 13-week serials that if successful could continue on into the season and virtually be on every week of the year.

In daytime, we are right now encouraging suppliers who do our soap operas to see if they can shoot those soap operas closer to air and include the element of topicality in their projects. It seemed to me that there are two kinds of programming forms that have no shelf life, shows that are topical and shows that are serialized. If we can combine those two liabilities I think we'll have an asset. Quiz shows. We're looking at interactive game shows. And Saturday-morning programming. We no longer believe that somebody came down from Mt. Sinai with tablets that said "thou shalt program Saturday morning with cartoon shows animated in the Orient." We're looking at situation comedies, which we'll probably produce in-house as a way to afford the higher costs of bringing primetime-like programming to that daypart.

The three ingredients

All of these are ideas. What they all need, obviously, is execution. Hopefully we'll attract the creative talent for that. But underlying all of these will be three ingredients that we're going to look for. Three ingredients that are essential for any show to have to survive in the future.

■ The show has to have a reason for being. Now, this was said differently by a compatriot of mine at CBS, David Poltrack. He said (at the end of last television season) that there is no reason anymore for anyone to watch a bad television show. There's too many channels, there's too many options. Every show that makes it these days usually has underneath it "a rea-

son for being." It is different than what's on. It supplies the audience with something that they can't get somewhere else. It may be a star, it may be a quality of writing, it may be a style of programming.

■ The second ingredient that we're going to look for is the "lack of predictability." The audience now has 35 years of television-watching behind them. TV shows no longer go away. They're just on earlier or later, but they're still on. That audience has seen these storylines over and over again. We have to avoid the predictable; we have to find new wrinkles to the old tales.

■ And third, I think all of these shows have to in some way "qualify for the proverbial time capsule." There are some shows that are on this season that if you made a cassette of them, planted them in the ground, it would be impossible for somebody in the year 2025 to dig up that cassette and be able to say whether the program was made in the '60s, '70s or '80s. We really have to look for a contemporariness for our programming because, as with point number two, our past is ever before us.

Continued cost rise

Now to the hard part of the discussion today, the future trends, the crystal ball. Well, I think one truism can certainly be stated, that costs will continue to rise, and I think that's going to have an effect on all the other future trends. The cost of programming is not going to decrease. I don't think somebody is going to find that \$150,000 half-hour that will be able to compete with *The Cosby Show* or *Dynasty* or *Dallas*.

The question of whether there'll be more than the three networks I think is still a viable question. I believe that there will probably be other networks besides NBC, CBS and ABC as we look out into the future. I think there have been other networks in the past long before Fox found it a good gimmick to call themselves one. When I was growing up there was the Lawrence Welk network. There's the *Donahue* network, the *Wheel of Fortune* network, and OPT and lots of other different ad hoc alliances.

Fox is all wrong

As for Fox, I think they've gone about it all wrong. I think what they've tried to do in their first season of programming was far too ambitious, and when you stacked up the odds and you analyzed it, there was really very little chance that what they put together was going to succeed.

They have two flanks of programming, on Saturday night and Sunday night, four half-hours on each night. Now, the most successful flanks of four-hours happen to exist on NBC, one on Thursday night and one on Saturday night. It took four different development seasons on each of those nights to put together that configuration of those four shows. Four different development seasons, four development seasons of about 30 pilots each, 120 pilots to net out the two successful lineups.

So it's hard to believe that Fox could, in their first year, put together four shows on each of those nights

with no pilot development and be a success. But if you look out across the network universe, there are opportunities on given nights for a fourth party to get in and counterprogram.

Let me talk about some old partnerships, namely the network and their affiliates. In the future I look for stronger bonds to exist between the network and the affiliates. I don't know if that will be imposed, and if it were, which side would be doing the imposing. Certainly the issues are compensation, preemptions, and loyalty.

Responding to a threat

I do think the threat of other networks may bring us closer together. Certainly DBS is a threat that could do that. I look for the networks to take a hard line vis a vis preemptions and virtually assure that all of their programming will be carried on a given outlet if that outlet wants to be called an affiliate of that network.

I also believe that there will come a time—and there have already been a couple of conversations that I've been privy to—where, believe it or not, some of the affiliates may come to the network and actually ask them to consider programming time periods that are currently the purview of the local stations. All of this again having to do with the rising cost of programming in the syndication marketplace.

I think, besides the old alliances, there will be new partnerships that will rewrite the windows of distribution that currently exist. I think you're going to see inventive alliances between networks and cable ventures, as well as networks and home video partners—all of this so we can better be able to afford the high-ticket kind of programming that our audiences have not only grown used to, but have come to expect of us.

I also foresee a day where there may come an alliance between perhaps the weakest network and a major studio, where the network makes a permanent alliance with said studio to guarantee exclusively their product for that network.

Syndication shakeout

As for the syndication marketplace, I think there's going to be a shakeout and redefinition there as well. The example I point to is the situation with *Miami Vice* last January at NATPE. It was a successful show on the network coming to the marketplace. There is an appetite to see *Miami Vice* on the part of the public. Currently the independent stations have not offered sufficient monies for *Miami Vice* to be syndicated.

But that kind of programming coupled with perhaps some other programming that the studio may have or some new programming that they want to put first-run into that same marketplace can be packaged as part of a new kind of cable network, one that would run a certain style of programming for a targeted audience. If the independent stations, local stations don't play ball for those hour shows, they are going to turn up elsewhere, perhaps on cable.



Seen at Independent Television Sales reception are, l. to r., Michael Roessler, WQTV(TV) Boston; Robert Munoz, KCIK(TV) El Paso; Dan Lutgen, KTZZ-TV Seattle; Eddie Valdez, KCIK.



Another ITS group: Browning Holcombe, Jr., ITS; Don Krauss, Bahakel Communications; Gary Hardesty, KVHP(TV) Lake Charles, La.; Jerry Robinson, Kenco Corp.; Bob Somerville, ITS.



Chatting at ITS reception are Dan Sullivan, Southwest Multimedia; John Newcomb, Wabash Valley Broadcasting; Bob Ware, WOGX-TV Gainesville; Chris Andrews, WFTX-TV Ft. Myers.

Talking between events are Tom Cookerly, Allbritton Communications; Tom Oakley, Quincy Newspapers; Raymond Johns, Seltel.



Retiring TvB president Roger Rice poses with Lucy Salhany of Paramount.



Making a twosome are Phil Jones, KCTV(TV) Kansas City and Gary Scollard, MMT Sales.



MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

1988

January 6-10	INTV, Century Plaza, Los Angeles December 28, 1987 Issue
January 23-25	RAB's Managing Sales Conference, Hyatt Regency, Atlanta January 11, 1988 Issue
February 8-13	International Television Film & Video Programme Market, Monte Carlo Television/Radio Age International February Issue
February 25-29	NATPE International George Brown Convention Center, Houston February 22, 1988 issue
April 9-12	NAB, Las Vegas Convention Center April 4, 1988 Issue
April 10-12	Cabletelevision Advertising Bureau Conference, Waldorf-Astoria, N.Y. April 4, 1988 Issue
April 17-20	Broadcasting Financial Management Association, Hyatt Regency, New Orleans April 18, 1988 Issue
April 28-May 3	MIP-TV, Cannes Television/Radio Age International April Issue
April 30-May 3	NCTA, Los Angeles Convention Center April 18, 1988 Issue
May 11-18	Annual Golden Rose of Montreux Festival, Palais des Congres, Montreux May 2, 1987 Issue
June 5-11	Banff Television Festival, Banff, Canada May 30, 1988 Issue
June 8-12	BPME, Bonaventure, Los Angeles May 30, 1988 Issue
September 14-17	NAB Radio '88, Washington September 5, 1988 Issue
October 14-18	MIPCOM Cannes Television/Radio Age International October Issue
November 16-20	Television Bureau of Advertising Annual Meeting, New Orleans November 14, 1988 Issue

* Television/Radio Age will have coverage and bonus distribution at these meetings.

Older radio is better (from page 133)

went for 18-34, New Wave is the first new format not designed to go after youngsters. They say they're going after 25-54, and the ratings substantiate this."

Otherwise, he says, there are plenty of stations in the major markets that skew older—talk, news, easy listening, nostalgia, MOR and even adult contemporary and rock oldies. While Mounty acknowledges that tastes differ within a broad demographic, reaching a broad audience is sometimes more

a matter of presentation than of music. "If you chop off easy listening at one end and AOR on the other end, there's a lot of carryover in between.

"You don't have to worry as much today about pre-rock 'n roll and post-rock 'n roll except in the extremes—such as big band and hard rock. An easy listening station might get bought on a 25-54 buy, although it's really 25-64 with an emphasis on 35-64."

There may have been a time when older-skewing stations were question-

ing their choices of format, but Webster says those featuring the likes of news/talk, big band and Music of Your Life "are becoming more convinced they did the right thing when they went that way."

They've had more trouble with advertisers than with ratings, he explains, "but now they're less likely to let their time go as cheaply."

Gugel of BJK&E notes that, with AM listenership declining in favor of FM, the AM stations devoted to news and talk may have an easier time finding a niche for themselves. But he adds that, as the population shifts upward in age, "at some point we're going to have to take a harder look at radio" in terms of lifestyles vs. listening habits.

Taub at Grey is among those who are more convinced that stations will have to change in order to accommodate advertisers: "If an adult contemporary station wants to garner a higher share of a broader demographic, it may have to make some changes. If a large amount of the music is new rock, the mix of that station will have to change. We've seen some subtle changes. In New York, WCBS-FM has become more popular with an older demographic (see following story on "Cousin Brucie"). There have always been oldies, but there are more people around to want to listen to them—and more stations in New York, for example, are playing them.

"In markets with fewer stations, they're going to have to change formats or compartmentalize them more." She says this will mean that agency media buyers will have to probe harder with station reps to learn what's being offered in each daypart.

Going for broad appeal

Stein of Y&R says, "When you get into the smaller markets, you find more stations that are more things to more people." In the major markets, though, it's no problem finding stations that concentrate on a mature audience, he says. "More AM stations are leaning to talk formats than before because it's more important to mature people. Some entertainment stations are moving in the direction of making changes as the marketplace dictates. But most changes that take place in radio are gradual—so that the stations don't lose the listeners they have."

Observing that New Wave indicates a thrust toward a slightly older audience, Carr of Lintas adds that the emergence of two 24-hour sports stations may be another sign of that direction. He adds that a greater number of syndicated programs, such as big band and health, are being designed to appeal to a mature market. □

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In the Picture

Phyllis Oulmann



Now senior vice president, director of broadcast production at Bozell, Jacobs, Kenyon & Eckhardt, Oulmann says she "helps make creative ideas both doable and affordable."

Cites value of earliest possible involvement in the creative process

"I see my role as helping art directors execute their visions within a feasible framework," says Phyllis Oulmann, recently promoted to senior vice president, director of broadcast production at Bozell, Jacobs, Kenyon & Eckhardt/New York. To be great, she adds, "An idea must first be doable and then affordable. It's my job to help find the way."

Oulmann explains that what she'll be doing from here on out, despite her new title, "won't be too far removed from what I've been doing for some time. It's mostly a matter of doing *more* of the same." She says she's always tried to get involved as early as possible in the creative process: "And now, if I can, I'll try to get in on it even sooner. The earlier I can sit down and look at the board with the creative people, the sooner I can start work on any problem-solving that's called for."

She explains, for example, "If the board comes down and you know the creative objectives and the size of the client's budget, there's a chance you can sit down with creative and come up with an approach to the execution of the advertising that can be more affordable, possibly avoid a cost overrun and yet do it without taking away from the integrity of the idea we're trying to get across."

As an example, she suggests, "The board may have something as simple as falling rain drawn in, maybe for no special reason central to the selling message. Maybe just to set a mood. Maybe the artist wasn't thinking. Maybe it was just a kind of doodling."

Is it really needed?

If I can simply ask him if the rain is really needed to put the message across, and it turns out not to be, I can point out that hiring a water truck and extra labor on the shoot to operate it can run up costs needlessly."

On the other hand, she adds, "If there's something specific in the board that's important to the creative

goal, maybe I can look at it and see that going on location where it may already really be there will be less expensive than faking it by building an expensive studio set."

Oulmann notes there are "all sorts of subtle things we can do, sometimes to simplify the idea and get to it quicker without losing the integrity of the idea. The board may call for a night shoot on location. That means a lot more lighting, yet it may make no difference to the message whether what's happening happens at night or during the day, so why do it at night? There are some expenses that you can't avoid. If you're going to shoot on Wall Street it *has* to be on a Sunday. But aside from exceptions like that, bringing costs down without affecting the message is often simply a matter of my asking whether this or that is really necessary. And if it's not something that makes a real difference, I can explain how much can be saved by dropping that something."

Creative trends

Asked about recent trends in "the look" of commercials, Oulmann mentions the use of "a desaturation effect," which, she says, involves an attention-getting difference in the look by removing the color or at least some of the color from some scenes—"leaving the blues and reds in some cases, and taking the others out, or even going to mono. I've seen commercials with scenes that were highly choreographed, and the effect was low light and a bit grainy. And it worked well. The variation from what the viewer would expect to see does attract his interest and make him look twice. But, of course, like most techniques, it's more appropriate for some situations than for others."

Oulmann also welcomes "the return to story telling" in commercials. She observes that more commercials "are getting away from vignettes and telling little stories, with a real beginning, middle and end. Some are about relationships—in family situations, at work, or between close friends. We have some like that coming up for Merrill Lynch. And Pacific Bell has been running a series about two people who've been friends over the years. They get on the telephone and reminisce about the good old days and way back when. Some of these are stories that remind us of a lot of the basic values, and we remember them because they can remind us of our own memories."

But turning back to production costs, Oulmann observes that when an agency has a project up for bids, "Different directors can come up with very different budgets. That's because any two different directors can see different things in a board. So I think I hold an advantage in having been on both sides of the fence in this business. I worked for a production company—Gomes-Lowe—before I jumped the fence and went to Young & Rubicam. And when I was on the production house side, one of the things I was able to absorb was the ability to see where different directors' heads are when they're looking at a board and planning their moves. Each director sees different things and different possibilities in the board and brings his own previous experience and ideas to it."

Cousin Brucie hot at 52 (from page 51)

record at home."

Morrow says classic hit radio, meanwhile, "is really a springboard from top 40. Now what top 40 is about today and what's happening in all these formats is a flow of music and information surrounded by a personality with call letters, contests, jingles and an awareness of the community surrounded by a lot of fun.

"Everybody's got all of the technicalities down very well—most of the stations sound very good, but what's missing on most of the stations these days that we had in the '50s and '60s because of innocence is something called fun and an awareness of the audience. It is happening again as we're getting more

broadcasters in to train these people. Because during the '70s there was nobody to train the radio personalities.

"All they were doing was being disc jockeys. Time, weather—no feeling. Show business went out of it. Now we're getting back to basics again, and we're starting to have fun with this device. "The big formats now are things like CHR and adult contemporary, and all of those formats now are using the music that people who are now in their 30s, 40s, 50s and 60s grew up with because they are their hook. They're playing new music that is palatable to them, but they're using the music of the rock 'n' roll tradition to give them the hook."

Morrow says his style and the type of music he plays haven't changed from those of his earlier years except for the addition of today's top songs. He notes, "An oldies audience wants to hear some of the new things to keep up with what's happening."

As Frank Sinatra sings, Cousin Brucie has been "up and down and over and out," but he knows one thing. His approach to radio can't stay at its current reheated pace, but now that it's back, it's back to stay.

"We have another three-to-five year window with this intensity," he concludes, "and then somebody's going to come up with a new format. I mean it will always be there, but it may not be accepted in all areas of the country."

—Ed Rosenthal

the marketplace

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Tinker keeps 'em guessing (from page 56)

"That makes 10 people on the air, our own star system," Friedman says, explaining that the show is trying to stay away from confusing the audience with new correspondents for every show. He says the "talent search" for on-air editors has not been completed.

While *USA Today* is being pitched to stations as a Monday-through-Friday strip, the package also includes a weekend show which will be taped on Friday for airing either Saturday or Sunday.

"It will be a look at the week ahead," says Friedman, with less topical features needed to round it out. Therefore, the weekend hour probably will

Tinker thinks he has one breakthrough show in the works by a new writer.

use on-air personalities different from the weekday roster.

While the strip show is being sold on a cash plus barter basis, the weekend edition is straight barter with GTG and the station splitting the commercial time 50-50.

Of all the shows GTG has in development for network series, Tinker thinks

one in particular has the possibility of being a breakthrough show in the tradition of *Hill Street Blues*, which was developed by MTM when Tinker was there.

"I can't tell you any of the details," Tinker says with a twinkle in his eyes, "except that it's an hour targeted for 8 o'clock and written by Karl Schaeffer, a new writer of ours."

Well, does Friedman know anything about this show? "I have no idea what Grant's talking about," laughs Friedman.

With Tinker's track record, if he says it's going to be breakthrough, it can be certain a lot of industry executives will be opening the door when he comes calling. □

the marketplace

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Washington Report

Howard Gutin



First public television representative to chair the Corporation for Public Broadcasting. He feels public broadcasting should play a greater educational role.

Public broadcasting gets a new captain; so now what?

If Howard Gutin had his way, public broadcasting would return to its original role as electronic educator. He decries the showing of *Lawrence Welk* and *Leave It To Beaver* reruns on public television as antithetical to the purpose for which the public system was created 20 years ago.

Gutin should know. As of last month, he is the first public television representative to chair the Corporation for Public Broadcasting (CPB), the organization established under the Public Broadcasting Act of 1967. CPB filters federal funds into public radio and television in the form of grants to individual stations, programming support, training and technological support.

"Public broadcasting has a role to play in the education of the people of this country," he says, "and I don't think we're doing enough in this area. I have a sense that this board will want to see what can be done, what the corporation can do about that."

But that is not to say that Gutin and the other nine members of the CPB board plan to use the funding power of the CPB, even if it were legal to do so, to bludgeon errant stations into getting back on the track he believes they are supposed to be on.

"I personally would not want to do that," he says. "These people at the station level are responsible individuals and I think the communities that they serve have the responsibility to say, 'Hey, I don't like what I see.'"

Rules are rules . . . but . . .

There are rules to which stations must comply if they are to receive one of the "community service grants" through which CPB distributes more than 95% of its annual appropriation now nearing the \$250-million range. One requirement is that their programs must meet community needs for educational, informational and cultural programming.

Gutin is not willing to go beyond the rules already set down. "We would be accused of censorship, viola-

tion of the First Amendment and everything else. I don't think this board is going to get into that. I see no way we're going to start dictating to the stations."

He does plan to use his new post, he says, and is urging his fellow board members and CPB officers to travel the country and speak to the individual stations about their responsibility to provide an educational alternative for their listening and viewing audience. Actually, he believes public radio stations appear to be doing their job in providing news and public affairs programming for their communities.

Gutin also expresses concern about what others have labeled "creeping commercialism" and what public stations call "enhanced underwriting" that allows a sponsor to provide eight words of commercial blurb along with the company logo at the beginning and end of the supported program.

Again, Gutin believes the stations must police themselves. "They're putting themselves in jeopardy when they get too far afield and lost sight of what they're supposed to be doing," he says.

Community service grants

Under his leadership, Gutin says, the CPB will continue to channel most of its funds into community service grants, and if it receives increased funding, whether it comes from additional appropriations or a commercial station license transfer fee that he supports, "a larger portion of those funds will go into the community service grants and down to the stations. We will continue to try to leverage as much money by continuing to support major program series that seem to be doing very well. We will continue and support something I feel very strongly about, the training support" for minorities and women in broadcasting.

Gutin's election to the chairmanship on Oct. 5, after serving as acting chairman for the previous six months, apparently had the effect of putting the genie back in the bottle after several years of turmoil at the CPB.

He took over as acting chairman last March at the same meeting that marked the end of Sharon Percy Rockefeller's tenure on the board. Gutin had joined the board in 1984, at the end of Rockefeller's reign as chairman. In the intervening years, the board was rocked with dissent, and accusations that it was being politicized and was caught in a struggle between conservatives and liberals.

A year ago, Martin Rubinstein, CPB president, resigned in a huff after more than six months of wrangling among the board members, which essentially had split into two factions, those loyal to Sonia Landau, who kept trying to run the board after her own term expired, and those loyal to Rubinstein. Gutin was on the side of Landau, who was accused of trying to push the CPB into conservative causes. One of the central issues in the squabble was a proposal to study the content of controversial programs made available to public TV stations. Rubinstein resisted such a study.

Gutin believes reports of the controversy were overplayed. "There was never any attempt to get into any specific program or programs or series," he said.



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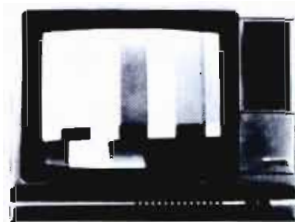
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