

# Television/Radio Age

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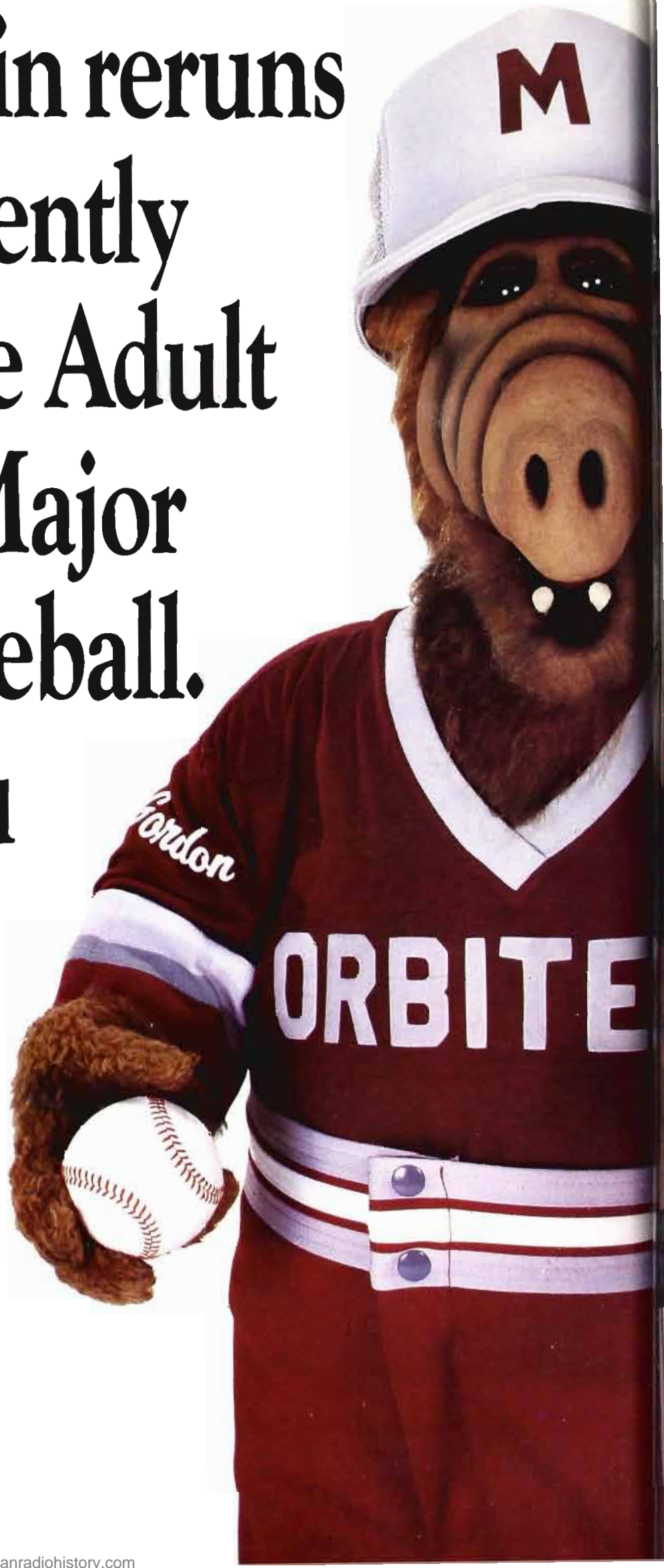


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# Television/Radio Age

July 25, 1988

Volume XXXV, No. 26

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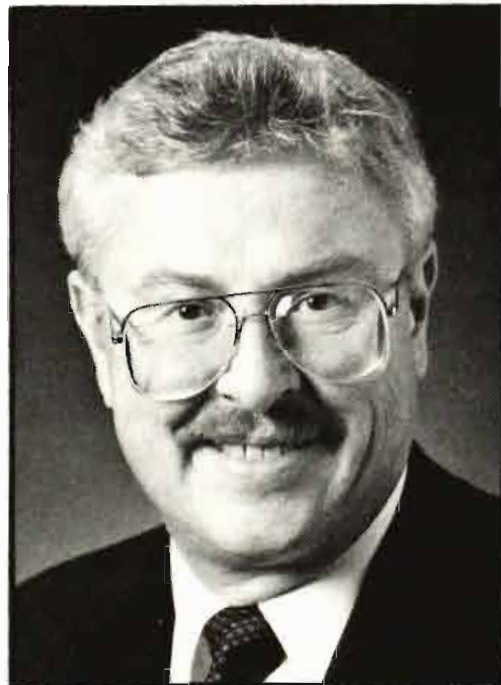
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Television/Radio Age, July 25, 1988

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## Crystal ball getting cloudier in broadcast revenue projection

**T**he revenue picture for the first six months of the year has been puzzling to broadcasting management, to say the least. Our *Business Barometer* indicates for the five months through May that spot is up 6.6% while local continues its modest increase of 8.7%. The NBC stations are reflecting slightly higher increases than either the ABC or the CBS affiliates, but neither is throwing its hat into the air.

The last quarter of the year, with the political as well as the Olympics factored in, will probably show an increase for NBC affiliates in the 8-10% upward range. But most broadcast economists are not looking beyond a 30-60 day period. The networks on a periodic basis used to project on a 2-5-10 year basis.

Recently, the networks eliminated the five and 10 year projections since they did not seem realistic and even the two-year projections were estimated rather gingerly. It would seem, however, that the double digit increases are definitely a thing of the past. While the business on an overall basis is perceived to be in good shape, increases of 8-9% a year would seem to be the realistic norm.

**Upfront sales.** The Big 3 just wrapped up their 1988-89 upfront sales for primetime, and the results surprised even the networks. After buyers and sellers alike had been projecting that upfront volume would fall well short of \$3 billion, the advertising community's commitments actually came closer to last year's record \$3.2 billion.

One factor was that cost-per-1,000 increases were well below last season's double digits. NBC was on the high end with CPMs ranging up to 10%.

The other dayparts now are well underway, with late night upfront looking quite strong. Daytime seems to be the only negative element in the current upfront euphoria, with agency buyers expecting "significant" price reductions.

At ABC, Al Smith, vice president of daytime sales, acknowledges the daytime upfront market is "down a little bit but less than expected." ABC should garner more than 40% of daytime's upfront, he predicted, "hopefully closer to the 42% to 43% share" of the daytime audience ABC commands.

In the broadcast business the paradox is rather pronounced: When business seems to taper off, prices for broadcast properties hold steady or in some cases have increased. The recent transactions attest to this.

What is also apparent in assessing the economy as a whole is the importance of the seasonal trends in both exports and imports. While the U.S. is shipping more agricultural commodities and raw materials abroad, the big gains have been in manufactured goods. According to James C. Cooper and Kathleen Madigan, *Business Week* economists, imports of all manufactured categories have increased over the past year. The U.S. has also been importing many more products such as aircraft and pharmaceuticals, industries where American manufacturers dominate.

The U.S. has not been able to stem the flow of imports. As a matter of fact, the exports to the U.S. have increased by 25% over the past year.





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## Big surprise for Big 3 networks: Upfront selling nearly reaches \$3.2 billion mark of last season

The Big 3 TV networks surprised even themselves by doing land-office business in 1988-89 upfront primetime sales. Volume as of last week brought the total for the nearly-closed season to almost the record \$3.2 billion level of a year ago.

According to best estimates, NBC's sales force, headed by Robert Blackmore, executive vice president, garnered \$1.2 billion-plus in upfront commitments, while CBS', headed by Jerome Dominus, vice

tors in the upsurge. Several ad categories boosted spending considerably above 1987-88, led by the automotive category's 10% increase, he said. Moreover, some 1988 Olympics money had been taken out of regular ad budgets and most of those hundreds of millions of dollars seem to have found their way back into upfront for 1988-89, he continued.

Third, clients "can get guarantees when they buy upfront," Win-

Richard Kostyra, executive vice president, said that the networks matching their record \$3.2 billion of last season "surprises me. I can't understand it. I hope it's not agencies overbooking [time], knowing they have cancellation options."

While the price hikes were down significantly from a year ago, he said they were "higher than they should have been," so that would not explain the buying binge. Nor should the last-minute insertion of *War and Remembrance* into ABC's November sweeps be a factor, Kostyra continued, as sales in miniseries and specials are not counted in the upfront dollar figures. Such events would, however, narrow the availabilities for those clients interested in weekly series, others pointed out.

Keever, who cited the automotive category's big spending hike as the key reason for the surge, said ABC had projected just over \$2.9 billion in total upfront as recently as early July. ABC's upfront will be under \$1 billion "by design," he said, anticipating a strong scatter marketplace.

**Daytime, news.** Meanwhile, ABC's daytime upfront is three-fourths done and news halfway done, said Keever. ABC is not a factor in late-night upfront, he said, since *Nightline* is sold as news.

Daytime upfront is facing declining sales and lower ad rates, whereas late night is banking on bullish sales and price hikes for 1988-89, various sources said. The nets are seeking "20% to 30% increases" in late night rates, said Esty's Winner.

Daytime was about the only negative element in the current upfront euphoria. Winner was among those anticipating "significant" price reductions. Most sources agreed that NBC, as this daypart's also-ran, is in the weakest bargaining position.—**Jim Forkan**



**The Big 3 networks' sales chieftains** l. to r., NBC's Robert Blackmore, CBS' Jerry Dominus and ABC's "Jake" Keever, have wrapped up their second straight \$3.2 billion primetime upfront selling season; 1988-89 was at least \$300 million above projections.

president, and ABC's, led by H. Weller "Jake" Keever, each put nearly \$1 billion into their upfront coffers.

Several reasons were given last week as to why the experts' crystal balls were so foggy on the upfront marketplace. Some felt the brisker-than-expected volume was sparked by the relatively low price increases at the Big 3, well below the double-digit hikes of a year ago. Cost-per-1,000 increases were as high as 10% on NBC for 1988-89, up to 9% on ABC and 6% on CBS, several industry sources said.

**Improved climate.** Others said clients were betting on an improved economic climate for 1988-89.

Tom Winner, senior vice president at Campbell-Mithun-Esty, thought there were three main fac-

ner said. "Such guarantees are very important, especially if some may be got burned with last season's scatter [buys]." Scatter, or short-term, buys are made without such protection. At the same time, he noted, many accounts seem to have concluded that "there's just so much money you can spend in syndication and cable" and that network remains best for mass reach.

At J. Walter Thompson USA,

## Sponsor shift in 'Country Awards'

McDonald's Corp. and Toyota Motor Sales will be the major sponsors on CBS-TV's *Country Music Assn. Awards* in Oct. 10 primetime.

The first telecast in CBS' long-term renewal of the CMA event, this will be the first in years without Kraft, which had been full sponsor. Newly expanded to two hours, the live show will be hosted by Dolly Parton in her first TV appearance since her variety series was axed by ABC last spring.



# AGB's future appears at loose ends on both sides of the Atlantic

The fate of AGB Television Research, which has challenged, as well as spurred, Nielsen's national people meter service, was hanging in the balance last week. Key executives have been leaving, there was as yet no indication that any of the networks would subscribe and, to add further to the uncertainty, trading has been suspended on the London exchange of the stock of its parent company, AGB Research.

The latter development was related, said AGB in London, to "advanced negotiations" which will have a "material effect" on AGB's businesses. Reports are that a merger or takeover is in the wings involving British companies with major research subsidiaries in the U.S. While this would strengthen AGB's position in the U.S. market, it is not likely to stop the expected pullout of AGB Television Research from its people meter service here.

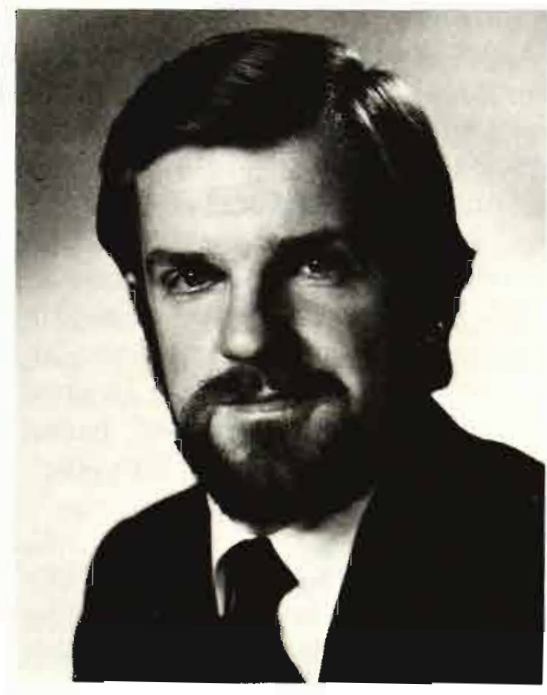
**Fast tracks.** Among those who have recently left AGB in the U.S. are Barry Kaplan, vice president, sales and marketing; Andrea Cetera, director of syndication services, who is expected to join WTZA(TV) Kingston, N.Y.; and Jonathan Sims, manager of marketing and information analysis, who is joining the Cabletelevision Advertising Bureau as director of marketing.

The failure of any of the three major networks to subscribe is seen as the final blow to AGB's chances of survival. While CBS has been a subscriber, it has not picked up its option to renew, which was extended to July 31, and is not expected to. Meanwhile, the upfront market has come and gone without any guarantees based on AGB's numbers.

Speculation as to the negotiations being carried on by AGB in the U.K. points to such names as Mills & Allen International (MAI), which already owns about 9% of AGB Research stock; the WPP Group, which owns J. Walter Thompson; and Reed International, which owns the trade paper *Variety* and is said to be the largest publishing house in the world.

Of particular pertinence is the fact that MAI owns Mediamark Research Inc. (MRI), while J. Walter Thompson owns Simmons Market Research Bureau (SMRB), both U.S. research firms, which compete in providing massive product usage and magazine readership studies.

David Poltrack, vice president of marketing for the CBS Marketing



**David Poltrack, CBS Marketing Division vice president, speculates that a merger linking AGB with the resources of an MRI or SMRB could make AGB a single-source service and more attractive in the U.S.**

Division, noted, in light of AGB's negotiations, that if AGB were somehow merged with the resources of MRI or SMRB, it could provide a "single source" service, which would make AGB's people meter service in the U.S. a more effective competitor with Nielsen. Poltrack has stated in the past that CBS would find AGB more attractive if it would provide information in its people meter service that Nielsen didn't.

However, other sources point out that AGB's U.K. negotiations are related to general financial problems and maintain that it's too late to save AGB Television Research's people meter service in the U.S.—

**Al Jaffe**

# Kreek looking for a new g.m. at KTTV(TV)

"I've imposed no time pressure on myself to find the new vice president/general manager for KTTV(TV)," admits Bob Kreek, president and chief operating officer of Fox Television Stations, owner of the L.A. outlet.

Kreek is looking for someone "with a lot of energy, enthusiasm, ambition and passion" to replace Bob Morse, who resigned to join NBC's WMAQ-TV Chicago. Morse replaced Richard Lobo, who moved to the new NBC O&O in Miami, WTVJ(TV).

Kreek says he had heard the reports that Morse wanted to leave, but admits he was taken by surprise when Morse "came in at 8:30 a.m. and said he'd like to be relieved to go to WMAQ..." "I am acting general manager with all department heads reporting to me."

Kreek says he's not placing the "greatest of premiums on [the candidate] being in TV 20 years."

# Phone company to test HDTV on optical fiber

An experimental demonstration of high definition television over optical fiber, in which a baseball game will be transmitted to a theater, will be conducted August 4 in St. Louis by Southwestern Bell.

The regional phone company will transmit a few innings from a Cardinals/Phillies game from Busch Stadium to the Fox Theater in a suburb of St. Louis, some five miles from the stadium. At the same time, it will transmit an NTSC signal of the game, and the two pictures will be displayed side by side in the theater. The audience will consist of business customers of the phone company.

Production will be handled by Southwestern Bell's own video production unit with equipment lent by Sony, Fujinon, Ikegami and Grass Valley.

**(Final Edition continued on page 10)**



## Gannett Center study says bond between broadcasting & sports means big bucks but little coverage of serious issues

After debating the relationship between sports and the media, the Gannett Center for Media Studies at Columbia University found it can raise both profits and questions.

In issuing its report, *Media Economics and Sports Coverage*, Everette Dennis, the Center's executive director, said, "The media gain enormous advertising revenues from sports coverage, while sports depend on media [rights] revenues for survival. This arrangement too often means that stories on box scores and salary disputes supplant serious comment on the more critical problems plaguing sports today."

These problems range from racism and sexism to drug addiction and sports' role in college education.

**Lotsa change.** The interrelationship has led to changes on both sides. Where 25 years ago, network TV filled Sunday afternoons with documentaries and news programming, now it is chock full of pro and collegiate sports.

"Sports are particularly important to broadcasters, whether TV or radio, since live coverage not

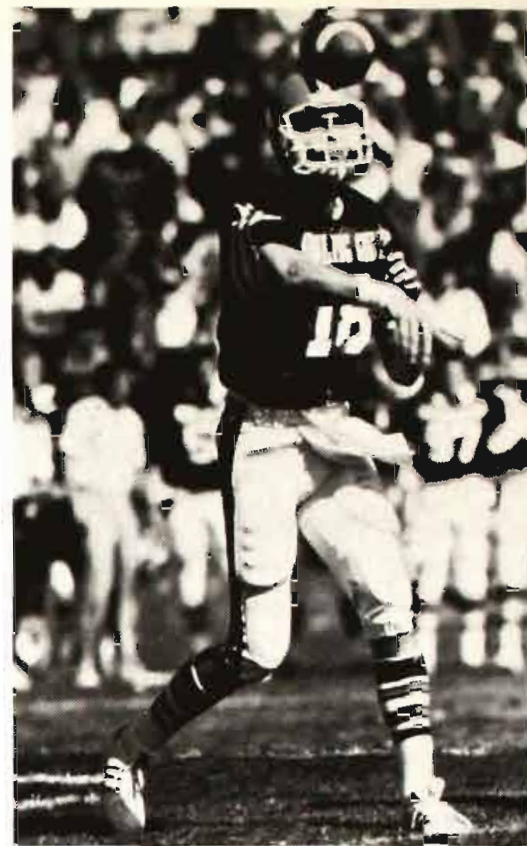
only brings in ad revenues for the game itself but can contribute significantly to the overall success of a station," the report said.

Moreover, the Center said, "Frequently media companies not only promote sports, they also own the sports franchises they promote."

On the local media level, the Center said, "Perhaps no sport is more important... than baseball." As Bowie Kuhn, the former Major League Baseball commissioner, pointed out, "Baseball can make or break a TV or radio station."

Sports has benefited mightily as well. As David Stern, National Basketball Assn. commissioner, noted, NBA telecasts add extra time for commercials during time-outs, as in the National Football League telecasts—extra time that earns the NBA an extra \$43 million yearly, he said.

**Olympics gains.** "No competition has benefited more from media coverage in recent years than the Olympics Games," according to the Gannett Center report. Before 1980, the Olympics did not generate enough TV revenues to cover its costs, said Richard Pound, International Olympics Committee vice



**By carrying replacement games last season, network TV in effect was "supporting management."**

president.

TV rights fees are so key to the Olympics, Pound said, that the IOC last year changed the traditional cycle of quadrennial Winter and Summer Olympics within the same year. Now, there will be a competition every two years, starting in 1994. "Certainly if you examine the amount of sports advertising available in our U.S. market, which is our main market," Pound said, "it makes clear that two Games in one year are very difficult to finance."

An illustration of how profitable sports fare can be, even the pre-taped feature variety, was offered in an example by Marty Haag, news director of WFAA-TV Dallas. Its Sunday sports special included one 10-minute segment shot in California at a cost of more than \$50,000, but, he said, "we were able to sell that coverage for about \$150,000."

**A tightrope.** Turning to the topic of "sports journalism" coverage vs. sports, the Gannett Center found that "the editorial distinction between sports-as-entertainment and sports-as-hard-news is the nut of the problem, leading to unbalanced



**"Baseball can make or break a TV or radio station," according to Bowie Kuhn, former baseball commissioner.**

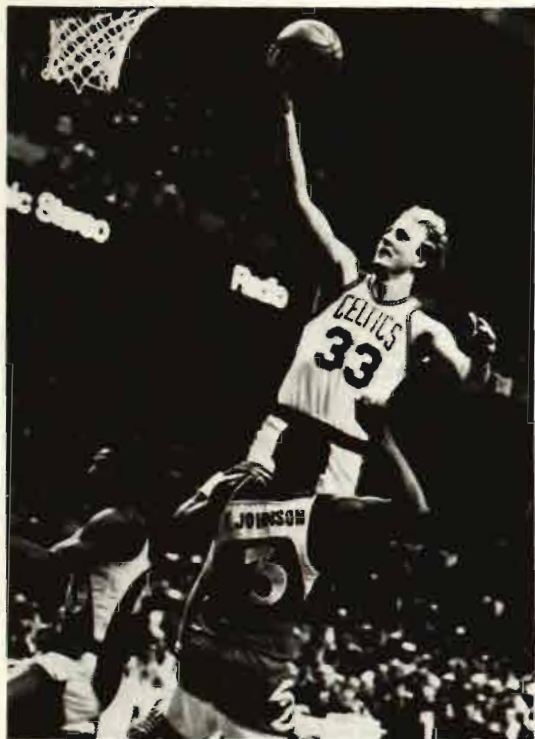


and inconsistent coverage.”

For some reason, said Mary Kress, assistant managing editor for special coverage at *The Florida Times-Union*, media owners just “don’t expect the same of their sports departments as they do of their other news departments.”

Sometimes the media’s coverage can be “colored by the financial stake the broadcast and print media had,” the report added.

During the NFL players’ strike last season, for instance, networks, by carrying the replacement games, “were effectively supporting man-



**NBA telecasts add extra time for commercials during timeouts, just like the NFL.**

agement much to the consternation of the NFL Players’ Assn.,” said Harry Edwards, sports sociologist at the University of California at Berkeley.

Moreover, he contended, the broadcast media, by broadcasting football, basketball and baseball games, have in essence “helped to propagate a tolerance of the status quo regarding “the outrageous disproportion between black representation among players and [that among] head coaching and front-office positions.”

**No guts.** Edwards also was highly critical of sports reportage in the broadcast and print media. He doubted, for one thing, whether a TV sports program would have pursued the sports racism issue

## No nibbles from overseas TV writers; Guild doesn't think they'll even dare

American production company efforts to hire British and Canadian scribes during the Writers Guild strike apparently are being rejected by the overseas writers.

While Los Angeles area members of the union have heard of attempts to sign up scab scribes, they know of no actual signings. And they are fuming over the idea of offshore wordsmiths doing emergency fill-in work during the dispute.

Arthur Sellers, a professional writer since 1976 and a member of the Guild’s negotiating committee, said the British and Canadian guilds have expressed support for the U.S. guild’s position to continue the strike, which went into its 18th week July 4.

“I haven’t heard of any companies hiring any overseas writers,” he says. But if they did, Sellers believes, British writers will have a difficult time in adjusting to American television. As a former story editor/writer on *Max Headroom*, Sellers notes the show’s head writer was British and “he had a hard time adjusting to the structure and tempo of American storytelling. The British sense of literacy is very different from ours.”

Sellers holds NBC Entertainment president Brandon Tartikoff’s plan to look at British and Canadian comedy scripts for NBC’s fall schedule, if the strike continues into the summer, won’t

---

tackled by ABC’s *Nightline* in a broadcast that included Al Campanis’ ill-fated remarks about blacks in baseball management.

Though coverage of women’s sports is “more prominent than ever,” the Gannett Center report continued, “they still get only about 15% of all sports coverage,” chiefly involving tennis and the Olympics. “Until women’s sports have seasonal team or individual events with a set schedule that will attract corporate sponsorship, advertising dollars, fan support and through them editorial respect, we will always be knocking at the door for attention,” said Donna de Varona of ABC Sports.—**Jim Forkan**

work: “British series traditionally do poorly here with the exception of *Masterpiece Theatre*.” He doesn’t believe British writers will risk blowing legitimate opportunities to work in U.S. TV once the strike is ended by doing scab work now.

But, he concedes, the production firms “may get lucky.” Producers are realistic enough, he concedes to “know they won’t get what they need from this tactic of hiring offshore writers.”

He claims that Paramount is putting pressure on executive producers of *War of the Worlds*, shooting in Canada, to have scribes there produce scripts. “But they’re not doing it.” (See also page 23.)

Rob Wilson, another union member, reveals the Guild’s computer bulletin board service has been carrying a lot of concerned messages about producers seeking U.K. writing assistance. There’s a “high rage” among writers over this idea, he concedes.

## Kakoyiannis to head Westwood radio stations

Even though it technically has no radio stations division yet, Westwood One has tapped Michael Kakoyiannis as executive vice president of the newly formed division.

Westwood One has entered into agreements to buy WYNY-FM New York from Emmis Broadcasting and to acquire a 50% interest and operating control of WNEW-AM, also in New York, from Metropolitan Broadcasting.

Kakoyiannis, who will report to Norman Pattiz, chairman and CEO of Westwood One, presently is executive vice president of Metropolitan and vice president/general manager of WNEW-AM-FM. WNEW-FM will remain under the Metropolitan banner.

Kakoyiannis won’t make the jump until after all the regulatory and other legal approvals regarding the sale of both stations.

(Final Edition  
continued on page 12)



## McGraw-Hill station realignment spurs speculation on group's future

The absorption of the four McGraw-Hill TV stations into McGraw-Hill Publishing Co. has set tongues wagging, despite the company's statement that this was part of an overall realignment meant to "simplify our operating structure."

Some in media and financial circles interpreted the streamlining to mean cost-cutting, including some reduction in personnel and the selling off of some marginal properties. There also was some speculation that the publishing/broadcasting

*Does "streamlining" mean cost-cutting and selling off of some marginal properties?*

entity may eventually be spun off into a separate company, but a McGraw-Hill spokeswoman emphasized that there is no basis to that rumor.

Still other speculation said the reorganization was an antitakeover move—and yet rumors started anew in mid-July that McGraw-Hill was being eyed by Coniston Group, an investment group, and British publisher Robert Maxwell, the latter for the second time this year.

Some industry sources also saw the restructuring as related to a power struggle between Joseph L. Dionne, chairman/CEO of McGraw-Hill Inc., and the McGraw family. Terry McGraw, 38, was bumped from the presidency of the publishing operation to that of the McGraw-Hill Financial Services Co., which includes Standard & Poor's Corp.

Under the new alignment, Edward T. Reilly, president of McGraw-Hill Broadcasting, now reports to John G. Wrede, president of the publishing operation. Previously, Reilly had reported to Dionne. The four vice president-general managers of the company's TV stations will continue reporting to Reilly.

Wrede, who continues to report to Dionne, lacks experience in the



**Edward T. Reilly**

TV field, having spent the past 10 years as head of the book, publications and information systems divisions.

## Bush exits CBS to join PR firm

Phyllis Kirk Bush is exiting CBS News to join the international PR firm of Stone/Hallinan Associates.

Bush, who has been associate director of communications for CBS News, will continue to be based in Los Angeles. She has been with CBS since 1978.

Bush also is well known for her work in front of the camera as an interviewer/host on all three networks, and was nominated for an Emmy Award for her role in the NBC series *The Thin Man*.



**Phyllis Kirk Bush**

## Top 10 markets lose TV affiliate shares on average

The average top 10 ADIs lost 2.4 affiliate share points in May, compared with the year before, according to a preliminary analysis by TV/RADIO AGE of the May sweep (the complete analysis will appear in the next issue).

The analysis of Arbitron data also showed that, compared with 1981, average market shares of affiliates in the top 10 were down 23.8% in May. In the average top 10 market, affiliates now have a share of 53.7 (all the above figures are unweighted).

While indie market shares are up in the top 10 ADIs, they have not offset the affiliate losses, either compared with last year or with '81. Indie market shares were up an average of half a point over last year and up an average of six points over '81. Indies' average market share is now 28.5.

Affiliate market shares were down over last year in all top 10 ADIs except Chicago, which was up a point. However, San Francisco was down seven points, Detroit, four. As for indies, four of the 10 markets were down, including Los Angeles, which lost four indie share points.

In the seven-year comparison, the two Texas markets among the top 10 showed the biggest affiliate losses, with Dallas-Ft. Worth down 24 points and Houston down 26 points. By the same token, the two markets showed the biggest indie gains, Dallas-Ft. Worth, up 18 points and Houston, up 15. In both markets the changes were partly due to the switch from all-diary to meter household measurement.

## Give 'Honey' a seat

The Senate Commerce Committee, which has refused to consider the nominations to fill two seats on the FCC, held a perfunctory hearing on the nomination of Leslee Kathryn "Honey" Alexander to sit on the board of the CPB.

The wife of Lamar Alexander, former governor of Tennessee, she now serves on the PBS board.



## Writers' strike a boon for WNET? Rerun-weary audiences may tune in

The writers' strike, which is playing havoc on commercial TV, may actually turn into a boon for public broadcasters.

Officials at Public Broadcasting Service and WNET New York think they might be able to make some ratings inroads this fall, while the Big 3 commercial networks are forced by the strike-caused lack of first-run entertainment fare to rely heavily on repeat programming.

"I suppose that will help us in the ratings," says Gary Knell, senior



**MacNeil-Lehrer Newshour** could realize a ratings bonanza in N.Y. where network O&O newscasts are running earlier.

vice president and general counsel at WNET, although the station has made no scheduling changes based on that possibility.

Although it is obviously not a signatory to the commercial TV agreement with the Writers Guild of America, WNET is among those public stations that have separate noncommercial contracts, Knell points out. Negotiations on a new three-year pact began in mid-June and are continuing he says, but there has been no halt by its writers in the meantime.

PBS' schedule this fall is "going to look like WNET's," notes Knell, given the amount of product supplied by the station.

**More public affairs.** Effective Sept. 5, WNET's fall slate will show "an

increased emphasis on news and public affairs programming in primetime," which William Baker, station president, explains is due to "fulfilling...the primary mission of public television to provide viewers with a vital alternative to everything else on their dials."

In line with that new look, WNET is moving *The MacNeil-Lehrer Newshour* from 7:30 p.m. to 8 p.m. Interest in the show should be heightened, Baker says, by the presidential campaign.

Ruth Burns, WNET's senior vice president, says, "At a time when the networks and others are moving their [evening] news programming to earlier and earlier time slots, we feel that Channel 13 should stake its claim to primetime as the primary place for news and information programming."

She was referring to WABC-TV New York which last year moved ABC's *World News Tonight* back to 6:30 p.m. to make room for *Jeopardy*; and to CBS' *Evening News* now mulling a similar move.

PBS downplays any negative impact the writers' strike would have on that network, because its programming is done so far in advance. Funding and production of most of this fall's series, for instance, began three or four years ago. Other categories of programming, namely news and actuality, are exempt from the strike, other sources say.

Among the new and returning series due on PBS this fall are *The Mind*, *Nova*, *Election '88*, *The American Experience*, *Wall Street Week*, *Masterpiece Theatre*, *Mystery* and *Nature*. Bill Moyers' *World of Ideas* will air weeknights at 11 p.m. as an alternative to local TV's late newscasts and various syndicated series.

## GM tops network TV spenders

Automotive spending again dominated the network TV picture in April, with General Motors leading the April spenders and showing the most substantial dollar increase among the leaders, but with Chrysler (not shown) scoring the biggest increase among the top 10 for the four months to date, according to BAR. GM was up around 35% for April, now stands as Number 1 in network spending for the four months, up 10% over last year. Chrysler, ranking 17th in April but fifth for the four months, was up almost 73% for the January-April span.

The Chrysler total for the four months was \$89,041,100, up from \$51,602,500 the year before. The auto maker's April total was \$9,852,900, down slightly from April '87. The third of the Big Three, Ford, ranked 14th for April, with \$10,460,000, and was 13th for the four months with \$55,082,600, up slightly from last year.

Also in the top 10 for the year to date was Anheuser-Busch Cos., ranking eighth for the four months with \$69,358,400, and ranking 12th for April, with \$11,607,000.

### Top 10 web TV clients—April

Parent company	April expenditures	Year-to-date expenditures
General Motors	\$35,733,100	\$117,185,600
Kellogg	24,922,900	85,908,900
Procter & Gamble	23,354,700	116,516,400
Philip Morris Cos.	22,624,600	91,883,500
McDonalds	21,346,700	66,508,000
RJR Nabisco	20,448,700	70,864,600
Pepsico	16,185,000	58,595,600
AT&T	15,950,100	63,739,500
Unilever	15,197,400	71,906,800
Eastman Kodak	12,988,500	49,411,100

Copyright 1988, BAR.



## Boston stations jockey for position covering Dukakis, the favorite son

Television stations in Boston, home of the bean, the cod, the Kennedys and political base for Gov. Mike Dukakis, are going all-out to bring viewers special political analysis leading up to the conventions and election.

WCVB-TV says its convention coverage plans "rival those of any local station in the U.S. and are unprecedented in the 16-year history of our station." They include the addition to their regular news team of former vice presidential candidate Geraldine Ferraro as an exclusive analyst for last week's Democratic National Convention in Atlanta.

But competitor WNEV-TV didn't even wait for the convention. It trotted out veteran CBS newsman Ed Fouhy a month ago to watch the watchdogs and give viewers an overview of how local and national media will be covering the political race.

**Fouhy vs. Sahl.** In one of his first broadcasts for WNEV-TV News he was teamed up with political specialist R.D. Sahl, who asked him whether the overwhelming presence of TV coverage means "we end up electing the best performer."

Answered Fouhy: "I think it's a



**WNEV-TV hired former CBS news executive Ed Fouhy to keep an eye on the media.**

matter of selecting the best communicator. You have to be able to communicate with the voters in a democratic society—not just to get elected, but to govern."

Sahl: "People say the two most important things are compassion and integrity, and once you can fake those, you can accomplish almost anything. Can a candidate fake those things?"

Fouhy: "I don't think so. I think a television camera is like an X-ray machine. It cuts right through all

## Frank joins Gannett Center

Reuven Frank, former president of NBC News, has been elected as one of 11 media professionals to 1988–89 fellowships at the Gannett Center for Media Studies at Columbia University.

Frank spent 37 years at NBC, starting as a news writer in 1950, and later moved on to produce news programs and documentaries. Frank won eight Emmys and a Peabody.

Fellows appointments are for three levels of attainment—senior professionals, those at mid-career and promising scholars and professionals. Frank will be a senior fellow.



**Reuven Frank**

the superficiality that somebody puts up between himself and the camera over the course of a long campaign. We're already 15 months into this campaign. The television camera captures the real man, whether it's in a debate or on one of the evening news reports. We get an impression. It's mosaic, but it's an impression."

At WBZ-TV news director Stan Hopkins kicked off his convention coverage Sunday night, July 17, with a one-hour documentary on Dukakis "that included a good deal of behind-the-scenes footage" picked up by the documentary unit assigned to the governor's campaign.

WBZ sent its entire news team to Atlanta.

## Did networks favor Gorbachev at the summit?

The big three television networks gave more "positive coverage" to General Secretary Gorbachev than to President Reagan during the recent Moscow summit. So says the Center for Media and Public Affairs, a research organization based in Washington.

The Center claimed its researchers examined all 174 summit-related stories on the networks from May 22 through June 5 with the following results:

■ The two heads of state were evaluated by 84 sources. Gorbachev received 76% positive evaluations, compared to 46% for Reagan. Among Soviet sources, Gorbachev bested Reagan 88% to 39%. Among American sources, Gorbachev received 69% positive assessment compared to 63% for Reagan.

■ The two leaders' media treatment, the study claims, was almost identical to that of the Washington summit last December, when Gorbachev received 79% positive assessment, compared to 47% for Reagan.

The Center is directed by social scientists Robert and Linda Lichter.



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## Bill Paley's 'world class museum'

**W**e should all look so good at 86 and have something important to say. Not surprisingly, CBS founding chairman Bill Paley continues to do just that, and with style.

Years ago, Paley decided that what broadcasting needed—in addition to good programming—was a “world class museum.” So he took a building he owned just off Fifth Avenue in midtown Manhattan and set aside a few floors for something called the Museum of Broadcasting.

Few understood what it was all about then, except that it was a quiet place where people went to watch reruns and curators were constantly on the prowl for some missing kinescope or other.

Today, more than 12 years later, Paley is upgrading. He's donating a slice of land worth about \$12 million just down the street from Black Rock for a new building to house a very different Museum of Broadcasting.

Paley, looking fit, unveiled the model of the new \$45 million building and then deftly fielded reporters' questions about the details—costs, design, fundraising, even how many people visit the museum every year.

In addition to Paley, there probably was more history just standing around the crowded press conference at New York's Plaza Hotel that July 7 morning than at any other time in recent memory. Frank Stanton, former president of CBS, dropped by. There was also Robert W. Sarnoff, former chairman of RCA; Ralph Baruch, former chairman of Viacom; Thomas Murphy, chairman of Cap Cities/ABC and architect Philip Johnson, a long-time friend of Paley who designed the new building.

“Bill Paley has been a model for me, the eye and the will to get this done,” said Johnson, referring to Paley's determination that the museum should be known for something a great deal more than its “splendid new home.”

Never one to stand still, Paley decided in 1981 that this institution should be more than a repository where people could browse through some old tapes. He wanted a museum where people could experience a “feel” for the times. So he brought in Bob Batscha as the new president.

The result has been almost an instant surge in every aspect of the museum—fundraising, expanding the board to include active partici-



**The new home for the Museum of Broadcasting.**

pation from other broadcasters and cable executives, attendance and even forays into other cities including Los Angeles. The museum has become the “in” place.

Before the new building is scheduled to be completed in two years, the museum already is doing a lot of living. Its seminars, for example, spotlight some of the movers and shakers in the business as well as famous players—a platform for some of the best attractions in town.

“Our history came from books, because it had to,” said Paley. “There weren't any cameras with Washington at Valley Forge. But thanks to this museum, future generations can learn history by reliving it.”

No doubt Paley will always be remembered for inventing CBS, an institution with a cast of characters not likely to come this way again. When pressed, however, Paley refused to say which accomplishment he treasured more—CBS or the Museum of Broadcasting. But for those who have used the museum to relive time and get a better handle on the present, Paley didn't have to.—**Jack Loftus**



**Hi there!** Bill Paley, l., and ex-CBS president Frank Stanton.



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# TV Business Barometer

## Local time sales rose 6.6% in May

Local TV time sales held up better than national/regional spot during May, according to the *TV Business Barometer* sample of stations, though the month's increase was not what one would call hefty. However, the local dollar figure just about equaled the spot total.

Local was up 6.6% in May, in comparison to the miniscule 0.9% increase which spot was able to muster. The local increase was a little below that of April in percentage terms and about the same as March but below the increases in January and February.

While the past three months suggest a plateau, it would not be wise to bet on its continuing. In any case, it's harder to project local billings than spot levels, because there's nothing comparable to reps

to consolidate intelligence about business trends and pacing. But the indications are that June will be nothing to brag about.

May billings were the second biggest in history, second only to October of last year. The May figure reached \$591.2 million as compared to \$630.3 million last October. The May '87, figure was \$554.6 million.

May followed another big month in April, which amounted to \$535.1 million. This partly represents seasonal trends, but it should be noted that while April was a four-week Standard Broadcast Month (SBM), May was five weeks. (In both cases, the year-before week was the same length.)

This seems to take some of the steam out of May, except that most stations do not report on an SBM basis and those that do are generally smaller stations.

Another comparison worth mak-

ing is with spot, which was less than \$4 million more than the local figure in May—\$594.8 million, to be exact.

Local billings through May now stand at \$2,367.6 million, compared with \$2,177.5 million over the first five months of last year. That represents an increase of 8.7% for the year to date.

## Network comp

Compensation totaled \$36.8 million vs. \$36.4 million last year. The total for the five months now stands at \$191.0 million, as compared with \$191.3 million during the previous year.

The total of national spot and local time sales plus network comp came to \$1,222.8 million in May, compared with \$1,180.5 million last year. The increase amounts to 3.6%.

For the five months, the grand total comes to \$5,033.4 million vs. \$4,691.1 million in '87. The difference is plus 7.3%.

## May

**Local business** **+6.6%**

(millions)

**1987: \$554.6**      **1988: \$591.2**

### Changes by annual station revenue

Under \$7 million	.....	+7.5%
\$7-15 million	.....	+6.5%
\$15 million up	.....	+6.4%

**Network compensation** **+1.0%**

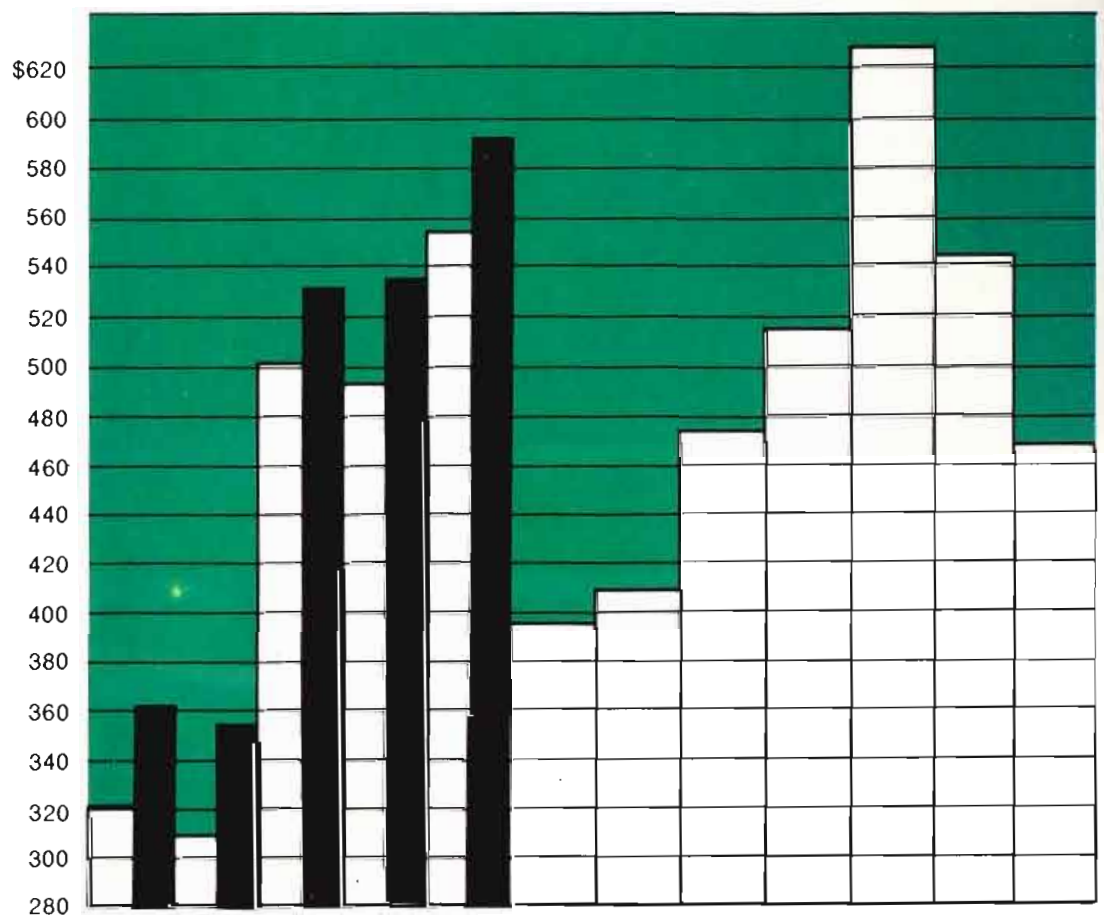
(millions)

**1987: \$36.4**      **1988: \$36.8**

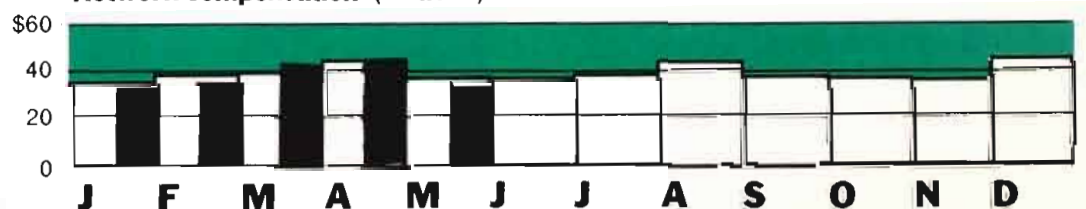
### Changes by annual station revenue

Under \$7 million	.....	-0.8%
\$7-15 million	.....	+2.0%
\$15 million up	.....	+1.0%

Local (millions)



Network compensation (millions)





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# E INFLUENCE



## CBS wants British script writer for 'Inspector Otani' TV movie; Japan's TBS in on development

CBS Broadcast International has bought the TV rights to the nine-book series *Inspector Otani* by British author James Melville.

Donald D. Wear, senior vice president and general manager of CBI, is just back from a trip to the U.K. looking for a British writer to script a two-hour TV movie that, if successful, could lead to a series of telefilms based on the characters in Melville's books.

Since the principal character in the series is a Japanese police inspector, Wear has brought the To-

*"We're in the R&D business for the network."*

kyo Broadcasting System in as a coproducer.

"Right now we're just at the script development stage," says Wear, "so we're not talking about a lot of money."

Assuming Wear likes the script, he's probably looking at a produc-

tion cost in the \$2.5-3 million range, and to swing that he needs a U.S. sale. If things get that far, he'll pitch it to the CBS Television Network.

**British writer.** Is CBS trying to work around the U.S. writers' strike? Not so, says Wear. "We're trying to draw into the mix previously unutilized European writers—people who have not written for us before. Even if an American writer were available, we are not going to established and traditional sources.

"We're in the research and development business for the network," continues Wear. "Writers burn out, they get old, and there's a need to constantly replenish the supply for creative resources."

**They can experiment.** Wear says CBI can afford to experiment "because we're not under the enormous pressure of winning the primetime season."

At this point, Wear says, he's looking exclusively at British writers.

## ABC & Par dicker over 'War' mini

ABC Distribution, the international program supply arm of ABC Video Enterprises, has begun "preliminary discussions" with Paramount over the overseas home video release of *War & Remembrance*.

The 30-hour sequel to the *Winds of War* miniseries is to begin airing on ABC-TV in November (the first 18 hours). Paramount, which produced and had all rights to *Winds of War*, has the TV rights to the sequel outside the U.S.

However, ABC, which produced *War & Remembrance* in house, retained the overseas home video distribution rights. Now, according to Archie Purvis, senior vice president for ABC Distribution, he wants to schedule the home video release "concurrently" with Paramount's TV release.

On the domestic side, Paramount had toyed with the idea of syndicating *Winds of War*—with ABC affiliates a natural target—as a lead-in to *War & Remembrance*. But ABC strenuously objected, fearing too much *War* would undermine its \$105 million production, so Paramount backed off.

For his part, Purvis reports "very positive" reaction from potential home video distributors in Sweden, Britain and Germany.

## Catching up with Canadian TV production

Ted Riley is alive and well and living in London.

Having recently set up a home in Europe and offices in London and Rotterdam, the president of Atlantis Releasing B.V., is not wasting much time getting things rolling.

"Activity over here [Europe]," he says, "is perculating, and we felt there is a spot for us to fill."

Riley says that his overseas sales and coproduction deals have been escalating at a phenomenal rate since Atlantis Releasing Inc., the Toronto-based company, began producing drama five years ago.

"Because of our reputation in the U.S.," he explains, "we often can come to the negotiating table with a presale to the States already in place."



Ted Riley

The first efforts of his European invasion are beginning to bear fruit. Riley anticipates that at least one of his projects will be in production within the next couple of months. That one, a TV movie, *Firing Squad*, is being produced with the French independent, Tele Images. Riley says that a French and Canadian network have agreed to purchase the film, a World War I drama.

Another coproduction, a six-hour series, *Recollections*, among partners Atlantis, Red Rooster (U.K.) and WTTW(TV) Chicago, probably still is a year away from shooting. Six authors, still to be selected, will be asked to write original pieces capturing moments of their childhood.



## U.S. strike causing jitters & glitters among European and U.K. broadcasters

There is a bright side to the U.S. writers' strike. While many foreign buyers are generally apathetic towards the walkout, their counterparts in the sales department are hoping that some programs previously rejected by U.S. networks and other Yank buyers may soon be revived.

Few European broadcasters actually transmit U.S. shows at the same time as they are seen in the States. The British are among the exceptions. Alan Howden, BBC general manager of acquisitions, however, is not particularly concerned about the delay of the new series such as *Dallas*, *Dynasty* or *Moonlighting*. "Frankly," he says, "I don't think we will miss them very much. Three one-hour shows are not exactly the lynchpin of the BBC." Howden adds that, although he will be happy to have the programs back when the dispute is settled, the ratings on those shows are not what they used to be.

Thames Television head of purchased programs Pat Mahoney says that the strike will clearly have some effect on the ITV schedule. ITV airs *L.A. Law* and *The Equalizer*. In fact, Mahoney notes, *L.A. Law* was short by three episodes this year, which he believes will affect the start of the next season of the show in the U.K., scheduled between November and January. "It's a pity," says Mahoney. "Al-



**Alan Howden:** "I don't think we will miss [U.S. shows] very much."

*LWT says it's getting 2-3 calls a day asking about made-for-TV movies.*

though *L.A. Law* doesn't get a very high rating, it does the job and it's a bit of class."

Mahoney says the strike will not immediately affect showing of *The Equalizer*, which runs in the U.K. a season behind the U.S. But, he explains, the number of episodes is bound to be affected.

**L.A. screenings.** "Perhaps more serious," says Mahoney, "is that when we go to the U.S. in November to look at new shows, there won't be anything there."

Mahoney also points out that it won't be only the BBC and ITV bidding for programs, either. British Satellite Broadcasting and Sky Channel also will be looking for a lot of new material. He anticipates screening some of the old shows which the BBC and ITV never found room for.

On the continent the effect of the strike at the moment is even less dramatic. ZDF director of program planning Werner Schwaderlapp explains that American shows on ZDF run at least one year behind the U.S. He attributes the delay to the time it takes to negotiate the deal in the first place, to the extensive dubbing operation to get it ready for airing in Germany and because the program schedules are planned close to a year in advance.

Nevertheless, Schwaderlapp does not dismiss the potential problems which the strike might create. "We are observing the developments carefully," he says, "because we might be feeling the effects of the strike in the near future on series such as *Knots Landing*, *Matlock* and *Jake and the Fatman*, but at the moment I am not too concerned."

Granada chief executive Vivien Wallace, for example, says she's been approached by all the U.S. networks, and while no deals have



**Vivien Wallace:** "I think there's a chance we might conclude a deal."

yet been concluded, there have been an incredible amount of telexing, tape sending and transAtlantic trips.

"I think there is a chance that we will conclude a deal," predicts Wallace. "There has been particular interest in scripts that can be adjusted easily and produced quickly for an American audience." She is particularly hopeful that the comedy show *Small World* may be picked up by one of the networks. "It depends," she says, "on how desperate the network is for material and how much of a gamble it is really prepared to take."

Wallace also points out that the networks are certainly more receptive to coproduction deals. "It's entirely economic," she says. "This atmosphere can only help Granada as it attempts to solve some of the networks' scheduling problems."

Both Philip Jones, managing director of Central Television Enterprises, and Martha Burke-Hennessey, London Weekend Television controller of international development, agree with Wallace that the writers' strike has opened new doors.

"The networks," says Jones, "are re-looking at material that they rejected only a few months ago." And Hennessey claims that LWT is getting two or three calls every day asking LWT to produce TV movies.

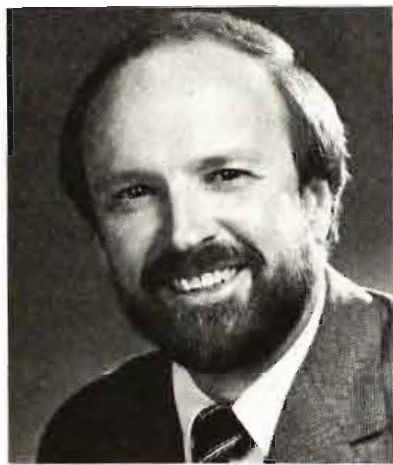
Nevertheless, in spite of all the optimism, there hasn't been a single deal struck.—Irv Margolis



## Cooper ready to build on CBS Radio News tradition

Larry Cooper, new vice president, CBS News, Radio has a sign of his office door referring to the proud tradition of news excellence passed down from such CBS Radio legends as Lowell Thomas, Edward R. Murrow and his immediate predecessor in the post, Joseph T. Dembo. It reads: "Tradition is not something to rest on, but something to build on." Cooper has some definite building plans to go with that sign.

Near term first-time innovations planned for the political conventions include two-way "one-on-ones" in which, say, an affiliate news anchor in Phoenix or Detroit spoke directly to network news correspondents Judy Muller or Rob Armstrong on the conven-



*"I want to broaden their abilities by giving them a greater diversity of assignments."*

**Larry Cooper**

tion floor in Atlanta as they interviewed hometown members of the Arizona or Michigan delegations. And newsfeed has been expanded to include actuality reporting to affiliates beyond those reports served up in the scheduled network newscasts. An affiliate can ask for answers to questions it submits from a local delegate it names.

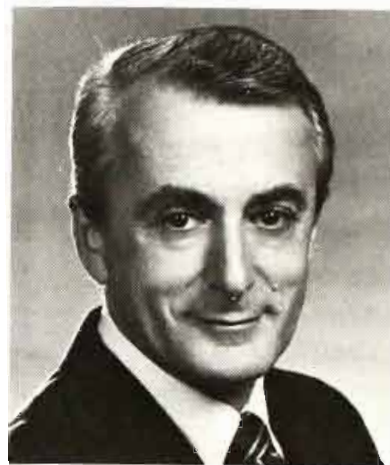
**People moves?** After the conventions, Cooper says, he'll concentrate on restructuring his operation "to make better use of our people and their talents. Coming out of a period of cutbacks and fewer people doing more jobs, many of our people tended to get pigeonholed into one or two specialties. Now I want to broaden the use of their abilities by giving them a greater diversity of assignments. That gives them a greater chance to grow in their job and make the most of their full potential."

Another thing Cooper plans to take advantage of is CBS' technical facilities, "to speed the flow of material to the stations. We want to get more material into the pipeline faster, especially to our all-news affiliates who are constantly hungry for more."

Finally, says Cooper, there are "the many RadioRadio FM affiliates with young adult listeners who want more music and less talk. This 26-35 bracket grew up with FM, and surveys indicate many of them don't think of radio as a key information source the way the over 35s do. They turn to TV for their news. So I'll be

working to persuade their general managers and program directors to take a better look at all we can do for them in terms of information. There are a number of FMs programming to the 26 to 35s who have been quite successful in expanding their information services. We can help more of our stations do this."

**His idea.** Cooper had been news director and executive producer of RadioRadio. He created the news format for the young adult network and introduced and supervised installation of the electronic newsroom for CBS News, Radio. Now he succeeds Dembo, who has opted for CBS' early retirement package.



*Dembo joined CBS in 1960 after 8 years with NBC. Now he is taking early retirement.*

**Joseph T. Dembo**

Dembo joined CBS in 1960 after eight years with NBC News. He was one of the originators of the all-news radio format at WCBS. Among Dembo's many honors are two George Foster Peabody Awards, two Ohio State Awards and a national award from the American Medical Association. And just last month at the annual radio workshop sponsored by the Association of National Advertisers and the Radio Advertising Bureau, Dembo was honored with RAB's Orson Welles Award for outstanding lifetime achievement in radio.

## Dual-methodology surveys require 'knowing the turf'

Door-to-door interviewing is the most expensive technique for tracking Hispanic radio listening, but it's necessary in neighborhoods where there are few telephones, says Glenn T. A. Higgins, vice president, director of research for California Research Consultants, Carlsbad, Calif.

One result, he says is that many subscribers to CRC's *California Hispanic Annual Report* opt for door-to-door interviewing in light telephone areas and the lower cost telephone surveys in neighborhoods where Hispanics are more assimilated and there's a higher incidence of households with phones.

CRC finds that the differences in methodology do have a significant effect on results and that some Spanish language formats do better than others, depending on which survey technique is used. So the trick to producing valid results from such dual-technique surveys, says Higgins, "comes in stratifying your



## The gang's all here!



**ABC Radio Network's Advisory Board:** Seated l. to r.: George Duffy, vice president/general manager, WDIZ Radio, Winter Park, Florida; Bill Weller, vice president/operations, Beasley Broadcasting; David C. Fuellhart, general manager, WPOC-FM, Baltimore; Dave Milner, vice president/radio, Great American Broadcasting; Walter Tiburski, president, WIN Communications; Tal Hood, vice president/general manager, WKBK, Keene, N.H.; Susan Moran, ABC Radio Network's director of programming; Tom Joyner, president of Joyner Communications. Standing l. to r.: Darryl Brown, vice president/Youth Networks for the ABC Radio Network; Stuart Krane, vice president/Adult Networks for the ABC Radio Network; Joseph Costello, president, WRNO, Metairie, La.; Frank Woods, CEO, Sun Group, Inc.; Duke E. Wright, president of WGEE, Green Bay, Wis.; Dave Barrett, vice president/general manager of WIYY, Baltimore; Greg R. Anderson, executive vice president, Multimedia Radio; Dave Woodward, vice president/general manager of KPNW, Eugene, Ore.; Dudley Waller, president, KEBE, Jacksonville, Texas; Philip J. Giordano, senior vice president of the ABC Radio Network; and Aaron Daniels, president of the ABC Radio Network. (Absent from photo is Ken Stevens, vice president/general manager of WYSP, Bala Cynwyd, Penn.)

sample: You have to know from experience which neighborhoods do or don't have a high incidence of households with phones."

He reports that families with telephones are more likely to be long-term U.S. residents and have a higher percentage of women working outside the home.

CRC also finds a difference in time spent listening to Spanish language radio. In the light telephone areas it averages 2.5 hours a day, against 1.9 hours daily in the more assimilated areas with more telephones.

One more sign of assimilation, adds Higgins is that in the telephone homes more residents have Anglicized first names like Gary and Joe. More Joses and Juans live in the low-phone areas.

## More Latinos, Asians brighten sales outlook

A strong upswing in back-to-school advertising is expected at the 112 stations served by program syndicator Charles Michelson & Sons, according to the syndicator's survey. Much of the boost in back-to-school advertising, says Michelson, is due to an estimated 12% jump in new student enrollment "that's expected as a result of the surge of new Hispanic and Asian families, particularly in California, who came forward in response to the amnesty provisions of the new immigration law."



# Radio Business Barometer

## Network radio was down 1.0% in June

After four straight down months this year, with decreases of varying degree, but generally minor, network radio showed a tentative, halting turnaround in June, turning the trend line up toward a northeast direction.

The latest monthly report from the Radio Network Association, covering nine network companies, shows June up 1.0%. Not much to brag about, but better than May, which was down 5.0%; or April, which was down 1.5%; or March, which was down 10.9%, or February, which was down 0.1%. The exception was January, which was up 11.1% and fooled everybody into expecting a better 1988 following a not-so-hot 1987.

June billings came to \$33,099,910, compared with \$32,780,097 the year before.

New York, the only one of the

four sales territories which has had a consistently poor performance during the second quarter, was the only area where sales were down in June.

The June drop in New York was 8.6%, represented by a decline from last year's \$19,740,748 to this year's \$18,037,225. New York represented close to 55% of the June total.

Detroit exhibited the strongest sales results in June with an increase of 31.7%. The '88 figure was \$2,339,008 for the month, vs. \$1,776,207 last year.

Chicago, which has been doing well this year (except for March), registered an increase of 13.8% with June billings of \$11,101,812 as against \$9,752,470 last year.

Los Angeles showed a 7.4% increase in June following a 30.1% drop in May. June billings were \$1,621,865 vs. \$1,510,672 last year.

For the second quarter, network radio was down 1.9%, dropping from \$97,541,449 to \$95,681,335.

Both central U.S. sales territories—Chicago and Detroit—were up during the second quarter. The Motor City was up a resounding 55.6%, while Chicago rose a healthy 20.3%.

New York was down 15.2% for the second quarter, with every month showing a decline, while Los Angeles, with only May recording a drop during the April-June span, dipped 4.7% for the three months.

## Midyear decline

At midyear, network radio was off 1.3% with billings of \$176,285,548, compared with \$178,685,459.

Again, the two central U.S. sales territories were in the plus column during the first half. Detroit was up the most, climbing 37.1% to \$12,816,487 from \$9,349,419. Chicago rose 13.2%, reaching \$51,096,011 from \$45,138,439.

New York is off 9.0% for the six-month period, down to \$103,134,493 from \$113,358,069. Los Angeles dropped 14.8% from last year, falling from \$10,839,532 to \$9,238,557.

**Network** **+1.0%**

(millions) **1987: \$32.8** **1988: \$33.1**

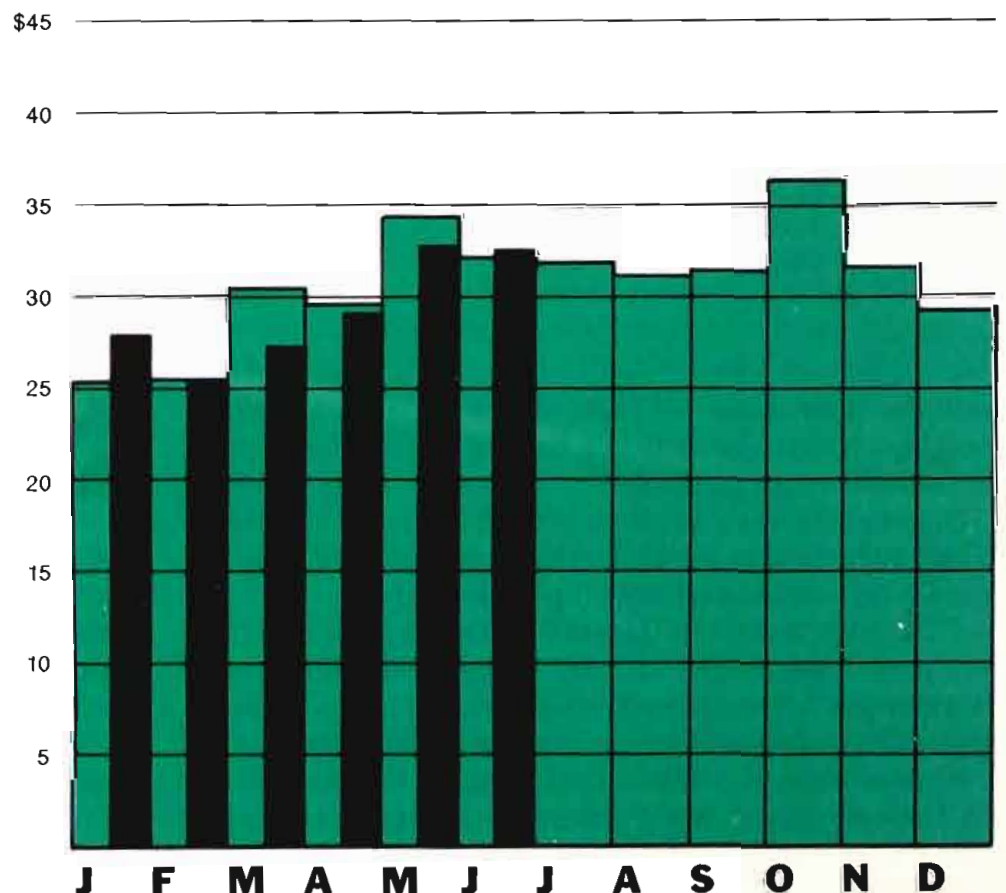
### Changes by territories

Territory	Billings (000)	% chg. 88-87
New York	\$18,037,225	-8.6 %
Chicago	11,101,812	+13.8
Detroit	2,339,008	+31.7
Los Angeles	1,621,865	+7.4

Source: Radio Network Association

## June

Network (millions \$)





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PHOTOGRAPHED BY ALAN BERNSTEIN

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## INDEPENDENT TV

Olympics/election year disappointing so far, due to convergence of factors

# Indie time sales expected to show low growth in '88

By ALFRED J. JAFFE

**T**he half started like gangbusters for independent TV stations. But by June they fell out of bed. That's the consensus of indie sources on national spot business, who expect 1988 to be one of the worst years ever for national spot.

Local, however, is doing better, and it's the expectation of marketing people from the Association of Independent Television Stations that the local time sales increase

will be at the double-digit level by the year's end.

Such is the state of independent station business this year. Not an exciting prospect considering this is one of those quadrennial Olympics/election years that have in the past provided a surge in overall TV station business.

### Pacing report

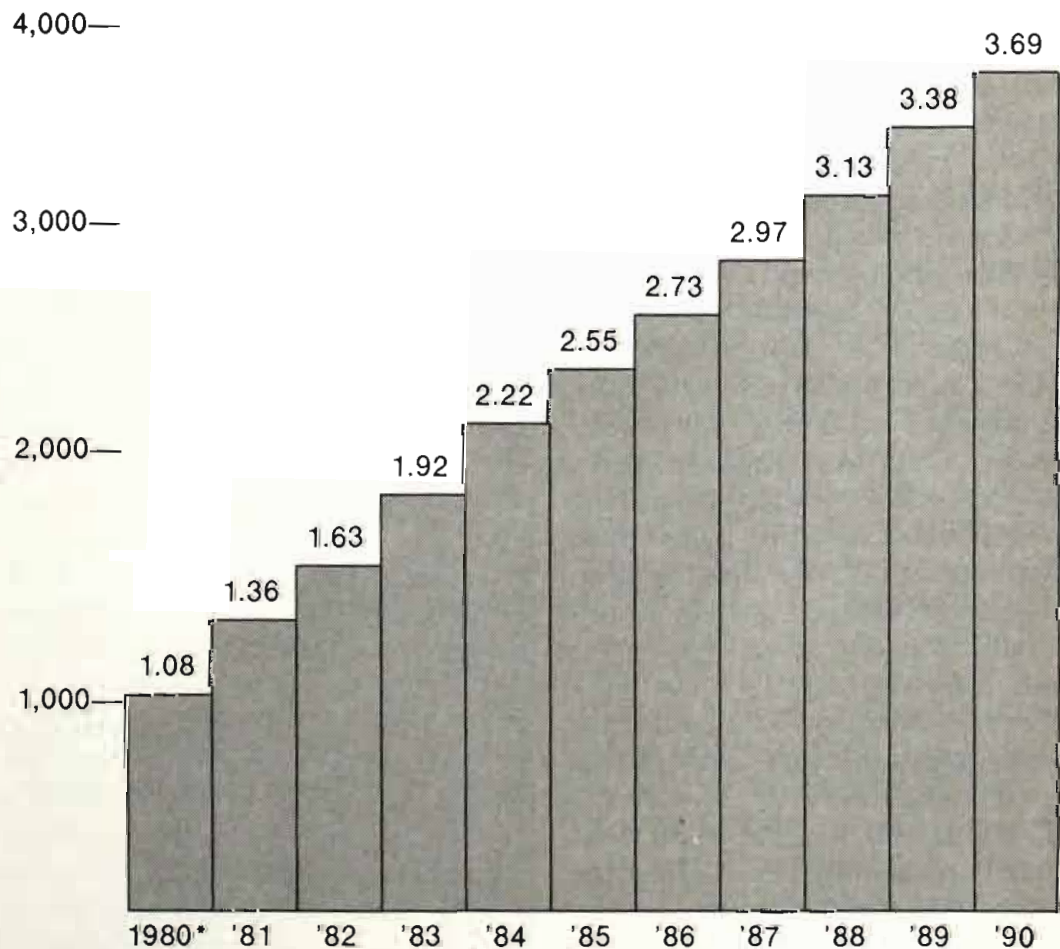
INTV's pacing report for the first quarter shows an 11.8% increase, with local business up 13.8%

## Television/Radio Age

July 25, 1988

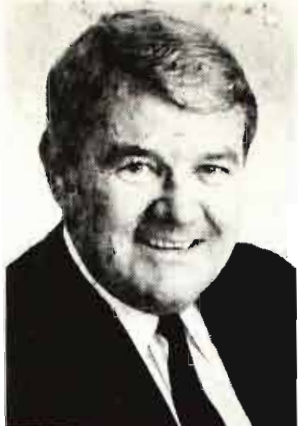
*Despite the double digit increase shown for the first quarter, INTV's projection for the year was for only a 6% rise in station time sales.*

**Independent TV station time sales 1980-1990 (millions \$)**



Source: \* FCC; 1981-90, INTV/TvB estimates





**Robert Somerville**

and national spot up 10.2%. These averages hide a downward slide during the first three months, judging by reports from the reps. While the second quarter pacing report was not available at presstime, reports from the reps indicate a similar slide during the second quarter. One indie rep executive said the last few weeks of the second quarter were among the slowest in his recollection and added that "there wasn't a dime" out of Los Angeles.

The INTV pacing report for the first quarter showed large differences among regions. The midwest was strongest with an overall 18.1% rise, but the south was up only 3.2%. This is explained partly by the fact that of the eight southern markets used by INTV to estimate regional trends, three were in Texas and one in Oklahoma, all affected by the collapse in oil prices.

Despite the double digit increase shown in the first quarter, INTV's projection for the year was for only a 6% rise in station time sales, the lowest level in a 15-year estimate of historic and projected figures running from 1975 to 1990. The estimate for 1987 showed a 9% increase, for 1989 an 8% increase and for 1990 another 9% increase.

A number of factors have conspired to hold down indie business this year, most of them operating on all TV stations, not just indies. Raymond Johns, president of Seltel, who counts the most independent stations of any rep (44), runs down some of them.

First he ticked off the networks, which, he said, were discounting time slots because of the writer's strike and the erosion data that showed up with the debut of people meters last season. Along with this he listed the heavy network sale of 15s, being sold at 50% of the 30 rate.

## Padden steers new INTV course

Preston R. Padden, president of the Association of Independent Television Stations, is carrying the banner of trusteeship these days. He is boldly urging upon the industry and FCC a different philosophical course, one that may seem traitorous in some quarters.

In opposition to the traditional beliefs of broadcast owners and managers and 180 degrees from the current commission direction, Padden is saying that current TV industry priorities won't jibe in regulatory terms with what is variously described as the "print model," or free marketplace, or libertarianism or the First Amendment concept. To get what it wants, the industry will have to accept public trustee responsibilities, he argues.

In the most recent of two speeches on the subject, Padden checked off four industry priorities and said none could be achieved without falling back upon a public interest standard. The four are: (1) "To secure the continued use of the public's airwaves without the payment of a spectrum use or transfer fee." (2) "To secure the use of the additional spectrum likely to be necessary for over-the-air telecasts of high definition television images." (3) "To secure license renewal stability." (4) "To assure that consumers have realistic and meaningful access to our stations. In the cable context that means must-carry and channel positioning legislation."

**Board support.** Padden is not carrying this public interest banner all by himself, of course. Putting aside Congressional support, this is INTV policy worked out by the board earlier this year. But it is bound to have an impact in other quarters of the industry, most of which profoundly favor the print model. Other broadcasters may also come to the conclusion that "you can't have your cake and eat it, too."

Meanwhile, Padden, who started in the job without a contract three years ago, is in the second year of a three-year pact and seems well content, having no intention of moving on when his agreement expires. The organization has grown under his regime, from about 100 members when he joined to 178 or so currently. He appears to be operating successfully in an organization that, unlike the NAB, blends lobbying and sales development.



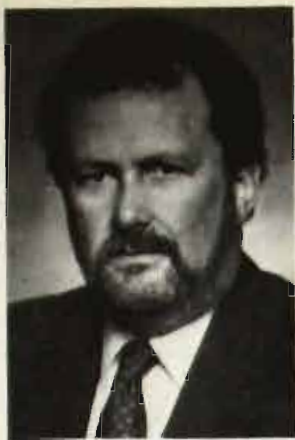
*To get what it wants,  
industry will have  
to accept public  
trustee role.*

**Preston Padden**

Padden cited a number of accomplishments by the association this year or developments in which it played an important role: First and foremost, he points to the reenactment of the Syndication Exclusivity Rule by the FCC. Second, he includes the recent distribution of \$150,000 in rebates to independents of local loop overcharges by AT&T and regional phone companies. Third, he refers to efforts by the INTV marketing group to stimulate political spending on indies, in particular the ad hoc network used in California by the Rev. Jesse Jackson (see main story). Fourth, he notes the introduction of a copyright-linked must-carry bill in the Senate.

Although it isn't all settled yet, Padden also points to the "calibration" issue. Here, both Arbitron and Nielsen changed their mind and agreed to provide subscribers with details of the differences between meter and diary viewing data by distributing the data themselves. Previously, the two rating services had only agreed to provide the data for INTV to distribute, which the association felt would look self-serving (see story in June 27 TV/RADIO AGE and in *Final Edition*, July 11). Still to be decided is the format and frequency of the reports.





**Marty Ozer**

In May, he said, about a third of all network commercial announcements were 15s.

Then, he said, the scandals affecting TV evangelists have hurt indies in particular because many had a heavy diet of paid religious shows. Third, he said, cable network advertising is "making a major intrusion." A fourth factor is barter syndication.

Johns doesn't buy the argument that cable and barter don't affect spot budgets because they're network-type buys. "It all comes out of the same pool (of dollars)," he declared.

#### **Promotion hurts**

Johns also believes the heavy use of promotion dollars is continuing to erode spot. "The average term of a brand manager these days is 18 to 22 months so they look for short-term results. If they don't raise the brand share, they're out."

As for the Olympics/election factor, John says it just isn't working: "Super Tuesday was a major bust. And the Olympics didn't tighten inventory either."

Regarding the indies' ability to suck in political money, Ron Inman, vice president of marketing for INTV, says what is being spent by candidates so far "is nowhere near projections. We expected more than was spent in the last election, but we were overly optimistic."

Inman's analysis of the flow of political dollars is that because there were so many candidates, there was a tendency to spend money upfront to establish visibility and name recognition early in the game. Because of the proliferation of candidates, many contributors split up their gifts to play it

safe. When Super Tuesday came up, candidates, short of cash, had to make hard choices among the various states since they couldn't cover all of them.

"Fragmentation was the biggest contributing factor to the level of political spending, but there was also overexpectation," Inman concluded. However, INTV prides itself on a successful effort in the California primaries in which the Jackson forces spent \$700,000 on a regional, ad hoc, satellite lineup of independent stations anchored by KTLA(TV) Los Angeles. It involved a live, half-hour program on election eve. Credit for the sale of time goes to Lana King, western regional marketing director for INTV, along with Inman.

Also, Jack Whalen, vice president of the Independent Division of Blair Television, reports that while political spending this year was "disappointing," it was better for Blair than it was in '84. He cites WLVI-TV Boston as an outstanding example. The station took in \$17,000 in political spending four years ago, but \$300,000 this year. The latter figure is about half of the total taken in by 12 Blair independents.

Marty Ozer, president of Katz Independent Television, expects a modest contribution of political spending on the indies until the third quarter. But the direct effect of political campaign and Olympics spending is on affiliates, Ozer makes clear. "The affiliates set the rates."

The Katz indie chief feels there's "no direction" and "no zip" to indie business this year. He attributes this to cuts in spending by some industry categories, mergers by package goods companies, and aggressive pricing by conventional and barter networks. The big corporate package goods accounts and kids' advertising have been decreasing in the past two or three years, he notes. "This is independent money."

Ozer was seeking to explain the static independent shares of national spot and local TV dollars in recent years, a picture painted by INTV estimates.

The INTV figures show an increase in independent shares of from 16 to 20% from 1975 to 1980



**Raymond Johns**

and an increase of from 20 to 25% from 1980 to 1985. After that independent shares oscillated between 24 and 25%—meaning essentially flat shares.

#### **Reduced spending**

Ozer pointed to a number of package goods companies that have reduced their national spot spending dramatically or dropped out altogether. He included in this group Bristol-Myers, General Foods, Procter & Gamble and American Home Products.

However, Ozer argued, because the big corporate accounts are down in spending and the indie share isn't down, that indicates that "indies are more acceptable to some clients." He singled out airlines, financial and auto advertisers.

Because of this slowdown in business this year, says Robert Somerville, president of Independent Television Sales, UHF indies are not likely to break the \$1 billion mark in 1988. "It will happen next year, but I had hoped it would be earlier," Somerville says.

Meanwhile, INTV is working on getting new business for indies via targeted research. This is being done in three categories—movies, fast food restaurants and autos. Working on this are Inman and Sue Rynn, INTV director of research.

In each case, it is pointed out, the association is working with "experts," who are, respectively, Columbia Pictures, consultant George Rice and the J. D. Powers Co. Inman points out, incidentally, that the term "fast foods" is a no-no in the industry, which prefers the label QSR—quick service restaurants—the argument being it's the service that's fast, not the food. □



# Learning to curb rich tastes

## Stations eye return on program investment

By ROBERT SOBEL

**T**he age of innocence is over for independent television stations, replaced by the era of realism—sense and cents.

The sense involves cooling the heat generated from emotional and ill-advised syndicated programming purchases, and cents represents buying decisions that are no longer being made without careful assessment of the show's cost and its potential worth.

Ron Inman, head of marketing at the Association of Independent Television Stations, explains that "an education and maturation process" has settled upon the stations in terms of buying syndicated product. For many, these are lessons learned the hard way, in the aftermath of poor judgments and rich tastes. As one observer puts it: "Indies finally learned to turn off the programming-buying faucet before they went down the drain."

But there's danger in too much caution and selectivity, observers note, making indies "laid-back" or nonplayers for syndicated programming, resulting in affiliates winning the hand by default. However, on the other side of the coin, argues one station executive, it is now the affiliates' turn to overextend and to overpay for syndicated shows.

### The current state

Reports from station sources also indicate:

- Classic reruns from the past five to 10 years are being used successfully by indies for early or late-fringe dayparts.

- Movies, still the primetime staple for indies, are flattening in terms of prices, and stations are cutting down on library titles in stock. (See sidebar story.)

- Specials and "event" programming are growing for primetime use in the wake of consistently good

ratings of previous similar shows.

- Indies are heavy players in first-run weekly programming, passing on most first-run strips because of the cost and risk involved.

There was a time, five or six years ago, points out Janeen Bjork, Seltel director of programming, that the conventional wisdom in broadcasting was that "television is the only business where you can be in last place and still make money. That's no longer the case, so stations, both big and small, are definitely very cautious on what they buy. This is reflected by their concerns over barter and the diminution of local and spot business," she says.

Bjork continues there was little scatter market money, "which follows that if a station isn't bringing in as much revenue, it's not willing to spend as much money on programs. So there is a great deal of more accountability and selectivity.

The age of realism, according to INTV's Inman, comes from being burned. "You put your hand to the fire and you realize you can't do that because it hurts. Most of our people have gone through that. The affiliates, after they go through a session of *The Cosby Show* and *Who's the Boss?*, may go through the same thing when they find out

that both shows are not delivering and that they are not getting their value for what they bought."

But in San Francisco, a market that appears to have gone relatively unscathed of the financial pain experienced in other markets, Tom Spitz, program manager at KBHK-TV, says that it's too early to call on the two sitcoms. "We don't know yet whether stations which have bought them have overextended because none have aired as yet."

Steve Bell, senior vice president, general manager at KTLA-TV Los Angeles, says that he talked to many counterparts during the recent semiannual meeting of the INTV, held in Washington, and his general feelings are that many are optimistic. "There was a feeling of satisfaction, almost of gloating, that it is the affiliates' turn now. What the independents might have done in recent years in terms of overbuying and overpaying, the 'guppy' frenzy, is no longer the case. They feel we were wise to pass on certain programs and that the affiliates will be the ones with the tight collars, sweating heavily to try to make money on shows they overpaid for."

Bell figures these syndicated programs will not hurt indies in major markets. "They all go at 4:30 or 5 o'clock, as lead-ins to news, so

"MASH": It still hasn't run out of steam





## Tightfisted stance on movies

In the case of primetime movies, still the bread-and-butter items for indies, stations are not just simply jumping into the water without a lifejacket. Steve Bell, senior vice president, general manager at KTLA-TV, a heavy user of films, as are other indies in the Los Angeles market, says both buying and prices have declined. "The prices for movies have leveled off, helped by the ad-hoc barter networks."

Also, he believes that a lot of stations have decided they can get better ratings using their present library product rather than buying mediocre new pictures. It's his opinion that stations, therefore, are looking to buy small libraries, but those which have quality. "They have all decided they don't need a zillion pictures in their library. All they need, they figure, is enough to cover them over the course of a couple of years."

At KPLR-TV St. Louis, Barry Baker, vice president, general manager, sees the prices of movie packages "coming way down because of the proliferation of their exposure from many sources, and because of the longer lead time before syndication." He continues that stations don't have to spend "through the roof to get a number that they won't get relative to paying three times the price in a super package. There's no way you will get triple the ratings from a more expensive package than against the lesser-priced package in the long haul. The ratings will be bigger for the high-priced package, but in the long run you will lose."

Also, as far as the station's library is concerned, Baker says it's 30-35% smaller than it was three years ago. "You just don't need as many."

Janeen Bjork, Seltel director of programming, adds that indies are buying fewer movie packages, "so there are many movie groups going unsold. They are unwilling to buy a package of 25 just to get two great titles." The demand for movies has slackened so much, she continues, that only two major packages were introduced new at the past NATPE. "That was unheard of previously."

Nonetheless, INTV's Don Inman, director of marketing, believes that Monday through Friday major primetime fare on indies will continue to be movies, with an occasional special thrown in. "I see a continuation of made-fors—Operation Prime Time kind of idea. True, the OPTs are only being produced once per year, compared with two. But that's because there is more competition, with more being done, such as the *Hemingway* thing.

"I just don't think that indies want to get into a situation where they have four or five nights a week of specials. They still want movies, where they can make money on the movie cumes." But Bell says that "event" programming, such as that being produced by Tribune, has a tremendous market appeal. That was proven by *Al Capone*, hosted by Giraldo Rivera. We see it as an opportunity to diversify in primetime and to beat the stations in the market and which we can sell at a premium rate. We'll take as many as we can get.

It's the kind of live excitement the networks have lost.

what are they going to affect? Nothing. Our feeling is that we had our turn; now the affiliates are going to strangle."

One indie station that has learned from bad experience is WGBS-TV Philadelphia, the former Grant-owned station. Along with its sister stations in Chicago and Miami, it is just getting out of the bind of Chapter XI and beginning to build anew with a dose of vintage product. Unlike past purchases, which were to turn out cov-

ered with red ink, the station's programming buys are now undergoing careful scrutiny. According to Carol Healey, program director at the Philly station, the overall judgment is based on the bottom line.

"While we are in competition with other stations, the new management is realizing that now, more than ever, we have to be very careful of the bottom line. We know, as do other stations, that before you buy, you are going to look to the cost of the program, do research

and project how that program will benefit your station in terms of helping the other programs as well."

In early fringe especially, the station has recently gone on an "affordable" buying spree, acquiring three older sitcoms to be used in the 5-7 p.m. time period. These are *The Brady Bunch*, *Happy Days Again*, *Laverne and Shirley*, plus *Brothers*, off-cable series. All but *Brothers*, which will run beginning in fall 1989, will debut the coming season.

But not only have the shows been bought because they are seen as meeting the "affordable" criteria but also because of their track record. Healey says the shows have done well across the country on indies, especially *Happy Days Again* and *The Brady Bunch*, both which she calls the "cornerstones of indies." *Brady Bunch* has been a longtime tenant at WTVX-TV (formerly WTAF-TV), indie competitor in Philly, but WGBS acquired the series at the conclusion of its licensee arrangement with Paramount.

### Double-run success

*The Brady Bunch* is being double-run from 5 to 6 p.m. at WDCA-TV, Washington indie, where it is getting healthy numbers against WTTG-TV's *Silver Spoons* and *Gimme a Break*, says Seltel's Bjork. In Richmond, WVRN-TV airs *Andy Griffith* and *Beverly Hillsbillies* in early fringe. Both programs do better than competitors *Family Ties* and *Cheers* on WRLH-TV, according to Bjork. She adds that WVRN paid about one-tenth of the price for *Griffith* and *Hillbillies* that *Ties* and *Cheers* fetched in Richmond.

*Barney Miller*, *Bob Newhart* and *MASH*, airing in late fringe on KTXA-TV Dallas-Ft. Worth, are all doing well, says Bjork.

WTVX has been playing such programs as *MASH*, which is still doing a 7 rating, and *Three's Company* for some time, points out James Boaz, vice president, general manager, so these shows have not been resurrected because of the high-priced off-network marketplace. And, he continues, the use of these shows doesn't mean that sta-



## How INTV won the battle for a fair shake on indie ratings

If all goes according to their highest hopes, sometime next year independent stations are going to begin seeing greater advertiser activity.

The expectation is that not only will their salespeople receive a more favorable reception, but that buying independents will become an automatic part of the original advertising plans.

A long-running campaign by the Association of Independent Television Stations (INTV) appears to have borne fruit. Both Arbitron and Nielsen have agreed to include data along with their regular books that INTV says will show its members' viewership has been "severely underreported" in recent years. The industry term for this is "calibration."

One of the convincing arguments was INTV's own research, using data from each of the services that compared diary reporting with meters, believed to be far more accurate. It showed affiliates getting a fair shake from the reporting but independents losing valuable ratings points.

**The comparison.** Using the Arbitron metered markets for February, May, and July of 1987, INTV compared the results with the diary books and saw that affiliates were 2% underreported throughout one week-long period but 4% overreported during prime time.

By contrast, the same evidence showed independents underreported by 55% throughout the period and by 32% during primetime. Nielsen's ratings were just as bad, the INTV study showed. Using Nielsen metered markets for February, May, and July 1986, affiliates were 8% underreported during the week but were right on the mark in primetime. Again, independents were underreported by 50% week-long and 36% in primetime.

When 102 general managers of independent stations went to Washington to do some concentrated lobbying in conjunction with their semiannual meeting, they requested the presence one day of representatives of Arbitron and

Nielsen, who had resisted INTV's entreaties to supply the underreporting information to potential advertisers and agencies.

Appearing separately, the representatives said they would be happy to supply the information but suggested letting INTV supply it. The GMs and INTV staff demurred, saying the information wouldn't have much credibility if they supplied it. It should be supplied along with the regular books, they said.

The Nielsen representative took 25 minutes of badgering from the GMs before giving in and agreeing, as did the Arbitron representative, to, as an INTV representative described it, "come up with specifications for a report that will highlight the differences between metered markets and diary markets."

**How to do it.** Ron Inman, INTV vice president, marketing, says, "They already have the information available on tapes. They can compare the tapes, and when they meter different markets, they will come up with specifications as to how they're going to do it."

Sue Rynn, INTV director of research, adds that the data INTV worked up "is basically the kind of information that we've asked each of the services to provide to their subscribers. We think it does inform people and educate people about the ways in which the diary falls short of the superior meter methodology."

Neither expects the diaries to be replaced in their lifetime, unless some technological surprises come along, but they do feel the advertisers and agencies should be given accurate information to show how deficient diaries are. It is especially important in the smaller markets, they contend.

Although Arbitron and Nielsen have not worked out the details, Rynn says she expects Nielsen to use an individual sweep based on the November measures. Because of that, and similar timing she expects of Arbitron, the first reports probably won't be available until next year.—**Howard Fields**

tions will wind up only with 1960s and 1970s programming because of the problems experienced by many broadcasters.

"Does it mean we will go back to only playing the *Mary Tyler Moores* and the *Dick Van Dykes*? In my opinion, you can't do that. You are damned if you do or damned if you don't. In my view you have to deal with *Cheers*, *Night Court* and *Who's the Boss?* prices, although maybe you can't afford to buy *Cosby*. You can't look like a second or third indie in the market.

"Also, if you do that you are automatically looking for your numbers to go down, and you will have less money as time goes along to try to potentially rebuild those numbers."

Bell at KTLA-TV says the classics have come back. "While we don't have *MASH*, which is doing well on KTTV(TV) [Fox station, at 7:30], we are running *Taxi* at 11:30, where it is getting good numbers." The reason for the revived usage of such shows, according to Bell, is that more recent vintage product coming into syndication has been disappointing.

### Weak replacements

"The problem is that the newer off-network programs, including *Family Ties*, and *Cheers* in some markets, really are not doing that much better than the shows they replaced, considering the prices that were paid to get them. Stations are asking themselves, 'What is the advantage of putting on new off-network programs if they are not good.'"

Bell figures that the programs aren't paying off because of the networks. "Networks are different these days. They tend to be going for different kinds of audiences than they used to. There is no such thing as a broad network hit, except perhaps *The Cosby Show*. Networks tend to go for demographics. *Cosby* and another hit show, *Who's the Boss?*, have been so overexposed on primetime that the novelty of reruns has worn off. Of course there are exceptions, such as *MASH*."

At Independent Television Sales, Susan Kearns, programming



associate, says that many of its repped clients are young stations and can't take the risk or gamble to put money into expensive product. Consequently, ITS prefers these outlets go with the older type of sitcoms. "Most of these shows have continued to perform well and have a lot of legs. We would rather see them go with that type and be successful than go with *Cosby*. The *Cosby* ratings success has to be tremendous, so you have to look at the price. You may not do as high a rating with a *Three's Company* or a *Benson*, but for the money you have spent, the station will make a profit."

If a station goes with a sitcom that has legs, continues Kearns, it can be double-run or be used in late fringe, where "you can get your money's worth." Down the line, she says, a station should think of whether the program will play in late fringe and perhaps bring it back in access during an off-sweeps period.



**Barry Baker, KPLR-TV**

At KTLA-TV, St. Louis indie, Barry Baker, vice president, general manager, believes it's all right to buy one expensive show rather than bunching up with several sitcoms or with an hour rerun. But, he advises, the buy should be looked at realistically. "Don't think it will produce the double and triple ratings of a product that costs a third the price of a *Cosby*. You will have to be happy with less margin on high-priced product, and the reason that stations won't go for that is that the gamble is too high for the return.

"If I can do a 3 or 4 rating with a product that cost me one-third the price, that's better than paying a lot of money on something that may return only a small amount of dollars. Why risk all that? Double-digit ratings are only available on a select few shows in syndication. Those shows will have very small return on a lot of risk, so a station better be awfully sure of those shows. If you're wrong, it's the kind of thing that can hurt a station for many years."

#### Void in first-run

Bjork at Seltel figures another reason for affiliates becoming heavy players in reruns is the lack of new first-run shows with high ratings potential. "Except in one or two cases, the affiliates have not had much to become excited about in the way of new first-run programs.

"People that don't own *Oprah*, for example, or *Geraldo*, in some markets, are looking at off-network as a possibility." While she notes that several affiliates balked at *Boss* because of the high prices, Bjork points out that *Cosby* has close to an all-affiliate lineup. In the case of *Golden Girls*, from Buena Vista, Bjork sees affiliate interest because it can be used as a lead-in to the stations' early news.

Indeed, the latest buyers of *Girls* are five Hearst Broadcasting stations. Four are affiliates: WTAE-TV Pittsburgh, KMBC-TV Kansas City, WISN-TV Milwaukee and WDTV(TV) Dayton. The fifth Hearst buyer of *Girls* is WBAL-TV, CBS affiliate in Baltimore. The Hearst stations are looking to air *Girls* either as a lead-in to the early news or as a late-fringe show, according to John G. Conomikes, vice president, The Hearst Group and general manager of broadcasting.

Basically, INTV's Inman sees the indies continuing to air and buy programs in early fringe, geared to the 18-34 demos. "It just wouldn't work for them to change suddenly what they have done, say, from 5 to 6 o'clock. The flow wouldn't work for the indies to go for an older demo in that time period. You can't go from a young-skewing time period from 3 to 5, to putting on pro-

grams which skew older from 5-6 to counterprogram against *The Bill Cosby Show* and then go back to young at 6."

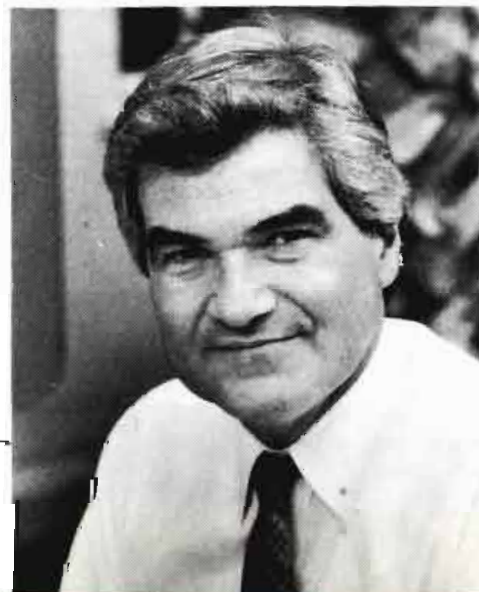
Inman points out that an indie can stay younger in a few ways. "You can stay in the sitcom business or buy the *Double Dares* of the world, or *Fun House*." Inman believes that stations will do both, aided by some of the older sitcoms, such as *Diff'rent Strokes* or *Facts of Life*. "Remember, the indies can run *Strokes* against *Cosby* and do a 3 or 4 rating, which would be all right, but *Cosby* needs a 15 or 16 to break even."

Programs such as *Dare* and *Finders Keepers*, which are termed by Inman as "tween shows," will also be used extensively in markets where there are several indies. "You all can't be doing the same thing. Some have to have kidult programming, cartoons or straight sitcoms. And what will probably happen in a four- or five-indie station market, one station will air an action hour, such as WWOR-TV is doing in New York with *Hawaii Five-O* and *T. J. Hooker*.

In first-run syndication, indies are buying weekly programs, for the most part, except for children's shows, and leaving the strip shows to affiliates, according to Bjork at Seltel. The major reasons for many of the indies not being strip players are economics and that the audience's appetite for first-run strips on indies is wanting.

As a consequence, she adds, most of the product being aired on a Monday-through-Friday basis is off-network fare, movies and kid shows. The first-run airings on the weekends include music and drama, such as *Friday the 13th* and *Star Trek: The Next Generation*. □

#### Steve Bell, KTLA-TV





# Indies blowing with the wind

## Groups realize payoff for aggressive programming

By JAMES P. FORKAN

To paraphrase Bob Dylan's song, independent stations don't have to be a weatherman to know which way the winds of change are blowing.

Having already coped with those winds well into the 1980s, indies in general and indie group owners in particular have learned to anticipate and adapt.

To continue making money into the next decade, these broadcasters must fend off the onslaught of not only their longtime archrivals, the Big 3 networks, but also the more recent threats of basic and pay cable and home video. How? By signing with various ad hoc networks offering live event specials, mini-series and movies and with the Fox Network, as well as by forming joint program ventures and by buying first-run and offnet series—all with a sharp eye on cost efficiency. And by aggressively pursuing national and local ad sales.

All that activity seems to be paying off for the indies. Last season, "more aggressive programming on independents and cable" continued to erode network audience lev-

els, according to agencies like Bozell, Jacobs, Kenyon & Eckhardt. In its ratings analysis, BJK&E notes, "The bulk of the networks' ratings losses were picked up by basic cable and independent stations (including Fox), where more young viewing occurs."

As the climate gets more competitive, says Robert Kreek, Los Angeles-based president of the Fox Television Stations Group, his stations and other indies "are going to have to go down four paths with a lot more vigor than before." First, they must "produce programming attractive to audiences and advertisers, a more economically beneficial way for stations to exhibit programming." This could include local shows and news specials, he notes.

The stations, secondly, must "sell themselves substantially differently than in the past." That means anything from "attracting advertisers new to TV to seeking sponsorships" and generally selling "in a more defined, targeted way." The stations will have to sell accounts "into specific programming that's unique and particularly compatible with a given advertiser," he

says.

Third, cost control will become more important as "the business gets tighter and tighter, and margins smaller and smaller." Lastly, Kreek adds, "image will be more important to the stations," an image driven by community orientation and local news.

"Competition has increased, but we look upon it as opportunities," James Terrell, Dallas-based president of Gaylord Broadcasting Co., maintains. "Marketing with changing technologies, localism, access to first-run product, sports and news will be more important as we go down the road," says James Dowdle, president/CEO of Tribune Broadcasting Co., Chicago. "With the economics of the business, we have to be extremely expense-oriented, and you have to have a much better head on your shoulders than once was traditional" for broadcasters in general, not just for indies.

### Programming is key

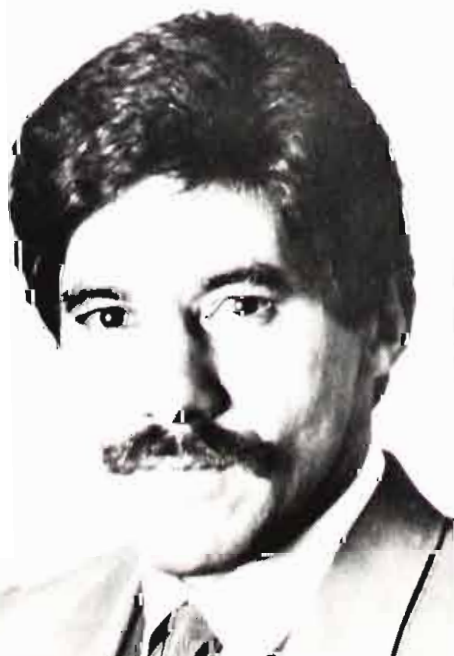
"For independents, programming is the name of the game," observes Gaylord's Terrell. "We're very aggressive in the purchase of programs on all our stations." Gaylord's outlets stress family-oriented programming and, related to that, involvement in the communities they serve, he adds. The group owner's "aggressive managements at our stations [also are] given a lot of autonomy to meet local challenges."

On the ad sales side, while indies and affiliates have been concentrating on burgeoning local sales, Gaylord has installed national sales managers at two of its stations, and the rest will follow suit. The idea, says Terrell, is to "give more attention to our national accounts and working with our national reps."

Looking ahead, Tribune's Dowdle foresees the need for "more and more first-run programming as we go along to stay competitive with the various new services out there." Toward that end, the company now

*"Geraldo" illustrates Tribune's use of production to control station program costs.*

**Geraldo Rivera**



**James Dowdle**





is working with West Germany's Beta Taurus "to develop miniseries for our stations and others," with the first due during 1989. "We hope to do three or four of those a year to maybe fill in what OPT [Operation Prime Time] may do" in the future, he says.

Tribune got into the first-run TV program production and syndication sectors in 1982, Dowdle continues, because "we felt we had to control our costs better" in the markets where Tribune owns stations—New York, Chicago and, eventually, Los Angeles. Tribune now is in the market with the *Geraldo* daytime talk series, barter-syndicated via TeleTrib, a joint venture with Cox Enterprises.

### Opting for consortiums

Gaylord too is "getting involved for the future," in its case via "programming consortiums" with several different companies, such as Chris Craft and Westinghouse Broadcasting Co., Terrell discloses. Asked if miniseries, series and/or movies were in the works, he says the formats are varied and the first will air "sometime next year." Gaylord earlier entered production and distribution via Gaylord Production Co. and Gaylord Syndicom, whose biggest hit is *Hee Haw*.

At the same time, Tribune's Dowdle points out, "You have to be versatile in the '90s. Versatility is going to be important, with stations positioned to move quickly—which means you can't be overcommitted programming wise. You have to be at the start gate, ready to take off."

That position jibes with parent Tribune Co.'s concern about spiraling program costs. In its 1987 annual report, Tribune said it has been trimming general and administrative costs since 1986 to partly offset rising program expenses. "Over the longer term, we expect the rate of program cost escalation to subside [because], first, the supply ... is more in balance with demand and second, our productions through joint ventures should provide additional programming at more favorable net costs for our stations."

To better counterprogram networks' primetime fare, indies have been rallying around the Fox

Network, OPT and various movie studios' ad hoc film packages. Tribune's Dowdle praises the Fox Network, the most ambitious of the lot, for having done "a good job supplying fresh programming for indies."

Though suffering heavy losses, Fox has occasionally edged ABC Sundays 8 to 9 p.m. (ET) this summer, notes Saatchi & Saatchi DFS Compton. Still, Gaylord's Terrell is more lukewarm toward Fox and adds, "I'd question whether there's room for any additional [syndicated networks]" in the TV economy.

News and sports are other staples of local indies. Local newscasts have long been referred to as stations' "cash cows." The Tribune-owned WPIX(TV) New York has adapted its nightly newscast for national consumption; *USA Tonight* now is syndicated to 125 other indies.

In contrast, Gaylord's Cleveland outlet, WUAB-TV, had no newscast and thus found itself shut out of the running for the 30% to 40% of local TV dollars budgeted for local news, says Mike Schuch, the station's vice president and general manager. That changed just over six months ago with the debut of *The Ten O'Clock News* as the only local news broadcast in northeast Ohio at that hour. Since then, the program—cosponsored by two longterm local advertisers—has become a ratings hit, he says.

### Local news cuts?

However, the winds of change may next buffet local news. Lawrence Grossman, NBC News president, having been coping with his own company's cost-slashing efforts, is among those forecasting that stations' local news operations will soon feel the new realities of the broadcast business. Local news now must restore "economic sense" to their operations the way the networks are now doing, he says. Stations' costs, like the networks', have gone "far beyond what revenues bring in."

At Fox, Kreek disagrees. That shouldn't happen at indies, "certainly not at the Fox stations," mainly because "we don't have the heavy overhead of news bureaus" around the globe. "I would think [local news] would flourish," he



Robert Kreek

counters, adding that "local news is the cornerstone of a station's image."

Sports coverage is another local ratings and sales draw for many indie owners. Tribune's WPIX carries the New York Yankees, and its WGN has the Chicago Cubs, for instance. Here, too, dark clouds are on the horizon, however. Illustrating the gloomier live-sports future facing indies is the annual reduction in "free TV" Yankees games on WPIX and the increase in the number of games carried by the team's cable carrier, SportsChannel.

### The Washington factor

Sometimes there are unforeseen local complications that can arise. In New York, for example, a labor dispute could affect the license renewal of WPIX. The Newspaper Guild of New York in June asked the FCC to deny WPIX Inc. renewal when its license expires in June '89. Representing the station's news department editorial employees, the guild contended WPIX has violated the National Labor Relations Act by imposing various give-backs and thus is unfit to hold an FCC license.

That's just one example showing how the Washington factor can influence the indie groups' owners. The legislation and regulations emanating from Washington are "always of concern to a broadcaster," says Tribune's Dowdle, since they can affect future planning. The latest example is the syndication exclusivity issue (TV/RADIO AGE, June 13). "Syndex will help independents generally," says Terrell at Gaylord. "We fought long and hard to get that back. It'll be a big help in determining our destiny."

"How high-definition TV gets resolved" is another issue of importance to indie owners like Tribune, notes Dowdle. So are future rulings on children's programming and advertising. □



Account attrition may underscore need to screen business prospects

# Radio sales people learning how to aim at the right targets

By **GEORGE SWISSELM**

**A**ccount attrition is an affliction that's long dogged radio's heels, and one suggestion to keep it down is for stations to screen their new business prospects more carefully. But how practical such screening may be in the eyes of station sales managers depends on whom one asks.

A cross-section of managers finds some who agree, some who don't, and some with their own ideas about how best to stem the tide of account defections. In their recent paper on more effective radio selling, *Positioning the Entire Station as a Marketing Weapon*, Ellen Hulleberg, president, McGavren Guild Radio, and Dr. Stephen Doyle, president, SXD Associates, lay out guidelines for "value added selling" and a "team oriented sales strategy that uses every department of a station as a marketing weapon."

Step one in this process is "identifying those accounts with growth potential and who will respond to value added selling."

Hulleberg and Doyle emphasize the importance of accurate account selection "because some customers only respond opportunistically, pitting one medium against the other, seeking the lowest cost. But other customers will reward the quality of a sales/service relationship with a disproportionate amount of revenue. Thus, to avoid squandering station resources on opportunistic customers, we suggest developing a clear set of account selection criteria to winnow out accounts with minimal potential."

Such criteria, say the authors, would include the prospect's retail sales volume, the ratio of the retail-

er's advertising dollars to sales, share of ad dollars spent on radio, potential future investment in radio advertising and the degree to which the retailer's products and customers fits a radio station's format.

Tom Mosher, vice president, general manager of KIQQ Los Angeles, agrees that while "The tendency of most stations—radio or TV, or even print media—is to sell

wherever they can find a loose dollar," the smart radio prospector will insist that his salespeople understand their format and the demographics and lifestyles that format delivers. "Then their most productive hit list will be those retailers who sell the kinds of products their listeners want and use."

"These are the retailers we want to live with and develop as partners . . . And our people should be prepared to walk away from accounts who only want to 'try radio for a week,' and who aren't ready to buy enough frequency to do the job. It's just wasting money . . . We want prospects we can convince what a terrific brainwashing machine radio can be when it's used right: three to five different stations sending out the right message with enough frequency for it to really sink in, take hold, and turn the listeners into customers."

Jim McCarthy, general sales

*"The object is to avoid dependency on just two or three categories of business for the bulk of our revenue."*

**Joan Homa Schultz**





## Sharing a few good sales ideas

One good source of new business development leads, says Joan Homa Schultz, general sales manager for WGMS AM-FM Rockville, Md. (Washington), is "watching the business-to-business companies who advertise in print. Even a lot of the business-to-business direct mail that comes to our homes and office can be good for leads."

Homa points to the variety of program features her station offers: "We have corporate sponsors for our hour-long symphonic concerts, and we have sponsored five-minute segments of issues-oriented political commentary that we're very careful to keep balanced so that both liberals and conservatives have an equal shot. We also have financial and business news segments, featuring experts from both business and government. What it boils down to is having a variety of program features, news, information and fine music to offer as wide a variety of advertiser categories as we can find."

In San Diego, Jim McCarthy, general sales manager of KKYY(FM) says radio people should suggest a media mix of radio and newspapers to a newspaper advertiser who's never been on radio "instead of trying to push them to take every last dollar out of newspapers. Both media working together can usually do a better job than either one by itself."

McCarthy points to the success of Motel 6, which started in a few markets "and is now all over the country, and still using radio with a lot of impact, with their friendly, down home copy that stands out because it's a little different. It's the way people really talk. And they aren't afraid to buy a lot of frequency. They put together a plan and stuck with it, and it's still working for them. Motel 6 and radio are helping each other grow."

But in spite of the success stories, McCarthy concedes, "There will still be accounts that come and go, so we all try to hire sales people who will keep making more cold calls and keep bringing in more new business to replace the business that does leave."

manager of KKYY(FM) San Diego, formerly KWLTV, agrees that screening prospect targets "is one of the things that can help make radio work harder for both advertisers and the station. There have been too many people taking business that's wrong for the format or letting new advertisers go on the air with the wrong copy. There are some accounts we have to be willing to turn down if we can see they're just not right for our audience."

One of the biggest mistakes a new salesman can make, McCarthy says, is to let a retailer say, "Okay, I'll go on your station for one week and see how it works." One week is not enough "unless he's giving the product away."

"But even when they buy a real schedule, we have to keep working with them. You have to make sure your station is doing the job. If it's not, take a second look at the copy, or another look at the daypart or program feature he's in. If news isn't doing the job, maybe he should be in sports or vice versa."

He explains that KKYY recently changed format. "With a new format it takes a little time to build your audience up to where it's going to be. If radio does its job, the new client will get enough additional business to easily pay for the higher rate when your increase in audience calls for rates to go up."

*"...our people should be prepared to walk away from accounts who only want to 'try radio for a week'..."*

**Tom Mosher**

On the other hand, Lee Simonson, vice president, general manager of WOR New York, doesn't see how any kind of screening "can enable us to guess a prospect's ultimate intention. If radio can help him become so wildly successful that he feels he should abandon radio and step up to television, he's doing so at his own risk."

"Rather than steering clear of potential new business, my instinct would be to congratulate him on his success when he makes it, and show him the advantages of a mix of radio and TV. After all, if radio helped him achieve so much, it's obviously done its work. That being the case, it's only logical marketing sense for him to continue with radio at the same time he expands into television. My approach would be, 'If radio worked so well, why leave? Use both.'"

A negative sell is rarely productive, Simonson adds. "Let him find out how much television costs and hope he'll come back to radio the way Lufthansa has."

Joan Homa Schultz, general sales manager for WGMS AM-FM Rockville, Md. (Washington) says, "It would be great if we could be in a position to pick and choose our prospects. We do screen out teenage products because we're a classical music station with upscale listeners that include a lot of government decisionmakers that a lot of people want to reach." WGMS fights attrition by developing more volume among a wide diversity of account categories. "The object is to avoid dependency on just two or







**Lee Simonson**

three categories of business for the bulk of our revenue."

So on top of the normal list of automotive, airline and retail accounts most adult stations have, Homa says WGMS has advertisers like McDonnell Douglas, Gulfstream Aerospace and Weyerhaeuser, who want to reach the decisionmakers and opinion leaders. "We also have a wide variety of business-to-business computer and financial and investment services and health care. Today health care is a growing area that extends to psychiatric care and substance abuse treatment of various kinds."

Homa adds that for the automotives and retailers who need to reach wide audiences, "We admit we don't claim to be all things to all people. We encourage them to use a mix of several stations."

### Thinking big

In St. Louis, Rich Gray, general sales manager of KMOX says his station has long screened its prospects "because we have a higher rate structure than many other stations. That rules out approaching accounts that are too small to afford us."

Gray says his main weapons for keeping attrition down are "consulting with our new advertisers on their copy approach and controlling their expectations. That means don't overpromise more than you can deliver. When a new advertiser gets a reasonable increase in store traffic the first time he uses radio, chances are good he'll come back for more."

*"Let him find out how much television costs and hope he'll come back to radio the way Lufthansa has."*

That's usually the beginning of building a "bond of trust" between the client and station, says Gray.

Gray adds that in advising a new advertiser on his copy approach, CBS has passed along some guidelines on what can be expected from various kinds of commercial messages—humorous, testimonials and so on.

Carl McNeill, general sales manager of WRVA Richmond, is convinced that "Particularly with all the economic changes we can expect next year after the election, radio can't sit back, fat and happy and wait for the business to come to us. We have to go out and make it happen by creating new ad dollars for our medium."

But, adds McNeill, there's a problem with being too selective. "We don't want to give our sales

people any excuses to slow down in going after as many new and different prospects as possible."

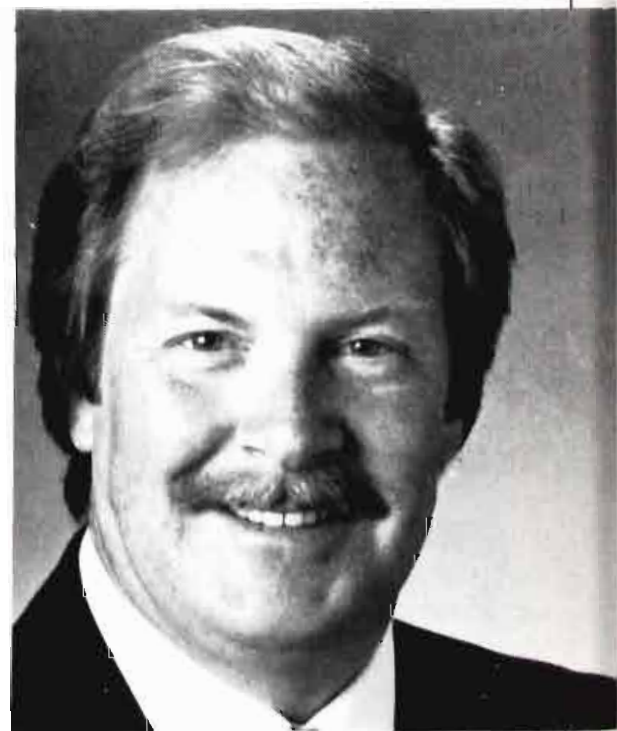
On the other hand, McNeill says that in the past two or three years, "We have changed our overall focus. We've seen that the accounts most subject to attrition and most likely to desert radio for TV after radio has built up their business are the accounts with agencies. So we switched the intensity of our efforts to concentration on developing new direct local business. Two or three years ago our direct local billing was only about 15% of our total. Now it's 35%. Three years ago our attrition rate was around 30%. Switching emphasis to direct business has cut that to 18%."

But even with the new concentration on direct business, he observes, once someone who's never advertised before tries it, and the number of customers walking into his store starts to double and triple, it opens up whole new worlds to him.

"At the same time, McNeill continues, "he finds himself besieged by dozens of reps from other stations, from the newspapers and from the TV stations. They've all heard him on our station, and they're off and running, straight for his door."

"The nature of radio is that it's relatively inexpensive for a small business to get started with advertising on radio. But then there are so many other choices, once he tastes success." □

**Jim McCarthy**



*"There have been too many people taking business that's wrong for the format or letting new advertisers go on the air with the wrong copy."*



THE HISPANIC MARKET

# Television/Radio Age

July, 1988

LATINS ARE  
SOLD ON IT.



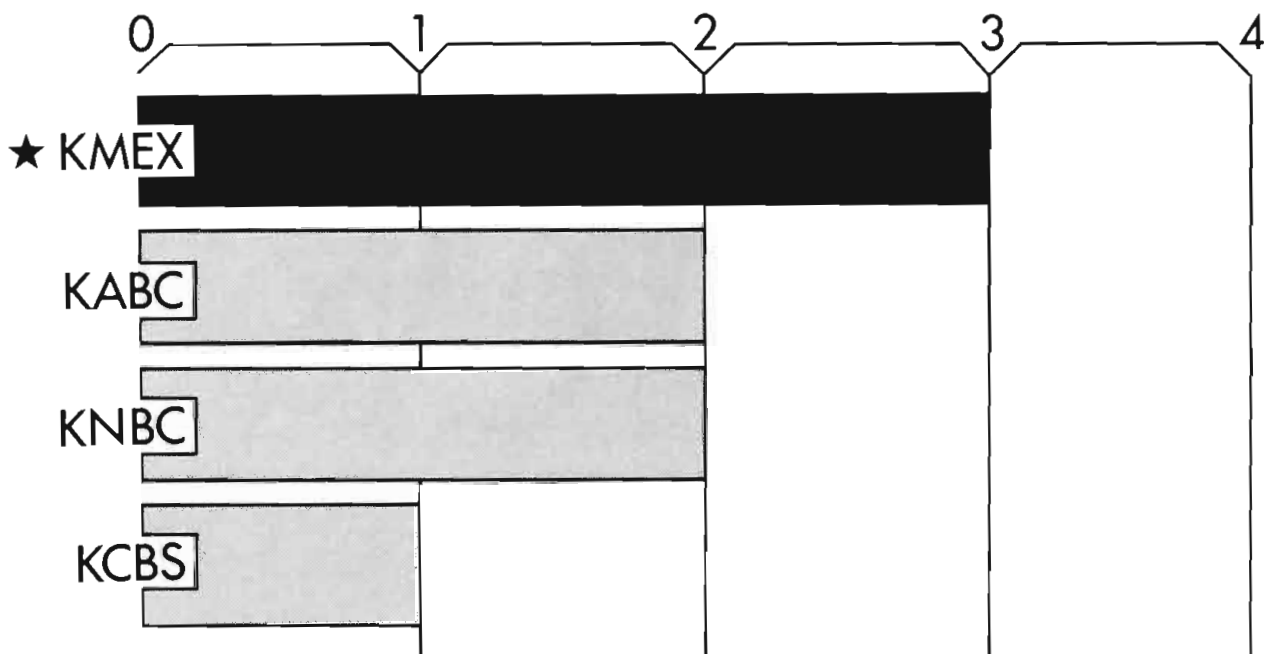
UNIVISION



# *Número Uno!* **L.A. NETWORK NEWS**

KMEX, L.A.'s Hispanic Market leader, gets knockout General Market numbers.  
We tied ABC and NBC for persons 18-49...and blew them away for persons 18-34!  
If Spanish isn't part of your media plan...you don't have one!

## M-F NETWORK NEWS



SOURCE: LOS ANGELES ARBITRON, MAY '88. (A18-34 RTG.)

*When it comes to Ratings,  
we speak your language.*

# **KMEX-TV**

# **LOS ANGELES**



 UNIVISION



Spanish-language advertising expected to grow at rate of 25% a year

## Advertisers learn to speak Spanish —the hard way

**Television/Radio Age**

July, 1988

**T**he vast majority of U.S. advertisers still don't speak the language of 20 million U.S. residents. And there's an unending volume of sidesplitting stories about those who have made feeble attempts.

There's the one about Braniff airlines, inviting Hispanics to "fly in leather," which translates into Spanish, "fly naked." Then there's the one that introduced chicken magnate Frank Perdue to Spanish-speaking citizens as a sex pervert. His slogan, "It takes a tough man to make a tender chicken," in literal translation, was received more like, "It takes a sexually excited man to make a chicken affectionate."

But they're trying. According to *Hispanic Business* magazine, more than \$490 million was spent in advertising to Hispanics in 1987, a 23% leap from 1986 and double the amount spent five years ago.

*The Lempert Report*, a periodic marketing analysis by the Lempert Co., advertising agency specializing in the food industry and based in Belleville, N.J., recently spelled out the importance of the Hispanic market to its food advertiser clients. It pointed out that the Hispanic population is growing at four times the national rate, adding, "It is estimated that by the year 2010, Hispanics will supercede blacks as the biggest minority."

Lempert reports growth in advertising expenditures to the Hispanic market will be about 25% a year for the next five years, compared with overall ad spending increases of about 8% annually.

Despite a Strategy Research Corp. finding that nationwide 66.5% of Hispanic Americans prefer speaking Spanish to English, there's also evidence of their dissatisfaction with the way Spanish advertising is handled. A 1985 Information and Analysis study of New York Hispanic television, for example, found that viewers had many complaints about the lack of professionalism in the Spanish advertising they saw on TV. They stated they often ignored crude local advertising and were irritated by slick national commercials that were dubbed into Spanish.

There have also been some problems in serving all elements of the Hispanic market simultaneously. For example, Lempert reports how Goya Foods, concentrating on foods of primarily Caribbean extraction, bombed out in its introduction of a taco sauce and jalapeno bean dip in Texas. Cultural differences, according to a number of sources, have been more significant in differentiating among the varied Latino heritages than has language. As there is a neutral, "broadcast" English in the U.S.,

**Eduardo Caballero, r., gets Reagan nod on interagency antidrug effort.**



*Viewers still have many complaints about lack of professionalism in Spanish advertising they see on TV.*



the same goes for Spanish.

A look at the various elements of the market is provided in a new "Media Insights" study by Bozell, Jacobs, Kenyon & Eckhardt. It reports the Mexican population in the U.S. has grown by 25% since 1980 and now accounts for 57% of the Hispanic population. The Puerto Rican population, which currently makes up 14% of total U.S. Hispanics, has grown by almost 35% since 1980, it reports.

BJK&E notes that, while only 5.9% of all U.S. Hispanics are of Cuban descent, this segment had the greatest growth in this decade—38%. It explains, "This increase is directly due to Castro's open-door period in 1980. During the six months this policy was in effect, some 125,000 Cubans entered the U.S. While the populations of most other ethnic segments should continue their rapid growth, the Cuban-American growth rate is likely to drop."

An additional 22% of Hispanic-Americans in the U.S., the report says, are from other Hispanic nations, including Central and South America.

### Two states dominate

Hispanics tend to cluster, the agency observes, with over half living in just two states—California and Texas—and another 10% residing in New York. The six largest Hispanic markets, in order, are Los Angeles, New York, San Antonio, Miami, San Francisco and Chicago.

Although U.S. Hispanics have the highest household income of any Hispanic country, their median family income stands at only \$22,900, while the total U.S. median is \$32,800: "While Hispanic incomes have increased steadily for the last 10 years, average income has remained at only 70% of the total population's average household income. Median family income varies greatly by geographic region. An SRC 1987 study shows the heavily Puerto Rican northeast having the lowest median family income at \$16,600 and the Cuban-dominated southeast the highest, at \$27,700—completely a reversal of the lows and highs by region for the general population.

Median incomes for Hispanics in

## Top 33 U.S. Hispanic markets, 1987

Rank	Market (ADI)	Hispanic Population (000)
1	Los Angeles	3,549.9
2	New York	2,398.9
3	San Antonio	843.7
4	Miami	803.8
5	San Francisco	779.6
6	Chicago	728.6
7	Houston	706.5
8	McAllen-Brownsville	588.3
9	El Paso	477.9
10	Albuquerque	451.3
11	Fresno	410.3
12	Dallas-Ft. Worth	383.7
13	San Diego	381.4
14	Phoenix	349.3
15	Sacramento-Stockton	344.5
16	Corpus Christi	340.9
17	Denver	260.3
18	Philadelphia	231.1
19	Tucson	208.4
20	Austin	170.8
21	Salinas-Monterey	165.1
22	Tampa-St. Petersburg	140.3
23	Boston	134.1
24	Laredo	131.9
25	Odessa/Midland	129.3
26	Lubbock	124.0
27	Washington D.C.	114.4
28	El Centro-Yurna	101.6
29	Bakersfield	100.6
30	Colorado Springs/Pueblo	97.3
31	S. Barb.-S. Mar.-S. Lu.-Ob.	94.2
32	Hartford-New Haven	93.4
33	Detroit	86.6
Total of top 33		15,921.7
Total U.S.		18,877.1

Source: Strategy Research Corporation and SRDS, compiled by Bozell, Jacobs, Kenyon & Eckhardt

other regions are: central, \$23,700; southwest, \$22,400; northwest, \$25,300 and Pacific, \$24,500.

The BJK&E report says 82% of all Hispanic households have at least one person working fulltime. California has the highest employment level—only 6.3% of households with no employed members. The northeast has the lowest employment level among Hispanics—with 33.3% of households having no one employed fulltime.

In California, almost half of Hispanic women work outside the home, while in the northeast, just over a quarter do.

The report observes that two-thirds of all Hispanic-Americans watch Spanish-language TV and that Hispanics tend to watch just slightly less TV than the general population. According to SRC, Hispanic households have an average of 1.91 TV sets and one-fourth of them have cable. In the larger markets, according to BJK&E, 60% of the TV advertisers are national.

### Radio listening

The agency notes that half of all Hispanics listen to Spanish-language radio, spending 20% more time with this medium than the general population. While the agency notes there are 10 Spanish TV stations in the U.S. and 54 radio stations, the number of Spanish-language stations is known to be considerably higher than this. Reps serving Hispanic radio stations put the number at 190 full-time stations. The difference in these numbers is primarily the difference between those that make the minimum audience requirement to be reported in Arbitron and those that don't.

BJK&E says that, overall, Spanish-language radio is most popular with older Hispanics: "Seventy-three per cent of Hispanics 55-plus who listen to radio listen to Spanish-language radio, compared to only 28% of Hispanics 18-34.

The typical Hispanic family spends about 25% more of its total income on groceries than non-Hispanic families, the agency reports. It adds that Hispanics are extremely brand-conscious and loyal and seldom, if ever, buy generic products. □



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It's still a drop in a big media bucket, considering dimensions of audience

# Hispanic broadcast attracts more bucks from advertisers

By GEORGE SWISSELM

Spanish language television continues to rack up record ad revenues, and reports on national business by sellers of Spanish language radio range from "only a little better than Anglo radio is doing" to "well ahead of last year." And ad rates continue to move up for Spanish radio, though they still offer buyers a good bargain.

*Hispanic Business* magazine reports over \$490 million spent on Spanish language advertising in the U.S. last year, 23% ahead of 1986. Some \$223 million of that was invested in Spanish language television, almost twice the 1984 estimate of \$118 million. But despite the gains, sales chiefs at Univision and Telemundo complain that \$223 million comes to less than 1% of the \$23 billion spent on all television advertising last year, while this country's 20.2 million Hispanics add up to close to 8% of the U.S. population.

## Radio revenues

Meanwhile ad revenue estimates for Spanish language radio and that it should reach between \$140 million and \$150 million this year, up from about \$130 million in 1987.

Eduardo Caballero, president of Caballero Spanish Media, reports first half business "only a little ahead, not as active as we thought it would be. All markets are doing a little better than last year except for Houston and one or two other Texas markets whose economies are temporarily on hold. But other Texas markets are doing surprisingly well. Florida is good and southern California markets are

very strong."

Rick Kraushaar, president of Lotus Hispanic Reps, says his radio stations are "holding their own. Business is not great, but it's been steady. Our national business hasn't done much better than Anglo radio this year."

On the other hand, at Katz Hispanic Radio Sales, national sales manager Gene Bryan reports "a dynamite first quarter for the stations we represented last year. At the same time, we're signing more new stations every month."

Katz started with Tichenor's eight stations, then picked up about a dozen more from Major Market Radio when it dropped out of Spanish radio. Major Market president Warner Rush says he made the decision to bow out when Raul Alarcon's Spanish Broadcasting System bought WCMQ AM-FM Miami and took it from MMR to serve as center piece for the new in house rep firm it was forming, together with SBS' other owned stations in New York and Los Angeles. SBS' latest acquisition is WFAN New York.

Says Rush: "WCMQ bills \$3 million. It was the jewel in the crown of

MMR's Spanish station list. When we lost that we decided to concentrate all of our energies and resources on our general market stations."

So now Julio Omana, former general manager of Major Market Radio Espanol, heads SBS' new rep division. He agrees that "Many more advertisers have entered our market, but they're not being handed to us on a silver platter. We have to do our homework, then get out and do the legwork. The glamour of television beckons, and many of our Spanish-language specialist ad agencies are as TV-oriented as the big English language agencies and their Spanish divisions."

But Omana adds, "The increased advertising on Univision and Telumundo has not had a negative impact on Spanish radio. Radio dollars are in there with the TV dollars at many companies."

At Tichenor Spanish Radio, David Lykes, senior vice president, sales and marketing, reports his stations "well ahead of last year's sales. All our markets are up except Houston and San Antonio. The reason they're soft is economic—not because there's Spanish language television in those markets. The local economies are on the soft side right now. Chicago has Spanish television and our radio dollars are up there. TV may take some radio dollars from a few advertisers here and there, but overall we think when Spanish television enters a market the pluses for radio outweigh the minuses. The launching of a Spanish language television station makes advertisers sit up and take notice. A new

**Hispanic creative awards in southern California are dominated by Bermudez Associates as Fernando Tamayo accepts congrats from Phyllis Diller.**





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## Caballero executive reports gains in advertisers using Spanish radio

Although there are many more accounts using Spanish language radio today, and more advertisers' budgets targeted to Hispanics have increased, Manny Ballestero, vice president, national sales manager of Caballero Spanish Media, says selling Spanish radio has not changed as much as most people might think since Caballero got started as a radio representative in the mid-'70s.

Ballestero points out, "There are still brands that have not yet ventured into the fast-growing Hispanic market in this country, and we continue to pursue them."

In doing so, he says, he's "a big believer in going directly to the decision makers at the client companies. We call on them to reinforce their belief in the strengths of Spanish radio. We show how much stronger Spanish radio is vis-a-vis Spanish television compared to general market radio and television."

**Higher ratio.** Ballestero makes this point by explaining that general market radio receives only about 6% of total general market advertising revenue, compared to 60% for television. "That's a 10 to 1 difference," he says. "This ratio is much closer to parity in Spanish language broadcasting. Spanish radio will get 35 to 45% of many broadcast budgets, and sometimes 75% or more. We have some accounts that are 100% in radio."

He adds, "There are good reasons for this. There is a recent study by Strategy Research Corp. showing Spanish radio on even ground with Spanish television as a reach vehicle."

Ballestero notes that one reason for this is that "The Spanish-speaking radio audience is nowhere nearly so fragmented as the general market radio audience. Even in Los Angeles, the largest U.S. Hispanic market, seven radio stations broadcast in Spanish, compared to between 80 and 90 stations splitting up the general market radio audience. In New York we have only four Spanish language radio stations, against perhaps 100 or more

stations broadcasting in English when we include Long Island and parts of New Jersey and Connecticut."

A second consequence of this smaller number of stations per market, he says, is greater audience loyalty and time spent listening to individual Spanish radio stations.

**Rates up.** Ballestero concedes that rates paid for Spanish radio time "have come a long way in the right direction." He recalls "selling single digit rates—\$8 or \$9 a minute back in the mid-'70s. Today it's not unusual to celebrate a station reaching triple digits—the \$100 minute."



**Manny Ballestero**

He says that because of steady audience increases in the past couple of years, combinations like KTNQ/KLVE(FM) Los Angeles "are approaching a combination rate of \$500. That's great progress. But nevertheless, when we compare the audience delivery of our stations to that of top-rated English language Los Angeles stations that get \$800 to \$1,200 a spot for the same number of listeners, you can see what a great bargain our advertisers are still getting. And because of similar situations in more and more major Spanish-speaking markets across the country, we see no reason for such rate improvement not to continue to spread to these markets and still present our advertisers with great bargains."



**Eduardo Caballero**

Spanish TV station in a market identifies our listeners to advertisers as the important and growing body of consumers they are."

Meanwhile, Caballero says he's expecting improvement in sales activity for the second half "because Spanish radio is benefitting from two factors. One is increased attention by more advertisers and more dollars directed to our growing market.

"The other is that the whole radio industry is selling itself more positively and aggressively today. The result has been more advertisers in the general market now including radio in their media mix. That means more of those who are coming into the Hispanic market for the first time have already seen for themselves how well radio works. And now that we are affiliated with the Interep Radio Networks, this makes Spanish radio easier than ever for advertisers and agencies to buy."

SBS' Omana says his sales approach is to "show results. In New York the "Muzak" in over 6,000 bodegas has always been Spanish radio. It's heard by both the shoppers and the store owners, who decide which brands to display on their shelves. Today the same thing goes on in Miami on a larger scale. There, WMCQ is the 'point-of-pur-

**Rick Kraushaar**





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chase radio' in Sedano's, Miami's largest Spanish-language super-market chain, with 18 stores."

And Katz's Bryan finds "more agencies very receptive to our pitch because they know good radio works, regardless of format. We can now show them that Spanish radio is no longer just one format for all but is segmented to target the various Hispanic age groups and lifestyles, just like English-language radio."

New advertisers on Spanish radio in the past two years have included Campbell Soup entry Casera Foods, up against the well entrenched Goya Foods. Omana notes that last year Casera rolled out its Caribbean line in the East and this year is expected to market a Mexican line in the West.

Most beers are on Spanish radio in their respective distribution areas, and Vivamins vitamins got off to a good start last year using a mix of Spanish language radio and TV.

Omana says that in Miami, "now almost 50% Hispanic, with the other half of the population split between Anglo and black, even the Cadillac and Mercedes dealers use Spanish radio. And more advertisers trying our market for the first

time often do their first testing in Miami."

At Univision, network sales chief Raul Toraño estimates his network should reach \$100 million by the end of December, not counting local business on Univision-owned stations. That would put the network 20% ahead of 1987, he says.

Toraño observes, "Every year our revenue growth has been amazing, particularly when we consider those major companies who advertise on English television, yet still hesitate to join the parade to Spanish television."

Henry Silverman, president of Telemundo Group, expects his network to show a 1988 increase of 30% to 40% and estimates that total revenue for all Spanish Television this year could climb to somewhere between \$230 million and \$250 million. He concedes that's a big gain but points out that major package goods companies like Procter & Gamble, Colgate, General Foods and RJR Foods increase their budgets for the Hispanic market substantially each year.

"But big as these increases are," adds Silverman, "they're the tip of the iceberg. Spanish television still has to get more of that big piece of the iceberg under the surface that still doesn't show on Spanish television."

He observes, for instance, "The automobile companies are doing better than they used to but are still woefully underrepresented. They invest such a small proportion of their budgets on Spanish television that there's a lot of upside potential, particularly when you look at the number of new cars and trucks Hispanics buy every

year." But Silverman notes that cars are only one "underrepresented" category. The same is true of consumer electronics: "Everything from TV sets to VCRs and stereos. And despite all the larger Hispanic families with more children per household, very few toy companies advertise on Spanish television."

Univision's Toraño says his advertisers include Ford, Lincoln-Mercury, Chrysler and Toyota, "but we're still waiting for some of the other imports like Nissan and Mazda."

Despite the foot-dragging by some, though, Toraño still sees Spanish television's advertising increases "amazing, in the face of the myths that remain about our market. We still find people who ask if they must make three different commercials—one for viewers from Mexico, a second for Cubans, and a third so people from Puerto Rico can understand it. I assure you, we all understand the same universal Spanish." To make the most of growing advertiser interest in reaching Hispanic consumers, Univision is in the process of acquiring two more full-power TV stations, KLUZ-TV Albuquerque and KIAB-TV Dallas-Fort Worth, to give the network 20 full-power television stations among its 450 affiliates, which include cable systems and low-power stations.

The network has also reorganized its sales operation to form three Univision sales divisions: network sales headed by Toraño, a spot division to handle sales, service, merchandising and promotion for the owned stations, and a marketing division to make presentations to new advertising prospects or to advertisers with minimal dollars currently allocated to Spanish language advertising. □

**Raul Toraño**



**Henry Silverman**



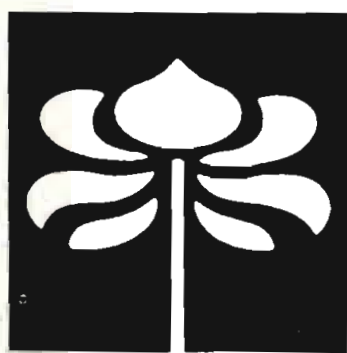


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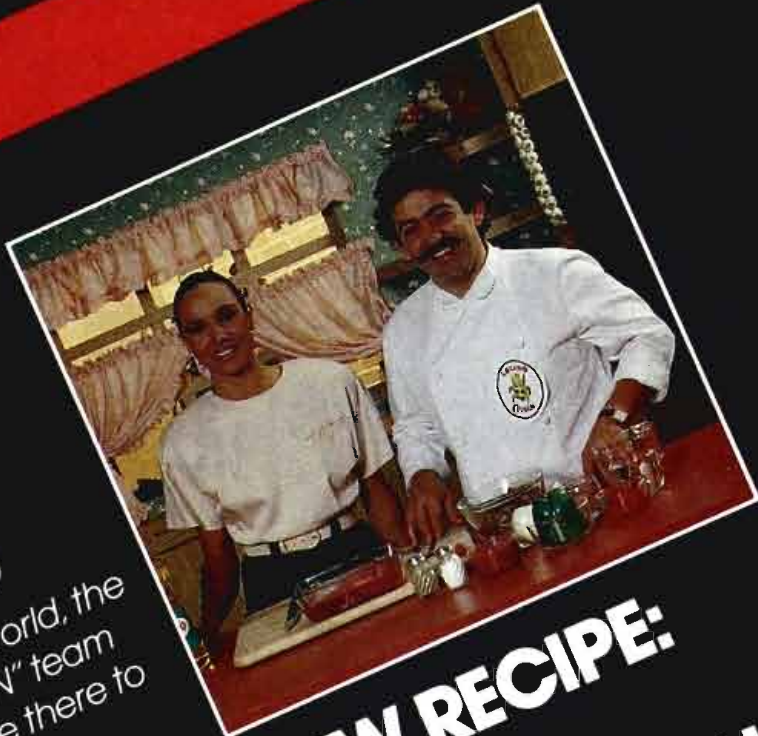
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# TV programming eyes youth

Networks, syndicators updating their offerings

**O**n the entertainment side of Spanish language television, as in its news coverage, it's not just a matter of more, but better, too. Univision program chief Rosita Peru says, "While everyone else's job is either to bring more to Spanish language television and our market, or to do research to show how much more there is, my job is to make our product better."

Better, she explains, in terms of "more viewers, yes, but also more *younger* viewers with up-to-date tastes and life styles." Peru has been working in this direction for six years and is happy to report, "It shows—in both what you see on the screen and what you see in the ratings books. It has to. If our ratings don't keep going up I will disappear."

The result has been entertainment programming "more youthful, more realistic, in more up-to-date settings, and at the same time

more informative public affairs programming to complement our news and add depth and perspective to the issues that our correspondents report on a day to day basis."

For Telemundo, principal photography began in San Antonio July 12 for what Telemundo Group president Henry R. Silverman says is the first novella to be shot in U.S. locations (New York, Los Angeles and Miami, as well as San Antonio) "with a story line based on experiences relevant to Hispanics living in the United States in 1988."

But at the same time, Silverman reports Telemundo working "to reduce our novellas from five hours a day to two or three hours and to build a menu of more varied programs. We're also working toward U.S. production for 40% of our programming."

Univision's Peru recalls that seven years ago the talent in most SIN novellas "were excellent actors as

they are today. But most were older. Since then we've brought new faces to the screen, and they work with modern story lines that concern today."

Also today, she reports 14.1% of Univision's programming is produced in the U.S. against about half that much only three years ago. Then, she adds, the most popular programs were novelas, followed by the news. "But today our biggest audiences watch *Sabado Gigante* (Univision's highly successful game and variety show) followed by our novelas and news. At least one reason for *Sabado's* great success is its enthusiastic audience participation."

Peru also stresses that the idea is not just to reach higher ratings, "but to make them *steadily* higher. They no longer jump up in one report then fall back down in the next. And where our ratings used to climb higher in the winter and drop in the summer, today this seasonal

Univision's "Sabado Gigante"



Rosita Peru







Telemundo's "Dia-a-Dia"

gap has narrowed."

She explains, "Julio Iglesias is like Frank Sinatra. They're wonderful and people in their 40s and 50s and 60s love them. But it takes groups like Los Lobos to pull in our younger viewers, nationwide, on both the East and West Coasts and everywhere in between, and just as popular with people whose parents came from Cuba and Puerto Rico as with people whose fathers came from Mexico. If it's a program of universal Spanish appeal that offers quality, they all enjoy and appreciate it, regardless of specific country of origin."

The more varied menu at Telemundo will include news, sports and *Cara a Cara* (*Face to Face*) a controversial talk show formatted like *Oprah Winfrey*, now in test markets and scheduled for a 1989 start.

There are also two weekday game shows scheduled to start at 4 p.m. after the kids get home from school and created for an all-family audience. Silverman says Telemundo worked with a child psychologist in putting the formats together "because they're similar to *Double Dare*, except that we felt there's too much stress and humiliation in children's lives in the normal course of just having to go to school. So if anyone is going to get the ice cream splattered in his face, it has to be papa."

And a third game show, designed for Saturday Night, is scheduled

for a September start.

Other shows being produced for Telemundo include *Estrenos y Estrellas* (*Premieres and Stars*), patterned after *Entertainment Tonight* and scheduled for Sunday nights, and *MTV International*, a one hour music video program pro-

duced by MTV and scheduled to air twice a week starting this month. Silverman describes it as the first such program produced in the U.S. but designed specifically for a Spanish speaking audience: "It's a showcase for both Spanish and English language performers

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LATINS ARE SOLD ON IT.**



## Western syndicators growing as national opportunity knocks

Western region syndicators of programs for Spanish TV and radio, are finding new business opportunities around the nation.

The Spanish Information Service, headquartered in Dallas and currently in its 12th year, has grown to servicing 37 radio stations in Texas, California, Arizona, New Mexico and Colorado. "When we started we only had four stations in Texas," explains manager Jose Luis Madrigal.

The company, owned by Carl C. Brazell Jr.'s new Command Communications, specializes in news and sports. The SIS network offers affiliates 19 five-minute newscasts daily including three sports reports from 6 a.m. to 9 p.m. central time. On weekends the coverage extends only from noon to 7 p.m.

SIS has four news writers/reporters and one sportscaster in its newsroom, but can call upon 40 correspondents in the U.S. and Latin America, Madrigal points out.

SIS also broadcasts the Dallas Cowboys to 13 stations, mostly U.S.-Mexican border towns.

SIS' main competition comes from Radio Centro, a news and entertainment network in Dallas and UPI's Spanish news wire, Madrigal points out.

The Lotus Satellite Network out of L.A. provides Spanish language coverage of the Dodgers and Raiders to 15 stations as part of its barter syndicated offerings. Lotus picks up the broadcasts from company owned KWKW(AM) L.A. President John Paley says the company is providing programming to 90 stations around the nation. This includes the cooking show *Mi Cocini* with chef Mando Molina, which also originates at KWKW, one of six Latin stations among the 16 controlled by parent Lotus Communications. The cooking show, currently airing Sundays from 5-6 p.m., may be expanded into a full weekday strip.

The most adventurous project planned, according to Paley, is a soon-to-be-announced joint venture operation to create a five-minute daily news broadcast with an

outside news agency.

Lotus' primary news source for its clients now is the news department at KWKW. Paley says there are national advertisers eager to use newscasts to reach Hispanic radio listeners in major Latin markets including those in which Lotus has stations: L.A., Fresno, Oxnard, San Antonio, Chicago and Washington. All Lotus shows are satellite-fed to clients. Many of the 15-year-old company's affiliates are also served by Lotus Hispanic Reps, which secures national advertising for about 100 stations.

**Newer syndicator.** One of the newer syndicators, Spanish International Marketing of L.A., offers two shows, *El Jefe*, a top 40 two-hour weekly countdown using information from *Billboard*, and a new top Ranchero hits weekly hour planned for an August debut. *El Jefe* is KALI(AM)'s general manager Raul Ortal, who masks his identity on the show. Art Doty, president of the year-and-a-half-old company, claims he's reaching upwards of 80%-90% of the Hispanic market right now with *El Jefe*.

Univisa Satellite Inc. provides Spanish TV stations with upwards of 5,000 hours of programming annually from Televisa in Mexico City through its Protele operation. John Gavin, Univisa's president and former movie actor and U.S. Ambassador to Mexico for five years before joining Univisa in March of 1987, wears several hats within the company. He's concerned with developing new satellite modes for programming and broadening the company's reach into Europe. "We're also looking at new ventures for acquisition," he says in L.A.

Gavin finds his job "fun and exciting" as he investigates DBS and other burgeoning technologies.

Of the domestic Hispanic population, Gavin says "20 million is certainly a good figure. You're looking at a market easily defined as worth \$134 billion at last count. I've seen the figure go as high as \$150 billion."



Jose Luis Madrigal



Two Raiders cheerleaders join Lotus' John Paley, r., and Howard Kalmenson, c., at party for ad agencies.

John Gavin







**Art Doty, Adrienne Doty of Spanish Int'l Marketing**

that will immediately reach Spanish-speaking young adults in this country," he says.

ECO, the first 24-hour Spanish-language news and information service is scheduled for a Sept. 1 launch via Galavision's 300 cable affiliates. Galavision vice president, general manager Sarrett Berry says the advertiser-supported service will reach one million Hispanic homes representing some 24% of Spanish-speaking USA. ECO, he adds, is the final step in Galavision's 18-month conversion from a pay service to a basic cable channel.

#### **More crossover**

While both Univision and Telemundo sponsored research shows that even among that half of U.S. Hispanics who understand English, over half still spend most of their TV time with Spanish television, more instances of crossover and dual-language programming have multiplied on both radio and TV.

Much of this has come with the mushrooming growth of syndicated programming focusing on Hispanic issues discussed in English, and Hispanic music performed by both Hispanic and Anglo artists with English lyrics. And some of it goes the other way, when world-class stars like Linda Ronstadt, who reached the top in multiple formats singing English lyrics do a crossover. She's been on national tour recently with numbers from her new Spanish album, *Canciones de Mi Padre*.

And Ronstadt's experience is only one of scores of examples from



**El Jefe (Raul Ortal)**

a vast and exploding world of Hispanic-American art, literature, music, film, cooking and design featured in the July 11 issue of *Time* magazine, with *Miami Vice* star Edward James Olmos on the cover.

But back in the world of Hispanic broadcasting, when Univision airs the Academy Award winning film, *Camila*, it will be presented with English subtitles "by popular demand" from all the English-speaking people who keep writing to Univision asking for English subtitles on its novelas.

And in sports, when CBS Radio broadcast baseball's All-Star Game July 12, simultaneous play-by-play action in Spanish was picked up by approximately 150 Spanish-language radio stations in the U.S. and Latin America, with arrangements for the U.S. stations made by Caballero Spanish Media. Caballero and CBS Radio have a similar deal to broadcast the World Series in Spanish.

Companies offering syndicated entertainment programs for radio include Caballero Spanish Media, Lotus Communications, Radio Works of Hollywood and Hispanic Radio Network, based in Santa Fe, N.M. Westwood One's Radio Espanol offers *Hits Calientes* (Hot Hits) and *Mundo Artístico* (World of Talent).

One of the largest distributors of Spanish language Television programming is Coral Pictures Corp. of Miami. Manolo Vidal, executive vice president, sales, says Coral provides programs to both Univision and Telemundo. Among the Venezuela-produced novellas that have appeared on Univision are *Primavera*, *La Dama De Rosa* and *Topacio*. Coral-supplied titles on Telemundo have included *Mi Amada Beatriz*, *Selva Maria* and *La Intrusa*. Vidal adds that "All told, Coral is distributing a total of 5,176 hours of Spanish language programming for the Latin American market."

#### **"Noticiero Telemundo-CNN"**

**Marlene May, ex. prod. Jorge Gestoso**

**Maria Elvira Salazar**





## More getting into the news act, and it's getting more professional

Turning to his former career pioneering Spanish-language television news, Gustavo Godoy, former vice president, news for SIN and now vice president, general manager of Univision affiliate KTVW(TV) Phoenix, observes, "With more news services available to Spanish radio and with both Univision and Telemundo fighting for higher news ratings, we can be sure these organizations will do everything in their power to turn out as professional a news product as possible. The fact that a major English-speaking television news organization like CNN has joined Telemundo to reach Hispanic viewers is quite significant."

The deal brought Maria Elvira Salazar and Jorge Gestoso in this spring as coanchors of *Noticiero Telemundo-CNN*, the new Telemundo network Spanish-language national and international news program produced by CNN from Atlanta.

**At Univision.** And at Univision, news and public affairs director Guillermo Martinez has been following the presidential primaries and is organizing all-out coverage of the Democratic and Republican conventions and elections as part of *Destino 88*.

*Destino 88* will include a half-hour news special on the impact of the Hispanic vote, located as it is in big electoral vote states like California, New York, Texas, Illinois and Florida, PSAs urging viewers to register and vote, plus special election-year editions of Univision's news and public affairs program, *Temas y Debates* and its newsmagazine, *America*.

The new radio news service is a joint venture of Lotus Communications and Gannett's *USA Today*. The two are working toward a kick-off target date of August or September to join UPI Radio Noticias, Cadena Radio Centro and Spanish Information Service, whose sale by Metropolitan Broadcasting Corp. as part of Texas State Networks to Carl Brazell's newly formed Command Communications awaits FCC approval.

Meanwhile, in Phoenix, Spanish language KVVA radio has teamed up with KTSP-TV to simulcast in Spanish the television station's English language 10 p.m. news, Monday through Sunday. Roberto San Martin and Gloria Rodriguez do the radio newscast from an audio booth near the KTSP-TV news set. They arrive two hours before the televised newscast to translate the Channel 10 news script but must translate live as the weather and field reports come in, since these last-minute segments of the newscast are necessarily unscripted.

Across the country a number of major market English language TV stations have been offering for some time a weekly public affairs discussion, in English, of Hispanic issues, with the guest lists dominated either by Hispanic leaders and personalities or by local politicians whose activities impact the Hispanic community.

In New York, Anna Carbonell is hostess of *Tiempo* on WABC-TV at 8 a.m. Sunday mornings. In Boston there are two such programs. *Revista* is a magazine studio talk show hosted by Eileen Collins that airs twice a month on Sundays at 8 a.m. on WNEV-TV. *Revista* is presented in English, but at WBZ-TV *Centro* is broadcast in Spanish at 7:30 a.m. Sundays.

But now these programs' Philadelphia counterpart, WCAU-TV's *Bravo*, has been extended to 11 of the top Hispanic markets via syndication. And it's done in both Spanish and English. Hostess Nely Galan moderates discussions that are first produced as a complete half-hour in English, then it's immediately re-taped as a half-hour Spanish version covering the same topic with the same guests and studio audience. Carl Sabatino, president of syndicator International Television Network, reports, "Since going into syndication in May, *Bravo* is now close to being available to one third of all Hispanic-American households in the U.S. Our goal is to clear 95% of Hispanic households for *Bravo* by the end of 1988."



Texas State Networks



"Bravo" with Nely Galan

Gustavo Godoy





Argument revolves over telephone vs. personal interview techniques

# Controversy over ratings methods is still boiling

By ALFRED J. JAFFE

**T**he controversy over methodology that has bedeviled Spanish radio audience measurement continues to boil despite the work of the erstwhile Spanish Radio Advisory Council.

The controversy revolves around telephone vs. door-to-door interviewing, with Arbitron's diary measurement, though the most widely used in the media measurement marketplace, not figuring into the contest at all. In general, agencies and advertisers prefer the phone method, as recommended by the SRAC on the basis of a pilot study in Chicago, while broadcasters, with some exceptions, lean toward the door-to-door technique. (See also TV/RADIO AGE, November 23, 1987, page A40.)

As might be expected, the door-to-door ratings tend to be much higher than the phone ratings but there is an emerging feeling on both sides that the "truth" may be somewhere in between. In any case, the job of finding a solution to Hispanic radio methodology issues has been taken over from the SRAC this year by the Ethnic Radio Subcommittee of the Advertising Research Foundation's Radio Steering Committee.

As an association with many pressures upon it, the ARF is likely to move slowly on this issue and, in fact, the subcommittee, under the watchful eye of Laurence R. Stoddard, Jr., ARF senior vice president and director of media research, is limited in its functions in its present form.

Meanwhile, one of the movers and shakers of Hispanic radio, McHenry T. "Mac" Tichenor, Jr., president of Tichenor Media System, owner of eight radio stations,

is "floating an idea" for a survey of Spanish radio across about 10 to 15 markets.

Tichenor is proposing a "mixed," or "parallel," methodology in which both door-to-door and phone techniques would be used in each market, the field work being done over a period of about two years.

"This is not like the Chicago pilot study," explained Tichenor. "It would not be a methodology study. It would be a ratings survey." Tichenor made the point that the data gathered for the survey would be usable for buying and selling time. By doing it this way, he pointed out, it would be easier to raise money for the research. Yet, at the same time, it might come up with solid answers to the phone vs. personal interview controversy.

Tichenor has discussed this ambitious plan with an ad hoc group of Spanish radio broadcasters who have raised questions about the telephone methodology recommended by SRAC in its swan song. So far, he says, the proposal is in its embryonic stages, and he wants to get advertiser and agency support before pushing on. A meeting with

**Thomas C. Birch**



*Phone methodology proponents have gotten a boost from two Hispanic agencies that have signed with Birch Radio.*

the client side is being planned for this week.

Telephone methodology proponents have gotten a boost from two Hispanic agencies that have recently signed with Birch Radio. Conill Advertising, which Birch describes as "America's largest national Hispanic advertising agency," and which has such clients as Procter & Gamble, McDonald's, Campbell Soup, Scott Paper and Ralston Purina, announced late last May that it would use Birch exclusively for the planning and buying of radio. Earlier, Robles Communications said it would do the same for all its clients in six markets.

How close Birch comes to the SRAC specifications is a matter of some dispute. Abbott Wool, media chief of Cadwell Davis Partners, who chaired the SRAC and is now chairman of the ARF Ethnic Radio Subcommittee, believes that the Birch method agrees "for the most part" with the SRAC recommendations. But Eduardo Caballero, president of the Caballero Spanish Media rep firm and the man who had most to do with setting up SRAC, doesn't feel that way.

Caballero reports that he's talked with Birch and says that Hispanic sample sizes were not up to SRAC recommendations and that sample dispersion in high-density Hispanic areas is not as great as recommended by SRAC. He is also concerned about Birch because the service's Hispanic listening levels are lower than Arbitron's—and Hispanic broadcasters have never been particularly happy about the latter's numbers. A recently-released 70-market study by



Katz Radio showed that in the fall of last year Birch Spanish format shares were only 60% as high as Arbitron's.

Caballero would prefer an all-Hispanic audience measure, pointing out that Birch gets its Hispanic listening data from a general market survey. The rep chief is now talking to Harvey Morrow, general manager of AGB's Information & Analysis, the firm which conducted the Chicago pilot study for the SRAC, about a survey of the Caballero radio network that would follow the recommendations of the SRAC.

### 'Built on Birch'

But Birch maintains that the proposed SRAC methodology "was built on Birch Radio research," including the yesterday-recall telephone interview, the two-day cume questions, the response forms, the editing procedures, the method for choosing respondents in the household (the last-birthday selection procedure), the weighting procedure, etc. In fact, Birch points out, it provided "confidential materials and guidance to I&A" for last year's Chicago pilot study.

Birch also maintains that in some respects the SRAC methodology "falls short of accepted Birch techniques." This includes the fact that Birch uses random digit dialing in the entire market, not only in high-density Hispanic areas, as is recommended by the SRAC. To save money, the SRAC recommends that in non-high density areas, the sample be based on listed telephone homes with Hispanic surnames.

### Resists door-to-door

On the broadcaster side of the fence, Caballero has been resisting the door-to-door methodology on the ground that its numbers are not believable and, moreover, not acceptable to the buying community. Face-to-face interviews in the home are usually criticized on a number of grounds, the key ones being: (1) They require sample clustering to keep costs down, sacrificing the preferred sample dispersion that is built into the random telephone design; (2) they lead to biased responses by individuals

## No shortage of data on market

Only this spring, when Sander Vanocur, host of ABC-TV's *Business World*, asked an Hispanic marketing specialist why some advertisers are still dragging their feet instead of going after this growing market, one reason offered was that too many advertisers still aren't aware how extensively the market has been researched.

If they think there's an information gap, it's only because they haven't been looking. The Hispanic market has been researched both nationally and locally and from all angles by a growing number of research companies.

On top of the pioneering Yankelovich and annual R. L. Polk analyses of Hispanic auto and truck purchasing, Univision also sponsors super-market scanner panels and the recent study of Hispanic opinion of television programming by Information & Analysis. Rosita Peru, Univision's executive vice president/director of programming, says this is only the first in a planned series of surveys of what Hispanics think of television, "to make sure we're doing the best possible job for our viewers." Meanwhile, Strategy Research Corp. continues to conduct its voluminous single-market surveys on a growing number of cities. Most recent are the new surveys of Hispanic populations in San Antonio, Tampa, Phoenix and Tucson. At the same time, Telemundo has entered the ring with a series of studies covering Los Angeles, New York, Miami and San Francisco-San Jose, conducted by Market Opinion Research.

In radio, the entry of Katz Hispanic Radio Sales into the rep arena brings all the research capability of Katz Communications into the market to add to that of Caballero Spanish Media and Lotus Hispanic Reps. And then there are the independent research companies specializing in the Spanish-language market which have come into their own, such as Carlsbad, Calif.-based California Research Consultants, Hispanic Marketing Research and Communications of San Antonio, Chicago's Omar Inc. and Market Development Inc. of San Diego. In fact, Yankelovich has returned to the market as Yankelovich, Clancy & Shulman of Westport, Conn. YC&S has joined forces with Market Development Inc. to produce their first joint survey of Hispanic consumer behavior. They plan to take this *Hispanic Monitor* into the field this summer to conduct 1,500 in-depth personal interviews in Spanish U.S.A.'s seven largest ADIs. These are Los Angeles, New York, Chicago, Miami, San Antonio, San Francisco-San Jose and Houston. Among other things, *Monitor* is probing Hispanic consumer preference among over 70 product and service categories. Target date for release of the first findings is August or September.

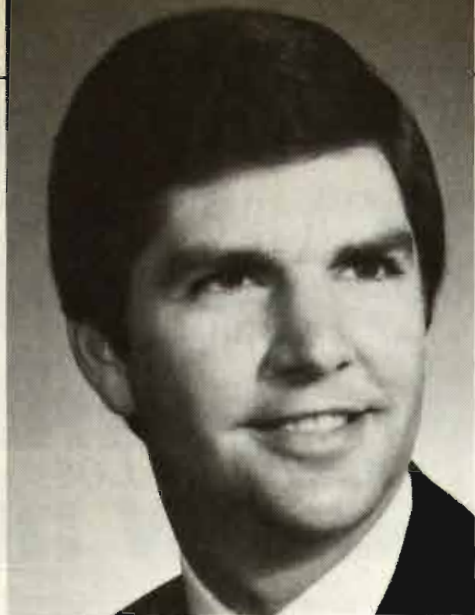
Meanwhile, the latest MDI study spotlights the heightened effect of Spanish-language media on advertising awareness among heavy listeners and viewers of Spanish radio and television.

Among the newer products out of Strategy Research Corp. is its syndicated STAR (for Spanish Television Audience Research) national four-week network report, scheduled for initial release this month. The report covers the five major networks—Univision, Telemundo, ABC, CBS and NBC—with interviews in 31 markets representing roughly 78% of the total U.S. Hispanic population.

**Radio ratings.** Latest report from California Research Consultants is its June 1987–June 1988 report for Los Angeles, Orange and San Diego Counties including quarterly data on Hispanic listening plus quarterly-audience trends. Ratings for various Hispanic radio programs permit tracking by daypart, weekly, monthly and quarterly. The report also covers TV news preference, newspaper reading, product purchase and brand preference data.

And the new SRC study of Hispanics in Phoenix and Tucson permits tracking of Hispanic upward mobility against results of a similar 1985 study.





**McHenry T. Tichenor, Jr.**

*Proposes a "mixed" methodology in which both phone and door-to-door techniques would be used.*

seeking to please the interviewer, whereas centralized telephone interviewing permits better control of interviewers; (3) they are inherently costlier than the phone methodology.

Carrying the banner of door-to-door interviews is Strategy Research Corp. of Miami, which has been using that methodology for years in its STAR (Spanish Television Audience Ratings) service. SRC's new RAMS (Radio Audience Measurement—Spanish) service is the radio analogue of STAR and has already conducted two surveys in New York, where SRC has conducted TV surveys for about a decade. Richard Tobin, SRC president, says his company has a firm deal for a Chicago radio survey and has submitted a proposal for Los Angeles.

Tobin denies much of the criticism of door-to-door interviews, countering with the argument that the methodology permits the gathering of more information than phone interviewing, which is not disputed. But his strongest contentions are along these lines: (1) that telephone interviews do not jibe with Hispanic cultural patterns and, (2) that, furthermore, a large percentage of Hispanic households do not have telephones.

The latter point, though it seems simple to resolve, is complicated because of arguments over the validity of census data on phone ownership—the question of whether respondents answer truthfully when asked about phone ownership and the issue of whether phone "ownership" or "availability" is the correct way to look at it.

SRC gets high numbers of Hispanic nonphone households in its

STAR surveys. Last year, for example, the nonphone incidence was as high as 44% in New York, 34% in Los Angeles, 32% in San Francisco, but uncharacteristically low in Miami—11%. The percentages for unlisted phones was also high: 43% in New York, 48% in Los Angeles, 46% in San Francisco and 38% in Miami.

However, a market segmentation study commissioned by the Telemundo Group and conducted by Market Opinion Research last September, also using in-home, personal interviews came up with lower figures for nonphone incidence. They were 11% in New York, 9% in Los Angeles, 7% in San Francisco and 2% in Miami. The respective figures for unlisted phones were 42%, 37%, 35% and 38%, the latter being identical to the SRC figure for Miami.

But Peter Roslow, director of marketing for Telemundo, feels there was a flaw in the study since the question, "Do you have a phone?" was not asked. In order to get responses to the study, a sweepstakes offer was made at the beginning of the interview (except for San Francisco), so that the telephone number given might not have been that of the respondent. Roslow suspects the "true" incidence of phone ownership might lie somewhere between the SRC and Telemundo numbers, but, in any case, the phone penetration issue remains unresolved.

#### **'The real issue'**

There remains the point of whether phone ownership is the real issue. "The real issue," says Roslow, "is whether homes with phones behave differently from

# Radio Audience Measurements—Spanish

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



100 N.W. 37th Avenue  
Miami, FL 33125  
(305) 649-5400

60 E. 42nd Street  
New York, N.Y. 10165  
(212) 661-3050

2082 Michelson Dr.,  
Irvine, CA 92715  
(714) 752-6331



homes without phones. Nonphone homes are presumably less assimilated, but the effect on listening is not proven."

In fact, Roslow pointed out, in the Chicago SRAC pilot study when listening patterns in phone and nonphone homes from the door-to-door sample were compared, there was not much difference. Another similar point about telephone homes is made by Meg Bernot, vice president and media director of Publicidad Siboney Corp. One issue, she says, is whether there is a correlation between phone ownership and use of English-language media by Hispanics. Research has found, she notes, that there is no significant correlation. Therefore, that's another factor supporting use of phone methodology.

Siboney buys on the basis of Arbitron, however. Bernot explains that, until recently, Birch was limited in its market depth. Now that Birch has expanded, the issue of changing to another rating service is complicated by the problems that a major changeover involves.

Bernot is not terribly keen on the door-to-door methodology. Her major reservation has to do with "the tendency for respondents to vote for Spanish media to please the interviewer" in a face-to-face situation.

The latest agency supporter of Birch—Conill Advertising—took the step, according to president Carlos Rossi, because of Birch's "long-term commitment to advancing the state of the art of Hispanic radio measurement. Already, Birch has demonstrated its commitment to Hispanic measurement through introduction of Hispanic market reports, addition of language-spoken-at-home questions to interviews in Hispanic markets and internally funded methods tests." Monica Roslow, vice president and research director of Conill, pointed out, however, that if an all-Hispanic measurement service came along, the agency would probably switch to it. For the present, she sees Birch methodology as closest to the SRAC recommendations and noted that Birch has agreed to bring sample sizes up to SRAC levels over multiple sur-



**Richard Tobin**

veys.

The wife of Peter Roslow, who preceded Morrow as general manager of I&A and who was in charge of the SRAC Chicago study, Monica is one of a subcommittee of three within the ARF Ethnic Subcommittee which is preparing a summary for the latter of four Hispanic research presentations. They include presentations from Arbitron, Birch, RADAR and SRC.

It so happens that all three recently measured New York area Hispanic radio, and the last meeting of the Ethnic Subcommittee on June 15 was treated to a comparison of their fall '87 audiences. The comparison was put together by Katz Hispanic Radio, and the presentation was made by Janet Therrien, associate research director.

#### **Underrating the stations?**

The Katz comparison was made in the same geographic areas and, while all three services showed the four Hispanic stations—WADA, WKDM, WSKQ and WJIT—and the two youth-oriented Anglo outlets—WHTZ(FM) and WQHT(FM)—ranked among the top six stations, the SRC numbers were far larger than those of the other two. SRC's Spanish stations' cume was 493% larger than Arbitron's and 655% larger than Birch's. In the average quarter hour domain, SRC's Hispanic figures were 937% higher than those of Arbitron and 2,357% higher than those of Birch. Katz' conclusion: "Possibly Birch and Arbitron are underrating the Spanish formatted stations."

The SRC's numbers present

*SRC has a firm deal for a Chicago radio survey and has submitted a proposal for Los Angeles.*

problems to agency buyers in another context. Carlos Cintron, media director of Hispania, a J. Walter Thompson subsidiary, says, "These door-to-door figures are a two-edged sword. They make the cost-per-1,000 low but they also make the number of spots required low since we have GRP goals." This makes it difficult to achieve frequency goals, Cintron points out, particularly in the case of Hispania, which usually employs a minimum number of spots per week in a campaign. The point is echoed by Monica Roslow, who finds that it's hard to sell clients on employing a small number of spots.

However, SRC conducted another radio survey in New York last spring and took steps to refine its RAMS methodology. This included (1) switching the order of questions to get more accurate cume data, (2) asking the respondent at the beginning of the interview in which language he prefers to be interviewed, (3) adding a statement to eliminate "vote casting" for favorite shows or stations and (4) including in the census blocks to be sampled all those with at least one Hispanic, instead of requiring the block to have a minimum of 20% Hispanics.

The result of this was some dramatic reductions from the previous study in both the average quarter hour (AQH) and cume levels of the Spanish stations (and some dramatic increases for Anglo stations). WADO was down 17% in AQH and 25% in cume. Comparable figures for the others were: WSKQ, down 57% and 54%; WKDM, down 25% and 27%, and WJIT, down 55% and 50%. □



TV, radio stations multiply  
as job seekers trek across border

# Hispanic culture thrives like mesquite in western U.S.

By ELIOT TIEGEL

**T**he "Latinization" of America—as seen in Los Angeles, San Antonio, Phoenix-Tucson, Houston, McAllen-Brownsville and in smaller cities throughout the western region—is feeding Spanish language broadcasters.

National advertisers are turning more of their efforts toward the nation's estimated 20–30 million Hispanics, TV stations are joining their radio brethren in creating a menu of originally produced programs, stations are programming to entice the new influx of Central Americans swelling Latin communities, and everywhere in the west there's a sense of excitement and unbridled growth for the future.

"It's a pretty trendy thing for national advertisers to use Hispanic TV," says Gregg Schafer, sales manager at KCSO(TV) Modesto-Sacramento. "We're finding more of a trend in kids listening to Spanish radio; it's becoming hip to acknowledge one's ancestry and listen to Spanish radio," beams Bob Payton Proud, general manager at KVIV(AM) El Paso, Texas. "Before it wasn't hip to listen to Spanish radio."

Spanish broadcasters are joining mainstream English language TV stations in covering this year's political conventions and elections—as well as the recent controversial Mexican national race for the presidency—and some are getting involved with new forms of technology. Notes Ed Romero, owner/president of KBNO(AM) Denver: "Real credibility is coming to Spanish broadcasting."

Daniel Villanueva, vice president/general manager of KMEX-TV Los Angeles, the city's 26-year-old Spanish UHF pioneer, sees the

future in the 46% of the L.A. School District's students who are Hispanic. "Sixty-four per cent of the kids in kindergarten are Hispanics, and that's the future." At last count there were 3.8 million Hispanics in the L.A. area, he says, adding that, "by 1990 a U.S. Government estimate puts that figure in excess of 8 million."

## The hidden numbers

Like most things associated with the burgeoning Hispanic market, there are no concrete figures for the number of Latinos in L.A. or in any other U.S. city, as undocumented aliens cannot be included in Census figures.

Consequently, in the west, as elsewhere, broadcasters can only guess at the number of Hispanics residing in their communities, and they have no idea what percentage of the nation's estimated 23–30 million Hispanics reside in western

America.

In L.A., growing populations from El Salvador and Nicaragua are joining Mexican and Mexican-American viewers and listeners in challenging the city's two Spanish stations and six radio stations to keep abreast of this ever-changing audience.

KMEX has done one-hour documentaries on immigration and high school dropouts. The station's *La Nuestro (It's Ours)* theme, is designed to tell viewers "this is your perspective," says Villanueva. "We're trying to delineate the Hispanic perspective through our programming and community affairs activities."

Although it receives the majority of its programming from parent Univision, the station has three shows produced in-house, including news and a game show. A mid-day show for women and a children's program are being developed which could run on Univision's six owned stations as well as on affiliates. And for the first time, KMEX is sending its fare, including interview shows and the Rose Parade to other nations, says Villanueva, who's been with the station since 1963 and g.m. since 1971.

"It's become a two-way street where we buy programs from Venezuela, Puerto Rico, Argentina, Mexico and Spain, and now we're sending our shows down there. It's

## KCOR(AM) San Antonio sponsors concert in park.







**KVIV(AM) El Paso sls. mgr. Joe Torres, l.; PD Mario Castillo, c.; GM Bob Payton Proud**



**KVIV host Teresa de la Cruz, asst. PD Jesse Rios**

good for the hemisphere as we develop our technological interaction."

KMEX is sending five crews to both political conventions who will satellite back reports. It had three crews in Mexico for the Mexican elections.

Villanueva says the entry into the market of KVEA(TV), which launched in November of 1985, has produced strong competition. "We reacted to their presence by tuning up our promotion and advertising schedules and beefing up our afternoon with a game show, *La Hora Del Game*, novellas (soap operas) and a three-hour variety show on Saturday nights, *Sabado Gigante*.

#### **In-house programs**

Frank Cruz, KVEA's vice president/general manager, who spent 15 years on-camera as a newsman for NBC and ABC stations, says parent Telemundo now produces 41% of its shows itself. KVEA been part of the Telemundo family of eight owned stations for the past 1½ years. The UHFer has its own local one-hour talk show, *Cara a Cara (Face to Face)* airing at noon, hosted by Maria Laria, as well as local half-hour news at 6 and 11 p.m. weeknights.

Citing Telemundo's in-house programs, Cruz says, "It's the new trend in Spanish TV in this country." Neighboring Mexico ensures an audience for Spanish broadcast-

ing. "By the year 2000, Mexico will have close to 100 million people. And short of any Marshall Plan, there won't be enough jobs. If you're poor you either go to Mexico City or go north. Lots of Mexicans speak with their feet, so as long as there are jobs here, they'll come."

KVEA will have four newspeople tuning in to the political conventions along with Telemundo's own aggregation. News has been good for the station, with three local Emmys in two years. Cruz says, That's a major achievement for a Spanish TVer. While its ratings trail KMEX's, KVEA, located in Glendale, currently has a 60-40 ra-

tio of local to national advertisers. Cruz hopes to get it to 50-50 by next year. National sponsors "are just beginning to discover the Hispanic market," Cruz says.

Like the majority of Spanish broadcasters, KVEA only airs Spanish-language commercials. It counterprograms against the more entrenched KMEX by putting on a movie against a soap. Notes Cruz, formerly with KNBC-TV in L.A. 11 years: "Hispanics are the ultimate winners because they get a better product with better choices."

The station gets involved in as many as nine major events a year from parades to the Los Angeles Marathon. It is working on two new shows; both weekday half-hours: *Uno Nunca Sabe (One Never Knows)*, a hidden camera format) and *Advinelo Con Senas (Solve It With Gestures)*.

Hispanic TV in L.A. services the counties of L.A., Orange, Ventura, Riverside and San Bernardino. Their populations continue to grow, and Cruz doesn't see any end to the implosion of newborns and new arrivals, legal and illegal.

The L.A. radio market services a microcosm of peoples, intertwining Spanish with Spanglish (the mixture of Spanish and English expressions).

Earlier this year KTNQ(AM) broadcast in Spanish the simultaneous translation of the CBS short-lived series. *Trial and Error*, which

#### **KMEX-TV L.A.'s Daniel Villanueva gets award from council woman**





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KRCX covers the largest geographic area of Hispanic Population Centers in Northern California . . . 22 Counties! Chances are you have never considered the Hispanic Market when preparing your Radio Mix. If so, you are missing over 424,362\* Spanish Speaking Consumers! Over 50% of this market prefers to speak only Spanish at home. Next time you plan a radio buy, give us a try. We're KRCX . . . Spanish Radio in the Heart of Northern California!

*\*Source: United States Bureau of Census  
United States Research, Inc.*

# KRCX

*Spanish Radio*

**1110am**

**(916) 969-5747**

A service of:

**FULLER-JEFFREY**  
BROADCASTING COMPANIES, INC.



died after three episodes and anemic ratings.

The program never caught on with KTNQ audiences, which tune in the station for its entertainment flavored shows like *Humberto Luna and the Lunatics*, an early morning extravaganza. *Luna* is a showcase for the station which is sending the star in September to Mexico City to broadcast via satellite during Independence Day. He's also going to Rome next spring.

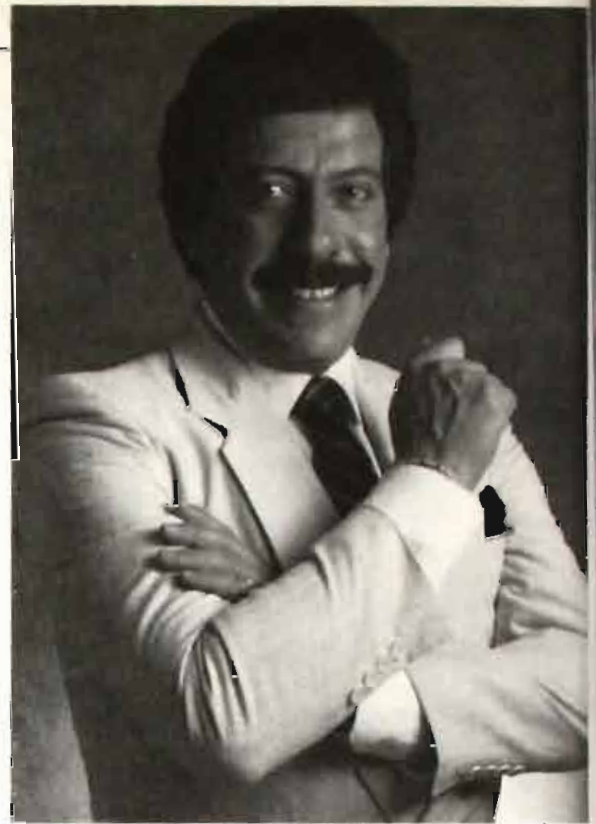
The station showed its news clout by sending two people to cover the Moscow Summit, and its reports were fed to stations in the U.S., Central and South America. Ken Wolt, the station's president/general manager, says it was amazing to "discover how many Russians could speak Spanish on the streets of Moscow." The station is developing a statewide news network to satellite reports which should be in operation within 90 days to affiliates, Wolt points out.

It's an attempt to compete with the Anglo stations, which have greater financial resources, Wolt claims. The station's music programming is traditional country *Ranchera*, which draws adults.

Local commercials in Spanish only are dominant, with national spots slowly growing for *La Super Ten Q*, the nation's "only fulltime 50,000 watt Spanish station," Wolt points out. In former lives under former owners, the outlet was a rocker and, as KGBS, a Storer-



**Ken Wolt, KTNQ L.A.**



**KTNQ host Humberto Luna**

owned uptown country station.

Its KLVE(FM) sister, with its romantic music motif, is sold in combination to agencies and local sponsors, the latter dominating over national accounts.

Eight months ago, Wolt boasts, KLVE gave away \$1 million in a contest culminating with a major concert at which time the winner's names was drawn.

Wolt points to an Arbitron statement that KTNQ-KLVE is No. 1 among 25-54 year olds. At KALI(AM), the emphasis is on 18-34 for the contemporary music programmer, which has been on the air 38 years along with another market

pioneer, KWKW(AM).

Adele Nieto, KALI's general sales manager, notes a shift musically into more Cumbia music, which attracts teens. "Youngsters 12-17 seem to be listening to Spanish radio," she says. The station's general manager, Raul Ortal, does the syndicated show, *El Jefe*, a countdown program airing on the weekends. Nieto says KALI is looking for additional syndicated fare for weekends to appeal to its targeted Mexican-American audience. The competition, she notes, tries to have programming for other Latin groups.

The station had two people in Mexico covering the recent national elections, but its plans for the U.S. political conventions were unclear.

Like KTNQ it has a zany morning show, *El Gordo Y El Flaco (Fat and Skinny)*, with Rubin Mirando and Flavio Silva, which stresses comedy. This may be one reason more national dollars have been coming to KALI, although the spot base is local accounts. KALI promotes itself as *Radio Variedades (Radio Variety)*.

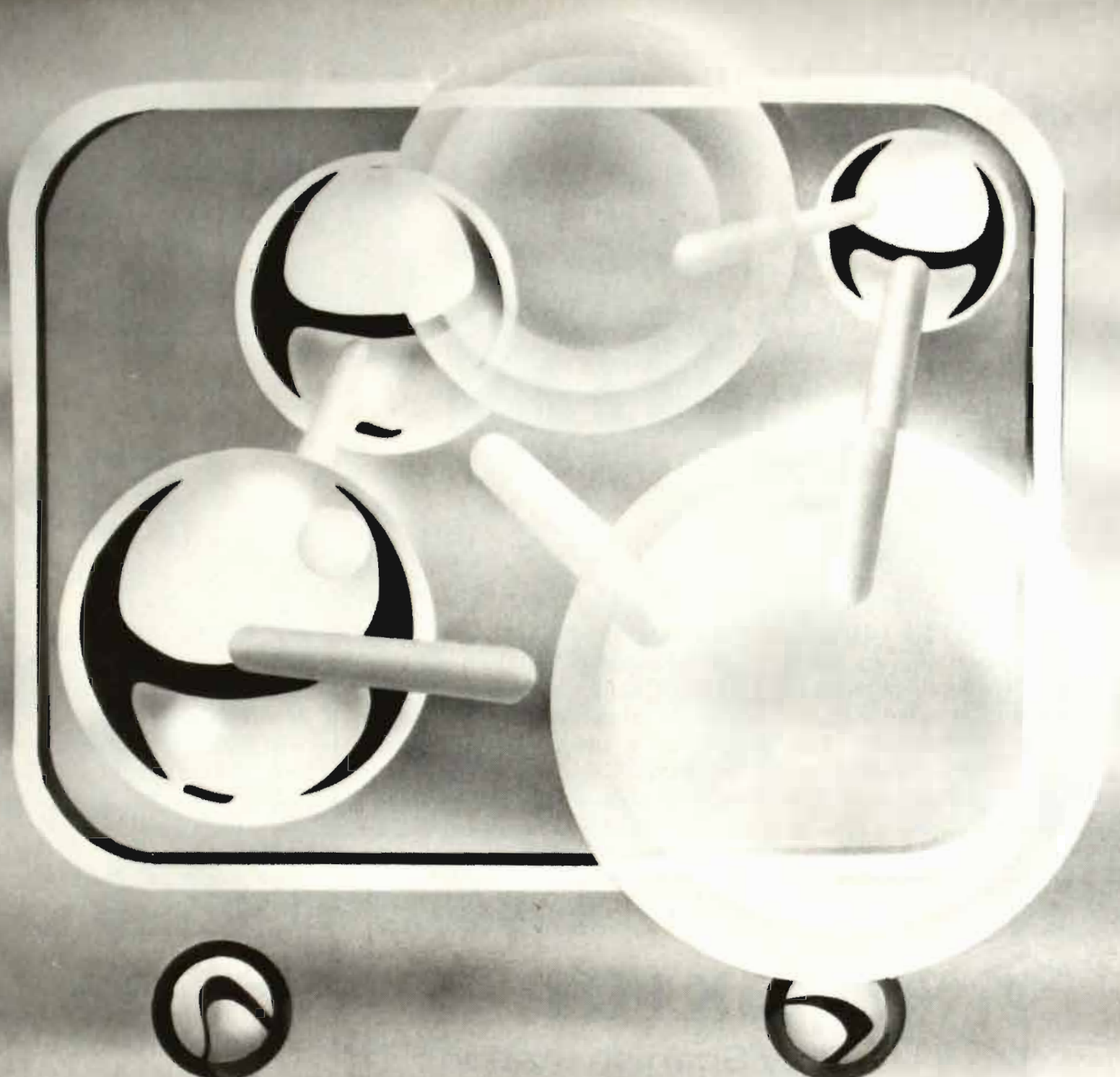
In San Diego, there are an estimated 440,000 Hispanic listeners, or 22% of the population, according to Victor Diaz, president of two FMs, XLTN and XHKY, whose transmitters are across the border in Tijuana. "We are the only two stations completely targeted to the San Diego audience," Diaz says,

**KTMD's Mauricio Mendez**



**News airs on KTMD(TV) Houston**





**VEA 52 + TELE MUNDO =**

**THE WINNING FORMULA  
IN HISPANIC TELEVISION**

KVEA CHANNEL  
Los Angeles (818) 507



noting there are 17 different Spanish signals coming from the Mexican border town into the San Diego market. In the 18 years the stations have been on the air, Diaz says, he's seen the population grow as more people cross the border to settle in this most southern of U.S. regions. "I can remember when the Hispanic population was 12%," he says in his Chula Vista, Calif. office, near the border. The stations differ by offering romantic ballads vs. Mexican country.

In this market, national advertising is growing and most business is a combination package. The stations do run some commercials in English "because we feel our audience is bilingual."

One of the most unusual developments in Spanish broadcasting is taking place at KCSO(TV) in Modesto-Sacramento. The UHFer is programming its station in Reno, KREN (TV) via satellite technology, notes Gregg Schafer, KSCO's sales manager. There are two control rooms in Modesto, and everything for Reno is done there. The



Frank Cruz, KVEA(TV) L.A.

company, Sainte Ltd., also operates a Spanish TV station in Santa Maria, Calif., which does its own programming but is planning to program a new outlet in Chico-Redding, Calif. from Modesto when it goes on the air within 13



KVEA news team

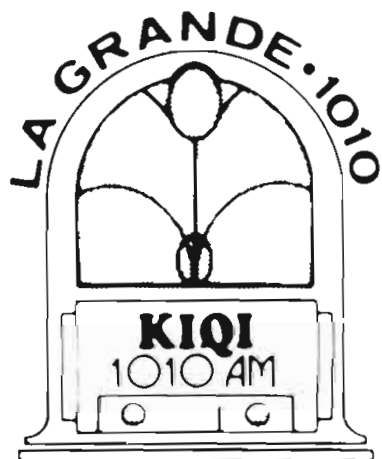
**52**   
**TELEMUNDO**

months. All the current programming is from Univision, with locally produced newscasts and some public affairs shows.

In Texas, Houston is served by two new stations, KXLN(TV), which signed on in September of 1987 and KTMD(TV), which started up last February. The estimated 756,300 Hispanics represent 15% of the total population, points out Art Bradshaw, general sales manager for KXLN. "Spanish TV is a new entity in Houston, which has seven Spanish radio stations." Local sales outstrip national at KXLN 64-36 "because we're a new station."

Mauricio Mendez, general manager at KTMD, says that in the last four years there has been a major influx of middle class Hispanics into the market "as opposed to the agricultural workers of the 1960s and '70s. The second largest immigration is from El Salvador. But it's the same audience to us, and Telemundo provides us with 60 hours of network programming to satisfy their needs." The station, in tandem with several other sources, is developing a series to teach English to new nonspeaking residents.

El Paso claims 68% of its population is Latino notes Bob Payton Proud, general manager at KVIV (AM), *Radio Viva*. It sits on the border across from Ciudad Juarez, with a 1.2 million population, one-third of which has papers to shop in El Paso, according to Proud. The station went on the air in January



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**KIQI — AM**

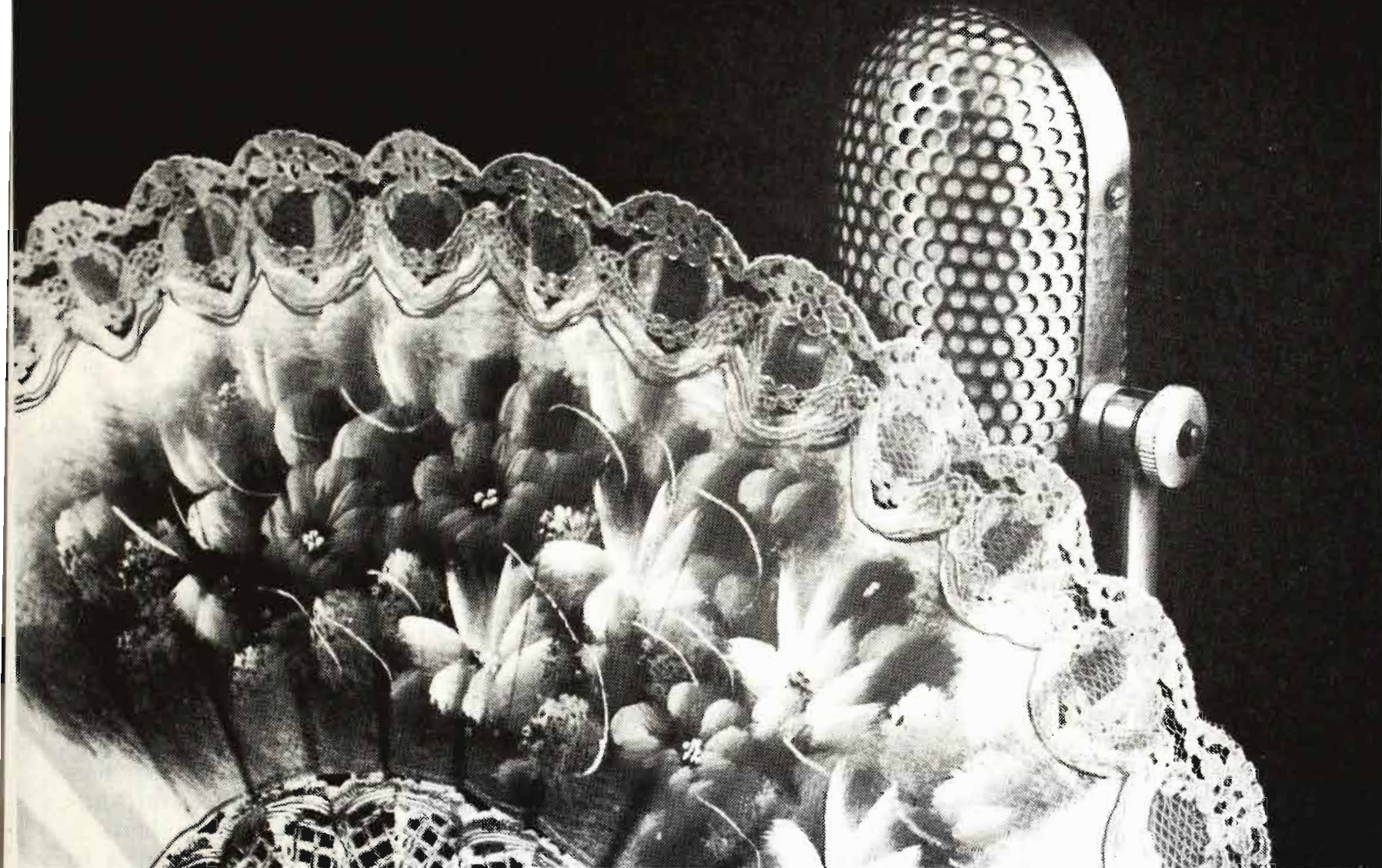
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Spanish Broadcasting System

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620 AM STEREO

*Supertalk*  
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In the past four years Spanish Broadcasting System has established the only national Spanish Radio Network owned and operated by Hispanics. The father and son team of Raul Alarcon Sr. and Raul Alarcon Jr., together with radio veteran Jose Grimalt, have made this possible. Spanish Broadcasting System now includes five stations in the three largest U.S. Hispanic

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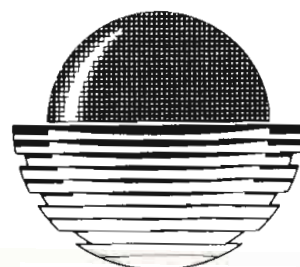
**KSKQ AM/FM Los Angeles**  
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**WCMQ AM/FM Miami**  
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 **SBS NETWORK** \*

\* Call Julio Omaña. 212/869-4020



## Spanish Broadcasting System





**Walt Dalton, KINT-TV El Paso**



**KINT host  
Andrea Sevilla**

as the market's fourth Spanish programmer. It also competes against 19 Juarez signals.

KINT(TV) competes with four Juarez TV stations, notes Walt Dalton, the station's general manager, who adds national ads are now exceeding local 60-40. *Canal 26 Para Nostros (For Us)* relies on Univision for its core programming but has a live weeknight call-in show, *Linea 26*, and half-hour local news at 6 and 11 p.m.

In Dallas, KNON(FM) is one of those stations which programs some Latin, 17 hours to be exact. Latino comprise 18% of the total population of 175,000, notes Jeff Murray, the station's general manager. The station plays Onda China (a blending of Tex-Mex music). Its seven DJs speak in English and Spanish on this noncommercial block programmed station.

### Competition explodes

The nation's oldest Spanish radio station, KCOR(AM) San Antonio, now has five competitors for the 54% of the city's Hispanics, notes Nathan Safir, vice president/general manager. With the station since 1954, he says he never thought there'd be so much competition. KCOR plays Conjunto music from south Texas as well as songs from Mexico. "In 1954 there were 10 fulltime Spanish stations in the U.S." Now he estimates there are about 225 full and part-

time. Advertising is split 50-50 for *La Tremanda (The Tremendous One)*. The station recently gave away \$25,000 during a 10-week contest, which drew close to 200,000 entries, according to Safir.

Safir says KCOR had to "buy audience this way because the Anglo stations are buying audiences with their promotions."

If there is one city which exemplifies the bursting Hispanic population it is McAllen-Brownsville, Tex., with its 88% Spanish popula-

tion. Ed Gomez, president of KIRT(AM) and KQXX(FM), plus KABQ(AM) Albuquerque, calls it the most concentrated Hispanic market in the country. KIRT and KABQ both program Onda Chicana music from Texas, while KQXX specializes in music from South America. The stations do a lot of remotes. "Everybody does remotes in Spanish broadcasting," Gomez stresses. Albuquerque's growing Spanish community is now an estimated 35% of the population—and growing—and has five Spanish radio stations.

San Antonio is now the nation's third largest Hispanic market, behind New York and L.A., claims Albert Davila, general manager at KEDA(AM), with 56% of the region's one million residents. The station's format is the traditional Conjunto accordion sounds along with some international salsa. Some 80% of its sales are now national buys, and Davila says he's caught in a Catch 22 situation with 15-16 minutes of commercials per hour. "I don't want so many," he says. There are six Spanish radio stations in the market. KEDA does bilingual news to appeal to third- and fourth-generation residents.

The Hispanic population in Phoenix-Tucson is about 18% of the overall population.

### Ed Romero, KBNO(AM) Denver





X-LTN  
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KTVW(TV) broadcasts as channel 33 in Phoenix and 52 in Tucson, says Gustavo Godoy, the general manager. It is the only Spanish TV signal in both cities, while there are three Spanish radio stations in Phoenix and two in Tucson.

The TV stations did one-hour specials on amnesty and the Mexican elections, Godoy notes. It also has its own local news and sports show for the 94% of the state's Hispanics who live in both cities.

KXEW(AM) and KXMG(FM),

owned by the same company, offer different music to Tucson listeners. KXEW stresses Mexican music from the Sonora region, while KXMG has an international sound, explains Pablo Ortiz, general manager. Both stations air *Una Palabra Por Dia* (One Word Per



Day), a three-minute educational feature three times a day during the week. "We feel we have to educate as well as entertain," asserts Ortiz, noting the station gets the majority of its contemporary music from Cadena Radio Centro of Dallas.

Albuquerque is serviced by one TV and six radio stations. "Radio had the whole market before we came on the scene," says Jim Perrin, general manager of KLUZ(TV).

One of the station's special programs is its Latin version of *Crime Stoppers*, a two-minute search for a local criminal which airs several times a day once a week. *Que Pasa*, a two-minute current events show, airs 10 times a day, and the station's five-minute newscast will go to 15 minutes this fall and then to a full hour next year, Perrin points out, adding his market's general population is 42% Hispanic—and growing.

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In Denver, Ed Romero, president/owner of KBNQ(AM), the only Spanish radio station in town, says the city is second only to Washington in terms of federal agencies located there. This translates into upper middle class Hispanics who work for the government and general industry. *Radio Que Bueno* programs international music for this audience, with 40% of the ads now national. "We should be doing more locally," Romero admits, but he is pleased with the steady sales growth nonetheless.

The station does run some English commercials. "We try to impress on people we're Hispanic-Americans with a great influx of immigrants. Just because we're Hispanic radio doesn't mean we don't speak English." □



If you're buying  
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and getting  
somebody  
the Bronx

in New York  
an a 62% share,  
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So don't underbuy  
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- Special Event Programs

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(214) 688-1133

Spanish Information Service  
7901 Carpenter Freeway  
Dallas, TX 75247



# It's 'mass and class' in San Francisco market

By **MATTESON BARCKLAY**

In line with the national trend, tapping the Hispanic market in the San Francisco Bay Area has become more professional and competitive and has produced some interesting local trends.

The Bay Area, which includes the three urban centers of San Francisco, San Jose and Oakland, is the country's fifth largest Hispanic market. In the 1980 census, Hispanics were 12% of the population, and the figure has been updated by Strategy Research Corporation to a projected 13%, or 826,000.

More impressive than the growing number of Hispanics is the affluence of the population, forcing area advertisers to take a long, hard look at the marketplace. "The thing that makes San Francisco so unique is that we have the second highest market in terms of affluence. In terms of household income, we are No. 2 behind Miami," says Mike McCarthy, General Sales Manager of KDTV-TV, San Francisco's Univision network station. That affluence, McCarthy points out, is somewhat the result of high concentrations of professional people from Central and South America in the Bay Area.

The recently released Telemundo Hispanic Market Study conducted by Market Opinion Research (MOR) confirms the wealth. In comparison with the other major Hispanic markets, the San Francisco-San Jose Hispanics are more upscale; these Bay Area residents were 70% more likely to have some college education, and the propor-



**August Ruiz**

tion of Hispanics with \$30,000-plus income was higher in the Bay Area than in Miami.

Competition for viewers and advertisers accelerated last fall with the Telemundo acquisition of KSTS-TV. Until then, KDTV-TV, the Univision owned-and-operated affiliate, had been the only San Francisco Spanish-language television station for over 12 years. According to *Hispanic Business* magazine, the total area Hispanic television revenue is \$12.2 million.

## 'Ozzie and Harriet'

KDTV's new general manager August Ruiz believes that the competition is good for the station. As the Hispanic viewers now have a choice, they are staying with the medium longer, and KDTV has noticed dramatic increases in the HUT levels in the last year. Ruiz says that Hispanic TV is important to advertisers because "all of a sudden we've become the family of the '50s that was the vision of television... We're the Ozzie and Harriet of the '80s." He also stresses that his first priority at the station is to assure the viewers and the community that things are going to improve. "There's been a lot of concern over Hallmark being an Anglo company."

In contrast to Ruiz, Suzanne Avila Armstrong is concerned about the domination of Spanish language television by non-Hispanics. Avila Armstrong had been with KDTV for 10 years but recently left to start her own full-service Hispanic ad agency, because "I believe that you must be well-educated in Hispanic culture and be bilingual to understand the guts of this market. How can a non-Hispanic understand the nuances of the culture?"

After eight years in the general market, Joe Cruz is excited about being back in Spanish media. Cruz is the general sales manager of the new Telemundo owned-and-operated KSTS-TV and is seeing an important trend in the Bay Area, both for radio and television. "Mass marketers are giving district and regional managers more autonomy

to do a little more local discretionary media placements to target, and we didn't see that before. So what it means is that they are tapping into the promotional dollars as opposed to going to the advertising agency and saying 'I want a share of my media buy.'"

Pacific Bell uses two separate approaches to target local Hispanics, says advertising manager Allen Olivo. One is geared toward the Spanish-language-dependent segment of the population (26%, according to the Telemundo MOR), and the other is aimed at the bilinguals, but both use a television commercial produced by Hispanic ad agency Casanova Pendrill Publicidad.



**Suzanne Avila Armstrong**

"Mass and class; that's what we push," says Michael Sher, regional sales manager of Spanish radio station KIQI-AM San Francisco, referring to San Francisco's upscale Hispanic population. KIQI is one of the area's four Spanish radio stations, which have reaped the benefits of increased Spanish market awareness. Total radio revenues for the Bay Area account for \$8 million of the total \$20 million Spanish language media market.

One other area trend that has had a positive impact on the Hispanic market is the incidence of general market professionals going into Hispanic language media and Hispanic language marketing. "It has raised the credibility and professionalism of the market," says Carlos Ramos, Telemundo account executive. □



# New York market is humming

## Both TV, radio report sizeable increases in business

**T**he Spanish broadcast scene in New York has changed considerably during the '80s. The number of full-time radio outlets doubled—there are now four—and both TV stations were taken over by new owners last year. Just last month, a 50 Kw powerhouse entered the radio picture with the purchase of WFAN(AM) from Emmis Broadcasting by Spanish Broadcasting Systems, which already owns a Spanish AMer. But there still isn't a Spanish FM outlet in the second biggest Hispanic market in the U.S.

There's been no lack of market research in New York recently. Strategy Research Corp. of Miami, which has already measured viewing and listening in the market, conducted a major survey last year, the third market study of the New York area by SRC during the past 12 years. In addition, a multimarket study last year, sponsored by the Telemundo Group, included New York, from which data were broken out separately.

From the broadcast advertising point of view, the market is humming. Both TV and radio sources report sizeable increases in business this year.

### TV ad business

Henry Silverman, chairman/CEO of the Telemundo Group, whose owners, Reliance Capital Group, bought WNJU-TV, channel 47, last year, estimates that his station and its competitor, WXTV(TV), channel 41, will hit \$45 million in ad business this year, up from about \$35 million last year. He figures that his competitor, which Hallmark bought last year, will do about \$25 million, with his own outlet taking in about \$20 million. In short, Silverman estimates that each station will be up about \$5 million over last year.

The major reasons behind the increase, says Silverman, are the growth in Hispanic population and growing awareness by advertisers

across-the-board of the size and importance of the Hispanic market.

At WXTV, Emilio Nicholas, Jr., vice president and general manager, sees an even better 1988, with local business going up as much as 30 to 40% and national spot placements rising 15 to 20%. What is fueling this hefty increase is very aggressive selling by new owners, Nicholas says, though he maintains this is not accompanied by rate-cutting. He also notes new categories of advertisers coming into the market and sees Hispanic population increases also attracting more business.

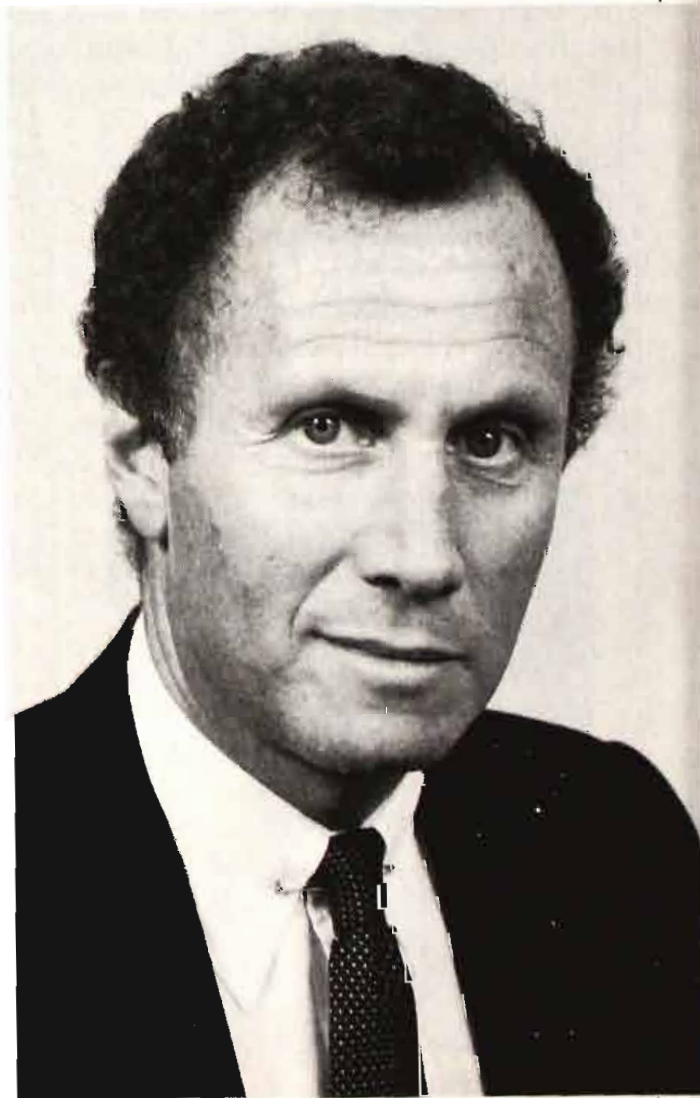
The vice president and general sales manager of the Hallmark station, Eileen Martinez Holmes, singled out wine coolers, premium beers and car dealers as among the

key new advertiser categories in the New York market. She also noted that Procter & Gamble is adding brands to its Hispanic TV budget and projected the doubling of P&G brands in Hispanic TV this year.

New York Spanish radio, too, is reporting a healthy business environment. Frank Flores, general manager of WJIT, estimates a market total of \$18 million for '87, with a 15-20% increase this year—which he considers modest.

Flores points out that Spanish radio in New York has changed considerably during the past five years, the big change being the addition of two fulltime Spanish outlets—WSKQ and WKDM—which joined WJIT and WADO. "Business has finally caught up with the increase in stations," Flores says. "At first, the added stations didn't

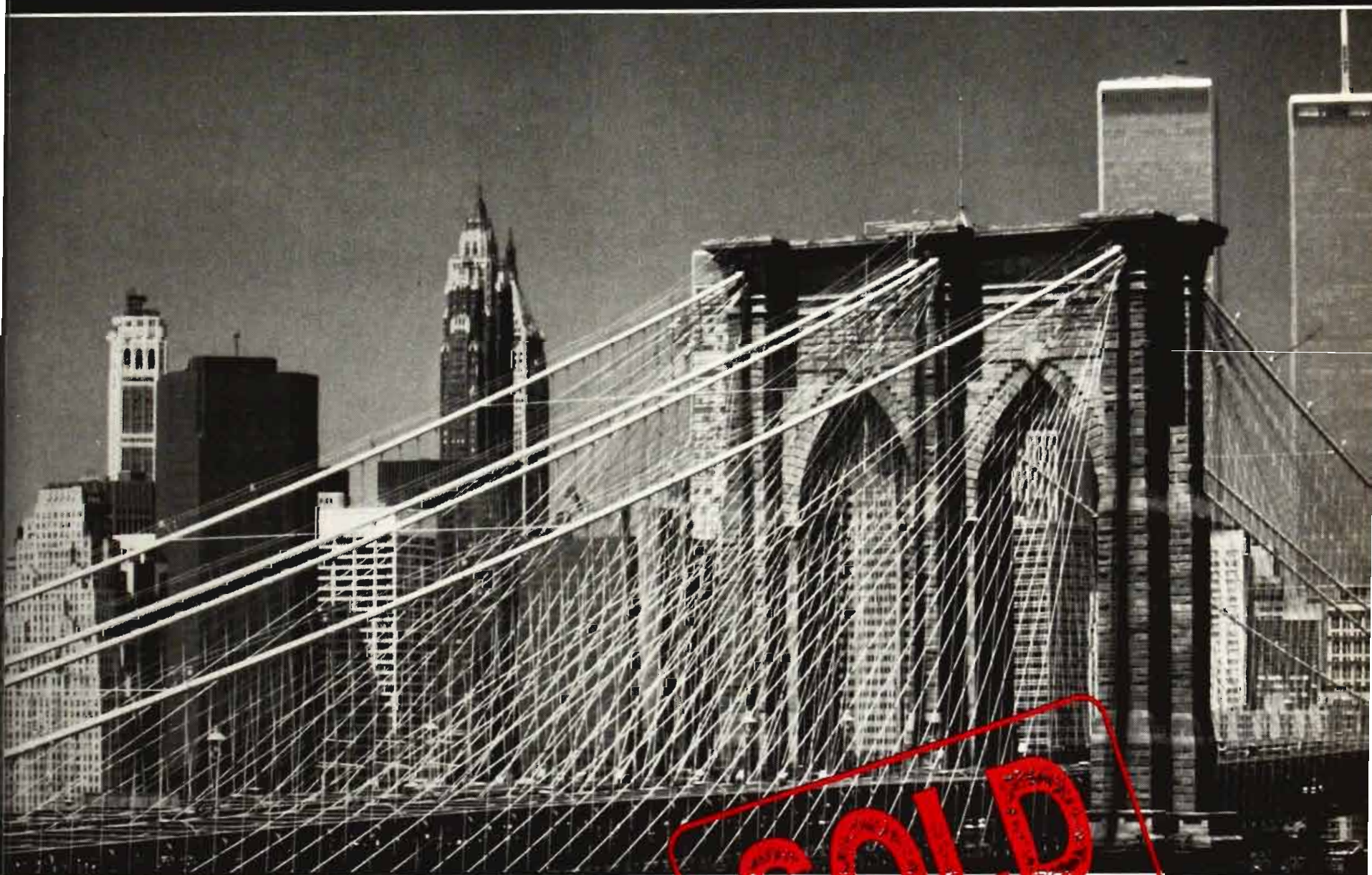
Henry Silverman



*Telemundo CEO estimates that Hispanic TV in New York will attract \$45 million in ad revenues this year, up about 29%.*



**If you're buying  
Spanish television in New York  
and getting less than a 62% share,  
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the Brooklyn Bridge.**



The fact is, no station delivers New York's Hispanics the way Telemundo's WNJU 47 does. A 62% share compared to the other station's 38. And this is not the first time.

For 15 straight years, WNJU 47 has been, far and away, the dominant Hispanic station in New York.

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For more information, call Manuel Martinez (212) 935-3480.



**WNJU 47 NEW YORK  
TELEMUNDO**

**Without Us, New York Wouldn't Be New York.**

Source: Strategy Research Corporation, November 1987, sign-on to sign-off, Mondays-Fridays, Arbitron, Pulse, Strategy Research Corporation, 11/973-11/987 season averages.



attract that much money.”

Among the new categories of advertisers he cites are professional people—doctors and lawyers. Among the steady, “reliable” categories, he mentions convenience stores, furniture stores, supermarkets and night clubs.

Jimmy Jimenez, general manager of WKDM, has other explanations for good business conditions. He says that 1988 will be a good year for New York Spanish radio because, in addition to the growing interest in the medium, there is low inflation and, for the fall, the prospect of election dollars. “The national election,” he says, “has helped calm the environment.” He also puts the 1987 ad total for Hispanic radio in New York at about \$18 million, with the estimate of \$22 million for this year.

At WADO, which was acquired by Miami broadcaster Herb Levin and two associates last year, a strong sales push with an enlarged sales force was said by general sales manager Luis Alvarez to have doubled revenues for the first half. Revenues were \$4 million so far this year, compared to \$3.9 million for whole of last year, he says.

Under the new ownership, the station is skewing its audience a little younger, lopping off the 55-plus and adding more 25-34s, says Alvarez. Levin unsuccessfully pitched for an FM partner for WADO and is still looking, according to reports. An FM would nicely complement WADO's older demographics.

Another FM seeker in New York is Spanish Broadcasting System, which owns WSKQ. However, SBS will be selling WSKQ because it captured another prize, WFAN, Emmis Broadcasting's all-sports outlet; it will transfer WSKQ's for-

mat and call letters to the newly-acquired outlet.

Raul Alarcon, Jr., SBS president, points out that the new WSKQ, which cost \$23 million, will be the only 50 Kw outlet in New York Hispanic radio (the others are all 5 Kw). He estimates it will add another million Hispanics to its audience. The 50 Kw station, at 1050 on the dial (the present WSKQ is at 620), covers an area ranging from suburban Philadelphia to suburban Boston to upstate New York, Alarcon says. There are pockets of Hispanics in Bridgeport, Hartford, New Haven (all Connecticut) and upstate New York which are not adequately covered by New York Hispanic radio, according to Alarcon. He adds that his new station will throw a better signal than his current station into the high-rise landscape of Manhattan.

The market survey of New York by SRC emphasized the reasons for the close ties that Hispanics maintain with their cultural backgrounds. It turns out that nine out of 10 Hispanics in the market were born outside the U.S., (including Puerto Rico). Almost half of Hispanics have been living in the area 11 years or less.

The growth in Hispanic population in the New York ADI during the past two decades has been dramatic, according to data from Census Bureau and SRC. In 1970, Hispanics numbered 991,900. By 1980, the figure had jumped to 2,063,100 and by 1988 it was up to 2,550,800, two-thirds of whom live in New York City. The increase from over the 18-year period amounts to 157.2%.

The SRC survey found less than half (45.1%) of the Hispanics in the market to be of Puerto Rican origin, but they are still the dominant

*There are no  
Hispanic FMs  
in New York,  
but there  
will soon be  
a 50 Kw AM.*

nationality. The second most numerous group, rarely recognized by outsiders, comprise those from the Dominican Republic, who make up 27.8% of the Hispanic community in the market. Excluding Columbia, another 14.7% comprise those whose country of origin is South or Central America. Columbians make up 4.2%, Cubans, 5.2%; Mexicans, 2.3%, and others, 0.7%. In all, Hispanics make up 13.1% of the market population.

The SRC study was wide-ranging, covering, in addition to the market profile and characteristics of Hispanics, language patterns and social attitudes, shopping patterns, product usage and religious, sports, social and recreational activities.

The Telemundo study highlighted Spanish language use and TV viewing patterns. It found, for example, that 43% of Hispanic adults in New York are “Spanish language dependent,” that 93% speak Spanish most often at home and that even among those who are bilingual, 90% speak Spanish most often at home.

As for TV viewing, the study estimates that practically all (98%) Hispanic adults in the New York area watch Spanish-language TV during the course of a week, that even among Hispanics who understand English, one-third watch Spanish TV exclusively.

In comparing viewing to general market TV, the study found that Hispanics spend about a third more time with TV than the market average and that 71% of viewing hours are spent with Spanish TV. At the same time, 39% watch Spanish TV exclusively, 2% watch English TV only and the remainder watch both. □

**Raul Alarcon, Jr.**





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**20**

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We give special thanks to the hundreds of advertisers and millions of viewers that have supported Channel 41 over two decades. To these people we renew our pledge of service and commitment to only one master: New York's Hispanic community.

Channel 41 celebrates it's integral role in this rich Hispanic marketplace. Join us.

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# Florida's new Hispanic flavor

## Stations respond to non-Cuban influx into market

By EDMOND M. ROSENTHAL

**H**ispanics in south Florida are still speaking the same language, but the accents are more varied. Increasingly, radio and TV stations in the area are catering not only to those of Cuban descent but also to newer arrivals from countries like Nicaragua, Colombia, Panama and Mexico. On top of this, the climate and employment opportunities such as Disney World in Orlando are attracting Hispanics from New York, New Jersey and Chicago.

Although this hasn't caused a revolution in station programming and advertising messages, it's still having a definite effect. Teresa A. Zubizarreta, president of Zubi Advertising Services, Miami, reports the message is generally the same unless the advertising is for a product inherent to a particular country. For example, her agency's campaign for Colombia's Avianca airlines plays to a nostalgic feeling about the country for those returning to visit relatives. The theme is "Colombia begins with Avianca."

At WQBA-AM-FM Miami, separately the first- and fourth-ranked Hispanic radio stations in the market, George Hyde, vice president/general manager, points out, "The fastest growing segment for the last several years has been Nicaraguan rather than Cuban, so this has ramifications on the content of news and music on both our

stations. There are some nuances among the Latin American countries."

Outside of Miami, the Hispanic Melting Pot trend is also evident. For example, WONQ(AM) Orlando, which had primarily catered to listeners of Puerto Rican descent, has had to infuse some Colombian music into its format. And WAMA(AM) Tampa-St. Petersburg has added more Mexican and Puerto Rican accents to the Cuban flavor of its music.

### Growth in Dade County

Those considering Hispanic Florida generally think first of Dade County, the state's largest metropolitan area, encompassing Miami. According to a 1985 "Hispanic Profile" compiled by the Research Division of the Metro-Dade County Planning Department and released by the Office of Latin Affairs, the county's population was 43% Hispanic in 1985. Its 768,000 Hispanics are only exceeded in number by those in Los Angeles and New York.

Cubans now represent 67% of Hispanics in the county, according to the report, with more than half the Cubans in the U.S. living in the Miami metropolitan area—representing a concentration of Cubans only exceeded by Havana. From 1980 to 1985, the Cuban population increased 32%. Of this increase, 68% was due to the 1980 Mariel sea-

lift from Cuba.

The seelift and immigrants from Nicaragua and other Central and South American countries accounted for 130,000 new arrivals between 1980 and 1985. Second contributor was about 45,000 Hispanic arrivals from other parts of the U.S., and the smallest component in the population increase was natural increase (excess of births over deaths), representing about 20,000.

Dade's Hispanics are an older population, especially the Cubans, whose median age in 1980 was 40.5 years, compared with the all-Dade median of 34.8. Average family income for Hispanics in the county exceeds the national average for Hispanics but is 85% of the local average. In 1979, according to the U.S. Bureau of the Census, mean family income for Hispanics in Dade County was \$19,921, compared with \$23,472 for all families and \$15,762 for blacks. For all Florida, it was \$19,803, compared with \$21,328 for all families and \$13,685 for blacks.

According to a Strategy Research Corp. study of the entire south Florida Latin market, the percentage of those of Cuban origin shrunk from 84% in 1983 to 68.7% in '87. It defines south Florida as Dade, Broward and Monroe counties.

SRC says Broward is the fastest-growing Florida county in Hispanic population, with a net increase of 4,700 from '83 to '85 to 67,400, but with Hispanics nevertheless only representing 5.6% of the population. Monroe's 7,800 Hispanics represent 11.1% of the population.

Agency head Zubizarreta believes there is still a large unrecorded Hispanic population in south Florida. She notes many illegals—primarily from Nicaragua, El Salvador and Colombia—that had been in the country five years became legal recently through the amnesty process, but the Immigration and Naturalization Service had staffed up for a lot more regis-

### From Zubi's Avianca storyboard





trants than it got by cutoff date last May 1. She believes many went unregistered because employers didn't want to compromise themselves by giving proof of employment.

Zubizarreta notes the newest wave of arrivals represents mostly people who are monolingual and depend almost entirely on Spanish media for news and entertainment. And, of course, these are the people least entrenched in their U.S. buying patterns.

Overall, a July 1987 study by Market Opinion Research for Tele-mundo Group—"The Power of the Hispanic Market—Miami"—details the importance of the Spanish language in that market. It shows that half of Hispanic adults in Miami are Spanish-language dependent and that, even among those who are bilingual, over 80% speak Spanish most often in the home.

For 83%, Spanish is the language of choice when expressing strong emotion. As for the in-home interviews conducted by MOR, 99% of the interviewees opted to be interviewed in Spanish.

### Viewing Spanish TV

The study shows that, during the course of a week, 93% of Miami Hispanics watch one of the two Spanish-language TV stations in the market and 45% watch English TV for at least a quarter-hour. Males tend to watch more English TV than females.

Of the 37.7 hours of viewing per week averaged by Miami Hispanics, 29.2 hours, or 77%, are to Spanish TV. Fifty-five per cent are exclusive viewers of Hispanic TV, while only 7% watch only English TV.

The study also notes 85% of Miami Hispanics agree with the statement, "If an advertiser advertises in Spanish, I know he really wants my business." Additionally, over two-thirds agree they are more likely to buy products they see advertised on Spanish TV than on English TV.

But Al Garcia-Serra, chairman of the Garcia-Serra & Blanco agency, based in Coral Gables and handling both Hispanic and general market accounts, contends that a growing number of Hispanics can



WQBA-FM Miami says, "Now different... with more melody."

be reached through English media: "We're seeing more ads that use English and a Hispanic person." Radio stations gearing to younger audience tend to rotate Hispanic music with that geared to a more general audience, he adds.

Garcia-Serra points to a pattern being set by *Miami Mensual*, monthly magazine going to more-affluent Hispanics: Most articles are printed in both Spanish and English, and ads are in either language.

The agency head doesn't discount the newer, monolingual arrivals, but he points to the Nicaraguans as the group to watch: "They're here to stay. They've settled into specific geographic communities; they're building their own communities and already have their own weekly paper. They're like the Cubans of the '60s. They're more affluent, and there's a lot of cooperation between the Cubans and Nicaraguans. Conversely, he sees the Panamanians returning to their country when their political problems are settled.

### Fragmenting the market

George Garrido, president of The Garrido Group, national Hispanic agency based in Coral Gables, doesn't believe in fragmenting the Hispanic market too heavily by country of origin: "Here the Cubans have laid the foundation for other Hispanic populations to arrive and have created an infrastructure for assimilation never before experienced in the U.S.

"Even in Cuba, there are different provinces where Spanish is spoken a little differently in each, but they don't disassociate from a common culture. The fact that there are so many distinct variations be-

comes philosophical, and marketing is not philosophical."

Garrido's clients include Anacin, RC Cola, Centrust Bank, Palmetto Medical Centers, Lipton and Rainbow Shops. He says many national advertisers have recognized the need to use Hispanic media more than local ones have.

He points out that Burdine's, a major department store in the area, gets about half of its business from the Hispanic market but that its advertising expenditures in Hispanic media don't come anywhere near that.

Garrido contends that many local agencies downplay the Hispanic market because of "the battle going on between English and Spanish." In short, people at these agencies fear that bilingual people will get their jobs, he says. He adds, "The return on investment is higher in Hispanic media because the cost is much lower while the [sales] dollars are the same."

Among major local retailers that have gone out heavily to the Hispanic market is Winn-Dixie supermarkets, an account of Zubi Advertising Services. One thing the chain has done, according to Zubizarreta, is honor the independence days of countries like Nicaragua and Argentina, including specials and promoting specific dishes from those countries. She notes, "People from these countries go in and thank the store managers for remembering them."

At WQBA-AM-FM, Hyde recognizes, "The fastest growing segment of the Miami population for the last several years has been Nicaraguan, rather than Cuban, so this has ramifications on the content of the news and music on both our stations." The station has correspondents in Costa Rica, Hondu-



## Hispanic origin population by type, Florida and selected SMSAs, 1980

	Total Hispanics	Cuban	Puerto Rican	Mexican	Other Hispanic
Florida	858,200	470,300	94,800	79,400	213,700
SMSAs					
Miami	581,000	407,300	44,700	13,200	115,800
Tampa-St. Petersburg	57,800	17,900	7,400	2,800	29,700
Ft. Lauderdale-					
Hollywood	39,700	12,000	9,100	3,300	15,300
Orlando	22,200	4,800	8,400	2,900	6,200
West Palm Beach-					
Boca Raton	20,600	7,800	3,900	4,500	4,400

Source: U.S. Bureau of the Census, Census of Population, 1980, "General Population Characteristics, Florida."

ras, El Salvador, Panama, The Dominican Republic and Puerto Rico as well as in Madrid, London, Berlin and New York. In the Western Hemisphere, the station gets at least one feed per day from its correspondents, and it sends its own people to cover major news developments first-hand: "Our research shows that there's special interest here in struggles against Communist-backed regimes."

The AM station has been the Hispanic ratings leader in south Florida for most of 15 years and is typically second or third among all stations with its news/talk format, including about six hours of music. The FMer appeals to the 25-45 age group with mostly Spanish music and some general adult-contemporary. These are two of 11 stations in the market that are entirely or mostly in Spanish. Only eight, though, show up in Arbitron, with three running brokered programming or paid religion.

The FMer recently completed its largest awareness campaign in five years. Using TV and a variety of out-of-home media, it used the theme, "Now with more melody," positioning the station as one that could be listened to over a long period of time without a lot of intrusive interruption. Both Spanish and English were used because of the significant viewing of English-language stations by younger members of the station's audience.

In Orlando, WONQ(AM) is responding to changes in its audience and that audience's tastes, reports George Arroyo, president and general manager. The three-year-old station had started with a higher concentration of up-tempo music,

mostly salsa, but changed to 65-70% ballads and the rest salsa and merengue. This was the result of a questionnaire given annually to 800-1,000 attendees of the annual Hispanic Latin Fiesta, which the station cosponsors.

"People thought we were too up-tempo for their tastes," says Arroyo. "The majority of our listeners—and the vast majority of the population—is over 30. Those in the 12-18 bracket tend to listen more to English stations."

Orlando Hispanics had historically been mostly of Puerto Rican origin—about 70-75%. The Cuban population has grown very little, but the Colombian contingent has grown significantly in the past four years, so more Colombian music is being included.

Where the Puerto Rican influx originally was mostly from New York, now it's mostly from Puerto Rico itself, and Arroyo says these later arrivals are demanding a more modern, faster-paced format than the earlier arrivals from New York had wanted—more like the U.S. approach.

Arroyo says the station's sales were up about 25% in the first half

vs. the same period a year ago, with virtually all of those sales being local. With only 26,000 documented Hispanics in the market as of 1980, he notes, it's hard to sell nationally. Locally, it's a different story, with local newspaper articles estimating the actual Hispanic population at about 160,000.

Robert Cubero, general manager of WAMA(AM) Tampa-St. Petersburg, has also seen significant changes in his audience composition, with an influx from Puerto Rico, New York, Chicago and Mexico. Mexicans from the latter two locations have been attracted by farm work.

Cubero says Tampa has about a 16% Hispanic population, with some 50% of that Cuban, 20% Puerto Rican, 20% Colombian and most of the remainder Mexican. He says, "We have to target all of these audiences with music from their countries, but we find that Mexicans listen to salsa even though it's Puerto Rican. We don't play the music in blocks. In a given hour, we'll start with a salsa number and then rotate among all the different tastes."

He says sales for the first half are up more than 180%, with the station having expanded its sales staff from two persons two years gradually to five. He says the growth is in local Anglo accounts and in national products targeted to Hispanics. Tire Kingdom, a regional retailer that had not previously targeted Hispanics, recently signed on for six or seven months.

The station pitches price breaks for advertisers signing on for a minimum of 30 weeks and is also successful selling against live remotes from locations like the beach, Hispanic Week Carnival and stores. □

## Year of immigration, Cuban immigrant movers from New York, New Jersey, and all other States to Dade/Monroe, 1975-1980

Year of immigration	Total	New York and New Jersey	All other states
Total	57,000 (100)	21,000 (100)	36,000 (100)
1970-1975	26,700 (47)	6,000 (29)	20,700 (58)
1960-1969	26,000 (46)	12,000 (59)	13,600 (38)
Before 1960	4,300 (7)	2,700 (13)	1,600 (4)

Source: U.S. Bureau of the Census, Census of Population, 1980, tabulated by Metro-Dade Planning Department, 1985.



# MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

## 1988

September 6-9	4th Pacific International Media Market, Sydney, Australia
September 14-17	NAB Radio '88, Washington Convention Center September 5 Issue
October 14-18	MIPCOM, Cannes October International Issue
October 17-19	Television Bureau of Advertising Annual, Meeting, Las Vegas October 17 Issue
October 25-28	Community Broadcasters Association, Caesar's Palace, Las Vegas October 17 Issue
November 7	London International Advertising Awards, Royal Lancaster Hotel, London
November 9-13	National Association of Farm Broadcasters, Kansas City
November 30-December 3	Radio & Television News Directors Association, Convention Center, Las Vegas November 28 Issue
December 7-9	Western Cable Show, Anaheim Convention Center November 28 Issue

## 1989

January 4-8	Association of Independent Television Stations Century Plaza, Los Angeles, December 26, 1988 Issue
January 24-27	NATPE International Convention, George Brown Convention Center, Houston January 23 Issue
February 2-5	Radio Advertising Bureau Managing Sales Conference, Loew's Anatole, Dallas
April 9-12	Broadcast Financial Management Association, Loew's Anatole, Dallas April 3 Issue
April 21-26	MIP-TV, Cannes April International Issue
April 29-May 2	National Association of Broadcasters, Las Vegas Convention Center April 17 Issue
May 6-13	Annual Golden Rose of Montreux Festival, Palais des Congres, Montreux
May 21-24	National Cable Association, Dallas Convention Center May 15 Issue
June 17-23	International Television Symposium, Montreux
June 21-25	BPME/BDA Association, Renaissance Center, Detroit June 12 Issue



# Chicago: The macho market

## Population a microcosm of U.S. Hispanic makeup

By JACK LOFTUS

Carl Sandburg called Chicago "hog butcher to the world." Blue-collar workers in the yards, docks and steel mills transformed Chicago into one of the major industrialized centers in the country. Technology followed, and Chicago became a major media hub. Today, a surprising part of the mix includes an Hispanic population that seemingly grew out of nowhere.

"The sleeping giant has awakened!" boasts Peter Zomaya, sales manager for WCIU-TV, one of two Hispanic telecasters in Chicago.

Today, with some help from neighboring Milwaukee, the Chicago ADI encompasses approximately 1.3 million Hispanics (documented and undocumented), according to the latest figures from Strategy Research Corp., the organization most Chicago broadcasters and media users use to measure Hispanic trends. Of that amount, roughly 62% are Mexican-Americans, 22% are of Puerto Rican descent, 3% Cuban and the rest spread across the board. This mix appears to be an advertisers dream.

"The agencies have finally come to realize that Chicago is an ideal test market because it mirrors the

makeup of the entire country," says Zomaya.

"Chicago is a melting pot of Hispanics," agrees Jose Lamas, general manager at WSNS-TV, the Univision affiliate.

With just under 20% of the 7.8 million total area population Hispanic, Chicago has come out of nowhere to become one of the largest Hispanic centers in the country. Spurred by the availability of blue-collar jobs, this segment of the population is expected to show a "substantial rate of growth" through 1990, according to Jesse Wilson, president of San Jose and Associates. In contrast, the other large subgroup, blacks, has had a flat growth rate, says Wilson.

While this growth rate is unusual, Hispanics in Chicago act no different from Hispanics elsewhere in the U.S.: They are not assimilating into the great American melting pot. Particularly in language, Latinos are holding onto their cultural heritage tenaciously.

The result has been a proliferation of Hispanic media: two TV stations, at least three full-time Hispanic radio outlets, six part-time radio stations and dozens of newspapers and magazines.

As for advertisers who wish to reach the more than one million

Latinos in Chicago—most of whom rely more on Hispanic media than Anglo and for whom English is still a second language—there is no real alternative to the Hispanic stations.

Today, anywhere between \$16 and \$20 million is spent annually in Hispanic broadcast and print media, with roughly \$11 million going into television and \$7 million for radio.

Both WCIU and WSNS see TV advertising growing in the 15-20% range. Their Anglo counterparts, on the other hand, are seeing nowhere near that kind of growth. Hispanic radio seems to be looking at a much more flat growth, probably in the 5% range, indicating that the radio market may be oversaturated.

### Not for the weather

But why the influx of so many Hispanics into Chicago? "Well, they certainly didn't come here for the weather," quips Maura Donohue, general sales manager for WOJO-FM, the oldest and still dominant station in the market.

Chicago's Hispanic market, she explains, had been mostly Puerto Rican. But in the late 1970s that began to change as people from the industrial northern part of Mexico pushed up into California looking

**Attending the recent RAB/Chicago media directors advisory council meeting, l to r: Dick Matullo, N W Ayer, Chicago; Chris Nevil, Caballero Spanish Radio, Los Angeles; Claire Montenegro, Katz Hispanic Radio; Jacque O'Connor, Ogilvy & Mather; Lorraine Schultz, Sears Roebuck; Tom Hervey, Lotus Hispanic Reps, New York; George Walthius, RAB.**

**Peter Zomaya**



**Maura Donohue**





## Chicago at a glance

**Hispanic population:** 1.3 million.

**Percent of total:** 20%.

**Ethnic mix:** Mexican 62%, Puerto Rican 22%, Cuban 3%.

**Broadcasters:** WSNS-TV, WCIU-TV, WOJO(FM), WIND, WTAQ;

parttime radio outlets are WVVX-FM, WSBC, WONX, WCRW, WPNA and WEDC.

**Media advertising:** \$20 million.

**TV advertising:** \$11 million.

**Radio advertising:** \$7 million.

for jobs that weren't there. Looking for jobs and safety from immigration laws, they moved north east and quickly found jobs in the dockyards, mills and manufacturing businesses around Chicago. They were also union friendly, so the influx has been a boon to the union movement. Today, Hispanics have branched out into every aspect of the economy, with special emphasis on owning their own business—as any visitor walking along North Avenue or Chicago Avenue can attest to.

The combination of jobs, unions and good pay has created a mean income among Chicago Hispanics of close to \$25,000—another attractive lure for advertisers.

Yet the growth of the Hispanic market in Chicago remains one of the best kept secrets in the country. "Advertisers had heard of New York and Miami, for example, because of the age of those markets," says Donohue. "So our first priority was to create an awareness of the market. I mean the growth here in just the last few years has been phenomenal."

The second part of the campaign was to get advertisers and agencies to channel their campaigns into the Hispanic media; and third, to do it in Spanish.

One of the paradoxes of the Hispanic market nationwide, according to WCIU's Zomaya, is that while Latinos are willing to sample brands, they also tend to be very brand loyal, and this brand loyalty can have a major impact on products. That may sound as though Latino marketers are trying to have it both ways. Some products reap big benefits.

For example, Zomaya points to a

New York market survey showing that while Mazola cooking oil has a 19% share of the U.S. market, it has a 67% slice of the New York Hispanic market. Another example, Tang, has only a 4% share of the U.S. market, but 33% of the N.Y. Hispanic market.

"Advertisers don't know that," says Zomaya, "and many [Hispanic] stations don't know how to sell that concept. We do, and we do it successfully."

While advertisers find they have to target their messages to reach the Hispanic market successfully, Hispanic TV stations are discovering the opposite is true when it comes to programming.

Previously, according to Zomaya, stations had to target specific Hispanic audiences—Puerto Rican programs for Puerto Rican audiences, Mexican for Mexicans and so forth. Now, however, Hispanic programming has become more sophisticated, one device being the intermingling of Latin stars, particularly in the novelas. "So they accept a much broader range of programming," says Zomaya.

The only glitch, he continues, is that certain kinds of humor or comedy don't travel well. "We run across some misunderstandings, but for the most part, novelas, movies and musicals are all accepted."

Naturally, the Latino stations easily outdraw their anglo rivals when it comes to Hispanic shares. For example, WSNS' Lamas says his local news at 5 p.m. draws more Hispanics than the three network O&O stations combined. And WCIU's local newscast at 10 p.m. is the highest rated show in town among Hispanics.

WOJO was the first Hispanic radio station in the market, signing on in 1968 and moving up to 24 hours in 1978. It set the standard for the other stations, and still remains Chicago's only Hispanic FM outlet.

The other fulltime stations in the market include WIND and WTAQ, both AMers. Parttime radio outlets include WVVX-FM, WSBC, WONX, WCRW, WPNA and WEDC. "We were all alone in the market for a long time," recalls Donohue, but he insists that the increased competition from more

## WIND salutes Cinco de Mayo in Chicago

What the Fourth of July is north of the border—Independence Day—Cinco de Mayo is in Mexico. Tichenor Spanish Radio's KCOR San Antonio organized the first radio-station-sponsored Cinco de Mayo festivals years ago, with live musical groups, participating sponsor booths and other events and activities that draw larger crowds every year.

Now that Tichenor is operating WIND ("La Tremenda"), the annual celebration of Cinco de Mayo has spread to Chicago's growing Hispanic community.

WIND general sales manager Juan Montenegro says, "The O'Hare Export Center had never before been used for an Hispanic event. But our sponsors trusted WIND's ability to motivate people to action, and we did. Tens of thousands of people, most coming as family groups, came out to see the exhibition we put on with Taco Bell."

Montenegro says that so far it's been the only "consumer trade show" targeting Hispanics in the Midwest. At last count the festivities had attracted better than 60,000 people and 100 participating company sponsors.

When the doors were thrown open on Saturday, April 30, a steady flow of WIND listeners packed the exhibition facility to enjoy the free entertainment and exhibitors' booths. Talent on hand included such internationally known artists as Fernando Allende, Lucha Villa and Carla de Leon.

Montenegro says the festival sponsors included some of the most active companies in the Hispanic community, such as Coca-Cola, Pepsi Cola, 7-Up, Peñafiel, Budweiser, Old Style, Miller and Illinois Bell among many others.

stations kept pace with the influx from the advertising market and created a healthier economic environment. "After all," says Donohue, "we could only accept a finite number of spots. And the market is still young" □



Island's economy shows improvement, and its TV stations reap rewards

# People, programs imported, exported by Puerto Rico

**N**ow that what used to be essentially a two-station market in Puerto Rico has grown into four island-wide television networks, competition for the TV ad dollar is so fierce that everybody's wheeling and dealing.

One result is a lot of good package deals for advertisers. Another is that, while the Puerto Rico Advertising Agency Association estimated \$143 million going to television in 1986, based on rate card prices, leading TV sales execs today say being negotiated down brought total island TV revenue closer to \$110 million in 1987, when they did better than in '86. For 1988 the estimate is that Puerto Rico's 10 TV stations should do even better than last year and bring in around \$117 million, or close to 45% of all media spending in Puerto Rico.

Because most major package goods advertisers, like Procter & Gamble and Colgate, assign Puerto Rico to their Latin American or international divisions, which deal with the island commonwealth's own homegrown ad agencies, 95% of that TV billing comes to the stations through these local agencies.

## Shape of the market

Puerto Rico's four leading stations, in order of TV household share, are Telemundo's WKAQ-TV; Pegasus Broadcasting's WAPA-TV; WLII-TV, a Lorimar Telepictures property, and Malrite's WSTE-TV.

They work to inform, entertain and sell to a growth market of 3.3 million with consumer spending estimated at \$15.5 billion.

It's a market that's pulled itself up by its own bootstraps from deep recession in the 1940s and '50s

when so many of its people migrated to East Coast cities on the U.S. mainland to find work. With the help of a special tax regulation highly favorable to new industry, Puerto Rico's skilled labor force has attracted the likes of General Electric, Westinghouse and the major pharmaceutical companies of Europe as well as the U.S. to set

up manufacturing facilities and turn the island from an agricultural economy into an industrial one. That in turn has meant a booming construction industry.

Again, because of favorable tax incentives designed to build the commonwealth's economy, the local banking system enjoys good health. The tax rules, designed to block all the profits reaped under these same rules from flowing back to the U.S. home office, requires that a healthy share of these earnings stay in Puerto Rico, which means they go to Puerto Rico's banks to lend out for more new investment.

Other industries include a growing tourist business and the spending of Naval personnel manning the major air and sea bases at Roosevelt Roads.

Meanwhile, besides the Puerto Rican population, ever since Castro

**WKAQ-TV viewers see Lee Horsley on "Super Sabados"**



**... and Fernando Allende visiting "Charytin Energy"**





# ONE

IS  
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LONELIEST  
NUMBER

Not where we're coming from...  
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Puerto Rican television market.  
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40% sign-on to sign-off.

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a tradition of excellence,  
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entertainment, news and  
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took over Cuba, not all the Cubans who left headed for Miami. A lot went to Puerto Rico, and others settled in Venezuela. On top of the Cubans, Puerto Rico has its own undocumented illegals, most from the Dominican Republic. "Compared to there," says one who's seen both places, "the poorest man on our island seems rich."

#### 'Broadcaster's dream'

At WKAQ-TV, Telemundo vice chairman David E. Murphy calls Puerto Rico "a broadcaster's dream. Here we're CBS, because with WORA-TV, we're a network that covers both ends of the island. We're also Paramount-Universal-20th Fox, all rolled into one, because we produce 44 hours a week of our own shows. We create them; we own them. We distribute them to the U.S., Latin America and Europe. And we can run the blockbusters six to nine months after their theatrical premiere in the States. We've already run *Gandhi* and *Tootsie*, for instance."



Telemundo soaper "Andrea" on WKAQ

Meanwhile, WAPA-TV has been solidifying its No. 2 position in the market.

After losing share points last year, WAPA has turned around with audience increases generated by such locally-produced novelas as *Tormento* and sitcoms like *Cuqui* and *Carmelo y punto*. WAPA got another big audience boost re-

cently from the ever popular game-show, *Sabado Gigante*. The latter is supplied by Univision, which also provides an international news-feed, though WAPA remains an independent, producing eight to nine hours of its own local programming daily.

Until late last year WAPA had been owned by book publisher SFN, which brought veteran CBS sales executive Sherman Wildman in to run the station. Then, when WAPA was sold to Pegasus Broadcasting, the new owner imported Gary Anderson, who had been president, general manager of the company's KSCH-TV Sacramento-Stockton, as WAPA's new chief. He installed a new antenna, put heavier promotion behind WAPA's programming, and ratings have been climbing ever since.

At WKAQ, Murphy says, "When you can produce your own shows like we do, you aren't out there just selling spots. With our game shows and variety shows and our cooking show, we get into all kinds of product integration, promotions and audience and advertiser participation games that involve the sponsor's product."

Murphy explains, "In our cooking show, *Friendo y Comiendo* (*Fry and Eat*), Goya is on the kitchen table. Goya products are ingredients in the recipes.

"Because we produce our own four- and five-hour game shows like *Super Sabados* and *Fantastico* and produce our variety-musical shows, we can arrange for advertisers to sponsor their own segments

## EL JEFE

### *Billboard's Latin Hits Countdown*

Hispanic Radio's Most Efficient  
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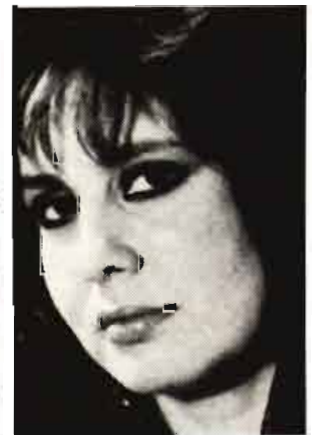
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The stars of our first-rate productions, which have given us a 200% increase in ratings on our programming in the Prime-Time week days period.

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**Pegasus Productions**

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San Juan, Puerto Rico 00936

(809) 792-4444 - (809) 725-6635

Fax (809) 793-8060

Telex I.T.T. 3450245

**Pegasus Broadcasting Inc.**

**TV**

WAPA - San Juan, Puerto Rico  
WJBF - Augusta, Georgia  
WTVM - Columbus, Georgia  
KSCH - Sacramento, California

**Radio**

KCAP - (AM) Montana  
DZNT - (FM) Montana



and include in those segments audience participation games involving their product as part of the game, as the game prize, or both.”

WKAQ also produces some of its own novelas and produces its local news, while the U.S.-based Telemundo network sends U.S. and international stories.

When Murphy says his station produces its own shows, he says, “I mean we’re this island’s Hollywood. We create shows. We have our own script writers, along with our cameraman, directors, lighting men and sound men. We were Telemundo in 1954, 30 years before there was a Telemundo in Miami and Los Angeles and New York. It was started when Angel Ramos, a radio station and newspaper owner here, built a TV station and made up the name Telemundo for it.”

### Mainland imports

But WKAQ also has an “action block” made up of syndicated imports of off-network shows like *Magnum* and *Miami Vice*. And the station shows its viewers the same major sports events that are so big in the U.S. Says Murphy: “We buy Puerto Rican broadcast rights from ABC or CBS or whoever has them for the baseball playoffs, The Rose Bowl and The Super Bowl.”

As the “sports station in the market,” WAPA maintains strong ties with NBC Sports and this year will carry both the Summer Olympics and the World Series as well as Don King Boxing and its own locally produced basketball play-by-play.

WAPA’s own locally produced shows kick off daily with a morning talk show from 7 to 9 a.m. WAPA’s “Donahue” is Luis Ojedo, from 10 to 11 a.m. And at noon there’s the musical-variety *Show del Mediodia*.

Both stations field strong news operations, but where most of its competitors air their late evening news at 10 p.m., WAPA offers the market’s “early late news” at 9 p.m.

WAPA’s general sales manager Hector Martinez reports sales were slow the first couple of months this year, but says, “As our ratings picked up, so did our orders. We’re already back to last year’s level.” He expects a stronger second half “because our ratings continue to

climb. We’re getting a good reaction to our audience increases from the major package goods companies who negotiate full 12-month schedules with us.” WKAQ’s Murphy describes Puerto Rico’s television market as “maturing,” what with cable penetration at 17% islandwide but 37% in metro San Juan. And he says VCR penetration is already over 50%.

There’s no “new fall season” for Puerto Rican viewers as it is known on the mainland. Instead, every station introduces one new series at

a time, often almost once a month. The mainstay of most stations’ programming is still novelas, often with 150 to 200 or more episodes each. A new one is introduced the day after the previous novela in the time slot runs its final episode.

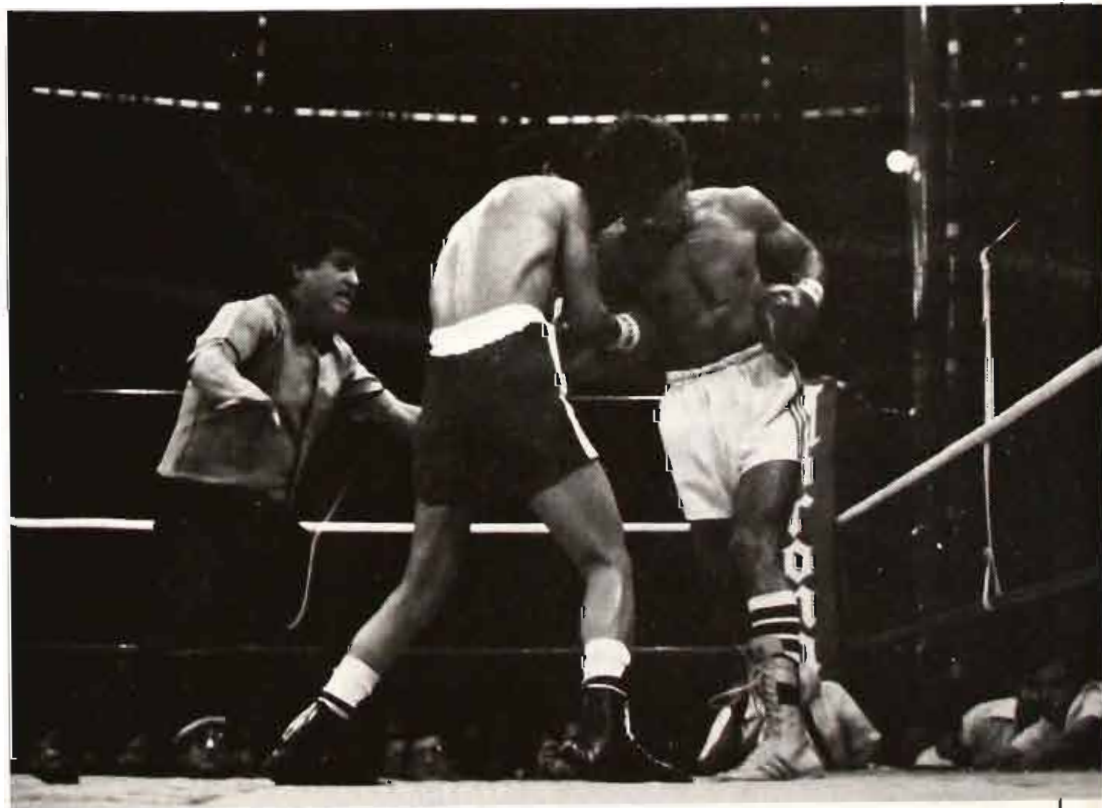
Hypoing, however, flourishes to the same degree in the commonwealth that it does in the states. Puerto Rico, too, has “four books a year,” says one program director. “We’d be crazy not to save our blockbusters for the sweeps.”—

**George Swisshelm**

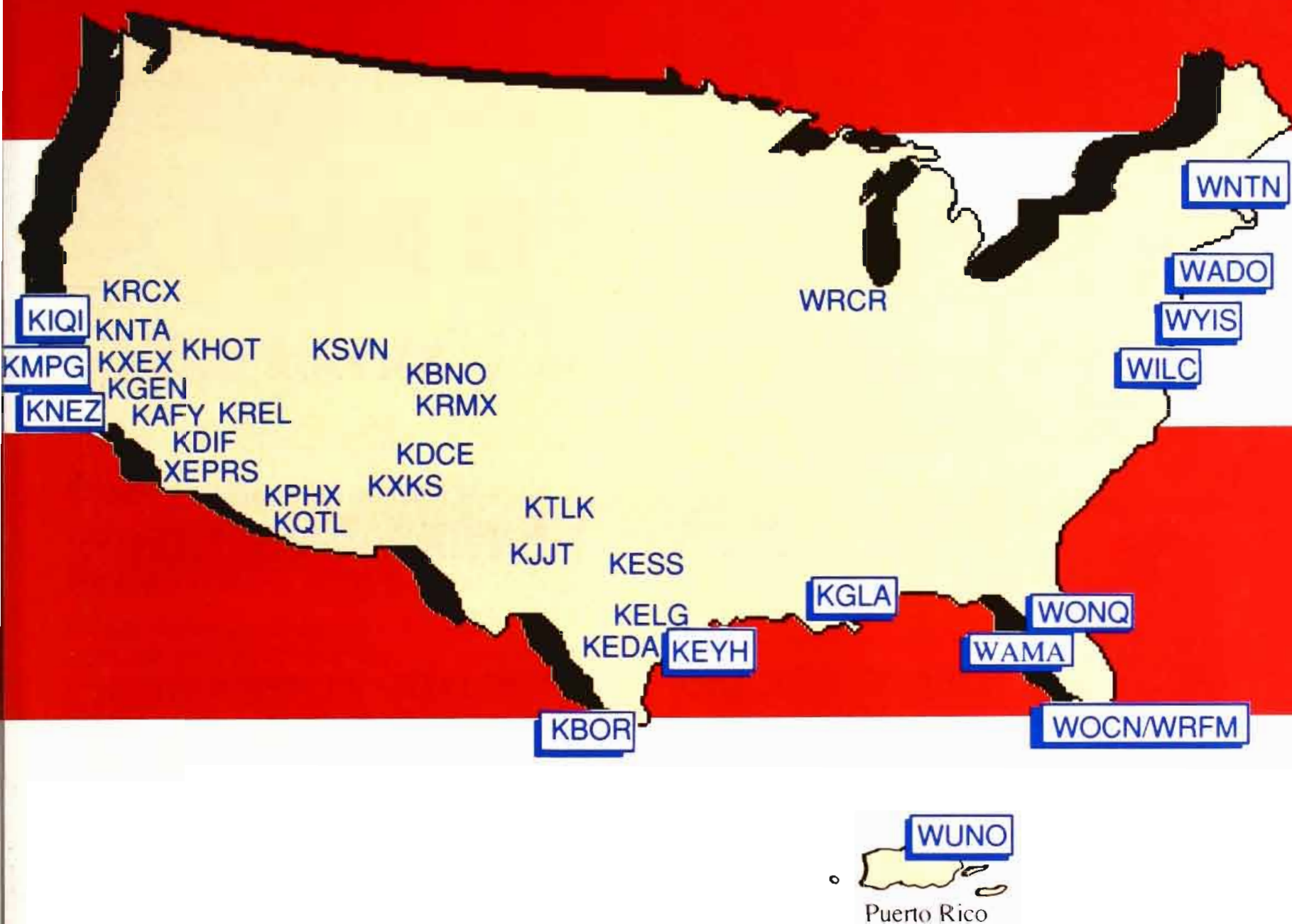
### WAPA-TV airs Univision’s “Valeria”



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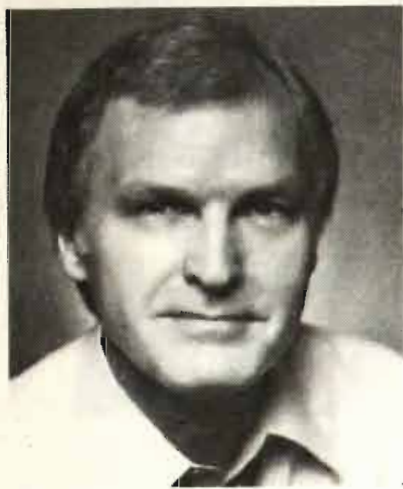
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# Viewpoints

## John Hart



Anchor of "World Monitor," upcoming nightly news commentary of "The Christian Science Monitor" on The Discovery Channel, in a speech before the New York Television Academy. Hart was with NBC News for 13 years.

## Does professionalism take backseat to careers in television news?

As television news looks for a way out of its identity crisis, we need to be clear that our competitive anxieties, which really come down to our personal careers, are secondary to our job, our responsibility, which is mainly to tell what happened. And how it happened. And why it happened. And its consequences.

The search for a new identity seems to be ensnared in questions of form: Should we do a lot of short stories or a few long ones? With local stations acting like networks, what is left for the original networks to do?

Should we attempt to discover the news ourselves, placing our shrinking resources in the path of events, or should we follow the trend and simply reprocess the work of foreign or regional broadcasters, of freelancers—supplementing it with the selected visits of our own correspondents, to show the flag, so to speak?

## Gathering or packaging?

Are we in the news *gathering* business or the news *repackaging* business? These are real questions. And they are being answered ad hoc, as we go along. We are collecting, not choosing an identity. It might help to step back and say, "Wait a minute; what's the point in all this?" I'd like to offer two suggestions.

Television news is a search for reality in a time of images. Television news is a search for coherence in a world of fragments. Can we agree that nothing on television is real? Nothing. Everything is a picture. Most of the time it's a picture of actors imitating life. Pictures of imitations. Some of the time its pictures of fantasies. Cartoons. Pictures of pictures. Some of the time it's pictures of real happenings. A selection of pictures. A selection of pictures that are available. (And that don't cost too much.)

So what is real is a machine that gives us pictures. And us, looking at it. It is a formidable challenge for the journalist to try and push the actual world through that machine so the audience has a trustworthy sense

of its surroundings.

So it doesn't do to jazz up news, to adorn it with a lot of animated imitations of events. It doesn't do to exploit the bizarre so regularly that it seems to be the norm. It doesn't do to condense an event so much that there's no room for information, only a reporter's characterization. It doesn't do to try to beat the competition by predicting what has not yet happened. (Can we drop the tracking polls, please, and wait until the votes are *in* to count them?) It doesn't do to select stories because they may seize an audience instead of offering coverage designed to serve the audience.

In the pursuit of commercial survival we can endanger our survival by a frantic search for what works instead of a steady informed observation of what is. Reality can be grasped in a time of images if the images are assembled in dedication to information, as opposed to exploitation. Searching for coherence in a world of fragments is even harder.

## Everything and nothing

The American viewer watches six to seven hours of television pictures a day, on the average. This is in addition to the cascade of data from print, radio, music, billboards, conversation, so that every moment and every space seems filled with somebody's message about something. The irony is that in the age of information we feel underinformed. A generation ago, you went to work all day making or growing something you could eventually touch with your hands, and then went home at night and could read the paper all the way through before supper.

This generation's struggle is to feel in control of one's life, to find a unifying idea, a sense that life is manageable, of human size, connected to some reliable firmament somewhere in the blizzard of fragments. How can television news help? By providing a pause in the blizzard. In a noisy room, a sudden silence commands attention. In the communication age, the rarest commodity is organized thought, the oddest activity is reflection.

We can begin with resident reporters. Replacing airport journalism with the experience of people who know the language, know the culture, know the history, know the powerful and the powerless of their territory. We can ask them to cover a few stories well. We have long since given up the pretense of covering all the news every day any way.

We can stay with the stories we do, not drop them on the plate once and then drop them, but pick them up again and again, revealing the continuity of events, the connection of lives. We can break away from the preoccupation of Americans with Americans and deliberately seek and show the world context of our lives, beyond the horizon of Japanese cars, Korean steel, Taiwanese clothing.

We can within each story trace the connections to other events, past and present. As it happens I have just described the goals of *World Monitor*, a television presentation of The Christian Science Monitor, which begins on the Discovery Cable channel September 12.

I said goals. *World Monitor* does not pretend to have the answers. It only offers to try and contribute in its modest, reliable, coherent way.



# Programming

## Affiliates follow programming formula but is No. 1 really the top station?

Affiliates in major markets are following a set programming formula in early fringe and access that is placing each in a specific niche. While this has been a developing pattern, the lines have become more distinctly defined recently than over previous years.

To some extent, people in the industry see the acquisition of certain syndicated series by affiliates amounting to a stacked deck in terms of market rankings. And James Boaz, vice president, general manager of WTVX-TV, Philadelphia independent that has to play against that deck, is a good example.

Basically, according to Boaz, the No. 1 station generally has *The Oprah Winfrey Show*, *Jeopardy* and *Wheel of Fortune*. The No. 2 affiliate in the market has court shows such as *The Judge* and *Divorce Court*, or either *Evening Magazine* or *Entertainment Tonight*, Boaz says.

The third-ranked affiliate, he continues, has the second tier of game shows such as *Hollywood Squares*, *The Dating Game*, or *Win, Lose or Draw*. One such market, is Boaz's own, he points out. Also, Boaz notes that four Post-Newsweek stations are the top affiliates in their market, with the combination of *Oprah*, *Wheel* and *Jeopardy*. But he adds these stations have a strong news emphasis,



James Boaz

a factor that Boaz deems somewhat of a factor for the success of other affiliates as well.

Reps talked to don't disagree with Boaz's overall assessment, but it's their opinion collectively that it is an oversimplification. Jack Fentress, Petry Television's director of programming, says that while Boaz's hypothesis on affiliates carving niches makes sense, "it's not axiomatic to say that if a station has *Wheel* they necessarily have *Jeopardy*." In the top 20 markets, he continues, both shows are about evenly split between all three networks. In the case of *Oprah*, most licensees in the top 20 markets are ABC, with CBS affiliates with four, according to Fentress.

**Marketplace dynamics.** Also, points out Fentress, *Wheel* and *Jeopardy* are beginning to move to other stations, and in the cases where this has happened the dynamics of the marketplace have changed to some extent. "And as

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*Boaz says affiliates with the three top shows are the market winners*

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we get to 1989, that will happen more and more. King World is trying to sell renewals on the top programs for 1990 and 1991. A number have been renewed, but others have not." WABC-TV New York has bought *Wheel* over a two-year license period beginning in 1990-91 season, displacing WCBS-TV, it's noted.

At Harrington, Righter & Parsons, Dean McCarthy, vice president, director of programming services, says that Boaz is generalizing about an area of programming that is more complex than it appears. First off, he says, there are three major talk shows, "and while *Oprah* may be the top program, it's not a runaway hit in every market.



Michael Levinton

Also, *Donahue* and *Geraldo Rivera* are very tough competition, and both are coming on very strongly, so I don't think that the top station in the market is necessarily the station that carries *Oprah*.

And, he continues, "we have already seen some slippage in *Wheel* and *Jeopardy*, although nothing has taken the access time period away from them." In addition, he says, a lot of *Oprah* stations, as well as *Donahue* or *Geraldo*, also have at least one or more of the court shows.

"The lesser type of game shows are split among a multitude of stations, including WABC in New York, which has *Hollywood Squares*. Granted it's going over to WWOR-TV in the fall, but it has been on WABC for two years. All in all I don't think Boaz's appraisal is necessarily an accurate observation, and I don't think it reflects the true performance of the affiliate body."

**Sound observations.** Michael Levinton, Blair Television's vice president, director of programming, feels that Boaz's observations are basically sound, but he adds that Boaz is "just coming at it for the wrong reasons. Against *Oprah*, what seems to play best in descending order, are court shows, and game shows. On that basis, if somebody had *Oprah* they would win the time period, and if somebody had courts they would come in second, and those with games probably third."

But, Levinton continues, "*Oprah*'s strength is not uniform across all markets. There are some markets where court-show compe-



tion holds its own against *Oprah*. In many cases *Oprah* is on a weak station, and there are market situations where *Jeopardy* and *Wheel* are not the dominant forces in the market.

"To lump all court shows together is kind of strange, as is to do the same with game shows other than *Wheel* and *Jeopardy*. In many cases *Win, Lose or Draw* does the demographic selling job that a *Wheel* does not."

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### McCarthy notes top news station is generally leader

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Boaz counters that what is indisputable is that Cassandra's latest May book shows that most affiliates with all three King World shows are "top dog. That's true in my market, in Washington, Chicago and elsewhere around the country. In program lineup after lineup. There may be some configurations that are different along the way but I have never seen the niches defined as clearly in terms of what you can win with."

But, notes Levinton, Boaz doesn't take news into full account, "which really drives a station's rank in the market. In access, unless you are the No. 1 news station, it's hard to find enough instances where a news/information show follows the No. 1 news show. If the second or third-rated news show carries *ET*, it's not going to do as well as the top news station would. *Wheel* might be able to recapture an audience, even if it's coming out of a weak news, but that's not automatic.

"Yes, stations are putting themselves in niches, but I don't think it's *Oprah* vs. a court show, or a *Wheel* vs. a secondary game. And I don't think that TV stations will get to the point that radio has come to, in that one radio station is a rocker, while another is a news station. Television stations are carving niches because they see that compatibility of programming feeds and aids itself.

"Jumping all over the lot from

program type to program type means a station can't build audiences on a consistent basis. But overall, the approach is determined by the station's news position in the market."

McCarthy says that the stronger news station in early fringe generally has been the top gun in the market. "News plays a very important role. It may not totally be the only thing, but by-and-large that station is generally the market leader, whatever the program."

**Not entire story.** Fentress at Petry notes that while it appears that a formula has settled mostly into the programming lines, as suggested by Boaz, "that's not the entire story. How do you measure success? Ten years ago, success was measured by being No. 1 in share, rating and everything else. Now, however, the bottom line is really the important element, and it's not only that those stations that have *Oprah* that are making the most money.

"On the surface, what Boaz says makes sense, but it doesn't ap-

proach the answer of the 1980s and 1990s, which is that the No. 1 station isn't always the biggest economic giant because of the price being paid for these highly-rated shows. I'm not sure Boaz's values are in the right place."

Levinton at Blair Television says that any station that has the three King World shows is paying top price and maybe is not getting commensurate return. "If you're paying \$1,000 per week for *Oprah* and generating a 10 rating and somebody else is paying \$200 per week and getting a 7 rating in audience, *Oprah* wins, but in bottom-line performance, the other station probably wins. Most station managers are in the business not necessarily to be the No. 1-rated station in the market but to be the one with the best bottom line."

Boaz concedes that economics are a different matter. "I have not bought *Wheel*, *Jeopardy* or *Oprah*, so I don't know whether money can be made on them. There's certainly a valid point for a station to run second or third."—**Robert Sobel**

## 'More readable' Cassandra due

A. C. Nielsen is expected to publish a more-readable, less complicated Cassandra report, beginning with the November book, according to a Nielsen source. The revamped book will include separate rating and ranking sections of first-run and off-network product. Other new sections will separate various categories that heretofore had been combined, it's understood. This involves separating original programming from repeats.

Details on the new Cassandra will be released in several weeks, after meetings are held by Nielsen people.

Once the details are ironed out, Nielsen will examine whether it will change its policy on giving the Cassandra syndication report to the press. As of February, the press was removed from the Cassandra mailing list because of complaints from clients.

However, several clients have been "leaking" the report to the press anyway.

In the May Cassandra, *Wheel of Fortune*, *Jeopardy* and *Oprah Winfrey Show*, still take up the Number 1-3 slots, as they have in other reports. But, notes a Petry Television review of the syndicated shows, *Wheel* (15.5/30) has dropped 1.4 rating points, and 4 share points May, 1987-May 1988. "This is the decline is the third and greatest consecutive drop-off year-to-year for *Wheel*," notes Petry.

In contrast to *Wheel*, however, Petry reports, *Jeopardy* (12/26) continues to be strong and has virtually maintained its May 1987 delivery. Regarding *Winfrey* (10.2/32), Petry notes with *Oprah*'s move to the more competitive early-fringe time period, the series has dropped off slightly in  $H^H$  share but increased 9/10s of a rating point from May 1987.

In off-network, *Cheers* (7.1/17) continues to grow, increasing two share points from November 1987, 1 share point from February 1988 and garnering the title of the Number 1 sitcom.



## 'Monopoly' may go to subdistributor

King World is "actively developing" the TV version of Parker Bros' Monopoly board game for both ABC-TV daytime and for nighttime syndication—despite the fact that it does not yet have formal approval from Merv Griffin. In fact, too, the Monopoly TV version could wind up in a subdistributor's hands for syndication.

As stipulated in his contract with King World, syndicator of Griffin's *Wheel of Fortune* and *Jeopardy* shows, Griffin must okay the distributor's entry into any game show projects not supplied by his company.

There have been rumors that Griffin may be executive producer for the *Monopoly* series, but a King World spokeswoman says, "We have no comment on that."

Should Griffin object to King World doing *Monopoly*, however, "King World would go to a subdistributor," the spokeswoman says.

In the announcement, King World president/CEO Michael King said that his company and ABC have signed a network development agreement for the show, one that gives ABC "an exclusive five-year option for *Monopoly* and permits King World to simultaneously distribute a syndicated version," just as it does with *Wheel* and *Jeopardy*.

The show was not given a specific target date because "it's an intricate board game that must be adapted for TV," the King World spokeswoman says. "We're not doing something just for the sake of getting something on the air."

In the TV rendition, the board game will be brought to life with players invited by a host (not yet chosen) to "advance to Boardwalk, take a Chance and pass Go, and collect prizes and thousands of dollars," according to the King World announcement.

Though neither ABC nor King World is saying where in ABC's daytime slate *Monopoly* may appear, the likeliest spots are within the 11 a.m. to 1 p.m. (ET) span, where the network's *Who's the Boss?* reruns, *Home*, and the soaps *Loving* and *Ryan's Hope* have been

running well behind most of the daytime pack in the Nielsen ratings race.

Interestingly, *Scrabble*, the NBC game show adapted from Selchow & Righter's board game, has been beating ABC's *Loving* while lagging far behind another serial, CBS's *The Young and the Restless*.

## Reeves sharpens production activity; may buy or start syndication unit

The Reeves Entertainment Group, which has made its name primarily as producer of network shows, is looking to spread its creative production wings via first-run syndication and down the road may do its own distribution. Already set for the fall are *On Trial*, half-hour strip to be cleared by Republic Pictures Television (Network Media Sales handles barter sales), and *Life's Most Embarrassing Moments*, weekly show, based on the successful network specials, to be distributed by Group W.

The new productions are part of a multiyear strategy to diversify Reeves production efforts to include reality programming as well, points out Merrill Grant, chairman of REG and president of parent company Reeves Communications. Pilots for both shows have been produced, and both have been announced as go's for the fall.



**Merrill Grant**

Because both pilots are going forward, Grant says he will look for additional reality-based projects to produce for first-run syndication.

As to Reeves doing its own syndi-

cation, Grant says he expects "it will be done opportunistically. When it is appropriate, we will either start or acquire a syndication arm. We are not out there in some inquisitive manner, desperately looking, but if the right opportunity comes along, we would entertain that."

**Plans own barter.** Further, Grant says that while alliances are in vogue among syndicators, it's his inclination for Reeves to do its own barter selling as well as clearances. He says the company is exploring forming its own syndication operation because "they [Group W and Republic] are making money out of it. If they are making the money, I am making less because of it. But the risk/reward ratio has to be examined. The best of all possible worlds would be to find a thriving, small distribution company that would benefit from a credible production company and which would also benefit from an infusion of cash."

While Reeves has received an order for 22 new episodes of *Kate & Allie*, the show is not on the CBS fall lineup. Grant views this in positive terms. "When CBS debuts its fall shows, all the promotional efforts will go to support the new programs," and with NBC's strong schedule plus, "more importantly, the Olympics and World Series leading into the new season, that network, for a period of four or five weeks, will dominate the ratings.

"That will make it impossible for both CBS and ABC to open their new programming as strong as they would like. Both will have to heavily promote the new shows. In the case of CBS, there are very few hits that are carried over that they can



promote. So it will be hard on the new shows. That suggests that a returning show, such as *Kate & Allie*, with subtle but nonetheless substantial creative changes, would not get the promotion it needs, if it went on the fall schedule."

**Heavy promotion needed.** Grant believes *K&A* needs heavy promotion because of the creative changes, which will probably take place in the first episode or two. "I wouldn't be surprised if Allie got married, and I think we will open very big. But it will still be a *Kate & Allie* story." His guess is that CBS will put the series back in November, although nothing has been determined at this time. In any case, Grant sees *K&A* as winding up with about 124 episodes, making them viable for syndication, which is being handled by MCA TV.

*Grant says he will set up distribution arm if appropriate.*

On the other hand, explains Grant, REG has a one-hour prime-time series that will debut in the fall on ABC, *Incredible Sunday*, which is fashioned after *That's Incredible* and has new elements. Grant says he created the original show back in 1979 for the 7-8 p.m. time period. As it was then, the competition is *60 Minutes* on CBS and *Disney* on NBC.

Later, REG had a spinoff of *Incredible*, *Those Amazing Animals*, which ran for about a year-and-a-half in the 7-8 p.m. slot: "The measure of success is lower in that time period, and we believe the show can become an annuity for us."

Also at ABC, Grant notes that *The Home Show*, half-hour daytime magazine strip, produced by Woody Fraser, will begin its third year on the network. In addition, REG has three new series which have been committed by the networks: a Mike Nichols series and a Michael Leeson show, both 13-episode projects for ABC, and a new CBS comedy being created and written by Norman Steinberg, a six-show order.

The shows are expected to go on the air in January.

## Pilot is planned for Sills show

GTG East will begin shooting a pilot shortly of a projected syndicated hour talk/variety strip to be hosted by Beverly Sills. The pilot will be produced in New York and will be sold by GTG Marketing, the distribution wing of GTG East.

According to Bill McAndrew, director of media relations, the theory behind the show is to make it

compatible with *Donahue* and *The Oprah Winfrey Show*. However, in addition, the Sills show, which will be designed for daytime audiences, will also feature a weekly guest host, a live band and entertainment-based interviews.

According to Grant Tinker, GTG Entertainment, parent company of GTG East, the new show will attempt to bring back "the upbeat feeling and sense of fun that Dinah Shore, Merv Griffin and Mike Douglas brought to daytime tele-



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in the fall. New clearances are KSDK-TV St. Louis, WIS-TV Columbia, S.C., WHRC-TV Boston and WFLI-TV Chattanooga. The series has been upgraded to prime access from late night on WPDE-TV Florence, S.C.

**All American Television** has sold talk/confrontation show *Liddy* to WNYW-TV New York for a total lineup of more than 57 stations. Other licensees for the one-hour program, which will be launched in

the fall, include KHJ-TV Los Angeles, WFXT-TV Boston, KTVU-TV San Francisco, WXYZ-TV Detroit, KDFI-TV Dallas, WPTT-TV Pittsburgh and WATL-TV Atlanta.

**Paramount Pictures Domestic Television's** off-network *Cheers* and *Family Ties* are the top two comedies in syndication in the women 18-49 demo, according to the NSI Cassandra report for May. *Cheers* posted a 5.4 rating, and *Ties*, a 4.9. The series ranked No. 1

and No. 3, respectively, in off-network sitcoms in household ratings as well.

Four affiliates have acquired **MCA TV Enterprises' *The Morton Downey, Jr. Show***, bringing the total U.S. coverage to 70%. *Downey* is now seen in nine of the top 10 markets and 22 of the top 25. The four additions are CBS affiliates WAGA-TV Atlanta, WTVT-TV Tampa, WITI-TV Milwaukee and ABC affiliate KSTP-TV Minneapolis.

**Samuel Goldwyn Television** has cleared *Body By Jake* in eight additional markets, bringing the current total to 65, including nine of the top 10. New stations include KTVK-TV Phoenix, KCST-TV San Diego, KATU-TV Portland, KCTV(TV) Kansas City and WMGC-TV Binghamton, N.Y. All are affiliates. The half-hour show has a barter split of four for local, three-national, in each episode. The show debuts in fall.

**Select Media Communications** has added KCNC-TV, the NBC station in Denver, to its *Relatively Speaking* lineup, giving the show a clearance in 18 of the top 20 markets.

## Monitor, Discovery eye ad approach

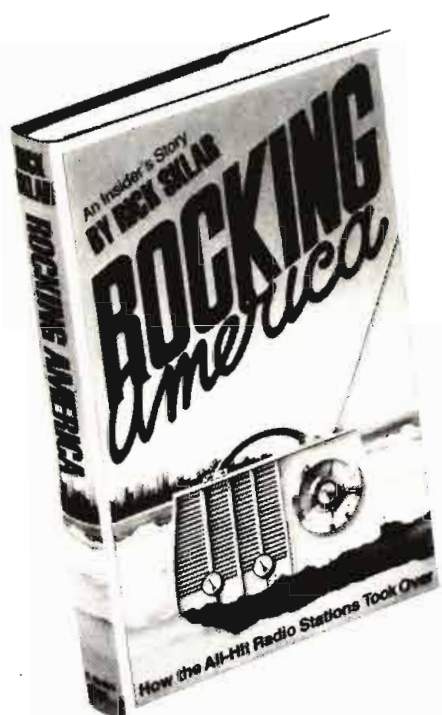
Now that Christian Science Monitor's new nightly half-hour news commentary, *World Monitor*, has found a home at The Discovery Channel, the next major consideration is ad support. Details are still being worked out between the two parties, but the general thrust is that they will split ad revenues 50-50.

It's been learned that an underwriting approach, involving perhaps four sponsors, is being considered because underwriters can be expected to shell out more than straight buyers of advertising spots. And Monitor has committed to a budget of \$20 million a year for five years for the program, which starts Sept. 12.

NBC veteran John Hart will anchor the show Monday-Friday at 7 p.m. (ET)/4 p.m. (PT), which will be repeated at 1 a.m. (ET)/10 p.m.

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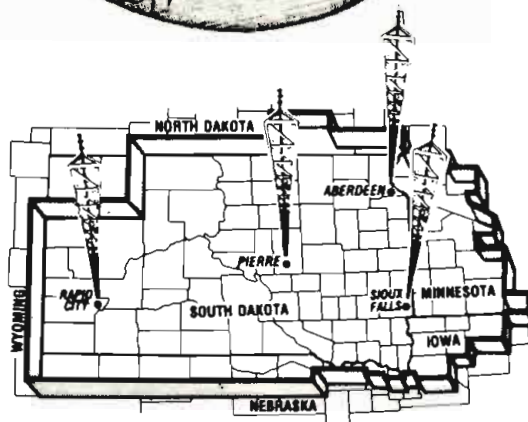
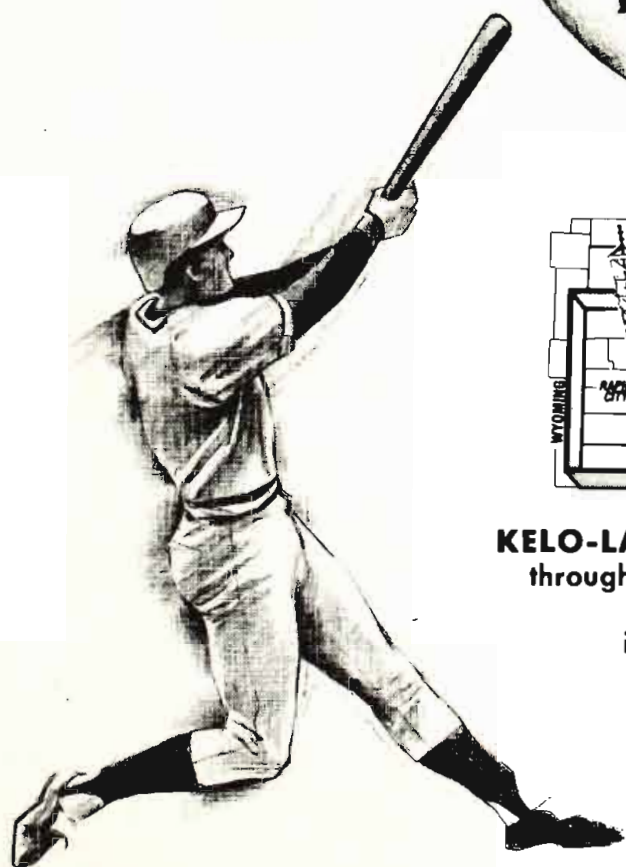
## SPOTLIGHT ON...

Local media  
pricing policies  
erect barriers/107

TELEVISION/RADIO AGE

# Station Report

July 25, 1988



**KELO-LAND TV** powers your message throughout some 100 counties in 4 states.

And it magnifies your product's importance all the more because of our viewer's respect for **KELO-LAND TV.**

In fact, they've named the market after us. **KELO-LAND.**

It's a market with **CLOUT!** And you're at bat!



A CBS AFFILIATE

## kelo·land tv


KELO-TV Sioux Falls, S.D. and satellites KDLO-TV, KPLO-TV  
plus Channel 15, Rapid City


Represented nationally by

**SETEL**  
PERFORMANCE IS THE BOTTOM LINE



# Quick as you can say Arbitron

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 *Quick as you can say Arbitron*, our PC applications handle more information than ever before. In the time it takes you to slip a diskette into your personal

computer, you can have at your fingertips all the information you need for decisions that pay off.

 Join the 318 television stations already using Arbitron PC applications. Call your Arbitron representative today. Let us show you how our PC applications save you money so you can make more money every day. *Quick as you can say Arbitron.*





...ed in 6-9% range;  
... strong indies

*"Mid-to-high  
single-digit  
growths are  
fairly decent."*

... it, "The dollars we were expect-  
... from the political primaries just  
... ver materialized."

**Single digit growth.** Stallworth ad-  
... ts that 6-8% is not a huge in-  
... ase, but feels that "In today's  
... gmented marketplace, mid-to-  
... h single-digit growths are a fair-  
... decent increase as opposed to  
... e-10 years ago." "The ramifica-  
... ns of the Writers' Strike will  
... use O&O sales to be off 20 to  
... %," Stallworth adds.

Cary Jones, who recently took  
... er from Al Devaney as vice presi-  
... ent and general manager for  
... FLD, the Fox affiliate in Chica-

... quarter. He's predicting an 8% in-  
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... They have done an excellent job of  
... maximizing their Cubs revenues."

However, Stallworth is quick to  
... note that WBBM will be showing  
... the Chicago Bears games next fall,  
... so WGN's baseball advantage will  
... swing back his way.

"Ten years ago you could read  
... the tea leaves with more confiden-  
... ce," says Stallworth, "Today with  
... all of the alternatives, advertisers  
... are making their decisions some-  
... what later." —Cathy Baron

## KRON-TV is now Shannon-less

San Francisco's KRON-TV has  
... pulled the plug on controversial  
... news commentator Wayne Shan-  
... on.

Twenty-four hours after KRON  
... news director Herb Dudnick re-  
... ported that the NBC affiliate and  
... Shannon were unable to agree on a  
... new contract, the station's switch-  
... board lit up. "The viewers were  
... very angry about the loss of Shan-  
... on, some even saying that he was  
... the only unique thing about the  
... three newscasts in San Francisco,"  
... said one station source.

Shannon, a six-year veteran of  
... KRON newscasts, often endeared  
... and alienated audiences with his  
... humorous commentaries. His off-  
... beat humor and his large size made  
... him one of San Francisco's most  
... recognizable television personal-  
... ities. Shannon had won two North-  
... ern California Emmy Awards for  
... commentary.

In addition to his daily news  
... commentaries, Shannon had been  
... a panelist on the locally produced  
... game show *Claim to Fame*. Dud-  
... nick said he had no plans to replace  
... Shannon with another news com-

mentator.


Before joining KRON, Shannon  
... had delivered commentaries for  
... KYW-TV Philadelphia and had  
... worked as consumer reporter for  
... Detroit's WJBK-TV and as a mov-  
... ie reviewer for KIRO-TV Seattle.


**Wayne Shannon**





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ARBITRON RATINGS

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## Chicago looking soft in third quarter with TV growth expected in 6-9% range; network stations hurt by strong indies

Chicago TV stations, coming off a lackluster second quarter, appear to be looking forward to an equally soft third quarter as well.

According to Peter Walker, director of sales for independent WGN-TV. "It is looking as though this will be a tougher quarter than any of us imagined." Walker predicts that for both local and national advertising revenues, WGN will show a 9% increase over last year's third quarter. That is a drop from their 15% increases in the first and second quarters of this year. But Walker is not alarmed. "The third quarter traditionally is a tough quarter to get a running start," he says.

Looking at the O&O market, Sam Stallworth, director of sales for WBBM-TV, the CBS outlet,

*"Mid-to-high single-digit growths are fairly decent."*

put it, "The dollars we were expecting from the political primaries just never materialized."

**Single digit growth.** Stallworth admits that 6-8% is not a huge increase, but feels that "In today's fragmented marketplace, mid-to-high single-digit growths are a fairly decent increase as opposed to five-10 years ago." "The ramifications of the Writers' Strike will cause O&O sales to be off 20 to 25%," Stallworth adds.

Cary Jones, who recently took over from Al Devaney as vice president and general manager for WFLD, the Fox affiliate in Chica-

go, is remaining "cautious but optimistic" when looking at his third quarter. He's predicting an 8% increase over last year, depending upon "how active the advertisers are during the Olympics." While advertisers may pull out because of the writers' strike, he feels that being an independent, Fox has enough flexibility in its programming to deal with that.

WGN will be using baseball to gain much of its advertising dollars this third quarter. As CBS' Sam Stallworth explains, "Because of the Cubs' games, you feel that WGN is fueling the marketplace. They have done an excellent job of maximizing their Cubs revenues."

However, Stallworth is quick to note that WBBM will be showing the Chicago Bears games next fall, so WGN's baseball advantage will swing back his way.

"Ten years ago you could read the tea leaves with more confidence," says Stallworth, "Today with all of the alternatives, advertisers are making their decisions somewhat later."—Cathy Baron



**Sam Stallworth**

says "The first quarter O&O market grew more than the total market because of the Winter Olympics. The second quarter changed [dropped] dramatically because of the growth of independent stations." In other words there are just so many advertising dollars to go around, and as he explains, "The independents are continuing to take a larger chunk out of advertising dollars . . . It's a pie, and we all fight for a slice." Stallworth is expecting a 6-8% third-quarter increase over last year. That would mean an additional \$5 million for CBS. WBBM had a 16% increase the first quarter, which then dropped to a 5-7% increase the second quarter, because as Stallworth

## KRON-TV is now Shannon-less

San Francisco's KRON-TV has pulled the plug on controversial news commentator Wayne Shannon.

Twenty-four hours after KRON news director Herb Dudnick reported that the NBC affiliate and Shannon were unable to agree on a new contract, the station's switchboard lit up. "The viewers were very angry about the loss of Shannon, some even saying that he was the only unique thing about the three newscasts in San Francisco," said one station source.

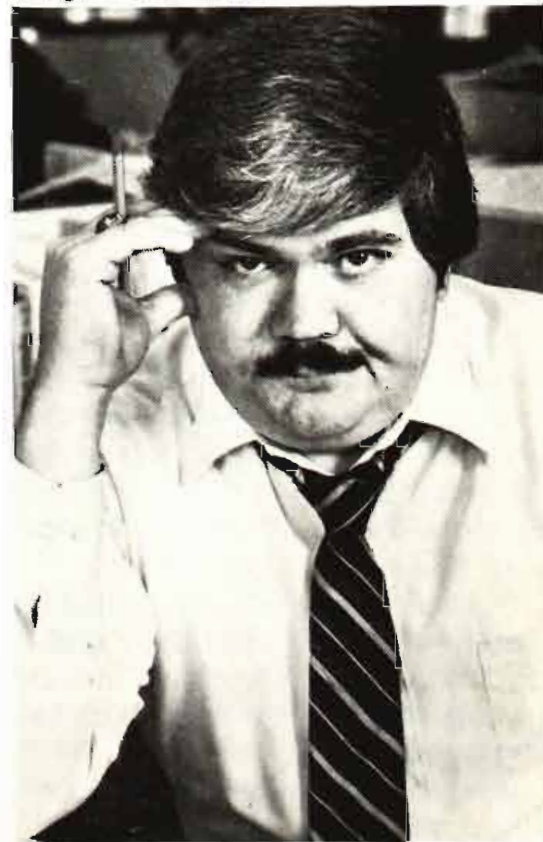
Shannon, a six-year veteran of KRON newscasts, often endeared and alienated audiences with his humorous commentaries. His off-beat humor and his large size made him one of San Francisco's most recognizable television personalities. Shannon had won two Northern California Emmy Awards for commentary.

In addition to his daily news commentaries, Shannon had been a panelist on the locally produced game show *Claim to Fame*. Dudnick said he had no plans to replace Shannon with another news com-

mentator.

Before joining KRON, Shannon had delivered commentaries for KYW-TV Philadelphia and had worked as consumer reporter for Detroit's WJBK-TV and as a movie reviewer for KIRO-TV Seattle.

### Wayne Shannon





## Frisco's KPIX a sports powerhouse; Warriors agreement boosts NBA coverage

KPIX San Francisco celebrated the addition of the Golden State Warriors basketball team to its television sports portfolio at a "Meet the Warriors" party. Over 200 members of the KPIX staff and the NBA franchise staff met at the station, which featured an appearance by the team's recent draft pick Mitch Richmond.

"I don't think that there is a network affiliate in a major market that has as many sports opportunities or as much programming as we do," said Kennen Williams, director of sales for the CBS affiliate.

The Warriors' agreement allows KPIX and KICU-TV San Jose to televise a total of 40 games during the NBA season—20 games per station.

Using the slogan *KPIX—Your Bay Area Sports Station*, Williams plans to start selling 42 30-second spots for \$7,000. Miller Beer has signed on as the first sponsor.

Besides the Golden State Warriors, KPIX carries the Oakland A's baseball, preseason 49ers football (CBS has the 49ers regular season), the University of California at Berkeley (Cal Bear) highlights, Pac Ten college basketball, the Examiner Bay to Breakers marathon, and Transamerica tennis.

Williams says the Oakland A's



**Ready to play.** KPIX general manager Carolyn Wean displays her new Warriors jersey.

spots already are 95% sold. Local spots are up 52% over last year and national is up over 27%, he says.

For football, Alaska Airlines, Jack-in-the-Box, BMW, Pac Bell and Suzuki have committed to a sponsorship of the preseason 49ers, and Williams has already sold \$50,000 worth of spots for the Cal Bear highlights, which will follow the 49ers telecasts on Sundays.

## WWCP & WWPC go separate ways with ABC & Fox

WWCP-TV Johnstown, Pa., and WWPC-TV Altoona, Pa., will split into two separate stations this fall, the former remaining an independent Fox Network outlet and the latter affiliating with ABC-TV. Until then, WWPC will be a satellite to the Johnstown station.

Admitting this change will be "confusing to the viewers at first," Chris Taylor, director of operations, said the stations will mount a major promotion campaign, in the \$10,000 to \$15,000 range. Besides on-air spots, the effort will include radio and outdoor billboards and start in August, he said.

It also will bring change for the hyphenated Johnstown-Altoona market's ad community. This market has not been a three-affiliate market for years, with ABC's signal coming in from Pittsburgh.

There has been no full-blown sales presentation to advertisers by the stations or Katz Television, Taylor said, but the initial reaction has been "mostly positive," though some buyers are hesitant.

The stations also intend to put together a joint news team as soon as possible, said Marty Ostrow, vice president and general manager. "Hopefully, that will be within a

## New hi-def TV facility opening for business in N.Y.

The joint venture between Oscar-winning director Zbigniew Rybczynski and VCA Electronics covering high-definition TV production gives New York its third HDTV studio, the other two being Rebo and 1125 Productions.

Rybczynski, whose company goes under the name of ZBIG Vision Ltd., is known for special effects. A Pole who left Poland in 1982 when the government cracked down on the unions, he produces what are called "instant videos." These are taped productions which are edited as they are shot, a technique compared to building an audio production by laying down tracks one by one.

Under the agreement, Rybczynski will direct HDTV projects,

*The equipment, made by Sony, is portable for easy use.*

while VCA will be his exclusive provider of engineering, technical, maintenance and creative support services.

**Phase one.** The first phase of the multiyear agreement—construction of the HDTV facility in ZBIG's Worth St. studio—has already been completed by VCA. The 1,125-line, 60 Hz equipment is made by Sony and includes one

camera, four VTRs, six monitors, an HDTV Ultimate and an editing system. The equipment has been modified by VCA so that it is entirely portable and can accommodate as well Rybczynski's style of shooting and editing "simultaneously." The Worth St. facility is said to have the largest HDTV blue screen studio in the U.S.

Rybczynski won an Oscar in 1983 for *Tango*, designated the best foreign short. He is reported on the verge of signing a contract with RAI, the Italian state-owned broadcasting system, for the production of a movie with the working title of *Son of Citizen Kane*. He recently has produced a number of music videos.



year," he added, with the two outlets sharing the news operation, at least initially.

Taylor said that WWPC, whose ABC affiliation will begin no later than Sept. 1, will schedule its local newscast at 6 p.m. and 11 p.m., like other east coast affiliates, while the indie's probably will air at 10 p.m.

When asked how much it would cost to develop its news team, build news sets and the like, the execs estimated it could cost \$250,000 or more. The two Evergreen Broadcasting Corp. stations will share studio, control room and managerial office space in the current suburban Johnstown site.

While waiting for its ABC affili-

---

*The stations  
will share  
a news team  
for a while.*

---

ation to become effective, the company will be buying the necessary equipment to prepare WWPC while also installing translators to boost the indie WWCP signal to viewers in those areas now serviced by its sister station. By September, viewers in Johnstown-Altoona should be able to pick up all programming of both channels.

## **KHJ profile on surgery draws suit**

In an unusual lawsuit, KHJ-TV Los Angeles has been charged with broadcasting a false and fraudulent news profile of a local surgeon and his technique for breast surgery.

The plaintiff claims the telecast motivated her to have the surgery, which was reported as "new, safe and painless."

In the civil suit filed last year but just surfacing, the plaintiff claims she suffered severe injuries as a result of the surgery by Dr. Thomas R. Stephenson, whom she is also suing for malpractice.

KHJ's request to have the suit for an undisclosed amount dismissed was rejected by an Orange County judge.

## **One Buyer's Opinion**



### **Look to research for sales angles to get on the buy**

**Adelsberg**

**With today's explosion of research** information, radio stations have a vast array of research sources and studies from which to choose. However, fewer researchers are available to analyze these data and hammer the results into saleable form.

Fewer stations hire research directors, and reps are cutting back on research personnel. Yet when used to the fullest, quantitative research such as Birch and Arbitron and qualitative studies such as Scarborough, MRI, Media Audit and MA\*RT can provide stations with a tremendous opportunity to position themselves when vying for business.

Because simply subscribing to these reports requires a major investment, you may want to ask yourself if your station is making the most of that investment. A staff that uses only rankers and reach and frequency, or uses only one or two pages from a qualitative report, is not maximizing the investment. These reports contain vast amounts of valuable data, though some of it may not be immediately obvious. Great book, good book or bad book, for every situation at every station, strategies can be found to prove why you belong on the buy.

Say the buy is for adults 25-54 and you are not in the top five. You may not be number one, but you may deliver 25-54 with little "waste" in younger or older demos. Your strength may be one of the key 25-54 age cells, or your station may cover an age cell not effectively covered by the other 25-54 stations. Maybe your overall adult 25-54 delivery is not so overwhelming, but you may be "must-buy" in reaching the male or female segment of the demo.

**You had a bad book.** You still have to sell with it for three, six, perhaps even 12 months. Maybe the problem was partly due to undersampling in your station's strongest county or some other statistical aberration. However, discrediting the survey usually won't convince someone to use your station. Yes, point out that fairer measurement could have made you look even better, but then present those strengths that succeeded in shining through nevertheless. You may be down in AQH but stable or even up in cume. Perhaps your station is not tops in the metro but offers a geographic advantage in the outer area—a large, loyal audience or an ethnic or non-ethnic audience in proportion to total population, or reaches a population segment not covered by your competition: perhaps heavy in-car or in-office listening, to name but a few reasons why you may be valuable to the buy.

Maybe the buyer says you're too old or too young. But maybe your audience skew matches that of the population. Maybe the median age of the market's population is higher or lower than the average. Or use data proving your younger or older consumers have significant spending power.

These are only a few of the seemingly endless challenges faced daily by radio stations—and just a sampling of the array of strategies to be found to fight back. Certainly, qualitative research opens up a whole new way of station positioning. Make sure you uncover every possible sales angle to be found. It could win you a larger share of the potential dollars.—**Lori Adelsberg**, president, RadioResearch Inc., creator of sales-oriented station research



## Tichenor shows San Antonio retailers results of advertising in Spanish

"Some of our effort is still conceptual sell, but today more of it is based on research and actual tracked results," says David Lykes, senior vice president, sales and marketing for group owner Tichenor Spanish Radio.

Lykes reports that Hispanic Marketing Research and Communications of San Antonio does an annual *Impact Study* for Tichenor

*"We track results over time, from one year to the next. No more pigs in a poke."*

in each of its markets, asking among other things about language preference, educational levels, product use and top-of-mind brand awareness. Since it's done each year, the initial first year's survey serves as a benchmark so the salespeople at each of the stations can show advertisers and prospective

advertisers "actual year-to-year change in brand mention following Spanish language advertising."

Lykes says this gives radio advertisers "documentable, up-front decision making capability. No more pigs in a poke." They also get tracking both during and after Hispanic weight is applied to products in our markets. *Impact* is 100% primary data, produced for no one particular client, he continues, "so bias is virtually eliminated." The survey covers both the general population and the Hispanic population.

He says Tichenor subscribes to all Hispanic-related data, uses the information in sales presentations and offers it to advertisers as a tracking tool when an advertising commitment is made. And he says the results give Tichenor stations "both an index against previous years and across cultures, because the interviewers ask the same questions in the English-speaking homes in the general market."

This gives advertisers an opportunity to make a decision for Spanish-language radio based on docu-



**David Lykes**

mented results, "not just because we say 'It's fine idea, so why not try us?' We can show him what happened to other advertisers who already did."

Now, says Lykes, "Our *Impact* data show, for example, that among San Antonio Hispanics who listen to radio at home, 9.2% reported KCOR as their station. In their cars, 6.1% of San Antonio Hispanics reported KCOR, the Tichenor station.

"Impact also showed 2.6% of our KCOR listeners are planning to buy a new car. These listeners represent 1% of *Impact* respondents who claim to be in the market for a new car. Since San Antonio is the home of 552,598 Hispanics 18 and up, and 80% of them, or 442,078, say they listen to radio at home, we multiply that by KCOR's 9.2% share and get 40,671 KCOR listeners. We multiply that times the 2.6% who say they plan to buy a new car and get 1,057 KCOR listeners who are new car prospects. At an average new car retail sticker price of \$13,000, that means KCOR could well represent \$13.7 million in inventory movement."

And that, notes Lykes, is just cars and trucks. "We have data from department stores, soft drinks and fast food patronage to toothpaste and how many of our listeners use coupons."—

**George Swisshelm**



**KNBC-TV award winners** during the recent BPME and BDA competition. The station's ad-promo department, standing l. to r.: Vince Manze, Marty Iker, Teri Papp, Al Schlicher and John Varvi. The graphics department winners are, seated l. to r., Anita Freiler and Jeff Skrimstad.



## Spotlight On . . .

### Mike White



Senior vice president,  
Director, media department  
DDB Needham, Chicago

**M**ike White says this seems to be a business "in which people like to jump on every new bandwagon that comes along, and geographic marketing is one of those bandwagons. Everybody seems to be talking about it, although I'm not sure that many of those doing most of the talking understand it as well as they should."

White concedes, "It's certainly true that geographic marketing is logical and makes good sense, considering all of the marketing variables that do in fact exist between markets and the many competitive brand differences that also exist. These include differences in

taste that can vary by region and from one market to the next. But what is also unfortunately true is that local media, television and newspapers in particular, are often so expensive that their costs negate the efficiency of tailoring a media plan to take advantage of these many geographic variables."

White notes, "It's not uncommon in the top 10 markets, for instance, for the television cost-per-1,000 in some dayparts to be twice the CPM of network television. And to do anything significant in newspapers like a full page, the price can be twice as high as local television."

The result, he says, is that "Some major advertisers will back off from real local advertising and allocate their network television advertising by brand on a regional basis. But here we're looking at a media compromise that's neither fish nor fowl. But the way the pricing is stacked against the buyer, it's the best he can do under unfortunate circumstances."

So White says his feeling is that "The local media are blowing a fine opportunity for themselves now that so many major advertisers are interested in tailoring their marketing efforts to make the most of the genuine differences that exist between brand preferences and consumer buying patterns from one market to the next.

"But as local media pricing policies stand today, many of the biggest national advertisers may decide that it's just not worth the price and leave the field to smaller regional advertisers who, although they have even smaller resources than the major players, have no other choice, simply because their distribution is regional only."

## In a word... Quality



The First Name In Radio

WBZ, Boston WINS, New York KYW, Philadelphia KDKA, Pittsburgh  
WMAQ, Chicago KODA, Houston KQZY, Dallas/Fort Worth  
KQXT, San Antonio KEZW (AM) and KOSI, Denver KMEQ-AM-FM, Phoenix  
KAER and KFBK (AM), Sacramento KFVB, Los Angeles KJQY, San Diego

Westinghouse Broadcasting Company

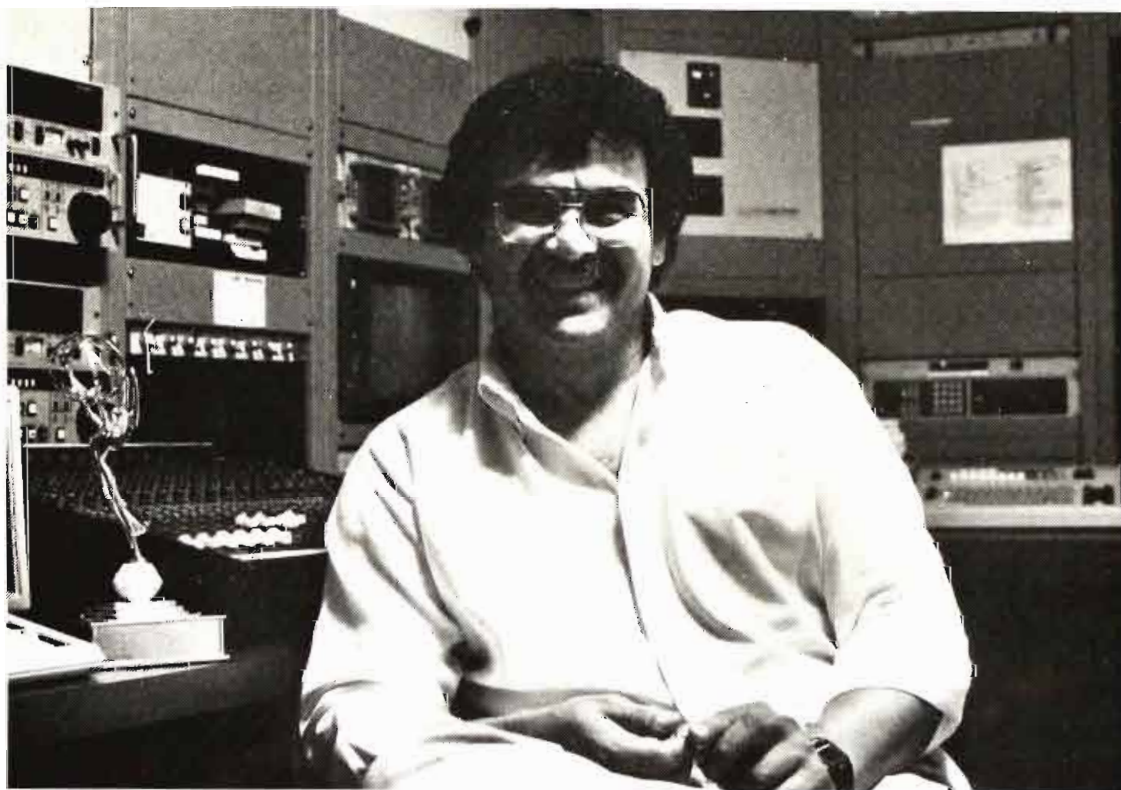


## KVEA-TV finds solid news performance a natural for building viewer loyalty

A strong news presence is a major source of viewer loyalty for a Spanish language television stations, and "most advertisers know it and want to be part of it," says Stephen Levin, station manager and general sales manager of KVEA-TV Los Angeles.

That's one reason why Raymundo Diaz's KVEA news team put together a five-part series on how the Los Angeles police were handling their massive drive against local street gangs. It fol-

lowed that up with a series on child abuse.



**Fred Del Toro**, Emmy-award news editor for Los Angeles Hispanic station KVEA-TV

lowed that up with a series on child abuse.

Earlier this year news producer Diaz and his crew had done other series on the Immigration Service's amnesty for aliens, on the constant earthquake threat hanging over California, and on the Hispanic image: how Anglos see the market's growing population of Spanish-speaking people and how they see themselves. There was also another series on the growing potential of Hispanic political strength and the extent to which the average Hispanic believes his vote "can make a difference."

All this activity is an encore to 1987, when KVEA News, up against the local network O&Os and PBS affiliates as well as Univi-

sion affiliate KMEX-TV and Los Angeles' English-language independents, garnered two Emmys for excellence in newswriting and creative technical crafts.

This year's series paid off again, first with three Emmy nominations from the Television Academy for investigative reporting, newswriting, and film and tape news editing. Most important, KVEA wound up with this year's Emmy for film and tape editing. It went to news editor Fred Del Toro for his work on the

street gang cleanup.

Levin calls KVEA's news operation "a real plus. Some Hispanics here watch some of our entertainment shows, some of KMEX's and some on Anglo TV. But when they want to see the news that affects *them*, they come back to Spanish-language television. That's why we don't run translations of Dan Rather and don't redo the national and international stories Telemundo covers for us. We concentrate on news about southern California and Mexico, where the great majority of our viewers or their fathers and grandfathers came from. The only time we do a local followup of a story Telemundo already carried is when it's a breaking or ongoing national story like the immigration

*When Hispanics want to see news that affects them, they tune into Spanish-language television.*

amnesty that affects our viewers so intimately."

Levin adds that the station's investigative reports into subject areas "so close to our viewers are an important part of maintaining viewer loyalty and our strong news presence—particularly when, as we did in our series of street gangs, we focused not just on the impact of the gangs on society, the police and the gang members themselves, but also on how gang membership affects the members' families."

**No. 1 priority.** Just one result of all this, he says, is that "Market Opinion Research found news to be the No. 1 priority of our viewers. Another result is that we use a similar approach in sports. We concentrate on soccer, boxing, Dodgers and Angels baseball—the three sports our viewers follow most closely."

And to put his audience "into perspective," Levin notes that Los Angeles' 3.6 million Latinos add up to "as many people as everybody in Minneapolis-St. Paul, the 13th biggest ADI. But those 3.6 million people in the middle of Minnesota have a choice of six television stations to watch. Here, if they want to watch in Spanish, our 3.6 million Spanish-speaking people have only two."

## KCST-TV buys satellite truck

KCST-TV San Diego has purchased its first satellite mobile truck. Dan Mendez, the station's director of news services, says the satellite news gathering unit is also the city's first.

The SNG truck will expand the station's coverage area throughout the Western U.S. The Gillett station will now provide live coverage for other company-owned outlets and regional NBC affiliates. The equipment comes from BAF Communications of Massachusetts.



# Wall Street Report

## Brighest spot in TV for Walt Disney Co. is 'Golden Girls' syndie

Mabon, Nugent & Co., investment firm, is bullish on Walt Disney Co.'s outlook through 1990, although *Golden Girls* is the brightest spot on its TV horizon.

Mickey Mouse's parent company will fare much better in theme parks, movies, home video and licensed merchandise sales than in TV. However, the firm pointed out that the off-network syndication of *Girls* "should bring in approximately \$80 million in cumulative pretax cash flow between 1990 and 1994."

Raymond L. Katz, the entertainment analyst at Mabon, Nugent, who describes Disney as "the largest retailer and wholesaler of make-believe and fantasy," said this company "provides an opportunity for investment in 'evergreen' entertainment assets, not a common occurrence" in the entertainment field. "Through synergies unique to the company," he added, "all three business lines (theme parks and resorts, filmed entertainment and consumer products) are able to work off one another to create a value for the whole greater than the sum of its parts."

### Recommended long-term

In his evaluation of the stock, Katz concluded, "We are optimistic on Disney's future and recommend the purchase of its shares as a long-term core holding in the entertainment group."

In Mabon, Nugent's judgment, the Burbank-based Disney now is "in the second phase of a major repositioning. Phase I was the consolidation and improvement of existing assets," including parks improvements, an expanded movie release schedule and accelerated merchandising agreements. Phase I's results were "impressive," with the company "revitalized" by 1987, the analyst noted. "Phase II is expansion of present businesses, using the increased cash flow" from the initial period. Next, the analyst said, "will be the eventual redeployment of an even larger cash flow into new businesses and opportunities."

Already new hotels are in the works at Walt Disney World, Orlando, where a \$400 million Disney/MGM Studio also is being completed. The latter will include not only tours but a working TV/commercials/film production complex. Its licensing stable has expanded to include Roger Rabbit. CBS plans a fall primetime special on the making of *Who Framed Roger Rabbit?* the hit film which will spawn a sequel for mid-1991.

While each division faces a certain amount of yearly uncertainty, the analyst forecast mostly solid increases in the revenues and operating income of each Disney unit. Mabon, Nugent seemed especially enthused about the filmed entertainment operation, projected to top \$1 billion in revenues for the first time in 1989, and licensing, which it felt may offer the greatest upside potential. "The international potential of the

licensing business has not been fully exploited," in its view, particularly in the Orient and eastern Europe.

In TV, Disney so far has had more success in Phase I, when it remarketed old product for syndication and revived its first-run anthology series for ABC. The latter series moves to NBC this fall.

Disney, which in recent months has acquired KHJ-TV Los Angeles, Wrather Corp. and Childcraft, probably will acquire film and TV programming assets plus major-market TV stations and recorded-music properties in its third phase, the analyst predicted.

### Walt Disney Co.

(\$ in millions, except per-share data)

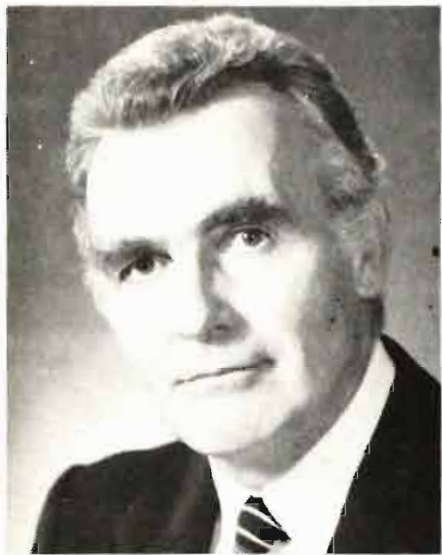
	1987	1988E	1989E
<b>Revenues</b>			
Parks & resorts	\$1,834	\$1,964	\$2,327
Filmed entertainment	876	970	1,017
Consumer products	167	223	271
<b>Total Revenues</b>	<b>2,877</b>	<b>3,157</b>	<b>3,615</b>
<b>Operating Profit</b>			
Parks & resorts	549	582	702
Filmed entertainment	131	146	158
Consumer products	97	125	157
<b>Total op. Profit</b>	<b>777</b>	<b>852</b>	<b>1,016</b>
<b>Corporate Expenses</b>			
G&A	(70)	(77)	(85)
Interest expense	(29)	(13)	(13)
Int. & invest. inc.	49	45	55
<b>Total corp. exp.</b>	<b>(50)</b>	<b>(45)</b>	<b>(43)</b>
Inc/cont opn bef. tax	726	807	973
Income taxes	(334)	(307)	(370)
Rate	46.0%	38.0%	38.0%
Income cont. opns.	392	500	604
Discont opns (net)	52	0	0
<b>Net income</b>	<b>\$445</b>	<b>\$500</b>	<b>\$604</b>
Shares outstanding	137.8	137.8	137.8
EPS: cont opns	\$2.85	\$3.60	\$4.35
Discont opns	0.38	0.00	0.00
<b>Total</b>	<b>\$3.23</b>	<b>\$3.60</b>	<b>\$4.35</b>
<b>Growth Rates</b>			
Revenues	32.8%	9.7%	14.5%
Operating profit	47.2	9.6	19.3
Inc/cont opn bef. tax	72.0	11.1	20.6
Net income	80.2	12.4	20.6
EPS: cont opns	81.5	26.3	20.8
<b>Margins</b>			
Theme parks	29.9%	29.6%	30.2%
Filmed Entertainment	14.9	15.0	15.5
Consumer products	58.2	55.9	57.9
<b>Total oper. income</b>	<b>27.0</b>	<b>27.0</b>	<b>28.1</b>
<b>Net income</b>	<b>15.5</b>	<b>15.8</b>	<b>16.7</b>

E-Mabon, Nugent & Co. estimates



## FEEDBACK

**Do you think it appropriate for broadcasters and cable executives to make campaign contributions to legislators who oversee radio and TV—for example, to Rep. Ed Markey, chairman of the House Telecommunications Subcommittee?**



**“Broadcasters should be free to make contributions to political candidates up to the limits of campaign contributions. These amounts are small enough that they could never be considered undue influence. I don’t see why executives in our industry should be restricted any more than executives in other industries. It seems the corrupt practices laws are sufficient to guarantee against undue influence. The greatest safeguard against abuse is accurate and timely disclosure of all contributions.”**

*John J. McCrory  
President  
Times-Mirror Broadcasting  
Greenwich, Conn.*



**“It’s the vested interests using money to influence how the world works, and it’s always unfortunate because the public interest can’t compete. You end up with the vested interests controlling the political process. . . The system demands an Ed Markey who doesn’t cave in to money pressures, and we have that in Ed; but in many other cases we don’t. It’s very hard to say ‘I’ll be above all that’ when the people running against you are saying ‘I’ll take as much as you’ll give me.’”**

*Peggy Charren  
President  
Action for Children’s TV*



**“I’d put it under the category of business as usual. The thinking, right or wrong, is that if we contribute we have a better chance of persuading them to see things from our point of view. But the record has been less than successful for the broadcasting industry over the past several years. . . Our industry may have arrived at the point where we may have to take a stand and oppose candidates that threaten our way of business or our way of life. This may be a lot sounder than thinking you can buy them off or disarm them by contributing to their campaign.”**

*William A. Stakelin  
President  
Radio Advertising Bureau*





**“As long as it’s within the legality of it, I think that people as individuals—not as corporations—should be able to contribute to anyone they want to. I haven’t done it, nor do I intend to, but broadcasters have a better understanding of the people who regulate their industry.”**

*Charles Chatelain  
General manager  
KADN(TV) Lafayette, La.*



**“Broadcasters are citizens like everyone else and should be allowed to make contributions to candidates they support. There is no more a conflict of interest in this instance than if an executive in the automotive, steel or airline industry supports a politician who could affect legislation in his favor.”**

*John A. McKay  
President/general manager  
KDKI-TV Dallas/Ft. Worth*



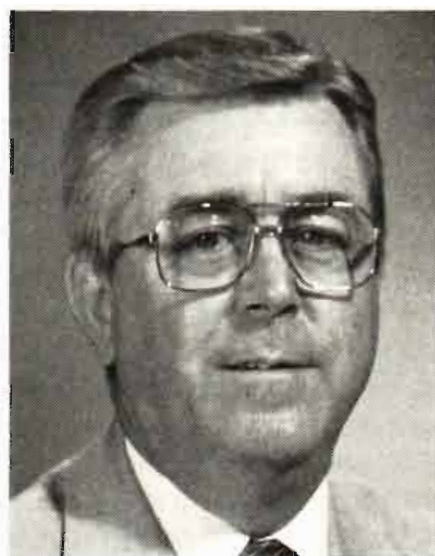
**“It’s a question of appearance, but I don’t think you could buy a vote with a \$1,000 contribution. Should they be banned? Maybe, but when you look at the expense of running some of these campaigns, these contributions are badly needed. We have to make changes in the campaign laws, to set a maximum on expenditures and shorten the length.”**

*Ralph M. Baruch  
Senior fellow  
Gannett Center,  
Columbia U.*



**“The appropriate way for broadcasters to give money for contributions is through TARPAC, the broadcasters’ political action committee. There’s no conflict if done through the PAC, which is what it’s set up to do.”**

*Bob Finke  
President/general manager  
KTVY-TV Oklahoma City*



**“It is as appropriate for us as it is in all similar cases where special interest groups make political contributions to legislators who govern and legislate their particular arena. In a perfect world no one would be allowed to do that, but since everyone else does it, it’s the name of the game in Washington.”**

*Tom Barr  
KFYP-TV Minot-Bismark, N.D.*



### L.A. radio stations: musical chairs in both rankings and personnel

Interesting goings on in L.A. radio: two Latin stations showing up in the top 15 Arbitron positions in the just-released spring book indicate how strong the Hispanic community has become. KTNQ(AM) landed in a tie for sixth place with KJOI-FM with a 4.2, up from its previous 3.0 rating. Its FM sister, KLVE landed in 11th place, beating out two all-news AMs, KNX and KFWB. KPWR-FM retains its posture as the market leader with a 7.4.

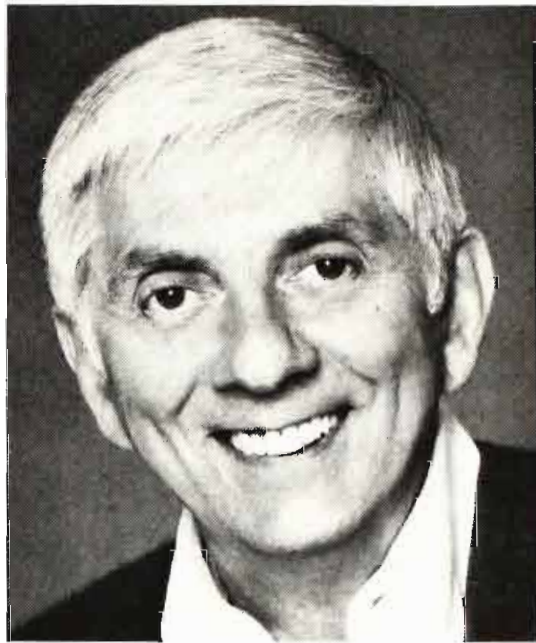
Problems continue for KMPC-FM (formerly KUTE-FM). After nine months of trying to make a dent in the market, program director Sam Belamy was let go and replaced by MTV veejay J. J. Jackson. The Golden West Broadcasting outlet is currently operating with 650 watts but hopes to go to 2,500 watts by August pending FCC clearance.

And Lawrence Tanter, formerly PD at KUTE before the sale to Gene Autry, has emerged as group program director for two FMs: KSRF in Santa Monica and KOCM Newport Beach, both low power regional stations.

Local Olympics: **KNBC-TV** Los Angeles is taking a large contingent of news people to Seoul to broadcast complete newscasts twice a day during the run of the Olympics. Some 20 staffers will beam back half-hour newscasts to L.A. The breaks for local news fall at 9 p.m. and 11:30 p.m. (PCT). Among the newscasters going to Seoul: anchors Jess Marlow, Kelly Lange, Colleen Williams, Linda Alvarez, John Beard and Keith Morrison plus sportscaster Fred Roggin and weatherman Fritz Coleman. KNBC will share quarters in a girls' school with the network's *Today* show.

New *Dynasty*: Plan on seeing some major script and character changes in the long-running *Dynasty* series. Executive producer **David Paulsen** wants the show to

reflect the 1990s and will seek six new roles and newer, deeper personal relationships. The show ended the season in 41st place in the ratings.



**Aaron Spelling**

A-bomb backdrop: Filming is underway in Montreal for the **Aaron Spelling Productions** three-hour movie for CBS, *Day One*, for airing early next year under the sponsorship of AT&T. Based on the book by Peter Wyden, it is written and produced by David Rintels. Spelling says the story weaves together the scientific, political, military and human elements behind the making and dropping of the first

atomic bomb on Hiroshima. The all-star cast includes Brian Dennehy, Michael Tucker, Hume Cronyn, John Houseman and Barnard Hughes.

English push: **KSCI-TV**, L.A. International specialist, is using English for its new on-air community bulletin board to reach second, third and fourth generations of viewers to its 17-language programming. Community announcements are heard via 30 second spots.

Courtroom capers: The four crews shooting four to six trials each week for the syndicated series *On Trial* will be using equipment designed for quick setups and constant travel. The crews can shoot in 60-minute segments on 3/4-inch tape with a Sony camera capable of working in low lighting situations in courtrooms. The show is a joint venture of Republic Pictures and Reeves Entertainment . . . **Raymond St. Jacques** has been signed to star as Judge Clayton Thomas on *Superior Court*, entering its third season in September. He's the third actor to play the role.

Kid specialists: **Frank Doelger Productions/Group W Productions** are working on a third after-school special for youngsters, *Our Own Kind*, for ABC. Betty Buckley of *Eight is Enough* heads the cast of the hour drama filming in Bayonne, N.J. The story depicts a black family's harassment when it moves into an all-white community.

### Striking for cable participation

While the film studios and TV networks are still encumbered by the debilitating writers strike, the Caucus for Producers, Writers & Directors, representing many of the creative community's leaders, has begun wooing cable TV.

The trade body has formed a cable committee to meet with the leading basic cable services plus pay and pay-per-view companies to develop programming guidelines centered around creative freedom. The Caucus feels the TV networks tell the creative people what it should do, and it wants to avoid that with the exploding cable market.

Meanwhile, ABC Entertainment has become the first network during the strike to go with an overseas production unit—to film *Mission: Impossible* in Australia with an all-Aussie cast. ABC has commissioned Paramount Network TV to remake 13 episodes of the 1966–73 series for fall airing. CBS is giving *The Smothers Brothers* a new six episode life for their comedy series, which originally ran for eight weeks from Feb. 5 to June 8.



# In the Picture

## Robert C. Blackmore



*New American Advertising Federation chairman is NBC Television's top sales executive, who correctly predicted a better upfront market for the networks than the big agencies were looking for.*

## New AAF leader in fight to protect the right to advertise legal products

Back from Los Angeles and "the biggest, best-attended meeting" ever of the American Advertising Federation, the organization's newly elected chairman, Robert C. Blackmore, executive vice president, NBC Television and top sales boss for the network, says one of the things he'll be doing is to "get out there like Jim Blocki [vice president/special projects, Kraft, Inc.] who was chairman before me, and those who preceded him as chairman, and draw attention to the need to protect the right to advertise legal products."

Noting, "Florida is not the only state looking for new ways to pay the higher costs of operating state services," Blackmore points to other groups in many states "pressuring their legislators for this and that type of regulation that affects our industry. We can't expect to keep our economy and its distribution system running smoothly and efficiently if it's fragmented and hamstrung by a state law here and another state regulation there. Efficient operation requires economies of scale in the distribution system. Regulations that get in the way can impact this country's ability to compete and try to point the current international payments situation at least back in the direction of balance."

### Accelerating response

To help counter the hamstringers, Blackmore says AAF has joined forces with the Association of National Advertisers and the American Association of Advertising Agencies to form a new national advisory group, The Council for Commercial Freedom.

He explains that the Council is made up of top leaders from each industry sector—advertisers, agencies and media—who are already in place. This should speed up our ability to mobilize our response to something like some other state going down the same services tax road Florida tried. In the past, the heads of each of our groups had to go to their constituencies and get them together to get approval for their recommended response to the challenge. As Howard Bell

[AAF president] says, we need to concentrate on preventing attacks before they occur and expand education about advertising's role. We also plan to strengthen the industry's unified political action committee."

Blackmore explains that, like PACs organized by other industries and by labor unions, the ad industry's PAC would raise funds for campaign contributions to congressional candidates believed friendly to advertising (See also *Feedback*, page 110).

Turning to NBC and upfront negotiations that Blackmore correctly predicted would turn out far better for the networks than negotiating chiefs at some of the major agencies were counting on, he insists, "Buying network television is not the adversary situation it's too often made out to be. Advertisers want to advertise. They keep bringing out new brands, new flavors, new car models. They want all these new products to be on the networks."

## NBC holds the cards

He adds, "In spite of all the confusion about the writers' strike and repeats, NBC is in the best position of all. Our Olympics sales are strong because advertisers know it will be live, exciting, world-class competition up against repeats. Even without the writers' strike, the Olympics can be counted on to pull at least a 22 rating. Against repeats, advertisers know the ratings will be even higher.

Blackmore also points out, "We can sell our advertisers a mix of Olympics units and new-season units. They know Brandon's [Tartikoff] track record, they know he has fresh new programming in the can, and they know he doesn't settle for second best."

That, he adds, means "After the Olympics we have the World Series live, the political conventions and election live, and we kick off 1989 with the Super Bowl. And we have Brandon's new shows ready to roll.

As for the total network picture, Blackmore points out, "Even if more repeats at the start of the season attract smaller audiences, there are still the same number of advertisers out there who want the same number of GRPs this fall they're accustomed to. That means they'll need more commercial units to do the job. That's why I figured upfront prices would hold up, and they did."

He concedes daytime got hurt, "what with the proliferation of 15s and the perception that all the women were out working and there was no one left at home to watch; except that the research shows so many women taping daytime so they can watch the playbacks when they get home.

"Yes, a lot of advertisers did move more units into fringe and late night. But that brought daytime pricing down, so now advertisers can use it to bring down the average cost of their whole schedules—packages including daytime, fringe, news, primetime and late night. They can pay a fraction of the price in daytime for what the same program would cost in primetime."

Blackmore joined NBC in 1953 to sell for NBC Films. In 1963 he transferred to Los Angeles to open sales offices for the *Today* and *Tonight* shows and since then has held posts as director of NBC-TV participating program sales; vice president, eastern sales; and vice president, sales.



## CPB faced with giving some if it wants to get more from Congress

The Corporation for Public Broadcasting has survived one series of battles, but faces another just as tough in its war to get the funding it feels it needs without restrictions some in Congress want to place on it.

The House Commerce Committee rejected weakening amendments and approved a measure that contained dollar figures similar to one approved by its Senate

counterpart earlier. But each house wants to make its own changes in the way CPB operates.

Critical to the CPB was the inclusion in both bills of \$200 million in funds to pay for a new satellite to replace one expected to go dark in 1991.

But the price to pay for that and continued funding levels far above those proposed by the Reagan administration is an eventual restruc-

turing of the way CPB does business with its customers—the public radio and TV stations. The outcome is unclear, since the Senate and House measures, each awaiting floor action, would restructure the agency in different ways.

The Senate Commerce measure would require 80% of the federal funding for public television programming to go directly to local outlets instead of being filtered through CPB. The House measure arranges greater access by independent producers to the grants CPB awards for programming production. The House measure also would require greater attention to minority programming.

# the marketplace

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Noticeably absent from both measures is an ancillary amendment that had been feared by broadcasters—institution of a transfer fee on station sales.

Because of the differences, the measures, if passed in their present form by their respective houses, face a conference to work out the differences. An effort is also expected to require the Public Broadcasting Service to no longer scramble its satellite signal.

Although the funding levels authorized—\$304 million for fiscal year 1991, \$354 million for 1992, \$404 million for 1993—are the same in both measures and are not

considered in danger, the actual funds must be appropriated later. Few in Congress expects the actual appropriations to even approach the authorized levels. But the House Commerce Committee turned down amendments that would have cut the funding up front.

## Satellites facing compulsory license

Long-delayed legislation to extend the compulsory license to satellites finally passed its first test. A House Judiciary subcommittee approved a bill designed to end the bottle-

neck that hampers the delivery of broadcast signals to home satellite-dish (TVRO) owners. The measure would create a six-year compulsory license for signal distributors to sell scrambled signals and decoders to TVRO owners.

But the bill has invited a turf fight with the House Commerce Committee because it asks for two reports from the Federal Communications Commission, one in the form of an inquiry into the feasibility of extending syndicated exclusivity to the satellite market and the other a report on discrimination in pricing access to programming via satellite dishes.

# the marketplace

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# Washington Report

## Satellite Marketing Act offers a case study in bogus legislation

Those who complain about the slowness of the congressional process are getting a good lesson on one of the causes if they are watching the progress of HR-1885, the Satellite Television Fair Marketing Act.

As a result, Congress may have spent millions of taxpayer dollars going through a process that appears to be resulting in bogus legislation.

For more than two years now, Congress has been watching as the cable industry attempted to do the satellite viewing industry what the broadcasting industry tried to do to cable in its fledgling days—deny it a decent chance to compete.

Cable representatives have steadfastly denied that it has done anything to deny programming to satellite home-dish owners (TVROs). Congress has been unconvinced, so Rep. Billy Tauzin (D-La.), who represents rural Cajun country, introduced a measure early last year to correct the alleged imbalance.

Congress may have an image of sitting down and dreaming up nefarious laws to place on the backs of businesses and citizens, but seasoned observers know that it is, in fact, very reluctant to pass laws. This has been increasingly true in recent years as congressional committees increasingly turn to affected industries to work out solutions on their own or to reach a consensus on whatever legislation is needed.

### Get the message?

In this case, Congress, through its hearing process, attempted to send a message to the cable industry, programmers, program distributors, and TVRO groups, that they had better reach a solution, or legislation would be enacted. The threat was largely ignored by all but the TVRO industry until Tauzin's effort began gaining steam, resulting in a bill-writing session at the end of June.

The reluctance of the House Telecommunications Subcommittee to consider Tauzin's bill in turn delayed action by another subcommittee, which has a reputation for being even more reluctant to enact legislation—the House Copyright Subcommittee.

The copyright panel waited for the telecommunications panel to act on the TVRO bill in the off-chance that its action would obviate a resolution of copyright questions dealing with how owners of signals get paid when they are retransmitted via satellite to TVROs.

As the Tauzin bill moved into the vacuum caused by industry inactivity in solving the dilemma, the copyright panel decided it had to act. Because Congress is reluctant to pass legislation, much of its work is put off until the last few months of the term, when the docket gets crowded and last-minute efforts make a shambles of the deliberative process.

The Telecommunications Subcommittee has ap-

proved a compromise version of HR-1885, and the Copyright Subcommittee has approved a compromise version of HR-2848. And there they sit and are likely to sit for the rest of this congressional term. Although Tauzin and other members of the Telecommunications subcommittee bluster that the measure will be pressed forward, through the full committee, the House floor and on through the Senate, the fact is the bill has just about run its course, unless something unexpected occurs.

Just after the panel approved the measure on a 13-11 vote, five programmers announced they had made arrangements with the National Rural Telecommunications Cooperative, an arm of the Rural Electrifica-



*Insists the satellite protection measure will be pressed forward—but the bill may have just about run its course.*

**Rep. Billy Tauzin (D-La.)**

tion Association, to distribute their work. The NRTC had made that same proposal years ago when the subject was first brought to the attention of Congress.

And that was the value of the legislation. The hours of congressional time and effort were spent to prove to the industries involved that Congress was ready to act if a solution were not forthcoming. Even Tauzin says the agreement “accomplishes what we set out to do.”

The agreement proved, said Jim Mooney, president of the National Cable Television Association, that the marketplace was working and that legislation was not needed. That was the cable and programmer position all along. And that was the argument of the Telecommunications members who opposed legislation. But no one attempted to deny the timing of the movement of the Tauzin bill and the agreement were related.

Although some members complained that an agreement by five major programmers to deal with NRTC was not enough because it did not resolve the question of marketing programs produced by others, the reality is that the steam was taken out of the legislation.

### Affecting other legislation

Beyond that lingering problem, although the agreement appeared to resolve the marketing question, the process by which the resolution was reached and the timing of it appears to have hung a related piece of legislation out to dry. Because the copyright bill was delayed while the industries involved were preoccupied with the marketing legislation, its chances of passage are now very slim.

At issue is the application of the FCC's restoration of syndicated exclusivity to the satellite-delivered programming.—**Howard Fields**



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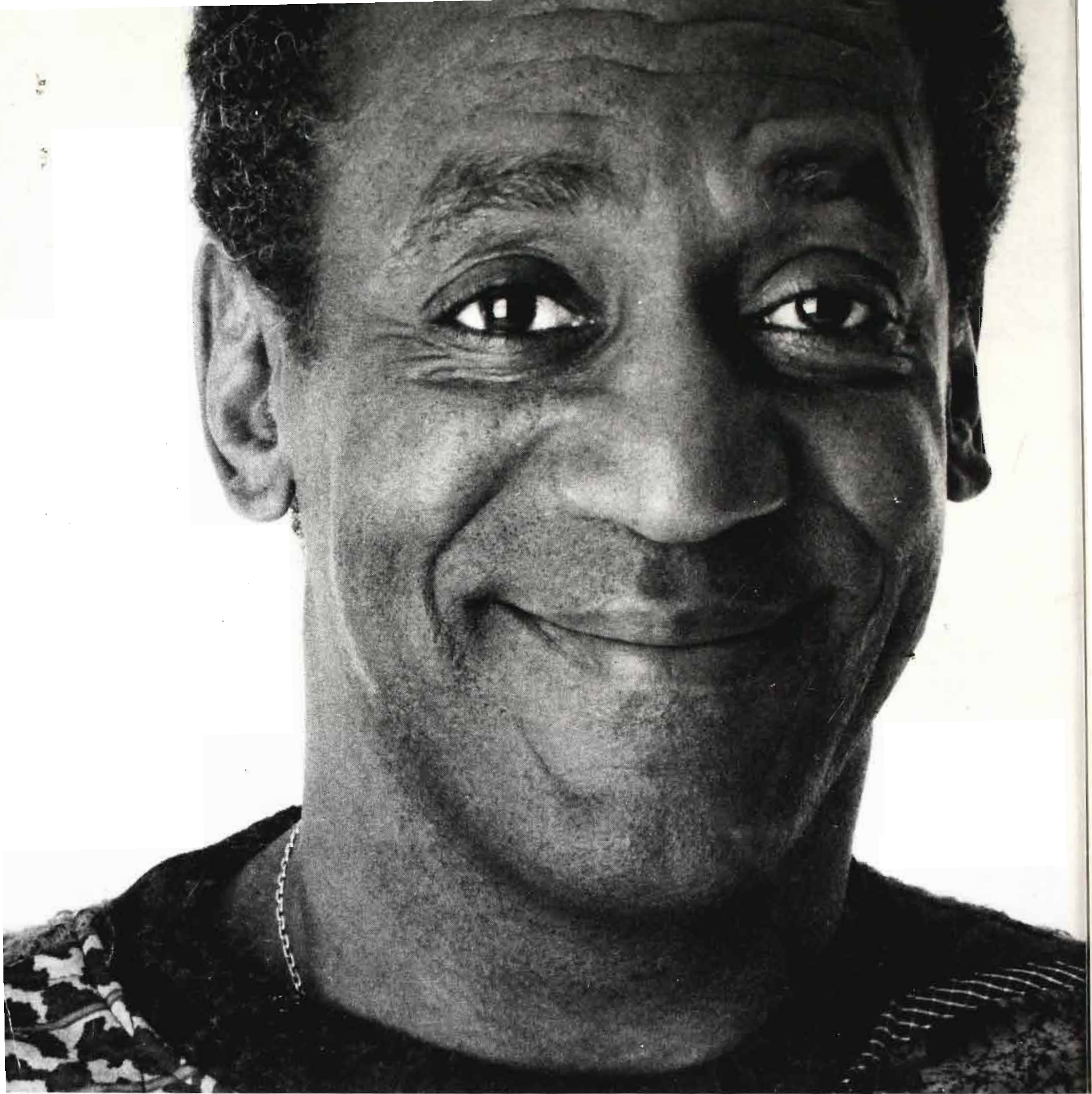
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