

THE HISPANIC MARKET

Spending power grows; competition intensifies

Television/Radio Age

December, 1984

300

SIN Television Network,
in its customarily quiet way,
modestly announces
the signing of its
300th affiliate.

SIN Pays.
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24 hours a day.
All Spanish.
All the time.
America's first and only
satellite-interconnected
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Sell Spanish USA
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SIN Television Network

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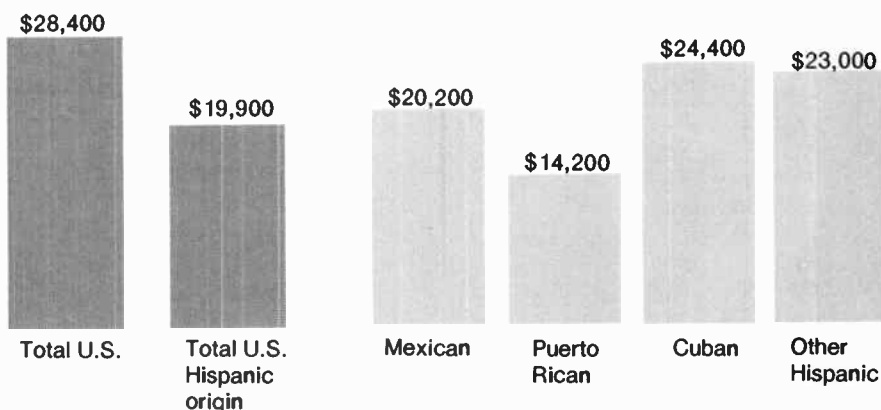
UNITED CABLE OF NEW HAMPSHIRE

Represented Nationally by Jack Masla & Co.

WJMO/WRQC-FM Cleveland Heights, KALI San Gabriel, KSOL-FM San Mateo

*Source: Birch Radio Quarterly Summary Reports, Jan.-Sep. '84,
Los Angeles/Orange County, Cume Persons, Mon.-Sun., 6 AM-Mid.

U.S. Hispanic market median family income by type of Hispanic origin—1985



Sources: U.S. Department of Commerce, Bureau of the Census, Strategy Research Corp.

HISPANIC MARKET STUDY

Spanish spending power growing dramatically, but consumers retain special characteristics

The snowball that's taken Spanish-language broadcasters so many long years to roll up the hill is finally over the crest and on its way down the other side, picking up power fast on the way. Components of this growing power include more advertisers investing more advertising dollars. There are, however, more Spanish-language stations competing for those dollars, and, to some extent, this provides a spur to Hispanic broadcasters to spend more on programming, promotions and research—with the latter category being particularly active.

New research includes the most ambitious and voluminous report to date from Strategy Research Corp., a second Yankelovich, Skelly & White study sponsored by SIN (the SIN Television Network), new reports from individual stations, and an instructive piece of Hispanic lifestyle research from Ogilvy & Mather.

And the churning continues in the agency business among those who've set their sights on growing Hispanic buying power, estimated variously between \$70 billion and \$95 billion.

The range shouldn't be surprising, since estimates of the Spanish-speaking population of the United States vary widely because of the uncounted millions of undocumented Hispanics entering the country each year. These estimates range

from SRC's 17.6 million to what other sources consider "a conservative" 23 to 24 million Spanish speaking U.S. residents.

Still distinct market

To Alex Berger, vice president, general manager of Siboney Advertising Corp. in New York, "The news in both the Yankelovich and SRC studies is that there is no news. The significance of both is that they did *not* contradict either their earlier studies or each other. That means that the Spanish language market is *not* blending into the great U.S. melting pot, as so many people used to predict, but, to the contrary is still there, bigger and richer than ever."

And at Castor Spanish International, president Castor Fernandez quotes John Naisbitt's book *Megatrends* to the effect that by the year 2000 three languages will flourish in the U.S.—English, Spanish and computerese.

Among the reasons cited for retention of their native tongue, generation after generation, Eduardo Caballero, president, Caballero Spanish Media, notes that "In the Southwest, from Texas to California, Hispanics did not come to this country. They were here, when everyone else was still east of the Mississippi, and they were still here when the

rest of this country finally came to them."

As Herb Levin, president of WSUA Miami, told the 1984 U.S. Hispanic Market Seminar earlier this year: "Use of the Spanish language is still dominant for several reasons: emotion and pride, nearness to their homeland, constant replenishment from in-migration by Spanish-only speakers. In many areas there are strong economic incentives to maintain use of Spanish. Speaking Spanish in many cases is a must in the job market. And in many places we have reached the 'critical mass'—where the size of the market builds on its own strength. In such places there already exists an infrastructure of doctors, lawyers, bankers, retailers, CPAs, and the media that describe, in Spanish, the goods and services needed to participate in the 'American Good Life.'

"Furthermore," he says, "cultural pride is enhanced by the existence of role models—successful entrepreneurs, elected officials, and civic leaders. All of this serves to strengthen the cultural core of the Hispanic community and to keep up the high usage level of the Spanish language."

In its comprehensive *U.S. Hispanic Market 1984*, SRC reports that, "Increased economic and educational participation of Hispanics in American so-



Hispanics, says Carlos Barba of WNJU-TV New York, are entering professional and management positions at a faster rate than any other group in U.S. history.

ciety has been accomplished without abandoning the Spanish language. For the 17.6 million Hispanics living in the U.S. today, Spanish is the primary language spoken." SRC finds that nine of every 10 Hispanics in the markets they surveyed cite Spanish as the first language they learned to speak as young children, and that more than two-thirds of U.S. Latins prefer to speak Spanish in the home, while 26 per cent speak both English and Spanish equally at home.

In the new *Spanish USA, 1984*, Yankelovich, Skelly & White report that throughout their new study, "A recurring and overriding factor was the strength and endurance of the Spanish language. This, more than any other characteristic, is the unifying force linking Hispanics of all nationalities. Today more of them think of themselves as 'Hispanics first, Americans second' They place greater importance on perpetuating Hispanic culture and language throughout succeeding generations, and are expressing a greater need for Hispanic media."

Not everyone agrees that the Spanish language dominates to quite the extent that Yankelovich suggests. For instance, the SRC findings are that while 80 per cent of New York and Florida Hispanics feel most comfortable conversing in Spanish, among Hispanics in some Texas and other southwestern markets, whose immediate families have been there for several generations, less than

half of those interviewed "feel most comfortable speaking Spanish."

At Bravo, the Spanish language advertising division of Young & Rubicam, media director Jim Alexander says he "doesn't agree totally with assertions that everyone with Hispanic roots retains his or her preference for Spanish-language media generation after generation. "You can't generalize across all markets," concedes Alexander, "but in some markets, there's a drop off in listening to Spanish radio that goes beyond the expected temporary switch to urban contemporary among high-school age Hispanics. But it's also true that in other markets, this is compensated for by new arrivals who aren't as familiar with English as Hispanics who've been here awhile."

Viewing spillover

Also at Bravo, account supervisor Margo Silva notes that "Most people agree that there is spillover viewing and listening to English language media. Where the disagreement lies is in the extent of that spillover." Silva points out, for instance that "There are people who speak Spanish at home who tune in to action shows on the English language channels. People who like action can easily enjoy things visually, like an exciting car chase sequence, without paying attention to the words. But it's a different matter when it comes to selling a product that needs explanation and details, along with the visual demonstration."

Meanwhile, though Hispanic family income is not yet up to the overall U.S. level, Strategy Research Corp.'s 324-page *U.S. Hispanic Market 1984* finds that U.S. Hispanics today have a median family income estimated at \$19,900, against \$28,400 for the total population. And with the highest incomes among U.S. Hispanic groups, SRC pegs median family income for Cubans here at an estimated \$24,400, or 86 per cent of the U.S. median.

Turning to education, SRC found that 9.4 per cent of U.S. Hispanic males 25 and up have completed four years of college, and so have 6 per cent of Hispanic women here. SRC also reports that 12.2 per cent of U.S. Hispanics 16 years and over are now in managerial and professional positions.

Similarly, Yankelovich found "a renewed commitment to trying to move up the socio-economic ladder via individual effort," and renewed emphasis on education "as the road to upward mobility."

On annual family income, the new

Top 30 Hispanic markets—1985

Rank	Market (ADI)	Hispanic population (000)
1	Los Angeles	3,353.7
2	New York	2,442.3
3	Miami	863.5
4	San Antonio	781.8
5	Chicago	741.4
6	San Francisco	717.2
7	Houston	611.3
8	McAllen/Brownsville	537.8
9	Albuquerque	422.2
10	El Paso	419.2
11	Fresno	369.1
12	San Diego	340.1
13	Dallas/Ft. Worth	324.6
14	Phoenix	317.6
15	Sacramento/Stockton	307.3
16	Corpus Christi	283.1
17	Denver	253.7
18	Philadelphia	225.0
19	Tucson	191.7
20	Salinas/Monterey	141.2
21	Austin	138.0
22	Boston	131.2
23	Lubbock	124.7
24	Tampa/St. Petersburg	122.7
25	Laredo	113.1
26	Washington	111.3
27	Odessa/Midland	106.6
28	Colorado Springs/Pueblo	95.5
29	El Centro/Yuma	92.8
30	Bakersfield	91.5
TOTAL OF TOP 30		14,771.2
TOTAL U.S. HISPANIC		17,562.7

Source: Strategy Research Corp.

Yankelovich report says that Hispanic families earning \$20,000 or more have increased, from 28 per cent to 36 per cent between 1981 and the first SIN-commissioned Yankelovich study, and this new study, *Spanish USA, 1984*.

Like its earlier 1981 study, Yankelovich found again the greater tendency of Hispanics, compared to the general market, to demonstrate "faith in the quality of the big advertised national brand name products, as opposed to store brands," and the brand loyalty to "stick with it, once I find a brand I like."

There is no
Spanish Media
like
Caballero
Spanish Radio!

Means
CABALLERO SPANISH RADIO



But there is one Yankelovich finding that draws skeptical fire from SIN competitors in both television and radio. This is Yankelovich's finding that, compared to 1981, there has developed, "a blurring of differences in the way Hispanics of varying nationalities feel

Top 30 Hispanic markets (including U.S./Mexico border markets)

Rank	Market	Hispanic population (000)
1	Los Angeles ADI	3,353.7
2	New York ADI	2,442.3
3	San Diego ADI/ Tijuana, Mexico	1,161.4
4	El Paso ADI/Ciudad Juarez	1,086.5
5	Miami ADI	863.5
6	San Antonio ADI	781.8
7	McAllen/Brownsville ADI/Matamoros, Mexico	753.0
8	Chicago ADI	741.4
9	San Francisco ADI	717.2
10	Houston ADI	611.3
11	El Centro/Yuma ADI/ Mexicali, Mexico	467.0
12	Albuquerque ADI	422.2
13	Fresno ADI	369.1
14	Laredo ADI/Nuevo Laredo, Mexico	366.8
15	Dallas/Ft. Worth ADI	324.6
16	Phoenix ADI	317.6
17	Sacramento ADI	307.3
18	Corpus Christi ADI	283.1
19	Denver ADI	253.7
20	Philadelphia ADI	225.0
21	Tucson ADI	191.7
22	Salinas/Monterey ADI	141.2
23	Austin ADI	138.0
24	Boston ADI	131.2
25	Lubbock ADI	124.7
26	Tampa/St. Petersburg ADI	122.7
27	Washington ADI	111.3
28	Odessa/Midland ADI	106.6
29	Colorado Springs/ Pueblo ADI	95.5
30	Bakersfield ADI	91.5

Source: Mexican Government Census Bureau, Strategy Research Corp.

about each other" in such areas as the ways Hispanics with Mexican roots, for example speak Spanish, compared to the regional patterns of speech familiar among, say, Puerto Ricans or people from a Cuban background. And Yankelovich found that "The greatest rate of reduction in what Hispanics (see as) differences among nationalities was in art and literature." However, independent Spanish language television reps like Charles Curran, now affiliated with Caballero Spanish Media, sees this last as "a defense of SIN's uniform network programming, most of which is the same all over the country."

SIN executive vice president Bill Stiles replies: "I think the main point is that some people may be misreading Yankelovich. Yankelovich is not saying that the people have changed—only that people's perceptions of nationality differences are changing. If you've never been to India, you may think of elephants and sacred cows in the streets and all kinds of squalor—the way India may have been in Kipling's day. But if you've actually been there, you'll see that much of today's India is quite cosmopolitan, some people do have television sets, and all the rest of it.

"In the same way, Puerto Ricans probably used to think of Mexicans as more different from themselves than they actually are. But today—and quite possibly *because* of television—both Puerto Ricans and Mexicans realize that what they used to perceive as wider differences are not actually so pronounced. Just as people watching English-language television in Maine see that people in Texas aren't actually as different from themselves as they probably used to think in the days back before television."

NetSpan research

Among the many new research reports available from Spanish language broadcasters this year are those from two basic New York and Chicago affiliates of the TV NetSpan (unwired) network, with another such product use study scheduled for Los Angeles for 1985.

For WNJU-TV New York, NYMPUS II follows last year's NYMPUS I (for New York Market Product Usage Study). And both, like Strategy Research Corp., use personal door-to-door interviews to avoid the non-phone home problem prevalent among Hispanic households.

In a recent issue of *Sources*, Elisa Soriano, research director for WNJU-TV, and Dale Dauten, publisher of the monthly newsletter and head of Research Resources, Inc., Atlanta, which

conducted the 500-interview study, describe the implications of such product use results like this:

Such data, they report, "show that Hispanic consumers, with their highly concentrated purchasing, are not just an important market segment, but are a market force that changes a brand's overall share of the market by as much as 50 per cent. (Hispanics exert) a leverage, or influence in the marketplace that is disproportionate to the actual size of the population."

In a sense, they point out, Hispanics are "economic bloc voters," concentrating their consumer influence on a relatively few brands in the relatively few markets where they are geographically concentrated. Thus, as backed by results of NYMPUS II, though Hispanics account for only 12 per cent of the metro New York market, because 40 per cent of Hispanics buy Libby's canned fruit, compared to 8 per cent of non-Hispanics who say Libby's is the brand they use most often, "Libby's share of users in New York almost doubles, from 8 per cent to nearly 14 per cent, simply because Hispanics so concentrate their purchasing."

'Information gap'

Many other such comparisons can be pulled from among brands in the 47 categories covered, and the authors also point out that among other reasons for such "brand bloc voting" is that Hispanics who have not been in the U.S. very long, "have less information about products and therefore are less likely to experiment." The obvious solution to this brand "information gap", of course, is Spanish language commercials.

NYMPUS' sister study in Chicago was commissioned by NetSpan affiliate WBBS-TV and covers 20 product categories. This was conducted by OMAR (for Operations Market Advertising Research), and is dubbed CHIMPUS I for first annual Chicago Market Product Usage Study. Coming up next year will be LAMPUS I, a similar product use survey of Los Angeles, sponsored by NetSpan affiliate KSCI(TV) and to be conducted by the same firm who produced NYMPUS I and II—Research Resources of Atlanta.

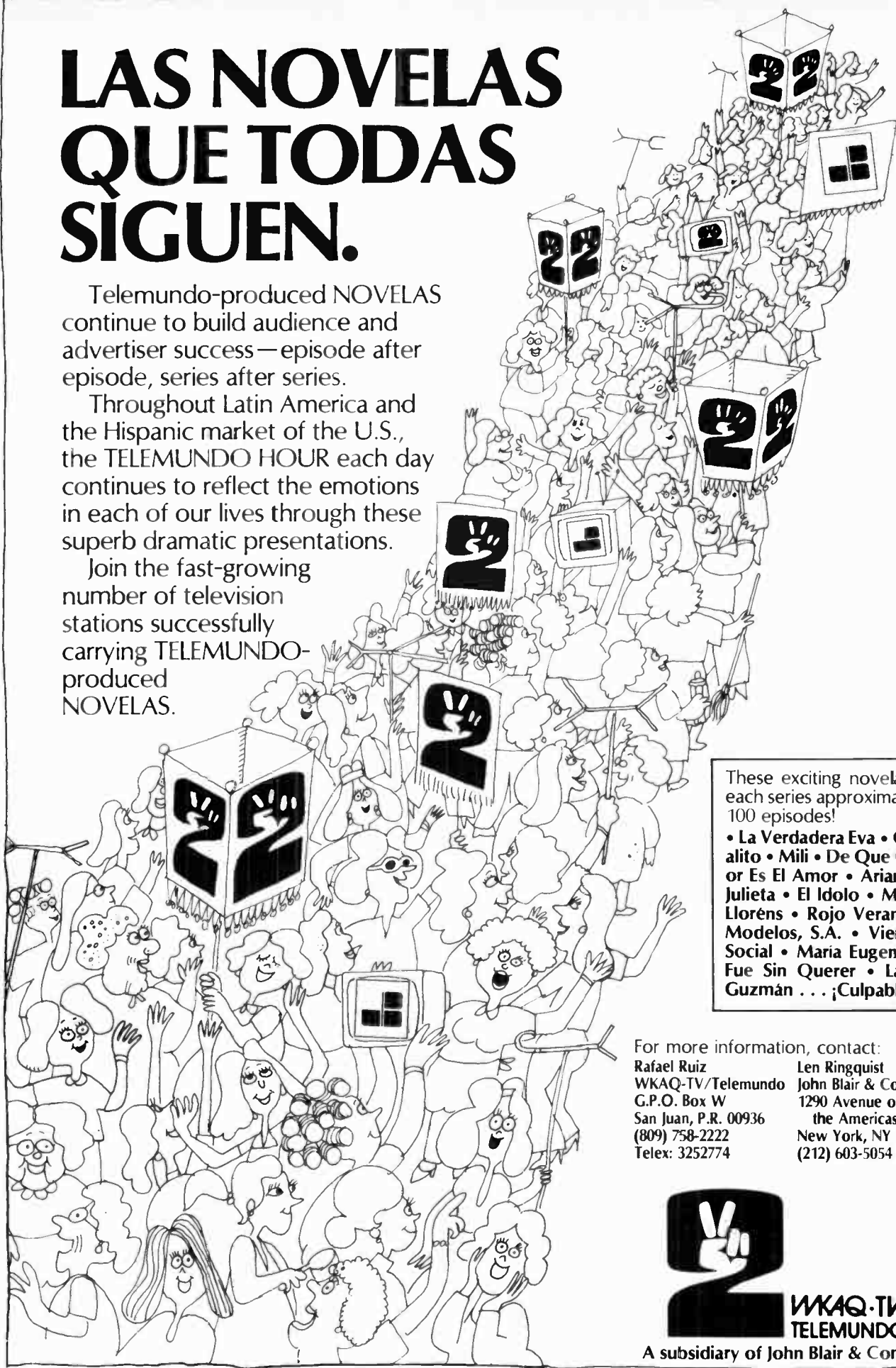
In a different type of study commissioned by Lotus Communication's KOXR Oxnard, covering Hispanic listeners in Ventura and Santa Barbara Counties in California, United States Research of Beverly Hills compared Spanish "Culture residents" of these two counties—those who speak Spanish at home—with those of Spanish origin, who are of

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**WKAQ-TV
TELEMUNDO**

A subsidiary of John Blair & Company

U.S. Hispanic market country of origin by market area—1984

	New York	Florida	California	Texas/Southwest
Cuba	4.8%	87.3%	1.1%	0.7%
Mexico	0.6	0.7	80.9	97.3
Puerto Rico	58.1	3.7	2.9	0.7
Central/South America	13.1	5.0	13.3	0.1
Dominican Republic	21.4	0.7	0.1	0.1
Spain	1.0	2.0	1.1	0.1
Other	1.0	0.6	0.7	1.4
TOTAL	100.0%	100.0%	100.0%	100.0%

Source: Strategy Research Corp.

¡HABLAMOS SU IDIOMA!

The enormous buying power of 3-million-plus Hispanics in Texas, plus millions more in other Southwest U.S. cities, is tapped daily by the most effective advertising vehicle in the region--the Texas State Network's Spanish Information Service.

Not only does SIS supply this significant and constantly growing market with news, sports, information and commercial messages, but it also talks to them in the language they understand and accept. SIS keeps Hispanics in the Southwest continuously updated with 15 newscasts daily, 70 per week, plus 17 sportscasts weekly, as well as special information programming.

Significantly, SIS originates the Dallas Cowboys football broadcasts in Spanish for stations throughout the U.S. and Mexico, making the Cowboys the most popular NFL team in the Spanish-speaking communities of both countries.

Find out more about our satellite transmission to affiliates in every major Southwest Hispanic market....Contact Jose Luis Madrigal, Director of Spanish Services, and see how you can capitalize on SIS's impact on this expanding and vital market segment. *HABLAMOS SU IDIOMA....We speak your language...and theirs.*



TSN Spanish Information Service

7901 Carpenter Freeway Dallas, Texas 75247 214-688-1133

M.I. METROMEDIA RADIO

Spanish ancestry, but who can be reached by both Spanish and English language media.

In these two counties, it was found that over three quarters of their Spanish origin respondents were also Spanish Culture residents who speak Spanish at home, and that these Spanish Culture persons add up to 179,000 people, or over 19 per cent of the total population of these two California counties.

Among the 160 household interviews conducted in Spanish, 77 per cent indicated a specific occupation, 13 per cent were housewives and 10 per cent were unemployed. Of those designating a specific occupation, 64 per cent were in blue collar jobs and 36 per cent were white collar workers. Average household earnings for the entire sample came to \$16,600 a year, against \$14,800 for the Spanish Culture group. The 73-page report also covers household size, education, automobile ownership and other product use, grocery and department store patronage, use of banking services and credit cards, entertainment, patronage of fast food outlets and radio listening. Some 81 per cent of the total sample reported listening to Spanish language radio, with almost half averaging three or more hours a day with radio.

KMEX-TV study

Another annual brand use study is *Spanish Los Angeles*, covering that market's ADI, provided by SIN's KMEX-TV. Conducted by Market Development, Inc., its findings confirm similar studies, indicating that in the case of the Los Angeles market, 86 per cent of Southern California Hispanics speak Spanish, with 62 per cent of the women and 58 per cent of the men speaking "only or mostly Spanish."

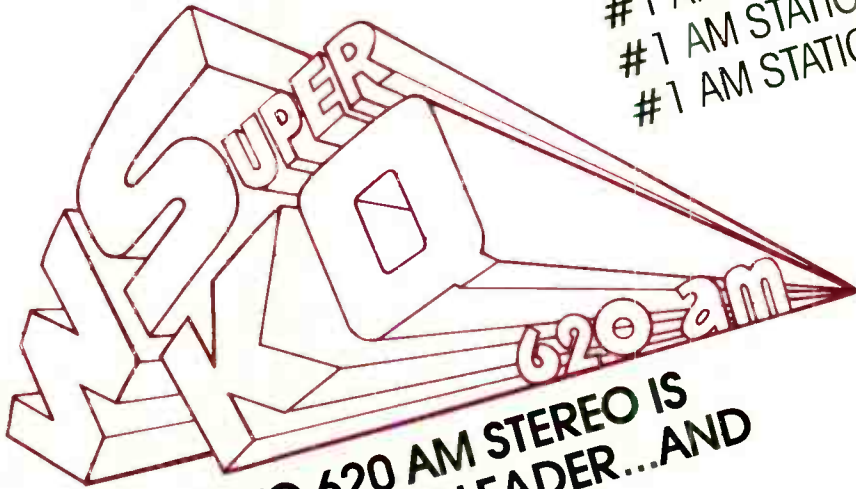
The KMEX-TV study also segments its respondents into three language groups and breaks out time spent with television, radio and print by each group (see broadcast story). As for demographics, the study found that the "mostly English speakers" pull down annual incomes averaging \$26,900, that 56 per cent own their own homes, that many hold white collar jobs, and that there's a greater likelihood of dual wage earning families among this group.

Among the "mostly Spanish speakers," annual income drops to \$13,200, most husbands are blue collar workers, and there's less likelihood of dual wage earners. In between are the "bilinguals," who average \$17,200 and of whom 42 per cent are homeowners. Here again, most husbands are blue collar workers

QUESTION:

Which AM Radio station is #1 in New York*?

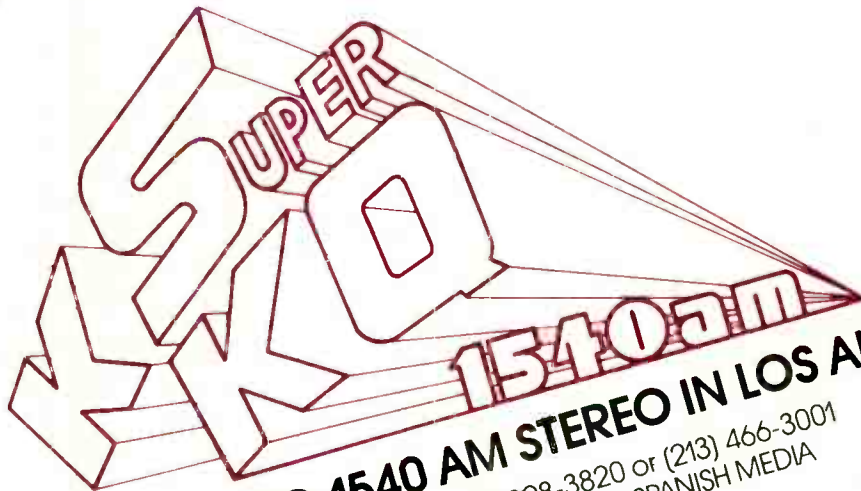
- #1 AM STATION WOMEN 18-34?
- #1 AM STATION WOMEN 18-49?
- #1 AM STATION WOMEN 25-34?
- #1 AM STATION WOMEN 25-49?
- #1 AM STATION WOMEN 25-54?



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REPRESENTED NATIONALLY BY CABALLERO SPANISH MEDIA

*Arbitron
Spring '84
6-AM 12MID
Mon-Sun

U.S. Hispanic market age/sex distribution

	U.S. Hispanic Population (000)	% distribution
Males 18-34	2,921.1	16.6%
Males 35-49	1,335.2	7.6
Males 50-64	735.5	4.2
Males 65+	421.0	2.4
Males 18+	5,412.8	30.8
Females 18-34	2,810.6	16.0
Females 35-49	1,413.7	8.0
Females 50-64	874.1	5.0
Females 65+	500.3	2.9
Females 18+	5,598.7	31.9
Teens (12-17)	2,124.1	12.1
Children (0-11)	4,427.1	25.2
TOTAL	17,562.7	100.0
MEDIAN AGE	23.6	

Source: Strategy Research Corp., 1985

and many of the women stay home with their families.

And from Ontario-Riverside, Calif., KNSE provides updated Census data on Hispanics broken out for each of 16 cities and towns within the sections of the four counties covered by KNSE—Los Angeles, Orange, Riverside and San Bernardino Counties. Data include Hispanic populations, age breaks, and information on income, working wives, property values, proportion of homes where Spanish is spoken, and breakouts by nation of origin, all computer-accessed from the 1980 Census, with estimated increases since 1980 added.

Meanwhile, SIN followed up its initial look at the Hispanic automotive market last year with a second vehicle registration study conducted by Donnelley Marketing and the R. L. Polk & Co. This one covers the 1982 model year, comparing Polk's total registrations with Spanish surname registrations in 18 bilingual ADIs, adding up to 73 per cent of all households in "Spanish USA." Product is the number of new cars and trucks bought by Hispanics in 1982, plus an analysis of the relationship between each market's Hispanic density and the Hispanic share of the local automotive market.

Examples include McAllen-Brownsville, where 73.8 per cent of all ADI households are Hispanic, and where 51.8 per cent of all 1982 car and truck registrations were Hispanic. Or Miami,

where 21.8 per cent of all households were Hispanic, and where Hispanics bought 15.9 per cent of all new vehicles.

Adding up all households in the 18 markets analyzed, yields 13.3 per cent that are Hispanic, and the 18-market total of Hispanic 1982 auto registrations came to 8 per cent of all registrations. SIN research vice president Bob Hitchens converted the percentages to numbers to come up with an 18-market total of 133,947 new cars and trucks. Projected to all of "Spanish USA," beyond these 18 markets, that becomes 183,489 new model vehicles, he says. And at an average of \$9,910 per unit (in 1982), that comes to an Hispanic automotive market of \$1.8 billion.

But that's just *new* vehicles. Similar conservative Hitchens projections based on SRC car ownership figures for Hispanics in major markets, and not counting multi-car homes, add up to 56 per cent of Hispanic households with at least one car. Projected to all 4.7 million households in "Spanish USA," that comes to at least 2,632,000 cars or trucks, all drinking gas and oil, and that, eventually, need new tires and parts.

A different kind of research for Ogilvy & Mather Hispanic yields suggestions for copy writers. Under the direction of Jane Fitzgibbon, O&M senior vice

Findings suggest that Hispanics are "significantly more likely than Anglos to believe that advertising represents an honest and helpful portrayal of products and people. Hispanics do not voice the amount of skepticism about advertising that many Anglos report."

Language not enough

The O&M findings also agree with previous research suggesting that use of the Spanish language alone is not enough: "Understanding the Hispanic ethos, their cultural-specific behavior, and motivational patterns are the real key to unlocking the potential of the Hispanic market."

Similarly, WSUA's Levin told conferees at the Miami sessions of SRC's seven-city, nationwide Hispanic Market Seminar series this fall, "Great, memorable and effective advertising is idiomatic. It uses nuance, and plays on the memory bank of life experience we build, from childhood forward. Effective advertising is aimed at this cultural core. It is created by sensitive, intuitive people who understand the psyche—the culture—of their consumer. Advertising must be emotional, and emotion and culture are interrelated. The Spanish language is the way to touch these emotions. But great advertising can not be

Years of school completed by persons of Hispanic origin 25+

	Total United States	Total Hispanic origin	Mexican origin	Puerto Rican origin	Cuban origin	Other Hispanic origin
Males 25 years & Over (per cent)						
Any elementary	18.5%	39.1%	46.0%	36.3%	32.6%	25.4%
Any high school	45.3	38.1	35.8	46.4	32.6	40.9
Any college	36.2	22.8	18.2	17.3	34.8	33.7
Females (per cent)						
Any elementary	18.0%	41.3%	47.4%	40.6%	37.5%	29.7%
Any high school	53.9	42.1	40.1	45.4	36.3	46.2
Any college	28.1	16.6	12.5	14.0	26.2	24.1

Source: U.S. Department of Commerce, Bureau of the Census, Strategy Research Corp., 1985

president, director of planning and research development, respondents from two former Simmons Market Research Bureau samples were reinterviewed by telephone.

One sample formed a control group of Anglos and the other was formed from among Hispanics formerly interviewed by Simmons. Results appeared in O&M's June 1984 *Listening Post*.

created for one culture, then be merely translated for another. That lacks sensitivity. The advertising message will miss the target and may even harm the brand."

One aspect of Levin's "cultural core" turned up by the Ogilvy & Mather findings, as well as by previous research, is Hispanics' traditional love of home and family. This, says Bernadette Brusco,

Employment by occupational group

U.S. Hispanics by sex and type of Hispanic origin

	Total Hispanic origin	Mexican origin	Puerto Rican origin	Cuban origin	Other Hispanic origin
Employed females 16 years & over					
Managerial and professional	12.5%	10.8%	13.4%	15.7%	14.8%
Technical, sales, administrative support	39.0	37.5	42.0	42.8	39.4
Service	20.8	22.8	15.2	12.4	21.6
Farming, forestry & fishing	1.8	2.9	0.4	0.3	0.6
Precision production, craft & repair	3.9	4.0	3.5	4.4	3.7
Operators, fabricators & laborers	22.0	22.0	25.5	24.4	19.9
Employed males 16 years & over					
Managerial and professional	12.0%	9.0%	11.4%	22.3%	17.6%
Technical, sales, administrative support	14.9	12.2	18.6	23.1	18.1
Service	13.3	12.2	17.4	12.4	14.5
Farming, forestry & fishing	6.5	9.2	2.2	1.4	2.9
Precision production, craft & repair	20.7	21.9	16.1	18.7	20.1
Operators, fabricators & laborers	32.6	35.5	34.3	22.1	26.8

Source: U.S. Department of Commerce, Bureau of the Census, Strategy Research Corp.

general manager of O&M Hispanic, suggests emphasizing in-home ad scenarios. Similarly, she adds, Hispanics' "more traditional view of women demands male announcers and authority figures in commercials. And marketers should be careful not to portray men in male-female situations as morons. Even in such areas as housecleaning, where men would be expected to know little or nothing, denigrating the male would disparage Hispanics' belief in male authority."

The O&M researchers also, say that Hispanics, "probably because of the lower economic base they start from," tend to be more optimistic than Anglos and are more likely to expect their lives to improve over the next five years. And as WJTV-TV's Carlos Barba points out, "They now have more and more role models to support them in this belief," with more Hispanics in recent years entering professional and management positions at a faster rate than any other group in U.S. history.

Therefore, says O&M's Brusco, one key to the Hispanic market "may be to shape advertising around our aspirations.

The #1 Spanish Language Combination in S. Florida!



50,000 WATTS—AM 1140

LA CUBANISIMA—Miami's top-rated station. News, Music, Novelas and Talk Shows!



100,000 WATTS—FM 108

Music and Sports for S. Florida's affluent young Latins!

Call S. Florida's Latin Market Experts:
JACK NOBLES, National Sales Manager

(305) 649-8989

WQBA—SUPER Q / 701 S.W. 27th Ave. / Miami, FL 33135

REPRESENTED NATIONALLY BY

EASTMAN  RADIO, INC.

the CABALLERO RADIO NETWORK 

Median U.S. Hispanic family income by region—1985

Region	Median family income
Northeast	\$14,400
Southeast	24,100
Central	20,600
Southwest	19,500
Northwest	22,000
Pacific	21,300
U.S. Hispanic median	\$19,900

Source: Strategy Research Corp.

Stress quality and benefits, not price." Among her other do's and don'ts are to be sure to tie advertising into Hispanic culture, but avoid cultural stereotypes and tokenism. She also advises showing Hispanics as contemporary, both in dress and settings, since, "Costume dramas in which Hispanics are shown in uniquely 'Hispanic' activities can be offensive." And she warns that because Spanish speaking viewers also see and hear general market media, the Spanish language advertising requires "careful strategic integration with the general market campaign. The last thing a client needs is a confused message. The goal should be to make both the Spanish and English language messages reinforce each other."

Also discussing integration of dual

language campaigns, Margo Silva, account supervisor at Y & R's Bravo division, says her creative team "keeps our advertising as closely in line as is practical with the general market campaign, to maintain the same product image that the general advertising projects. However, we usually adapt the basic general message to give it a tone and ambiance, and of course, different talent, that's more easily acceptable to Hispanics."

Silva explains that there are cases where a play on words that can be funny in English may make no sense in Spanish: "A straight word-for-word translation would be useless. We have to come up with something more appropriate that means something to Hispanics."

In the case of jingles, she adds, "We can take the same basic melody and give

it a Latin beat, just as Delta Airlines, even where both commercials are in English, will arrange one version for country music stations and another for easy-listening stations. But listeners to any format immediately recognize the basic melody as Delta's."

And just as Ogilvy's research underlined Hispanics' traditional love of family, Bravo's Silva also reports making more use of "slice of life in a closely-knit family setting. Most Hispanics feel a greater sense of belonging to a big family, with several brothers and sisters or aunts and uncles around.

"So we make more of the kind of commercials Oldsmobile runs on general market television, with Dick Van Patten's family crowding into its family station wagon."

Estimated personal consumption expenditures by region—

(Millions of dollars)

	Total	Durable goods	Non-durable goods	Services
Total U.S. Hispanic	\$94,144	\$11,969	\$3,750	\$44,666
Northeast	14,687	1,867	5,852	6,968
Southeast	11,265	1,432	4,488	5,345
Central	7,997	1,017	3,186	3,794
Southwest	23,430	2,979	9,335	11,116
Northwest	4,019	511	1,601	1,907
Pacific	32,746	4,163	13,047	15,536

Source: Strategy Research Corp., 1985

Based on projections from a 1982 vehicle registration study of 18 ADIs by Donnelley Marketing and R. L. Polk, SIN's Bob Hitchens comes up with 183,489 new model vehicle purchases for "Spanish USA" in that year. And at an average of \$9,910 per unit (in 1982), that comes to an Hispanic automotive market of \$1.8 billion.



<p>KLB 1420 LUBBOCK</p>	<p>RADIO KAMA EL PASO/JUAREZ</p>	<p>KN LOMPOC/SANTA MARIA</p>	<p>KXYZ HOUSTON</p>
<p>KR RADIO MX CANA PUEBLO/ COLORADO SPRINGS</p>	<p>KCVR 1570 KHZ SACRAMENTO</p>	<p>WS SUPER KQ NEW YORK CITY</p>	<p>ESTEREO 98 KQXX FM 98 McALLEN</p>
<p>KXKS 1190 AM ALBUQUERQUE</p>	<p>K-LOVE RADIO AMOR 107.5 FM LOS ANGELES</p>	<p>KBNO 1220 KC DENVER</p>	<p>WEMO RADIO SD SAN DIEGO</p>
<p>LA FABULOSA KIRT AM 1580 MISSION</p>	<p>WRYM RADIO 840 HARTFORD/ SPRINGFIELD</p>	<p>KEAP FRESNO</p>	<p>Radio Ambiente 105 FM WOJO CHICAGO</p>
<p>KGBT 1530 RADIO PANAMERICANA HARLINGEN/ BROWNSVILLE</p>	<p>SUPER Q FM 108 MIAMI</p>	<p>KIQI LA GRANDE AM 1010 SAN FRANCISCO/ OAKLAND</p>	<p>TOP STATIONS IN EVERY MAJOR SPANISH MARKET. Means CABALLERO SPANISH RADIO</p> 

Food and beverage items use index—1984

	Total Hispa- nics	Total non- Hispa- nics	Hispa- nic to non- hispa- nic
Baby food—jar	25.1%	6.9%	363.8
Beans— canned—water & salt	42.3	40.0	105.8
Beans— canned—ready to eat	52.0	27.0	192.6
Beer	59.0	54.0	109.3
Coffee— ground—American style	48.7	64.5	75.5
Coffee— ground—Latin style	52.2	5.8	900.0
Drinks—fruit type	79.4	48.7	163.0
Dog food	21.1	38.4	54.9
Fruit juice— frozen	57.4	73.1	78.5
Lunch meats— packaged	51.4	61.8	83.2
Malt liquor	13.3	4.7	283.0
Olive oil	69.2	45.4	152.4
Potato/corn chips	74.2	70.6	105.1
Rice—regular	97.7	86.1	113.5
Salad dressing— prepared	59.6	75.4	79.0
Shortening	48.5	72.9	66.5
Soft drink—diet	35.5	46.8	75.9
Soft drink— regular	88.3	67.8	130.2
Spaghetti— canned	34.0	19.1	178.0
Spaghetti—sauce	48.5	43.3	112.0
Tea	70.6	89.7	78.7
Tomato Sauce— canned	88.3	81.9	107.8
Vegetables— canned	64.5	77.8	82.9
Vegetables— frozen	52.5	81.1	64.7
Yogurt	60.4	43.0	140.5

Source: Strategy Research Corp.

Silva says that it's only where research shows that the image of the product projected by the general market advertising would leave an Hispanic cold that we go beyond adaptation and give the product a completely different look and execution."

However, adds Silva, "We don't make it different just for the sake of being different. We try to use as many elements of the general campaign as we can, and still make our Spanish version as appealing as possible to our audience. So our first step is to review the client's general campaign. That gives us the basic direction of his thrust, and, of course, all clients have their own do's and don'ts, which apply to all their advertising, whatever the language."

Chamber of Commerce

At Caballero Spanish Media, president Eduardo Caballero observes that the influence of the U.S. Hispanic Chamber of Commerce has grown tre-

ucts which provide superior consumer satisfaction," to write to their White Plains headquarters.

Marketing post

Caballero also points to General Foods' creation of the new post of director of Spanish marketing and the appointment to that post of "a man of David Shook's experience—a man who emphasizes the need 'to talk to us in Spanish,' if a company wants to sell to us."

Still another sign of progress, adds Caballero, is the "major advertising support by top U.S. corporations of the two business magazines, *Hispanic Business* and *Hispanic Review of Business*, and growing circulation of these magazines among managers of these same corporations."

All these developments, points out Caballero, "show that top management of these major companies is today assigning growing importance to the

"We try to use as many elements of the general campaign as we can and still make our Spanish version as appealing as possible to our audience," says Bravo's Margo Silva. "Our first step is to review the client's general campaign. That gives us the basic direction of his thrust, and, of course, all clients have their own do's and don'ts, which apply to all their advertising, whatever the language."

mendously. This, he points out, can be seen in the increase in the number of Fortune 500 corporations represented at this year's convention in September in San Antonio, compared to the 1983 meeting in Tampa, and also in the top level managers representing these companies. Top executives, including company presidents, were in San Antonio, from such companies as General Foods, AT&T, Kraft, Coca Cola, Anheuser-Busch, Miller Brewing, Coors and Strohs—"all there to make sure that Hispanic business men realize the doors are open at these major corporations who want to do business with us."

General Foods, for instance, took out a full page ad in the USHCC's convention directory, speaking of its pride in being part of this fifth annual convention, and inviting those interested in information about vendor opportunities, job opportunities, community involvement, "or about the many quality prod-

business potential of a market that is growing greatly in buying power, as well as size."

Among the things these U.S. corporate managers see are figures such as these reported by the USHCC: An estimated 7,300 Hispanic-owned firms in the greater New York area, 9,500 Hispanic firms in the Chicago area, 48,000 Hispanic-owned businesses in Florida, 84,000 in Texas, and 131,000 Hispanic companies in California, with an estimated \$8.8 billion in gross receipts.

For as President Ronald Reagan wrote to the organizers of last year's Chamber convention: "To every cynic who says the American Dream is dead, I say: Come to the Hispanic business community.

"Come see how entrepreneurs of Hispanic descent are not just building new corporations—they're building America's future for all of us." □

Crack

ARIZONA'S EVERGROWING HISPANIC MARKET WITH



To reach the 500,000 Hispanic residents of both Phoenix and Tucson, KTVW channel 33 is all the Spanish you need to know.

You also should know that Hispanics place more value than other audiences on advertised brands. And the advertising they respond to best is in Spanish. In fact, independent research has shown Hispanics recall Spanish language commercials 2½ times better than English commercials.

And in a single buy, KTVW delivers Phoenix as well as Tucson (K40AC) audiences to become a direct line to \$1.5 billion of buying power.

For more information about the SIN affiliate in Phoenix, contact: (602) 243-3333
Mike Flynn, General Sales Manager

33
KTVW

**ANOTHER SIN TELEVISION
NETWORK AFFILIATE**

HISPANIC BROADCAST FOCUS

Keen competition for listeners translates into higher billings

In the Southwest, stations often take advantage of wide open spaces to stage special events with advertiser tie-ins. At r., KCOR San Antonio, one of the oldest Spanish outlets, sponsors an Hispanic state fair.



Competition is heating up in the Spanish-language broadcast market. More radio and television stations are coming on-line in a market that's picking up interest as the pace of change picks up.

This reflects—and is a cause of—dramatically rising broadcast ad billings this year—as much as 55 per cent for radio and 70 per cent for TV, according to one estimate. Among the more active clients are bellwether advertisers like Procter & Gamble and General Foods.

Change has reached the point where, in a few of this country's larger Hispanic

markets, radio stations are starting to program, promote and sell more like general market stations. No longer are one or two outlets trying to be all things to all Spanish-language listeners. Instead, each is picking out its own segment to zero in on, and programming accordingly.

Says Nancy Tellet, media director of Hispania, J. Walter Thompson's Spanish-language division: "Today, there's more audience segmentation and more competing formats in the major Spanish-speaking population centers like Los Angeles, New York, Miami, and Hous-

ton." In Houston, for example, Tellet describes KLVV and KLAT as programming "traditional music for the barrio. KYST favors a Tex-Mex sound. KEYH airs a more international blend, and KXKK(FM) features mellow, fine music—a good deal of classical piano, with an occasional number by Julio Iglesias. And KXYZ bridges the bicultural gap to reach high school-age Hispanic kids with a mix of modern rock in both Spanish and English."

Miami, like Houston, also supports seven Spanish-speaking radio stations. Los Angeles is served by four in Los

MAYBE YOU HAVE THE WRONG IDEA ABOUT WHO WE REACH.

It's a long way from the Hollywood of the 40's to the South Florida of the 80's.

But some advertisers still haven't made the leap.

They don't know just how "with it" today's Latin woman is. They still see her leading a conga line when, in reality, she's lighting up a disco, serving as a judge or bounding up the corporate ladder.

The fact is, she represents one of the most style-conscious and success-oriented markets you're going to find anywhere.

And in South Florida, nobody reaches these young, dynamic women better than Spanish-language Channel 23.



In the highly competitive 6 to 8 p.m. time slot, for instance, we reach more 18 to 34-year-old women than any other TV station in South Florida. English or Spanish.

What's more, we're number one any way Arbitron looks at us. In the Metro, ADI and Total Survey Areas. To top it off, they also rank us the number one Spanish-language station in the country.

WLTV, Channel 23. If you think you're reaching young Latin women any other way, well, frankly, your ideas are old hat. For the whole WLTV

story, call your SIN representative or our V.P. of Sales, Blaine Decker, at 305/856-2323.

WLTV 23 MIAMI

YOU'RE NOT SELLING SOUTH FLORIDA WHEN YOU'RE NOT SELLING ON SPANISH TV.



Carmen Gonzales



Broadcast executives are finding that major advertisers are looking more seriously at the Spanish market. Story board frames from commercials for Dove above, and Huggies, r., were created by Ogilvy & Mather Hispanic.

Angeles proper, plus another four within the outer ADI. And four Spanish language stations operate in San Antonio.

New York now has four fulltime Spanish language stations, with pioneers WADO and WJIT now joined by up-and-coming WSKQ and fulltime WKDM, the new call letters of WBNX, which had formerly aired Spanish language programming on a parttime basis. Meanwhile, Spanish Broadcasting System, parent company of WSKQ, is so happy about the way things turned out in New York that they've set December 4 as door-opening day for KSKQ Los Angeles. There, SBS has gone in with Jose Grimalt to put up \$5 million for what was formerly Capital Cities' 50,000 watt KZLA and turn it into Los Angeles proper's fifth Spanish language radio station, and what, together with New York's WSKQ, they envision as the base for Spanish language radio's first coast-to-coast, satellite interconnected music network.

According to one estimate, there are 165 fulltime Spanish language stations in the United States, not including those just over the border in Mexico that also reach U.S. listeners. Because of Mexican stations across the border, for instance, there's been only one Spanish-language radio station in El Paso itself, though





Bo McAllister on Success, Business and KWEX-TV.

“San Antonio Savings has been a part of the city since 1921. We’re San Antonio’s oldest and largest Savings and Loan. We’ve grown with the city and have expanded and adapted to suit the needs of our customers. That’s what success in business is all about. And part of that success can be attributed to advertising on KWEX. We’ve advertised on Channel 41 since its inception. The station has grown and changed to meet the needs of the people of San Antonio just as SASA has. With outstanding programs every season. It represents what the city of San Antonio is all about. Success.”

Bo W. McAllister III

Bo McAllister
Chairman of the Board
San Antonio Savings Association

KWEX-TV  **San Antonio**

Fluency of speaking Spanish by market area—1984

	Total	New York	Florida	California	Texas/Southwest
Very good/good	84.1%	93.0%	94.0%	78.2%	68.0%
Fair/poor/very poor	15.3	7.0	5.7	20.5	32.0
Can't speak Spanish	0.6	0.0	0.3	1.3	0.0

Source: Strategy Research Corp.

another is expected to join it this month or next.

In the Tijuana area, four of the 16 stations in that part of Mexico's Baja California not only cover San Diego, but reach into parts of Los Angeles.

Meanwhile, north of the border, Eduardo Caballero, president of Caballero Spanish Media, says the Spanish-language radio stations in the U.S. have enjoyed so much recent success that he is "aware of no station that has dropped its Spanish programming this year because it wasn't bringing in more advertising dollars."

Luis Diaz Albertini, president, Lotus-Albertini Hispanic Reps, expects to finish 1984 about 35 per cent ahead of last year, though this gain covers 87 radio stations, or 15 to 20 more than his sales team worked for last year.

Albertini reports that new advertisers on his stations this year include Stroh's beer. Also, both Amtrak and Procter & Gamble increased their budgets during 1984 in the Hispanic market. This, "tells me that Spanish radio must have worked very well for them when these major advertisers tried us on a much more limited basis last year."

New accounts

On top of advertisers like these, Albertini says his firm has also been working with several new accounts that he expects to come into Spanish-language radio for the first time during 1985. And he adds that he plans to approach advertisers for co-op dollars for his stations next year, also for the first time. Adding it all up, Albertini sees 1985 as "a good year for Spanish language radio, as more national advertisers come to recognize the growing importance of Hispanic buying power, and the key part radio plays in communicating to the listeners that have it."

Caballero marketing director Bob Benjamin explains that Spanish language radio "has long had a virtually recession-proof base of food, health and beauty aids, and household cleaning

product advertisers. But now, since the general economy has been on the upswing, business has been even better, with more durable goods advertising coming in."

As a result, Caballero himself says that the 80-plus stations he represents are, "on average, 15 to 20 per cent ahead of last year in ad revenue, with a few up as much as 30 and 40 per cent."

Manny Ballester, Caballero's vice president, national sales manager, adds that because many of the stations he works for have enjoyed higher ratings, "They've been asking, and getting higher rates. Some have been getting as much as 20 to 25 per cent more. But because their audience is also up, their CPMS are

still very favorable for the advertisers."

Agencies and costs

That's not exactly how some agency people see it. Jim Alexander, media director at Bravo, Young & Rubicam's Spanish language division, expresses concern about "the spiraling rate increases in Spanish radio. In some markets they haven't been justified by audience increases that are as big as the rate increases—though it's also true that demand is up because more advertisers want to be part of this market."

To such complaints, Walter Valentino, vice president, sales, for WSKQ asserts that, "Yes we raised rates as our audience climbed, but our CPMS are still lower than those for Anglo stations with the same sized audiences."

Valentino adds that, "Of course, short term, we could have made the same money by keeping rates as-is, and dumping our low commercial load policy. But only short term. It doesn't take too long after you start piling on more commercials each hour, before your listeners start turning the dial and looking elsewhere."

Agency complaints are one indicator



Media director Nancy Tellet of JWT's Hispania sees "more audience segmentation and more radio formats competing in the major Spanish-speaking population centers."

SAN FRANCISCO IS A SIN NETWORK CITY.



KDTV channel 14, the only Spanish language TV station in the Bay area is also the best way to reach the 671,000 Hispanics in San Francisco.

KDTV has won the loyalty of San Francisco Hispanic audiences not only by broadcasting seven days a week in their own language, but also by being involved in the community.

In fact, the KDTV audience is so large and so loyal that, during prime time TV hours, more Hispanic adults 18-49 watch KDTV than the NBC, ABC or CBS affiliates.

14 **kdtv**
SAN FRANCISCO

ANOTHER SIN TELEVISION NETWORK AFFILIATE

For more information call (415) 641-1400 or (408) 972-1400



M J ALVARADO/ASSOCIATES
Cresskill, N.J.



We're tops in New York...

- ★ NEWS ★ SPORTS ★ MOVIES
- ★ SOAP OPERAS ★ MUSICAL VARIETY
- ★ COMEDY ★ SPECIALS

and proud of it!

WXTV Channel 41 is proud to be New York's Top Spanish language television station.

After all, New York's 2.4 million Hispanics are a tough group to please. They represent over 20 different Spanish nationalities with as many preferences; especially when it comes to Music, Drama, Sports and Politics.

Our programming has to be the best to satisfy their varied tastes and priorities.

*** More Hispanic adults 18 + watch WXTV-41 from sign on to sign off, than any other New York television station. (19,800,000 gross impressions per week).**

* SRC; Apr/May 1984 Survey, M-F.

WXTV  NEW YORK

TWINBRIDGE PLAZA, 24 MEADOWLAND PARKWAY, SECAUCUS,
NEW JERSEY 07094 • TELEPHONE (201) 348-4141

AN SIN AFFILIATE

Hispanics of different origins having trouble understanding each other

	Total	New York	Florida	Calif.	Texas/sw
No	48.4%	43.1%	58.3%	44.4%	54.7%
Yes	51.6	56.9	41.7	55.6	45.3
Somewhat	17.9	13.4	23.3	19.3	11.3
A Little	16.9	25.2	9.3	15.4	20.0
A Lot	16.8	18.3	9.1	20.9	14.0

Source: Strategy Research Corp., 1984

of success. Another comes from Jesús Chavarria, editor and publisher of *Hispanic Business*. Estimates by his staff place 1984 advertising revenues for Spanish-language radio at \$100 million and the figure for Spanish-language television at \$118 million. That's up from an estimated \$65 million for Spanish-speaking radio last year and \$69 million for television, rises of 55 and 71 per cent, respectively.

That kind of growth is reflected by reports from radio sales chiefs like Milt Warren, national sales manager for WADO New York, who "still finds a few doubting Thomases," but adds that "On the whole, most major advertisers are looking more seriously at the Spanish market than ever before. General Foods has come into Spanish radio in a major

way for the first time, Hunt-Wesson Foods and Del Monte are in with more brands, and Procter & Gamble, in spite of their history of not using radio in the big TV markets, has seven brands with us this year.

"So, as of early November, we had already surpassed our ad sales volume for all of 1983."

Joe Schweighardt, vice president and general manager of WKDM New York, formerly WBNX, recalls that before the programming changeover went into effect in September, WBNX programming had been about 60 per cent Spanish language, plus some Italian programming and some religious shows in English. Then, he says, right after the switch to 100 per cent Spanish contemporary, designed to concentrate on

women, 25-34, "people were confused by our new call letters and our billing dropped. But once we settled in, and people got used to who we are and what we now sound like, billing went right back up to what we used to do, then later surpassed that. Now, in the past week, we did 70 per cent better than our best week in 1983.

He says that much of the increase has come from local retailers, night clubs, concerts, and club affairs like dances and Hudson River boat rides—"mostly from people with their own built-in rating service. In English they call it a cash register."

At the agencies, Herman Morales, senior vice president, general manager of Uniworld Hispanic, sees the "two biggest things that happened in Hispanic broadcast programming this year" as UPI's new satellite news network for Spanish language radio stations, and, in television, NetSpan (see previous story).

Morales says he's hoping that NetSpan picks up more TV stations beyond its base of Los Angeles, Chicago and New York, "because we hope it will grow into an alternative to SIN that gives advertisers an opportunity to choose. SIN's doing a good job, but some real competition could help keep rates in line."

NetSpan's base is Carlos Barba's WJNU-TV New York, KSCI(TV) Los



Castor Fernandez, Jr., president of Castor Spanish International, receives one of the seven "Cervantes" his agency won at the 1984 Cervantes Awards presentation last month. Presenter is Rafaela Travesier of WADO New York and president of Hispanics in Communications.

Angeles, and WBBS-TV Chicago. In its first year, NetSpan programmed half a dozen specials besides its regular weekly Spanish language programming and New York sales manager Andrea D'Amico says it's lined up as many as 22 affiliates for such specials as *Menuedo in Concert*. So far, she reports, every special has been sold out, and "to such top-line clients as Ford, Coca-Cola, Pepsi, Sears, AT&T and Kraft."

In Los Angeles, KSCI(TV) general manager Paul Niedermeyer, says the major difference between NetSpan and SIN besides number of affiliates is that, "We are not interconnected on the ground or by satellite.

**GOLD MEDAL WINNER
XXIII OLYMPIAD
LOS ANGELES 1984**

**FOR KMEX-TV AND
PAUL GONZALEZ,
JUST STEPPING
INTO THE RING WAS
NO GUARANTEE
OF SUCCESS:**

Paul's journey to success has taken him from humble beginnings in Texas. To boys club boxing. To the U.S. Amateur Championships. To the Pan American Games. To the 1984 Olympics.

The KMEX journey began as Los Angeles' first UHF station. To a station serving a small community. To a station serving a large community. To the nation's eleventh independent station and America's #1 Spanish language television station.

We cheered Paul as he headed toward Olympic Gold. We understood his quest for greatness.

KMEX-TV 34

SIN SIN
NATIONAL
SPANISH
TELEVISION
NETWORK

In 1983
MORE Television Stations
Ran MORE Ads In
Television/Radio Age
Than In
Any Other Publication*

* 1/6th page or better

In 1983
MORE Radio Stations
Ran MORE Ads In
Television/Radio Age
Than In
Any Other Publication*

* 1/6th page or better

"We bicycle our tapes so that affiliates have the flexibility to choose which of our offerings they want to take, and, of those that they take, when to program them. We call it 'Local programming

with network efficiency.' "

Niedermeyer also explains that "New independent stations are going on the air every month. In those markets with heavy concentrations of Hispanics, the

new indies will need Spanish-language alternatives to compete."

"And not just new independents," adds D'Amico. KGMS(TV) in Laredo, an NBC and ABC affiliate, dropped some of its network game shows to substitute a couple of novellas in Spanish. Ratings improved so much during these time periods that they were able to go out and pick up eight or 10 pieces of new business."

At Uniworld, Morales notes that, "There have been previous attempts to create a Spanish-language syndicated radio news service, but tapes seldom reached all the stations at the same time. Now UPI's satellite transmission offers the possibility of simulcasting the news just like a wired network. That turns what has been a regional medium into a national network, so that when you buy a commercial, it can actually run simultaneously in 30 or 40 markets. It's a real network for the first time in Spanish radio."

Thus, concludes Morales, "Developments like UPI's and NetSpan help make Spanish-language agencies more effective for our clients, and also give us additional reasons that help us pick up more new accounts."

Telephone ownership status

ADI	Hispanic households		
	Without phone	Unlisted phone	Listed phone
Corpus Christi	26%	27%	47%
Fresno	31	31	38
Los Angeles	40	42	18
Miami	8	38	54
New York	44	42	14
Phoenix	39	32	29
Sacramento	24	33	43
Salinas	46	29	25
San Antonio	13	44	43
San Francisco	22	42	36
TOTAL U.S. HISPANICS	32%	37%	31%

Source: Strategy Research Corp. "Spanish Television Audience Research"—1984

A TODOS NUESTROS CLIENTES:

On behalf of the Lotus-Albertini Hispanic Reps company and our affiliates throughout the country, we thank you for including Spanish language radio on a continuing basis in your marketing plans.



**LOTUS
ALBERTINI
HISPANIC REPS**

50 EAST 42nd STREET
NEW YORK, N.Y. 10017 (212) 697-7601

OFFICES IN:
CHICAGO
LOS ANGELES
SAN FRANCISCO
DALLAS
ATLANTA

UPI's progress

One year old on October 5, UPI's *Nuestra Noticias (Our News)* already has 37 affiliates, including 12 in Puerto Rico and the Lotus Communications stations, including WMDO in Washington, available to ambassadors and embassy staffs of every Spanish-speaking country in the free world. The network's live sources include correspondents of Spain's worldwide EFE news agency, as well as UPI's own domestic news team. EFE newsmen in every major Hispanic capital feed beeper reports 24 hours a day that go into the network's six-minute hourly newscasts.

Cristobal Tortosa, UPI vice president of Spanish-language services, says the network has affiliates in eight of the top 10 U.S. Hispanic markets and that all 37 cover 80 per cent of Spanish USA. *Nuestras Noticias'* success, he adds, will lead to creation of an additional UPI newswire, written and edited specifically for Spanish language broadcasters in the U.S.

Though TV ad expenditures are rising, at Ogilvy & Mather Hispanic, general manager Bernadette Brusco observes that, with a few scattered exceptions in the largest markets, the rate of growing competition in Spanish-language radio has not yet spread to television. The reasons, she adds, are largely economic.

“People see that having a Spanish radio station in a market with a large concentration of Hispanics can be very lucrative. So a second and third station come in, and find they must skew their programming to a particular segment of the Hispanic audience in order to be different enough to carve their own niche.

“On the other hand, TV production is so tremendously expensive, and so are startup costs for a new television station, that it holds down the rise of new stations. But now there’s enough new additional ad dollars coming into the Hispanic market, that I think could support more second Spanish TV stations.”

At Y & R’s Bravo, media director Jim Alexander also complains that “Except for a very few of the very largest Hispanic markets, there’s little choice on television. With only one Spanish channel to choose from in most markets, there’s often a big audience drop in some markets at 9 p.m. when the Anglo networks start up their action series and blockbuster movies.”

Thus, Spanish-language television rep Charles Curran, now affiliated with Caballero Spanish Media, points out that KINT-TV El Paso is one of the few Spanish language television stations to come on the air this year, where it showed up in the May Arbitron, and in both Arbitron and Nielsen in August. And Houston has a new low power Spanish language station, K45AK, affiliated with SIN.

But San Antonio still relies on cable for its only Spanish-language TV service, and while the Brownsville-McAllen-Harlingen market can receive over-the-air Spanish language television, it comes from across the border, from XRIO-TV in Matamoros, Mexico, though the station is a VHF (channel 2) under U.S. management.

Two New York stations

New York has had the benefit of two Spanish-speaking television stations for years—SIN affiliate WXTV(TV) and WNJU-TV. At WNJU-TV Tom Johansen, vice president, director of sales, reports that business “has been good, and the quality of NetSpan’s new specials and regular programming has been a big help.”

Johansen reports nearly a \$2 million increase over 1983’s \$10 million ad revenue. He says there’s been an increase in the number of major national accounts on his station, and higher budgets from some existing accounts. But he adds that “A good many national accounts are still only testing the idea of advertising to


Hispanics, or they treat the advertising they do as charity, or as a ‘minority commitment,’ and not as a real business investment on which they expect a return.”

In defense of such advertisers, though, Johansen concedes that neither Nielsen nor SAMI product indexes are in New York’s estimated 6,000 bodegas, “and to really find out just what kind of return they are actually getting, they would


have to spend a tremendous amount of money to set up separate Hispanic marketing divisions. No one can blame them for not doing that.”

He adds that black-programmed stations are hurt in much the same way: “National advertisers spent only \$570 million to reach Black America in 1983, also mostly because they don’t know how much of their sales are actually made to blacks. So in 1983 national advertisers


WANT TO REACH AN 80% HISPANIC MARKET?



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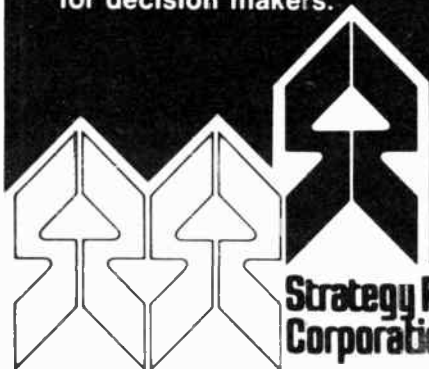


Station promotions know no geographic boundaries or formats. At l., crowded stadium at event sponsored by KSSA Dallas-Ft. Worth; at r., WNJU-TV float in New York's annual Desfile de la Hispanidad parade.

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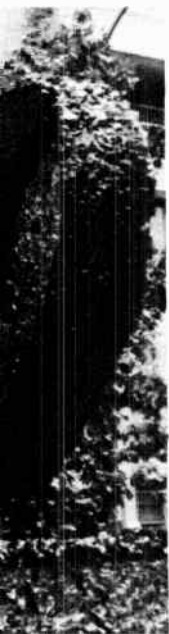
spent only \$325 million to advertise to Hispanic America. That's less than they invested in the one island of Puerto Rico—where they spent \$390 million—because they *know* exactly how much they sold to Puerto Ricans.”

Meanwhile, at SIN, executive vice president Bill Stiles expresses satisfaction that “At long last, we’ve finally become legitimate children in the marketing world.”

Stiles reports combined ad revenue for both the SIN National Spanish Television Network and its individual stations “that should come to \$45 million for 1984. Two thirds of that total is for the full network. We’ve grown steadily every year since 1978, and if we don’t grow 30 per cent a year, we think we’re standing still.”

By way of comparison to 1983, Stiles reports that SIN will air 164 elimination matches and World Cup Soccer finals, all over Latin America and Europe next year, plus an introductory program of color commentary and ceremonies. Stiles says that the total price tag on this full, 165-event package, “will add up to more dollars than our whole network billed in 1983—in excess of \$30 million.”

Fourteen of the top 15 advertisers are SIN clients, says the broadcast company. These include Procter & Gamble, General Foods, Colgate-Palmolive, American Home Products, Johnson & Johnson, American Airlines, Budweiser and Kraft.



guage television. Many of our viewers are bilingual and do watch some of both. But even with a Spanish soundtrack added to made-for-English-language programs, we assume most of our regular viewers will return to us most of the time, because our programs are more culturally attuned to their natural tastes and preferences."

Ogilvy's Brusco notes that large

packaged goods clients "are now beginning to recognize the value of advertising in Spanish, just as the soft drink, beer and fast food advertisers have for some years."

She refers to this latter group as "political accounts" because, "local, minority-owned bottlers, distributors and franchise holders are in a position to form associations to persuade their par-

Stiles says that about half of SIN's 1984 advertisers have been with the network for awhile, and that the other half are new brands, "including two almost completely new categories. These are Metropolitan Life Insurance Company and Ford Motor Co. Ford had placed a small budget on SIN last year, but "is now with us in a big way," says Stiles. "This is the first year we've seen appreciable chunks of factory money—as opposed to the local auto dealers who've used our stations for years, because they *know* who's buying their cars in their own home towns. But now that Ford is with us, we anticipate that Detroit's other auto makers won't be far behind."

Asked about the new FCC-approved stereo TV receivers with multi-channel sound capacity (TV/RADIO AGE, July 23) and the possibility that some Anglo stations could add a Spanish soundtrack to their regular English language programming as a Secondary Audio Program (SAP), SIN's Stiles says, "We're looking at it with interest—particularly for its potential for our specials and sports events with universal appeal. For instance, The Miami Grand Prix auto race and the Toyota Cup soccer we're carrying are being done with dual language narration using SAP."

On the receiving end, though, Stiles says that SIN "does not consider itself in serious competition with English-lan-

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**Spanish Television
24-hours-a-day**

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(214) 256-1594**



Hispanic stars of broadcast specials for music lovers of all ages include Julio Iglesias, top l., and Plácido Domingo, r., who shared the spotlight in the October 26 special on SIN, and Menudo, below, whose concert was one of the top rated specials on the new unwired NetSpan TV network.

Colgate
Gulf
Ajax
Jell-O

Puerto Rico Tourism
Company
Pan Am
Kentucky
Fried Chicken

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Call Chico O'Farrill

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Brenda Feliciano

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 KPHX PHOENIX	Es... Radio Suave WSUA 1260AM MIAMI	SAN FRANCISCO	 W-OBA MIAMI
 KLOA SAN ANTONIO	XEFE LAREDO/NUEVO LAREDO	KSSA  RADIO 1270 AM VARIEDADES DALLAS	HISPANICA  WJIT 1480AM NEW YORK CITY
KXEM 1590 McFARLAND/ BAKERSFIELD	 KSO SUPER LOS ANGELES	WTEL 860 KC PHILADELPHIA	 KPPS SAN DIEGO
LA FABULOSA KABQ AM 1350 ALBUQUERQUE	 KUNO 1400 CORPUS CHRISTI	KLAT LA TREMENDA HOUSTON	WAMA 86 TAMPA
 TenQ KTNO AM 1020 LOS ANGELES	 KAZA 1290 on the dial SAN JOSE	DECADE OF THE HISPANIC KESG STEREO 94 DALLAS/FORT WORTH	TOP STATIONS IN EVERY MAJOR SPANISH MARKET. Means CABALLERO SPANISH RADIO 

ent companies to do business with us.”

Brusco also believes that, “Down the road, I think more packaged goods clients, like these bottlers and franchisees before them, are going to recognize the necessity of the three-way approach: product advertising integrated with their English language advertising, vendor programs and deep community involvement. More advertisers will come to realize that, to be seen as good corporate citizens by Hispanic consumers, they’ll have to do all three.”

As for helping advertisers with “deep

community involvement,” Caballero points out that, “As more stations prosper financially, they can afford to do more for their communities.”

Thus, during this election year, WQBA Miami, WADO New York, KCOR San Antonio, KLAT Houston and KIQI San Francisco are among the many Spanish language stations who organized voter registration drives among their listeners.

WOJO Chicago, WSKQ New York, and KCOR, as well as SIN on television and UPI, were among Spanish language

broadcast organizations maintaining major news efforts. As WSUA’s Herb Levin emphasizes from Miami, “Spanish radio is local radio, deeply committed to its home community. This commitment takes various forms—involvement in local events, frequently to the point of developing and sponsoring these events. There’s editorial advocacy on behalf of its audience, and entertainment on a custom-designed basis for various sub-segments of the community. Its model is in Latin America and in the ‘Madre Patria,’ Spain. Spanish radio is characterized by its front line position in the community, its willingness to advocate positions and to get involved. By being in tune with its community, the station forges a powerful bond with the listener, a bond built on trust and respect.”

Similarly, Bob Benjamin, marketing director at Caballero Spanish Media, observes that, “Where there’s no other strong community leadership, it’s usually the local Spanish-language radio station that does the job.” He says that a new station in a market, like KSSA Dallas, often kicks off with a giant fiesta—“a kind of big Spanish county fair in Texas Stadium, complete with Hispanic music groups on stage, to win fast recognition in the market.”

But existing stations like KESS Dallas, KCOR San Antonio, KLAT Houston and KGBT Harlingen will stage such fiestas every year, for Mexican Independence Day, and for *Cinco de Mayo*, celebrating the victory of Mexico’s forces over Napoleon’s puppet ruler Maximillian and the French army that tried to keep him in power.

And increasingly, especially in parts of Texas, says Benjamin, “where more people are proud of being Mexican-Americans,” Spanish language stations will throw big fiestas for the U.S. Fourth of July.

Advertiser participation

For advertisers, the point of all these fiestas in participation. In Dallas, a KESS spokesman says, “These cultural celebrations are entertainment and picnics, yes. But they’re also a giant marketplace where bargains are bargains. The retail exhibitors are all KESS clients, selling furniture, clothing, audio components, TV sets, sewing machines, cars, vans and plenty more.”

Caballero’s Benjamin adds that when Miami’s WQBA puts on its Three Kings’ Day Fiesta, its own advertisers are joined by advertisers who can’t get on radio, such as cigarettes and hard liquor, “who have no other way to reach large num-

% of adults 18+ who watched tv/listened to radio/read newspapers/magazines in Spanish, ‘yesterday’

	Total	NY	Florida	Calif.	Texas/sw
Watched Spanish TV	67.2%	76.8%	67.8%	66.6%	57.5%
Listened to Spanish radio	47.3	53.8	52.0	45.7	37.5
Read Spanish newspapers	21.5	26.2	25.2	23.9	10.5
Read Spanish magazines	19.1	24.4	19.5	24.4	8.2

Source: Strategy Research Corp., 1984

#6 in CALIFORNIA

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SPANISH RADIO

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Source: U.S. Bureau of the Census

How do you say Sales in Español?



In the New York Hispanic Market

wjit has:

- MORE DYNAMIC PROMOTIONS
- MORE COMMUNITY INVOLVEMENT
- MORE BIG NAME PERSONALITIES

And that translates into MORE SALES!



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Spanish language radio with an accent on SALES.

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SPANISH RADIO 

an  **finity** station

bers of Hispanic consumers.”

Benjamin says that all the local Spanish-language media, radio and TV, join in to help celebrate South Florida’s biggest fiesta, Miami’s annual *Calle Ocho* celebration.

Similarly, in New York, where streets are pressed into service to substitute for the West’s wide open spaces, fiestas take the form of parades, in which all the stations have their floats. WSKQ, which claims the title of “official station” of the Columbus Day Desfile de la Hispanidad, Puerto Rican Day Parade, Cuban Parade, and other nationality parades, says its mobile news remote unit is also

available to advertisers for in-street merchandising and promotions.

With such competition, Frank Flores, station manager of WJIT New York, says his station has “emphasized and expanded what we’d been doing all along, in terms of street-oriented community activity tied in with our advertisers.”

So besides WJIT’s street fiesta which it has staged for years, and its voter registration drives, “which every Spanish station did this year,” WJIT added a jobathon in which both Banco de Ponce and AT&T participated, a health fair, and a charity bike-a-thon by WJIT morning man, El Gordo. El Gordo rode his bike

for 72 hours to raise over \$80,000 for crippled children in Puerto Rico. McDonald’s and various local advertisers took part in the bike-a-thon, which wound up with a big bash in St Mary’s Park in the Bronx, which drew a crowd of 15,000 to help celebrate.

Arnold Hartley, president, Key Broadcast Management, and a one-time partner in KCOR, reports that this San Antonio station has teamed up with Miller beer to expand its annual Hispanic State Fair to two days of festivities. Other KCOR advertisers with booths at the fair in July included Coca-Cola, Colgate-Palmolive, Ford, Frito Lay, Kraft, Nestle, Pace Picante Sauce, Pioneer Flour, Riceland Rice, and HEB, a prominent South Texas food chain.

Advertisers and their agencies recognize the value of such extras. Says Bravo media director Jim Alexander: “Now that more clients’ Hispanic budgets are up, we’re planning to involve more of them in community activities, the way we did with the Kentucky Fried Chicken float in New York’s Puerto Rican Day Parade. Activities like this help show an advertiser’s interest and involvement in the community.”

Average hours spent yesterday with Spanish media

	Total	NY	Florida	Calif.	Texas/ SW
Time spent watching Spanish TV	2.41	2.65	2.60	2.24	2.15
Time spent listening to Spanish radio	1.24	1.29	1.38	1.22	1.04
Time spent reading a newspaper in Spanish	.54	.57	.61	.58	.21
Time spent reading a Spanish magazine	.47	.53	.56	.57	.33

Source: Strategy Research Corp., 1984

If you want to sell the Hispanic consumer... Spanish Radio is the way to go. Talk to us. We exclusively represent Spanish Radio stations... This is our business.



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Urban contemporary radio

Meanwhile, Uniworld’s Morales points to, “another area in radio that a lot of advertisers overlook in reaching that elusive late teenage listener, once they outgrow Menudo.” This, he says, is urban contemporary radio. “Even though most of the lyrics are in English, there’s a lot of crossover listening. If you put an Hispanic d.j. on, you can get a message across to this hard-to-reach group, even if it’s mostly in English.

To counteract this though, Morales also points to *Furia*, SIN’s one-hour music video outing introduced in September. He calls this production with Spanish lyrics “a smart move, because music is a good way to communicate to the high school age group that supercedes language, whatever that language may be. This is a plus that can help keep the youngsters in the market, and at the same time bring them back to it sooner.”

At SIN itself, Stiles describes 1984 as a year of consolidation, “improving and polishing what we’ve built up to in recent years.” Stiles says SIN is considering more one-subject documentaries, possibly a *Today*-type magazine show, or programs with a *Meet the Press* style format. SIN news bureaus have been opened in London and El Salvador, and another bureau is planned for Moscow.

For 20 years...

The Hispanic TV station



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For 20 years, featuring the top Spanish language programming!

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- International Favorites
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- Top stars
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WCIU-TV 26/55

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Chicago, IL 60604



MID-AMERICA'S HISPANIC METROPLEX

SIN marketing vice president Bob Hitchens adds that, "The improvement in our product has shown up in the ratings, which have also been improved by introduction of meters into more new markets like Miami, as well as in Los Angeles and New York."

Thus, Hitchens points to the 23 rating in Los Angeles and 51 in Miami for SIN's October musical special starring both Julio Iglesias and Plácido Domingo; and the Los Angeles rating of 31 and Miami rating of 60 for the primetime novela, *Leonela* for the week of October 27-November 2.

Back in New York, though, at WNJU-TV, Johansen says this is because "Arbitron is finally measuring Miami right. They do have 80-some meters in Hispanic homes in Miami, and 90 in Hispanic areas of Los Angeles. But they still have only 51 meters in Hispanic households in the New York market."

Johansen admits that, statistically speaking, Arbitron is right when they point out that 51 is 10 per cent of the meters in New York because Hispanic households are roughly 10 per cent of all New York area households. But he adds that "This doesn't do much for the sta-

U.S. Hispanic market cable TV penetration—1984

ADI	Cable TV HH
Corpus Christi	44%
Fresno	27
Los Angeles	7
Miami	30
New York	15
Phoenix	12
Sacramento	15
Salinas	44
San Antonio	53
San Francisco	34
Total U.S. Hispanics	24%

Source: Strategy Research Corp., "Spanish Television Audience Research"



World Cup Soccer elimination matches and finals, and political coverage activities of its news team, are indicative of the wide range of programming offered to Hispanic viewers by SIN. The network is considering more one-subject documentaries, possibly a 'Today'-type magazine show, or programs with a 'Meet the Press' style format.



Snap!



- The Spanish-speaking Latin market in Miami is huge, rich and growing stronger every day, with purchasing power of approximately 7 billion dollars.
- In a given week in Miami/Ft. Lauderdale, 3 out of 4 Hispanics over 25 years old listen to Latin radio.*
- WCMQ AM and FM 92, Miami's first and only all Latin music stations dominate the important active and affluent 25-49 Latin market in South Florida, by such a wide margin, in the Arbitron ratings book after book, that it makes your media decision... a snap!

*ARBITRON AID, SPRING '84



RADIO  **ALEGRE**
12-10 AM

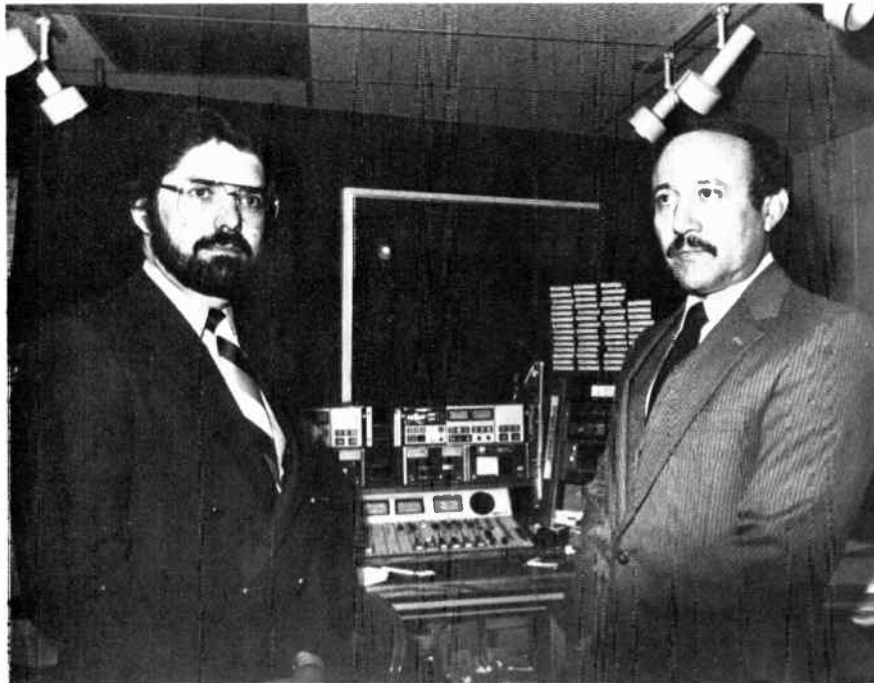
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Represented Nationally by Major Market Radio.

General manager Eduardo Estrada, l., and operations manager Antonio Gonzales, in studios at Los Angeles' newest Spanish language radio station, KSKQ. It's the sister station of fast-rising WSKQ New York.



bility of our numbers. That means that our numbers fluctuate so much, some months higher, other months lower, that we have to average the months together to try for some kind of stability."

One solution that agencies working in the Hispanic market are looking at outside Los Angeles and Miami is SRC's STAR (Spanish Television Audience Research) service. In each ADI surveyed, SRC's interviewers conduct face-to-face, personal in-home interviews. The sample is drawn from Census Tracts to include homes with no phones or unlisted phones, long a problem with measurement techniques depending on telephone directory lists. SRC estimates, for instance, that roughly four of every 10 Hispanic households in the New York market have no phone.

Johansen also points out that SRC

uses large samples—as large as 1,000 in New York and Los Angeles, and 700 in Miami. And SRC executives, noting advertisers who have avoided Spanish-language television "for lack of ability to measure audiences of their English language campaigns among Hispanics, alone or in combination with their Spanish advertising," say their methodology permits realistic reach and frequency estimates and analysis of TV schedules aimed at Hispanics.

SRC's comprehensive *U.S. Hispanic Market 1984* reports a little over two-thirds of all U.S. Hispanics who say they



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HISPANIC REPS

Hispanic advertising expenditure estimates—'84

(Millions)

National TV (SIN)	\$48
National radio	35
Local TV (SIN affiliates)	50
Local radio	65
Independent TV	20

Source: 'Hispanic Business'

Top 10 Hispanic media markets—1984

(millions)	TV	Radio
1 Los Angeles	\$22.8	\$18.0
2 New York	20.0	16.0
3 Miami	19.0	14.0
4 San Antonio	6.5	6.0
5 Chicago	5.2	6.5
6 San Francisco/ San Jose	5.9	4.5
7 San Diego	4.5	1.5
8 El Paso	1.4	4.3
9 Phoenix	2.7	1.5
10 Fresno	2.6	1.0
TOTAL	\$90.6	\$73.3

Source: 'Hispanic Business'

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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.*

**Traditional
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Buys**

KRCX

Spanish Radio

1110am

(916) 969-5747

A service of:

**THE
FULLER-JEFFREY
GROUP
INC.**

World Radio History

watched Spanish language TV "yesterday," and almost half reported listening to Spanish language radio stations. Less than one quarter reported reading any form of Spanish language print.

Agency people give SRC high marks. Bravo's Alexander says that SRC "is more consistent for TV than Arbitron is for radio. SRC's personal interviews eliminate both the non-telephone home problem and the problem of training viewers to keep diaries properly."

At JWT's Hispania, media director Nancy Tellet says she uses SRC ratings for television, "because it's the only game in town that measures the SIN network as a whole.

We think SRC's personal interviews are an improvement over Arbitron's DST, even though we recognize that the presence of a personal, face-to-face interviewer can tend to pressure respondents into saying what they think he or she wants to hear, even without trying to."

Studies from individual major markets confirm SRC's findings that most Hispanics average between two and three hours watching Spanish language

television. In Chicago, OMAR found 36 per cent watching one hour a day, 26 per cent reporting two hours, and 15 per cent who said three hours daily. In Los Angeles, a KMEX-TV commissioned study found Hispanic female heads of household averaging 10.4 hours a week with Spanish language television. Broken down by "household language dominance," it came to only 1.36 hours for homes in which English was the dominant language, but shot up to 10.12 hours in bilingual households, and 13.12 hours a week where Spanish was the dominant language.

In Arbitron's defense

Meanwhile, at least some Spanish language radio men are happier with Arbitron than they used to be. Says Caballero: "For years, people have complained of insufficient rating information on Spanish language radio. Now we have it. Arbitron has done an excellent job, going out of its way to give Spanish language stations full credit for their actual audience size."

What Caballero refers to is Arbitron's *Spring 1984 Average and Cume Listening Estimates*, a national rating for Caballero's unwired radio network. Arbitron says it placed sample in those counties that were not samples as part of the 259 syndicated Arbitron radio markets surveyed in the 1984 spring survey,



Correspondent Josep Bosch of Spain's EFE news service, broadcasting from Peking for UPI's Spanish language radio network, *Nuestras Noticias (Our News)*.

demographics in each of six dayparts. The 33 markets are those heavily-Hispanic radio markets requested by Caballero.

In another move, Arbitron has also produced *El Informe Del Mercado Radial Arbitron*, the rating service's first foreign language video tape. It's the Spanish language version of *The Arbitron Radio Market Report*, a tape showing how to use ratings to sell radio time.

The 70-minute tape guides viewers, step-by-step, through each section of the *Arbitron Radio Market Report*, giving examples of how audience estimates can be used to sell a station's strengths.

And a special reach and frequency analysis of Spanish language radio and TV ratings run by Telmar for Bristol-Myers indicated more coverage of Hispanics in many markets available through radio than television, though Telmar cautions that there is no way of knowing to what degree the radio stations may be listened to by non-Hispanics.

For the television reach and frequency results Telmar used its regular reach curves and generated the reach against actual numbers of Hispanics living in each ADI.

For each radio demo in each market, Telmar calculated actual reach and frequency against total population to come up with an estimate of Hispanic reach and frequency. □

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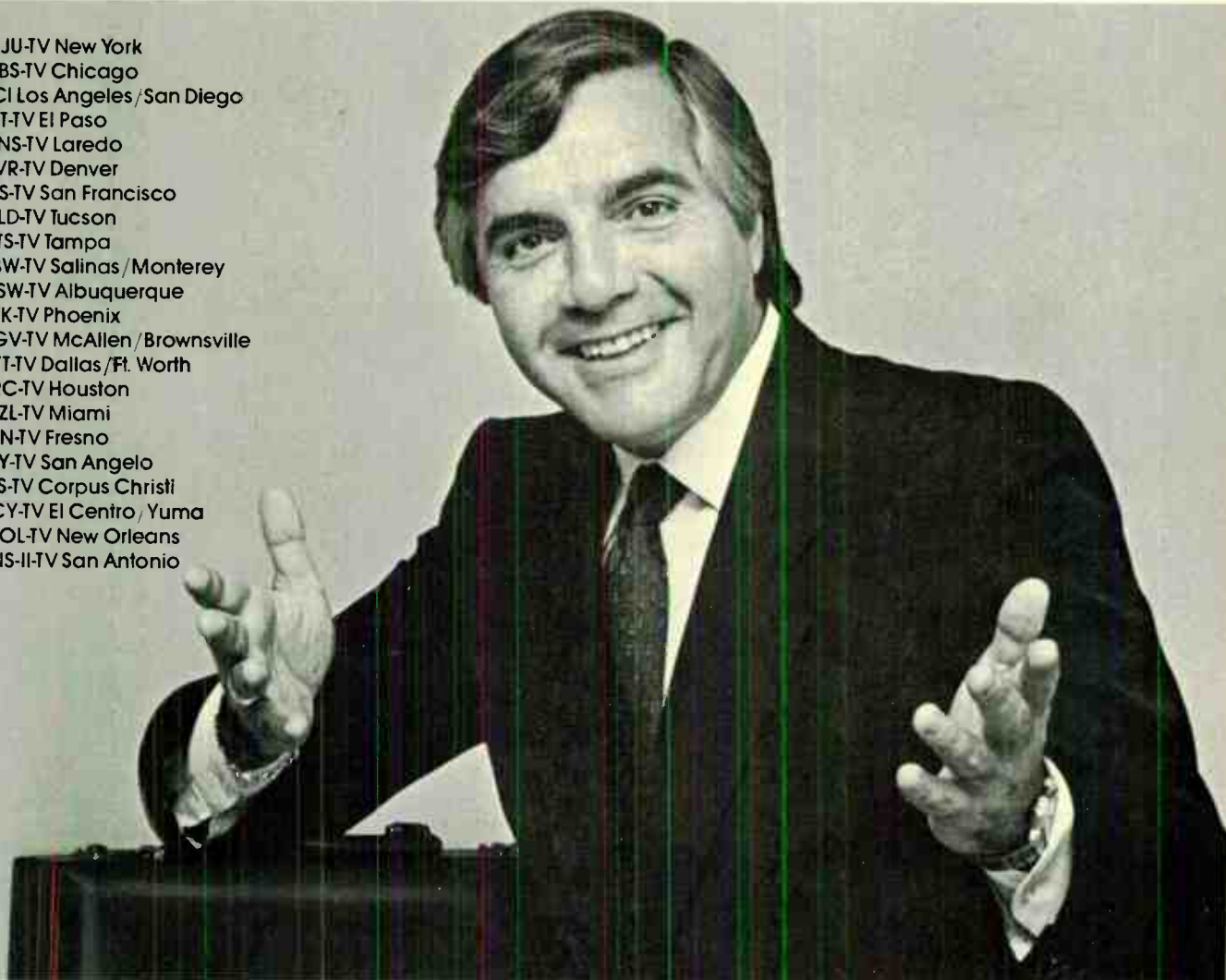
SRC, says Bravo's Jim Alexander, "is more consistent for TV than Arbitron is for radio. SRC's personal interviews eliminate both the non-telephone home problem and the problem of training viewers to keep diaries properly."

and that additional sample was also placed in many of the counties included in the 1984 spring survey, "in order to provide station-by-station information for the top 100 ADI markets and for ADIS 101-209 based on, where necessary, groupings of ADIS by region."

Out of this comes 33-market totals of average quarter-hour persons and average quarter hour ratings for each of 12

22 STATIONS CAME WITH US!

WNJU-TV New York
 WBBS-TV Chicago
 KSCI Los Angeles / San Diego
 KINT-TV El Paso
 KGNS-TV Laredo
 KDVR-TV Denver
 KSTS-TV San Francisco
 KOLD-TV Tucson
 WFTS-TV Tampa
 KSBW-TV Salinas / Monterey
 KGSW-TV Albuquerque
 KTVK-TV Phoenix
 KRGV-TV McAllen / Brownsville
 KTVT-TV Dallas / Ft. Worth
 KPRC-TV Houston
 WDZL-TV Miami
 KFSN-TV Fresno
 KIDY-TV San Angelo
 KRIS-TV Corpus Christi
 KECY-TV El Centro / Yuma
 WNOL-TV New Orleans
 KENS-II-TV San Antonio



CARLOS BARBA, PRESIDENT, WNJU-TV 47, NETSPAN AFFILIATE



This January, when NetSpan, the Spanish-language advertising sales and programming service was launched, we invited stations in markets with large Hispanic populations to "Come With Us!"

Our first NetSpan program was a Menudo movie which was telecast with outstanding success by the three NetSpan charter stations—WNJU-TV 47 in New York, WBBS-TV 60 in Chicago and KSCI 18 in Los Angeles / San Diego.

In June, we presented a Julio Iglesias special, and our station lineup increased to nine.

Our most recent event—Menudo In Concert—sponsored by Pepsi-Cola, Sears, AT&T and RCA International—has, thus far, been played on 22 stations, among them 17 English language stations, including ten ABC, CBS and NBC affiliates!

But this is only the beginning. Sales are booming and we've got some of the best Latin programming in the wings. So isn't it time for your station to come with NetSpan?



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Every four years the world comes together to celebrate World Cup Soccer—a sporting event that commands a worldwide audience unmatched even by the Olympics. And for millions of soccer fans in the United States, World Cup will be seen once again from start to finish, on the SIN Television Network.

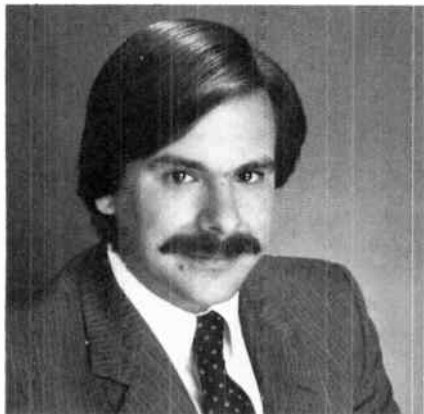
SIN begins its coverage in April 1985, with 75 of the most thrilling elimination matches, televised through May 1986. Then it's on to Mexico in June 1986, where SIN will cover the exciting 52-match final round of the World Cup as never before.

World Cup '86 on SIN. A once-in-four-years chance for advertisers to tie-in to the excitement that will grip Spanish USA and the entire sporting world. For information on how you can become a World Cup '86 sponsor, call the SIN Television Network today.



Viewpoints

How do you measure the implications of VCR use and commercial zapping?



Steve Gombar

Most of the zapping issue should be 'zipped'

Responsible researchers should look behind data

The other day, my six-year-old daughter came home and announced that when she watched the VCR movies at her friend's house they were the "zipped" ones. She asked if we could tape an upcoming children's special and "zip it". As a father I smiled. As a marketing/media director I shuddered. I thought of the scandals. What would I say to our client if he asked when his commercial aired? Up until this point (and I'm ashamed to admit it) I had only been guilty of some selective fast forwarding.

There had already been some rumbling at the client regarding lost audience exposure for commercials. Between the clerical staff who, during lunch, watched the soaps and fast forwarded the commercials, and a "higher-up" who taped a zapped tennis match for the boss, I could see we were heading for an all print buy!

How could I rationalize to a six-year old that "zipped programs" would eventually mean repossession of her Cabbage Patch collection? How can I rationalize to our client that his concerns over lost audiences are imaginary?

Be logical; be rational; I thought. So here goes.

Today, the hottest important issues seem to be:

- 1) How to measure the audience loss due to zapping.
- 2) How to measure the audience gain due to taping commercial programs.
- 3) How to measure the audience loss due to fast-forwarding commercials in taped commercial programs.
- 4) The future implications of VCR use and commercial zapping.

Today's issues, of course, replaced "yesterday's issues" (i.e., why one should not buy cable because cable has no audience and no "numbers", and then why not to buy cable because cable has an audience and the numbers, but, the numbers are insignificant/unreliable).

From this media director's point-of-view (and I emphasize only this media director) most of the zapping issue should be "zipped".

I agree with the direction of more entertaining commercials, alternative break formatting, and "better" audience measurements to provide the advertisers greater efficiency/effectiveness for their advertising dollars.

I find that much of the data thus far presented is extremely interesting and stems from common sense.

But when it comes to VCR use, where is the loss?

The key assumptions to remember are that: 1) People tape to "save" a lost opportunity. 2) People most likely will play the tape during non-regular viewing hours.

Of course, there will always be cases of out-of-room remote control zapping, and in-room fast forwarding; but then again, there have always been the "problems" of refrigerator raids, conversations, and other "pit-stops" during the normal commercial breaks.

How important is the fact that program A which aired on Monday achieved a household rating of 20 per cent. Of the 20 per cent of the households, 20 per cent had VCRs and 10 per cent taped the program. Of the 10 per cent that taped the program, 75 per cent taped non-attended and 25 per cent taped attended. Of the 75 per cent, 60 per cent fast forwarded the commercials, and 40 per cent did not. Of the 25 per cent, 70 per cent zapped commercials, and 30 per cent did not.

Are these percentages significant, and is the information worthwhile, especially with statistical reliability as an additional factor?

Advertisers buy a schedule of spots over a period of time, not one or two commercials. Total exposure (i.e. cumulative) is impacted very little.

The main issue is not numbers/percentages but viewer control and viewer time. How important are control and time to the consumer? How much of the answer lies in lifestyles?

That research will provide the industry with the answer to the future implications of zapping. It is up to responsible researchers in the industry to address the reasons behind the data.—Steve Gombar, media director, Media Concepts, Inc., Houston

Programming/Production

Blair plans first game show; offers "Death Valley" and CBC series "The Beachcombers"

Blair Entertainment is throwing its hat into the syndicated game-show ring with a totally revamped version of *Break the Bank*. The series will be introduced via a pilot at both the INTV and NATPE conventions in 1985, along with two other series, *Death Valley Days* and *The Beachcombers*. The latter was obtained from the Canadian Broadcasting Corp.

The new first-run version of *Bank* will be much different from the network oldie, which had runs on both ABC and NBC in the 1940s and 1950s, starring Bert Parks. Richard Coveny, president of Blair Video Enterprises, says in an interview, Gene Rayburn will be the MC/host, and the series will be produced by Richard Kline of *Tic Tac Dough* and *The Joker's Wild* fame. Also, the new *Bank* will have no panels, and the emphasis will be on entertainment as well as the game-show aspects.

The marketing of *Bank* will be similar to that for *Divorce Court*, notes Tony Brown, BE's senior vice president, general sales manager, i.e., Blair will look for a station group to co-finance the game show with the group getting an equity in the profits. In the case of *Divorce Court*, Storer Broadcasting was the partner. Brown believes that the wave of the future in first-run syndicated programming is in co-ventures with stations. Very few first-run programs will make it to the tube without a partnership arrangement, he says. Also similar to the marketing concept of *Court*, Blair plans to sell *Bank* via cash and will pitch the show to the top stations in each market on a tier basis.

"Although the show is designed for access, it can be aired in the daytime or in early fringe," says Brown, "because it has very strong appeal to women." Coveny believes that because *Bank* has this type of flexibility, it has an advantage over several of the new game show offerings looking for a berth in the fall, especially over the strips which are still on the networks and are restricted to airing a syndicated version later than 6 p.m.

Coveny prefers the cash route rather than barter for at least two reasons: stations have a bigger invested interest in the show, thereby giving them added incentives to promote and sell the series; and if the program doesn't live up to guarantees the syndicator doesn't have to "pay the piper later in make-goods,

which in our case means cash."

The other two new offerings, both are available immediately. *Death Valley Days* consists of 130 color half hours being offered from a total of 518. Twelve of the episodes feature Ronald Reagan, and the series was hailed by UPI as one of the most successful western series in broadcasting history, according to Coveny. Coveny sees *Death Valley* as a natural follow-up to Blair's successful *The Cisco Kid*, which has been sold in 60



Coveny

Brown

markets, and, he adds, Blair has close to a dozen markets already sold on *Death Valley*. *Death Valley Days* has never been on the networks, having begun its TV life via syndication in 1952.

The Beachcombers consists of 130 half hours. An action-adventure series, it is in its 10th year on the CBC, where it is the longest-running show in Canada and is racking up top numbers in primetime, says Brown. New episodes are still being produced. Both *Beachcombers* and *Death Valley Days* are offered for cash.

On the Air music strip

On the Air, which has established itself as a producer and distributor of several award winning programs and music specials, is launching its first first-run strip, and is planning to debut several other first-run ventures as well in 1985. The strip, appropriately enough, consists of a music-based show, *Lovesongs*, which is being made available for January 21, in conjunction with two other music-based series, *Let's Go to the Movies* and *Visions*.

The three series are offered under the umbrella title of "The Music Never Ends." The new music shows are a natural follow-up for On the Air, which has distributed six *FM-TV* specials in 1983, in a co-venture with ATI Video Productions, *Playback '83* and *Playback '84* and *Visions Around the World*.

Lovesongs is being offered for either late-night or daytime, and the adult contemporary music video strip combines hit MOR videos with entertainment news, a horoscope segment and other features, says Alan Zaretsky, president of the five-year-old firm.

In an interview, Zaretsky notes that *Lovesongs* is an intimate show, "obviously aimed at women," with Dick Sommer, d.j. of WPIX(FM) New York as announcer. ATI is producer, with credits including *Night Flight* and *Radio 1990* for USA Cable. The move to launch *Lovesongs* was spurred by input from On the Air's salesmen, who analyzed the market to try to find what the program holes are. Based on this market-by-market evaluation, On the Air conceived *Lovesongs*. *Lovesongs* will be offered to stations on a cash-plus basis.

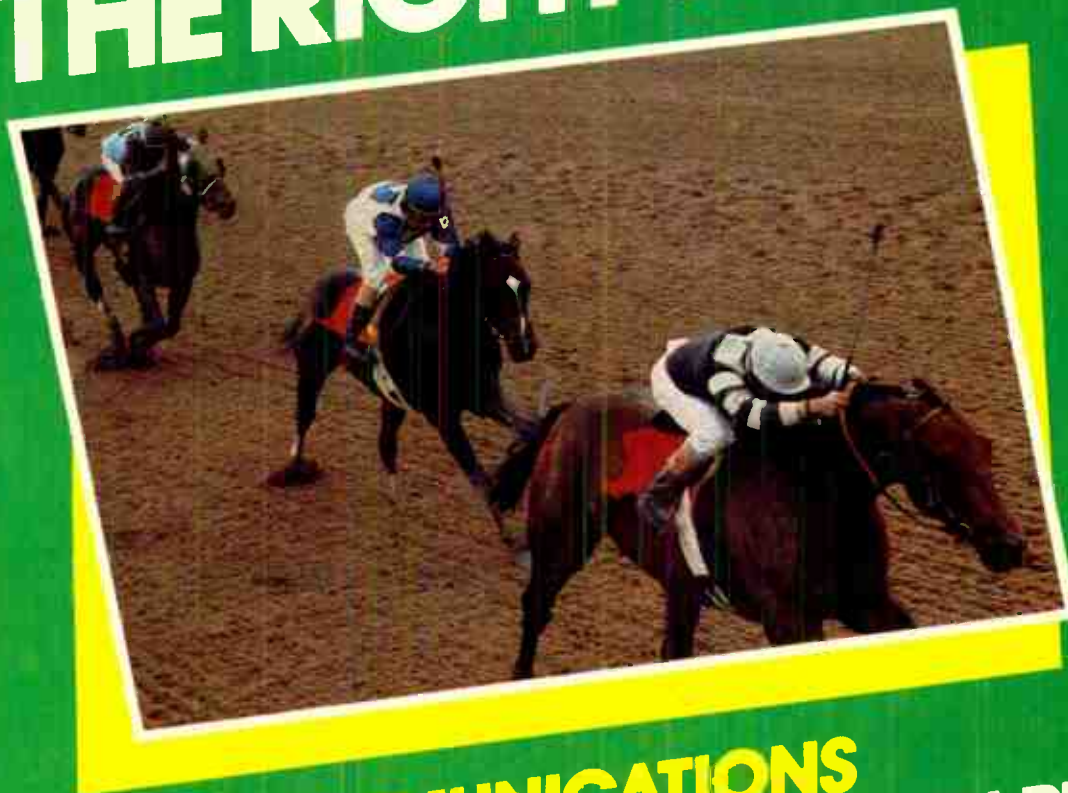
Let's Go to the Movies, a weekly half-hour series addresses itself to the marriage of movies and music—"really a music based video preview show. It's not a review show. There are no on-camera hosts by design. We think having a host is an intrusion. *Movies* is designed to combine the best in a movie preview show with the latest new videos." Some of the segments are the clips released by the studios and some of edited versions of trailers. There are also interviews with top-line film producers. One interview involves Steven Spielberg.

Zaretsky is a strong advocate of fast pacing in a show, and he says that all three *Lovesongs*, *Let's Go to the Movies* and *Visions* fit the bill. *Movies*, for example "is not boring. You see a lot in a half hour, and kids and young adults can sit through it." *Visions* consists of 12 monthly titles which also reflect the response from the marketplace. Each special will have a theme, such as *Vision for Yesterday and Today*, *Visions of Music and Video Fashions* and *Vision: Yesterday and Today*, and represent a potpourri of across-the board music. Both *Movies* and *Visions* are being offered via barter.

Station goes all-news

KDIA Oakland has gotten new call letters, KFYI, and has gone all-news, changes made from the acquisition of the station by Powell Communications. Jack Sabella was recently named vice president, general manager of the station. According to Adam Clayton Powell III, chairman of Powell communications, the change to all all-news represents a "big commitment and a big investment but we know it will work because we're filling a need in the community."

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PLAY THE NUMBERS
JURY: JURY
(game show strips)
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(weekly half hour)

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METROPRIME
MINI-SERIES
EMPIRE (6 hours)
JAMAICA INN (4 hours)
THE FAR PAVILIONS
(6 hours)

LATE FRINGE

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Silverbach, Lazarus expands

Silverbach-Lazarus Group has set up New York offices and has named Toby J. D. Rogers senior vice president, in charge of the new offices. The Silverbach-Lazarus Group recently set up a joint venture with Sandra Carter Productions and Imero Fiorentino Associates, (TV/RADIO AGE, November 26), marking S-L's first effort as co-producer.

Another music-based show to be introduced in 1985 by On the Air is a weekly one-hour series, *Liberace and Friends*. But, in addition to the music shows, On the Air is planning a joint venture, two-hour special, with RKO Television, *Television: Our Life and Times*, to be produced by Roger Ailes and Guber-Peters Productions Television, for June; *Years of Danger, Years of Hope: The Postwar World*, for August; four half-hour programs produced as a joint venture with Knight-Ridder Broadcasting, under the name of The Living Series, with *The National Alcoholism Test* as the first half-hour. The co-venture, *Growing Young*, will debut at the INTV and NATPE conventions, and is offered on a barter basis for the fall, 1985. Program Syndication Services will clear stations and Howard Mendelson Enterprises will handle national sales.

The Group will also be introducing *The THT Express*, weekly hour series focusing on the previewing rock songs of the music capitals of the world on their way to becoming hits in the U.S. Other programming in the Group's lineup includes *The Littlest Hobo*, family series containing 114 new first-run episodes; *Cimarron Strip*, a package of 23 90-minute features headlined by Stuart Whitman; *Explore and Phenomenal World*, two series endorsed by the National Education Association; and *Terror*, two-part TV special focusing on the growth of terrorism in the world.

International Emmy winners

The 1984 International Emmy Award-winning programs will be donated to the permanent collection of the Museum of Broadcasting, marking the first time the programs will become part of the Museum's archives. In addition, a search is being conducted to locate previous International Emmy winners for the new archives. As to the winners, the United Kingdom swept the competition, capturing honors in all five program categories of drama, documentary, popular arts, performing arts and children's.

David L. Wolper received the Founder's Award for his accomplishments of an individual whose work is recognized throughout the world. Lord Bernstein, president of the Granada Group and founding executive of Granada Television, won the Directorate Award.

Both Channel Four Television and Thames Television won two awards each. Channel Four took the documentary award for *The Heart of the Dragon*, and for *The Tragedy of Carmen*, in the performing arts category. Thames won for *Fresh Fields*, popular arts, and for *Wind in the Willows*, children's. The drama award went to *Jewel in the Crown*, from Granada Television.

The winners were selected from a record 144 entries from 25 countries, excluding the U.S. There were three finalists in each of five categories.

"Mystery" to ABC outlets

MCA TV has sold its Encore Program's Five Star Mystery to two ABC-owned stations, KABC-TV Los Angeles and KGO-TV San Francisco. The two stations, and the CBS affiliate in Atlanta, WAGA-TV, will strip Mystery in late-night. It contains 87 one hours, featuring stars such as Judd Hirsch as Delvecch Delvecchio, Wayne Rogers in City of Angels; Kate Mulgrew as Mrs. Columbo; David Janssen as O'Hara, U.S. Treasury and Jim Hutton as Ellery Queen. Five of the top 10 markets are in the station lineup.

"Seeing Stars" via Edgar

Dick Crew, who was producer of *PM Magazine*, is doing likewise for a first-run syndicated series to be introduced at the upcoming NATPE. The new weekly half-hour show, which is being produced by Richard Edgar Productions, is *Seeing Stars*, Orbis Communications is handling the series for syndication. Two-and-a half minutes are for national sale and three-and-a half are for local.

Seeing Stars represents the first venture for Edgar, and involves movie star interviews and previews of the latest films at the box office. One interesting feature of the show is that current films will be reviewed from regular moviegoers as they see the movie in their cities, notes Crew.

The series had been running on USA Network, where it was working well. The start date in syndication is April, 1985, when *Stars* is pulled from the cable network. Foote, Cone & Belding's Telecom created the show as a sponsored cable series for Clorox.

Syndication shorts

Too Close for Comfort has been sold as a strip to 35 markets, including 26 of the top 30. Stations clearing the 107 half hours include WNEW-TV New York, KTTV(TV) Los Angeles, WFIL-TV Chicago, WCVB-TV Boston, WBFS-TV Miami, KMBC-TV Kansas City, WGNO-TV New Orleans and WXIX-TV Cincinnati. *Comfort* is distributed by D. I. Taffner/Ltd.

Sales on *Facts of Life* are currently at 78, with the newest stations including WPHL-TV Philadelphia, KVIV-TV el Paso, WBRC-TV Birmingham and WATE-TV Knoxville. The *Embassy Telecommunications* series debuts in fall, 1986.

RKO Pictures has acquired U.S. distribution rights to *The World of Survival*, from Survival Anglia Ltd. The series has 221 half hours and is hosted by John Forsythe. Twenty-one of the programs have been produced this year for first-run syndication. The others are "almost" first-run because the programs have had a maximum of two runs each through the years.

American National Enterprises Inc. has acquired the U.S. and Canadian rights to *Deathstalker* and *Fire and Sword* from New Horizons Pictures. The films will be included in the 12-title Warriors thematic package to be offered by ANE for U.S. television syndication.

The Tribune Entertainment Co. has cleared the animated film *The Smurfs and the Magic Flute* to 108 markets representing 85 per cent of U.S. households. Advertisers supporting the film include Mattel, Kelloggs, Nestle, Quaker Oats, Tonka Toys, Warner-Lambert and LJM Toys.

Syndicated sales for Paramount's *Family Ties* have surpassed the \$100 million mark for the 92 episodes, according to the *Paramount Television Domestic Syndication*. Also, 14 markets have been added, bringing the current total to 39. New stations include WTAJ-TV Philadelphia, KSTW-TV Seattle, Tacoma, KPIR-TV St. Louis, KTVK-TV Phoenix, WXIX-TV Cincinnati and WAWS-TV Jacksonville.

Golden West Television and Syndivision have reached an agreement whereby GWT will distribute Witt/Thomas Productions' *It's A Living* into first-run syndication for the fall, 1985. The series is the first to go from network to off-network syndication to first-run syndication, according to GWT. *Living* originally aired during the 1980-81 season on ABC, and was part of Summer Gold, a package of half hours put together by



Seeing STARS

THE ULTIMATE "MOVIE STAR SHOW."

WEEKLY HALF HOUR
PLUS EXCITING, TOPICAL
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TARGETED FOR SUCCESS IN ACCESS, EARLY OR
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EMMY WINNER JIM FINNERTY HOSTS UNIQUE, EXCLUSIVE
INTERVIEWS WITH TOP STARS AND FASTEST RISING NEWCOMERS. PLUS
PREVIEWS OF THE HOT NEW FILMS AND REVIEWS FROM REAL-LIFE
MOVIEGOERS, NOT PROFESSIONAL CRITICS.

FEATURING SUCH STARS AS BILL MURRAY, SALLY FIELD,
SYLVESTER STALLONE, JESSICA LANGE, PAUL
McCARTNEY, DOLLY PARTON, STEVE MARTIN, GOLDIE
HAWN AND DOZENS OF OTHERS.

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Syndivision and distributed by GWT (see TV/RADIO AGE, November 26).

The Mrs./Woman of the World has been sold by Syndicast Services to eight markets, for a total of 70, representing more than 65 per cent coverage. New outlets include WXIX-TV Cincinnati, WCGV-TV Milwaukee, WVUE-TV New Orleans, WSOC-TV Charlotte and KOCO-TV Oklahoma City. The two-hour special, which aired on December 15, will be hosted by Richard Dawson; representatives from 32 countries will compete for the crown.

Twentieth Century-Fox is distributing a first-run package of 130 half hours, called *The Animal Express*. Available for spring, 1985, the strip contains "rare, behind-the-scenes footage" inside the world of animals, also focusing people who care for them. Another feature of the series emphasizes many of the 1,000 endangered species in the animal kingdom. Joan Embery is host.



Joan Embery and one of her friends, from "The Animal Express," 130 half hours being distributed by 20th Fox for spring, 1985.

Genesis names McGrath

McGrath Associates Television Resources, Chicago, has been appointed exclusive consultant for program acquisition and development for Genesis Entertainment and Gannaway Enterprises. McGrath will select and secure product for national and syndication for Genesis. Two acquisitions have already been made, and details will be announced shortly. Jeff McGrath, president of McGrath Associates, is a veteran of 20 years in broadcast and film production and management, including 17 years with the ABC-owned stations.

JWT web sports report

While network sports on television has been getting some hard looks by skeptics who view sports as being oversaturated, the hard figures, according to J. Walter Thompson, are that sports revenues are big business, with the 1983 volume almost double over the five years beginning with 1979. In a comprehensive overview examining the sports spectrum, called "Network Sports: The Essentials," JWT notes that, with the 1984 Olympics, 1984 will probably near \$2 billion in revenues, representing a 40 per cent increase over 1983's \$970 million. As of 1983, minus the Olympics of 1984, sports accounted for \$1.373 billion, or 18 per cent of all network revenues, according to the JWT report.

Regarding specific sports programs, JWT reports that four of the top 10 all-time rating champs were sports events: Super Bowl '78, '79, '82 and '83, getting ratings of 47.1, 47.2, 49.1 and 48.6, respectively.

Four advertisers, General Motors, Philip Morris, Anheuser-Busch and Ford Motor Co., represented 25 per cent of network TV sports revenues, with ABC getting the largest amount (38.4 per cent), CBS, 34 per cent, and NBC, 27.6 per cent. Fourteen of the advertisers comprise the second 25 per cent of the revenues from the group, but total billings from all advertisers is almost a three-way split, notes the report. Eighteen advertisers represent 50 per cent of the market, but the remaining 50 per cent is covered by 321 advertisers. The estimates are based on BAR-Net Network TV, calendar year 1983.

Regarding some specific sports, football accounts for more hours of sports programming, 514 hours out of a total 1,440 hours for sports, or 36 per cent, in 1983, an increase of 43 per cent against 1982. According to JWT, the primary reasons for the increase were that 1983 included a full 16 weeks of pro football against 1982's nine weeks, shortened by the players' strike; and that the United States Football League was introduced in 1983.

The NFL ratings trends in households indicate that 1981 was the peak year, except for the American Football Conference, achieving a 20.2 rating on ABC on Monday nights, but, except for CBS with the National Football Conference, ratings are sliding. ABC's *Monday Night Football* went down to 16.7 rating in 1983, after outrating CBS and NBC from 1979-1982. CBS took the top spot in 1983, with a 17.4 about the same as the year before.

In men, 18-49, JWT reports that: The

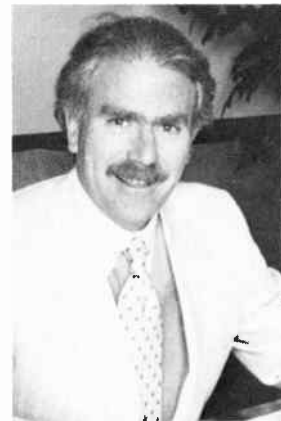
demo's ratings followed the similar pattern of decline as reflected in household ratings; as with the household pattern, ABC and NBC slipped in 1983, but CBS did not; and CBS became the 18-49 demo leader in 1983, with a 16.5 rating, while for the first time, ABC's Monday Night Football placed second, with a 15.9. NBC had a 13.6 rating with men 18-49.

Baseball on network television remained about even over the past five years starting with 1979. In 1979, there were 173 hours of the sport, which represented 13 per cent of total sports. There was no decline in 1981, as the strike-shortened season was offset by the extended play playoff schedule, notes JWT. In 1983, 171 hours were devoted to baseball, which was 12 per cent of the total hours.

Both major league baseball household CPMs and men 18-49 trends posted gains. CPM households increased a dramatic 82 per cent from 1979-1983, with the biggest rises occurring in 1981, a strike year, and in 1983. The 1983 CPM was \$5.36 vs. \$4.22 in 1982 and \$4.04 in 1981 vs. \$3.07 in 1980. The CPM for men 18-49 increased even more dramatically than the household CPMs, Men 18-49 were up 91 per cent from 1982 to 1983. In 1983, the men 18-49 CPM was \$14.38; in 1982, \$10.05. Other sports in the report include basketball, tennis and golf. There is also a section on college football and basketball, and the Olympics.

Zooming in on people

Jim McGillen has been named senior vice president, general manager at Telepictures Domestic Distribution Division.



McGillen

He had been senior vice president, general manager at the same division. McGillen joined Telepictures in October, 1980, as a vice president of the domestic distribution division responsible for the sales of syndicated programming to

*Mr. Chuck Barris
cordially invites you to attend the marriage
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The All-New Newlywed Game
The show with the youngest skew among
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Whenever women 18-49 catch a glimpse of *The Newlywed Game*, it's love at first sight! Now, "*The New Newlywed Game*," a brand-new 52-week prime access strip that's a "Firm GO!" for Sept. '85, will keep their passions burning!

After 17 years on network daytime, prime-time and first-run access, *The Newlywed Game* gets the across-the-board demographics

that advertisers fall in love with.

And across the country, even in third and fourth runs, *The Newlywed Game* still draws unprecedented ratings and demographics. That's why stations are rushing to say "I Do!" to "*The New Newlywed Game!*"

"*The New Newlywed Game*" and young adults. It's a marriage made in heaven!

At NATPE, join the wedding reception at the Fairmont Hotel, Suite 520.

We're off to a flying start and already honeymooning in:

WNBC New York	KMOX St. Louis
KCOP Los Angeles	WXFL Tampa
WMAQ Chicago	KPTV Portland, OR
KYW Philadelphia	WLWT Cincinnati
KBHK San Francisco	WVUE New Orleans
WPXI Pittsburgh	WLOS Asheville
WCCO Minneapolis	KTVX Salt Lake City
WTVJ Miami	KMOL San Antonio
KIRO Seattle	

**THE NEW
NEWLYWED
GAME**

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A "Firm GO!" for Sept. '85!

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sections in the western United States. He was made general sales manager in February, 1983.

Ernest B. Goodman, MCA TV vice president, legal, has been named to the new post of vice president, director of legal and business affairs. Goodman has been with MCA since almost his entire professional career. He started as an attorney in Chicago for MCA Television Ltd. in 1957, became head of MCA TV's legal department at Universal City in 1967 and was appointed vice president in 1974.



Goodman

John D. Hughes has been appointed account executive at **Metromedia Producers Corp's** Spectrum Collection. Prior to joining MPC, Hughes was local sales manager at **KTLA(TV)** Los Angeles, a post he held since last January. The spectrum Collection consists of a compilation of series, documentaries, specials, features miniseries and animation features.

Lynda Fruman has joined **Dick Clark Cos.** as director of business affairs. She most recently was a legal assistant at Silverberg, Rosen, Leon and Behr, Los Angeles.



Fruman

Paul Franklin has been appointed western account rep at **Blair Entertainment**. Prior to joining Blair, Franklin was a TV sales assistant at Blair Televisions Los Angeles office. Before that, he was

sports director for **The Athletic Memory Bank**, a production company.

Mary F. Fisher has been named director of promotional media, a new position, at **Group W Productions**. She comes to Group W from Bresee, Smith & Associates, an organization dealing in the placement of promotional spots. At the company, she was vice president and account supervisor.

Radio syndication

Creative Radio Shows, Van Nuys, Calif., will present a six-hour tribute on January 8 honoring the birth of Elvis Presley. The program, *Elvis, The 50th Birthday Radio Special*, will be nationally sponsored and available on a barter basis in the top 150 markets. Each station will receive a "50th birthday" kit, including customized promos, unusual facts and Presley trivia questions to be used by station personalities to tie into the Elvis celebration. The special will trace the early years at Sun Records with rare recordings of the Million Dollar Quartet and will continue through the movie years of the 1960s and the concert years of the 1970s.

KFLM(FM) Great Falls, **WCMB(AM)** Harrisburg and **WVOC(FM)** Columbus, Ga., have become the first stations to program **Drake-Chenault's** "Lite Country" concept. The concept is designed to appeal to country music fans who grew up as part of the post WWII baby boom, and is targeted to the 25-44 demo. Programming, although basically country, includes carefully selected pop music.

Dick Kelley has been named account executive at the **United Stations Radio Network**. Before his US affiliation, Kelley had a similar post with the USA cable television network.

Radio staff, format shifts

Paul Staff, general manager at **WLTE-FM** Minneapolis-St. Paul, has resigned to become an announcer/personality at **WCCO**, sister station owned by Midwest Communications in Minneapolis.

KNBQ-FM Tacoma has made several personality changes. **RP McMurphy** is teamed with **Mark Pierce** in the 5:30-10 a.m. slot; **Ric Hanson** follows from 10 a.m.-noon; **Tim Edwards** is the noon-3 p.m. personality; from 3-7 p.m., host is **Jeff Randall**, followed by **Jay Philpott**, the newest addition, who hosts the 7 to midnight shift, and **Sandy Louie**, music director, entertains late-night listeners from midnight to 5:30 a.m.

KKLT-FM Phoenix has appointed Sam

Church as program director. He spent the last two years as program director at **WEZS-FM** Richmond. He replaces **Marc McCoy**, who resigned to become the program director at **WLAK-FM** Chicago.

Wendy Clark (Lady B) is host of *Street Beat*, show airing every Sunday from noon-4 p.m. on **WUSL-FM** Philadelphia. She had been on **WHAT**, where she aired a rap show weekdays from 2-6 p.m.

Danny Williams (3-D Danny) has returned to Oklahoma City on **KEBC-FM**. He's a writer, producer and director and performed on television several years ago.

Equipment notes

William Buynak has been elected corporate vice president of **Chyron Corp.** Buynak joined Chyron in 1981 and has been vice president of Chyron's video marketing division. Buynak's engineering experience extends more than 25 years. Before joining Chyron, he held positions of vice president of engineering and director of research and development at **Bobst Graphics (Varisystems division)**. Among Buynak's credits are directing the development of **VP-1** and **VP-2**.

Beattie & Associates, Tallahassee, is offering the **Thomson-LGT 1,000-watt** transmitter, a new concept in FM transmitters, which uses LEDs for all indicating parameters. The transmitter employs **AGC** in the RF output circuitry. There are two power supplies, each feeding one-half of each module. If failure occurs in one power supply, no noticeable change is detected in transmitter operation. Line voltage can vary 20 per cent, and "the power output automatically remains constant." The transmitter, including rack with remote control, audio processing equipment and nitrogen tank, covers an area of just 32 square feet.

Microtime Inc., Bloomfield, Conn., has named **Robert W. McCall** as director of marketing. McCall was manager of advanced systems development at **Digital Video Systems**, prior to its becoming a subsidiary of **Scientific Atlanta**.

Bill Powers has been promoted to vice president, **Sony Broadcast Products Co.** Powers joined Sony Broadcast in 1982 as southeast regional manager and was responsible for coordinating sales activities in a seven-state region, plus Puerto Rico. Also at Sony, **Ron Petty** has been named director of marketing services. He spent the past seven years at **Pioneer Electronics' Montdale and Moonachie, N.J.** headquarters.

HOW TO PICK UP WOMEN

**Reach for the stars
to attract women.**



Joan Collins

Availability Is The Key.

You know you're not just another average program director, sitting by the phone, waiting for it to ring. Deep down, there's a smart, aggressive mentality that will make you more desirable for that segment of the audience that commands over 70% of avail requests. Women 18-54. But how do you program yourself to attract the eye of the women who are the key to your success, your future...and quite possibly, a better love life? Almi Television is the answer!



Sophia Loren

Reach For The Stars.

Nothing attracts women faster than stars. And Almi has packaged 19

major motion pictures featuring America's top leading ladies. We call the package...*She's A Lady*. You'll call it the best 38 hours of charisma you ever purchased. *She's A Lady* puts stars like Joan Collins, Sophia Loren and Vanessa Redgrave right at your fingertips. Forget all about that macho stuff and learn the real way to pick up women. Give them something they relate to...sensitive dramas, provocative subjects, and men like Christopher Reeve and Michael York.



Vanessa Redgrave

A Word Of Caution.

This isn't just another shallow offering, some cheap after shave or a fad diet to improve your sex appeal. *She's A Lady* from Almi Television has substance. You'll be able to check the ratings and confirm that you've made the right decision by putting respected women like Liv Ullman, Jessica Tandy and Linda Hunt on your team. Women will want to watch and learn the secrets of attracting men from Joan Collins, Laura Antonelli and Genevieve Bujold. Yes, you guessed it, they're all a part of *She's A Lady* from Almi Television.

Timing Is Everything.

A fantastic offer like this doesn't last forever. So don't wait until the competition has snapped up stars like Ellyn Burstyn and Colleen Dewhurst. Get on the phone to Almi Television today and request your copy of *She's A Lady* demo tape and



Genevieve Bujold

brochure. It's absolutely free and you can examine it at your leisure in the privacy of your home or office.

You Can Get What You Want.

Let's face it, in the delightful world of demographics, women are number one. And *She's A Lady* is a sure bet to pick them up. But Almi



Ellyn Burstyn

Television doesn't stop here. We're as determined to be the best syndicated film distributor, just as you're dedicated to creating the best programming for your market. Almi has amassed over four hundred feature films and created packages that attract viewers, that attract advertisers. Let us show you how to pick up anyone you want.

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World Radio History

Commercials

Spotting the music

Robert Taylor is talking a lyric in a setting of sparkling lights and black marble floors.

A youthful Cary Grant serenades a bemused Jean Harlow.

Judy Garland is stoking up the Atchison, Topeka and the Santa Fe.

Sound intriguing?

Seventeen minutes of pure, undiluted entertainment precede five minutes of soft sell in a carefully crafted presentation promoting The CBS Catalogue Partnership, words and music from the former Robbins, Feist, and Miller catalogs, and celebrated standards from the United Artist and Unart catalogs.

Nurtured, protected and produced by consultant Jay Leipzig, working with an extremely efficient CBS budget, the 22-minute presentation contains "lifts" from the Metro-Goldwyn-Mayer feature presentations, *That's Entertainment, Part I* and *Part II*.

CBS, however, was clever enough in its sell to include a sampling of five very successful spots utilizing songs from its catalog. These are:

Let the Good Times Roll, Scott Paper/Value Line via J. Walter Thompson/New York; *Aba Daba Honeymoon*, Frito Lay/Fritos via Foote, Cone and Belding, Inc.; *Tiger Rag*, Le Tigre Sportswear via Della Femina, Travisano & Partners/New York; *Theme from New York, New York*, Golden Nugget Hotel via Tyoh Advertising; and *Over the Rainbow* for Mattel/Rainbow Bright Dolls, via Ogilvy & Mather, Inc.

The presentation was completed last week and CBS is ringing up agencies right now. Results on these calls will be forthcoming in future issues, and determine possibility of another video.

There are a number of music companies out there offering substantial libraries of very evocative melodies, but Leipzig believes "this is the first time a company has put some of its product on video tape, which really illustrates its effectiveness."

Another politic touch on the part of CBS is inclusion of credits in the closing crawl for the individuals responsible for creating the ads, also naming the sequences that are shown.

According to Michael Stewart, president of the CBS Catalogue Partnership, the new video is the first step in the company's new drive to re-acquaint all commercials music users, music packagers TV and radio programmers with the former's control of thousands of famous songs and copyrights from Robbins Music, Leo Feist, Miller Music, Unart



Living it to the limit in Wrangler wear

Music and United Artists Music catalogs. Title of the presentation is "Songs that make commercials sing." The video production supervisor on the project is Robert Mandel of Transcom Media, Inc. David Gregg supplies the special effects, and Edd Gasper does the voiceover. Agencies wanting a peek at the offering can call CBS Catalogue offices in New York, Los Angeles and Nashville.

Production values

The folks from Wranglers Jeans sauntered into New York City a short time ago to ballyhoo their expensive campaign on behalf of "action adventure clothing," suitable for much derring-do.

The fact that the campaign spent in excess of \$1 million for the production of essentially two television commercials, titled "Gems" and "Alligators," might raise more than routine interest.

The fact that Dancer Fitzgerald Sample, the very conspicuous agency of record, used the radio commercials, written by John Carrigan, with sound effects skillfully laid into "sell" the ambitious TV campaign may be considered unique and the entertainment value, exceptional.

But the fact that "for at least the first three weeks," according to Pat Peduto, associate creative director at DFS, the agency and the production company, Lofaro and Associates, approached the job without a storyboard, might be considered by many agencies and production

companies bizarre, if not downright revolutionary.

The finished product, however, demonstrates that the different approach did, indeed, work, and that the advertiser has a very flexible message. It is one that will be seen in motion picture houses in an extended 90-second version. It is one of the first commercials specifically designed to resist commercial zapping.

Theme for the campaign is "live it to the limit." Both spots open like adventure films, and the only show of product is on the hero and heroine themselves.

Buttressed by production values that include a 60-piece orchestra, unheard of for a commercial, faithful construction of such exotic objects as a false idol and bulbous "gem," the spots, also employ Introvision, billed as a new filmic technique utilizing an image projection system.

Brian Gibson, director of documentaries for *Nova* and *Horizon* as well as commercials, directed the spot. The DOP was Stephen Goldblatt, who photographed the soon-to-be-released feature, *Cotton Club*. Alan Jones, art director for *Star Wars*, and *Nicholas and Alexandra*, art directed. The executive producer was Houston Winn.

On the agency side, along with Peduto, the art director/producer was Jack Smart, and the copywriter for the television spots was Wendy Cassel. The radio spots were written by John Carrigan.

The campaign, which is also slated for

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Young & Rubicam's Manager of Production Martin Maurice admits:

"We were skeptical. But when we used this completion method, it saved time and money for our clients while delivering optimum quality."

D'Arcy MacManus & Masius Vice President and writer/producer Gil Rosoff raves:

"The concept helped us produce some of the best commercials, in the shortest time, with an increase in the overall quality and look."

Advertising to Women's Director of Broadcast Affairs Bob Donaghey claims:

"As a financial analyst, I know Joe's concept is cost-effective...it will definitely revolutionize the industry."

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Peoples Drug Stores • Ehrlich-Manes & Assoc.



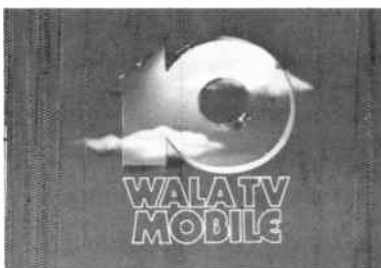
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Gas-X • Drug Copy Associates



DOLPHIN PRODS., N.Y., COMPUTER ANIMATION

WALA-TV • Mobile, Alabama



I-F STUDIOS, INC., New York

Merlin Corp. • Albert Jay Rosenthal & Co.



BANDELIER, INC., Albuquerque, NM

WXYZ-TV • Detroit



RODMAN, INC. & GRFX PRODS., Darien, CT

some cable exposure over MTV, is zap proof, according to associate creative director Peduto because of the visual impact and dramatic entertainment value of the spots.

Helena Zachar, director of advertising and promotion for the Wrangler Brand, says: "There are trends in advertising that are creating whole audiences for these 30- or 60-second films. We think we have just elevated the industry to a higher standard, and, at the same time, positioned our product in a very favorable environment."

Added comfort was given commercial production purists when three weeks into the project a formalized storyboard was completed.

JWT on 15-second spots

With the advertising industry virtually salivating for surveys on the acceptance or rejection of the 15-second commercial, J. Walter Thompson U.S.A. has just released a 56-page survey that draws the following conclusions:

- A move toward greater usage of the 15-second commercial seems inevitable.
- The 15s offer potential gains, at least in the short term: more exposures, lower cost, greater media flexibility.
- The 15s should be approached with a positive point of view and an eye toward maximizing the opportunity they offer (the question is "not when should we use 15s? But rather it's "when should we not use them?")
- Decision to use must be based on the needs of a specific product and its strategy at a specific point in time. Caution should be used with 15s in cases where the campaign or execution involves image building, new product/introduction and complex messages. Creative strategy is also of great importance.
- While research can help make informed decisions, creative judgment must play a major role in the decision.

The agency goes on to urge its clients to consider the use of 15s advantageous until proven otherwise.

With the ringing endorsement the agency also added a few caveats. "JWT," it wrote, "is very concerned about the impact of 15s on the commercial environment and intends to monitor the situation very closely."

Thompson says one of the ways to insure high quality environment is to produce "high quality executions—hard sell that consumers love to watch."

Another way according to the agency, is surveys, lots of them, exploring consumer reaction to clutter among the most

critical group of TV viewers (younger, better educated consumers).

The agency is also measuring the impact of clutter and commercial position on advertising effectiveness of 30 second commercials and their 15-second counterparts. JWT reports that five of its major clients have provided 15 and 30-second pairs for this purpose, and the research is being co-sponsored by ABC-TV.

A nationwide tracking study, monitoring consumer reactions to the changing commercials environment is also being undertaken. The longterm study will focus on such phenomena as the new media and changing viewing habits. Benchmark data, JWT says, will be available in the first quarter of 1985.

Finally, the agency tackles the admittedly thorny problem of media costs. JWT says it "will monitor (media costs) and commercials communication to ensure that the shortterm advantages of 15s are maintained and not offset by rapid price increases."

NAD resolves nine

The National Advertising Division of the Council of Better Business Bureaus reports that nine advertisers cooperated with it in October to resolve challenges to their advertising.

Two challenges were handled by the Children's Advertising Review Unit (CARU). Three cases were closed after the NAD, a self-regulatory process established by business to help sustain truth and accuracy in national advertising, agreed advertisers substantiated their claims. Subjects included supplemental cancer insurance, interdenial cleaners and a group health insurance plan.

Six cases were closed when the advertising was withdrawn or advertisers decided to modify their claims. Subjects treated included an airline service, an auto rental, an anti-freeze/coolant, formulation corn chips and two collections of children's toys.

MPCS in INCA donation

MPCS Video Industries will donate \$176,000 worth of video equipment to the Institute of New Cinema Artists, according to vice president Jeff Steier, in recognition of its accomplishments in training and placing over 1,000 minority men and women in the television advertising, motion picture and allied industries.

Alcohol abuse group

The coming of the holidays is always an occasion for concern about alcohol abuse.

The New York Market Radio Broadcasters Association is forming an alcohol abuse committee, with Charles Warfield, vice president and general manager of WLIB/WBLS(FM), New York, heading up the committee.

The purpose of the committee will be to work actively with other industry organizations and with public service organizations to demonstrate radio's awareness of the problems of alcohol abuse and drunk driving and radio's contribution to public understanding.

NYMRAD'S resolution of policy also states: "We believe it would be unwise as well as improper to prohibit advertising on radio and television of beer and wine products which may be legally sold and advertised. Just as the legislative ban on broadcast cigarette advertising did not materially diminish either the extent of cigarette smoking, the prohibition of broadcast advertising of wine and beer would achieve no useful results."

There is currently so-called citizen's initiative sponsored by the Center for Science in the Public Interest and called Project SMART (Stop Marketing Alcohol on Radio and Television). As reported in *Tv/RADIO AGE* (August 6), objective on the initiative is to obtain one million signatures advocating a broadcast advertising ban on alcoholic beverages.

Various segments of the industry, as well as appropriate trade associations have demonstrated their sensitivity to the problem of alcohol abuse as well as mounting local regional and national campaigns under their own aegis.

NYMRAD has contacted agencies that have prepared radio materials to determine what program and public service announcements would be appropriate and to assist in their distribution.

New campaigns

Holiday drives in motion

A welter of campaigns are unleashed during the holiday season, with broadcast media the primary beneficiary.

Grey Advertising has developed what it characterizes as a 120-second "super commercial" to kick off its winter campaign on behalf of Timex watches.

The two-minute commercial is airing on network television with *The Today Show*, *Good Morning America* and *CBS*

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Morning News as key vehicles. Theme is that Timex is "bigger than life" and oversized watches are the backdrop for tennis players, drivers or swimmers, emphasizing durability of the time-piece.

The "Great Watch" campaign has enjoyed substantial success, according to Grey management supervisor **John Grace**, who reports that Timex sales are up 20 per cent since the advent of the drive.

What is the holiday season without a greeting card? **Doyle Dane Bernbach's** campaign on behalf of American Greetings stresses that Christmas is a time when peace on earth is almost possible. A 60-second spot depicts a Russian family's reception of a greeting card from America highlighting peace. Voiceover narration carries the crux of the message: "If people everywhere exchanged greetings of peace, hope and love ... the world might get the message."

"The spot is a testament to the limitless power of communication," says **Jim Scalfone**, senior vice president/art supervisor for DDB. Inspiration for the commercial came from the letter of the young American girl **Samanth Smith** to the late Russian leader **Yuri Andropov**.

Agency producer **Lora Smith** worked closely with director **Michael Ulick** and his commercials production house. Ulick stresses authenticity in casting real Russians, rather than American actors, in principal roles.

Campaign is slated to run through Christmas.

McCaffrey & McCall has kicked off a television and radio campaign on behalf of the **Hartford**, "the Insurance people" of **ITT**. The spot TV campaign is meant to complement Hartford's long running radio campaign. The spot, produced in both 60 and 30's uses gentle humor and scenarios with which the audience can easily identify to communicate its sales message.

The selling message: Hartford is the best and most cost-effective way to insure homes and cars.

D'Arcy, MacManus & Masius has launched a fall and winter TV campaign with four new spots on behalf of **Anheuser Busch's Natural Light** beer. Slated to be aired in selected areas of the country through the winter, spots are "a humorous look at four typical beer drinkers and their love for food and Natural Light," according to group marketing manager **David L. Morris**.

The spots are tentatively entitled "Chicken Monica," "Pizza," "Ribs" and "Chili," and feature actors **Craig Hawksley**, **Tony Rosato**, **Sal Viscusso**,

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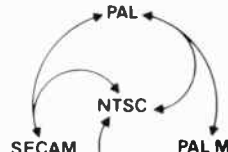
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Putting Timex in perspective

and Michael Dempsey, respectively. The campaign is an extension of the Natural Light traditional advertising that features appetizing shots of the beer with food. Supplementary radio and print drives are also in place.

Canoe, a men's cologne manufactured by **Dana Perfumes Corp.** of New York, is launching a holiday campaign via **Martin, Sturtevant, Silverman & Marshall, Inc.** featuring a 60-second radio spot and a 30-second TV commercial. The vignette commercial shows three handsome young men "going" by Canoe without water. **Robert Hildt** is creative director/copywriter on the business. **Peter Remson** is the art director. **Alan Brooks** directed for his own production company.

What is New Year's without champagne? This time **Kenyon & Eckhardt, Inc.** attempts to provide the answer for its client **Taylor Champagne**, which, according to the agency is the largest selling mid-priced champagne in the U.S.

Media choice for the campaign is television. The K&E 30 uses the stan-

dard "Try to Remember," in a spot entitled "Remember," scheduled to run on a number of prime-time network television favorites over the holiday season. Tagline is the logical: "Remember, Taylor Champagne."

According to **Jay Morris**, executive vice president, marketing for Seagrams, "this is Taylor's heaviest television schedule in four years."

K&E's creative team is headed by senior vice presidents **Bob Elgort** and **Marvin Lefkowitz**, associate creative directors **Maurice Mahler** and **Charlie Gowl** and producer **Tom McGrath**.

J. Walter Thompson New York enters the lists with its traditional Christmas commercial for Kodak.

JWT pulls out its award winning team, co-creative directors **Linda Kaplan** and **Greg Weinschenker**. **Gerry Killeen** wrote the copy, while Weinschenker doubled as art director. **Joe Pytka**, whose earlier work for the Kodak business also won kudos, directed the spot with production backup from Pytka Productions in Los Angeles.

The new spot is entitled "Love Santa."

Kaplan, Weinschenker and Pytka, won the Grand Award of the International Film and TV Festival of New York for a previous Kodak spot entitled "Reunion," an earlier entry in the "Because Time Goes By" campaign.

Ad makers

McDonough B&B senior vp

Paul H. McDonough, a senior television producer, has been named a senior vice president at **Benton & Bowles**.

An agency success story in the traditional sense, McDonough joined B&B in 1959, starting in the mailroom though he had an A.B. in music and a Doctor of Law degree from the University of Michigan.

He moved into media analysis and buyer positions before becoming a trainee in the television department. He was made an assistant television producer in 1963, a producer in 1966 and a vice president in 1972.

McDonough has used his musical training to compose numerous jingles and background themes for B&B commercials, receiving an Emmy Award for the musical score of the 1961 television production of *The Iceman Cometh*.

McDonough is a member of the Screen Actors Guild, the American Federation of Musicians and the American Federation of Television and Radio Artists.

Grey Advertising has named three new vice presidents in its creative department. They are **Patricia Levine**, **Louis Hernandez** and **Joseph Venturini**. **Edward H. Meyer**, president of the agency, says the promotions reflect "the high value we (Grey) put on outstanding creative work. We are delighted to reward prize winning, break-through advertising."

Levine is a six-year veteran at Grey, having previously served as fashion copy chief for both Ohrbachs and Macy's department stores. According to the agency, she has been instrumental in writing some distinctive campaigns in the detergent and baby product categories.

Hernandez won an Addy Award for his art direction of the **Gordon's gin** campaign. Earlier efforts on behalf of Timex have earned Hernandez Art Director's Club and Clio awards. Before coming to Grey, he was an art director for **Dancer Fitzgerald Sample** in Milan and New York.

Venturini came to Grey from **McCann Erickson** in 1981 and has won Andy and Art Directors awards for his work on **Duncan Hines** cookie mix.

Calet, Hirsch & Spector has named three executive vice presidents, one in creative, one in account services and one in media. (For the media appointment see spot report, p. 138.)

The creative director is **Martin Lipsitt**, also a stockholder in the company, who rejoined the agency in 1968 as co-creative director.

Terrence N. Hill, an American who has worked in Canada for the past decade, has been named senior vice president and executive creative director of Brouillard Communications, the financial and business-to-business arm of J. Walter Thompson.

James H. Foster, general manager of Brouillard, who succeeds founder Joseph Brouillard on January 1, as president and chief executive officer, made the announcement.

Hill has won more than 100 major awards, handled the advertising for two successful campaigns of former Canadian Prime Minister Pierre Trudeau. He has been senior vice president and creative director of Grey Advertising in Toronto for the past six years.

Cathy Aromando, **B. J. Kaplan**, **Jorge Perez** and **Dan Sabatino** have been named vice presidents of **Young & Rubicam, Inc.** The announcement was made by **John McGarry**, executive vice president and manager of the New York office where the executives are based.

Aromando, a creative supervisor/art director, joined the agency in 1979 and became a senior art director the following year, a creative supervisor in 1983.

Kaplan, a creative supervisor-copy, joined Y & R in late 1981 as a copywriter, became a senior copywriter in February in 1983 and a creative supervisor seven months later.

Perez, who is a creative supervisor/art director joined the agency as an art director in 1978, became a senior art director in 1980, before being named a creative supervisor three years later.

Sabatino, a creative supervisor/art director, joined the agency in 1981 as an art director, became creative supervisor in August, 1983.

An advertising veteran, Sabatino started his career in 1964 with Gardner Advertising, moved to Al Paul Lefton in 1972, before joining Ogilvy & Mather six years later. Sabatino moved to SSC & B in 1978.

Mike Drazen has been appointed executive vice president and creative director at **HCM (Havas Conseil Marsteller)**.

He will be based in New York and report to **Robert Schmetterer**, president

and chief executive officer of what is essentially the European arm of **Young & Rubicam, Inc.** global network.

HCM has offices throughout most of continental Europe.

Drazen was previously senior vice president creative director at Scali, McCabe, Sloves, where he contributed to campaigns for Hertz, Volvo, Barneys, Pepsico and American Can.

HCM is the new \$500 million international joint venture of **Young & Rubicam** and **Eurocom**. It has 32 offices throughout the world.



Drazen



Nemmers

Dancer Fitzgerald Sample has promoted **Sherry J. Nemmers** to the position of senior vice president and associate creative director.

In her new post, Nemmers will supervise **Florida Citrus** (grapefruit), **Kenner Preschool**, the **L'eggs** umbrella campaign, **Sheer Energy** and some **General Mills** brands.

Nemmers joined the agency as a co-

pywriter in 1977 from **Grey Advertising**.

Commercials circuit

Fontainebleau targets New York

Blessed with a new marketing director, **Brian M. Mulholland**, and fueled by a singleminded strategy that is determined to spend the advertising dollars in the market that holds its most likely prospects, the **Fontainebleau Hilton**, via a Florida agency called **Hume Sindelar & Wright**, is launching a \$1.5-million television and print campaign in the New York market, extolling the resort wonders of the newly refurbished Hilton hotel. "The key source city is New York," Mulholland says, and spot will talk about the resort's 16 acres off the Atlantic Ocean and the \$40-million dollar guest room refurbishment that began in 1978 and has been recently completed. Media are network-owned stations in New York.

Stew Birbrower of **Birbrower Productions** recently completed a 30-second spot with the celebrated actor **Vincent Price** on behalf of **Time-Life** hard cover collection of legends, myths and folk tales.

The agency is **Wunderman, Ricotta Kline**, and the creative team includes **Ken Musto**, creative director, **Jean Lehman**, creative supervisor, and producer **Jerry Kreeger**. **Chris Stefani** is the ever stalwart producer for **Birbrower Films**.



Actor Vincent Price (seated) camps it up with l., to r., Stew Birbrower, director, Birbrower Films; Ron Wilcox, creative director, Time-Life Books; Ken Musto, group creative director, Wunderman, Ricotta & Kline; Carol Kaplan, product manager Time-Life Books; Michael Darling, WR&K account supervisor; Jean Lehman, creative supervisor, WR&K; and WR&K producer Jerry Kreeger.

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**EMRC makes
suggestions
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**SELLER'S
OPINION**

**Mature market
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Spot Report

EMRC recommends steps in 'hot call letter' situation

Arbitron would do well to improve data or interpretation of "hot call letter" diary entries by calling back diary keepers and by developing other procedures which would be constructive in dealing with the problem. And Arbitron should inform ratings users about hot call letter situations through notations on each page of the Local Market Report and on computer tapes.

These steps were recommended by the Electronic Media Rating Council in order to cut potential diary keeper confusion that can produce "a less accurate description of radio listening". The suggestions were made in a letter from EMRC executive director John Dimling to A. J. Aurichio, president of Arbitron, following a detailed study of information supplied to EMRC by Arbitron on 20 hot call letter situations that have surfaced since last fall, every time a top station drops a well-known set of call letters that the FCC now permits any other station in the same market to pick up and run with.

Letter to Arbitron. In his letter to Arbitron, Dimling said that the Council would not at this time suggest a cooling-off period during which Arbitron would not list hot call signs in its rating books, and the station would not be credited with listening, for several reasons: One is that, "There is no conclusive evidence in the Arbitron data that hot call letters have a negative impact." In 14 of the 20 cases analyzed, the stations either did not qualify for reporting, or no measurement had occurred following the call letter switch, leaving six instances for which audience data exist. Dimling says that in all but one of these cases, the station adopting the hot call letters showed a decline in audience for the rating period during, or immediately after adoption of the new hot call sign. In two of the six cases, the station that dropped the call letters showed a subsequent audience gain, and in four cases showed an audience loss. A second reason, says Dimling, is that the credibility of audience data could be impaired: "If, in spite of the cooling-off period, a station used hot call letters, implementing the cooling-off would likely lead to Arbitron's Local Market Report producing a less accurate description of radio listening in that market."

De facto regulator. And finally added Dimling, Arbitron could become a de facto industry regulator: "While a cooling-off period could contribute to maintaining the credibility of ratings if it prevented stations from adopting call letters, it would be doing so by controlling a station's behavior in a quasi-regulatory

manner." EMRC suggested Arbitron continue to monitor hot call letter situations to fully determine their impact on ratings, and also urged the ratings company to distribute hot call letter data to its Radio Advisory Committee, the NAB, and other interested parties.

Radio music consumer

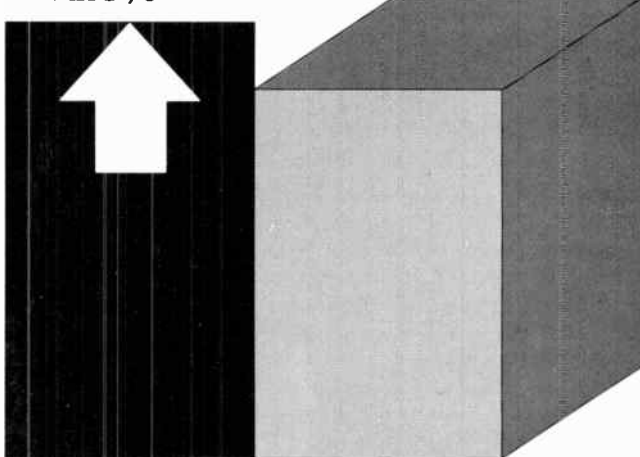
Heavy radio listeners are first-class prospects for pre-recorded music on disks and cassettes, according to research put together in *Radio's Got Rhythm* by Frank O'Neill, vice president, research at Interep. Using data from Simmons Market Research Bureau, the Radio Advertising Bureau and the Recording Industry Association of America, O'Neill finds that heavy listeners are 27 per cent more likely to have bought seven or more prerecorded cassette tapes in the past 12 months, compared to heavy TV viewers, and 7 per cent more likely to have bought five or more LPs in the past 12 months.

The 40-page presentation reports that heavy radio listeners are 14 per cent more likely to purchase traditional country music, 18 per cent more likely to buy new wave rock, 26 per cent more likely to buy disco/dance music, 29 per cent more likely to purchase contemporary jazz, 30 per cent more likely to buy traditional jazz, and 48 per cent more likely to buy contemporary black music.

October

National business (millions)

+12.5%



1984: \$406.0 1983: \$360.9
Complete TV Business Barometer details p. 52

Spot Report

Campaigns

Albertson's, Inc., RADIO

Foote, Cone & Belding, Los Angeles
SUPERMARKET CHAIN is using 10 weeks of radio advertising that started in mid-November in a fair lineup of western consumer markets. Media group arranged for timing to reach women 25 and up.

Allstate Insurance Companies, TV

Leo Burnett Co., Chicago
HOME OWNERS' INSURANCE is being sold for six weeks that started in mid-November in a long and widespread lineup of television markets. Negotiators concentrated on news placement to persuade both men and women 25 and up.

Stuart Anderson, RADIO

Ketchum Advertising/San Francisco
BLACK ANGUS RESTAURANTS are winding up three weeks of radio advertising that started in late November in a long list of western, midwestern and Texas markets. Buying team set its sights on both men and women 25 and up.

American Express Co., RADIO

Ogilvy & Mather, New York
CREDIT CARDS TIED IN WITH NAME STORE SHOPPING are being featured for four weeks that started in late November in a select group of major markets across the country. Target audience is adults 25-plus.

Castle & Cooke, RADIO

Allen & Dorward, San Francisco
DOLE FRUIT PRODUCT is set for four weeks of radio advertising that started

New brew

Spot television and newspaper advertising is running during fourth quarter to introduce Miller Brewing Co.'s new Plank Road Original Draught Beer in Springfield, Mass., Providence, R.I., Knoxville, Tenn., Colorado Springs, and in various Connecticut markets. Agency is neither J. Walter Thompson, nor Backer & Spielvogel, but Chiat/Day.

Brand manager Vic Imbimbo at Miller headquarters in Milwaukee says that if the new label is successful in these trial markets, it will be rolled out into other states later. Plank Road is offered as, "a true draft beer in a bottle. It's specially cold-filtered instead of cooked. That makes it taste as fresh from the bottle as it does from the keg."

in early December in a long and widely scattered selection of sunbelt markets. Buyers placed schedules to reach women 25 and up.

Chick-Fil-A, Inc., TV

McCann-Erickson, Atlanta
FAST FOOD RESTAURANT CHAIN is scheduled for four to six weeks of television appearances that started on various mid and late November air dates in a fair-sized selection of southeastern markets. Media team worked with fringe, daytime and news inventory to reach adults 18 and up.

Christian Dior Perfumes Inc. RADIO

La Marca Group, New York
FRAGRANCES FOR CHRISTMAS are being suggested via two weeks of advertising scheduled to start in mid-December in larger radio markets across the nation. Target audience includes both men and women 25 and up.

Colibri, TV

Rosenfeld, Sirowitz & Lawson, New York

CIGARETTE LIGHTERS are being shown for four weeks that started in late November in a long and coast-to-coast list of television markets. Negotiators concentrated in fringe and news placement to appeal to adults 18 and up.

Creomulsion Co., TV

Liller Neal, Inc., Atlanta
COUGH REMEDY is being prescribed for 13 or more weeks that started in late November in numerous southeastern and Texas television markets. Media team arranged for daytime exposure to reach women 18 and up.

Delta Air Lines, Inc., RADIO

BDA/BBDO, Atlanta
AIR TRAVEL is being recommended in a widespread lineup of radio markets, with negotiators buying long 20 to 40 week schedules that already started in some markets in October, and are now being arranged in other markets to kickoff on various January and February air dates. Target listeners include both men and women 25-plus.

General Motors, RADIO

Campbell-Ewald Co., Warren, Mich.
AC-DELCO BATTERIES and SPECTRUM are being talked up via four weeks of spot radio that started on various November air dates in a long and nationwide lineup of broadcast markets. Spectrum is aiming to reach younger men and the batteries are being sold to men 18 and up.

Appointments

Agencies



Robert Petizon has been elected an executive vice president at Calet, Hirsch & Spector. He joined the agency in 1976 as senior vice president and director of media and programming and is currently director of marketing and programming.



Irene L. DeGonia and **Nancy H. Elswick** have been elected vice presidents at D'Arcy MacManus Masius, St. Louis. Both are associate media directors. Elswick joined the agency in 1981 as a media supervisor, moving in from Fahlgren & Ferris Advertising. DeGonia came aboard in 1982 from J. Walter Thompson in Chicago.

Donius to ARF

James F. Donius has been appointed senior vice president-director of research at the Advertising Research Foundation. He comes to the ARF from a post as director of client services at Information Resources, Inc. In this new job, he'll be responsible for directing the research projects of ARF's 10 research councils, made up of volunteer industry professionals from the Foundation's 300-plus member organization.

Donius is a member of the Editorial Review Board of the *Journal of Advertising Research*, is a frequent speaker at professional conferences, and currently teaches courses in consumer behavior and marketing research at Pace University. He is also working on a book on *Marketplace Measurement of Advertising*, for the Association of National Advertisers.

Gerri Donini and **Jean Rossi** have been appointed vice presidents at Young & Rubicam. Both women joined the agency this year. Rossi came from Advertising to Women and is manager of daytime network television. Donini, who is now manager of nighttime network television, had previously been a vice president and broadcast supervisor at Foote, Cone & Belding.



Angela Miller has been promoted to supervisor, spot coordinator at Ogilvy & Mather in Chicago. She had been a spot coordinator for Ogilvy.

Debra Jacobson has been named a media planning supervisor for the recently formed business-to-business media group at Carmichael-Lynch in Minneapolis. She was previously an associate media director at Bozell & Jacobs.

Lynn Miller has joined Frankenberry, Laughlin & Constable, Inc., Milwaukee, as a media supervisor. She moves in from similar responsibilities at D'Arcy MacManus Masius in St. Louis.

Linda Glickman has joined Needham Harper Worldwide in New York as associate research director. She comes to the agency from BBDO where she had been account research manager.

Pelzer W. Brown has been promoted to media buyer at Foote, Cone & Belding, Los Angeles. His station list covers 32 markets and his account responsibilities include Arco, Albertson's, Carnation, and Orion Pictures.

James Winters has joined J. Walter Thompson/New York as a media planner on the agency's Lever Bros., Rolex and Monet Jewelers accounts. He had formerly been an assistant planner at Foote, Cone & Belding.

Representatives



Robert A. Epstein has been appointed vice president and director of marketing for Blair Television's Market Development Department. He joins Blair from Harte Hanks' WTLV-TV Jacksonville, where he had been general manager.



Patrick G. Healy has joined the Interep Cos. as vice president/controller. He was formerly assistant controller at Scali, McCabe, Sloves.

Tom O'Brien has been promoted to office manager of the Detroit sales office of Eastman Radio. He transfers from Eastman's Chicago office where he had been an account executive.

Kim Bradley has been promoted from account executive to manager of Katz Television Continental's new Olympic sales team in Chicago, and **Steven D. Carlston** moves up to head Katz American's White sales team there. Carlston advances from account exec on the Red team and Bradley switches from Continental's Gold team.

Patty A. Gilhooly has been promoted to vice president of financial services for both the television and radio representative divisions of John Blair & Co. She joined Blair in 1981 as manager, budget planning and was promoted the following year to director of planning and operations.

James Szilagyi has been appointed an account executive with CBS

Radio Spot Sales in Detroit. He had been facility manager at The Southfield Civic Center, responsible for sales, management and promotion.

Harry L. Bickelhaupt has joined the St. Louis office of Torbet Radio as an account executive. The former general sales manager at WLBT-TV Jackson, Miss., has most recently been sports franchise supervisor and Anheuser-Busch sports coordinator at D'Arcy MacManus Masius.

Gina Forsythe has joined the Dallas sales staff of Republic Radio. She moves in from Bozell & Jacobs where she had been a broadcast supervisor. Before that she had been a media supervisor with Cunningham & Walsh, also in Dallas.

Ashley Rosen and **Barbara M. Grosiak** have been named account executives by Blair Radio. Grosiak comes to the New York office from the sales staff of WRKS(FM) New York. Rosen was formerly a senior broadcast buyer at Bozell & Jacobs and will be working out of Blair's Dallas sales office.

Donna Gibbs has been promoted to marketing research manager at Major Market Radio in New York. She had been a research assistant.

Bob Hastings has joined the Los Angeles sales office of Katz Radio as an account executive. He moves in from an account executive's post with Griffith Laboratories, also in Los Angeles.

Louise Langer is now an account executive with the Eastman Radio Network. She had been a buyer for Ammirati & Puris in New York.

Debra Roue-Ryan has been added to the sales staff of Katz American Television in Minneapolis. She was formerly a broadcast supervisor at Bozell & Jacobs in Minneapolis, and before that had been buying for Commonwealth Advertising.

Mary Medd and **Alan de Florio** have been appointed account executives for Blair Television. De Florio joins the ABC sales team in Los Angeles, moving in from Harrington, Righter

Spot Report

& Parsons there. Medd comes from Katz American Television to join the NBC Blue team in New York.

Peggy Beardon has been appointed an account executive for Independent Television Sales, working out of the Atlanta office. She was formerly with Katz Independent Television.

Kristopher Augusta has been named an account executive for the Ravens sales team at Petry Television in New York. He was formerly national sales manager for WTVR-TV Richmond, Va. and before that had been with Blair Television.

Terri Johnsen and **Steven Herlocker** are now with the New York sales staff of Independent Television Sales. Herlocker had been with Wells, Rich, Greene and Johnson comes aboard from Adam Young.

Michael Driscoll has been added to Seltel's Independent Raider sales

GOALS elects



Carol Mayberry, vice president and director of radio research at Katz Communications, has been elected to a three-year term as co-chairwoman of the Radio Advertising Bureau's GOALS Committee. She succeeds Terry Drucker who heads research at CBS Radio Spot Sales. Mayberry serves with co-chairman Alan Tobkes, senior vice president for marketing services at Eastman Radio, in directing the committee's radio research activities.

New subcommittee chairmen are Nicholas Schiavone of NBC Radio and Ray Hockstein of Viacom Broadcasting. Hockstein will head GOALS' New and Special Services Committee, and Schiavone will chair the Methodological Review subcommittee. Kay Florio of WCBS-FM continues as chairwoman of the Procedures Review subcommittee.

team in Chicago. He had been selling in New York.

Kandice Cinnamon has joined the sales staff of Christal Radio in Los Angeles. She had been selling for Torbet Radio there and before that had been a media supervisor at Keye/Donna/Pearlstein.

Lorraine Cooper has been named an account executive for the Falcons sales team at Petry Television in New York. She had been with Seltel, and before that with H-R Television, prior to that company's merger into Seltel.

Stations



Rolland C. Johnson has been appointed president of Duchossois Communications, owner of WASK AM-FM Lafayette, Ind. and KDAL Duluth, Minn. He had been chairman of the Telecommunications Department at Indiana University and he is also owner and president of WBWB(FM) Bloomington, Ind.



Matt Mills has been promoted to executive vice president of Adams Communications, with responsibility for all six Adams radio stations. He has been general manager of WRTH and KEZK(FM) St. Louis. Adams' other radio stations are in Memphis and Grand Rapids, Mich.

Ed Trimble has joined KDVR-TV Denver as vice president, general manager. He had been vice president, sales and marketing of the BMA Broadcast Group of

California, and before that had been general sales manager for WPGH-TV Pittsburgh.

Mark Prather has assumed the post of vice president, general manager of WTWO-TV Terre Haute, Ind. He moves in from KQTV-TV St. Joseph, Mo., where he had been vice president, assistant general manager and sales manager.



J. Edwin Conrad has been named vice president/finance of the Jefferson-Pilot Broadcasting Co., Charlotte, N.C. He had been vice president and controller of Belo Broadcasting Corp. of Dallas, and before that held various financial posts with International Paper Co.

Steven M. Friedheim has been appointed vice president and general manager of Media Central's KEKR-TV Kansas City. He moves in from WNOL-TV in New Orleans, where he had been vice president and director of sales.

Shroeder to Farmland



Jack L. Schroeder has been appointed director, advertising, for Farmland Industries, Inc., of Kansas City. In his new post, he plans to set up a media planning and buying department, designed to make Farmland's advertising and marketing operation a fully self-sufficient, in-house division.

Before coming to Farmland, Schroeder had been executive vice president, media services, for Barickman Advertising, also in Kansas City. At Farmland, Schroeder will report to Robert C. Hanger, executive director, advertising and marketing support.

Raul Ortal has been named vice president, general manager of KALI Los Angeles, and **Joe Schweighardt**, general manager of WKDM New York, has also been promoted to a vice presidency by the stations' parent company, United Broadcasting Co. Both radio stations program in Spanish for their markets' Hispanic listeners.



Meredith (Meddy) Woodyard has joined the RKO Radio Networks as vice president, director of affiliate services. She moves in from NBC, where she had been vice president and general manager of The Source.



Sarah Kennard has been named to the new post of national sales manager for WBT and WBCY(FM) Charlotte, and **Pat Foy** moves up to local sales manager at the Jefferson-Pilot stations.

Bob Donohue, general sales manager of Group W's WJZ-TV Baltimore, has been promoted to vice president. Before coming to WJZ-TV in 1981 Donohue had been vice president and sales manager of Metromedia's WNEW-TV New York.

Paul Krimisier has been promoted to vice president of KGMC-TV Oklahoma City, and **T. Dan Loving** moves up to vice president, director of sales. Loving had been general sales manager of the station and Krimisier had been station manager.

Jim Graham is now general sales manager of Knight-Ridder's WTKR-TV Norfolk-Portsmouth-Newport News, Hampton. He is succeeded as general sales manager of WJRT-TV Flint, Mich. by **Dan**

One Seller's Opinion



Why do agencies ignore the mature market?

Conner

Over the years I have often wondered why national advertisers and agencies are so far behind and/or slow in seizing marketing opportunities in radio. For the past three or four years article after article in the trades talk about the tremendous interest *in* and value *of*, the mature market (35-64). Endless numbers of articles and research reports point to the "mature market's" dramatic advantage in terms of discretionary income, motivation to buy, changing and active lifestyles, etc., etc. And yet, more than three years later—only 4 percent of national radio dollars are spent against this valuable demographic target.

The "action gap" I refer to does exist. Look at the track record. Years ago, when "top 40" radio came on the scene and quickly became radio's most popular format across the U.S.A., national advertisers and their agencies didn't start placing budgets on these stations until two years after the format had peaked. When the "beautiful music" format took radio by storm it took national advertisers three years to overcome the "background music—listeners don't really listen" syndrome! Again, with country music, even though research proved it wasn't so, national agencies and advertisers held dollars back because someone said country music only reaches blue collar workers! This "action gap" is costly to national advertisers. In today's fast changing marketing and sales environment advertisers should seize the opportunities in radio while they are still *unique*!

It's happening again with the 35-64 market. More than five years ago Al Ham created a format called "The Music of Your Life." He perceived that a huge number of mature Americans, nowhere on the crowded radio dial, could hear their kind of music. The big bands, the great vocalists, the classic arrangements of music from the '40s, '50s, and '60s. His format was an immediate hit. It quickly spread from stations like WMAS Springfield, (Mass.) and WHLI Long Island (N.Y.) to close to 150 stations. Today more than 250 stations program to this audience.

Local retailers and advertisers across the country didn't wait! They saw and felt the immediate and dramatic impact. They placed schedules, targeted their customers and got *startling results*. This all started five years ago—and yet today national advertisers and agencies whose products and services should be targeted to the mature market, still only place a minute percentage of their budgets against this demo.

The life expectancy of the average American is more than 74 years today! Mature Americans are healthier and wealthier and enjoy a wide range of activities. When you look at "per capita income" figures—again you wonder—why the "action gap"? Per capita income among 45-54, 55-64, and even 65+ Americans, *exceeds* that of 25-44!! Yet most radio campaigns virtually ignore this tremendous market potential.

As Americans grow older, many of their financial obligations lessen. This means *discretionary income*. Dollars that can be spent on airlines, foreign travel, investments, luxury cars, dining out, theatre, etc., etc. Yet the "action gap" continues. Most national buys shy away from stations whose primary demo's are the very customer they want.—**Ralph C. Conner**, executive vice president, Weiss & Powell, New York.

Media Professionals

Ketchum media director describes use of VALS in broadcast analysis



Cheryl Kroyer

Senior vice president,
Media director
Ketchum Advertising
San Francisco

While used to good effect by the creative department, and, in media, utilized primarily with special interest magazines, Cheryl K. Kroyer, a top media executive at Ketchum Advertising in San Francisco, reports that VALS is "also used as a guideline, along with Arbitron and Nielsen data, in looking at television program types and, in radio, at the various formats available."

VALS is the syndicated lifestyle study conducted by SRI International, that classifies adults into various lifestyle typologies. Each typology, explains

Kroyer, "represents a different basic approach to life, and is derived by relating people's psychological needs and their behaviors.

"We don't use VALS in respect to specific radio stations," she adds, "because there's so much format changing going on all the time. But in looking at the various formats, we find that the Number 1 VALS group gravitating to all-news formats is 'belongers,' while the main VALS types found among classical music audiences are 'achievers' and the 'societally conscious.'"

Kroyer also reports that, "I am me's" and "experientials" are key groups among album rock and progressive rock listeners, and that Number 1 groups among audiences of black formatted stations are "survivors," "sustainers," and "emulators."

Similarly, in TV, Kroyer explains that VALS groups are analyzed with respect to program type rather than to specific programs, "because so many programs don't last too long, and we're not sure how reliable the numbers are." She adds that systems such as VALS "are not a great help in looking at the highest rated programs that people in almost every VALS category watch. But for daytime serials and game shows, for example, we find that besides being heavy TV viewers, their audiences skew toward such VALS categories as 'survivors,' 'sustainers,' and 'belongers.' The lightest viewers include the 'societally conscious,' who do watch some television—primarily sports and critically acclaimed primetime dramas like *St. Elsewhere*. But the big sports and ESPN sports cable watchers are the 'achievers.'"

Aube, who steps up from national sales manager.

Al Canelli has been promoted to the new post of regional sales director for KATV(TV) Little Rock. He came to the station in 1980 and now moves up from local sales manager.

Patti Smith has been named director of co-op and vendor marketing services for the Retlaw Broadcasting Co. She had been co-op marketing director at KMPH-TV in Fresno, Calif. Retlaw's stations are KJEO-TV Fresno and KMST-TV Monterey.

Denise Oliver has been named program director at NBC's WYNY(FM) New York. She had been program director for the ABC Radio Networks, and before that had been vice president of programming and operations at Capital Broadcasting.

James D. Zerwekh has been appointed program director of KMSP-TV Minneapolis-St. Paul. He moves in from WEEK-TV Peoria, where he had been operations manager and program director.

New Stations

On Air

WPRV-TV Fajardo, P.R., Channel 13; ADI San Juan; Licensee, Leake Television Co., P.O. Box 1887 Muskogee, Okla., 74401. Telephone (918) 683-3281. Martin Sandberg, general manager. Programming: ABC affiliation with only English language programming on Puerto Rican television. Air date: December 8.

Under Construction

Kxxv(tv) Waco, Texas; Channel 25; ADI Waco-Temple-Killeen; Licensee, Central Texas Broadcasting Co., Ltd. Telephone (817) 753-1161. Robert Mann, general manager; Don Shores, general sales manager. Represented by Katz Television Continental. Target air date, first quarter 1985.

David R. Saline has been named audience research director for KOMO-TV Seattle-Tacoma. He had formerly been research coordinator for KING-TV, also Seattle.

Buyer's Checklist

New Representatives

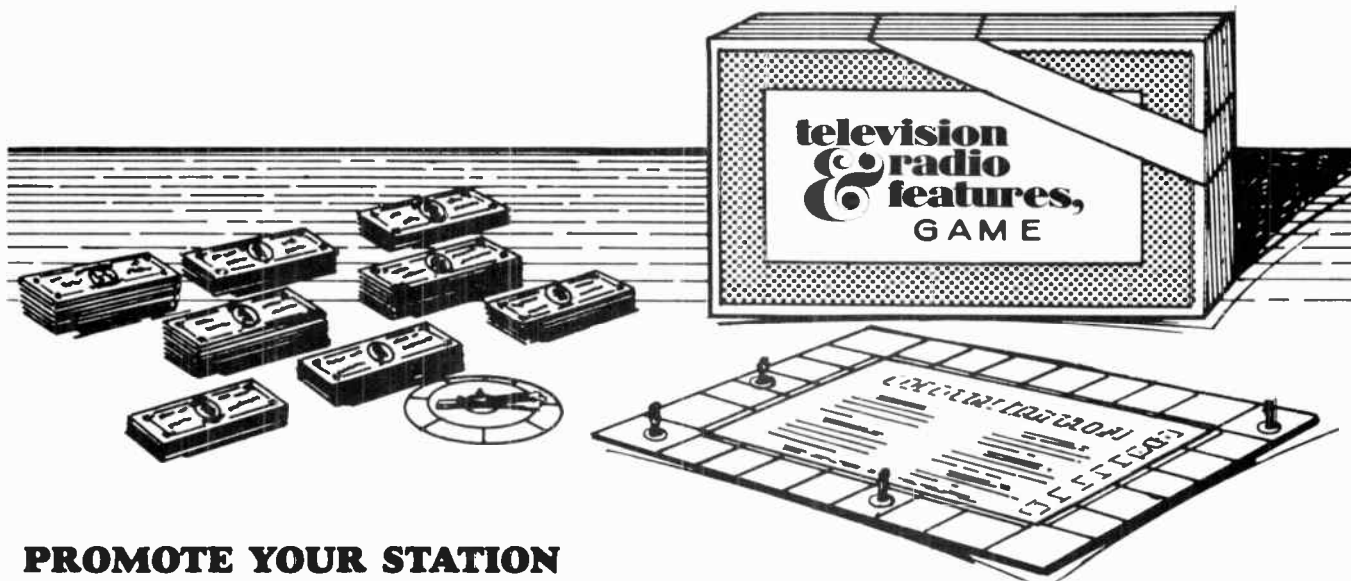
Christal Radio Sales has been appointed national sales representative for WRVR(FM) Memphis. The format is adult contemporary.

Hillier, Newmark, Wechsler & Howard has assumed national representation of WLQY and WKQS(FM) Miami-Fort Lauderdale, WMGI and WYKS(FM) Gainesville, Fla., and KAAP and KKBZ(FM) Oxnard-Ventura, Calif. KKBZ programs AOR, and KAAP airs nostalgia tunes. WLQY features Music of Your Life, and the format at WKQS is country music. Both Gainesville stations offer an adult contemporary sound.

Major Market Radio has been signed to sell nationally for WHN New York.

The station programs country music and is in the process of being acquired by Doubleday

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SAMPLE CLIENT ROSTER

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- Encyclopaedia Britannica • Ames Garden Tools
- Teledyne-Water Pic • Longine-Wittnauer
- Carter Wallace, Inc. • General Electric
- Rand McNally • Corning Glass • Houbigant
- Syroco • General Mills

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Basic cost (market order): **\$75.** per thousand pressure sensitive labels. Add \$30./M for zip-coding.

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THE RADIO LIST

Get order forms from Bill Fromm, **THE RADIO LIST** - (516) 676-7070. 7 Cathy Ct., Glen Head, NY 11545.

Broadcasting from the Mutual Broadcasting System.

Republic Radio has been named national sales representative for WYAY(FM) Atlanta, KBNY(FM) Boise, and KIOC(FM) Beaumont, Texas. KIOC and KBNY air adult contemporary formats, and WYAY plays country music.

Torbet Radio has been appointed national sales voice for KDAB(FM) Ogden (Salt Lake City), WQMV(FM) Jackson, Miss., and WNIL and WAOR(FM) South Bend, Ind. WAOR offers an AOR format and WNIL transmits MOR music. KDAB programs an adult contemporary sound, and WQMV airs contemporary hits.

Weiss & Powell is now selling nationally for WKOP and WAAL(FM) Binghamton, N.Y., and for WPIC and WYFM(FM) Sharon, Pa. WYFM features a CHR format, and WPIC plays adult contemporary music. WKOP offers "goldies," and WAAL presents an AOR format.

New Affiliates

ABC Direction Radio Network has added new affiliates WMNX(FM) Tallahassee, KBUG Salt Lake City, WLEZ(FM) Elmira, N.Y., KVSV Beloit, Kans., and WGCM(FM) Gulfport, Miss.

Mutual Broadcasting System has signed WCKY Cincinnati, WMT Cedar Rapids, WJBO Baton Rouge, and KSIX and KEXX(FM) Corpus Christi, Texas, to carry *America in the Morning*.

More meter subscribers

Two more television stations, WKBD(TV) Detroit and KTRK-TV Houston, have signed long-term contracts for Arbitron's Television Meter Service in their markets. KTRK-TV, Houston's ABC affiliate, joins KHTV(TV), KTXH(TV) and KRIV(TV) there. In Detroit, WKBD-TV makes five meter subscribers. The others are WDIV(TV), WXYZ-TV, WJBK-TV, and WXON-TV. The two new subscribers now give Arbitron 58 television stations and over 300 advertising agencies who subscribe to its meter service nationwide.

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SRDS Co-op Data Base Special Reports track co-op programs essential to your specific sales needs. They are generated from the pool of over 3,400 co-op programs listed in the Co-op Source Directory, the most comprehensive computer based file of co-op information available . . . anywhere.

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programs meeting these criteria and will list:

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- Product classification
- Expiration date
- Participation
- Plan type (manufacturer/retail)
- Accrual
- Manufacturer pre-approved media

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Wall Street Report

Slower ad growth, higher program costs seen hurting media margins next year

Goldman Sachs analyzes stock prices of 17 firms

Although 1984 is expected to be a "peak year for margins and earnings growth among media companies," Randi G. Murray, vice president, investment research, for Goldman Sachs, believes the outlook is less optimistic for 1985. In her recently-released *Media Industry Overview*, Murray points to a slowing in advertising expenditure growth (to 9.0-9.5 per cent from 14.0-14.5 per cent) and "continued escalation in programming costs" combined with "slower growth in revenues" as major detrimental factors looming next year.

"The 40-50 per cent margins achieved by the industry leaders (Capital Cities, Belo, Cox)," she points out, "will be more difficult to achieve."

In the report, Murray analyzes the stock performance this year of 17 media companies, dividing them into two groups: those whose main business is broadcasting and those whose main business is newspapers (although all of the latter except one—Dow Jones—own broadcast properties). On average, the nine "broadcaster" stocks were up 12.6 per cent over '83, while the eight "newspaper" stocks increased by 6.2 per cent. Overall, the group was up an average of 9.5 per cent.

Of the five media companies that Goldman Sachs follows (ABC, Belo, CBS, Gannett and Tribune), only Tribune is specifically recommended for stock purchase. Says Murray: "The stock sells at 10.4 times estimated 1985 earnings, a 14 per cent premium to the market multiple. Its earnings are expected to advance 27 per cent next year."

Price performance of selected media companies

	52-Week Range		% off		Price change 1984 YTD
	High	Low	High	Low	
Broadcasting companies					
ABC	\$77.25	\$50.25	(17.3)	27.1	14.8
CBS	87.75	61.50	(10.5)	27.6	18.5
Capital Cities	174.50	123.50	(9.6)	27.7	9.5
Cox Communications	54.88	39.13	(10.7)	25.2	8.6
Gulf Broadcasting	10.25	6.75	(7.3)	40.7	31.0
Lin Broadcasting	24.75	16.00	(11.6)	36.7	(1.1)
Multimedia	42.50	29.75	(24.7)	7.6	(14.1)
Park Communications	29.00	18.25	(1.7)	56.2	34.1
Taft Broadcasting	70.00	47.00	(10.5)	33.3	11.8
Average			(11.6)	31.4	12.6
Newspaper companies					
A. H. Belo	\$50.25	\$35.75	(15.4)%	18.9%	10.7%
Dow Jones	51.38	35.13	(21.7)	14.6	(17.2)
Gannett	48.63	33.38	(8.7)	33.0	12.8
Knight-Ridder	31.00	21.25	(12.9)	27.1	1.9
New York Times	38.50	21.88	(9.4)	59.4	24.6
Times Mirror	45.63	28.25	(18.6)	31.4	(1.0)
Tribune Co.	33.38	24.00	(5.2)	31.8	3.3
Washington Post	84.50	60.75	(0.9)	37.9	14.3
Average			(11.6)	31.7	6.2

Station ownership decision to have key stock impact

A key factor impacting on broadcast stocks in 1985, Murray says, is a possible decision on further relaxation of the TV station ownership regulations. Such a relaxation, she believes, will have two major effects:

- "There is likely to be more speculation about mergers between group broadcasters, which previously would have been prohibited."
- "Because of the limitations, companies, with one or two slots left have tended to look only at large properties that would add significantly to their earnings base . . . With relaxation of the rules, we believe there will be more bidders for small to medium-sized properties, with some positive effect on prices."



ABC's Julius Barnathan, l., says the network is "working on" stereo television. CBS' Joseph Flaherty, r., identifies stereo as an area his company is watching carefully. NBC, meanwhile, is serious about its programming efforts.

Stereo (from page 69)

by CBS, not only of the Betacart system, but the Betacam equipment as well

- The Canadian Broadcasting Co.'s decision to go with Sony's half-inch format

- The recommendation of the Sony half-inch format by the European Broadcasting union.

HDTV coming soon?

High definition television, a technology that is being developed but that conservative estimates say is at least two years away, is being researched on different fronts.

"High definition television could definitely come on-line during 1985," contends Sony's Thorpe. "We're working on the production end, developing the cameras, recorders and the switches—encouraging other companies to manufacture them. CBS is working on a method of transmitting the high definition signal over the air.

"I've spent the last year traveling," Thorpe reports, "talking to people about high definition television, up to 1125 lines, on a five-to-three aspect ratio.

"Right now we're trying to solve some non-broadcast problems. Naturally, there's got to be standardization of a system. The U.S. must submit its plan for (worldwide) standardization in 1985. There are lots of other systems on the table," Thorpe says.

CBS' foray into high definition television is explained by Flaherty. "High definition television won't be transmitted in 1985," Flaherty begins, "but there is a strong possibility that a worldwide standard for studio production will be agreed upon.

"It is of the highest importance that we agree upon a world standard," Flaherty continues. "We've been working on an agreement for the past four years, and with the four year cycle of the International Telecommunications Union, it is now or never."

Flaherty elaborates on a timetable that would necessitate U.S. standard recommendations in March, to meet international agreement on a high definition standard by October of 1985.

One of the issues being discussed in the context of HDTV is the matter of converting between the 60 Hz rate of the NTSC signal and the 50 Hz of the PAL and SECAM signals. Explains Flaherty: "Motion depiction and lack of flicker is better at the higher level. The question to be settled is whether or not these European countries can achieve adequate standards conversion from the 50 to 60 level."

"The pressure is on," Flaherty concludes, "to achieve a studio production standard by October of '85. Then the next level to be cleared will be a standard for over-the-air transmission.

CBS refurbishment

The last time CBS buffed up its New York broadcast center, according to Flaherty, was 16 years ago. CBS has been refitting it again. "The refurbishment has been an ongoing process for the last five years," Flaherty says. "One of the first moves was the purchase of the completely self-adjusting Hitachi cameras that we secured two or three years ago. The new broadcast center will be ready in about mid-85 and it will be all high tech, with electronic graphic generating systems. We will also do our own network switching, which has been handled by the telephone company, by satellite."

The search for standards not only involves the half inch video tape recorder and high definition, but efforts to find a solution to the quarter-inch format as available industry alternative. Over the past year, Bosch and Hitachi have been waging a costly, exasperating effort under the aegis of the Society of Motion Picture and Television Engineers to come up with a quarter inch performance level that would be acceptable to the industry.

Bob Thomas, senior equipment planning engineer for the ABC Television Network, who heads a SMPTE working group seeking to achieve an acceptable standard for the quarter inch, reports that recordings "utilizing the compromise format made with Hitachi equipment were encouraging (at the Stamford, CT., October 19 performance) and fulfilled some, but not all the requirements. Time is important," Thomas stresses." A final evolution of the recording is slated to take place on February 14 before the next meeting of the SMPTE."

FM subcarriers

Harold Kassens, an independent consultant who has done some work for the National Radio Broadcasters Association, believes the high tech reach for radio in 1985 will extend to subcarrier FM transmission. Dismissing AM subcarrier transmission as doable but not that profitable Kassens taps background music, ("good competition to tape") commodity quotations, and storecasting (supermarkets quoting store prices to managers before store opens) as areas in which the special interest medium is expected to thrive.

"The use of the (SCA) medium for foreign language broadcast is limited to big cities," Kassens says, "where the ethnic concentration is high." Kassens does see the broadcast of agricultural prices, particularly in the farm belt, to be of "definite regional value."

One high tech phenomenon in deep trouble is DBS.

"There won't be any high powered DBS birds going up in '85," says Berge Ayvazian, director of research and planning for Kalba Bowan Associates.

"I do expect a shakeout, however, involving USCI and Comsat."

The shakeout turned out to be an earthquake as Comsat reported it had cut off negotiations with Prudential and United Press International's Douglas Ruhe, and is taking a \$24-million dollar pre-tax writeoff on its DBS venture. Prudential, influenced by the Comsat action, said it was studying its investment in the United Satellite Communications Inc., "faced with the possibility" that its \$68 million investment in the satellite-to-home broadcast service with a meager 10,000 subscribers, "might not work." □



We deal with 45,000 songwriters
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No other music licensing organization has as many songwriters. No one even comes close.

To deal directly with all of them, the average station would have to spend tens of thousands of hours a year just to handle the paperwork. Not to mention the telephone and postal expenses. And you'd still have to pay royalties.

BMI makes everything simple and



efficient. For a small licensing fee, you can use the most popular music to help build your audience.

That's why BMI is such a good deal for you.

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Radio (from page 71)

to take the quantum leap and involve the client in the station. We have to learn to sell shoes, computers, etc. We are selling these things for our client. And we have to involve all the people in the station in the sales effort."

Adds WRC/WGAY's Ginsberg: "The first time you meet someone, you're not going to sell him anything. You have to ask questions, identify needs, fill a consultant's role. Then you can sell the benefits of radio and the benefits of the station."

One way broadcasters are getting local advertisers more involved with their stations is by involving these clients in their promotions.

For instance, WLIF(FM), an easy listening station in Baltimore, developed a series of vignettes focusing on the theme, "Life Around Baltimore." Last summer the station encouraged listeners to send in photos they thought best represented the "Life Around Baltimore" image. From that, the station produced a calendar with the 12 best photos. The calendar, says Winnie Brugman, general sales manager, "was a limited edition, and to get it you had to pick it up in one of 10 retail stores (all of whom were advertisers on the station). "In addition, for each calendar picked up, the retailer donated 15¢ to the local Ronald McDonald House. The promotion was further enhanced by a personal appear-

"The first time you meet someone," says Allen Ginsberg of WRC/WGAY(FM) Washington, "you're not going to sell him anything. You have to ask questions, identify needs, fill a consultant's role. Then you can sell the benefits of radio and of the station."

ance at the Ronald McDonald House by actress Sally Struthers, who happened to be appearing in a Baltimore production of *The Odd Couple*.

Brugman says total radio sales in Baltimore are up about 17 per cent over last year, helped by "a tremendous influx of retailers such as Caldor, Channel (Home Centers) and Marshalls." Also, she points out, Bamberger's, Newark,

N.J.-based department store group, will soon be adding three stores to the two already in the market.

"This market is very healthy," she says. "It's acting like a southern market. And radio is starting to reap the rewards of the city's rejuvenation."

Another audience promotion that produced advertising results was staged by KJQY(FM), the Group W station in San Diego. Says Oxarart: "The station had a Monte Carlo Night and ran a promotion called 'Bingo.' It was sold to six of their accounts and created over \$100,000 in new business. They took an audience promotion and turned it into a sales vehicle."

WOR, the RKO news-talk station in New York, regularly stages live remote broadcasts from various parts of the metropolitan area. And sometimes, according to Ron Javier, retail sales manager, the remotes serve to recruit new advertisers.

"We send people out to Brooklyn for a Brooklyn Day, to the Meadowlands for a New Jersey Day, to Atlantic City (N.J.), to the Citicorp Center in Manhattan. We do it with the full sponsorship of the community, and it's a sold-out situation. Some of the people (advertisers) are new. They try it because 'you're coming out to my community.' But when you bring them down and they see these people who listen to the station, what invariably happens is that they become advertisers on the station."

Hot local categories vary by station and geographical region—with one major exception. Almost every station contacted reports brisk and growing business from computer-related businesses, both those selling hardware and software.

Among other product and/or service classifications singled out by some stations are: banks and financial institutions and services; cellular radio services; recruitment; real estate; health care; and off-price apparel stores.

Financial advertising

Pointing out that computer hardware and software firms "obviously represent good categories," WCBS' Gorski also looks for increased business from banks and financial institutions in 1985. "Wall Street was high hopes now that Reagan has been reelected," he points out. "We have seen some brokerage business, and I expect we will see more of it."

RAB recently released data showing that financial institutions hiked their utilization of radio advertising by about 20 per cent for the first half of 1984. Based on figures supplied by Radio Expenditure Reports, RAB's Costa says the financial industry spent \$36.792 million on radio for the first six months of this

year, up from '83's \$30.703 million.

WOR's Javier is optimistic about further development of the cellular radio industry. "It should be in full bloom in the next three to five years," he says. "As it gets more competitive, the pricing will come down."

A recruitment advertising boom is reported by KKHI(FM), a classical sta-

Radio sales in Baltimore, says Winnie Brugman of WLIF(FM), are up about 17 per cent over last year, helped by "a tremendous influx of retailers such as Caldor, Channel and Marshalls. This market is very healthy. It's acting like a southern market."

tion in San Francisco. "We have seen a noticeable increase in 1984," says Leonard Mattson, local sales manager, "because of the Silicon Valley. Even with a lot of hardware and software companies going under, it seems that new ones are sprouting up."

In Atlanta, the big action is in real estate. Says WJYF's Nash: "Real estate dealers have been buying radio real strongly. In the last six to eight months, there have been a lot of new housing developments going up, and they have to get that housing sold."

In the Washington area, Ginsberg of WRC/WGAY, like most other station executives, sees growth in computer-related products. "Hardware," he says, "will continue to grow, but in a decreasing way. Software is the future of the industry. People will be upgrading their systems."

He also sees activity and potential from health and medical-related services such as 24-hour medical centers.

But, more importantly, he, too, believes local business, generally, holds the key to the future. "National business," he says, "tends to come down in big chunks. If you have a dependency on that, you can get hurt."

"We have been putting our emphasis on our retail sales department, which we started about 1½ years ago. We have those people ferreting out accounts and sharing that information. It takes 12 to 18 months to get the retail stuff rolling. It's beginning to roll." □

"Wheel" (from page 73)

says. "All game shows are not created equal, just like all soap operas on the networks are not equal. You have to get the right game show. If you have identified the position of your station in a market, it's important to go for that position, regardless of what it is. But in the end, you may split the audience if there are other stations doing the same thing.

"You may find that your competition already has *Wheel of Fortune*. There is nothing else at this point which will come close to it, so a station shouldn't necessarily try to compete with it, because there won't be any significant game show audience left over."

Potential 'free-for-all'

Meisel suggests that some of the first-run, non-game-show fare which has been around awhile is growing weak, also stimulating a free-for-all among affiliates in competing with each other in the game-show ratings arena.

This could be especially the case if there's any tendency on the part of affiliates to look into game shows as replacements in access for their *PM Magazine* and *Entertainment Tonight*, or other first-run non-game-show fare, which is a possibility in several cases, if both continue to weaken, say some of the sources interviewed. The Katz October report finds that *P.M. Magazine* and *E.T.* are running third and fifth in rankings, respectively. While these are solid positions, one of the major reasons for apprehension on the two shows is that their ratings may not meet the costs of buying the show.

PM, on 10 of the 22 measured airing the programs. markets, had an 11/21 Nielsen in access on weekdays, in October, performing about the same as the shows in the time period in October, 1983. *PM Magazine* appears to be starting to build after a few years of rating decline, maintains Ed Vane, president of Group W Productions, *PM*'s producer and syndicator. He notes that early returns in the Nielsen October books show that the series gained 11 per cent and 6 per cent in rating and share, respectively, from October, 1983.

Revamping *PM* in some areas and adding celebrities have helped increase the series' rating. Vane points out. This season, the number of stories will be cut and the emphasis will be on stories as complete entities, as a result of a study by Leigh Stowall & Co., commissioned by Group W. The survey, which cost \$100,000, covered 100 station executives and 1,200 viewers on their opinions on various aspects of the series.

Also, to show its faith in the future of

PM, Group W is establishing a \$1 million fund to aid outlets in production, promotion and advertising, to commit the series for the 1985-86 season. The layout reflects a "total commitment to keep the series on the air," says Vane.

But while *PM* appears ready for a 1985-86 season, it may not get a vote of confidence for an access slot from many of its stations because of what they find to be an eroding performance. McCarthy of HRP says that, similar to *Feud, P.M.* has already been moved in several cases to a pre-news slot this season by affiliates, after the program had been occupying an access berth for a number of years. McCarthy, in fact, is so negative about *PM* that he predicts the show will not make it to the tube next season.

E.T. averaged a 10/18 in the October Niensens, but its performance was down a point from the access programming of October, 1983, on the 16 markets airing the show. Meisel at Seltel sees both *PM* and *E.T.* slipping because the "infotainment" concept appears to be losing its audience appeal. Also, he points out, Paramount has made a number of changes in *E.T.* to try to bolster its performance. HRP's McCarthy believes that *E.T.* "probably has another year in its future, assuming that it will continue to get the tender loving care it has been getting, in the face of Paramount trying to launch its new pre-news show, *America*. One could have an adverse effect on the other, with Paramount trying to pay attention to keep *E.T.* going while *America* is being produced."

Economic factor

But while Katz's von Soosten notes that both *PM* and *E.T.* are fading, he adds that it may pay a station to keep carrying the programs as a matter of economics. "Losing a point or two may not be significant. What does switching to a game show, for example, do to your bottom line? If you were faced with renewals of *Wheel of Fortune*, whereby the distributor is getting much higher prices than he did in its first run, he may find that the one or two points differential between *PM* and *Wheel* is not that different in terms of costs. In addition, you might get a lesser rating with the magazine show, but you may be getting a desirable demo."

Isabella at TeleRep also supports the positive elements of both magazine shows. "I suggest that because they represent counterprogramming to game shows, both will not go away, and I don't think they will be hurt in the same manner as other game shows may be in competing with *Wheel*. But *PM* and *E.T.* might continue because they are different."

THE NEW COMEDY GAME SHOW

EVERY SECOND COUNTS

at 5 PM on
WJLA-TV
WASHINGTON

#1 IN TIME
PERIOD

TOPS LAST YEAR'S
PROGRAMMING BY FAR

75% HIGHER RATING

69% MORE HOMES

51% MORE
TOTAL WOMEN

43% MORE
18-49 WOMEN

Host
BILL
RAFFERTY



If you have
an early fringe problem,
here's the show
that can
solve it.

**GROUP W
PRODUCTIONS**
WESTINGHOUSE BROADCASTING AND CABLE, INC.

Source: Arbitron Oct. 1984-Oct. 1983

EVERY SECOND COUNTS

at 12:30 PM on
WDIV DETROIT

10% MORE WOMEN
18-49
THAN LEAD-IN

FAR SURPASSES
LAST YEAR'S
PROGRAMMING

100% HIGHER
RATING

85% MORE HOMES

64% MORE
TOTAL WOMEN

78% MORE
18-49 WOMEN

Host
BILL
RAFFERTY



**"EVERY
SECOND COUNTS"**
can work around
the clock
for you.

**GROUP W
PRODUCTIONS**
WESTINGHOUSE BROADCASTING AND CABLE INC.

Source: Arbitron Oct. 1984-Oct. 1983

On the independent end, *Wheel* is deemed not to be as formidable a competitor against indies as it is against affiliates not carrying the series, obviously, because indies use counterprogramming fare which attracts a younger audience, carving out the 6-8 p.m. block basically with off-network product. However, some indies, because they are the only established game show programmer in access in the market, are making do with *Wheel* as well.

For example, at KCOP(TV) Los Angeles, Chris-Craft owned indie, Carol Myers, program director, says she's been very successful with *Wheel* at 7, followed by *People's Court* at 7:30 p.m., with the game show getting a 7/11 and *Court* garnering a 6/10, with both beating *Dallas* and *Love Boat* on two competing indies. Meisel notes that KCOP has been airing the game show form at 7 or 7:30 p.m. for some time, and has become known as the game show indie in Los Angeles in access.

And, he continues, because of the shortage of off-network half-hour sitcoms, indies are being forced to examine first-run programming in access.

But at HRP, McCarthy says that any indie that attempts to go into first-run programming in access is "out of its mind. When you go through all the first-run programming this year, those

WUAB(TV) Cleveland had been double-running 'M*A*S*H' in access in the fourth quarter over the past few years. But the station is only single-running it this fourth quarter because it's not doing as well as last year. However, program director Ron St. Charles says it's "still a very strong show."

which are on affiliates have a much better chance of going forward than those placed on indies. The indie station audience is not looking at new, first-run programming. Probably the reasons that the best performing of the new shows coming on this year are because they are on affiliates in virtually every market in which they air."

Von Soosten at Katz Television agrees that first-run programming for access is the programming environment for affiliates, and any attempt made by indies to air syndicated first-run strips will not work because of the differences in audience demos." Coupling a first-run show with an off-network program is like mixing apples with oranges," he says.

Stockpiling sitcoms

Meanwhile, one way that some indie stations appear to be trying to resolve the half-hour off-network sitcom shortage is to hold back from triggering the sitcoms which have become available for airing this fall. It's Meisel's view that both *Diff'rent Strokes* and *Benson* are in that category. Meisel says that in the case of *Diff'rent Strokes*, stations in New York and Los Angeles which bought the sitcom are deliberately stockpiling it.

He says that indies will have to position programs over a longer period of life "resting shows in the summer and not triggering programs when they become available, as a means of offsetting the sparseness of half-hour sitcoms coming down the road."

McCarthy at HRP agrees that some indies are delaying airing the two or three new off-network sitcoms. "Major indies are well aware that, with the exception of *Gimme a Break*, there won't be another new half-hour sitcom with many episodes available until 1986." But, he adds, besides the shortage of product, another reason for the stockpiling is that indies running programs which are performing well in access have no reason to change by putting on the new off-network shows.

McCarthy continues that indies around the country are still getting decent numbers from established off-network half-hours such as *One Day at a Time*, *Three's Company*, and are doing very well with *M*A*S*H*. *M*A*S*H* continues to ride high in access and is the top-ranked strip in the time period on indies in the top 50 markets. Carried in 10 of the 22 Nielsen measured markets, *M*A*S*H* got a 9/18, on average. However, it was down 2 points in comparison to the programming being carried in the similar time period in October, 1983, according to the Katz study.

But Katz's von Soosten maintains that this fact is of little consequence compared to the fact that *M*A*S*H* is still the access leader on indies. On WTTG(TV) Washington, the off-network half-hour has been a winner "all along," says Sandra Pastoor, program director of the Metromedia indie.

This is especially interesting in that the station has been airing *M*A*S*H* non-stop, "both winter and summer" in access since it began airing the war spoof

a number of years ago.

In the last October Nielsen book, the show averaged a 17/28, a number which it been doing consistently, Pastoor points out, beating *Wheel*, *Entertainment Tonight*, *Sanford and Son*, and other competition at 7:30 p.m. She continues that one of the factors in *M*A*S*H*'s success is its large number of episodes, so that repeats are spread. "However, it is a memorable show and everyone watching it is familiar with the dialog and the plots."

The station's lead-in is *Three's Company*, and, says Pastoor, sometimes the sitcom outdelivers *M*A*S*H*. But *Company* is against news on the network affiliates, "so the competition is much different from *M*A*S*H*'s. Several indies have been double-running the comedy back-to-back or in other ways. WSBK-TV Boston was giving *M*A*S*H* double duty at 6 and 7 p.m. until the past fall, but is now running the strip at 7 and at 11 p.m., notes Fred Bierman, program manager of the Storer indie. Bierman continues that the 7:30 p.m. strip *Barney Miller*, has been in access for three years, and is holding up well, getting a 7 rating in the October, vs. *Taxi*'s 5 on WLVI-TV.

While WSBK-TV hasn't eliminated double-running *M*A*S*H*, there are indications that, due to its audience erosion, several stations which had been airing the strip twice daily are now going the single-run route with it. McCarthy at HRP says that he "suspects" there will be a drop in the number of stations double-dipping the show because of its losing some rating numbers. But, he adds, most of the incumbents have renewed *M*A*S*H* and he says that "it's still a very salable commodity, even at much higher prices it's getting as compared to when it was first offered for syndication."

WUAB(TV) Cleveland had been double-running *M*A*S*H* in access in the fourth quarter over the past few years, so it could get some extra revenue mileage from sales, based on the series' high numbers, says Ron St. Charles, assistant general manager and program director. But the station is only single-running *M*A*S*H* this fourth quarter because it is not doing as well this year as it did last year. But St. Charles says, "it's still a very strong show."

He continues that *M*A*S*H* had been airing at 7 p.m., but was shifted this fall to 7:30, with *Three's Company* moved into the old *M*A*S*H* slot. *Company*, as in the case of WTTG, is performing well as the *M*A*S*H* lead-in in access at WUAB, says St. Charles. The sitcom's ratings have been only a point below *M*A*S*H*'s, according to the Arbitron October report, notes St. Charles, "so it was no longer a

The shortage of half-hour sitcoms has pushed several indies to examine hour forms for access. "Hours," says Cliff Curley of WQTV(TV) Boston, "provide us with a good counterprogramming product."

sales advantage to have *M*A*S*H* double-running. Also, now we don't have to worry about wearing it out, because now two vehicles are working for us."

The shortage of half-hour sitcoms also has pushed several indies to examine hour forms for access. This season, the four major new off-network hours are *Dallas*, *Trapper John M.D.*, *Dukes of Hazzard* and *Hart to Hart*, which are all being used not only in access, but also in other dayparts. WQTV(TV) Boston, which had been an STV outlet until last May, using the Financial News Network fare from 9 a.m.-4 p.m., began airing *Dallas* from 7-8 p.m. this fall. And, according to Cliff Curley, vice president and general manager, the hour show is doing very well.

Dallas is delivering 2 ratings on average, "a marked improvement" over the fare it had when it went full-time commercial in May with *House Calls* and *Tic Tac Dough*, both of which did very poorly, says Curley. He continues that with the success of *Dallas* in access at the station, he's considering buying *Knots Landing* as a possible access entry for next fall. Hours for us make a lot of sense and, as the fourth indie in the market, they provide us with good counterprogramming product."

HRP's McCarthy notes that it behooves new indies, in particular, coming into the market where there are established indies, to look at hour programs. "They are more likely to have a *Dallas* than they are a *Three's Company* or *Diffrent Strokes*, because these half-hours may not be available."

Katz's von Soosten notes that new indies may have little choice but to get into airing off-network hours in access, and he sees this being accelerated as new indies come into the market. He adds that established indies are also going for hours in access.

"WOR-TV New York, for example, decided to carve a niche in the market a few years ago by using hour action adventure shows." □

THE NEW COMEDY GAME SHOW

EVERY SECOND COUNTS

at 3 PM on
KING-TV SEATTLE

60% HIGHER SHARE

46% MORE HOMES

56% MORE
TOTAL WOMEN

50% MORE
18-49 WOMEN
THAN LEAD-IN

17% MORE
TOTAL WOMEN

125% MORE
18-49 WOMEN
THAN YEAR-AGO
PROGRAMMING

Host
**BILL
RAFFERTY**



**Do you have
an afternoon
trouble spot?
Put us to work
for you.**

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WESTINGHOUSE BROADCASTING AND CABLE, INC.

Source: Arbitron Oct. 1984-Oct. 1983

THE NEW COMEDY GAME SHOW

EVERY SECOND COUNTS

at 9:30 AM on
WISH-TV
INDIANAPOLIS

100% HIGHER RATING

100% MORE HOMES

114% MORE
TOTAL WOMEN

25% MORE
18-49 WOMEN

THAN LEAD-IN

Host
BILL
RAFFERTY



"EVERY
SECOND COUNTS"
can brighten your
morning lineup.

**GROUP W
PRODUCTIONS**
WESTINGHOUSE BROADCASTING AND CABLE, INC.

Source: Arbitron Oct. 1984

London (from page 74)

to sell a 50-50 balance of specifically television material and feature films to television networks, although this varies from year to year. The office covers sales to East and West Europe, the Middle East, Africa, and the Caribbean. Its most recent feature film, which it is currently selling to TV networks all over the world, *Raiders of the Lost Ark*, has excited a tremendous amount of interest abroad. Main titles in television series on offer are currently *Call to Glory* and *Space*. Paramount achieved a notable success on British television with its recent miniseries *Return to Eden*.

Space, based on the novel by James Michener, was filmed and produced largely in the U.K., an increasing trend in major U.S. television productions, as well as in feature films. This is aided, according to Carey, by the recent strong dollar. However, feature films remain more flexible in this respect, as they are more accustomed to taking their crews on location. Carey expects that the trend will probably increase for television productions in future.

"The most aggressive buyers we find," Carey says, "are the U.K., and West Germany, followed closely by Italy where the market has now become very competitive due to the profusion of independent stations which have grown up in recent years".

He adds: "Paramount has a very good reputation for miniseries and even when we sell what are, inevitably some older productions abroad, as well as the recent material, we find that it is all placed eventually."

Network presence

The U.S. TV networks maintain a fair entertainment presence in London. NBC has its own exclusive representative in the entertainment arena, Bernard Shaw Television Programs, which handles the network's U.K. distribution.

Because of the consent decree imposed on the networks by the federal government, limiting the amount of entertainment programming they can produce themselves for domestic airing, NBC and the other webs have been limited to distributing about 50 hours of programming a year. It was this limitation that caused NBC to scale down its London operation 10 years ago, handing over distribution responsibilities to Bernard Shaw.

Current shows for sale here are *Princess Daisy*, a miniseries starring Claudia Cardinale, already sold to ITV in the U.K., and *Celebrity* another miniseries which they hope to have sold by the New Year. *Punky Brewster*, the new comedy

series, is still in production.

In addition to features and series, NBC aims to produce about 10 documentaries per year, and two recent controversial features are *The Silent Shame* about the use of children in pornography, and *The Real Star Wars*, about the latest U.S. defensive technology lodged in orbit around the earth to prevent intercontinental missiles from reaching their destination.

American music

A division of CBS Records U.K. specializes in pop promotional (music) videos, and TV promotions manager Douglas Keen, says "We are now very successful in the marketing of American acts. Until two years ago there were not many outlets in the U.K., but the new channels—BBC's Breakfast TV, TV-AM, and Channel 4—have meant that there has been a considerable increase in outlets for live acts, and so scope for the use of pop music on U.K. television has also increased. With the advent of cable TV in Britain, we expect this side of the business to expand considerably".

Viacom is one of the largest U.S. independent producers based in London, handling a wide range of products, some older—such as *Twilight Zone*, and *The Perry Mason Show*, some from a number of years back, *Rhoda*, and some, like *Master of the Game*, and *The Bill Cosby Show*, which have been transmitted in the last month on British Television. In addition to their wide ranging distribution activities, Viacom acts as consultants to would-be British cable operators, based on their extensive experience with U.S. cable. They are also involved in one of the U.K. cable movie channels, Premiere.

The ABC network ceased to have an office in London for its entertainment product at about the same time as NBC closed theirs, and for the same reason. To comply with U.S. rules, they set up a subsidiary, but separate company. Worldvision, which emerged out of the spinoff of the ABC syndication operation has been in the distribution business ever since. It now sells a pack of TV features, and a set of made-for-TV movies, of which *Sister George* was shown recently. It sells to the U.K., Eastern Europe, Scandinavia and parts of Africa from its London base, but has other offices in Western Europe. London, however, remains its most extensive distribution point.

Lorimar is one of the independent U.S. companies which benefited from the change in network regulations, establishing its arm in London as a direct result. Its theatrical operation was started here before the TV side, which

opened four years ago, under the direction of Ray Lewis, who moved over from 20th Century Fox. Their steady success since that time has led to an expansion of their premises in Mayfair, London.

Steve Cornish, sales manager for Europe, explains: "The television office was originally based with the parent company in Los Angeles, but expansion in the U.S. led to the development of an office in London. It is much better to have a whole office in the U.K. than do business, through an agent; and hopping over to Amsterdam, for example, is much quicker from London than from Los Angeles."

Their London office, in fact, covers parts of Europe, Scandinavia and Africa.

Lorimar handles the Caribbean distribution of its U.K. programming via an agent who also operates in London at the London offices of Caribbean Programme Services. This means that Lorimar can operate its distribution in the Caribbean very cost-effectively, since, at present, Caribbean license fees do not cover the expense of a would-be U.K. distributor adequately.

Co-production partners

According to Cornish, Lorimar like other U.S. companies, is looking for co-production partners these days, although until now it has had enough of its own products to market. Recent productions are: *Falcon Crest*; *Knots Landing*; a television version of the bestseller *Lace*; and *Dreams*, a half-hour feature already sold in the U.K.

Cori Films was also established in London 10 years ago following the U.S. change in network regulations. According to Cori's Chris Smith, the company has "become more visible over the last three years as an American company in London." He believes that the reasons for this are "the general expansion of the European market, which means there is more European and British product available to be drawn off into the U.S. market."

Smith stresses that "Cori is not simply a vehicle for off-loading U.S. product on to the U.K. market. We also distribute U.K. and European product to the U.S. market, and we are a company in our own right. We also have links with a Japanese distribution company, and hence this is a three-way operation." Smith believes that this distinguishes Cori from other U.S. distribution companies in London.

Its staff is small, with a full-time number of four sales personnel. The company was originally formed under a different name here before transferring to Los Angeles under the name of Cori,

whence the London company was re-launched.

RKO established a much publicized link with the Royal Shakespeare Co. in 1983, bringing with it the establishment of a London office. At present the contract extends to three years, and covers the production of TV-versions of non-Shakespeare, productions by the RSC. Their small team is headed by John Blyton, who says, "the reason for the association is simply that the RSC is the finest theatre in the world, and RKO wished to have an exclusive association with them."

Present productions are a mixture of co-productions and productions for RKO. *Tartouffe* was shot in the U.K., with the BBC and Stratford Barbican, the wholly owned subsidiary of RKO, and *Moliere* was made solely by Stratford Barbican for RKO in New York. (Although it is anticipated that the play will be bought by the BBC for transmission in the U.K.). Similarly, *Cyrano*, starring Derek Jacobi, is being produced by Stratford Barbican only, for RKO. It is uncertain whether RKO will commission any Shakespeare productions. "We have made no decisions as yet," says Blyton. "This depends entirely on how good the production is."

"Fremantle International is the oldest established distributor of American programmes to the U.K. and the rest of the world. Talbot Television, the U.K. subsidiary of Fremantle was in fact established by Paul Talbot some 35 years ago, before television distribution had become as popular and as concentrated as it is today, according to Tony Gruner of Fremantle.

British employees

The Fremantle employees as a whole in London are all British, and together they cover television sales to the U.K., Europe, the Middle East, Africa, India and Pakistan. Current shows on offer include a mixture of British and American programming such as *Candid Camera* (U.S.), *Tripods*, *Baker Street*, and 10 made-for-TV movies; *David Copperfield*; *The Fugitive Samurai*, the story of a 17th century Japanese war hero; two British children's cartoons, *Noggin the Nog*, and *P.T.O. Ioor the Engine*, which are popular in Arab countries where violence is generally rejected as an ingredient for television programs.

Other programs offered by the pioneers of TV distribution are *Black Beauty*, and *Swiss Family Robinson*, still popular old favorites in Europe and further afield.

Talbot the subsidiary of Fremantle in the U.K., is currently involved in co-

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61% MORE
TOTAL WOMEN
THAN LEAD-IN

188% MORE
18-49 WOMEN
THAN LEAD-IN

79% OF
TOTAL WOMEN
ARE 18-49

BEST 18-49 DENSITY
IN TIME PERIOD

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"EVERY
SECOND COUNTS"
to solve your
problem
time slot.

**GROUP W
PRODUCTIONS**
WESTINGHOUSE BROADCASTING AND CABLE INC.

Source: Arbitron Oct. 1984

productions with the Germans and Australians.

Fremantle has had particular success in selling American style game shows to Europe such as *Family Fortunes* and *Child's Play*.

Other American companies with film interests have become heavily involved in Britain's infant cable business. The two pay-TV channels, both now operative, have groups of U.S. shareholders and program providers.

Premiere, managed by Britain's Thorn-EMI, has five U.S. shareholders each with just under 10 per cent of the equity. They are Columbia Pictures, 20th Century Fox, Home Box Office, Showtime/The Movie Channel, and Warner Brothers.

Its rival, TEN (The Entertainment Network) is a joint venture between Britain's Rediffusion, Visionhire, Plessey and Rank Trident and UIP (which embraces American majors MGM/UA, Paramount and Universal).

Another channel, Screensport, which is providing world sporting coverage to British cable operators, has three major U.S. investors—ESPN, ABC and RCA which take an active interest in its development.

Generally speaking, however, American major firms' involvement in cable and pay-TV is in being active shareholders and providing product. These activities have not, generally, brought more U.S. professionals to London.

One notable exception is Home Box Office, which sent Fred Cohen here last year to head up HBO International as its president. Assisted by executive director

Ron Beck, he now has a staff of six engaged solely in pay-TV and satellite technology developments. Their London office covers the world outside of North America for HBO.

"We saw this as the first place in the world where we could become involved in pay-TV," Beck explains. "It was always our intention to expand ultimately beyond the United Kingdom, but we knew this country was going to be in the vanguard of developments in the European region so we decided to put our roots down in London."

News bureau expansion

The broadcast networks, which established their first outposts in London during the Second World War, are expanding their news bureaus all the time, assigning more staff here and extending their responsibilities in the U.K. and Europe. London is a popular posting, and the shared language makes the working lives of correspondents, cameramen and producers that much simpler.

Constant pressure to speed up, and to broaden, news and feature coverage of this country and Europe has been a major factor in the quite spectacular growth of U.S. representation. Another has been the gradual introduction to Britain of modern cable services and pay-TV which has inevitably attracted the attention of major U.S. companies.

ABC has the largest presence in London with a staff of around 120. Although they started putting roots down here in the late 1940s, after their rivals had established bureaus, they are now

well in the lead in terms of personnel on the ground.

But ABC has recently cut down on staff globally for budgetary reasons, and this has affected up to 20 of the recent ABC employees in London.

However, this leaves the relative proportions of American to British employees little changed, with far fewer Americans than British employed. The estimated figure is about 30 per cent American to 70 per cent British and a few other nationalities. Most of the editorial and managerial staff are Americans with previous ABC experience in the U.S., while all the engineering staff and administrative personnel are British. Most of the tape editors are Australians or New Zealanders.

NBC has a similar proportion of British/American employees, with 35 per cent estimated to be American and 65 per cent British, with most of the Americans occupying the editorial posts. The Americans tend to stay on average for a little longer than the standard three-year contract, usually for up to five years. NBC has only lost one employee due to recent cutbacks.

This illustrates a pattern typical of most American-based television film and TV companies in London. The higher level personnel are mostly American, although there are a number of British people in key sales positions. Some of the Americans are in London on a longterm basis, but the majority are shorter stay "colonials," particularly amongst the news networks. On the entertainment side there are far fewer American employees.

ABC's bureau chief and deputy director of news coverage is American-born Helen Westwood, one of the few women acting in such capacity. "The London bureau," she says, is the overseas foreign assignment headquarters of ABC, and covers Europe, the Middle East and Africa. We also provide the main technical and production center for all the other foreign operations, together with an engineering and administrative backup service."

"This is a recent development," she explains, "dating from two years ago. Then news gathering used to be solely orchestrated from New York, but now we have taken over responsibility for all news coverage. This means that there are now more senior personnel in London, given day-to-day charge of the news as it breaks. This is a good arrangement because they are in fact in a better position to know what is going on over here."

Another recent development in ABC's technical capacity is, according to Westwood, "the leasing of part of a satellite, and this transponder is now in use 24 hours a day. Previously we had to

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book time for each broadcast as needed. Now, news can be fed at any time of the day or night. For example, for the late night news show, *Nightline*. We can now transmit an interview live from London at 4 a.m. U.K. time, to be fed straight into the show."

ABC also feeds UPITN via their transponder. UPITN is part-owned by ABC, but UPITN has other clients in the U.S.

The London office of ABC manages eight other bureaus administratively, although these have their own responsibilities for news coverage. Westwood describes the character of the London office as "very much a travel bureau, used for camera crews stopping over or leaving for an important story. Crews from the different bureaus in Europe, and the two in Africa, Johannesburg and Cairo, are used according to who is nearest to the scene logistically."

NBC has the second largest news bureau in London. It has a staff of 80, and maintains coverage throughout Europe, with offices in Moscow, Warsaw, France, Rome, and Frankfurt. It also has bureaus in Tel Aviv, Beirut and Johannesburg.

But according to Joe Angotti, general manager for European news, who is also American, "London remains NBC's world center. All the transmission in practice comes through London, even though the offices in the Middle East have direct responsibility to New York. Most of the material from Beirut is transmitted straight to Damascus, from whence it is sent to London, and arrives mostly rough cut, or not cut at all. This means that often responsibility for final editing rests with London.

"From London, in one day, we might send out a mixture of material from sources in Moscow, Beirut, and from Eurovision, the channel fed daily by all the European broadcasters," says Angotti.

Like ABC, NBC has benefited from the increased availability of satellites for transmission to the U.S. NBC is associated with the U.K.-based Visnews service, and has the use of their transponders. Thus, while they still have to book time for individual transmission, they effectively have instantaneous access to satellite facilities.

"Increasing satellite availability" says Angotti, "means that transmission is now not a problem. Until about 10 years ago, news material had to be shipped out across the Atlantic, or we had to wait until a rotating satellite became available; and there weren't very many of them then."

CBS also has its European headquarters in London and has been here since the Second World War, like NBC, whose initial coverage was entirely by

radio through the war. They have about 60 employees, with four film crews, (fulltime), and several freelancers. They have been expanding steadily, and three years ago moved to larger, ultra-modern premises, where all their facilities are for tape, using the newest equipment.

Facilities include the use of two satellites, which provide two-way transmission, and their own editing equipment. CBS can transmit live from their control room to the United States. They could, for example, have provided live coverage of the royal wedding in 1982, although they opted to delegate to an independent company in order to leave lines free for incoming news.

Currently some 12 to 15 staff members are employed specifically on *60 Minutes*. The show requires three to four producers in addition, making it the most extensively staffed program which CBS London covers.

Of all the CBS foreign news stations, London is the largest, with Tokyo the only possible rival. The Paris and Rome bureaus are far smaller, mainly due to the less effective satellite facilities available.

The smaller offices rely on London for help, according to Martin Levine of CBS, "since our London equipment is far superior, especially for live transmission."

CNN's growth

Cable News Network is one of the newer U.S. services and its London chief is another woman, Françoise Husson, who is French.

"We started small four years ago, and have grown ever since," she says, "because we have successfully met the demand for 24-hour news. Four years ago there was only one channel providing 24-hour news, now there are two, both under the aegis of CNN."

It is the London bureau, with its compact staff of 18, which feeds these two channels with non-stop news, at all times throughout the day and night. CNN has two complete camera crews, and fulltime and freelance correspondents, who travel all over the world. They use a flexible system so that if, for example, the Rome crew from London can be sent to cover an event taking place in Italy.

"Satellite is the only way to carry such up-to-date, all-day news," Husson explains. "One of the advantages of operating a 24-hour news channel is that we don't have to edit down so much. If we have a particularly good, live interview with someone at a given time in London, we can often leave the full, uncut version in the transmission, because there is more broadcasting space at the other end." □

In the Picture



Horace Malfa

New president of Cunningham & Walsh looks at the new business scene and suggests some of the ways "to take the tension out of" new product development and introduction.

Some people surveying the new business scene may see Madison Avenue as a long tree branch, and every agency on it as one more vulture in the row, waiting for another one to lose its grip and swoop in for the leavings.

Hank Malfa, new president of Cunningham & Walsh, laughs, pointing out that there's more to it than that in selecting a likely new business candidate. "We look among the growth categories," he says, "much like an investor looking for a promising investment opportunity. A new development like airline deregulation comes along, and suddenly, new airlines pop up. But only a few of the newcomers will be around five years from now. Those surviving the shakeout will be the ones that offer something unique that lets them steal a march that puts them ahead of the crowd. The trick is to unparity the parity product."

Malfa points to a similar situation in the grinding competition among the overnight air freight delivery operations. "When we look at situations like these," says Malfa, "we see that each runner in the race has a problem. So when we evaluate an open category on our client list, we ask ourselves which of the contestants has the problem that gives us the best opportunity to be part of the solution—the best chance to use our combination of people and experience in broadcast advertising to the best advantage of which competitor? As outsiders, not bogged down in the day-to-day grind of survival, we may well be in a better position than they are to develop a new insight—a new solution to their particular marketing problem that may have slipped by them."

Switching to another problem—how to "take the tension out of new product development" and introduction, Malfa says his people "follow some stringent guidelines in concept testing, in lab testing and test market simulation, and in execution of the introductory advertising. Gone are the days, maybe a dozen years ago, when we could play around with a new brand, waiting for a three-year payout. Product life cycles are too short today. Media costs are too high. And the competition is too sharp. With costs what they are, you can't even afford to lay an egg in a test market anymore."

So in the concept testing stage, he explains, "The idea is to make sure that the new product fills a real consumer need. Does it really make people's lives healthier, or easier, or more productive? At the same time, the concept testing process itself gives us a whole array of useful marketing information that tells us who we should be appealing to, and that gives us an idea of what the packaging, and pricing, and so on should look like."

After concept testing, says Malfa, lab testing and market simulation "have been developed into both art form and science. One technique is to give people money and turn them loose in a mockup of a store, with shelves full of the competitors' brands as well as what your testing. They go into this 'store' after they've seen the advertising. Then, what these people choose can give us a pretty accurate prediction of what kind of share we can expect for our new brand."

Accurate enough, he adds, "so that of the last 35 or so new brands we've been involved with—either for an actual introduction, or for revitalization with a new look, new package and all—30 of them have been successes."

Still another ingredient of new brand success, continues Malfa, is "the different way we work today. Maybe 20 years ago the account man would walk in and tell the media planner, 'Here's this new brand. Work up a plan for test market.'

"No more. Now, from Day 1, that planner has been in on development of the brand's advertising, listening to what research had to tell us about it, and listening to creative's reaction to that research. And the media planner has his say, too. Involvement like this is an incentive for everyone on the brand team to come up with ideas that make him shine." An ex-Marine, like his predecessor, Carl Nichols, Malfa says, "A lot of people see things like TV's audience fragmentation, and zapping, and government controls as problems. We see things like these as results of an intensification of competition that gives us the opportunity to come up with solutions."

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Inside the FCC

The following is excerpted from a recent speech made by chief of the FCC Mass Media Bureau, James C. McKinney, before the DBS IV Conference in Washington.

Reliable national television distribution by satellite has proven to be feasible



James C. McKinney

How will DBS organize itself, and who will buy it?

The issues before you in 1984 are not those of technical feasibility. Reliable nationwide television distribution by satellite is well proven, and indeed a part of the daily home entertainment menu of nearly half the United States population. Cable television is a belated success in America today because of satellite distribution. And, the intense involvement of networks from the earliest days television certainly confirms that America will embrace a national delivery system while supporting their local broadcast stations through which they secure their local news and issue-oriented programming.

More recently, private cable (a term despised among cable entrepreneurs) or SMATV systems have gained a significant foothold in the television distribution marketplace. I am a SMATV subscriber in Fairfax County (Va.) where Media General was smart enough to do their own "cream-skimming" while communities wait for the cable trunk to pass their developments.

Meanwhile, the commission's early deregulation of TVRO earth stations spawned a whole new private home terminal market—one which is enjoying great vigor in those areas where cable is not available or where cable rates are simply not competitive. There are hundreds of thousands of those dishes—some of them less than attractive, even to an engineer—and all of them of questionable legality.

By the end of next year HBO predicts up to a million potential subscribers as they bring their encoding equipment on line and make saints of all the sinners who own private home terminals.

And so, I answer those who still ask, "Will there be a DBS service" by saying there already is one. It exists in cable TV, in SMATV systems, in MDS, and in home satellite receivers. The more pertinent questions today are: What will this specific new satellite distribution service—DBS with multiple channels, small, inexpensive terminals for each home, and higher power satellites—be like? How will the distribution industry organize itself? Who will buy it? And, what programming will be found to fill the hundreds and thousands of hours year-in and year-out?

When certain entrepreneurs proposed to the FCC that they be permitted to move forward early with a DBS system in the adjacent fixed satellite band, I must admit I was not among those cheering their inventiveness. I feared that the success of that form of distribution might kill DBS "aborning." Remarkably, I was wrong—but the outcome, it seems to me, is equally unhappy. USCI has not done well, and their apparent failure has hurt the infant DBS industry severely. Those who impact the purse strings of investors note the low subscriber rate in the USCI test markets with some alarm. The unavailability of equipment for the home market, the cost of installation and the problems with local zoning officials have all caused concern.

Exciting marketing plan is conspicuously absent

But the most serious matter it seems to me is the almost total lack of a vibrant, exciting and well planned marketing program. Washington is a test area, and I invite you to stop the next 20 people you see on our city streets and ask them if they have heard of USCI's offering. I'll wager not one will have the slightest knowledge of the availability of legitimate satellite communications in a city which has yet to string its first foot of cable TV.

A previous FCC commissioner, Nicholas Johnson, observed in the 1960s that, "It used to be that people needed products to survive." I would encourage you as a group to remember those words. The citizenry today does not need you at all—you need them. And the dollars you budget for good, old-fashioned advertising in the early days of your new venture will give you a base of subscribers you must have if you expect to deliver longterm sustaining programming in the out-years.

And that thought does move us to the next issue—programming. Where's it going to come from, and what's it going to be?

Inside the FCC

Now you have before you an engineer by training and a non-programmer by experience. But you also have a TV viewer by habit and by choice. The seven TV sets in my life are seldom silent.

DBS operators must learn art of counterprogramming

Your only hope, it seems to me, is counterprogramming. Look at what the networks are providing today and do something else. Ted Turner has been succeeding at that for 10 years, thank you. C-SPAN has found drama in the most unpredictable places—the floor of the House, congressional hearing rooms, and even in FCC meeting rooms. CNN found it in a New Bedford courtroom, and local cable producers find it in county courthouses.

There are not enough good movies available today to make all the DBS operators billionaires so we all await with considerable excitement to see what you come up with to complete your program schedule.

I have the feeling that it better come from Middle America. There's a lesson to be learned from National Public Radio's success with the *Prairie Home Companion* on Saturday night from Lake Woobegone. It's fresh, contemporary, comfortable and friendly. And it has an audience.

In the same vein there is a little known educational TV show out of Roanoke, Virginia, called *Cookin' Cheap* that has more humor in it than a George Carlin concert—and in Roanoke they don't use "dirty words."

The American public can tolerate all forms of entertainment on their TV sets as long as there continues to be a wide choice. The most expensive and sophisticated programming comes from New York and Hollywood. But, not all good programming originates on the extremes of our two coasts. Middle American values are often different from those in our major cities and there are a lot of good programmers out there who know how to produce shows that appeal to that audience.

End product, not form of distribution, key to DBS fate

Programming is clearly more important to your success than to the networks or to local TV stations. The public must make an affirmative effort, one which costs them money, to receive you. If DBS serves up the same fare that is already available in abundance—free or at a lower cost—DBS will, quite simply, fail. If it gives the American audience something new—something it really wants but has difficulty describing—it will succeed. It is clearly the end product not the form of distribution that will decide the fate of DBS. It is the *what*, not the *how* that is important.

Direct broadcast satellites as an innovative system of mass communications in the late 20th century has already captured the fascination of policymakers, of information age entrepreneurs, of high-tech industrialists. Technologically, it represents more an evolution of, than a revolution in, radio propagation. Clearly it will work and work well. The engineers in just a few years have brought home satellite receivers from the Neiman-Marcus Christmas catalog into the neighborhood Radio Shack. And, as we review each new round of DBS applicants, it is clear that engineers are making continued progress in improving earth stations while lowering the cost. The engineers and, indeed, government planners, have nearly completed their tasks. The future of DBS now rests in the hands of those who know how to market it and those who must develop the programming.

DBS shouldn't be subject to 'broadcast' regulation

Also, I can assure you that the commission does not agree with the recent appeals court decision that would restrict the flexibility of the commission and DBS licensees by requiring that all DBS programmers be subject to "broadcast" regulation under Title III of the Communications Act.

Oh yes—and what about capital—the investments DBS applicants need to get the service off the ground? Well, I think that matter has already been addressed. There is nothing more the government can do now to cause investors to toss their dollars in your direction. But the day your marketers and programmers convince Wall Street that you have a product plan that will sell, the dollars will flow. And in that effort your government wishes you well. We want DBS to succeed but we cannot make it happen. The market must now work freely, and the market must now decide.

The Independent and Its Involvement



When Memphis civic leaders decided to launch an attack on local hunger, WHBQ-TV stepped in to organize community support.

June 25 was designated “Food For Families Day.”

WHBQ helped sponsor a month-long Christmas food drive. The “Food For Families” theme was

broadcasted prominently in WHBQ’s public affairs programming. The station donated banners to 68 food collection centers and network volunteers were among the many who helped collect over 65,000 pounds of food and nearly \$6,000 in cash to feed the needy.

WHBQ-TV is a public voice for Memphis, articulating the concerns of a community that cares.



**We’re what
commitment sounds like.**



HIT STRIPS FOR KIDS GOING UP, UP, UP!



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HEATHCLIFF

It's the fabulous feline, in television's hottest new syndicated kidshow. Funny, fastpaced half hours produced by DIC Audiovisuel, featuring Mel Blanc as the voice of HEATHCLIFF.

UP OVER LEAD-INS

- UP 50% in ratings
- UP 20% in homes
- UP 36% in kids 6-11

UP OVER OCT. '83 TIME SLOT

- UP 9% in homes
- UP 15% in kids 6-11

UP OVER JULY '84 TIME SLOT

- UP 30% in kids 6-11

AMERICA'S LEADING TELEVISION
SYNDICATION NETWORK



LBS COMMUNICATIONS INC.

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625 N. Michigan Ave., Suite 1200, Chicago, IL 60611 (312) 943-0707



© DIC Audiovisuel 1984

INSPECTOR GADGET

The bumbling Inspector and his wacky gadgets have built a huge audience of kids from coast to coast—rising from the 26th ranked syndicated kids show to number 4 in just one year. And we're producing brand new episodes for '85/'86, too! Don Adams stars as the voice of INSPECTOR GADGET. Produced by DIC Audiovisuel.

UP OVER LEAD-INS

- UP 50% in ratings
- UP 38% in shares
- UP 39% in homes
- UP 69% in kids 6-11
- UP 53% in kids 2-11

SERIES UP SINCE OCT. '83

- UP 156% in ratings
- UP 189% in shares
- UP 89% in homes
- UP 100% in kids 6-11
- UP 78% in kids 2-11

SERIES UP SINCE JULY '84

- UP 47% in ratings
- UP 57% in shares
- UP 42% in homes
- UP 19% in kids 6-11
- UP 24% in kids 2-11

SOURCE: NAC/CASABIAN: OCT. '83, JULY '84, '81, '84, '82; LBS/ATWATER, SYN/PWELL '87