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ROAD TO NATPE-III

New challenge for game shows in access/78

HISPANIC MARKET

Spending grows; radio competition intensifies/A-1

PAY-PER-VIEW

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December 9, 1985

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in Association with Blair Entertainment.



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Hartford CATV, Inc.,
a subsidiary of Times Mirror
Cable Television, Inc.,
serving approximately 60,300 basic and 69,000
pay television subscribers in Hartford, West
Hartford, East Hartford, Windsor, Bloomfield and
Simsbury, Connecticut,
has been sold to

United Cable Television Corp.
of Denver, Colorado

CEA represented the seller
in this transaction. This
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October, 1985

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Long Beach Cablevision Co.
a joint venture between Times Mirror Cable
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Newspapers, Inc., serving 38,000 basic and
64,000 pay television subscribers in Long Beach
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Simmons Communications, Inc.
of Stamford, Connecticut.

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the seller in this transaction.
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Starshine Cable TV, Inc.
serving 3,100 basic and 2,100 pay television
subscribers in Belleview, Marion Oaks and
Cedar Key, Florida,
has been sold to

**Centel Cable Television
Co. of Florida**
of Lakeland, Florida

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October, 1985

**\$3,850,000
Senior Secured Debt**

has been arranged for

Kennedy Cablevision, Inc.
of Reidsville, Georgia.

CEA represented the borrower
in this transaction. This notice
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October, 1985

Sold

Scott County Cable TV Co.
serving Oneida and Huntsville, Tennessee
has been sold
to a partnership formed by

Paradigm Communications Inc.
and
First Rock Financial Corp.

The undersigned represented
the seller in this transaction.
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matter of record only.



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Television/RadioAge

December 9, 1985

Volume XXXIII, No. 11

RADIO UPDATE

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In New York, Divorce Court improves the share in its time period by a phenomenal 33%. In Philadelphia, 33%. In San Francisco,

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Add the power of Divorce Court to your line-up right now. Because passing up an opportunity like this would be a crime.

Source: Nielsen, October '85

National Advertising Sales Representative: Orbis Communications, (212) 685-6699
A Blair Entertainment production in association with Storer Communications.



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For more information and entry forms call or write:



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BREAK the BANK



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A WISE INVESTMENT

It's fast, it's funny, it's outrageous. And it's the best investment you can make in your station. Because only "Break the Bank" offers the winning combination for ratings success. Big Money. Big Laughs. Strategy. Tension. And big, big fun. All in fast-paced half-hours guaranteed to earn high interest from your audience. In fact, "Break the Bank" consistently outperforms

its lead-in shares in major markets like New York (+19%), Detroit (+17%), and Los Angeles (+29%), to name a few.* And now it's ready to bring its assets to your market.

Join host Gene Rayburn as he challenges viewers to the most exciting game in town. "Break the Bank." It's the one programming opportunity you can bank on.

*Source: Nielsen, October 1985

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National Advertising Sales Representative: Orbis Communications, (212) 685-6699.
Created and Produced by Richard S. Klime in association with Blair Entertainment, Storer Communications and Hubbard Broadcasting, Inc.

Publisher's Letter

Drug abuse joins alcoholism as problem that needs attention

Four years ago TELEVISION/RADIO AGE did an informal survey on alcoholism in the broadcast business. Not one network, or station, or station group would acknowledge that it was a problem. The networks, as a matter of fact, did not have any provision for dealing with this problem, stating that they prefer to handle it as an individual problem. Today all three networks have comprehensive programs. The union, NABET, working out of NBC, however, had instituted a well constructed plan in the '70s, open to their own members. So successful was this plan over the years that several executives took advantage of the "treatment."

In 1983, NBC inaugurated a similar program on a company-wide and broadened basis. Called The Employees Assistance Program, it is administered by the two individuals who ran the NABET program, Henry Eustis and Mortimer Aronoff. At the same time NABET has continued its own program. ABC utilized an outside consulting firm, Human Resource Group, under the direction of Thomas J. Gorey, vice president, employee benefits and human resources information systems for the ABC Cos. It, too, is broad-based, helping employees with personal difficulties.

CBS instituted a few years ago for rehabilitation the Employee Consultation Service—dealing with drugs, emotional stress and alcohol related problems.

The first step in any such treatment is the acknowledgement of a problem. Denial remains the major enemy of an attempted solution. The symptoms are well known—consistent absences or tardiness, contrived excuses, perennial odor of mouth rinse or oral breath-o-lators. The NABET formula is structured—first, an admission of the status; second, a drying-out period; third, a rehabilitation process followed by a period of reorientation. NABET claimed that about 70 per cent of the persons seeking help were back at work within two or three weeks.

A new culprit. The presence of alcohol abuse in this industry has a long and unpleasant history. The constant pressures of a volatile business have been major factors. A new culprit—also of long duration—has surfaced and intensified—drug abuse. Different symptoms but one common denominator—denial.

It was therefore fitting that the Television Bureau of Advertising scheduled a session on drug and alcohol abuse at its recent annual meeting in Dallas. Joe Lodge, a consultant and former newsman with the Rollins Group, told it like it is and then devoted a well-attended seminar to the subject. Quoting from the September TELEVISION/RADIO AGE *Business Barometer* which showed \$464 million of national spot revenues, he cited competition with an industry far larger—drugs, which accounted for the spending of \$9 billion in September.

It is difficult to convince many TV executives that there is any drug problem in this industry (as it was difficult to get top executives to admit that there was any problem of alcoholism).

But, as Fortune observed currently in a front cover story on the "Executive Addict" (June 24, 1985), "executives have the best prognosis of all drug addicts . . . they usually have the anchors—loving families, jobs, financial stability, compassionate colleagues—that increase the probability of recovery."



Now,
after 10
years...



The Facts Of Life



Silver Spoons



Who's The Boss?



227



20 FEATURE FILMS

Embassy III

A Proud History
An Exciting Future

EMBASSY

EMBASSY TELECOMMUNICATIONS - A UNIT OF *The Coca-Cola Company*

Letters

Co-production activity

Your *Publisher's Letter* ("Impact of co-production pacts to be felt in next year's schedules," October 28) was an interesting comment on international production.

Among your list of current productions you could have included those presently being co-produced through Primetime Television Ltd./Primetime Entertainment Inc. They include: *Return to Treasure Island*, 10 hours of family audience action with Disney Channel, HTV (UK) and WWF (Germany) on a budget of about \$8 million; *Nosenko*, a two-hour movie story of the 1944 Russian defector and his relations with the CIA, with HBO and the BBC with a budget of about \$2 million; *Seal Morning*, two one-hour family audience story with Central (UK) and *Wonderworks* (PBS), with budget about \$1.5 million.

Additionally, we have other current co-productions with Canada and Russia making a total of about 30 hours this year.

In development is a similar volume. Discussions involve several other U.S.

potential partners as well as other countries including Australia, France and Ireland.

RICHARD PRICE
Managing director,
Primetime Television,
London

Licensing business

We appreciate the mention in the *Television/Radio Age* article, *TV show licensing is booming business; owners set up units* (October 28); however, the title of our new series is *Defenders of the Earth*, not "Universe".

We are very excited by the interest shown in *Defenders of the Earth*. Not scheduled to air until September, 1986, Orbis has already cleared 70 per cent of the U.S. television markets, including 24 of the top 25 markets, and King Features Syndicate has licensed more than 60 product categories to companies like Lewis Galoob Toys, Bates Nitewear, Western Publishing, Pilgrim Sportswear, Ben Cooper, Lee Co., Pyramid Industries, Obion Co. and Thermos and Union Underwear.

MAUREEN SMITH
Promotion manager,
King Features Entertainment,
New York

Index reporting

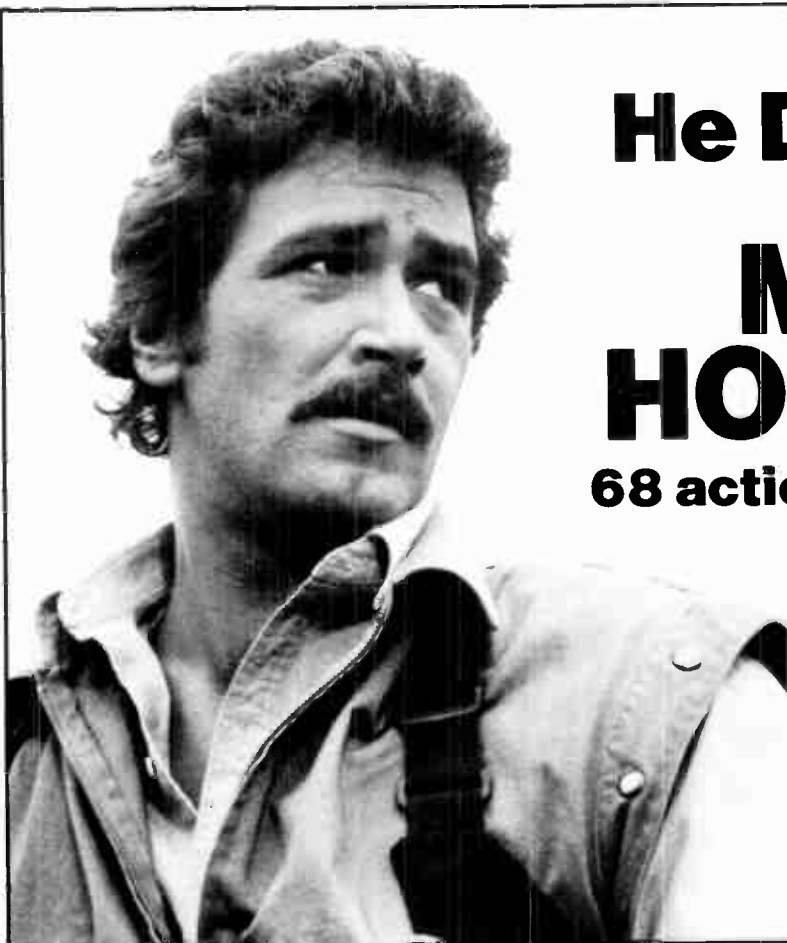
The feature, *Cable Insider*—"Nielsen readies new cable measurement plan" in your October 28 (CABLEAGE) issue, includes the following description of a proposed index reporting system: "As explained . . . , the national ratings average of a given service might be a 0.1—in CAP parlance, expressed as 100. If a local system scores a 1.2 rating for the same service, the CAP index for the system would be 120—in other words, 20 per cent greater than the national average."

I trust that a typesetting error accounts for the index of 120 instead of the correct figures of 1200. However, if the error was planned to gain the attention and thinking of your readers, you performed an important service.

The hazards of index numbers, particularly when related to small bases, are well known but occasionally forgotten. This particular plan merits a special warning to be a careful reader and a careful user.

GALE D. METZGER
President,
Statistical Research, Inc.
Westfield, N.J.

Editor's note: The error was typographical.



He Delivers!

MATT HOUSTON

68 action-packed hours



Warner Bros. Television Distribution
A Warner Communications Company

Sidelights

Hyland's 'baby'

It's been 25 years since Robert Hyland introduced the now-famous "At Your Service" news-talk-information format at KMOX St. Louis, but he still watches it "like a baby."

"If you take it for granted, it's dead," says the KMOX general manager and CBS Radio vice president. In fact, St. Louis' leading station (in the spring Arbitron sweep it had a 19.7 share, all persons 12-plus, average quarter hour, Monday-Sunday, 6 a.m.-midnight) is making some adjustments. "We're going more with two or three different subjects within an hour instead of one subject for four hours," Hyland says, "more of a *People* magazine format."

Hyland's decision to inaugurate "At Your Service" in 1960 was due, he says, to major changes in broadcasting caused by the growth of television.

"I was seeing the great shows that used to be on radio—soap operas, drama serials—all going the way of TV. I felt we had to be original, and I felt that at that time people were thirsting

for knowledge and wanted to have something to say about subjects like medicine, law, government."

Network support. CBS, Hyland recalls, thought his idea was "innovative. They felt I should take a chance, and they gave me complete control." But, locally, "many people guffawed at the idea."

One of the early skeptics was Jack Buck, nationally-known sportscaster, who is sports director of KMOX. Buck, who joined the station in 1955 as one of the play-by-play announcers for St. Louis Cardinals baseball, admits, "I thought my boss was nuts. I had been in the business for 15 years, and I thought you did the same thing as everybody else but just tried to do it better."

Hyland says the reaction from listeners was "immediate. People felt, for the first time, they could participate." Fortunately, he says, the station already had some staffers who could handle the phone-in talk duties. "We had some people who were very versatile—Rex Davis (news director), Bob Hardy, Jack Buck. They were well-read, well-informed people."

Buck, whose duties quickly extended beyond sports, says the experience "doubled my education, just from



The reaction to the "At Your Service" talk format launched by KMOX St. Louis in 1960 was "immediate," says g.m. Robert Hyland. "People felt, for the first time, they could participate."

hearing these people." Two of the most memorable guests, he says, were Eleanor Roosevelt and the historian Arnold Toynbee.

"People not only wanted to talk to somebody," he says, "they wanted to learn."

Buck recalls two instances in which feelings were so intense that the phone company couldn't handle all of the incoming calls. One was in 1965 when two Sisters of St. Joseph nuns who joined the civil rights march on Selma, Ala., were guests of announcer Bob Hardy. It was an extremely provocative program and engendered more than 25,000 calls, taking both sides of the issue.

The other instance, Buck says, was when the Cardinals traded third baseman Ken Boyer.

The most spirited exchange in Hyland's memory was a program featuring three governors—Orville Faubus of Arkansas, John Dalton of Missouri and Otto Kerner of Illinois—to discuss school integration. The program, he says, took place shortly after Faubus had stood on the schoolhouse steps to prevent blacks from attending class in Little Rock.

60th anniversary. Hyland's "At Your Service" format may have begun 25 years ago, but KMOX is actually celebrating its 60th anniversary this year. The station was put on the air on December 24, 1925, by an organization called The Voice of St. Louis Inc., a corporation that included Wagner Electric Co., the *St. Louis Globe-Democrat* newspaper, St. Louis-Southwestern Railway and about five other groups and/or companies. In 1926, the United Independent Broadcasters (CBS) agreed to provide telephone cir-

(continued on page 20)



You don't have to move mountains to make a difference on this earth.

By leaving even the smallest legacy to the American Cancer Society in your will, you can leave a loving and lasting impression on life.

And giving life is the greatest way of leaving your mark on it.



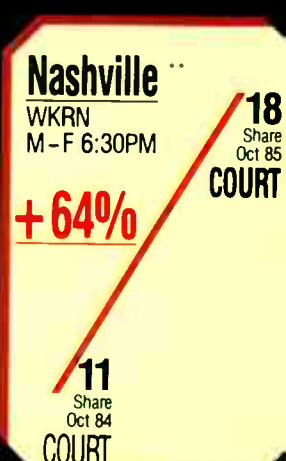
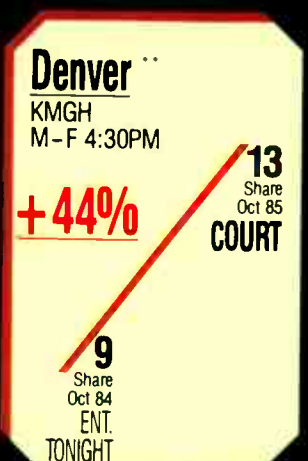
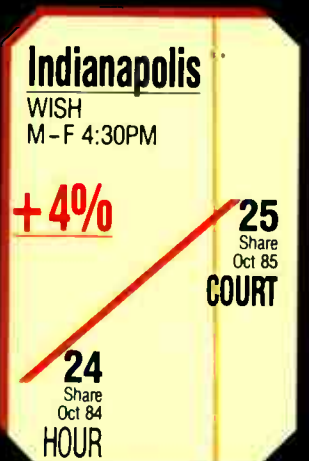
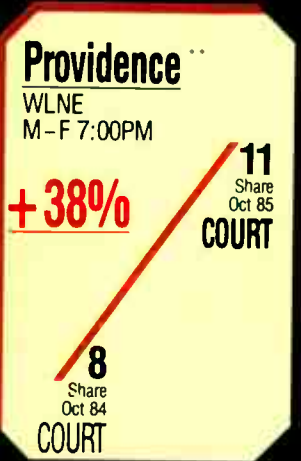
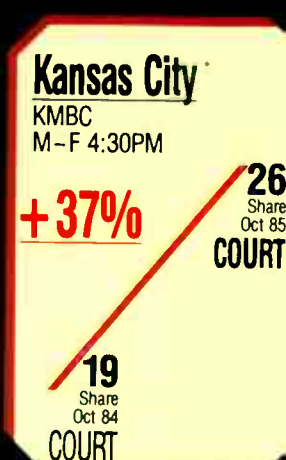
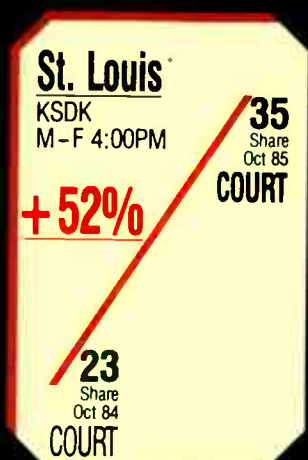
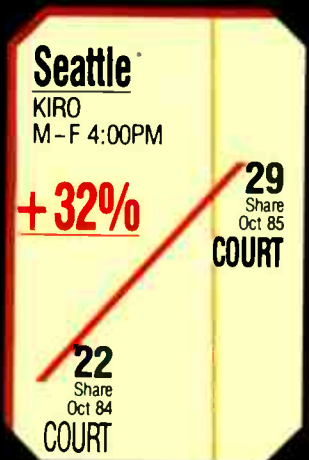
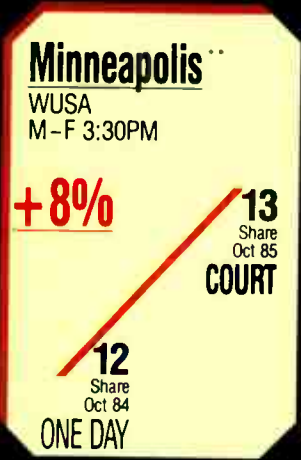
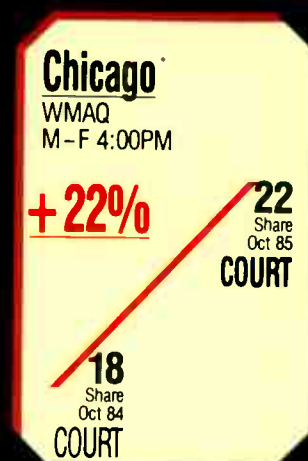
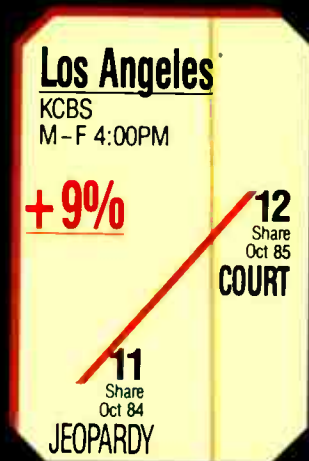
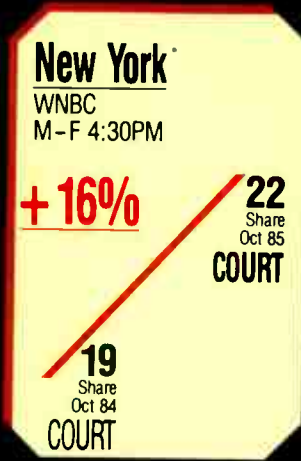
For more information, call your local ACS Unit or write to the American Cancer Society, 4 West 35th Street, New York, NY 10001.

**“COURT”
IS OFFICIALLY
IN SESSION
FOR YEAR
#5.**

THE
PEOPLE'S
COURT



ALL



Source: *NSI/Cassandra, **ARB

RISE!

San Francisco

KPIX
M-F 5:30PM

+6%
17
Share
Oct 85
COURT

16
Share
Oct 84
FEUD

Detroit

WJBK
M-F 4:30PM

+50%
27
Share
Oct 85
COURT

18
Share
Oct 84
DIVORCE
COURT

Dallas

KXAS
M-F 4:00PM

+47%
22
Share
Oct 85
COURT

15
Share
Oct 84
JEOPARDY

Pittsburgh

WPXI
M-F 5:00PM

+64%
18
Share
Oct 85
COURT

11
Share
Oct 84
TUNE

New Orleans

WDSU
M-F 4:30PM

+29%
31
Share
Oct 85
COURT

24
Share
Oct 84
COURT

Milwaukee

WTMJ
M-F 4:30PM

+40%
29
Share
Oct 85
COURT

28
Share
Oct 84
COURT

Boston

WBZ
M-F 5:00PM

+31%
21
Share
Oct 85
COURT

16
Share
Oct 84
COURT

Portland, OR

KOIN
M-F 4:30PM

+18%
20
Share
Oct 85
COURT

17
Share
Oct 84
COURT

**THE
PEOPLE'S
COURT**

For enduring success, join the growing list of stations already renewing "Court" for the 1986-87 season.

THE PEOPLE'S COURT—Better than ever!

A Ralph Edwards Production in association with Stu Billett Productions.

LORIMAR-Telepictures

Sidelights *(continued)*

cuits and to pay \$500 weekly for 10 hours of broadcast time.

In 1932, CBS acquired Voice of St. Louis shares and became the sole owner of the station.



KMOX sports director Jack Buck was one of the early skeptics about the phone-in talk format. "I thought my boss was nuts," he admits.

Hyland who started his radio career in 1941 as an announcer at WTAD Quincy, Ill., became general manager of KMOX in 1955, and one of his first moves was to add Cardinals baseball. "I believed then, and I believe now," he says, "that radio's strength lies in becoming an increasingly local medium. And sports is one of the best ways to capture local loyalty."

Actually, Hyland considers KMOX to be "four stations in one—news, information, sports and entertainment." And he has never regretted the decision he made in 1960 that set him apart from the crowd. "A lot of people," he recalls with more than a hint of pride, "just turned on the record machines and let them roll—like a jukebox . . . We brought people experts from all over the world."

Success in Spanish

While more advertisers are investing in this country's fast-growing market of Spanish-speaking consumers than ever before (see *Hispanic Market* section, this issue), both agency and Spanish-language media executives point to those advertisers who are still paying lip-service to the market and whose comparatively small advertising efforts targeting Hispanics "are made in the spirit of 'placating a minority group in an attempt to keep them from making waves.'"

Instead, these sources, on both the buying and selling side agree, the market is far more effectively approached the way most advertisers approach the general market: as an investment on which they fully expect to realize a return, and then some, in terms of increased brand sales.

There are plenty of advertisers who do use that approach and have found that indeed it pays.

At KCOR San Antonio, for instance, they quote Patsy Godfrey of Lewis & Thompson Advertising who describes a radio give-a-way promotion that "delivered a line of more than 300 respondents and led to increased sales that weekend."

Pizza Hut. At Harper & Co. Advertising, Miami, vice president Alicia Martinez-Fonts says radio has proven to be very effective for Pizza Hut in South Florida, and that it's very cost efficient. "Pizza Hut restaurants located in areas of high Hispanic concentration have achieved a 20 to 25 per cent higher sales volume than those in comparable Anglo areas.

"We attribute this directly to several years of strong radio campaigns in this south Florida marketplace."

Also in Miami, Sira D. Galán, an account executive with WQBA, describes the experience of a client in the medical equipment rental and pharmaceutical field. She suggested they include a copy point in their commercial to promote one of their products in Cuba, to see what would happen. What happened was that residents of Cuba called their relatives in the Miami area to ask them to buy the product for them. The campaign, says Galán, resulted in a 25 per cent increase in this product's sales for the first two months of the campaign. And she adds that, though this particular radio success happened to occur across the water between south Florida and Cuba, "This could very well be the kind of thing that could be repeated across the Rio Grande, between cities on the Mexican and U.S. side of the border."

In New York, at Adelante Advertising, president Sy Davis observes that in the general market, television and print are the way to generate direct response, and radio isn't used too much. But in the Spanish language market, says Davis, radio works well. His evidence is the results of Spanish language radio used to back coupons for New World Enterprise's "Learn how to speak English" course included in Donnelley Marketing's Carol Wright co-op mailing to Hispanics.

Adelante uses these mailings to Hispanics in Los Angeles and New York, and Davis says that besides Donnel-



George Huntington, c., exec. v.p., operations, TvB, who will retire next spring after 29 years with the bureau, receives award of appreciation at recent convention. Applauding are William G. Moll, l., retiring TvB board chairman and president, broadcasting and entertainment, Harte-Hanks Communications, and TvB president Roger Rice. Huntington has written and produced every major TvB presentation, including the latest one, "Television: the Growth Medium."

ley's own radio advertising reminding listeners to "Look for your Carol Wright coupons coming to your mailbox," Adelante runs parallel radio for New World's language lessons.

The result, he reports, is around 8,000 returns, three years in a row. And he adds that "To persuade Hispanics to read a message, fill out a coupon, and then take the trouble to mail it back is no small accomplishment. We think it's a major victory."

And he says the New World radio schedule is only two spots a day for five days: "If we keep getting back 30 to 50 calls a day, we extend the radio another week. For our current mailing, as of early November, we're already into our 10th consecutive week, and the calls are still coming in."

Demonstration program. Also in New York, Marcella Medina, national sales manager of WNJU-TV says that Siboney Advertising has had great success for Clairol as a result of the five minute demonstration program it created for television, showing viewers how to use Clairol products to achieve more beautiful hair.

She says the program uses a toll-free line so that viewers can call in and ask questions about hair care, and that the people who answer the phone calls are bilingual.

Back at Adelante Advertising, Davis
(continued on page 24)

THIS SUPERMARKET'S STOCKED WITH LAUGHS!

CHECK IT OUT has belly-laughs in the deli. Giggles in produce. Screams in frozen foods. And some wild goings-on back where they cut up the chickens.

It's strictly fresh and guaranteed hilarious, with Don Adams as the harried manager—trying to run a perfect market, with less-than-perfect employees.

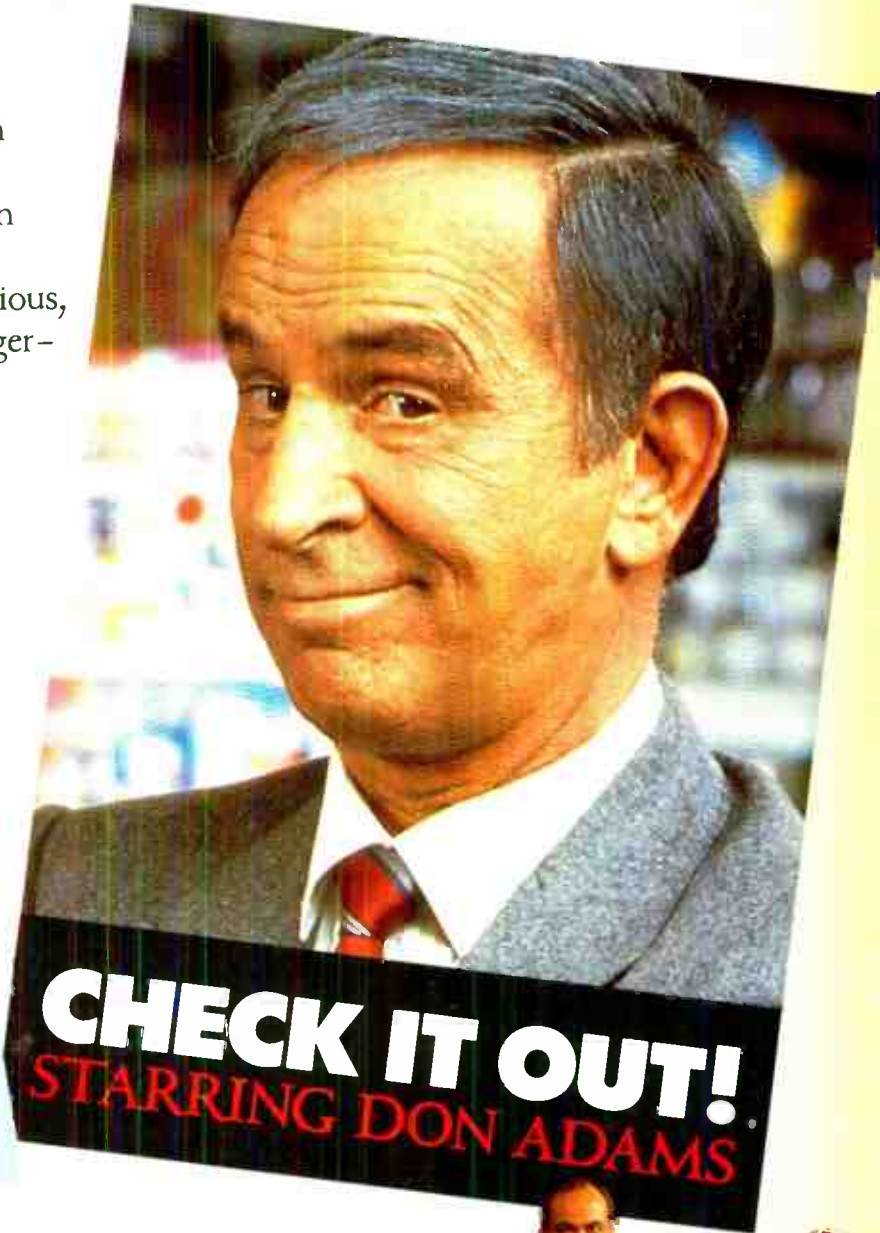
Check it Out!

✓ Based on the successful British sitcom *Trippler's Day*, created by Brian Cooke. His British hits *Man About The House* and *Keep It In The Family* established the formats for the runaway hits *Three's Company* and *Too Close For Comfort* in the U.S.

✓ Starring Don Adams, winner of three Emmy Awards as Agent 36, Maxwell Smart, in *Get Smart*.

✓ Creative Consultant is Arne Sultan, whose credits include such top sitcoms as *Barney Miller*, *Too Close For Comfort*, and *Get Smart*.

✓ Produced by D.L. Taffner, who's brought you *Three's Company*, *Three's a Crowd*, *The Ropers*, and new first-run hits *Too Close For Comfort* and *The Ted Knight Show*.



Weekly first-run half hours available April, 1986.

D.L. TAFFNER/LTD.

New York (212) 245-4630
Atlanta (404) 393-2491
Chicago (312) 529-0074
Los Angeles (213) 937-1144

National Advertising Sales Rep: **FBS**



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Sidelights (continued)

reports that the success of Alpo in the Hispanic market was based on following the findings of market research about the attitude of Hispanics toward their dogs.

Among Hispanics, he explains, the dog is considered a playmate for the kids, a guardian, and, in fact, a member of the family. "And the father and the boys," he adds, "want a macho dog—a big shepherd—not the cuddly puppies you see in dog food commercials targeted to the general market. At the same time, it's Mom who buys the dog food and takes care of the dog, so she's the main target audience for our commercials."



Marcella Medina of *WNJU-TV* New York says *Siboney Advertising* had great success for *Clairol* as a result of a five-minute demonstration program it created for television.

And there's more. In Alpo's Anglo advertising, Lorne Greene sticks pretty much to beef chunks. Anglos, notes Davis, "are beef-loving people—hamburgers, steaks, roast beef. Like anyone else, Hispanics, too, also assume that 'My dog likes what I like.' The difference is that what Hispanics like is variety. That includes pork and chicken flavored Alpo to change off from the beef. So our commercials play up the big macho shepherd and a variety of flavors."

Last year's commercials, says Davis were animated. He explains that while a lot of general market viewers consider cartoons as frivolous, "The Hispanic tradition is one of political cartoons—cartoons that carry a serious message, as opposed to what most Anglos think of when they see a cartoon, which is the newspaper comic strips and Bugs Bunny TV cartoons they grew up with."

Result? Davis points to SAMI figures for warehouse movement in Mia-

mi's Hispanic areas that show Alpo and Kal Kan neck and neck until 1983 when the animated commercials for Alpo were first introduced. After that, the SAMI data show Alpo surging ahead, and the gap today continues to be a wide one in Alpo's favor.

Fee arrangements. Meanwhile, Frank Flores, station manager at WJIT New York, observes that one thing besides the growing number of success stories that could encourage still wider use of Spanish language radio would be replacement of the 15 per cent commission system with fee arrangements at more agencies.

"The commission on radio in the general market is small to start with," explains Flores. "The commission on the relatively small part of a client's total radio budget that goes to Spanish radio is even smaller. But fee arrangements could make it more profitable for agencies to work with Spanish radio, and they'd be less hesitant about recommending it."

And an agency man adds that for all of the recent growth of advertising volume enjoyed by Spanish language broadcasters, "It would grow even faster if more stations and reps in the market would spend more time selling themselves positively instead of wasting so much time bad-mouthing each other and insisting on 100 per cent of the Spanish-language pie only for themselves."

Commercial shortwave

If H. D. Norman, Jr., 34, of Opelika, Ala., has his way, he'll be selling jeans and refrigerators to listeners as far away as Australia and Zaire via the world's first privately-owned high frequency stereo radio station.

As of next July 4, he expects to launch NDXE (pronounced "In Dixie") Global Radio with a totally commercial format including live concerts, sporting events, worldwide phone-in talk shows, news, international weather reports and music by the world's most popular recording artists.

In addition to seeking international advertisers, Norman says, NDXE will also operate a massive mail order business, harking back to the days when Sears, Roebuck owned WLS Chicago and the call letters stood for "World's Largest Store." "He says listeners will be able to write the station or call direct to order goods, which will be shipped out through the Port of Mobile, Ala. He says he is looking to acquire or joint venture with an established trading company.

Norman says he conceived the idea for the station with his mentor, the late

John Herbert Orr, who founded Orrox Corp., manufacturer of the CMX video editor. He reports he has enlisted the aid of Herb Neu, formerly associated with CNN Radio Network, and Gene Taylor former program director and vice president/general manager of ABC-owned WLS Chicago.

"A station like NDXE would have been inconceivable a few years ago," Norman asserts, "because HF radio was not nearly as accessible as it is now. With today's inexpensive but sophisticated digital shortwave receivers, you can dial in a station like NDXE as easy as dialing a pushbutton phone."

Although HF transmissions had not previously been considered a viable medium for broadcasting "concert hall" quality music, NDXE's superpower 100 kw stereo shortwave transmitter and 100-foot rotatable log periodic antenna reportedly will deliver over 3 million watts of power. Broadcasts will then be beamed to Europe, the Pacific and the Americas.

Norman says he has a construction permit and a broadcast license from the Federal Communications Commission that will result in the authorization of 100 frequency hours a day from the International Telecommunications Union. He notes the physical facilities will cost just under \$10 million and the capital has been committed by a group of private investors including Taylor, Neu and a real-estate oriented group in Florida.

He expects to inaugurate a wide range of promotional activities, including bumper stickers, listener contests and 3-D holographic postcards along the lines of the "QSL cards" collected by shortwave listeners.

Pioneer rep exec dies

Memorial services were held recently in Chicago for E. Blake Blair, Jr., retired treasurer of John Blair and Co., the firm bearing his brother's name. Blair died at the age of 82 following a lengthy illness.

Blair was treasurer of the firm from its incorporation in 1935 as one of the nation's first national rep firms for radio until his retirement in 1956. Helping to guide the company through a time when radio was new and hard to sell, he often pledged his personal assets as collateral for bank loans necessary to meet payroll. The company was then headquartered in Chicago.

Says Harry B. Smart, Chicago-based chairman of the Blair Television division of John Blair & Co., "Blake was a very bright, warmhearted person. He and John were very close. They shared an intense personal commitment to the

(continued on page 30)

Marlo Thomas is **THAT GIRL**

136 HALF-HOURS IN COLOR

She's a girl with proven appeal: five prime time and three daytime seasons as one of the top performers on the ABC Network, consistently attracting young women, teens and children.

And friends? She's got some of the funniest in the business, including Carroll O'Connor, Jerry Van Dyke, Richard Dreyfuss, Rob Reiner,

Robert Alda, Sid Caesar, Penny Marshall, George Carlin, McLean Stevenson, Danny Thomas, Carl Reiner, Cloris Leachman, Dick Van Patten and Milton Berle, to name just a few who are always dropping by to add to the fun.

Make a date with **THAT GIRL** today, and she'll give you something to smile about!



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Source: NTI/NAC Sept. 1966-April 1971



T.J. HOOPER

A FORCE TO BE RECKONED WITH



ROOKER

RECKONED WITH.



Available now
for Fall '87!

A Spelling/Goldberg Production
in association with



McGinty

The background features a dynamic, abstract composition of warm, glowing light streaks in shades of orange, yellow, and red, set against a dark, almost black background. The streaks appear to be moving or radiating from a central point, creating a sense of energy and motion. In the lower right quadrant, a small, faint, light-colored globe is visible, adding a subtle global or technological context to the design.

**TAFT
BROADCASTING
TOGETHER WITH
MMT
SALES INC.**



**THE SKY'S
THE LIMIT**

**WKRC-CINCINNATI, OH
WTVN-COLUMBUS, OH
KTXA-DALLAS, TX**

**WGHP-GREENSBORO/HIGH POINT, NC
KTXH-HOUSTON, TX**

Sidelights (continued)

company's success and a strong sense of loyalty to the people who worked with them to achieve it."

Blair's father, Edward Blake Blair, Sr., had been advertising director for McLaughlin's Manor House Coffee, based in Chicago. Blair, Jr., and his mother, Elizabeth Portwood Blair, were active in Chicago society. Their splendid, formal attire had become a familiar sight at Chicago's annual Easter Parade. Blair had been an active member and patron of the Lyric Opera Company of Chicago, the Art Institute of Chicago and the Chicago Symphony as well as a participant in Episcopal Church activities in the area. He is survived by his sister-in-law, Mrs. John P. Blair of Naples, Fla.

'Citizens' Summit'

A "spacebridge" broadcast between KING-TV Seattle-Tacoma and Soviet television is being planned for December 29. Called "A Citizens' Summit," it will feature audiences of 150 to 200 citizens in Seattle and Leningrad speaking



At a press conference announcing the "spacebridge" broadcast are Sturges Dorrance, l., vice president and general manager of KING-TV Seattle-Tacoma, and host Phil Donahue. Soviet host Vladimir Pozner, on screen, answered questions via satellite hook up with Moscow.

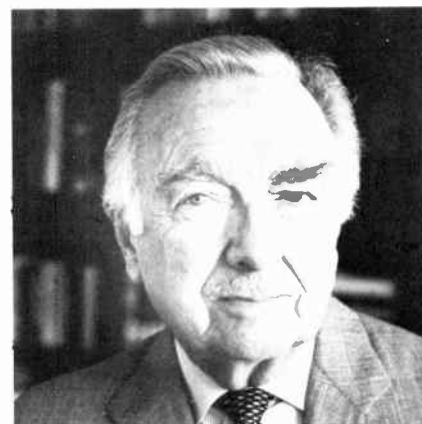
directly to each other via satellite. Phil Donahue will act as moderator in Seattle, and Vladimir Pozner will host in Leningrad.

The project is being produced by

KING-TV, Soviet television and The Documentary Guild. Multimedia Entertainment will syndicate the program throughout the U.S. and overseas. KING-TV and its sister stations in Oregon and Idaho will air the show unedited on the day it is taped. Soviet television will broadcast a one-hour version in January to much of the Soviet Union.

Cronkite seminars set

Veteran newscaster Walter Cronkite is preparing for a series of four seminars at the Museum of Broadcasting in New York on December 10, 11, 12 and 13. The topics will be "The Early Days of Television News and Public Affairs Programming," "Coverage of Historical Events (such as elections, assassinations and the space program)," "The Evening News: Managing Editor and



Walter Cronkite will conduct four seminars this week at Museum for Broadcasting in New York.

Anchorman" and "Television News: An Assessment."

In the seminars, Cronkite will address such issues as how the news has been presented, how the nightly news has developed and how technology has changed the news. The seminars will also include discussions about the news coverage of important events such as Watergate, the Vietnam War, the assassination of President Kennedy and the space flight of John Glenn. Selected clips will be shown, and there will be a question-and-answer period.

War on war toys

War toys and their promotion on related animated children's television series were the target of a recent protest involving more than 300 groups across the U.S. and in other countries. The

(continued on page 40)

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1270 Avenue of the Americas New York, N.Y. 10020

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THREE YEARS—\$100.00

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Company _____

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City _____ State _____ Zip _____

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- 02 Advertising Agency
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- 06 Production Post/Production Company
- 07 Government/Schools/Libraries/Trade Associations
- 08 Film Syndicator/Distributor/Program Supplier
- 10 Equipment Manufacturer
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Subscriptions begin upon receipt of payment.

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Eddie Albert	Colleen Dewhurst	Mike Kellin	Cesar Romero
Dana Andrews	Bradford Dillman	Richard Kiley	Katharine Ross
Tige Andrews	Ludwig Donath	Eartha Kitt	Charlie Ruggles
Michael Ansara	Melvyn Douglas	Jack Klugman	Janice Rule
Elizabeth Ashley	Patty Duke	Elsa Lanchester	Barbara Rush
Ed Asner	Peter Falk	Piper Laurie	Alfred Ryder
Mary Astor	James Farentino	Margaret Leighton	Telly Savalas
Lew Ayres	Glenda Farrell	Jerry Lewis	George C. Scott
Lynn Bari	Betty Field	Viveca Lindfors	James Shigeta
Barbara Barrie	Anne Francis	Robert Loggia	Everett Sloane
Richard Basehart	James Franciscus	Gavin MacLeod	Kim Stanley
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Ted Bessell	Vincent Gardenia	Lee Marvin	Stella Stevens
Janet Blair	Lee Grant	Kevin McCarthy	Barry Sullivan
Tom Bosley	George Grizzard	Roddy McDowall	Gloria Swanson
Neville Brand	Harry Guardino	Darren McGavin	Marlo Thomas
Beau Bridges	Joan Hackett	Burgess Meredith	Franchot Tone
Geraldine Brooks	George Hamilton	Gary Merrill	Rip Torn
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James Caan	Eileen Heckart	Chester Morris	Robert Walker, Jr.
MacDonald Carey	Arthur Hill	Patricia Neal	Jessica Walter
Jack Carter	Steven Hill	Barry Nelson	Jack Warden
Dane Clark	Oscar Homolka	Leslie Nielsen	Robert Webber
Dick Clark	Wilfrid Hyde-White	Sheree North	Tuesday Weld
Hans Conreid	Sam Jaffe	Carroll O'Connor	Jack Weston
Gary Crosby	Ann Jillian	Dan O'Herlihy	James Whitmore
Kathryn Crosby	Van Johnson	Maureen O'Sullivan	Shelley Winters
Robert Culp	Dean Jones	Michael Parks	Donald Woods
Kim Darby	Milt Kamen	Nehemiah Persoff	Keenan Wynn
Howard DaSilva	Lainie Kazan	Suzanne Pleshette	Dana Wynter...

along with the eminent Dr. **BEN CASEY** (Vince Edwards) are currently making rounds in New York (WNBC), Chicago (WPWR), Dallas (KTVT), Boston (WQTV) and markets across the country/153 hours.



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When we say America We mean America

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TERRACE—PAUL NEWMAN, JOANNE WOODWARD ★ I WAKE UP SCREAMING—MEL
FONDA ★ BYE BYE BIRDIE—JANET LEIGH, DICK VAN DYKE ★ FUNNY
WATERFRONT—MARLON BRANDO, EVA MARIE SAINT ★ SUMMERTIME—LARRY
BALL OF FIRE—GARY COOPER, BARBARA STANWYCK ★ THE BEST OF
HEIGHTS—LAURENCE OLIVIER, MERLE OBERON, DAVID NIVEN ★ BACK TO
HEPBURN, CARY GRANT ★ CITIZEN KANE—ORSON WELLES, JOSEPH COCKER
JOAN FONTAINE ★ NOTORIOUS—CARY GRANT, INGRID BERGMAN ★ SPELLBOUND—L
JONES, GREGORY PECK ★ RUBY GENTRY—JENNIFER JONES, CHARLTON HESTON
OF ST. LOUIS—JAMES STEWART ★ FIVE FINGERS—JAMES MASON ★ THE FRENCH
GEORGE SANDERS ★ NO HIGHWAY IN THE SKY—JAMES STEWART, MARLON BRANDO
BERNADETTE—JENNIFER JONES ★ THE THREE MUSKETEERS—DON AMICI, JOAN
ANIMAL CRACKERS—THE MARX BROS. ★ SCARFACE—PAUL MUNI, GEORGE RAFT
STANWYCK ★ DETECTIVE—ALEC GUINNESS ★ LOST HORIZON—RONALD REAGAN
MAN—ORSON WELLES ★ THESE THREE—JOEL McCREA, MERLE OBEN, BOB HOPE
SNATCHER—BORIS KARLOFF, BELA LUGOSI ★ FIVE CAME BACK—LUCILE LOR
DIN—CARY GRANT, DOUGLAS FAIRBANKS, JR. ★ KING KONG—FAY WRAY, BOB
THE LOST PATROL—VICTOR McLAGLEN, BORIS KARLOFF ★ STAGE DOOR—LARRY
PECK, CHARLES LAUGHTON ★ INTERMEZZO—LESLIE HOWARD, INGRID BERGMAN
ALLAH—MARLENE DIETRICH, CHARLES BOYER ★ SINCE YOU WENT AWAY—LARRY
ROGERS, SHIRLEY TEMPLE ★ PORTRAIT OF JENNIE—JENNIFER JONES, JAMES
STEWART ★ LITTLE LORD FAUNTLEROY—MICKEY ROONEY, FREDDIE BARRYMORE
BARRYMORE ★ THE WILD HEART—JENNIFER JONES ★ BILL OF DIVORCE
AMERICAN WIFE—JENNIFER JONES, MONTGOMERY CLIFT ★ NEVER TO BE
HANGING TREE—GARY COOPER, GEORGE C. SCOTT ★ RIO BRAVO—JOHN WAYNE
AFRAID OF VIRGINIA WOOLF?—ELIZABETH TAYLOR, RICHARD BURTON ★ THE
McCABE AND MRS. MILLER—WARREN BEATTY, JULIE CHRISTIE ★ SCARECROW
REDGRAVE ★ THERE WAS A CROOKED MAN—KIRK DOUGLAS, HENRY FONDA
THE GROOM—BING CROSBY, JANE WYMAN ★ FOREVER FEMALE—GINGER ROGERS
TURNING POINT—WILLIAM HOLDEN, ALEXIS SMITH ★ CAN CAN—FRANK SINATRA
JONES ★ DREAMBOAT—GINGER ROGERS, CLIFTON WEBB ★ ESCAPE—REX HARTY
MEN AND A PRAYER—LORETTA YOUNG ★ HOLLYWOOD CAVALCADE—ALICIA SILVERSTON
HIGHEST MOUNTAIN—SUSAN HAYWARD, WILLIAM LUNDIGAN ★ INN OF THE
COLMAN ★ MAGNIFICENT DOPE—HENRY FONDA ★ MARGIE—JEANNE CROUZIER
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an Movie Classics...

n Movie Classics.

ve played in 1985 or will play in 1986:

ROTHY MCGUIRE, RHONDA FLEMING ★ ANASTASIA—INGRID BERGMAN,
EARTH STOOD STILL—MICHAEL RENNIE, PATRICIA NEAL ★ FROM THE
TTY GRABLE, VICTOR MATURE ★ JESSE JAMES—TYRONE POWER, HENRY
ADY—BARBRA STREISAND, JAMES CAAN, OMAR SHARIFF ★ ON THE
MARINE HEPBURN ★ OKLAHOMA!—GORDON MacRAE, SHIRLEY JONES ★
ARS OF OUR LIVES—FREDRIC MARCH, MYRNA LOY ★ WUTHERING
AN—JOHN WAYNE, ANTHONY QUINN ★ BRINGING UP BABY—KATHARINE
★ CORNERED—DICK POWELL ★ HITCHCOCK'S SUSPICION—CARY GRANT,
JND—INGRID BERGMAN, GREGORY PECK ★ DUEL IN THE SUN—JENNIFER
ON ★ THE MUSIC MAN—ROBERT PRESTON, SHIRLEY JONES ★ THE SPIRIT
ER—PAUL NEWMAN, JACKIE GLEASON ★ THE LODGER—MERLE OBERON,
★ DIETRICH ★ RAWHIDE—TYRONE POWER, SUSAN HAYWARD ★ SONG OF
RITZ BROS. ★ YOUNG LIONS—MARLON BRANDO, MONTGOMERY CLIFT ★
E RAFT, BORIS KARLOFF ★ BITTER TEA OF GENERAL YEN—BARBARA
MAN, JANE WYATT ★ THE LADY KILLERS—PETER SELLERS ★ THE THIRD
★ ALICE ADAMS—KATHARINE HEPBURN, FRED MacMURRAY ★ BODY
ALL ★ FLYING DOWN TO RIO—FRED ASTAIRE, GINGER ROGERS ★ GUNGA
★ CABOT ★ LAST DAYS OF POMPEII—PRESTON FOSTER, BASIL RATHBONE ★
KATHARINE HEPBURN, GINGER ROGERS ★ THE PARADINE CASE—GREGORY
MAN ★ ADVENTURES OF TOM SAWYER—WALTER BRENNAN ★ GARDEN OF
CLAUDETTE COLBERT, JOSEPH COTTEN ★ I'LL BE SEEING YOU—GINGER
EL BARRYMORE ★ MADE FOR EACH OTHER—CAROLE LOMBARD, JAMES
RTHOLOMEW ★ THE FARMER'S DAUGHTER—LORETTA YOUNG, ETHEL
INT—JOHN BARRYMORE, KATHARINE HEPBURN ★ INDISCRETION OF AN
★—MAUREEN O'HARA ★ TOPAZE—JOHN BARRYMORE, MYRNA LOY ★ THE
YNE, DEAN MARTIN ★ RACHEL, RACHEL—JOANNE WOODWARD ★ WHO'S
LONELINESS OF THE LONG DISTANCE RUNNER—MICHAEL REDGRAVE ★
W—GENE HACKMAN, AL PACINO ★ CAMELOT—RICHARD HARRIS, VANESSA
THE BAD NEWS BEARS—WALTER MATTHAU, TATUM O'NEAL ★ HERE COMES
GGERS, WILLIAM HOLDEN ★ HAROLD AND MAUDE—RUTH GORDON ★ THE
KTRA, SHIRLEY MacLAINE ★ CLUNY BROWN—CHARLES BOYER, JENNIFER
RRISON ★ FARMERTAKES A WIFE—HENRY FONDA, JANET GAYNOR ★ FOUR
YE, DON AMECHE ★ HOLY MATRIMONY—MONTY WOOLLEY ★ I'D CLIMB THE
SIXTH HAPPINESS—INGRID BERGMAN ★ LATE GEORGE APLEY—RONALD
N ★ MEANEST MAN IN THE WORLD—JACK BENNY ★ MR. HOBBS TAKES A
LIFTON WEBB ★ MY COUSIN RACHEL—OLIVIA DE HAVILLAND, RICHARD

(over..)

American Movie Classics continued...

BURTON ★ NIGHT AND THE CITY—RICHARD WIDMARK, GENE TIERNAN
MILLION—SONJA HENIE ★ PEOPLE WILL TALK—CARY GRANT ★ PRE
JAMES—HENRY FONDA, GENETIERNEY ★ SEVENTHIEVES—EDWARD G.
SWEET ROSIE O'GRADY—BETTY GRABLE, ROBERT YOUNG ★ TAMPICO
ROBARDS, JR. ★ THIEVES HIGHWAY—RICHARD CONTE ★ THE THREE FACES
SONG—JAMES CAAN, BILLY DEE WILLIAMS ★ BRIDGE ON THE
MADNESS—WALTER HUSTON, PAT O'BRIEN ★ FROM HERE TO ETERNITY
DONNA REED ★ THE FRONT—WOODY ALLEN, ZERO MOSTEL ★ OLIVER—
CAN'T TAKE IT WITH YOU—JEAN ARTHUR, LIONEL BARRYMORE ★ GREEN
TREVOR HOWARD ★ I WAS MONTY'S DOUBLE—JOHN MILLS ★ LEAGUE OF
MASON, CLAIRE BLOOM ★ THE NIGHT MY NUMBER CAME UP—MICHAEL
WINNER—VALERIE HOBSON, JOHN MILLS ★ SO LONG AT THE FAIR—JEAN
MILLS, HALEY MILLS ★ THE WOMEN IN QUESTION—DIRK BOGARDE ★
HOBSON'S CHOICE—CHARLES LAUGHTON ★ DOCTOR AT SEA—BRIGET
KERR ★ SOUTH PACIFIC—ROSSANO BRAZZI, MITZI GAYNOR ★ STELLA DE
KAYE, VIRGINIA MAYO ★ A SONG IS BORN—DANNY KAYE, VIRGINIA M
WIFE—CARY GRANT, LORETTA YOUNG ★ HANS CHRISTIAN ANDERSON—
& THE LADY—GARY COOPER, MERLE OBERON ★ DODSWORTH—WALTER
BAKER ★ ABE LINCOLN IN ILLINOIS—RAYMOND MASSEY ★ ADVENTURE
MATURE, JEAN SIMMONS ★ ALLEGHENY UPRISING—JOHN WAYNE, CL
OAKLEY—BARBARA STANWYCK ★ BACHELOR AND THE BOBBY SOXER-
NIVEN ★ BADMAN'S TERRITORY—RANDOLPH SCOTT ★ BERLIN EXP-
STEAL—ROBERT MITCHUM, WILLIAM BENDIX ★ BLACKBEARD, THE PIR
MITCHUM ★ CAREFREE—FRED ASTAIRE, GINGER ROGERS ★ CHRISTO
TREVOR ★ CROSSFIRE—ROBERT YOUNG, ROBERT MITCHUM ★ DEADLY
SINATRA, JANE RUSSELL, GROUCHO MARX ★ ENCHANTED COTTAGE—R
GRANT ★ EX-MRS. BRADFORD—WILLIAM POWELL, JEAN ARTHUR ★ EX
TOM CONWAY ★ FALLEN SPARROW—JOHN GARFIELD, MAUREEN O'H
ASTAIRE, GINGER ROGERS ★ FORT APACHE—JOHN WAYNE, HENRY FON
ROGERS ★ GREAT MAN VOTES—JOHN BARRYMORE ★ HOLIDAY AFFAIR—
LAUGHTON, MAUREEN O'HARA ★ THE INFORMER—VICTOR McLAGLEN ★ M
DUNNE, BARBARA BEL GEDDES ★ IRENE—RAY MILLAND ★ ISLE OF THE
FEAR—ORSON WELLES ★ JUDGE STEPS OUT—ANN SOTHERN ★ KITTY FO
LOCKET—ROBERT MITCHUM ★ LUCKY PARTNERS—GINGER ROGERS, P
MANTON—BARBARA STANWYCK, HENRY FONDA ★ MAGNIFICENT AMBER
MOORE ★ MR. & MRS. SMITH—CAROLE LOMBARD, ROBERT MONTGOMER
MR. LUCKY—CARY GRANT ★ MURDER MY SWEET—DICK POWELL ★ MY
NONE BUT THE LONELY HEART—CARY GRANT ★ ONCE UPON A HONEYMO
KIRK DOUGLAS ★ QUALITY STREET—KATHARINE HEPBURN ★ RACHEL A
ROOM SERVICE—THE MARX BROS. ★ SET-UP—ROBERT RYAN ★ SHA
RIBBON—JOHN WAYNE ★ SINBAD THE SAILOR—DOUGLAS FAIRBANKS
WEST—DICK POWELL ★ STORY OF VERNON AND IRENE CASTLE—FRED

* NORTH TO ALASKA—JOHN WAYNE, STEWART GRANGER * ONE IN A
 ER OF SHARK ISLAND—WARNER BAXTER * THE RETURN OF FRANK
 NSON, ROD STEIGER * SLAVE SHIP—WARNER BAXTER, WALLACE BEERY *
 WARD G. ROBINSON * TENDER IS THE NIGHT—JENNIFER JONES, JASON
 EVE—JOANNE WOODWARD * LIFE OF REILLY—WILLIAM BENDIX * BRIAN'S
 R KWAI—WILLIAM HOLDEN, ALEC GUINNESS * CAPRA'S AMERICAN
 ANK SINATRA, BURT LANCASTER, MONTGOMERY CLIFT, DEBORAH KERR,
 VER REED * PLATINUM BLONDE—JEAN HARLOW, LORETTA YOUNG * YOU
 R DANGER—ALASTAIR SIM * I SEE A DARK STRANGER—DEBORAH KERR,
 ITLEMEN—JACK HAWKINS, NIGEL PATRICK * THE MAN BETWEEN—JAMES
 REDGRAVE * THE OCTOBER MAN—JOHN MILLS * THE ROCKING HORSE
 SIMMONS * THE STRANGER'S HAND—TREVOR HOWARD * TIGER BAY—JOHN
 ENDER HILL MOB—ALEC GUINNESS * ODD MAN OUT—JAMES MASON *
 ARDOT * HAMLET—LAURENCE OLIVIER * BLACK NARCISSUS—DEBORAH
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 N BALTIMORE—SHIRLEY TEMPLE * AFFAIR WITH A STRANGER—VICTOR
 E TREVOR * ANGEL FACE—ROBERT MITCHUM, JEAN SIMMONS * ANNIE
 RY GRANT, MYRNA LOY * BACHELOR MOTHER—GINGER ROGERS, DAVID
 S—MERLE OBERON, ROBERT RYAN * BIG SKY—KIRK DOUGLAS * BIG
 —MAUREEN O'HARA, WILLIAM BENDIX * BLOOD ON THE MOON—ROBERT
 ER STRONG—KATHARINE HEPBURN * CRACK-UP—PAT O'BRIEN, CLAIRE
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 RT YOUNG, DOROTHY McGUIRE * EVERY GIRL SHOULD BE MARRIED—CARY
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 N—CARY GRANT, GINGER ROGERS * OUT OF THE PAST—ROBERT MITCHUM,
 THE STRANGER—WILLIAM HOLDEN, ROBERT MITCHUM, LORETTA YOUNG *
 WE DANCE—FRED ASTAIRE, GINGER ROGERS * SHE WORE A YELLOW
 R., MAUREEN O'HARA * SISTER KENNY—ROSALIND RUSSELL * STATION
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World Radio History

MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS 1986

1986

January 5-9	Association of Independent Television Stations, Century Plaza, Los Angeles December 23, 1985 Issue
January 17-21	NATPE International New Orleans Convention Center January 13, 1986 Issue
February 1-4	Radio Advertising Bureau Managing Sales Conference, Amfac Airport Hotel, Dallas January 20, 1986 Issue
February 10-14	International Television; Film & Video Programme Market, Monte Carlo Television/Radio Age International February Issue
March 15-18	National Cable Television Association, Dallas March 14, 1986 Issue
April 13-16	National Association of Broadcasters, Dallas April 14, 1986 Issue
April 24-29	MIP, Cannes Television/Radio Age International April Issue
April 27-28	CAB Conference April 28, 1986 Issue
April 27-30	Broadcast Financial Management Association Century Plaza, Los Angeles April 28, 1986 Issue
May 7-14	Golden Rose of Montreux Television/Radio Age International April Issue
May 18-21	CBS-TV Affiliates, Century Plaza, Los Angeles May 12, 1986 Issue
June 3-6	ABC-TV Affiliates, Century Plaza, Los Angeles May 26, 1986 Issue
June 8-11	NBC-TV Affiliates, Hyatt Regency, Maui, Hawaii June 9, 1986 Issue
June 11-15	Broadcast Promotion & Marketing Executives/Broadcast Designers Association, Loews Anatole, Dallas June 9, 1986 Issue
June 19-22	NATPE International Production Conference Adam's Mark Hotel, St. Louis June 9, 1986 Issue
July 24-26	Eastern Cable Show, Atlanta July 21, 1986 Issue
August 26-29	RTNDA Conference, Salt Palace Convention Center, Salt Lake City August 18, 1986 Issue
Sept. 10-14	NAB and NRBA Conference, New Orleans Convention Center September 1, 1986 Issue
Oct. 27-31	MIPCOM, Cannes Television/Radio Age International, October/November Issue
Nov. 3-7	The London Market, Gloucester Hotel, London Television/Radio Age International, October/November Issue
Nov. 17-19	TVB Annual Meeting, Century Plaza, Los Angeles November 10, 1986 Issue

* Television/Radio Age will have coverage and bonus distribution at these meetings.

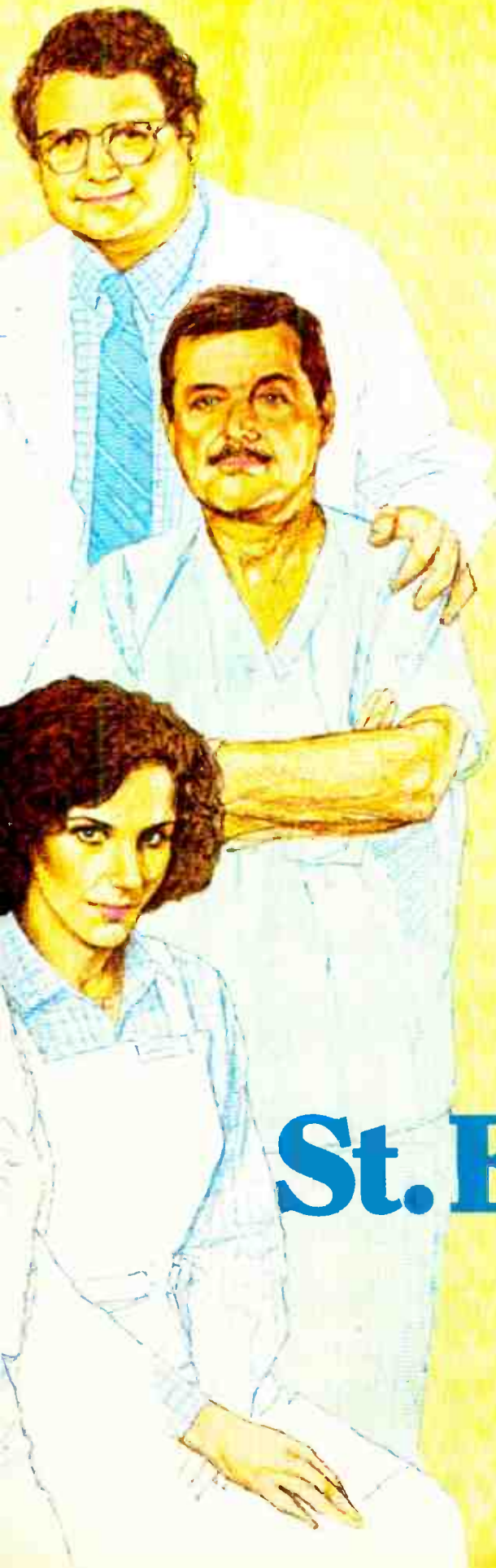
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M18-34/M18-49/M25-54.**



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Source: NTA 1984-85 season averages.

Sidelights

(continued from page 30)

protest involved educational picketing and leafletting at toy stores, church vigils, protests at toy company corporate headquarters and war toy burials in over 100 cities.

The cooperative effort, originated by the Alliance for Non-Violent Action in Canada, includes church groups and peace groups as well as organizations like the National Coalition on Television Violence (NCTV).

NCTV has completed a monitoring

of war cartoons on U.S. television that it says are pushing the 600 per cent increase in war toy sales over the past three years. NCTV reports there are now 10 different war cartoons showing Monday through Friday nationwide, with another six already in production for 1986. It points out the key sponsors of these programs are companies that produce war toys and that four of the top five and seven of the top 10 toys in the U.S. are violent in nature.

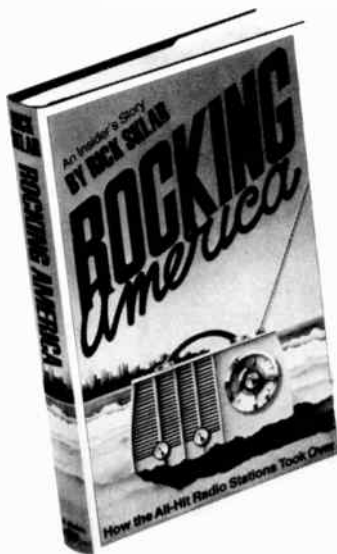
NCTV reports that the average war cartoon has 41 acts of violence per hour, with an attempted murder every two minutes. It says the most violent is

G.I. Joe, with 84 acts of violence per hour, followed by *Challenge of the Go-bots*, *Transformers*, *She-Ra*, *Princess of Power*, *Thundercats*, *Jayce and the Wheeled Warriors*, *Voltron*, *M.A.S.K.* and *He-Man, Masters of the Universe*.

NCTV estimates that the average American child will see 800 advertisements on TV this year promoting war toys and some 250 episodes of war cartoons "produced to sell these toys." It holds this is the equivalent of 22 days of classroom instruction in warfare. It says national war cartoon programming in the U.S. has increased from one-and-a-half hours per week in 1982 to 27 hours in 1985. It adds that total sales of war toys, games and toy guns will total \$1.3 billion in the U.S. alone this year.

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Rick Sklar is a radio and music video program consultant and was formally a consultant for ABC-TV's music video programs. He has been program director at New York radio stations WINS, WMGM, and at WABC, which he built into "the most listened-to station in the nation."

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Heavenly mission

Although it took the disciples of Christianity well over 1,000 years to promulgate the word throughout the world, things are moving a lot more quickly today. A major example of this is an event claimed to be the largest live international satellite link-up ever—Explo 85: the Campus Crusade for Christ International, a worldwide conference on discipleship and evangelism.

The December 28-31 videoconference will be telecast live via satellite for two hours a day from seven locations throughout the world. Some 500,000 persons are expected to participate directly in the network of conferences, which will link more than 90 locations in some 55 countries and territories. The conference is also signing up cable systems to carry the conference, and more than 350 reportedly have been firmed up for the U.S. alone.

The technical aspects are being coordinated by Victory Communications International, a Scottsdale, Ariz., company which produces videoconferencing for religious and nonprofit organizations. Michael Clifford, president of that firm, says domestic satellites in the U.S., Brazil, India and Europe plus six international satellites will be used for the event. He expects also to use the Indian Ocean satellite for the first time ever on this type of project.

"This is an extremely intricate broadcast to execute because of its size," Clifford explains, "particularly the many different channels required to transmit the signals. We are coordinating more than 20,000 technical people associated with seven different production companies from seven different countries who will be situated in hundreds of locations. Our biggest problem at this time is a human one—how to overcome the language barriers."

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Tele-scope

Game show-itis spreads as NATPE gets closer

Game show fever has probably never been hotter. Some syndicators going into the upcoming NATPE convention are throwing out at least two game shows into the mix; at least two stations are looking to enter the game show sweepstakes; and a station group has already gotten a go on its produced game show strip. On the syndicator end, MGM/UA is planning to introduce three game shows at the January parley. These are *Love, Me, Love Me Not*; *That's Show Biz*; and *The Fame Game*. Orion has *High Rollers* and *Hollywood Squares*; Lorimar/Telepictures has *Press Your Luck* and *Million Dollar Chance of a Lifetime* and The Program Source will introduce *Card Sharks* and *Now You See It*.

On the station level, at least two outlets are looking at bingo to syndicate their locally-produced game shows. KGMB-TV Honolulu is talking to syndicators on distributing its series, *\$9,000 Jackpot Bingo* to be called *All American Bingo* on U.S. shores; and Griffin Television is looking for either syndication or a franchise agreement for its new local program, *Jackpot Bingo*. The *All-American Bingo* strip was rated the top show in the time period over the past several months. Already picked up by KOIN-TV Portland, Ore., KQHA-TV Quincy-Hannibal and WSAZ-TV Huntington, W. Va., the CBS affiliate show will be produced on location in Waikiki Beach and features hosts Kirk Matthews and Karen Keawehawaii (see TV/RADIO AGE, issue, November 25).

Enthusiastic response. The Griffin Television half-hour strip is currently airing on CBS affiliate KWTW(TV) Oklahoma City, where it is said to have been met by enthusiasm both on the audience and local advertiser level. Still another locally-produced game show, *On the Spot*, is airing on KGW-TV, King Broadcasting station in Portland. At this point, its creators are not in the syndication marketplace with the show, but speculation is that if the strip does well, the station may seek a syndication route down the road.

A fourth game show, *Crosswits*, is a production of Crossedwits Productions and Outlet Communications, and already is a "go" for a September, 1986, start. Production of the show begins in February, 1986. The game show is based on the program which aired nationally on more than 60 stations from 1976-1981.

Three focuses at SMPTE

Three key areas of interest will provide the focus for papers and equipment exhibits at the 20th Annual Television Conference of the Society of Motion Picture and Television Engineers (SMPTE) February 7-

8 at the Marriott Hotel in Chicago: multi-channel television audio, digital television tape recording (DTTR) and television post-production techniques.

The recent recommendation of a component digital TV tape recording standard for worldwide program exchange by two study groups of the International Radio Consultative Committee (see *Spot Report*, November 25) will make for particular interest in two entire sessions devoted to digital television tape recording. According to SMPTE editorial vice president Howard T. LaZare, the papers collectively will provide a complete overview of the DTTR system and the first definitive description of the type D-1 format.

Digital papers. Among the subjects covered by papers will be a history and background of digital television recording, user requirements, magnetic media for digital television tape recording, the cassette design of the type D-1, its mechanical design, its electrical design, video processing, audio and timecode systems, error control, data shuffling, optimization by simulation, and a study of measurements and diagnostics.

The companies to be represented at the DTTR sessions include Ampex Corp., Robert Bosch Corp., Canadian Broadcasting Corp., CBS Inc., Independent Broadcasting Authority, Sony Corp. and the 3M Co.

In the multi-channel television audio session, papers will explore the recording of stereo productions, the broadcast methods, and the design of television receivers for stereo sound. In the area of post-production, topics will include digital special effects, sound processing and editing.

Getting GSMS promoted

One of the problems discussed by Television Bureau of Advertising board members at the recent annual meeting in Dallas was the fact that news directors, program directors and financial vice presidents are more frequently getting promoted to general manager, as opposed to general sales managers getting the job, in major station groups. An outgrowth of such discussions will be a new course, designed to give GSMS the kind of understanding of long-range planning and problem-solving these other executives have, reports TvB president Roger Rice.

A one-week course for GSMS concentrating on financial management, human resources and business strategy has been set for July 13-18 at Harvard Business School, using an all-Harvard faculty and the Harvard case history study method. The course will accommodate 30-35 students and is planned to be an annual event, says Rice.

Elaborating on the need expressed by the board, Rice says, "News directors, program directors and financial vice presidents are getting promoted in the major groups because they are measured long-range." Meanwhile, GSMS are dealing in an environment of "business bought this Friday to start last Wednesday—and give me makegoods."

**“Some People
Are Timid And Shy,
Quiet And Reserved,
And Never Speak
Above A Hush...”**





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EMBASSY

For non-salespeople. Meanwhile, TvB will continue to do its bit for general managers who did not come up through sales. In 1986, TvB will expand "Marketing Your Station for Success" from two to three classes during the year. These are set for January 28-30, April 22-24 and August 12-14. This course for non-sales people was inaugurated in 1985.

In 1986, the three-day TvB/Sterling Institute seminars for sales executives, says Rice, will be highly targeted. A separate seminar each will be held for the first time for general sales managers, national sales managers and senior sales executives looking to enhance their productivity. No dates have been set yet.

The year's activities will come under the eye of E. Blake Byrne, who was elected chairman of the TvB board of directors, succeeding William G. Moll, president, broadcasting and entertainment, Harte-Hanks Communications. The new top elected official is group vice president/television, Lin Broadcasting Corp.

Vendor support programs

The increasing emphasis being put on vendor support programs by television stations was evident at the recent TvB meeting where a full session was devoted to the topic.

One of the participants, Bill Scaffide, general sales manager of WUAB(TV) Cleveland, a Gaylord independent, stressed the importance of producing a video tape to present, as part of the sales pitch, to vendors.

Among key elements in the video tape, he said, should be: "Background data about the stores; market position of the stores; sales volume and anticipated growth; areas of special or unique merchandising and point-of-purchase displays."

The tape, he emphasized, should also include important information about the market. "Visuals," he said, "should include an area map indicating store locations and their accessibility. Another suggested shot could include an aerial view of the city to demonstrate the vast potential reach of the market.

"After you've effectively covered the salient facts about your market," he continued, "be sure to take the next opportunity to demonstrate and educate your vendors about the finest aspects of the retailer's outlets. Here your copy and visuals should really sell the prospective vendor."

Then, he said, comes the pitch for television. "Remember," he said, "the crucial element in this multi-level market plan is television.

Nuts and bolts. Next are the nuts and bolts. "Define and outline your multi-level elements within your vendor support campaign. Begin with your television strategy, show and tell your number of gross rating points and the power of television through reach and frequency.

"Move next into newspaper and point-of-purchase support, any radio that might be involved in your

media mix and, finally, discuss how store employees will be trained and educated about the finer features of that particular vendor's products.

"The next step," he continued, "is to help the vendor, who may not have a strong television background, in understanding television production."

The final step, he said, is "to define how the vendor participates. This is your close. Make signing the agreement as easy as can be, re-cap the reasons why the vendor will want to participate."

WUAB, Scaffide explained, became determined to pursue vendor support about five years ago because "we decided that our future growth was not just fighting with the other stations in the market for a larger slice of the existing pie."

The station's first experience was with a small discount store chain for which it raised \$95,000 in six weeks—all new business and all exclusive to WUAB.

In addition, said Scaffide, "we never had to talk about cost-per-1,000s, cost-per-points, reach, frequency, etc. All we had to do was say that we could move merchandise and we would make the cash register ring—and we did it!"

Rocky start. Another speaker at the TvB session, Bill Jenkins, vice president and general manager of WXIX-TV Cincinnati, said a vendor program appealed to the Malrite indie because it was a way "to make times sales where the criteria was something other than which station had the lowest cost-per-point or the highest rated news. We also believed offering a vendor program would enhance our image as an aggressive, client oriented broadcaster."

The station got off to a rocky start. "After nine months," Jenkins recalled, "the vendor program wasn't even breaking even—let alone making any money." But the station persisted. "Despite dubious results and misfires," Jenkins said, "we still felt vendor could be successful—the market was right, the station was strong, the sales force was still looking for new ways to generate additional dollars to make our revenue goals."

A key step in the right direction was finding the right person to direct the program. "We decided we needed a true specialist—an individual that knew retail but not necessarily television. We were fortunate," Jenkins continued, "to find an individual in our market who had been an advertising/merchandising manager for a local mass merchandiser—this individual has been involved in buying, advertising, merchandising and, in fact, doing in-house vendor programs. Fortunately, this individual had peaked in his earning capacity and was looking for a new challenge."

Compensation plan. The station developed a compensation plan "wherein our retail vendor specialist could earn as much as all but our top billing account executives." Under the plan there is a "healthy base salary plus a quarterly bonus if agreed upon goals—new dollars—are reached through the vendor program."

Once a retailer commits to a vendor program, WXIX-TV's specialist (called market development di-

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World Radio History

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Tele-scope (continued)

rector) coordinates four key steps:

- 1) Production of a vendor tape, done at no charge.
- 2) Development of a vendor brochure (media package).
- 3) Arrangement of facilities to be used for a vendor meeting.
- 4) Issuance of a commercials production credit equal to 10 per cent of the dollars invested on the station from the program.

Is the vendor program now paying off?

"Since we restarted and reorganized at the end of September, 1985, Jenkins pointed out, "we've raised a total of \$176,000 from four accounts for the fourth quarter, of which approximately \$75,000 was invested in our station. We have 15 additional programs in various states of development and more coming. Our goal for 1986 is \$500,000—new dollars for our station from vendor."

Video press releases

TV station news departments report they are now getting up to several video news releases a week, but those queried say they are rarely used. It's not a matter of policy, they say, but more a case of feeling they can do better with their own resources.

"There's nothing evil about them per se," says John Corporon, senior vice president for news at WPIX (TV) New York.

"When, during the Tylenol poisoning scare, they came out with a video showing their new foolproof bottle, if our only option for showing it was to take it from them, we would have." He recalls one instance of using handout footage: An oil company drilling off the New Jersey shore would not allow external personnel on the rig because of proprietary information and safety precautions, so the company's footage was accepted.

Jack McCracken, news anchor at WCCB-TV Charlotte, reports only "bits and pieces" of handouts on health and science have been used: "They say they're for unrestricted use, and that's what we do." Ed Coghlan, news director of KCOP (TV) Los Angeles, views these handouts as "the same as a mailed press release—a controlled way of disseminating information" and doesn't believe his station has used any.

Only one instance. At KSNT-TV Topeka, Terry Leatherman, assistant news director, only recalls one instance of use—a report on Colorado ski conditions coming from a resort there.

Holly Steuart, executive producer of news at WTOG-TV Tampa-St. Petersburg, views most handouts as attempts to obtain free commercial time. She has refused to use satellite feeds from Disney World on special events, but occasionally satellite feeds from the state's two senators, via the Senate Democratic and Republican Conferences, have been used—when they're newsy enough, and with attribution to the source of production.

NHK to exhibit HDTV

NHK Japan Broadcasting Corp. will demonstrate high definition TV in its first appearance as an exhibitor at the NATPE convention in New Orleans. Its display will use 18- and 30-inch monitors, a three meter projection type screen and a live camera. NHK's 1,125-line system has given birth to the proposed standard of the International Radio Consultative Committee (see TV/RADIO AGE, November 25, page 51).

NHK's booth will be set up under the aegis of NHK Enterprises, a new subsidiary established to spearhead NHK's entrance into the international marketplace. Keiji Shima, general managing director of NHK Japan Broadcasting Corp., will attend.

At the same time, NHK Enterprises will feature new programs for the U.S. market, including an English-language version of popular Japanese series, *Oshin*, and *Mumyo*, a 1985 International Emmy Award finalist in the performing arts.

Telepix insurance concept

Lorimar-Telepictures has implemented its first program insurance concept. The company will drop *Catch Phrase* and will replace the game show with *The Perfect Match*, described by Peter Temple, vice president, Telepictures, as a comedy game show which takes a peek at the private lives of husbands and wives. *Match* will start on January 13 on stations which choose to exercise their option on picking up the insurance show. More than 100 stations are airing *Catch Phrase*, and it's likely that most of the outlets will take *Match. Phrase*, as is the case with most of the new game shows which entered the first-run syndication route in September, has been performing poorly, and Telepictures decided to cancel the show after 17 weeks of airing.

Match gives stations the opportunity of getting a new show at no extra cost for the run of the one-year contract they signed for *Catch Phrase*, says Temple. *Phrase* was sold via cash plus one minute of national sale for Telepictures. The same arrangement applies for *Perfect Match*, says Temple.

NBC primetime win

NBC-TV won the November primetime sweeps by exhibiting strength across-the-board. In its first November win in more than 10 years, NBC pulled down a 17.8/27, while CBS-TV earned a 17.2/26 and ABC-TV a 16.0/24. The ratings and shares were identical in both the Arbitron and Nielsen sweep dates, an unusual occurrence.

The current Number 1 primetime web also achieved a 17.8 household rating for regularly-scheduled programs (regular series plus move nights) and a 17.4 rating for regular series only. CBS was, as usual, strong in regular series, David Poltrack, the CBS



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broadcast research chief, pointed out, citing its 17.5 average, thus topping NBC by a sliver. ABC, however, only got a 14.7 for its regular series and its overall rating was boosted by its miniseries, *North and South*, which averaged a 26.0/38. The CBS miniseries, *Kane and Abel*, pulled down a 22.7/33, while NBC's *Mussolini* got a 18.7/28. All in all, said Pol-track, miniseries did significantly better than last November.

A heartening sign for the networks in November was a small increase in total primetime share: 77.3 vs. 76.2 in November, '84. This reflected a rise in ratings of better than 3 points—47.9 in '84 up to 51.0 last month. Total HUT levels climbed from 62.9 to 66.0.

NBC news overseas

NBC Enterprises, which has signed two agreements on satellite transmission licensing rights of the *NBC Nightly News with Tom Brokaw* for non-broadcast use, is exploring other similar outside deals for the show as well. According to an NBC spokesman, the NBC division is looking for an arrangement for the *Brokaw* show to be run on airlines, although no deal has as yet been consummated. In the most recent arrangement, exclusive licensing rights for the transmission of *Brokaw* was made with Shipboard Satellite Network via its president, David L. Kolozy. Kolozy, who also owns Exposition Satellite TV, entered an exclusive satellite transmission arrangement with NBC for *Brokaw* to be shown at trade shows and conventions.

The first venture has already been triggered, with a one-hour showing in Rome, during the 55th World Travel Congress of the American Society of Travel Agents, notes the spokesman. The event attracted more than 7,000 visitors, with the *Brokaw* show, plus sports information and business news, shown on closed-circuit TV at 40 hotels under the umbrella name of *U.S. Update*.

Davidson's departure

Jeff Davidson points to philosophical differences in his decision to resign his post as president of the Gannett Television Stations Division. The move came on the heels of Gannett's decision to sell off three television stations to Knight-Ridder Newspapers as part of an FCC requirement in its acquisition of Evening News Association. Gannett also has decided to relocate from Atlanta to Washington.

Davidson, in pointing to philosophical differences with John Curley, the new president of Gannett Corp., says, "I believe that the broadcasting business, which I have been in all of my career, is in several ways different from the newspaper business, an area which John Curley knows so well."

DBS decision due soon

While DBS has been lying dormant, technological developments have been simmering behind the scenes—in particular work on a standard for satellite transmission that provides an improvement over the existing method. Some sort of decision on this subject is expected to be made next month by DBS interests.

The decision will come out of the Direct Broadcast Satellite Association, which is analyzing the results of a demonstration comparing the multiplexed analog component system (B-MAC) of Scientific-Atlanta with General Instrument's B-NTSC system. Both involve digital audio encoded in blanking intervals and both were compared with a benchmark NTSC signal having two analog audio subcarriers. The tests were conducted in October at NASA's Lewis Research Center in Cleveland and total costs, to be borne by both the association and the two participants, will be about \$250,000.

An "initial conclusion" on the DBS standard is expected next month, according to Harley Radin, chairman of the DBSA standards committee and vice president of the Direct Broadcast Satellite Corp. In describing the research, Radin explained that both objective and subjective evaluations by both experts and untrained observers were used and said that the demonstration covered such aspects as the effects of noise and interference, both co- and adjacent channel. The DBSA's final recommendation will be forwarded to the FCC, which has an open docket on DBS technical standards and the information will also be made available to the Advanced Television Systems Committee.



New board members were elected at the Television Bureau of Advertising annual meeting in Dallas. Seven of the eight, bottom l. to r.: Paul M. Hughes, president, Viacom Broadcasting; Elizabeth Murphy Burns, president, Morgan Murphy Stations and Thomas A. Oakley, president, Quincy Broadcasting Co. Top row, l. to r.: Gary Lieberthal, president, Embassy Telecommunications; James G. Babb, executive vice president, Jefferson-Pilot Communications; Ken Elkins, chief executive, Pulitzer Broadcasting and Robert Kunath, president, Group W Television Sales. The eighth member is Steve Herson, Telerep vice president. Kunath and Herson were elected by TvB station representative members, Lieberthal by program producer/syndicator members and all others by station members.

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Toronto Star

"Funny...blessed with a capable cast!"

Ottawa Citizen

"Deals with problems every viewer can recognize!"

TV Guide

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Hangin' In at the top for years!

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Hangin' In will be sold in barter for the 16 weeks in the summer. Then, once your viewers are hooked on this outrageous comedy, we'll make it easy for you to hang onto it at an attractive price for the fall. It's an incredible deal on an outstanding show so don't be left out in the cold.



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World Radio History

TV Business Barometer

Spot TV slowdown: October up 4.8%

As per previous indications (see TV/RADIO AGE, November 11, page 55), the first month of the final quarter—or the first month of the first quarter of the new season, however it's regarded—was not very active in terms of spot TV business. The percentage increase in year-to-year terms was the lowest since April.

Looking on the bright side of things, some reps have noted that the first month of each quarter so far this year has been a poor one for spot business, but the rest of the quarter always did better.

The first month of the first quarter of the year was static (down 0.1 per cent) but the quarter averaged an increase of 6.0 per cent over the previous year following a nice pickup in March.

April spot business rose 4.4 per cent over '84 but the quarter

climbed 8.5 per cent. July increased 8.9 per cent, but the quarter was up 11.0 per cent.

October spot TV business was up only 4.8 per cent while projections for the quarter (though not exactly bullish) have ranged between 6 and 9 per cent. The final tally, of course, remains to be seen.

Spot TV volume in October came to \$425.5 million, compared with \$406.0 million in October of '84. With the October billings, spot TV for the year-to-date have crossed the \$4 billion mark. The actual estimated total for the 10 months, based on the Business Barometer sample of stations, stands at \$4,191.3 million.

Last year's 10-month total was \$3,872.2 million, which makes the '85 increase 8.2 per cent. However, as previously noted on these pages, the Standard Broadcast Calendar (SBC) in '85 has developed a "one-week lag;" that is, the cumulative total of weeks at the end of each month since July has

been one week less than during '84. Hence, at the end of October, '85, there were 43 weeks in the SBC, but at the end of October, '84, there were 44 weeks.

However, most Barometer stations report on a calendar month basis.

Meanwhile, an analysis of Broadcast Advertisers Reports shows third quarter spot TV totals for 75 top markets coming to \$1,078.8 million. This compares to the Barometer's total U.S. estimate for the quarter of \$1,297.1 million. The BAR rise was 7.4 per cent.

The 1984 BAR total for the third quarter came to \$1,004.3 million, while the comparable Barometer total was \$1,168.8 million. (BAR projections are adjusted quarterly by TvB survey data.)

Year-to-date data

Through the first nine months, BAR spot TV totals were \$3,165.0 million as against the comparable '84 figure of \$2,913.9 million. The rise was 8.6 per cent. The Barometer nine-month total was \$3,765.8 million, also up 8.6 per cent.

National spot +4.8%

(millions)

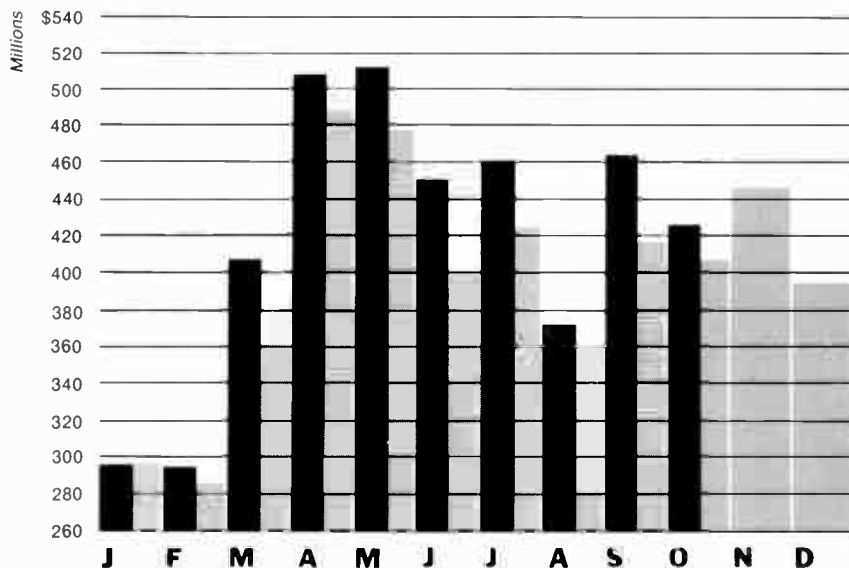
1984: \$406.0

1985: \$425.5

Changes by annual station revenue

Under \$7 million	-3.3%
\$7-15 million	-1.2%
\$15 million up	+7.1%

October



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HIS OWN.

Warmest wishes for the holiday season.
Health and happiness in the new year.
From your friends at Blair.

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International Report

Paris

Granting of private TV web to Berlusconi-led group draws protests

French President Francois Mitterand's decision to put his country's first private commercial TV network into the hands of a consortium including a 40 per cent share belonging to controversial Italian media magnate Silvio Berlusconi has met with a storm of opposition from political opponents and allies alike. Political opponents see the move as a pre-emption attempt to ensure control is retained over at least one channel, as both Berlusconi and main French partner Jerome Seydoux are believed to have socialist sympathies, despite enormous personal wealth. Leading Socialists, including Minister of Culture Jack Lang, see a threat to French arts and culture from Berlusconi's tried and tested mix of game shows, American imports, sports and variety, which they call "Coca Cola television," and even left-sympathizing film directors, such as Bertrand Tavernier, have registered anxiety about the effect on cinema audiences, citing disastrous box-office returns in Italy since the three Berlusconi channels took the air. The new network's charter includes provision for newer movies than permitted on the established state networks, during its first five years.

Asks for patience. Mitterand's government has imposed limits on foreign programming, but Berlusconi has asked for patience over the first few years of the network's life, promising 'maturity' by the third birthday.

The network, which will also have one of the four channels on France's TDF-1 direct broadcast satellite, must be on air by February 20, 1986. Berlusconi's enthu-

siasm for the project is enormous and he answers the "Coca Cola" critics by claiming only 9 per cent of his primetime programming (is of U.S. origin) on Canale 5, the popular Italian channel and that 67 per cent of his programs are domestically produced. Many in the Italian media business would hotly dispute these figures.

While programming announcements will not be made until further consultation between the partners, indications are that there will be a strong element of Italian/French co-production and a new welter of game and variety shows, perhaps using tried and tested hits such as Amanda Lear, with programming of a pan-European nature, such as a 'new' *Jeux Sans Frontieres*, and international fashion and music shows, taking precedence. Certainly Berlusconi's expansionist mood shows no sign of fading.

He has despatched Valerio Lasarov, production and technical expert, to Spain to re-equip and re-structure his recently acquired 6,000 square meter Estudios Roma, and admits he has plans for Spain—which will make its new network decisions in January, '86—England and Germany. Berlusconi may also be buying studios near Paris and has, through Elettronica Industrielle, a major interest in producing and distributing worldwide a 60CM satellite dish receiver.

Major three-part documentary to premiere on TF1 in spring, 1986

A major three-part documentary on the plant and insect world, is to be co-produced by TVR Productions and TF1, France. RAI 2, Italy, RTL, Luxembourg and SSR, Switzerland. Costing Ff9.7 million (\$1.2 million/£0.8 million), the new production called *L'Aven-*

ture des Plantes has taken over two years to be made.

Due to be completed in March, 1986, it will be premiered on TF1 and the French cable network. FMI France is to distribute the new documentary. TVR Productions manager, Jean Bardin believes the program will gain international acceptance, because it has a commentary which can be translated into any language.

London

Newspaper executive to provide English channel on TDF-1 bird

Robert Maxwell, owner of Mirror Group Newspapers, who has extensive cable television interests in the U.K., has signed a deal with the French government to provide an English language channel on the TDF-1 satellite. The ad-financed channel will be a mix of information and entertainment. Maxwell revealed at his press conference announcing the deal that he could offer 'competitive hiring prices' to programmers, because of the level of subsidy from the French taxpayer. Maxwell insisted he had only involved himself in the French project once it became apparent that British government support for the U.K. DBS project was not strong enough to save it. He announced plans to get together with retailers on the hardware side, anticipating that dish prices will drop rapidly.

Maxwell's holding company, Pergamon Press, is in the bidding for Thorn-EMI Screen Entertainment, following the failure of a management group from within Thorn to raise the necessary financial guarantees. Pergamon also holds 13.8 per cent of Central TV, and the Independent Broadcasting Authority has informed Maxwell he must give up his directorship at Central if the TDF venture goes ahead. Maxwell said he did not believe the IBA authority was as powerful as it claims.

However he went on to say that he would ask the courts to define the limit of IBA jurisdiction if it became necessary.

Thames Screenings site of major Canadian-French co-production debut

More than 100 buyers at this year's Thames Television-London Screenings viewed a major \$2.5 million co-production of Telefilm, Canada, Productions Via Le Monde, Canada, Radio Canada, Energy, Mines & Resources Canada, the Canadian International Development Agency (CIDA) and Antenne 2, France. Based on the best selling book by Jean Jacques Servan-Schreiber, this six-part series is an extensive report on the state of the planet today. *The World Challenge* is hosted by Peter Ustinov and Patrick Watson and Via Le Monde's founder and president, Daniel Bertolino acted as producer.

The new series, which took four years to produce, includes contributions from scholars, politicians, businessmen, humanists and journalists from more than 30 countries and covers today's major issues such as the oil crisis, the third world problems and the Japanese technological explosion.

The World Challenge is distributed by McCann International (UK). Managing director Joe McCann recently gained distribution rights for ABC Australia product for the UK, Europe, the Middle East, Africa and Canada from January, 1986.

Amsterdam

Dutch cable service Amsterdam entry boosts subscribers by 100%

FilmNet, the Dutch satellite to cable service owned by Sweden's Esselte, Dutch publishing giant VNU and United International Pictures has had a 100 percent rise in subscribers since going into Amsterdam in September. FilmNet now reaches 750,000 Dutch households.

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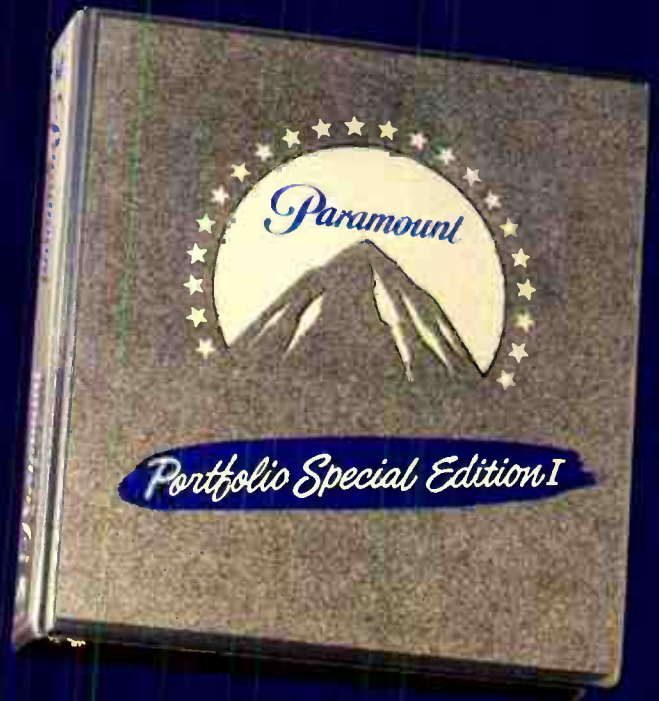


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DOMESTIC TELEVISION
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Radio Report

Blair buys Torbet, Selcom from Selkirk Communications

John Blair & Co. has joined the ranks of the radio megareps with its previously-rumored acquisition of Torbet Radio, Inc., and its Selcom Radio division and is putting itself belly-to-belly against Katz Communications and Interep. That leaves three major independents other than specialty reps—Eastman Radio, CBS Radio Representatives and Jack Masla.

The two purchased entities, sold by Selkirk Communications, Ltd., of Toronto, will become operating units of Blair's Radio Representation Division, joining Blair Radio and Blair/RAR, the latter composed of Group W stations. In announcing the sale, R.S. Engle, Selkirk president/CEO, stated that his company will concentrate on TV in its sales representative efforts in the U.S. The Selkirk rep company, Seltel, represents 11 stations in the top 25 markets. Seltel's next phase, said Engle, will focus on large market TV indies.

James Hilliard, president of Blair's Radio Division and chairman of its rep companies, noted that Blair sales units will have a total of 270 sales and support people in 40 locations.

Stakelin's 'trader warning

Skilled operators will make all the difference in a marketplace where "traders" in stations are playing close to the margin by paying record prices for them in highly leveraged deals and changing the stations' debt-to-equity ratios. This is one of the points made by William L. Stakelin, Radio Advertising Bureau president, in his year-end outlook report (see story, page 71 for Stakelin's assessment of advertising revenues).

Stakelin says, "On one level, we have the 'operators' of radio stations who aim to maintain ownership over long periods of time and see themselves as traditional broadcasters. However, 'traders' see radio as an arena for buying and selling, where operations are important only insofar as they sustain or increase the purchase price or profit potential of stations. 'Traders' will tend to be major companies with deeper financial resources, who will seek to improve market position through trades and who look to radio for strong returns on investment over seven- to 10-year time spans. While 'operators' and 'traders' are not mutually exclusive, they work with two different sets of assumptions."

Trading activity. Stakelin points out that, in all of 1984, 438 radio stations were sold in the U.S., but in just the first six months of 1985, 463 stations were sold—25 more than for the entire preceding year. And while broadcasting has always outpaced the growth of gross national product, he notes, "we are

the beneficiaries of increased investment attention at a time when interest rates are at their lowest point since 1978 and may continue to decrease."

He adds, "Several regulatory changes have had a profound impact on the marketplace for radio stations. The Federal Communications Commission advanced tax incentives to promote minority ownership, eliminated the 7-7-7 rule raising the limit on the number of stations one may own and removed the prohibition against "trafficking" which required stations to be held at least three years before sale.

"Historically, station purchase prices comprised both present and future values. But today the price of radio stations increasingly reflects more what a buyer can do than what a seller has done. The decision to buy is made on the basis of the facility and the market potential.

"Non-broadcasters investing in radio will be attracted to resale profits at the expense of operations. Like speculators in co-ops or condos, these investors assume a constant supply of willing buyers to help them take profits by 'flipping' stations. In the interim, they are likely to be very conservative, avoid risks and tightly control companies. We expect a pattern of this kind of activity in radio for the next couple of years. As stations 'flip,' each new owner will pay higher prices and assume an even greater debt-to-equity ratio. In a short time, this pattern will overvalue radio properties and scare away many of those financiers just entering the acquisition marketplace."

AM band challenge. Stakelin also asserted that the industry's most immediate challenge is to revitalize, re-position and re-market the AM band to listeners and clients: "Currently only 29 per cent of Americans listen to AM. For the most part, AM programmers have conceded music programming to FM. They are programming news, sports, talk and religious programming. Yet as the younger generation, who grew up to listening to widely available FM receivers, become mainstream consumers, we will have to bring audiences back to AM.

"Part of this job will be accomplished by the introduction of continuous band tuners, the distribution of AM stereo radio receivers and the use of compact discs and digital audio fidelity of both broadcast bands. Some programmers are experimenting with new formats which include comedy, game shows, children's programming, ethnic shows, car radio and programs geared to information and musical segments. But in almost every case the jury is still out."

Audience segmentation. According to the RAB top executive, segmentation of the broadcast audience offers radio some new opportunities: "Radio is poised to take advantage of developing technology which will further splinter consumers' use of media and which will give radio opportunities for distribution on cable or the creation of even narrower radio program formats. Not only will we use our FM subcarriers to generate additional revenues, but you can expect radio marketers to link their services to computers and satellites as a means for reaching specific customers. Competition for national ad dollars will



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WQXR's credibility is music to the ears of advertisers from corporate giants such as W.R. Grace to culinary gems like Barbetta. Listeners believe in WQXR FM & AM, the classical music stations of *The New York Times*, the only stations that can draw on the editorial resources of the world's most respected newspaper. When WQXR talks about theatre, for instance, we speak with the authority of Frank Rich, theatre critic of *The New York Times*.

And when WQXR speaks or plays the classics, the most educated, sophisticated and influential audience in New York listens. If you are interested in becoming a believer, call Simona McCray, Vice President of Sales at (212) 556-1151.

GRACE



WQXR 96.3
FM
or 1560AM

BARBETTA
RESTAURANT

The Stereo Stations of The New York Times

Radio Report (continued)

intensify as network TV audiences continue to erode and national cable penetration reaches 50 per cent of all households."

Another form of diversification will arise, Stakelin says, as radio creates new forms of programming to adapt to the aging of the population: "When you realize that The Beatles are 'middle of the road' music for today's teenagers, you have to keep in mind that as the baby boom generation ages and as yuppies get older, they will spend discretionary income and leisure time in different ways. Radio will change with them.

"This will not only further segment the audiences delivered by radio but should bring forth new ways of programming and using radio. Radio will sound differently as more diverse groups gain access to radio and as programming targets become smaller and even more specialized. Accompanying these changes will be changes in the number of commercials we sell and how we sell them."

Mining new business

National business as a percentage of total radio advertising continues to decline, and that, according to Robert Mounty, executive vice president of NBC Radio, is the reason his company has decided to put extra emphasis on attracting new clients to the medium.

That decision is being implemented by the appointment of Kevin Cox, formerly vice president, sales, NBC Radio Networks, to the new post of vice president, sales development, NBC Radio Stations, as part of a restructuring of NBC Radio management.

Succeeding Cox on the network level is Stephen Soule, who had been vice president and general manager, NBC Radio Network and Talknet; and replacing Soule is Craig Simon, who had been director, operations and engineering, NBC Radio Networks.

Sports expansion. Mounty believes NBC's stations, particularly its AM outlets (WNBC New York, WMAQ Chicago and KNBR San Francisco), are well positioned to capitalize on new business opportunities. The AM stations, he points out, "have expanded their sports and are moving more toward block programming. We don't worry so much about a particular sound that flows from daypart to daypart; we're more interested in the demographic flow. We have strong personalities, and we're not relying heavily on music." Even the FM stations, he says, with the exception of WJIB(FM), an easy listening outlet in Boston, "have very strong morning personalities. And we have beefed up the service and news."

Business-to-business. Although Cox will address all areas of potential new money, Mounty sees a particularly fertile category in business-to-business advertis-



Kevin Cox



Stephen Soule



Craig Simon

ing, especially as regards the AM stations' sports programming.

"There are plenty of people who buy play-by-play, but very few who buy sports talk shows," he says. Each of the AM outlets has a combination of the two. WNBC carries New York Knicks and Nets basketball and New York Rangers hockey; on nights when there is no game, there is a sports talk show hosted by Jack Spector. In Chicago, White Sox baseball and Bulls basketball is heard on WMAQ, along with a sports talk show from 7-8 p.m. anchored by Chet Coppock. KNBR airs Giants baseball, Warriors basketball, Los Angeles Raiders football via a regional network and a sports show hosted by *Oakland Tribune* columnist Dave Newhouse. And all three stations carry the NBC NFL football package.

Was with RKO. Cox had been vice president, sales, NBC Radio Networks since July, 1982. He joined NBC Radio in 1975 as director, sales for the network's news and information service. Prior to that, he was executive vice president, RKO Radio Representatives, based in New York.

Soule, had been vice president and general manager, NBC Radio Network and Talknet since March, 1984. He joined NBC in August, 1983, as vice president, affiliate relations, NBC Radio Networks. Before that, he spent eight years with Group W Radio in a variety of capacities.

Simon, director, operations and engineering, NBC Radio Networks since March, 1984, joined the company in July, 1975, as an NBC Radio Network associate director. Prior to joining NBC, he was a news producer at WTAJ-TV Philadelphia.

In another personnel move at NBC, Thomas C. N. Evans has been named director, research, for the NBC Radio Networks. Evans, who had been administrator, research and sales development, NBC Radio Networks, joined NBC in July, 1980, as secretary to the director, research, NBC Radio Networks. Before



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GTE

WQXR 96.3
FM
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wallachs

The Stereo Stations of The New York Times

Radio Report *(continued)*

coming to NBC, he was an editorial assistant for the *African Studies Review*, a scholarly journal of the African Studies Association published in Syracuse.

Simulcasting boon seen

Daytimers and large-market AM stations are those most likely to take the simulcasting route if the Federal Communications Commission follows through with its proposal to eliminate all restrictions on the duplication of programming by AM-FM combinations, according to industry observers. Current rules prohibit more than 25 per cent duplication in areas with more than 25,000 in population. Rep and station group executives point out that economy of simulcasting in off-hours might also allow funds to be freed up for original programming in the higher-rate dayparts.

Peter Moore, president of Selcom, estimates 12–15 per cent of stations might go the simulcast route, most of them daytimers. He says, “A lot of stations would look at this as a means of reducing expenses, with some loss of community service, but they would be able to expand service again as they become more financially sound. A lot of the people who have been buying up stations have found themselves in a financial pinch.”

Moore sees AM daytimers as most likely to benefit from simulcasting and 50 kw clear stations as most likely to maintain independent programming. He notes even major broadcasters might go into a temporary simulcasting mode “to get a quick fix while looking around for new programming.” In terms of audience, he says, the typical AM simulcast station would amount to a 15 per cent audience bonus for the sister FM station. Smaller market stations, he adds, are more likely to maintain their separateness because it is cheaper to operate in these markets and there are fewer stations competing.

More diversity. In the view of Ben Hoberman, president of ABC Radio, the ability to simulcast could actually make for greater diversity in programming. He says that, with savings from the duplication of nighttime programming, some AM stations could create new daytime programming in order to be more competitive. “I’d be surprised if a lot of AM stations didn’t take advantage of the opportunity,” he holds.

Jerry Lyman, president of RKO Radio, also sees positive effects on the industry. In addition to generally cutting down on overhead, he says, it would give AM owners a strong negotiating point in selling their stations. He adds that power of the station is an important consideration in that those stations that are strong during the day and weak at night could benefit from nighttime simulcasting.

Lyman points out that three major-market AM-FM combinations have been 100 per cent simulcast since

1972—WGMS Washington, WQXR New York and KKHI San Francisco—all given waivers by the FCC in order to maintain their classical music formats.

David Recher, executive vice president at Eastman Radio, believes most AMers with diverse formats will remain that way but that programming in the off-dayparts—particularly all-night and Sunday programming—would often be simulcast and that strong morning shows might be run on both stations.

“I think it’s a good idea for the FCC to leave programming to the marketplace,” contends George Pine, vice president and New York regional manager for McGavren-Guild. He says it doesn’t make sense to have separate programming on a strong FM station and an AM daytimer if they are both, for example, in country formats. With savings in staff, accounting and engineering costs, he says, the stations would be able to shift funds to promotion.

Katz format analysis

Katz Radio has released an extensive analysis of format programming trends, with some of the findings showing major differences in age skew and weekly listening time within particular format classifications, depending on whether a station is on the AM or the FM band. The study, made for the Katz Radio Group Companies, is called “National Format Averages for Spring 1985” and analyses audience data for 2,449 individual radio stations in 190 Arbitron markets. The data in the report include audience composition by sex and age cell, based on total week Monday–Sunday, 6 a.m.–midnight AQH performance in the MSA; weekly average time spent listening, also based on total week MSA figures; and cume audience circulation between each of the four major Monday–Friday time periods (6–10 a.m., 10 a.m.–3 p.m., 3–7 p.m. and 7 p.m.–midnight) by target demo for each format. Stations within each format are classified separately by AM and FM to reflect the variations in demographic appeal and typical listening behavior within each programming type.

Highlights of the study show that FM AOR stations skew older, with heavy concentration in the 25–34 age group and much less percentage in teens. The typical FM rock station currently shows 35 per cent of its 12-plus audience to be 25–34, a 46 per cent increase since 1979, when the typical level was 24 per cent. The decline in teen composition was from 23 per cent in 1979 to 15 per cent in 1985.

Skewing older. FM contemporary stations also skew older, with the largest gains occurring in the 35–44 cell. In 1979, only 13 per cent of all the FM AC listeners were in the 35–44 range, but this year, the age cell constitutes 23 per cent. The teens and 18–24-year-old bracket account for less quarter-hour listening on a percentage basis. When it comes to big band AM stations, 42 per cent of their audience is 65 plus, while in 1981, the percentage was 26 per cent.

There was no change in audience skew on FM beau-



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WQXR's record of excellence is music to the ears of advertisers, from worldwide securities firms such as Paine Webber to regional specialty food chains like Le Croissant Shop. People who identify with excellence listen to WQXR FM & AM, the classical music stations of *The New York Times*, the only radio stations in America that can draw on the excellence of the world's most respected newspaper. When WQXR talks about excellence in wine, for instance, we speak with the authority of Frank Prial, wine columnist of *The New York Times*.

And when WQXR speaks or plays the classics, the most educated, sophisticated and influential audience in New York listens. If you demand excellence in your advertising budget, call Simona McCray, Vice President of Sales at (212) 556-1151.

PaineWebber



WQXR 96.3
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LE
CROISSANT
SHOP

The Stereo Stations of The New York Times

Radio Report *(continued)*

tiful music/easy listening stations, although playlists have modified significantly over the past three years as more vocals and original artists have been added to the music.

In 1983, the average FM good music listener represented 11 per cent in the 25-34 age group, vs. 9 per cent in 1985. Back in 1979, however, the bracket represented 13 per cent. The 35-54 and the 45-54 groups remained steady. The 35-44 category represented 17 per cent in 1979 and 1983 and 16 per cent in 1985; while the 45-54 group was 22 per cent in 1979, and 19 per cent in 1983 and this year.

FM stations, continues the report, tend to concentrate their 12-plus average quarter-hour audience in younger age cells for AM stations with similar formats. The core age cell for AM contemporary hit radio stations is 25-34, or 32 per cent of the total; for FM CHR, the core cell is 18-24, or 32 per cent of the total. The biggest age cell for AM country stations is 55-plus, while FM country stations concentrate most in the 35-44 age group.

Weekly listening times to individual radio stations are generally longer on FM stations than on AM, with the typical FM adult contemporary listener tune-ins for 8:33 per week. The AM listener shows 7:19 of weekly TSL, and country listeners hear for 10:22 on FM vs. 9:10 on AM. Also, radio stations which feature formats targeted towards younger listeners tend to show higher TSL and AQH levels in the spring vs. the fall.

Older skewing formats, including beautiful music, MOR and all-news, show no consistent length-of-listening patterns from season to season. The study was compiled by Gerry Boehme, vice president, director of research at Katz Radio.

Nets up 13% Y.T.D.

A good many advertisers gravitated to network radio this year that weren't with the radio webs in 1984 (See lead story this issue, page 71). These new advertisers, says the Radio Network Association, have included new brands from such majors as General Mills, Corning Glass, Allegheny International, Dart & Kraft, Gillette, Johnson & Johnson, Lever Brothers, Schering-Plough, Union Carbide and Warner Lambert. As of December 1, RNA has already identified 136 such new advertisers, and there may be 15 to 20 more like them.

And the year isn't over yet. October figures compiled by Ernst & Whinney and released by RNA show network radio continuing its strong performance, with October up 9 per cent over October 1984. And while 9 per cent may not seem overly impressive, RNA president Robert J. Lobdell recalls that the previous October was the biggest billing month of '84. "Beating that figure this year assures that we will exceed our 1985 projection of \$320 million by a very comfortable margin."

In dollars, October revenues came to \$33,551,377, against \$30,790,006 last October. For the first 10 months, this year's network radio revenues added up to \$272,803,726, 13 per cent ahead of 1984's first 10 month's total of \$241,410,464.

Demo, daypart data

While the 25-54 age bracket continues to dominate the biggest shares of spot business at both the Interep Cos. and at Blair Radio, this demo was responsible for only 15 per cent of unwired network avails requests to the Interep Companies and only 14 per cent of its unwired network dollars for the first nine months of 1985.

Youth demos on the other hand, 12-34, which were the target of only 14 per cent of the company's spot volume, added up to 55 per cent of unwired network contracts at Interep and 59 per cent of unwired network dollars. That came to more than double the youth bracket's 1984 network dollar volume at Interep.

Similarly, Blair Radio's January-September analysis of business opportunities shows youth demos adding up to 40.7 per cent of Blair Radio network opportunities, but only 19.5 per cent of its spot opportunities. Also at Blair, the 25-49 demographic showed the largest increase, but even that "largest" was only a 2.7 point gain over last year's first nine months, bringing 25 to 49 to 13.6 per cent of Blair's spot opportunities for the period.

At Interep, 30s accounted for 19 per cent of spot action for the nine months, but 25 per cent of the advertising on Interep's networks. By daypart, morning drive was called for in 31 per cent of Interep's spot transactions and 21 per cent of its unwired network buys. For evening drive the figures came to 21 per cent of Interep's spot business and 22 per cent of its network activity.

On the spot side, 25-54 continued to dominate, showing an 0.8 per cent rise over 1984 at Blair, where it represented 38.7 per cent of business opportunities. At Interep, 25-54 added up to 39 per cent of all spot avail requests and 40 per cent on a dollar basis.

Back at Blair, the 18 to 49 age break continued to rank second and gained 0.2 points over first nine months 1984 to total 15.8 per cent of Blair's spot radio business.

Dorton to chair Radio '86

Joseph L. Dorton, president of Gannett's Radio Division, has been named Radio '86 committee chairman for the National Radio Broadcasters Association (NRBA). Radio '86 is scheduled to be held September 10-14 in New Orleans. Dorton has served as an NRBA director-at-large and was a committee member for both Radio '85 and Radio '84.



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Credibility. Expertise. Excellence. They all add up to response...the overwhelming response our clients receive for their advertising dollar on WQXR FM & AM, the classical music stations of *The New York Times*. We give our audience more than magnificent music. WQXR draws on the editorial resources of *The New York Times*...Frank Rich on Theatre, Frank Prial on Wine, Phil Dougherty on Advertising...and more. WQXR delivers the most educated, sophisticated and influential audience in America...the audience with the highest per capita disposable income in the market.

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The Stereo Stations of The New York Times

Radio Business Barometer

October hits low; spot up 4.4%

October had the lowest year-to-year increase in spot radio billings thus far in '85, according to data from Radio Expenditure Reports, the Larchmont, N.Y.-based service firm, which collects spot radio time sales figures from the major reps.

The increase during the four-week Standard Billing Month (SBM) came to 4.4 per cent, paralleling an almost identical percentage figure for spot TV (see *TV Business Barometer*, page 52). The lowest increase for spot radio had previously been a 4.8 per cent hike in February.

Billings in October came to \$76,344,200 compared with \$73,240,700 during October, '84.

The year-to-date figure was \$736,009,600, compared with \$680,571,300 through October of '84. The '84 figure must be adjusted downward, however, because

under the Standard Broadcast Calendar, '84 has, at this point, one more week than '85. The adjusted figure for the 10 months is \$665,103,800 and the '85 increase comes to 10.7 per cent.

The top 10 markets showed virtually no change in billings during October compared with the year before. Time sales for the market group were \$30,113,300 vs. \$30,121,500 during October, '84. The other three market groups computed by RER all showed increases. The 11th-to-25th markets were up 8.5 per cent to \$16,975,400, the 26th-to-50th group climbed 5.9 per cent to \$11,532,800, while the 51-plus group showed an increase of 6.8 per cent, rising to \$17,714,500.

For the year-to-date and adjusted for the difference in weeks from 1984 to 1985, the four market groups performed as follows: The top 10 were up 9.7 per cent to \$284,038,600, the 11-25 group increased 10.3 per cent to \$159,702,100, the 26-50 markets

rose 10.7 per cent to \$112,383,300, while the remaining markets have the best average of all, up 12.5 per cent to \$179,885,600.

The flat status of the top 10 markets in October was the only instance this year when that market group did not show an increase.

However, RER, at the bidding of the reps, keeps on reminding users of the RER data that the market group figures are not necessarily indicative of individual markets within the group.

Two group dips

There were only two cases of a market group registering a decline from an '84 month this year. The 51-plus group was down 5.1 per cent in February, while the 11-25 markets dropped 1.3 per cent in April.

So far this year, the top 10 markets have accounted for 38.6 per cent of the spot total, while the 11-25 group had a 21.7 share, the 25-50 markets gained a 15.3 share and the remaining markets a 24.4 share.

National spot +10.0%

(millions) 1984: \$73.2 1985: \$76.3
1984 adjusted: \$73.2

Changes by market group

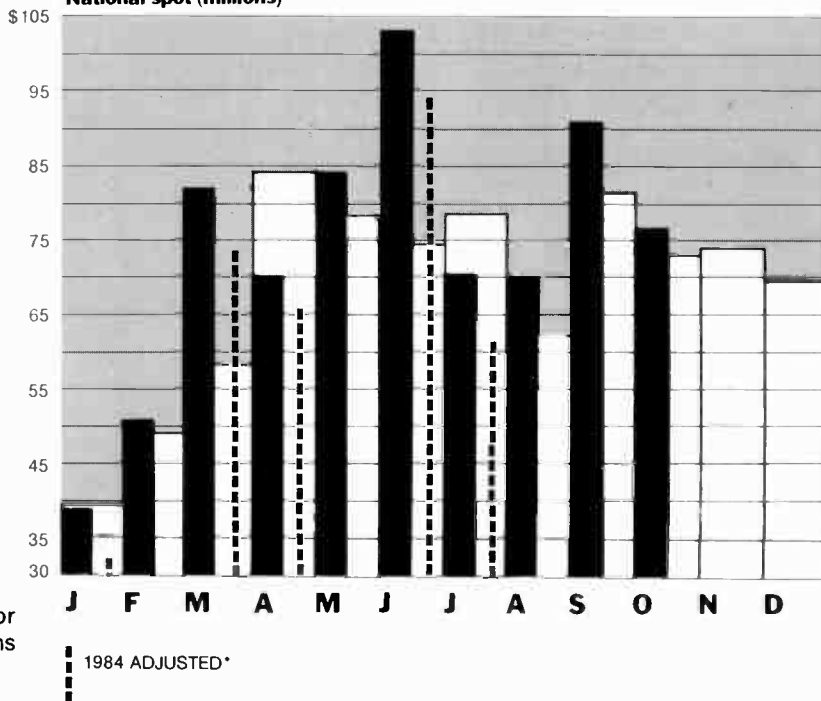
Market group	Billings (mils.)	% chg. 85-84
1-10	\$30.1	+0.0%
11-25	17.0	+8.5
26-50	11.5	+5.9
51+	17.7	+6.8

Source: Radio Expenditure Reports

* 1984 level adjusted to compensate for differences in Standard Broadcast Months in '84 and '85.

October

National spot (millions)



THE MCGAVREN GUILD MARKETING TASK FORCE



GARY AHRENS
VP/Regional Manager
St. Louis



JAN BONONCINI
Account Executive
Seattle



JOHN BRICKLEY
Account Executive
Boston



DENNIS DALTON
VP/Regional Manager
San Francisco



GARY DONOHUE
Sales Manager
Denver



JOANNE DUGAN
Market Information
Coordinator
New York



KAREN EVETTS
Sales Assistant
Houston



DENISE FLYNN
Sales Assistant
Atlanta



SHANE FOX
VP/Regional Manager
Dallas



JAN GORE
Sales Assistant
Detroit



GEORGIA HESS
Sales Manager
Portland



DEBBIE NICHOLS
Sales Assistant
Philadelphia



JIM PEACOCK
Sales Manager
Charlotte



VINCE PEREZ
Regional Manager
Minneapolis



KATHY PETERS
Sales Assistant
Chicago



WILL SCHUTTE
Account Executive
Los Angeles



LUCILLE TERRONE
Computer Systems
Coordinator
New York



JANET VITIELLO
Computer Systems
Coordinator
New York

The McGavren Guild Radio sales force is the best informed rep team in the business due to the efforts of our Marketing Task Force. They realize that the most complete station and market information comes from being in the market and talking with local station personnel or meeting with them at one of our offices.

During the first nine months of 1985, McGavren Guild Radio

managers and salespeople made 265 information gathering trips to client stations. In addition, our clients made 435 visits to our offices.

The task force coordinates these efforts and makes sure that we have the most up-to-date information on our clients' stations in our MRI (Marketing Retrieval Information) System. The qualitative data

contained in this system enables the salespeople at each of our 16 offices to be in a better position to get the order with high rates and high shares.

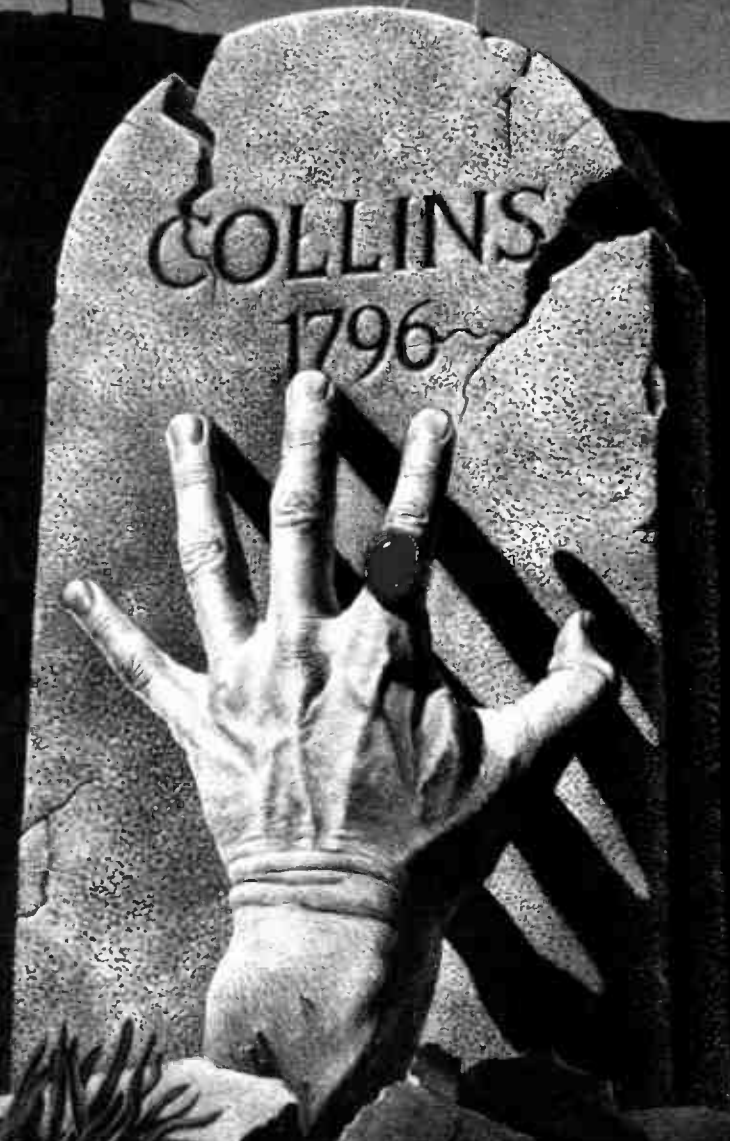
As the leaders in our field, McGavren Guild Radio believes that getting first hand information right in your marketplace is an important part of our commitment to you and your station.



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Innovative Leadership

IT HAS RISEN AGAIN.



Reach for creative counter programming for all time periods with TV's only continuing Gothic suspense series.

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625 N. Michigan Ave., Chicago, IL 60611 • (312) 642-2650

A Taft Company

World Radio History

JUST RELEASED!

260 COLOR EPISODES (YEAR III)
1st TIME IN SYNDICATION

Big hopes pinned on automotive, retail; rep networks estimated at \$90 million

Spot radio seen up 10% in both '85 and '86; webs yet higher

By EDMOND M. ROSENTHAL

Television/Radio Age

December 9, 1985

Stability is the key word for national radio sales, as reps and networks look at their year-end results for 1985 and set their goals for 1986. Revenue gains of around 10 per cent are projected for spot in both years, and an advance of closer to 13 per cent in each year is the network consensus. Among key developments:

- Rep feelings are mixed as to the growth of unwired networks, where figures are elusive but point to total revenues of about \$90 million.
- On the basis of upfront business for '86, wired networks are revising their projections upward.
- There's some indication that buying may be shifting from a cost-per-1,000 to a cost-per-rating-point basis.

- The rapid growth of the sunbelt markets may be slowing slightly.
- One-week flights are becoming more dominant than ever.
- Automotive and retail appear to be the categories of major growth.

Rep estimates for 1985 gains range from 7-18 per cent but center around 10 per cent. The consensus for total spot sales for the year is \$900 million among reps and \$1.3 billion from the Radio Advertising Bureau—an estimate that is comparatively bullish even when considering that the RAB figures also include spot business not going through reps.

Generally pointing to another 10 per cent increase in '86, individual projections range from 6 to 11 per cent but lump heavily on the high side. With

Radio in general is growing at double the rate of gross national product and about triple the rate of increase for retail sales



David Recher, executive vice president of Eastman Radio, asserts, "Unwired networks get about 90 per cent of the conversation but only 12-15 per cent of the business—but the reps are definitely pushing it."



Charlie Colombo, president of Blair Radio, says, "We're starting to see a little more advance buying. Contemporary radio users are finding they can't get on in spring and summer."



Ken Swetz, president of Katz Radio Group, says his operating plan calls for a 20 per cent gain in 1986, noting a sizable portion of that growth will come from increased client rosters—particularly for the Republic operation.

inflation estimates accounting for approximately 5 per cent, this would amount to a real growth of 5 per cent.

Network executives and the Radio Network Association corroborate the RAB estimate that '85 will close out at \$327 million for all networks, projecting a gain for the year that averages out at 13 per cent. Similar, or perhaps slightly lesser, growth is seen for '86.

Overall national business appears to be growing a little more slowly than local, which RAB sees closing out '85 at some \$4.9 billion, a gain of 11.7 per cent over '84. RAB president William L. Stakelin estimates local will grow another 12.5 per cent in '86.

A charting of the unwired network business is elusive, with variations in the way reps report this business vs. spot. Estimates on the quantity of this business, which is also included in spot figures given by reps, average out at about \$90 million. Projections for '86 growth are all over the lot, with some saying it's impossible to predict.

On a cost-per-1,000 basis, reps see a growth of about 8 per cent in 1986. Along with the networks, they also look to continued strong business from the automotive and retail categories, both which have been bouncing back of late. Computer products stand out as the major category that has gone sour, with no immediate uptrend in sight, according to the majority.

Stakelin contends that '86 results

will hinge heavily on the health of network TV and its effect on pricing: "We expect to see a lot of stability for radio. With the diminishing prices for network TV, there will be less of an effect on radio and more on cable."

The RAB top executive says radio is following the general growth of all advertising in the U.S., which is now running at a rate of 11.4 per cent and that radio is also growing at double the rate of gross national product and about triple the rate of increase for retail sales.

On a national basis, Stakelin says, radio claims about 7 per cent of all advertising. He states the RAB goal is to increase the medium's share to 10 per cent by 1990.

Ellen Hulleberg, executive vice president, marketing communications at Interep, believes a "not particularly strong economy" in the first quarter of '86 will make for gains of only 5-6 per cent in industrywide spot sales over the previous year's comparable quarter, but she sees the year finishing at a good pace, with a double-digit increase. Favorable factors that she predicts are lower interest rates leading to a business pickup and the probability of farmers being given lines of credit.

Like Stakelin, she sees radio gaining as ad-supported cable loses steam: "There's a big disillusionment with the cable industry, and advertiser expenditures will be pulled back. It's natural for radio to pick that up. What people are viewing is pay TV." Hulleberg also looks for a benefit from broadcast TV's movement toward 15-second spots: "How much clutter can they stand to be surrounded in? They're looking at the effect on recall."

Advance buying

Charlie Colombo, president of Blair Radio, holds that 1986 may be the first year in which spot radio grows at about the same rate as spot TV. He adds, "We're starting to see a little more advance buying. Contemporary radio users are finding out they can't get on in spring and summer. Both advance buying and longer buying are starting to show up a little more."

At Katz Radio Group, Ken Swetz, president, reports Katz, Christal and Republic business collectively was up about 15 per cent through the first nine months of '85 followed by a fourth quarter gain of about 19 per cent, which will put the group ahead some 18 per cent for the year.

"Our operating plan calls for a 20 per cent gain in 1986," Swetz says, noting that a sizable portion of that growth

will come from increased client rosters, particularly for Republic, which was purchased in April, 1984. He expects the Katz operation to gain 15 per cent, Christal, 18 and Republic, 41 per cent. For the entire group, he sees a gain of 14 per cent on a like station basis.

"It used to be," notes Peter Moore, president of Selcom Inc., "that you could count on certain accounts at certain times of the year. But now clients are watching their budgets every day, even though the economy is good and inflation is lower." He points to the first quarter of '85 as indicative of this cautious buying, noting that the first two months of the quarter lagged in growth but that a 39 per cent gain in March brought the whole quarter up 16 per cent. He adds, "They're doing a lot more planning work at the agency level, and much more of the business is coming down at the last minute due to late client approval."

RAB commended

Otherwise, Moore says, the fact that spot TV has not been a sellout hasn't helped spot radio. He commends RAB for doing a good job of stimulating activity and credits this work with the strong showing radio has been making in automotive advertising (see story on National Radio Marketing Group in this issue).

Ed Kiernan, vice president of CBS Radio Representatives, sees radio continuing to benefit from a low inflation rate and from fragmentation of the TV marketplace. But David Recher, executive vice president of Eastman Radio, perceives any lag in television perfor-



Peter Moore, president of Selcom, reports unwired networks have the highest account turnover anywhere in radio—75 to 80 per cent, compared with 45-50 per cent for regular spot. He says there's less of an emotional return to it.

mance as a negative factor: "I see network TV as not being sold out next year, and if the others are soft above us, it affects supply and demand for radio negatively."

Unwired networks

Many of the reps consider the development of unwired networks to represent more noise than activity. Recher contends, "Unwired networks get about 90 per cent of the conversation but only 12-15 per cent of the business—but the reps are definitely pushing it." Eastman is part of Supernet, along with Torbet, Selcom and Masla and has a separate staff to work with Supernet.

"We're just in it to compete," Recher adds. "It amounts to very little generation of new dollars; it's just spot going into unwired. We're going to have to just sell the medium itself more next year."

Hulleberg, meanwhile, says the Interep unwired network, Internet, is accounting for about 10 per cent of her company's revenues. "I see this business increasing," she holds. "It's a logical way to do business because of the elimination of paperwork and that you're able to put together a buy that is compatible in demographics."

Bob Lion, vice president and general manager of Blair Radio Networks, says about 8 per cent of spot activity is in unwired networks and that he doesn't



Ellen Hulleberg,
*executive vice president,
marketing communications
at Interep, holds that
Arbitron's extension of
continuous measurement to
75 markets may make for
even shorter flights,
with agencies looking at
results one flight at a
time.*

see this percentage growing in 1986. "There's no difference between unwired networks and spot," he asserts, noting that unwired activity doesn't constitute additional business and that the industry hasn't gotten together on reporting this activity. "This year's unwired network is last year's spot and vice-versa," he says. "There's a fluidity between unwired and spot, and that's why one seems to go up and the other down—so a station has to just look at total revenue." In the long run, he adds, "There's got to be some standardization of reporting."

One distinction that Lion notes is that the unwired network activity is more youth-oriented. Blair studies show that 41 per cent of unwired network opportunities are in youth demographics (teens, 12-34, 12-24, 18-24 and 18-34).

At Katz, Swetz claims his company's rep network had a growth of over 100 per cent in '85 over '84. He claims his company's unwired network dominates this type of activity, with 40 per cent of all rep network revenue.

Moore at Selcom says his company's unwired network activity grew 42-45 per cent in '85 vs. '84, "primarily due to our alignment of Supernet. Our primary activity lately has been in 12-49 demographics, where last year it was mostly 25-54 and 18-49, and the growth was primarily in the 25-49 area.

"How we'll fare in '86—who knows? Unwired networks have the highest account turnover anywhere in radio—75 to 80 per cent, compared with 45-50 per cent for normal spot. Because it's dealing in a tonnage area, it may be just an adjunct to a wired network buy or to a TV buy. There's less of an emotional return to it."

Network radio

As for network radio, Bob Lobdell, president of the Radio Network Association, says, "We're optimistic about '86. We think the economic conditions will be good at least through the first half and probably longer." If the economy takes a downward swing, he notes, "it will be harder getting longterm commitments, but it will probably have more effect on media like print than on either TV or radio. If anything is working in favor of network radio, it's the low production cost and the ability to get out with a message quickly."

Lobdell estimates that total network sales will be \$325 million for 1985, a gain of 13 per cent over the previous year, and that '86 will close at \$365-370 million, a gain of 13 or 14 per cent.

An RNA revenue analysis of nine network and multi-network organizations through the end of last Septem-



Bob Lobdell, *president of the Radio Network Association, reports network radio is getting a better representation of the products of multi-product advertisers, primarily in the package goods area.*

ber shows that business placed outside of New York is growing at a much more rapid rate than that placed in the major buying center. In the nine months, over \$150 million had been placed in New York, a 7 per cent gain from the equivalent period of '84. Meanwhile, Chicago had gained 18 per cent to \$57 million, Detroit 59 per cent to nearly \$18 million and Los Angeles 50 per cent to almost \$16 million.

Lobdell says network radio is still fighting the perception of it being a tonnage medium because of its low cost, but he adds that demographics are coming more into play. He says advertisers are now coming in with a better knowledge of who their market is and are picking network for specific needs: "I think we'll see a continued refinement of advertiser demographics from broadly stated demographics to a more segmented approach. Historically, most of the buying was 18-34 and especially 25-54. We expect to see much more refinement, such as 25-44, and the inherent value of the medium will be heightened."

Lobdell says CPMs for network radio are rising at a slower rate than every other medium—not gaining more than 5 per cent on a year-to-year basis. He expects total cost to go up about 7 per cent next year, with nearly 2 per cent of it representing increased audience. He points out, "We're already at the bottom end of the CPM scale of all major media."

He foresees continued growth in "800-number" advertising, including that directed toward business, such as

(continued on page 174)

Joint effort of reps, RAB signals new era, plus concern about 'attrition'

Cooperation fuels the National Radio Marketing Group

Radio reps have not in the past been paragons of cooperation in promoting radio as a medium, but they appear to have gotten up to speed under the aegis of the National Radio Marketing Group.

A joint effort of radio members of the Stations Representative Association and the Radio Advertising Bureau, the NRMG has been making presentations to advertisers at the rate of about 100 a year since the effort was effectively launched about two years ago.

The drive represents not only a new mood of cooperation among the reps but reflects the "new" management at RAB, installed a little over two years ago—specifically, William L. Stakelin, president and chief executive officer, and his appointees. It also reflects a change in regime at SRA, with Jerome Feniger moving in as managing director in 1983. In addition, it reflects concern with radio "attrition," the fact that 50 per cent of national accounts in any one year do not return the following year.

NRMG is an organized effort, usually directed at one specific industry at a time and is monitored to keep the participants alerted to their responsibilities and to make sure all the targeted accounts are covered.

Stakelin offers no dramatic story about how the NRMG came about. "It

was just a recognition by both groups that they should work together. Previously, the two groups had been going in separate directions." But the RAB chief nevertheless calls it "a marriage made in heaven," an ideal merger of two forces resulting in promotional synergism. With the two groups acting together, "we are able to get into a lot of doors," Stakelin explains.

Says Edward Kiernan, vice president and general manager of CBS Radio Representatives: "It looks good for radio to act as a team. It gives us clout and it's easier to set up meetings with advertisers. Procter & Gamble has been seeing radio people." Jack Masla, president of Masla Radio, puts it simply: "It's really the first time the industry has gotten together."

Impact on business

Has the effort had a measurable effect on business? There is some evidence that it already has, based on spot billings in industries targeted by the NRMG, as computed by Radio Expenditure Reports, using data on commissions provided by the major reps (for overall monthly RER data, see *Radio Business Barometer*). While the NRMG drive is quiet in most respects, relative to its visibility, it got its baptismal workout with a loud blare of publi-

city—the "blitz" directed at auto makers back in the fall of '83.

The blitz was Stakelin's first major promotional move following his taking over the RAB reins in July, '83. The campaign started in the early fall and culminated in a 10-day drive in December during which every automotive point of influence in Detroit at both the client and agency level was exposed to radio's message. While the central thrust was delivered by the top RAB echelon, the reps provided major back-up.

Due primarily to the emergence of a drop in oil prices, but also affected by other factors, the gasoline industry faced some serious marketing problems in late '83. So an overlapping push was directed at them by the newly-minted radio marketing teams. This continued into '84.

In the summer of that year, RAB developed a computer industry presentation that eventually reached every major maker—and the presentations are not over yet. Next, NRMG tackled the complexities of financial marketing, where an industry-in-change is sorting out how different types of institutions—banks, S&I's, brokerage houses, mutual funds, insurance companies, etc.—will handle services once out of their ken. Like the computer industry push, this effort sought to show advertisers how a mass medium can reach upscale buyers.

The NRMG also went after the motion picture industry last year. It started with theater owners, with RAB devising a system for local and regional timebuying. Following preliminary NRMG calls on the movie studios and distributors, RAB is now building a presentation for these national clients.

P & G presentation

Last spring, the NRMG tackled the holy of holies, Procter & Gamble. It started with three days of presentations in Cincinnati (P&G has a large bureaucracy), the pitch delivered by a three-man RAB team consisting of

Katz's Jerry Cregan



RAB's Bud Heck



Key figures at NRMG superintend about 100 pitches a year to specific accounts in such industries as autos, movies, computers.

Strategy in devising presentations is to isolate marketing problems of industry first, then show how radio can reach target effectively and economically.

MORE LIKELY TO PURCHASE/USE THAN ADULTS IN GENERAL			
	college graduates	prof./mgr. men	\$30,000 + HH income
Mutual funds	147%	119%	95%
IRAs/Keoghs	102	108	97
CDs (long term)	58	52	37
Credit cards	48	52	36
24-hour teller cards	83	77	50
Personal bank loan	41	43	29
S&L mortgage	85	100	68
Life insurance	19	23	14

Source: Simmons

From financial marketing presentation

Stakelin, Albert "Bud" Heck, now the bureau's marketing vice president, and Ben Scrimizzi, who was senior vice president of sales and marketing, but is no longer with the bureau. Later, the reps moved in and helped tackle the P&G agencies.

What came out of all this was a new, generic package goods presentation; after the onslaught against P&G's fortifications, RAB brought the presentation back to the drawing board and adapted it to package goods clients. And that's what's going on now. During a recent 30-day period, 15 presentations were given before package goods audiences. This phase of the NRMG's promotional efforts is expected to continue on into the first quarter of next year.

The NRMG described

What is the NRMG? The NRMG is made up of a management person from each rep company—that is, including the autonomous operations within parent rep companies. Interep, for example, has someone from McGavren Guild; Hillier, Newmark, Wechsler & Howard; Major Market Radio and Weiss & Powell, plus an Interep executive. Katz Communications has a representative from Katz Radio, Christal Radio and Republic Radio Sales. Both Selcom and Torbet have a representative in the group. Blair and CBS have one person each, as does Eastman Radio, Masla and Caballero Spanish Media. Then there's RAB's point man in the NRMG, "Bud" Heck. Representing the SRA is Feniger and Audrey Tanzer, his administrative assistant. Chairman of the NRMG is Jerry Cregan, vice president of Katz Radio's Central Division.

The group meets once a month to assign target accounts, discuss strategy and monitor progress. It also decides on the next industry to go after but, Heck notes, the RAB's particular

thrust at any particular time has a major bearing on the choice. The bureau does the "creative development," writes the text, prepares the slides and prints the leave-behinds.

Marketing developments often dictate the industry to be targeted. "It may be a brand new industry, or an industry undergoing change, like the de-regulation affecting the financial and travel industries," explains Heck, who recently addressed a convention of travel agents in Rome. In the case of the comparatively stable package goods industry, Heck says, "We feel we can do better than we're doing." A meeting this month at RAB headquarters will go into another industry target—possibly in the retail field.

Cregan acknowledges RAB's key role in the NRMG effort. "We're an extension of RAB," he says. But he maintains that the reps still play a heavy role in appearances before advertisers. He points out that he reviews all the reports on pitches made by the reps. Each rep which is assigned an account fills out a form after delivering a presentation and reports to a subcommittee chairman. These are then reviewed by Cregan as NRMG chairman.

Progress report

A report to SRA Radio Board members by Cregan covering the second quarter of '85 plus other summary data sums up the kind of work the NRMG has been doing:

■ The NRMG was part of the SRA panel at the NAB convention in April. Cregan and Erica Farber, vice president/radio marketing division at Interep, gave a 15-minute presentation highlighting NRMG progress in '84. During last year, the NRMG gave 121 presentations prepared by RAB to individual clients of the motion picture, computer, gasoline and automotive industries.

■ During 1985 to date (information collected through June 12), the NRMG gave 31 individual presentations to financial clients. It also worked with the RAB to give a presentation to the American Bankers Association conference in Chicago.

■ NRMG fielded a panel at the ANA/RAB workshop covering "Positive Radio Planning." Panelists were Charles Trubia, senior vice president, director of radio buying unit, Ted Bates; Karen Dixon-Ware, media manager, McDonald's Corp., and Neil Faber, president Neil Faber Media.

Indirect evidence

Cregan also provided some indirect evidence of results from the NRMG presentations. Using RER figures on spot radio for 1983 and 1984, the Cregan report showed a 19 per cent increase in spot billings in '84 for the computer industry, a 53 per cent rise for the gasoline industry, a 59 per cent rise for the motion picture industry and a 3 per cent increase for the automotive industry. This compares with 16 per cent hike for spot radio overall in '84. Explaining the low increase for the auto category, Cregan footnoted the comment that auto advertising "was hampered by budget cutbacks due to foreign car import quotas in 1984."

RAB's Heck is careful about making claims as to the effectiveness of the NRMG presentations. "It's hard to measure the impact of a presentation. Don't forget, we're not trying to get an order. RAB can't do that by virtue of the kind of organization we are. Also, there are a lot of factors that determine whether there's an increase in spending on radio. Business conditions, industry sales, etc."

He was also careful in describing how the work load for NRMG presentations was divided between rep and RAB per-

(continued on page 182)

Medium should be considered on its own merits, rather than as stepchild to TV

Radio offers clients significant benefits beyond 'numbers'

By **LAWRENCE H. SPIEGEL**
Executive Vice President,
Tracey-Locke, Inc.

It may be my imagination; but it seems the frequency with which radio has been described by agency media people as fragmented, misunderstood, difficult and a headache, has been on the increase in the trade press in recent months.

Let's face it, radio is not television. And most of the differences between TV and radio are precisely the reasons that make radio so potentially effective in the media mix. Why then use TV as the action standard?

Media planners have been trained traditionally to understand the basic advantages of radio in terms of audience selectivity, cost efficiency, and frequency generation. These same people are taught that radio is a strong supplementary medium to TV. And it is from this that radio has long been relegated to a stepchild position in the media selection world. It is the media department's obligation to recommend radio when it fits the task at hand. And while radio is not always the answer, it should at least be considered.

New examination

While I have no special bone to pick with TV (we purchase a large amount of it), or any wish to downplay its historical ability to work for advertisers, the changing marketing and media world demands the examination of all media in a new light... one that considers the fact that a large chunk of TV advertising is not automatically the best or only solution to the media equation.

The whole segmentation/fragmentation evolution demands media plans which address the important truism that advertising budgets are finite, and one has to find ways to make dollars work harder, whether it be through more effective media mixes, finer targeting toward prospects, or by provid-

ing enhancement overlays to media buys.

I first bought radio time with only three known numbers—Hooper share data, a station's frequency, and its power. In some ways, this could be very frustrating; but in the absence of quantitative information for a crutch, one had to better understand the medium itself. Station formats, personalities, promotions, local market listener vitality, among other things, were all considered.

Today, the audience data for radio more than adequately support a rationale for using the medium. Unfortunately, the mainstay of the media planner for the last quarter century has been the standard of measurement known as the gross rating point, and these boxcar numbers do not relate to any form of response. In other words, they do not generate information relative to the ability of a media plan to be effective in the marketplace.

While our industry has begun to develop an integrated audience measurement system designed with the new media environment in mind, we do not

have enough information available to neutralize the perceptions of radio's ability to work or not work in the media plan. Even when considering at least five major copy tests which demonstrate radio's high delivery impact relative to TV, the media effectiveness vacuum is still large. While radio's "numbers" are good, they are suspect by those who do not want to believe them. Over time, this will be neutralized by better exposure and effectiveness data becoming available for all media. In the meantime, what should one do?

Beyond the numbers

It is no accident radio has been gaining business in recent years, and this will continue. Part of this is due to the media challenge to find more effective ways to use advertising dollars. After all, radio can offer significant benefits beyond the "numbers." They include: *Local market needs*—radio provides significant flexibility in delivering, individual market pressure, and providing localism.

Program sponsorships—network, syndicated and local programs allow advertisers to place their commercials in enhanced environment at relatively low cost.

Timeliness—radio can be used to deliver messages at key decision points.

Immediacy—it can deliver an immediate call to action.

Flexibility—in addition to local market flexibility, specific marketplace actions can be implemented with short lead times.

Creative affordability—radio creative is relatively inexpensive, so several executions can be produced with a limited budget.

Creative selectivity—copy can be geared to the individual audiences and environments of specific station formats.

“While radio’s ‘numbers’ are good, they are suspect by those who do not want to believe them. Over time, this will be neutralized by better exposure and effectiveness data becoming available...”



Lawrence H. Spiegel
Executive vice president
Tracey-Locke, Inc.

Commercial length—as TV commercials shorten to 15-second units, the 60-second radio spot becomes even more attractive as a communication length.

Reduced competitive pressure—in several categories, an advertiser has the opportunity to dominate the medium, since competition may be slow to react to “new” media opportunities.

Selective penetration—radio can provide an effective way to increase tonnage to selective prime prospects.

Lifestyle changes—one must consider radio in the context of the changing media landscape. This is due to new electronic media forms, more fragmentation, changing media consumption patterns, new lifestyles and more individual media choices. Radio fits well in this world.

Merchandising/promotion—the effectiveness of media buys can be extended with large merchandising and promotion efforts uniquely designed for a given advertiser. Enhancements to media are a necessity in today’s advertising world.

Targeted merchandising

A major reason for using radio is its ability and willingness to extend media buys through targeted merchandising and promotion efforts toward both the consumer and the trade. A lot of our work is retail related, and we’ve discovered the whole “value added” force of radio—tie-ins with giveaways, contests, remote broadcasts at supermarkets, involvement with local community issues, all working to provide a client with more advertising for the dollar. Pepsi-Cola and Frito-Lay have been prime movers in this area.

To pursue this further, we are building a merchandising/promotion capability within the media department so that the value of all media purchased by the agency will be extended to the maximum level.

Merchandising and promotion had previously been part of the responsibilities of regional media planners. They

“One stumbling block to radio’s inclusion in the media plan lies in the creative area. Radio copy creators in many agencies rely far too often on imagery transfer from existing television campaigns, rather than imagery developed from the listener’s mind.”

“With half-a-billion radio sets in use, the radio involving virtually everyone personally each week, and with radio leading all media in advertising revenue growth, it is more powerful than ever.”

will remain involved, but specialists will have the major responsibility in this area. Publicity will also be tied in with radio buys through outside public relations agencies.

One other stumbling block to radio’s inclusion in the media plan lies in the creative area. Radio copy creators in many agencies rely far too often on “imagery transfer” from existing television campaigns (against the step-child), rather than imagery developed from the listener’s mind. Agency creative people need to be made more in tune, and to feel more comfortable, with radio’s intrinsic creative opportunities.

What medium can equal radio’s ability for making use of the imagination? A pipe-smoking fish, or a maraschino cherry in Lake Michigan, is the kind of image that only radio can conjure up. Advertising agencies and their media departments are more and more being challenged to provide uniquely effective, innovative, local market directed media plans.

Maximum return

Agencies are becoming more and more accountable for their abilities to obtain the maximum return on each media dollar invested on behalf of each client.

We are under increasing pressure to deal with the high cost of media, the fragmentation of media audiences and the segmentation of prospects both de-

mographically and geographically.

All indications are that radio will continue to play an increasingly important part in ensuring success in the advertising equation. With half-a-billion radio sets in use, the radio involving virtually everyone personally each week, and with radio leading all media in advertising revenue growth, it is more powerful than ever.

My father swore the first word out of my mouth was “radio.” Perhaps that’s the reason I find a great deal of satisfaction working with a medium that has so much to offer beyond the numbers.

You can bite into radio; it has great substance. □

About the author

Lawrence H. Spiegel is executive vice president and a member of the board of directors of Tracy-Locke, Inc., Dallas.

Spiegel began his advertising career in New York in 1964 at the William Esty Co. He joined BBDO in 1966, and became associated with Jack Tinker & Partners in 1968. Prior to joining Tracy-Locke in 1974, he was a vice president at BBDO, which he had rejoined in 1969.

Spiegel’s career has included extensive experience with numerous major advertisers. In his current position, he has senior management responsibility for the company’s media and direct marketing operations; is the senior manager of several accounts; and, as a director, is involved in strategic planning for all clients serviced by the company.

He is past president of the Association of Broadcasting Executives of Texas, a member of the National Academy of Television Arts and Sciences, a member of the Cable Television Board of the City of Dallas, a trustee of the Dallas Symphony Association and a director of the Cystic Fibrosis Foundation.

A native of New York City, he holds an A.B. degree from University College of New York University.

Indies to stick with off-network sitcoms, triggering them onto the air as needed

'Alternative' fare to challenge game shows in access

BY ROBERT SOBEL

Game shows are again the name of the game going into the NATPE convention, with possibly as many as 20-25 first-run strips seeking an access berth on affiliates for next fall or before. While the flood of games is nothing new, the genre has become so attractive that it is now luring a few top-rung distributors whose strength has been traditionally in other programming areas.

The strength of *Wheel of Fortune* is one factor as is the promise of large profits at relatively low cost. *Wheel* continues on its winning ways as it goes into its third season, and while no other game show appears to be able to reach its audience heights, one or two of the game shows introduced this season are performing well. Otherwise, the game show picture for other new entries is

weak, according to October ratings.

However, one person's misfortune may be another's gain, and several syndicators are setting their sights on access with the entry of new non-game, first-run prospects. Judging from the unusually large number of such entries, ranging from magazine to music/talent to talk strips, syndicators are undoubtedly convinced that the time is ripe for alternative programming to the heavy game-show concentration in access and as replacement fare for other types of the established first-run shows. Of course, many of these new strips, as well as new game show offerings, will wind up in other dayparts, if they get on the tube at all.

On the indie side, the name of their game is playing it safe, as they continue to put their stakes down in access on off-network half-hour sitcoms. Such

shows still remain sparse, with *Gimme a Break* as the sole sitcom newcomer this season.

But several indies had stockpiled off-network product, in anticipation of the shortage, triggering them as needed in access, similar to what is being done in early fringe.

Other highlights of developments in access, as reported by station reps and station executives indicate that:

- Indies established in the half-hour business are unlikely to go for hours, and the same is true for indies carrying hours. One rep study indicates that the use of hours by indies in access is about the same as last year's, regardless of whether there's only one indie or more than one in the market. *Dallas*, the study shows, is the leading hour access show in terms of usage, among the measured markets.

As many as 20-25 first-run game show strips could be vying for access berths on affiliates.

'Strike It Rich'



'Fun for the Money'



'\$1 Million Chance'



'Hollywood Squares'



'That's Show Biz'



the
Price



'The Price is Right'



'The New Newlywed Game'

■ *M*A*S*H*, while showing something of a dip in access ratings in the top 50 markets is still performing well on indies and has not appreciably lost its access time markets overall.

■ *Carson's Comedy Classics* is being run by some four or five indies in access, and is generally scoring decent numbers, especially on the West Coast, with audiences new to *Carson* and, interestingly, with kids.

Overall, in the 22 markets measured by NSI in October, all in the top 50, *Wheel of Fortune* continues to dominate the access time period. Aired in 19 of the 22, *Wheel* wound up with a 19 rating and a 34 share, topping last October's 16/30, on average, in the markets reported.

John von Soosten, Katz vice president, director of programming notes that *Wheel* is holding up extremely well throughout the country and says that this season it will be the show to beat. "And, in most cases, it will not be beaten." In Cleveland, on WWSV-TV, and on WPVI-TV Philadelphia, *Wheel* increased its share points in access over the past October, he points out.

Some exceptions

On the other hand, there are a few cases where *Wheel* is not spinning as well as it did last year, he adds. Aired in early fringe at 5:30 on KDKA-TV Pittsburgh, *Wheel* dropped from a 42 share a year ago to a 33, mostly because of *M*A*S*H*, on WTAE-TV, which went from a 25 share to 32. The latter station this year placed *M*A*S*H* in an hour block, which von Soosten believes led to the growth in shares. The 5 p.m. *M*A*S*H* also had a 32 share, up 10 points from *Three's Company*, which aired in the same time slot last season.

On WDVM-TV, CBS affiliate in

Washington, *Wheel* is performing on par with its shares during October, '84, notes von Soosten, racking up a 23. In at least one case, *Wheel* is being beaten by *The New Newlywed Game*, he points out. In the head-to-head confrontation in Baltimore, *Wheel* got a 13/24 on WMAR-TV in October at 7 p.m. vs. *Newlywed Game's* 15/28 on WBAL-TV.

Newlywed Game, based on a smattering of October findings (five affiliates), is performing relatively strong in access, where it is getting a 10/19 average, up 5 share points from the October '84 program in the time period. As of October 21, *Game* had a 9.1 national rating overall in all dayparts, on 163 stations representing a coverage of 93 per cent of the country, according to a Petry report of NTI findings. The show is a "go" for a second season, and at presstime about 20 stations had renewed the strip.

The other newcomer faring fairly well, *The Price Is Right*, is getting a 6.2 NTI rating in 123 markets, and in access on 12 affiliates in the 22 NSI markets measured in October, it got a 7/13, topping its national average. However, *Newlywed Game* is down 5 share points from '84.

The CBS affiliate in Seattle, KIRO-TV, runs *The Newlywed Game* up against *Wheel* at 7 p.m., and *The Price Is Right* runs at 7:30. KIRO-TV's program director, Judy Law, says *Game* earned a 7/13 in the October Arbitrons, while *The Price is Right* got a 9/17. Last year, the station had *Name That Tune* at 7, and *PM Magazine* at 7:30. *Newlywed Game* got the same household rating as *Tune*, but Law says the ratings doubled in women 18-49, and for women 25-54 it went from a 3 to a 5. For men 18-49 it increased from a 2 to a 4. For men 25-54 it improved from a 3

Two new game shows this past fall that have done fairly well are 'The New Newlywed Game' and 'The Price is Right.'

to a 4. *The Price is Right* shows similar demographic improvement, Law says.

While *Newlywed Game* is doing the best of the new game shows in access—at least according to initial returns—it's not seen by rep sources as climbing to *Wheel's* numbers soon or down the line. When it comes to new game entries, only *The \$1 Million Chance of a Lifetime*, from Lorimar-Telepictures, is seen as possibly giving *Wheel* a run for the money, but this may not come until *Wheel* gets tired, which is not likely to happen soon, according to some rep program execs.

January launch

Because *Chance* is being introduced in January, it is seen as having an edge over game show strips looking for fall starts. Jon Gluck, MMT Sales vice president, director of programming, says that Telepictures is being "very shrewd" in trying to get ahead of the pack and attempting to get all their deals cut much before the NATPE convention. At Katz, von Soosten notes that *Chance* should not be considered as a "frivolous attempt. Telepictures is well regarded for getting shows on the air and on some good stations. It certainly will be a show that many stations will be using to get out of a bind, either because they have a failing show or no good show to begin with." Whether it will challenge *Wheel* is still too early to tell, notes von Soosten.

A sampling of other game shows seeking an access spot for next fall and being introduced at the upcoming NATPE convention include *Fun for the Money*, from Group W; *The New Dating Game*, (a "go"), and *Cross-Wits*, Bel-Air; *Press Your Luck*, Lorimar-Telepictures; *All-American Bingo* (previously called *Bingo USA*), no dis-



'Hangin' In'



'You Write the Songs'

A number of 'non-game' first-run products will be offered for access, ranging from talent shows to talk strips to sitcoms.

tributor as yet: Four Star's *Star Cluster*; and *Word Busters*, which may also snatch a network sale. King World, Harmony Gold has *Show Biz Quiz*, looking for a January start; and The Program Source already has a network deal with CBS for a January debut of *Card Sharks*.

New participants

As to syndicators who had not entered the game-show arena previously or who have rarely entered the game fray, MGM is coming into the convention with three entries, no less. These are *That's Showbiz*, entertainment news and game show; *Love Me, Love Me Not*, in association with LBS Communications, and *The Frame Game*. Also, Worldvision is said to be planning to distribute a game show for next fall (one of its infrequent previous tries was *Take My Word for It*.) Orion, another infrequent game player, is set to re-introduce *High Rollers*.

Some broadcasters are taking an ambivalent view towards the large number of game shows offered. Sturges Dorrance, vice president and general manager of KING-TV, the NBC affiliate in Seattle, says, "There's something on the order of 30 game shows for next fall, and relatively few different types of product out there.

"Games are good, and get wonderful numbers, but there are buyers who say, 'Give us something other than games.' Sometimes it would be nice to have alternatives."

But, Dorrance adds, "Ultimately, the audience will decide whether there are too many games shows."

MMT Sales' Gluck believes that there is a "window of opportunity" for another type of strip to enter the access slot and possibly to have a chance to dent *Wheel's* armor. "Basically, there is only *Entertainment Tonight*. *PM Magazine* is sort of fading into the sunset, with the exception of the Westinghouse stations, so there is room for another magazine show or some other alternative to *Wheel*."

PM Magazine, or *Evening Magazine* as it is known on KPIX(TV), Group W station and CBS affiliate in San Francisco, is the access key at the station. Following the network news, *Magazine* is tops in the 7:30 time period in both October '84 and '85 rating books, says Arthur Kern, general manager. He notes that he uses access to draw a family audience six days per week. On Saturday, the station runs two magazine shows, *Pacific Currents*, a public affairs program at 7 p.m., and at 7:30, the station has *Hot Streak*, a locally-produced show aimed at an all-family audience.

In Los Angeles, KNBC(TV) the NBC-owned station airs *Entertainment Tonight* at 7:30 with *The Price Is Right* as its lead-in. The station opened up its access slot by a half-hour in 1984 when it moved its network news from 7 to 6:30 p.m.

KNBC-TV's director of programming, Carole Cartwright, says the station decided that moving the news to 6:30 "would be good strategy for us, to

add that access half-hour. It's a matter of competitive programming. It worked very well. We go to access when other stations are doing nightly news. Since we have done it, the nightly news numbers have increased and we are also doing better in the 7-to-8 period, even though we are not Number 1."

'Dramatically different'

At Seltel, Farrell Meisel, vice president, director of programming, agrees with Gluck on the opportunity being ripe for non-game shows going for an access shot. However, he adds, he doesn't see magazine shows necessarily filling the bill in cases where they are going against established game shows. "Something has to come along that has to be dramatically different to not only find room but to succeed."

Dean McCarthy, HRP's vice president, director of programming operations, says that game show viewers will not be swayed away by another game show in access. Also, he's uncertain whether any of the non-game strips being pitched for access will wind up there.

McCarthy continues that, *The Newlywed Game*, plus *The New Dating Game's* being assured a fall berth via a CBS-owned stations deal, and with *Entertainment Tonight* and *P.M. Magazine* as access occupants, "there's little room for something else to come along to play in the time period." Of course, he points out, several of the new non-

(continued on page 182)

THE HISPANIC MARKET

Television/RadioAge

December, 1985



**SIN'S
quest
for the
Gold.**

On the eve of SIN's silver anniversary, the network is shooting for the gold.
Twenty-five years of service to Spanish USA, providing the very finest in Spanish-language programming.
It's only the beginning.



SIN TELEVISION NETWORK

presents

17 GREAT TELEMUNDO NOVELAS FOR SPANISH TELEVISION

SHOWN DAILY TO 15,000,000 HISPANIC VIEWERS



TANAIRI

Von Marie Mendez Juan Ferrara
(164 Hours)



DE QUE COLOR ES EL AMOR

Alba Giselle Blondet Daniel Lugo
(118 Hours)



EL IDOLO

Marilyn Pupo
Jose Luis Rodriguez
(93 Hours)



VIERNES SOCIAL

Gladys Rodriguez
Arnaldo Andre
(110 Hours)



CUANDO VUELVAS

Sully Diaz
Salvador Pineda
(120 Hours)



CORALITO

Sully Diaz
Salvador Pineda
(130 Hours)



MARIA EUGENIA

Marilyn Pupo
Jose Camero
(90 Hours)



MODELOS, S.A.

Alba Giselle Blondet Alba Nydia Diaz
Amalia Cruz Fernando Allende
(94 Hours)



JULIETA

Alba Giselle Blondet
Arnaldo Andre
(94 Hours)

**NOW PLAYING FROM COAST-TO-COAST
SEE FOR YOURSELF THE EXCELLENCE OF THESE ALL-STAR TELEMUNDO HOURS**

MARKETS	STATIONS	SERIES	MARKETS	STATIONS	SERIES	MARKETS	STATIONS	SERIES
LOS ANGELES — SAN DIEGO	KVEA-TV	TANAIRI	NEW YORK	WNJU-TV	CORALITO	EL PASO	KINT-TV	CORALITO
	KSCI-TV	CUANDO VUELVAS			CORALITO	MCALLEN — BROWNSVILLE	XRIO-TV	CORALITO
		VIERNES SOCIAL			EL AMOR	LAREDO	KGNS-TV	CORALITO
		MARIA EUGENIA	CHICAGO	WCIU-TV	CUANDO VUELVAS	PUERTO RICO	WKAQ-TV	TANAIRI
MIAMI	WSCV-TV	MODELOS, S.A.			EL IDOLO			
		JULIETA			MODELOS, S.A.			
		CORALITO			CORALITO			
		EL IDOLO			VIERNES SOCIAL			

Gap between the population growth and broadcast facilities is narrowing

Spanish buying potential growing at impressive pace

Television/Radio Age

December, 1985

“For every dollar we placed into Hispanic programs last year, we received back \$10 in incremental sales.”

That's his own company's employee publication, *The Coca-Cola Bottler*, March, 1985, quoting Ron Nota, vice president, marketing of the Coca-Cola Bottling Co. of Chicago.

Chicago is the fifth largest Hispanic market in the continental United States, according to latest estimates by Strategy Research Corp., yet a market that up until this year has had only one full-time radio station that broadcasts in the Spanish language and no full-time Spanish language television facility. Only this year has Chicago added a second Spanish language radio station (soon to be joined by a third) and its first fulltime Spanish language TV station (See broadcast story, this issue).

The lag between Hispanic popula-

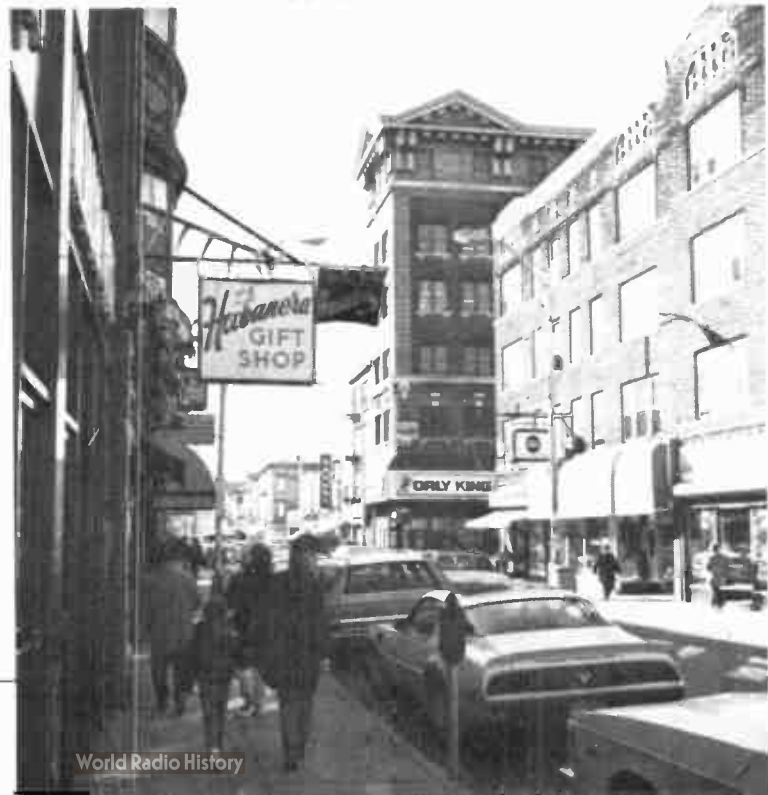
tion growth and the debut of additional broadcast facilities to serve it hasn't been quite so pronounced in most other U.S. markets with large Hispanic populations. But, up until the past two years, it had been evident in many markets. The deficiency is now being remedied in several of them, and those broadcasters entering the market are finding more interest by more advertisers in a market growing at a rate six times that of the general population, according to SRC.

This market that more advertisers are targeting and that others have only recently discovered has long been here and has grown steadily, yet its dimensions can be laid out only in terms of estimated ranges.

The U.S. Census placed this country's Hispanic population at 14.6 million in 1980, and the 1983 Census update brought that figure to 15.9 million.

More advertisers are targeting the Hispanic market, and others have only recently discovered it. However, its dimensions can be laid out only in terms of estimated ranges.

Resurgent Hispanic shopping area in West New York, N.J.



Top 30 Hispanic markets—July, 1985

Rank	Market (ADI)	Hispanic population
1.	Los Angeles	3,402,600
2.	New York	2,454,900
3.	Miami	928,100
4.	San Antonio	799,100
5.	Chicago	742,800
6.	San Francisco	728,100
7.	Houston	634,400
8.	McAllen/Brownsville	556,900
9.	El Paso	443,100
10.	Albuquerque	418,600
11.	Fresno	379,600
12.	San Diego	353,100
13.	Dallas/Fort Worth	332,100
14.	Phoenix	325,600
15.	Sacramento/Stockton	316,100
16.	Corpus Christi	288,700
17.	Denver	256,700
18.	Philadelphia	228,200
19.	Tucson	189,500
20.	Salinas/Monterey	147,600
21.	Austin	142,100
22.	Boston	132,200
23.	Lubbock	126,700
24.	Tampa/St. Petersburg	126,100
25.	Laredo	115,500
26.	Washington	112,200
27.	Odessa/Midland	109,200
28.	Colorado Springs/Pueblo	96,200
29.	El Centro/Yuma	95,100
30.	Bakersfield	93,200

Source: Census Bureau, total money income in 1984 dollars

SRC estimates that by July 1, 1985, the total, not counting Puerto Rico, had grown to 17.9 million Hispanics living in 4.9 million households.

But this, say market specialists, is a conservatively low estimate that does not cover the uncounted and undocumented illegal aliens that stream into this country each year, and could easily bring the real total to as many as 25 million Hispanics here. For instance, it is estimated that an additional 2.8 million Mexican nationals live just over the border, and move back and forth to work or/and shop on the U.S. side.

Sy Davis, president of Adelante Advertising, says that "Bi-city industries" have kept Mexican border town workers "well ahead of the decline in the Mexican economy, and therefore, active consumers on both sides of the border." Among the markets most affected are San Diego, El Centro-Yuma, El

Paso, McAllen-Brownsville, Laredo and Tucson.

Estimates of Hispanic buying power in the U.S. are just as fluid. "We don't use any one figure," says Caroline Demy, senior vice president, general manager of J. Walter Thompson's Hispanic subsidiary, specializing in advertising to Hispanics in this country. "We look at a lot of sources, from the Census, SRC and Yankelovich, to proprietary research by or for our clients, plus our own judgment, based on years of studying and working with Hispanics."

The result, she says, is "a range: \$70 billion to \$100 billion." (SRC's estimate for 1985 is a market that approximates \$124 billion) And she's quick to add that range "is only an overall generality that helps to give an idea of the importance and size of the market as a whole. It doesn't zero in on the slices of that whole that represent the potential

for specific product categories. And no one yet has claimed to find a way to measure the earning power of all the undocumented Hispanics here. But the reason they're here is because this is where the jobs are."

The most recent official Department of Commerce data on money income is culled from advance data from the Census Bureau's March, 1985, *Current Population Survey*. This indicates that for the second year in a row, median family income in 1984 increased faster than inflation, and that increases in real median income were experienced by both White and Spanish-origin families in 1984. Their median incomes were \$27,690 and \$18,830, respectively.

Sticking to the more conservative SRC projections of where this country's nearly 18 million Hispanics are concentrated, July, 1985, estimates show 3.4 million, largely of Mexican origin, living in the Los Angeles ADI; 2.5 million primarily of Puerto Rican and Dominican origin, residing in the New York ADI, and 928,100, mostly from Cuba (and who last month elected a Cuban mayor to replace one of Puerto Rican roots) living in the Miami area.

Other markets with high proportions of Hispanics include San Antonio, with an estimated 799,100 Hispanics; Chicago with 742,800; San Francisco, 728,100; Houston, with 634,400; McAllen-Brownsville, 556,900; El Paso, 443,100, and Albuquerque, with an estimated 418,600.

Research available

With rising advertiser interest in the market and more Spanish language broadcasters competing for the growing ad action has come a growing number of research reports on various markets and regions across the country. Recent new reports cover Los Angeles, New York, South Florida, Chicago, Central California, Texas, San Antonio, and the Phoenix and Tucson mar-

Hispanic family income distribution

Under \$2,500	3.4%
\$2,500 to \$4,999	6.3
\$5,000 to \$7,499	8.1
\$7,500 to \$9,999	7.6
\$10,000 to \$12,499	8.0
\$12,500 to \$14,999	7.0
\$15,000 to \$19,999	11.7
\$20,000 to \$24,999	12.1
\$25,000 to \$34,999	16.7
\$35,000 to \$49,999	12.3
\$50,000 and over	6.7

Source: Census Bureau, 1984, total money income

Gracias!



... AT&T

ALPHA BETA SUPERMARKETS
AMERICAN AIRLINES, INC.
AMERICAN EGG BOARD
AMERICAN HOME PRODUCTS CORP.
ANHEUSER BUSCH COMPANIES
ARMOUR DIAL, INC.
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HEINZ, H. J., CO.
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PACIFIC TELEPHONE
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PAYLESS SHOES SOURCE
PEDRO DOMEQ
PROCTER & GAMBLE COMPANY
QUAKER OATS CO.
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SOUTHWESTERN BELL
STROH BREWERY CO.
TARGET STORES
UNION CARBIDE CORP.
U.S. ARMY
VAN MUNCHING & CO., INC.
WALGREENS
WESTERN UNION

Thanks to you, our friends and clients, Caballero Spanish Media has grown to be the leading Spanish Radio Company in the United States.

It is no coincidence that, during the past 12 years, our success has paralleled the success of knowledgeable marketers, like yourselves, who recognized the great potential

of the Hispanic consumer population and, accordingly, have been investing in it.

Again, our thanks — and we look forward to continued success for all of us in the vital, growing Hispanic Market of the United States.




Eduardo Caballero, President

CABALLERO SPANISH MEDIA/CABALLERO RADIO NETWORK

Hispanic family income 1972-1984

	Median income	Average income
1972	\$20,317	\$23,110
1973	20,370	23,196
1974	20,094	22,860
1975	18,432	21,414
1976	18,719	22,005
1977	19,576	22,785
1978	20,007	23,336
1979	20,276	24,002
1980	18,550	22,204
1981	18,731	22,122
1982	17,462	21,239
1983	17,626	21,241
1984	18,833	22,568

Source: Census Bureau, total money income in 1984 dollars

kets in Arizona. On the drawing board are still more surveys covering San Francisco and second surveys on Los Angeles and San Antonio, as well as new Polk studies of Hispanic automobile ownership, the first to be on 1984 models, followed later by one on 1985 car models.

Also available is last year's SIN-sponsored Yankelovich study of Hispanic lifestyles, including language retention by second generation youngsters of Hispanic origin, the comprehensive *U.S. Hispanic Market, 1984*, conducted and compiled by Strategy Research Corp., and last year's NYMPUS II, CHIMPUS and LAMPUS product use studies for Net-Span affiliates in New York, Chicago and Los Angeles, and SRC's ongoing *U.S. Hispanic Omnibus* surveys that advertisers participate in by submitting questions relating to their own category or brand.

Proving the obvious

Says Bob Hitchens, vice president, marketing at SIN, "I've never seen so much broadcast reinvestment in research before, all aimed at proving the obvious—that Hispanics also wear jogging shoes and jeans, have headaches and sinus trouble just like everyone else, and that Hispanic women use cosmetics, just like their sisters in the general market."

New study out on the Southern California market is *The Changing Profile of Mexican America*, from the Thomas Rivera Center of National and International Policy Studies of Claremont, Calif.

SRC's *New York Hispanic Market Product Usage Study*, 1985, sponsored

by SIN New York affiliate WXTV(TV), reports median annual Hispanic household income in the New York market of \$14,400.

SRC also finds that composition of the New York area Hispanic population "has changed dramatically," with Puerto Ricans now accounting for a little less than half of the market's Latins, or 47 per cent, while the Dominican segment has grown to nearly 27 per cent of the total. Central and South Americans add up to another 16.5 per cent, estimates SRC, and Cubans account for 7.2 per cent.

Also, says the report, New York's non-Hispanic population has been dropping at the same time its Hispanic segment has continued to grow, with the result that where, in 1970, there were slightly fewer than one million Hispanics in the New York area, or 5.4 per cent of the total population, by 1985 there were over 2.4 million Hispanics, out of a total population of 18.6 million.

SRC also found that some 39 per cent of Latin household heads in New York hold white collar jobs, against almost 23 per cent in blue collar occupations. That's not too far from the 43 per cent of non-Hispanic household heads SRC reported in white collar posts. Also, 34 per cent of Hispanic female household heads were employed outside of the home, compared to 39 per cent of their non-Hispanic sisters.

Language preference

Asked about language spoken at home, 66 per cent of the New York area Hispanics surveyed choose Spanish, 7 per cent reported English, and 27 per cent said "Both." This concurs with the Yankelovich finding last year that among Hispanics across the U.S., "A recurring and overriding factor is the strength and endurance of the Spanish language. This, more than any other characteristic, is the unifying force linking Hispanics of all nationalities. . . . They place greater importance

on perpetuating Hispanic culture and language throughout succeeding generations, and are expressing a greater need for Hispanic media."

Mike Psaltis, vice president, creative director at Adelante, describes the market as "a collection of lifestyles, and the differences aren't limited to country of origin. There are the second and third generations who tend to be more assimilated, those who are at various stages of partial assimilation, and behind them, the armies of new arrivals who aren't assimilated at all."

Among those in the various stages of partial assimilation, he adds, are those he calls "alingual". They speak English fairly well, but trying to read and write English is a struggle. Most Hispanic kids grow up under pretty powerful family pressure to speak Spanish with their parents and neighbors, even though they hear English all day long at school."

Job opportunities

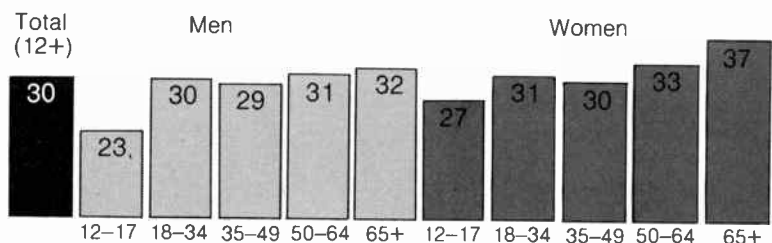
Adelante's Davis adds that so long as the U.S. economy continues strong relative to the various Latin American economies, "The attraction of job opportunities will keep those new arrivals coming—documented, undocumented, and Puerto Ricans who don't need documents, and where the birth rate has always exceeded the employment rate."

Meanwhile, those knowledgeable in the market laugh at proposed legislation to lean hard on employers who hire undocumented aliens. Most agree that "There aren't enough police in all Texas to keep people from crossing from the desert around Juarez to the desert around El Paso. They can't even stop tons of cocaine coming into the country."

"How are they going to keep track of every retailer and every restaurant and every little factory between San Diego and Union City, New Jersey that hires an illegal for jobs they can't get Anglo kids to even apply for?"

Average time spent listening to radio each week by Hispanics

(Hours)



Source: Arbitron Ratings Co.

TELEMUNDO / WKAQ-TV IS STILL THE # TELEVISION STATION IN PUERTO RICO



WITH A LARGER AUDIENCE SHARE THAN ALL OTHER CHANNELS COMBINED!



PROGRAM

RATING

1. Bianca Vidal	47.3
2. Tanairi	46.5
3. Super Sábados (2S.)	42.5
4. Noche de Gala	39.2
5. Super Sábados (1S.)	39.1
6. The A-Team	37.5
7. Estudio Alegre	33.1
8. En Vivo a las 5:00	31.6
9. Kakakómicos	31.5
10. Telenoticias en Acción 5:30	29.7
11. El Chavo	26.7
12. Las Travesuras de Arnold	26.5
13. Knight Rider	26.3
14. Aunque Usted No Lo Crea	26.1
15. En Casa de Juanma y Wiwi	24.9
16. Magnum	24.3
17. La Gran Película del Viernes	23.9
19. El Show de las Doce (2S.)	23.5
20. El Chapulín Colorado	23.5
21. Festival de Tío Nobel	22.5
22. La Pensión de Doña Tere	22.3
24. Fame	21.8
25. Tío Nobel (Saturday)	21.7

In an average week, Monday to Sunday, throughout the day from 11 A.M. to Midnight, Channel 2 has 57% of all the audience, with an average TV Household rating of 21.5.

Channel 2 has 23 of the top 25 rated programs. During prime time Monday to Sunday, Telemundo captures two-thirds of the audience with an average rating of 35.1, and is particularly strong on weekdays and Saturdays. Telemundo, with a net reach of 95% of its market—and with such a commanding audience share—is still the most efficient television buy in Puerto Rico.

Source: Mediafax, August 1985

G.P.O. Box W • San Juan, P.R. 00936
(809) 758-2222 • Telex: 3252774



Telemundo, Inc.
A Subsidiary of John Blair & Company





Caroline Demy of Hispanic: *"More advertisers in the process of developing advertising for the general market are, now, considering at an early stage what changes might be required to adapt the advertising for Hispanics."*

NYMPUS III, for *New York Market Product Use Study*, is commissioned by WNJU-TV New York, conducted by Research Resources, Inc., and is now in its third year. Marcella Medina, national sales manager for WNJU-TV, says the continuing nature of the surveys allows them to be used both as a tracking tool for categories included in the first two years of the project and as an entry wedge "to help approach new prospects in categories we're including for the first time."

Toys included

This year, for example, NYMPUS III included toys, which Medina says turned out to do better than expected, "because many toy advertisers assume our kids see the same cartoons all the other kids see. But among Hispanics, it's the mother who buys the toys, and they're not afraid to buy the more expensive lines."

Other new categories for NYMPUS III were financial services, insurance, and patronage of fast food restaurants. In all, the three NYMPUS surveys to date have covered 139 products. These include 56 food and beverage products, 39 health and beauty aid products, 27 household products and 17 miscellaneous categories. Other questions turned up responses that show how much more responsive to advertising Hispanics tend to be. Faced with indecision in the supermarket or bodega, for instance, nearly 64 per cent of Hispanics, compared to 33 per cent of the

Anglos also surveyed for comparison purposes, said they try to recall product advertising to help them select the brand.

A review of available research plus previously unpublished Census data by Leach Research, Inc. for the Texas State Network, which includes the 28-station Spanish Information Service, finds that by 1990 one of every three Texans will be Hispanic. And though the more recent generation of Hispanics "is now at parity with the Texas population as a whole in terms of educational attainment," according to this report, bi-lingualism and use of the Spanish language in the home was found to be "increasing with younger Hispanic households."

This study also places household income for young Hispanics "already at 85 per cent parity with the Texas average, compared to parity of under 60 per cent for Hispanic male household heads 45 and over."

Finally, Leach predicts that, "Despite their determination to maintain cultural identity, Texas Hispanics will progressively attain national norms in the near future, meaning that economic gaps will close as younger Hispanics age into dominance of their population groups."

A June-July *Impact Survey* for KCOR San Antonio indicates that San Antonio is a bilingual city. To the ques-

Hispanic Population and Characteristics in Chicago, commissioned by Lotus-owned WTAQ Chicago and conducted by Lotus Research, points to 1970 and 1980 Census data showing a growth rate of 74.7 per cent during that decade to 627,230 persons of Spanish origin or descent in the Chicago area by 1980, then projects that same growth rate to 1985, adjusts for "census error," and for the undocumented, to estimate that there were 1.16 million Hispanics in the Chicago six-county area as of April 1, 1985.

Higher average income

Lotus uses 1980 Census income data, which indicates an average income for Chicago Hispanic families of \$19,439, compared to \$17,615 for Hispanic families, nationwide in 1980. And they estimate that Spanish-speaking Chicagoans represent total annual consumption expenditures of over \$3.8 billion, including over \$1 billion for cars, gasoline and repairs and public transportation, over \$949 million spent in supermarkets, \$348 million worth of clothing, and over \$232 million worth of take-out or restaurants meals, plus an equal amount for recreational goods, facilities and services.

A look at Chicago's Hispanics from another angle is provided in the new book, *Hispanics in Chicago*, by Jorge

In Arizona's two largest markets, 63 per cent of those interviewed reported speaking Spanish most frequently at home and 40 per cent speak Spanish most frequently on social occasions, according to the 'Phoenix/Tucson Latin Market Study,' conducted by Strategy Research Corp. and commissioned by KTVW(TV), which transmits to Phoenix via channel 33 and to Tucson's Hispanics via channel 52.

tion on preferred language spoken at home, 37 per cent cited both English and Spanish, 41 per cent preferred English only and seven per cent responded with "Spanish only." And the question about preferred radio stations showed many of those who speak only English at home (11 per cent) preferring Spanish language radio, just as do these who speak both Spanish and English at home and those who prefer to speak Spanish only.

Casuso and Eduardo Camacho, published by *The Chicago Reporter* and the Community Renewal Society. The authors report that nearly two thirds of Chicago Hispanics are of Mexican origin, and points out the differences between Hispanics originating in Mexico and those who have moved in from Cuba and Puerto Rico, as well as citing cases where these groups have come together to organize and promote such common goals as more jobs.

WSCV-TV IS NOW THE # SPANISH TELEVISION ALTERNATIVE IN MIAMI/FT. LAUDERDALE



*El Canal
de Miami*



ACRILEX TV

¡QUÉ CASA. MI CASA!
 Cómico y Bilingüe
 MARTES 9 PM

South Florida—the 3rd largest and most affluent and upwardly mobile Hispanic market in the United States—is now being served by WSCV-TV. And, since June, we have become an effective alternative choice for advertisers.

Channel 51 programs the best in soap operas and variety programs from all of Latin America—and twice-daily newscasts feature the most comprehensive coverage of international, national and local events. Our locally-produced programming is another important element of WSCV-TV's program mix. In addition, we are the only Spanish language station in the Continental U.S. to have the services of Cable News Network (CNN).

Nowhere will you find a more dynamic and unique Hispanic market than in Dade and Broward counties.

And, WSCV-TV programs specifically to this Miami/Ft. Lauderdale audience.

Now, television advertisers have a choice.

A First Class alternative choice in South Florida... WSCV-TV!

*El Canal
de Miami*
"CORALITO"
7pm



"Bienvenida Esperanza"
LUNES A VIERNES
6:00 PM

Mayra Alejandra y Carlos Olivier



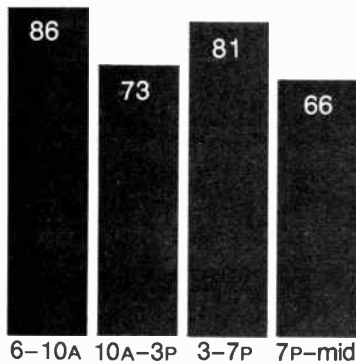
World Radio History

4035 N. 29th Avenue • Hollywood, FL 33020
(305) 947-0051 • Telex: 159276



A Subsidiary of John Blair & Company

Weekly radio cume for Hispanics 12+ by daypart



Source: Arbitron Ratings Co.

In Arizona's two largest markets, 63 per cent of those interviewed reported speaking Spanish most frequently at home and 40 per cent speak Spanish most frequently on social occasions, according to the *Phoenix/Tucson Latin Market Study*, which was conducted by SRC and commissioned by KTVW(TV), which transmits to Phoenix via channel 33 and to Tucson's His-

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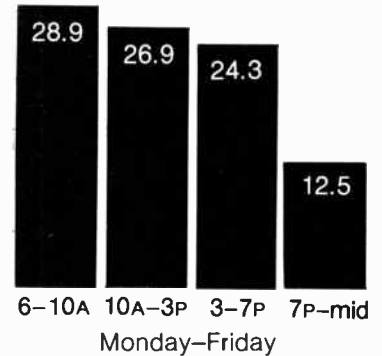
The interviewers found over 96 per cent of Hispanic parents describing as "very important" that their children learn to read and write perfectly in English, and 78 per cent also called it very important for their children to be able to read and write perfectly in Spanish.

Average Latin household income in these two Arizona markets is reported at \$19,750, and SRC also found that 40 per cent of Latin household heads believe their current economic situation is better than it was five years ago, while another 32 per cent said their economic situation is "the same." Some 21 per cent of Latin household heads in these two markets are in white collar jobs, and 43 per cent of the women work outside the home.

Just over half of these two markets' Hispanics own their own homes, the average Latin household is equipped with 1.4 television sets and with 1.3 automobiles, and 31 per cent plan to buy a car within the next 12 months. Seventy per cent of these Latin households have telephones, but 48 per cent have unlisted numbers.

The 1985 *South Florida Latin Market*, also based on personal interviewing by SRC, reports that 92 per cent of

Average quarter hour rating for Hispanics 12+ by daypart



Source: Arbitron Ratings Co.

the market's Hispanics speak Spanish at home, 42 per cent speak Spanish at work, and 76 per cent reported speaking Spanish at social functions.

Average annual household income of South Florida Latins is put at \$25,000, the highest in the country, and SRC estimates Dade County buying power of \$6.7 billion and reports that 42 per cent of Miami-area Latins own their own home. Dade County population to-

WCMQ AM and FM Lead The Band To The Tune Of \$7 Billion.



Miami-Ft. Lauderdale's Latin market has a purchasing power of about \$7 billion dollars a year — and growing bigger every day. That's "Mucho Dinero" in anybody's language.

Because nothing turns on this affluent, acquisitive market like Latin music that reaches it where it lives. At home. In cars. On the beaches. And that spells WCMQ-AM and FM 92, Miami's first and only all Latin music stations that virtually own the rich and free-spending 25-49 Latin market in South Florida.

It's a fact that in any given week, 3 out of 4 Hispanics in South Florida listen to Latin radio, and most of all, to Latin music.

It's why WCMQ-AM/RadioAlegre 1210 and FM 92 — are so far ahead of everyone else in this multi-billion dollar market, according to Arbitron ratings, book after book.

RADIOALEGRE
12-10 AM
 1411 Coral Way, Miami, FL 33145
 Tel.: (305) 854-1830
 The most fantastico media
 buy in Miami

Represented nationally by Major Market Radio.

¿If NBC Is Number Two, CBS Is Number Three, And ABC Is Number Four, Then Who's Numero Uno?



In the May 1985 Arbitron for Metro Miami, WLTV topped all three network affiliates sign on to sign off.

Including the number one early and late newscasts, the number one prime access show and five of the top ten prime time shows.

Quite an accomplishment, isn't it? Especially when you consider that we did it in Spanish.

For more information, call your SIN representative or Blaine Decker, Vice President of Sales, at (305) 856-2323.

A Spanish International Communications Corporation station.

An affiliate of the SIN Network.

day, says SRC, is 43 per cent Latin, up from 36 per cent in 1980. Some 26 per cent of the market's Latin household heads hold white collar jobs, and 43.5 per cent of these households have at least one female member working full time outside the home—very close to the market's 44.7 per cent of Anglo household females. Almost 39 per cent of South Florida's Hispanic household heads are high school graduates and nearly 22 per cent have attended or graduated from college.

Hispanic Population and Characteristics in Central California was conducted by United States Research of Beverly Hills and commissioned by KRCX Sacramento, KWAC Bakersfield and KGST Fresno. The 26-county region discussed extends from just north of Los Angeles County to Plumas County in Northeastern California, and its estimated 922,000 Hispanics adds up to what the report describes as

a \$2.4 billion market. And 75 per cent of that 922,000 says the report are Spanish-speaking. Mean income of the region's Hispanic families is placed at \$17,664, and nearly 48 per cent of these Hispanic families own their own homes.

Asked about Hispanics' chances for upward mobility right now, one market specialist notes that, "In this economy, it depends on what business they're in. It's often the same plusses and minuses that affect the general market economy. A flood of foreign imports coupled with loss of union clout means that many blue collar Hispanics employed in manufacturing, just like non-Hispanic factory workers, regardless of national origin, no longer enjoy the automatic annual wage increases they once did."

On the other hand, continues this source, "The increase in service jobs, and in jobs in high-tech areas like tele-

communications and the computer field, have created new opportunities for unskilled, and for white and pink collar workers, again, regardless of national origin. It varies by industry and varies by market."

One radio man says he wants his new, first-time advertisers on Spanish language radio to come back for more.

Today's advertisers, says Zubi Advertising Services' Teresa Zubizarreta, are "much more sophisticated in their heightened awareness of the growing Hispanic world here in the United States."

That, he adds, "means their first commercials have to move product. And while many successful spots on general market radio use a sophisticated approach to appeal to upscale, college educated yuppies, that kind of approach is not going to win over many Hispanic listeners."

He notes that, "While it's true that more of us are going to college, most still don't. The high school dropout rate is still far too high. There are many approaches that sell well on Hispanic radio, but smooth, super sophistication is not one of them."

What does work

What is sophisticated today, say market specialists, is today's advertiser. Teresa Zubizarreta, president of Zubi Advertising Services, Miami, says advertisers are "much more sophisticated today in their heightened awareness of the growing Hispanic world here in the United States. They know the track record of success enjoyed by advertisers who have used separate, special advertising approaches to Spanish-speaking consumers."

The result, she says, is that where five years ago, many of even the largest advertisers simply dubbed direct Spanish language translations of their

Hispanic TV households—top 30 markets

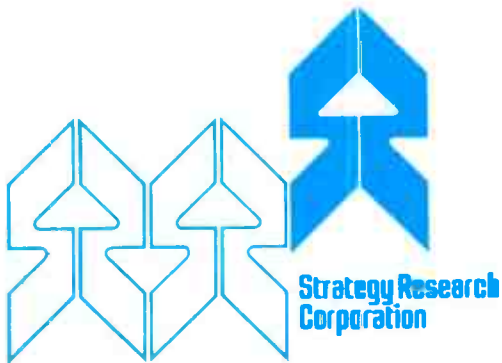
ADI		Pop in TVHH & group quarters	Pct of U.S.
1	Los Angeles	862,400	17.63
2	New York	715,700	14.63
3	Miami	274,300	5.61
4	San Antonio	224,600	4.59
5	San Francisco	213,300	4.36
6	Chicago	193,500	3.95
7	Houston	180,100	3.68
8	McAllen-Brownsville: LRGV	139,700	2.86
9	Albuquerque	133,500	2.73
10	El Paso	117,100	2.39
11	Dallas-Ft. Worth	96,900	1.98
12	Fresno-Visalia	96,600	1.97
13	Sacramento-Stockton	94,600	1.93
14	San Diego	91,600	1.87
15	Phoenix	88,200	1.80
16	Corpus Christi	84,100	1.72
17	Denver	73,500	1.50
18	Philadelphia	54,900	1.12
19	Tucson	53,600	1.10
20	Austin, TX	44,700	.91
21	Tampa-St. Petersburg	42,100	.86
22	Salinas-Monterey	35,700	.73
23	Boston	32,700	.67
24	Washington, DC	32,200	.66
25	Laredo	31,500	.64
26	Lubbock	30,800	.63
27	Odessa-Midland	30,700	.63
28	Colorado Springs-Pueblo	28,200	.58
29	Bakersfield	27,000	.55
30	Hartford-New Haven	24,300	.50

Source: Arbitron Ratings Co., 1985-86 Ethnic Population Book

FREE!

Everything you want to know about the Spanish Market...
"THE NEW YORK HISPANIC MARKET PRODUCT USAGE STUDY"
Your Free 1985 Ad Campaign Planning Tool Is Here!

New York Hispanic Market Product Usage Study



WXTV 41 NEW YORK
Twinbridge Plaza, 24 Meadowland Parkway Secaucus, New Jersey 07094 (201) 348-4141

Take a free guided tour
through the Spanish
Market...

The area's most dynamic
and fastest growing sector.

It's all the facts you'll need to
know to plan a successful
advertising campaign.

CATEGORIES INCLUDE:

- Health & Beauty Aids
- Personal Care Products
- Travel
- Household Appliances
- Automotive After Market
- Bank Services
- Alcoholic Beverages
- Photographic Equipment
- Ready-to-eat Cereals
- Retail/Discount
- Fast Food
- Soft Drinks
- Consumer Electronic
Equipment
- Toys & Games

★ DEMOGRAPHICS ★ MARKET SHARE ★ BRAND PREFERENCES ★

It's Full, Factual, Fast and Free!

For your free copy
send coupon to
Eileen Martinez
Holmes, WXTV-41 -
or call
(201) 348-4141

Please send a free copy of NEW YORK
HISPANIC MARKET PRODUCT USAGE STUDY TO:

NAME

ADDRESS

STATE ZIP

WXTV 41 NEW YORK

Twinbridge Plaza, 24 Meadowland Parkway, Secaucus, New Jersey 07094 (201) 348-4141

Hispanic men 18-49—top 30 markets

ADI		Pop in TVHH & group quarters	Pct of U.S.
1	Los Angeles	860,000	20.11
2	New York	518,400	12.12
3	Chicago	190,600	4.46
4	Houston	189,500	4.43
5	San Francisco	187,200	4.38
6	Miami	180,300	4.22
7	San Antonio	176,800	4.13
8	McAllen-Brownsville: LRGV	123,600	2.89
9	Dallas-Ft. Worth	101,300	2.37
10	Albuquerque	99,600	2.33
11	El Paso	95,800	2.24
12	Fresno-Visalia	93,300	2.18
13	San Diego	93,000	2.17
14	Sacramento-Stockton	81,900	1.92
15	Phoenix	76,500	1.79
16	Corpus Christi	68,100	1.59
17	Denver	62,200	1.45
18	Philadelphia	45,100	1.05
19	Austin, TX	41,400	.97
20	Tucson	40,600	.95
21	Salinas-Monterey	39,200	.92
22	Tampa-St. Petersburg	30,500	.71
23	Lubbock	28,700	.67
24	Odessa-Midland	27,700	.65
25	Washington, DC	27,500	.64
26	Bakersfield	26,300	.62
27	Boston	26,100	.61
28	Laredo	25,500	.60
29	Snta Brbra-Snta Maria-Sn Luis Obispo	23,600	.55
30	Waco-Temple	22,500	.53

Source: Aubitron Ratings Co., 1985-86 Ethnic Population Book

Use of the one universal commercial for all markets, adds Demy, is often dictated in TV by the dramatic rise of commercial production costs. And because of this same cost escalation, she adds, "More advertisers in the process of developing advertising for the general market are, now, at the same time, considering at an early stage what changes might be required to adapt the advertising for Hispanics."

But Demy does agree with Zubizarreta that the trend in advertising to Hispanics is to original creative. Says Demy: "Ninety per cent of our work is original—not pick ups or adaptations of the general market commercial."

But if TV production costs limit the number of different versions an advertiser can afford, that doesn't apply to radio.

At Adelante, creative director Mike Psaltis says that Heinz baby food has so many product benefits, the agency came up with seven different scripts

built around the same musical signature, and backed the radio with transit posters showing the product, the young mother and baby, and the key line from the music, which, in English, comes out, "For you, only Heinz instant—"

Family ties

Account executive Diana E. Garza adds that because of the strong family ties within Hispanic families, "Grandmother was also a key figure in the copy—not 'I want the best for my baby,' but rather, 'We want the best for our baby.' We know this was effective, because when we ran the radio contests for Heinz, we had as many grandmothers calling in as actual new mothers."

Psaltis points out that grandmother, mother and 'our baby' were the emotional open and close. The middle was high-tech—all the product benefits." He explains, for instance, that Hispanic mothers "see themselves as the pro-

vider, who will go out of her way to satisfy baby's preference. Heinz instant being a dry powder, she can mix it herself to baby's taste—How does baby like it? Thick? Thin? With milk? With orange juice? Mother can control it, instead of having to settle for the way the company put it in the jar. And no waste. Momma can mix only as much as Baby wants. And no leftovers to separate in the jar, the way most prepared baby food does."

Similarly, Adelante president Sy Davis says that except for the point-of-purchase displays in the stores, Blue Nun Wine's success among Hispanics "is strictly a radio story." The commercials are a series of mini-novellas. Thirteen one-minute episodes revolve around the ongoing story line, with each episode repeating for one week before the following episode is aired the following week.

Psaltis describes it as "A spoof on novellas, but done with a straight face. The characters get caught up in these ridiculous situations, but at the end, in each episode, the Blue Nun comes to the rescue."

Result? Says Davis: "A German product developed for the Anglo palate started with scarcely any product recognition among Hispanics. Today, consumers tell the interviewers, 'Yes. We served Blue Nun back home in Cuba. 20 years ago.' And they really think they did. But Blue Nun was not only not in Cuba 20 years ago: it wasn't even

Occupation of head of household

	Non-Hispanic	Hispanic
White collar	38.6%	43.1%
Professional	3.9	6.7
Owner/manager	4.1	7.0
Office worker	8.2	14.2
Sales	2.8	7.6
Technical operator	19.6	7.6
Blue collar	22.9	20.2
Service workers, Farmer, laborer		
Other	38.5	36.7
Retired, student, Military, unemployed		
Disabled, refused/NA		
TOTAL	100.0%	100.0%
Base	748	750

Source: Strategy Research Corp.



The American Dream is Everyone's Dream.

Today, over 4 million Hispanics in Southern California have embraced our American traditions while preserving the values and language of the Hispanic culture.

While the diversity of our people may be great, we all share a common goal; a better life for our children and an opportunity to participate.

For 23 years, we have translated the American dream into Spanish.

IGNACIO
GOMEZ

KMEX 32 TV

REPRESENTED NATIONALLY BY:
SIN SPANISH
INTERNATIONAL
NETWORK

nited States that long ago.”
 other result was an El Cervantes Certificate of Merit from Hispanics in Communications.

Back in Miami, Zubizarreta points to the appeal of tradition. She describes the advertising for client Masters beer, a joint venture in the U.S. of Coors, Molson of Canada and Kaltenberg Castle of Bavaria. Kaltenberg, she says, goes back to the 13th century, and the word for beer in Spanish is feminine. “So we presented Masters as a beautiful lady—a rich heiress—heiress to centuries of fine brewing tradition. And the word ‘rica’ in Spanish carries

Agencies specializing in the market are often called upon to go beyond creative and media placement

the meaning of tasty as well as wealthy. Then we added the slogan, ‘Una obra maestra de hoy;—that is, stemming from this tradition of centuries of the master brewer’s finest, now comes ‘A masterpiece of today’.”

But agencies specializing in the market are often called upon to go beyond creative and media placement. Frank Flores, station manager of WJTT New York, says, “These agencies go far beyond the call of normal agency duty in organizing special promotions, public relations and special surveys.

Many clients who take it for granted that their advertising will perform in the general market, expect their Span-

Hispanic women 18-49—top 30 markets

ADI	Pop in TVHH & group quarters	Pct of U.S.	
1	Los Angeles	814,600	19.43
2	New York	601,600	14.35
3	Miami	203,400	4.85
4	San Antonio	192,500	4.59
5	San Francisco	179,500	4.28
6	Chicago	165,700	3.95
7	Houston	157,200	3.75
8	McAllen-Brownsville: LRGV	124,300	2.95
9	El Paso	111,100	2.65
10	Albuquerque	101,300	2.42
11	San Diego	85,600	2.04
12	Dallas-Ft. Worth	85,200	2.03
13	Fresno-Visalia	83,400	1.99
14	Sacramento-Stockton	76,400	1.82
15	Phoenix	72,200	1.72
16	Corpus Christi	71,600	1.71
17	Denver	59,900	1.43
18	Philadelphia	46,400	1.11
19	Tucson	43,800	1.04
20	Austin, TX	40,300	.96
21	Salinas-Monterey	33,300	.79
22	Washington, DC	32,100	.77
23	Boston	28,400	.68
24	Lubbock	28,300	.67
25	Laredo	27,500	.66
26	Tampa-St. Petersburg	27,500	.66
27	Odessa-Midland	26,200	.62
28	Bakersfield	23,800	.57
29	Colorado Springs-Pueblo	21,300	.51
30	El Centro-Yuma	21,000	.50

Source: Arbitron Ratings Co., 1985-86 Ethnic Population Book

ish-language agencies to set up special tracking systems to follow their brand movement in the market, and of course to arrange for booths to display and distribute their product at holiday

events for Hispanics.”

Jesse Wilson, executive vice president at San Jose & Associates, Chicago, notes that his client, that market’s local Coca-Cola Bottling Co., is sponsoring

Number of persons employed full-time in Latin households in Dade County, Fla.

	1975	1977	1978	1980	1983	1985
One person	53.1%	42.5%	41.4%	29.8%	35.3%	44.3%
Two persons	21.3	29.2	30.5	39.4	31.1	27.9
Three persons	6.3	5.2	4.8	12.9	8.8	4.3
Four or more persons	1.0	1.8	2.3	7.7	1.9	4.2
No one full-time	18.3	21.3	21.0	10.2	22.9	19.3
TOTAL	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
Average	1.2	1.2	1.2	1.8	1.3	1.3

Source: Strategy Research Corp.



Is this how you still look at Spanish TV?

The Hispanic market has emerged as a powerful consumer group. Brand loyal. Style conscious. Success oriented. Fluent in both English and Spanish.

In San Antonio, Hispanics watch KWEX-TV – Channel 41. To reach them, call our General Sales Manager, Dámaso Santana at (512) 227-4141. And take off the blinders to Spanish TV.



**Take off the blinders
to KWEX-TV.**

San Antonio's only Spanish
language television station.

Dade County's (Fla.) population growth 1980-1985

	1980	1983	Net increase	1985	Net increase
Latin	580,994	785,100	204,106	853,200	68,100
Non-Latin	1,044,787	1,084,500	39,713	1,126,400	41,900
TOTAL	1,625,781	1,869,600	243,819	1,979,600	110,000

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

Level of education of Latin head of household, Dade County, Fla.

	1975	1978	1980	1983	1985
No schooling	1.0%	0.7%	0.4%	0.4%	0.3%
Elementary	37.9	29.7	26.4	36.0	39.5
High school/ bachillerato	33.1	37.3	36.1	39.1	38.6
College	28.0	32.1	37.1	24.5	21.6
TOTAL	100.0%	100.0%	100.0%	100.0%	100.0%
Median Number Of School Years Completed	11.1	11.3	11.4	11.1	11.0

Strategy Research Corp.

at least 55 Hispanic events this year, such as concerts, festivals, school activities, church programs and community banquets. He says San Jose's marketing mix "often includes a variety of elements, all working together to reach the target consumer. We've completed over 500 promotions and merchandising activities in the top 20 Hispanic ADIs. But none of them are designed to stand alone."

Zubizarreta agrees that "What many people think of as extras in general market advertising comes as part of the package for us." She illustrates with a description of Miami's largest annual Hispanic event, Calle Ocho. She says that last year an estimated 1.2 million people gathered on the Avenue from noon to 8 p.m., and that each participating advertiser had his own corner, many featuring banners, live music and product sampling. Two Zubi clients, Pepsi Cola Bottlers of Miami and Winn Dixie Stores, joined forces to sponsor Sidewalk Sam, an artist who paints on sidewalks. For Calle Ocho, she says, "Sam painted a message of unity, with pictures of three little kids. One was obviously Hispanic, one blonde, and one black. The idea was to promote Miami's togetherness, and underline the fact that we all depend on each other." □



**Reaching and selling
the Dallas-Fort Worth
Spanish market seven days a week
—all Spanish, all the time.**

Call Jim Pratt (214) 256-1594

SIN-TV/DFW, an SIN Television Network affiliate.

The Great Test Market

F · R · E · S · N · O



30% Hispanic Market ✓

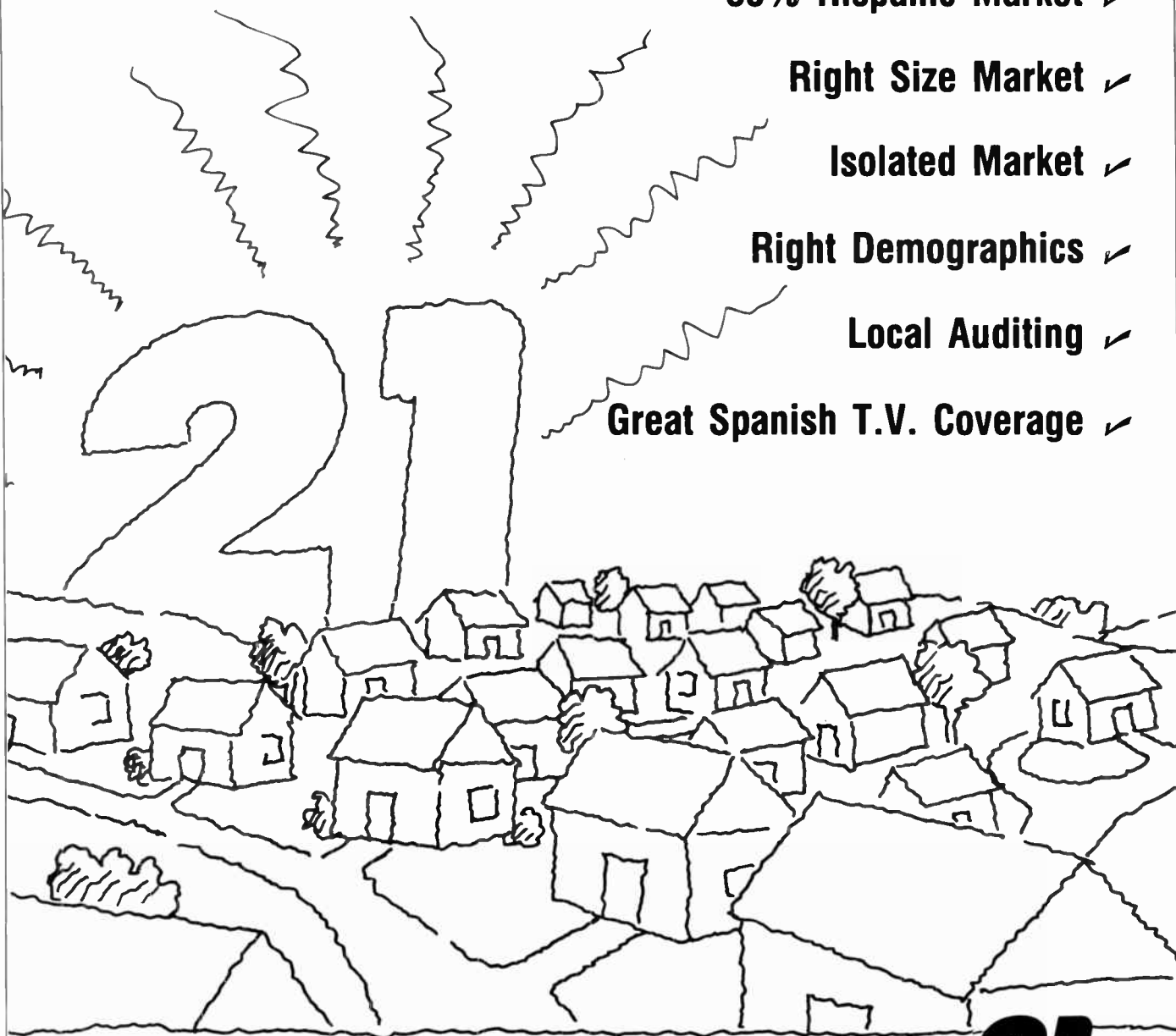
Right Size Market ✓

Isolated Market ✓

Right Demographics ✓

Local Auditing ✓

Great Spanish T.V. Coverage ✓



For more information call Ray Carrasco (209)222-2121

KFTV 21

HISPANIC BROADCAST FOCUS

Advertising rates improve, but still remain below general market levels

Radio competition intensifying; TV spending on rise

There are differences besides language and programming between Spanish language and general market stations. But except for those, some of the other differences between the two are narrowing.

One difference has long been the relatively low level of competition. But today Spanish language radio stations, which formerly faced only two, one or no other Spanish language stations in their markets, are now up against anywhere from three to six, seven and even, in Miami, eight competitors.

Another difference is that where major general market clients traditionally place a bit under 10 per cent of their total broadcast budgets in radio, against some 90 per cent in TV, total broadcast volume directed to the Hispanic market is more evenly divided.

Hispanic Business estimates that national advertisers placed \$35 million in Spanish language radio last year, compared to \$48 million in Spanish language TV. For local advertisers the estimate is \$65 million in radio, versus \$50 million in TV. But with Hispanic television reporting revenue increases in the 30 per cent range, against gains of 20-22 per cent reported by Spanish language radio reps, the future gap in this case may widen.

Another difference, the traditionally lower rates received by Spanish lan-

guage broadcasters, have recently been taking an upward turn, though they're still below general market levels. Castor Fernandez, president of CSI—Castor Spanish International Advertising—observes that in spite of rate increases for Spanish language radio and television in the past couple of years, "They're still far below comparable rates in general market broadcasting for audiences of comparable size."

Audience measurement

Another major gap that Hispanic broadcasters have long complained about is the audience measurement gap. But here, Spanish language radio broadcasters have joined forces to try to correct the situation (TV/RADIO AGE, October 28).

Upshot is that, except for language and program content, growing competition has pushed Spanish language broadcasters to adopt *modus operandi* closer to those of Anglo broadcasters than they used to be. And in at least one area—promotion—market observers see many general market radio operators coming closer to the techniques long used by radio stations targeting Hispanics: offering creative promotions that boost the presence of both advertiser and station in the market.

Meanwhile, a case could be made

that the reason that there are more Spanish speaking stations coming on line is that advertisers are investing more money to reach Hispanics—though increased budgets, say marketers, are still not nearly what they should be.

CSI's Fernandez agrees that more advertisers are coming into the market and are spending "a little more" than they used to. "But it's still far from the investment levels they should be bringing to the market."

In any event, Eduardo Caballero, president of Caballero Spanish Media, reports business up 22 per cent over 1984, "for two reasons: We're representing more stations this year, and more dollars are being earned by our existing stations."

At Lotus Albertini Hispanic Representatives, vice president, eastern manager Monica Messina says the stations she represents are about 20 per cent ahead of 1984, year to date, and that "use of Spanish language radio is on the upswing."

On the television side, Carlos Barba, president and general manager of WNJU-TV New York and head of Net-Span, reports revenues for WNJU-TV up approximately 22 per cent over last year, and that NetSpan revenues are 28 per cent ahead.

At SIN, executive vice president Bill Stiles reports a 30 per cent increase for 1985, to some \$56 million—"almost the same percentage increase we showed for 1984 over '83." These figures are totals for both the SIN Network and for national spot sold through SIN for seven television stations, including five owned by Spanish International Communications Corp. and two more in which a majority interest is held by Rene Anselmo, SIN president. Stiles is looking for another increase, to \$75 million, for 1986.

Among new or recent entries to the list of product categories advertising with SIN, Stiles reports that Metropolitan Life Insurance was aboard last year, and that Equitable came in for the first time this year. In the past, he

National advertisers placed \$48 million in Spanish language TV in '84, according to 'Hispanic Business' magazine.

Hispania spot for Kraft mayonnaise



(SFX: APPLAUSE)
KRAFT. La crema de la mayonesa.



(SFX: APPLAUSE DIES DOWN)
CONDUCTOR: ¡Sublime!

Si los ve en....



¡APOYENLOS!

In the **San Francisco Bay Area** there are over **728,000** Hispanics. In any given daypart, nearly 50% of those watching television are tuned to the only Spanish language station in the **San Francisco/San Jose ADI**.

And, **Bay Area** Hispanics enjoy the highest family income of any such concentration in the United States.

We continually remind our viewers to support those products and outlets which advertise on **KDTV**. These advertisers not only direct their message in the language Hispanics prefer at home, they distinguish themselves by demonstrating a true interest in Hispanic consumers and their cultural identity. That's why we say "If you see them on **KDTV** support them . . . they are with us". The result? . . . Well, ask our advertisers.

¡son los NUESTROS!

Speak directly to the San Francisco Bay Area Hispanic market by calling

Don Parsons, **KDTV** Sales at (415) 641-1400

2200 PALOU AVENUE • SAN FRANCISCO, CA 94124

notes, "Our market was not considered too productive by the insurance industry. But now, a few leaders have recognized the potential, and we expect to see more of their competitors follow."

Similarly, says Stiles, Ford advertised on SIN last year, and first time sponsors this year have included Buick and Lincoln-Mercury. "Each category is like a jar of olives," observes Stiles. "Once you can get that first one out, the rest come easy."

Caballero says that of his stations' 22 per cent increase, about 7 to 10 per cent of it is due to new stations joining his client list and that 12 to 15 per cent is due to revenue increases at existing clients. And for next year, Caballero expects a gain of 26 per cent.

Test results

He observes that more advertisers who in recent years "were only testing our market, have now seen how well those tests went, and as a result have increased their investment in the market. Today they are making a much more serious effort to mine its potential."

At WJIT New York, station manager Frank Flores points out that Spanish language radio "does better at compa-

nies where sales management plays a more direct role in the advertising process." That, he explains, is because, "It's the sales force that gets out into the stores and knows what the case movement is in the Spanish-speaking neighborhoods. So it's been a major plus for Spanish language radio that more companies are listening more closely to their sales force, and also that companies like General Foods and Colgate have promoted executives specializing in the Hispanic market to top level management posts."

WJIT marketing director Jim Sondheim calls this development particularly important because of the high turnover among brand managers: "Now, he says, "At these forward-looking companies we have executives at a higher level who can help us with the constant re-education job needed at the brand manager level."

Both Caballero and Lotus Albertini sell for over 90 Spanish language radio stations and estimate that by early next year there will probably be over 200 fulltime Spanish language radio stations in the market, up from some 165 last year.

A key part of this growth has been in major markets, with important group owners either moving into Spanish lan-

guage broadcasting or expanding their existing lineups of Spanish language stations. Chicago is a classic case. Up until this year, WOJO(FM) has been the only fulltime player in the market. Then Lotus Communications, with Spanish language properties in Los Angeles, San Antonio, Oxnard (Calif.), Fresno, and in Washington, added Spanish language WTAQ in Chicago in August. And Tichenor, with Spanish language stations in Houston, El Paso, Corpus Christi, San Antonio and Harlingen, acquired WIND from Group W to switch its format to Spanish language.

On the television side, SIN now has a fulltime affiliate in Chicago where there were previously two TV channels that carried Spanish fare only part time.

Community involvement

Joe Newman, general manager of WTAQ, says that after starting up in August, the new Chicago radio entry was already in the black by October. Lotus' Messina says that national and local advertisers were quick to recognize the station's presence in the market because of its "all-out community involvement."

What's WOJO doing about it? Vice

K12TV

*translates
the Rio Grande Valley into
Hispanic purchasing power.*

*We sell Spanish-speaking viewers
24 hours a day, seven days a
week. To reach them, reach us at
(512) 425-1202.*

K12-TV, an SIN Television Network affiliate



Bill Stiles of SIN says *Ford* advertised on his network last year, and first-time advertisers this year have included *Buick* and *Lincoln-Mercury*. "Each category," he says, "is like a jar of olives. Once you can get that first one out, the rest come easily."

president, general manager Athena Sofios says she plans no changes because "We've been building our team for five years. Each year we've been expecting competition and preparing for it. We're surprised it took them this long."

Thus, the only changes WOJO "might" make on the air involves "refining what we're doing now, both musically and with our news." The station has seven people on its news team, and two of them covered the Mexico City earthquake. WOJO also has stringers in all Latin American countries, one of whom covered Colombia's volcanic mud slide.

And while WOJO's news team was in Mexico City, Newman's morning man, Felix Arrizon, was out in the WTAQ van collecting 5,000 pieces of mail from his listeners. WTAQ staffers flew them to these listeners' relatives in Mexico at a time when telephone lines were out and rescue and medical efforts had taken over high priority from mail delivery. Then the men from WTAQ collected reply-letters to fly back to their kin back in Chicago.

By early 1986, besides the two radio and one new TV station in Chicago, new Spanish language radio stations are expected to be on the air in San Diego, San Jose and El Paso. A second station bowed in October in Tucson, and WILC Washington, D.C. will convert to Spanish-language WLMD in February.

In Los Angeles Cecil Heftel recently bought KTNQ and KLVE(FM) for a re-

cord \$40 million and says both stations will continue to target Hispanics in Spanish.

At the same time executive vice president, sales and operations Raoul Alarcon Jr. reports that KSKQ Los Angeles, sister station of WSKQ New York, is already in the black, after just under one year of operation, and that his company "is poised to acquire a third station in any one of several possible markets—maybe Chicago, maybe Miami, or maybe San Francisco or San Antonio."

In New York, there's also another fulltime Spanish language radio station—part time WBNX, which is now fulltime Spanish WKDM. And since the switch, says sales manager Len Mirelson, "Business has been building steadily ever since." WADO also reports that business "continues good, rates are strong, because advertisers are getting results, and we'll have a new rate card for 1986."

Also in New York, Alarcon says billing for WSKQ is "up 100 per cent over last year," the station's second year of operation.

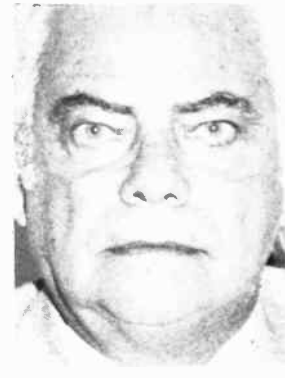
At WJIT, Flores also reports business up and estimates that New York's four full-time Spanish language stations are now splitting an ad revenue pie of between \$16 and \$20 million.

Miami is another market with a new Spanish language radio station, bringing that market's station complement to eight. New kid on the block is WAQI, formerly Jefferson-Pilot's WGBS, now under the ownership of Mambisa Broadcasting Co., and whose 50,000 watts reaches Cuba.

Strong signals

Thus, Caballero points out that the recent growth of Spanish language radio "is not only a matter of sheer numbers, but of quality of the stations coming on line as well." And while WGBS Miami and WIND in Chicago enter the market as powerhouses, there are also stations like KLFA(FM) Salinas, Calif. and KAMA El Paso, who started with less, and are now built up to deliver more. KLFA recently invested in new facilities to upgrade its signal, and KAMA has extended its reach into New Mexico and Arizona with a new 750 Khz frequency and has added 1,000 watts of nighttime transmission to its 10,000 watts of daytime capability.

But while radio has been in the medium whose growth most closely parallels that of the growing Hispanic population, a few new television stations have also entered the market, and more are on the way. Newest are KVEA-TV Los Angeles, KINT-TV El Paso and John Blair's WSCV-TV, which joined SIN affiliate WLTW-TV in Miami in June.



Nathan Safir of KCOR San Antonio believes "Spanish radio is following the path made years ago by English-speaking stations; each station is beginning to feature a special kind of sound, whether traditional, *ranchero*, good music, *chicano*, *salsa*, or what have you."

Meanwhile, CPs are in the works for Houston, San Antonio and Albuquerque. And Telepicture's WKBM-TV San Juan and WSUR-TV in Ponce are being readied for an April debut in Puerto Rico.

Julio Rumbaut, president of Miami's new WSCV-TV, sees the station as "an opportunity to program what we think the largely Cuban-based Hispanic population wants, rather than what the network (SIN) wants."

Networks in the general market can please viewers everywhere because they have a fairly homogenous population of viewers all across the country. But the Spanish speaking population has different tastes in different regions of the U.S., depending on country of origin."

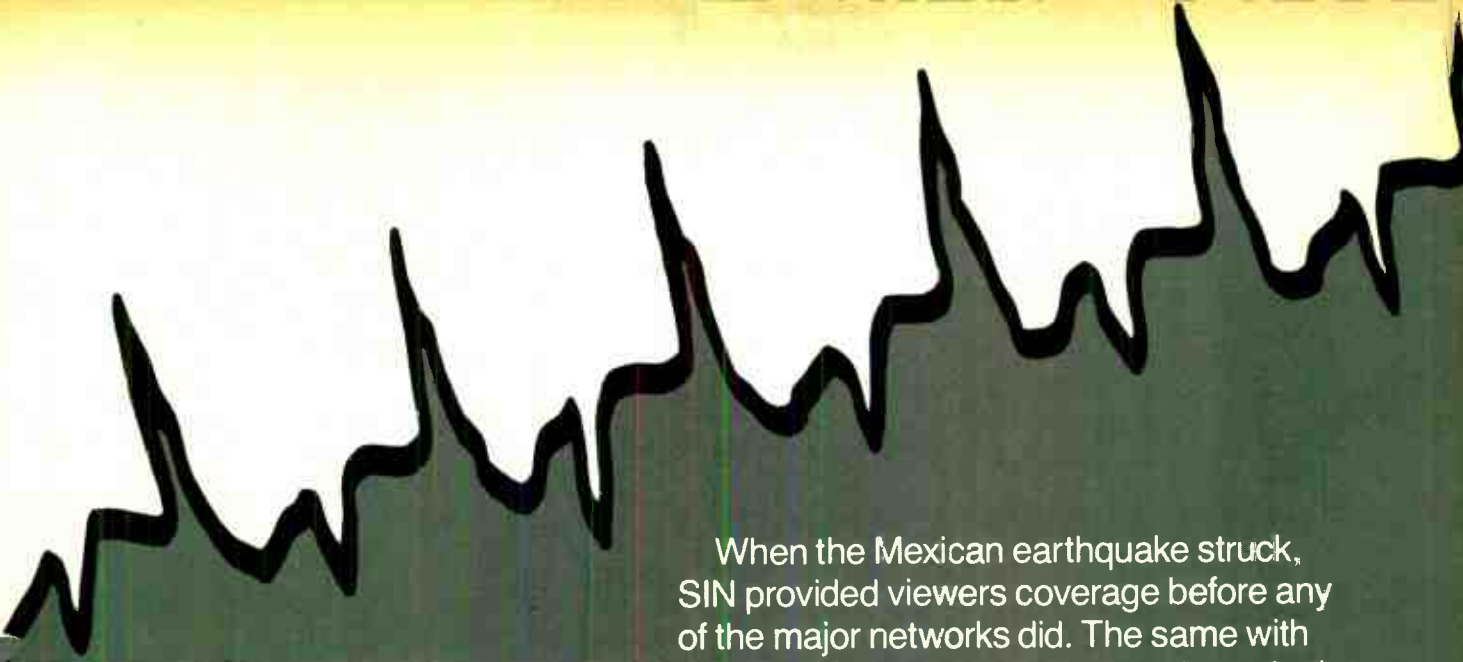
KVEA-TV came on line in November as Los Angeles' second TV station against SIN's dominant KMEX-TV. What was formerly STV outlet KBSC-TV was acquired by Estrella Communications, and now KVEA-TV general manager Paul Niedermeyer says the station will feature locally-produced newscasts, the first daily Spanish-speaking children's program block in Los Angeles, and a daily entertainment and informational series. There will also be U.S. feature films and series, dubbed in Spanish, sports, drama and novellas.

But back in Chicago, SIN's new WSNV-TV is only up against parttime Spanish language competition on

SIN News...



taking the pulse



When the Mexican earthquake struck, SIN provided viewers coverage before any of the major networks did. The same with the Salvadoran presidential elections. And Inés Duarte's kidnapping.

Reporting is only half the job; what interests our viewers is the rest. And that's their native land. Each weekday evening, Americans with roots in every Spanish-speaking nation in the world turn to SIN for the global picture. Because we understand. That's our job.



of Spanish USA.



SIN TELEVISION NETWORK
460 WEST 42 STREET, NEW YORK

WBBS-TV, now running Spanish language shows only on weekends, and on WCIU-TV.

And Stiles says that now, SIN will be able to reach approximately 4.1 million of the country's Hispanic households, up from 3.7 million earlier this year, due to the addition of Chicago, which also brings SIN's affiliate lineup up to 375—though 13 of them are low power TVs and 339 are cable systems.

But Stiles adds that when SIN gets its new Houston station on the air in second half '86 the network will have a potential of 85 per cent coverage of all U.S. Hispanic households, and that after that, "We'll have a hard time picking up any more really large chunks of coverage. We will keep adding cable systems, but cable may never build to

more than 60 or 70 per cent average penetration nationwide—though there are exceptions like Laredo, where cable has reached 80 per cent." Meanwhile, a 14th low power affiliate, K52AY, is scheduled to start up in St. Louis early next year.

Back on the radio side, though, Lotus Albertini's Messina argues that, "To really cover the Hispanic market, an advertiser needs all the broadcast vehicles out there. If there are four Spanish language radio stations and one Spanish TV in a market, there's listening and watching to all of them. No one network can do the job alone."

In markets where there are a growing number of Spanish language radio stations, Nathan Safir, vice president, general manager of KCOR San Antonio,

says that "Spanish radio is following the path made years ago by English-speaking stations; each station is beginning to feature a special kind of sound, whether traditional, ranchero, good music, chicano, salsa, or what have you."

At Lotus Communications, Jesus Aguirre, Jr., director of corporate research, observes that as radio has become more competitive, program directors at more stations "have become more professional. They're getting away from the seat-of-the-pants programming decision making they brought with them from their mother country and are now leaning more heavily on listener surveys, polling the record stores, attitudinal surveys and focus groups."

WTAQ collects mail for Mexico



Two relatively new stations already turning a profit, according to their executives, are WTAQ Chicago and KSKQ Los Angeles.

Listeners register for KSKQ contest





Advertisers often pay too much attention to "television geography"

Aguirre adds that while Hispanic radio "is still only in the embryonic stage, when it comes to targeting specific age brackets, more formats are emphasizing Hispanic country favorites, or romantic and modern numbers, as opposed to the traditional mix of trying to be all things to everyone who speaks

SAN JOSE

KNTA

BAY AREA'S
ONLY
FULL-POWER
24 - HOUR
ALL - SPANISH
RADIO STATION !

•
3 Spanish News Services

•
Daily Talk Shows - Music

•
Outstanding Merchandising

•
NEWTOWERS, NEWTRANSMITTER
NEW ANTENNA SYSTEM WITH
HIGHER NIGHTTIME POWER
IN '86

SAN JOSE IS THE
8TH SPANISH MARKET
IN THE USA
(San Francisco is 18th)

KNTA

MOVES PEOPLE - SELLS PRODUCTS

GENE HOGAN
GENERAL MANAGER

P.O Box 6528, San Jose, CA 95150
(408) 244-1430

Represented
Nationally By  Lotus
Reps

WNJU-TV New York held a 'telemarathon' to raise funds for victims of recent floods and mud slides in Puerto Rico. Several Latin American performers participated.

WNJU-TV's Carlos Barba, I., presents donation



LUTHERAN TELEVISION

Prime Viewing... Any Time!



The death of a little boy brings together a black and a Mexican family who had let prejudice divide their neighborhood in the "Esta Es La Vida" episode, "Elm Street Divided!"

Plain Spanish

"Esta Es La Vida": the Spanish-language drama series that tells it like it is.

A Tradition of Relevance

Sometimes the straightest path is roundabout. By routing our message of hope through the landscape of fine drama, Lutheran Television reaches the thinking, feeling viewer in a total way.

That's the way it is with our international family favorite, "This Is The Life." For thirty-five years it has captivated millions with its high production standards, down-to-earth content, and uplifting view of contemporary human problems.

And that's the way it is with "Esta Es La Vida."

A Year of Simpatico Viewing

Hispanic audiences appreciate programming in their native language. But they're choosy about content, too. When the language spoken is not only Spanish but universal human compassion and hope, they get your message loud and clear.

"Esta Es La Vida" is 52 half-hour Spanish-language dramas affirming and supporting the brotherhood of man. Response from Hispanic viewers has been overwhelmingly favorable.

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Offer this full year of important public service programming and be ready for a chorus of "gracias!" "Esta Es La Vida" has all the excellence of script, acting, direction and production for which Lutheran Television has always been known. To order this 52-week series of half-hour dramas, write or call Linda Hirschbuehler or Janet R. Meyer, 314/647-4900. In Canada write Box 481, Kitchener, Ontario N2G 4A2.

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Nabisco spot by CSI

MOM #1: HMM! ¡Son más tostaditas, más sabrositas, como acabadas de hacer!



ANNCR: (VO) Nabisco presenta las nuevas galletas Premium. Ahora son más Premium tostaditas, (SFX: TING!) más Premium sabrositas, (SFX: TING!) más Premium-Premium!



BOY #1: ¡¡Mamf... qué ricas!!
 KIDS: (VO) Yeah!!!
 MOM #1: ¡Habló mf experto!

BOY #1: Mom... they're delicious!!
 KIDS: (VO) Yeah!!
 MOM #1: My expert has spoken!

More advertisers are coming into the Hispanic market, says *Castor Spanish International's* Castor Fernandez, and they are spending "a little more" than they used to.

ertainment, sports and specials to radio stations on a barter basis. These shows include *Conozca a las Estrellas* (Meet the Stars), hosted by Pepe Reyes, a kind of Latin *Entertainment Tonight* now in 42 markets, and a daily two-minute sports commentary by Fernando Escandon.

RadioWorks also lines up sponsors and Spanish radio stations to carry the boxing cards arranged by Don King Productions. Specials include the two hour *Julio, Con Amor*, starring Julio Iglesias, with 66 stations already signed up, and a one-hour special featuring Raphael on the occasion of his 25th anniversary in show business. Radio Works president Stacie Hunt says she's also planning more musical-interview specials on a once-a-month basis.

Also presenting a special a month, but for Spanish-language television, is Carlos Barba's NetSpan. NetSpan offers both *Espectacular del Mes* (Special of the Month) and *NetSpan at the Movies*, to both independents and network affiliates on a barter basis. *Espectacular* will also be carried by the Satellite Program Network, which reaches 8.5 million cable homes.

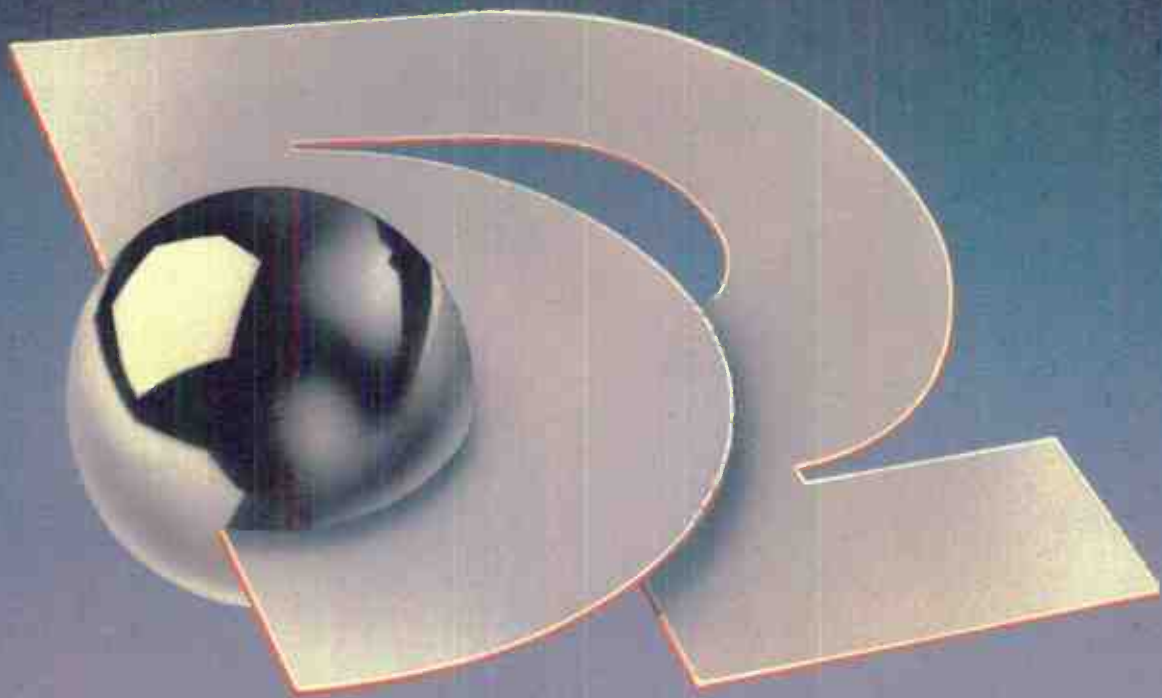
Espectacular artists will include Jose Feliciano, Julio Iglesias, Lani Hall, Ruben Blades, Jose-Jose, Massiel and Jose Luis Rodriguez. NetSpan's movies include *Eagle in a Cage*, with John Gielgud, *Prisoner Without a Name, Cell Without a Number*, with Roy Scheider as Argentine journalist

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...and that's 20% of the National Hispanic population.

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World Radio History



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para su buena vida en Sears.

Sears back-to-school ad by Hispania

Advertisers, says Caballero Spanish Media's Eduardo Caballero, "are making a much more serious effort to mine" the Hispanic market's potential.

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Corpus Christi, KUNO

Harlingen, KGBT

El Paso, KDXX AM
KBNA FM

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And pending FCC approval, our seventh ...

Chicago, WIND

Nationally represented by
Caballero Spanish Radio
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and

KATZ Radio
(212) 572-5500

We are at your service! Gracias!

Yes, NetSpan!



Julio Iglesias
Espectacular 1985 & 1986



Ruben Blades
Espectacular 1986



Prisoner Without A Name,
Cell Without A Number

Roy Scheider and Liv Ullmann,
NetSpan At The Movies



Menudo
Specials

In less than two years since it was organized, NetSpan has become the U.S. advertiser's most efficient means of reaching the Hispanic market...and an exciting source of television programming, as well.

Today, the NetSpan network includes stations in New York, Los Angeles and Chicago plus other independent Spanish-language stations and Anglo stations in markets with large Hispanic populations.

These stations are represented by NetSpan for national sales for such out-

standing programs as the monthly musical specials, Espectacular 1985 and Espectacular 1986, NetSpan At The Movies and other original, first-run productions.

And the list of national advertisers who have recognized the effectiveness and efficiency of NetSpan is truly impressive: AT&T, Bayer, Coca-Cola, Eastern Airlines, Ford, Kraft, Panadol and Sears.

So, say Yes to NetSpan! Come with us and be part of the growing family of NetSpan stations and advertisers.



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WBBS-TV 60 Chicago

KVEA 52 Los Angeles

STATION CLEARANCES: CARLOS BARBA

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Jacobo Timmerman, *The Outback*, with Donald Pleasence, and *The Man Outside*, with Van Heflin.

At SIN, Stiles describes the network's programming improvements as "mostly a matter of polishing the apple." He says *La Noche*, the prime time talk show produced here in the U.S. "costs four or five times what we would have to pay to buy an hour from a Latin American producer. But it's more relevant to Hispanics living in the U.S., and gets the ratings to prove it. So we'll be doing more production in this country."

News expansion

SIN is airing more news and has added full time news bureaus in Buenos Aires, El Salvador, and in Puerto Rico. Stringers have been added in Spain, Jerusalem and Moscow, and the network plans to expand its current Monday through Friday nightly newscasts to include Saturday and Sunday. New this summer was introduction of SIN's two minute news briefs between shows. These include a 30-second commercial position in the middle of the news, and they run six times a day.

SIN will also be airing more sports, and more different sports. Sports di-

rector Joe Weidensall notes that SIN has long concentrated on soccer, baseball and boxing, and will still carry plenty of all three including *World Cup Soccer*. "But now," he says, "we're branching out. We're adding Grand Prix auto racing, horse racing, even hydroplane racing and tennis."

Also added is winter baseball. This includes a minimum of 19 games, broadcast from Puerto Rico on consecutive Sundays between October 27 and December 29, an All Star Game scheduled for December 14, five playoff games, and a Championship Series, all leading up to the Caribbean World Series from Venezuela.

At Hispania, associate media director Diane Librizzi sees a plus for advertisers in the increase of Spanish language programming produced in the U.S. for both SIN and for NetSpan, "because it's geared more closely to the specific interests of Hispanics that live here."

She also points to some of the Spanish language syndicated product available for television. This includes Rodi Rodriguez' *Numero Uno*, "like *Two on the Town* in Spanish," the talk show *El Show de Viviana Hall*, and the product syndicated by John Blair's BlairSpan subsidiary.

Charles Curran, BlairSpan manager of domestic sales, says the company started up this year and is now distributing 24 series including 17 one-hour novela strips and eight weekly series. The weekly shows include two sitcoms, three music-variety series, a talk-variety and an astrology series. Among the novela strips are 160 hours of *Tanairi*, produced by Angel Cerro and starring Von Marie Mendez and Juan Ferrara, 130 hours of *Coralito*, starring Sully Diaz and Salvador Pineda, and 118 hours of *De Oue Color Es El Amor*, with Alba Giselle Blondet and Daniel Lugo.

Spanish language TV programs are also carried in some dayparts in the West and Southwest by stations most of whose other shows are in English.

Any audience measurement survey relying on contact with listed telephone households, according to Eileen Martinez Holmes of WXTV-TV is "sampling the viewing habits of only 24 per cent of New York Hispanics."

Katz Continental Television has organized spot packages to help advertisers make the most of such fare as NetSpan's Johnny Canales musical-variety show on NBC affiliates KGNS-TV in Laredo and KRIS-TV in Corpus Christi, Mario Del Castillo's *Comunidad Del Valle* on ABC affiliate KNTV(TV) in San Jose, *Aqui Rogelio*, on CBS affiliate KGBT-TV Harlingen-Weslaco, as well as other Spanish language shows on Anglo stations in Tucson, Lubbock, Midland, McAllen-Brownsville and Salinas-Monterey.

The ratings mess

Audience measurement has long been a sore point with Spanish language broadcasters. At WJNU-TV New

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**Source: United States Bureau of Census
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KRCX

Spanish Radio

1110am

(916) 969-5747

York, Carlos Barba says the station has "resigned from Arbitron. We no longer subscribe. We subscribe, instead to Strategy Research Corporation because we don't believe that Arbitron's sample reflects the true proportion of Hispanic viewing in New York. With only 39 meters, how do we know that some of those that Arbitron considers as representative of Hispanic households aren't in Spanish surname homes on Park Avenue?"

And Eileen Martinez Holmes, general sales manager of WXTV-TV New York, notes that "About one third of Hispanic households do not have a telephone and 43 per cent have unlisted numbers. Any survey design that relies on contact with listed telephone households to place meters and diaries is sampling the viewing habits of only 24 per cent of New York Hispanics. And even among that slim 24 per cent, Hispanics are notoriously reluctant to complete and return the diaries that are supposed to supply the demographics that go with the meter results."

SIN's Stiles points to the high numbers his affiliates rack up in the metered markets of Los Angeles and Miami, compared to what happens in diary-only markets and adds that "Even

BlairSpan is now distributing 24 shows including 17 one-hour novela strips and eight weekly series.

'Tanairi'



'Julieta'



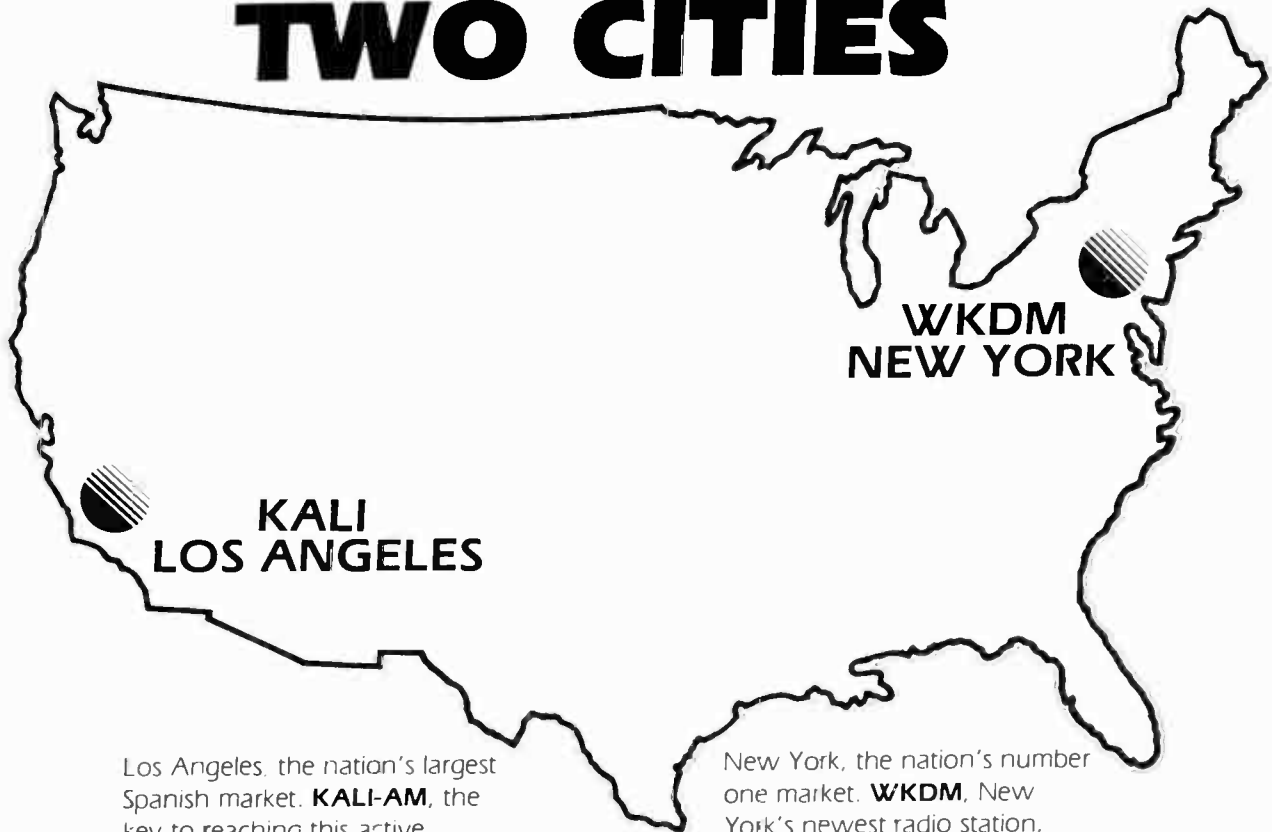
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Los Angeles, the nation's largest Spanish market. **KALI-AM**, the key to reaching this active community. A unique format emphasizing news and information, while blending music and a strong community commitment, keeps **KALI** number one in the hearts of the people. A caring audience that donated two hundred thousand dollars in a **KALI** radiothon for Mexico City earthquake relief. **KALI-AM**, Radio Variedades, your key to Southern California's Hispanic community.

New York, the nation's number one market. **WKDM**, New York's newest radio station, headed for number one. **KDM**, Radio Musical, the Spanish contemporary entertainer. **KDM** offers the community more . . . more news and information, more music, more exciting personalities, more contact with the people. The **KDM** Mobile Unit visits New York neighborhoods everyday giving the **KDM** personal touch. **KDM**, giving more to New York's Hispanic community.

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A UNITED COMMITMENT TO SUCCESS**



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Represented Nationally by Jack Masla & Co.
WJMO/WRQC-FM Cleveland Heights, KALI San Gabriel, KSOL-FM San Mateo

NetSpan presents a variety of programming, which includes specials and movies in addition to series



'Pobre Clara'

the meters in New York don't help too much because in New York the meters are in all the wrong places."

That's television. Some radio people take issue with the whole idea of basing radio buys on television geography. For instance Dave Jack, owner of KNTA San Jose says that while buying by ADI or DMA may work for television, "Advertisers selling to Hispanics should take a closer look at the Census figures to see just where the most Hispanics live."

The problem, says Jack, is that "San Jose wound up classified as being part of the San Francisco ADI—not by the government, but by Arbitron. What the government shows—the 1980 Census, to be more specific—is that back in

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Number of persons employed full-time in Latin households in Dade County, Fla.

	1975	1977	1978	1980	1983	1985
One person	53.1%	42.5%	41.4%	29.8%	35.3%	44.3%
Two persons	21.3	29.2	30.5	39.4	31.1	27.9
Three persons	6.3	5.2	4.8	12.9	8.8	4.3
Four or more persons	1.0	1.8	2.3	7.7	1.9	4.2
No one full-time	18.3	21.3	21.0	10.2	22.9	19.3
TOTAL	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
Average	1.2	1.2	1.2	1.8	1.3	1.3

Source: Strategy Research Corp.

1980, and there are a lot more now in both counties, there were 226,611 Hispanics in San Jose's county, Santa Clara, against only 83,373 in San Francisco County." That, he says makes San Jose the eighth largest U.S. Hispanic market and San Francisco the 18th.

And he continues that "Today many of our Hispanics have assembly line jobs in our Silicon Valley, year-round. And it's not just our station that loses out from the television geography. The advertisers who don't realize the facts are losing, too."

I&A is proposing a test of three different techniques.

KCOR's Safir in San Antonio says that most rating services "do a terrible injustice to Spanish language radio stations."

He observes that Arbitron misses large percentages of many markets with a methodology that relies on telephone households. He says that the Spring 1985 Arbitron "missed 42.6 per cent of the San Antonio market," calling this "particularly damaging to Spanish language media, as a significant percentage of non-telephone households are Hispanic."

Safir adds that telephone recall surveys are often conducted only in English, and that Hispanics, even more than non-Hispanics "show a reluctance and distrust of filling out diaries or answering questions."

But he does point to a remedy. The problem is easily handled, he says, with personal diary placement and retrieval of Spanish language diaries, "or by in-

BY 1990 1 OF EVERY 3 TEXANS WILL BE HISPANIC...

...and the TSN Spanish Information Service will be there providing news, sports, and information to this rapidly growing consumer market.

"The March to Parity", a recent study commissioned by TSN, reveals that Hispanics in Texas are rapidly achieving income and educational parity with Non-Hispanic Texans.

For more information on how to reach this burgeoning segment of the population, or for a copy of our study "The March to Parity" contact:



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M/I METROMEDIA RADIO



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JULIO IGLESIAS DID SOMETHING
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“Love, Julio” is a one hour special in English. “Julio, Con Amor” is an entirely different two hour special in Spanish. But both present his music, his philosophy and his life in a way you’ve never heard it presented before.

For information on how your station or client can become part of the world premier weekend, contact RadioWorks at (213) 466-5128.

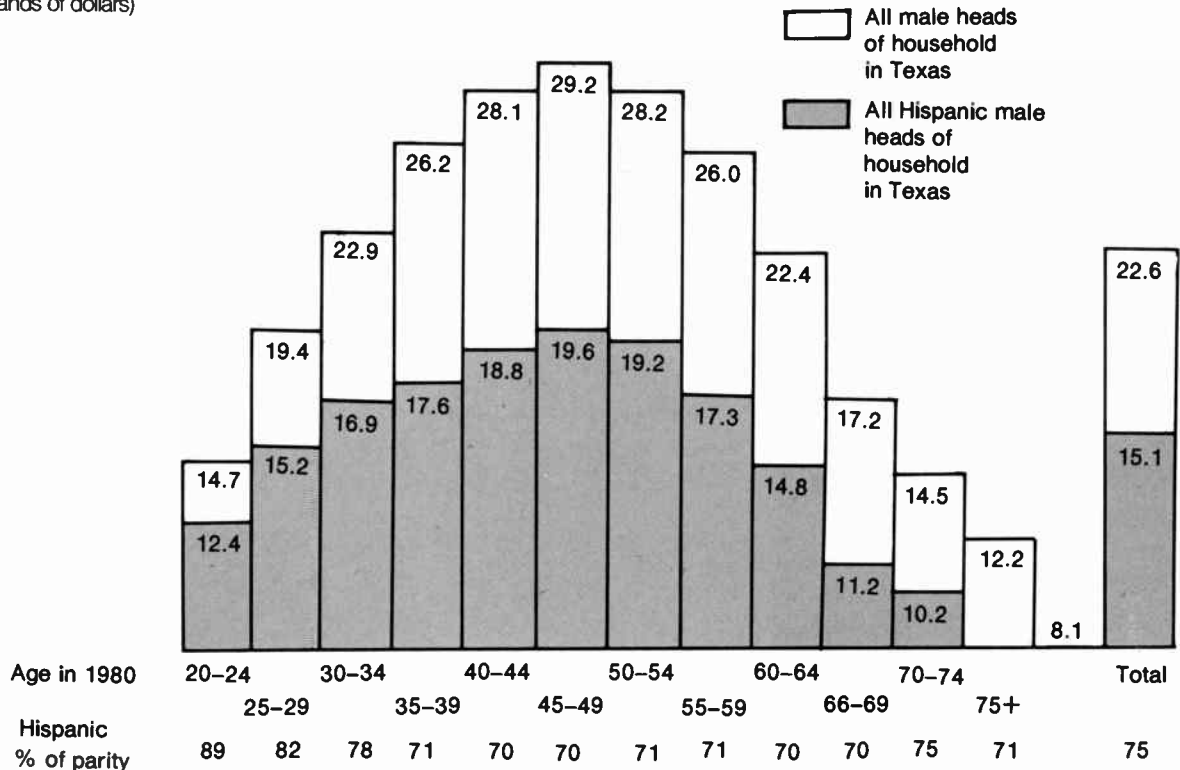
ANOTHER RADIO SPECIAL FROM
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MORE Radio Stations
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* 1/6th page or better

Hispanic income march to parity

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REACH IT! ON

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SPANISH RADIO



**LOTUS
ALBERTINI**
HISPANIC REPS

Source: U.S. Bureau of the Census

interviews with a leave-behind questionnaire, and the third involves telephone interviewing, using random-digit dialing. Birch Radio would take care of the data processing and report generation, and would also develop cume models to be used with the I&A survey results, based on the formulas Birch now uses to estimate cumes without actually gathering seven days of listening data.

Levin's "half a proposal" is what he describes as a "proposal of sorts from Arbitron, which we rejected out of hand." It was rejected, he says, because Arbitron "offered to gerrymander us our own geography, different from that used for their general market diary survey. In this new non-comparable geography, they offered to place Spanish language diaries via Spanish language telephone calls. But it would still be diaries, the geography wouldn't match anything else they do, and the results would be printed only in special reports—not included in the standard reports that all the agencies get."

Next step, says Levin, is organization of an advisory committee of advertiser and agency research experts to review the other two proposals, plus any more that may come in. But Levin says he's "pretty sure that what we've been doing will turn out to be more than just an exercise to attract advertiser attention to the problem." □



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The difference? Our announcers speak Spanish. If you don't understand them, that's alright. Just watch. When you look at SIN Sports programs the accent is on all those things sports fans understand universally. Spectacular goals, mammoth home runs, the power and speed of motor sports and lightning-quick knockout punches.

Comprende?



SIN TELEVISION NETWORK 460 WEST 42ND STREET, NEW YORK, 10036

Viewpoints

Joel Chaseman



President, Post-Newsweek Stations, in a recent speech at the Hofstra University Television Conference in Hempstead, N.Y.

Marketplace approach an inappropriate means of spectrum allocation

If broadcast television is to manage the transition from scarcity to abundance, we'll have to find more ways to distinguish ourselves among the multiplying competition. To do so we'll have to understand the public better. We will, for our own sakes, have to ascertain public needs and reflect the people we are licensed to serve in our employment practices, in our control rooms, in our studios, and, perhaps most important of all, in the meetings and offices where our policies and programs are made. If our daily deliberations are vanilla, what we produce will be vanilla. And vanilla just ain't selling like it used to!

Ownership and management must understand that broadcasting is like no other business. The broadcaster combines journalist, artist, merchant, publicist, producer, technician, and performer in complex combinations that change in composition and emphasis from day to day. We sell and we celebrate.

Broadcasting is the nervous system of the community and the nation, the reference point for news, the cultural center. We are the most powerful system of communication ever devised, free and universal in the world's greatest democracy. When the news breaks, we put it together. In a complex society, we simplify and seek the universal. We help central authority to speak directly to the people. At our best and most courageous, we give currency to the unconventional. We analyze and comment and provide other points of view. We give the people more from which to make their choices.

This system—this uniquely flexible American blend of network and local, non-profit and commercial, over-the-air and cable, independent and affiliates, VHF and UHF, public and private—this system survives because the public has wanted it to, by voting for it with more and more of its time and attention year after year. I believe this evolving system has become demonstrably stronger than most of us who run it, or those who regulate it.

Broadcasting has a difficult dual relationship to government which is at the same time our regulator and licensor and the subject of our journalistic scrutiny. Even so, the government, like the rest of us, must establish its priorities for broadcasting in this new era. To leave the future of our unique system of broadcasting entirely to the marketplace would be to make it hostage to a value system overly responsive to extreme and short-term economic pressure which give little weight to other societal values.

Need for national policy

Now more than ever, we need a national communications policy—priorities which save the broadcast spectrum for the most responsible long-term use by our national and international information and communications systems. Many of the communications technologies now being developed are mutually exclusive in their use of limited frequencies and will compete for spectrum space with each other and with some already available. The choices must be made as part of a logical whole, not simply on a case by case basis. Each technology must connect with the others, and all of them with the public ultimately to be served.

We must manage this technological transition, all of us—individuals, businesses and, not ever to be omitted, government. Cost effective technical change must be structured with the help of a government which impartially and courageously studies the benefits and costs of various spectrum uses, taking into account present and future public priorities. Change—thoughtful and deliberate change—will be needed if we are to preserve the best of what already exists while we add the most useful and most hopeful of the new technologies to a spectrum already crowded with users. Leaving these fundamental public priorities to the invisible hand of the marketplace is clearly wrong in principle and dangerous in practice. It is not in the public interest for limited available spectrum to be assigned to potential use or user on the basis of the highest bid, without regard for the nature or importance of the use itself. We need, and should demand, some logical system of priorities in assigning these precious wavelengths.

Future priorities

Looking toward the future of broadcasting, these matters demand our close attention and sense of priority: management, marketing, programming, and technology. Each of them demands commitment, insight, and a reasonable degree of patience—from individuals, from ownerships, and from government.

Our generation is the beneficiary of a communications system that's unique in the world—it works! A national system with local parts, a commercial system with public stations, a highly competitive system that's recently absorbed videocassettes and cable with hardly a hitch. A flexible system that's moving from scarcity to abundance without even pausing to reflect whether abundance will mean genuine choice or simply more of the same.

Programming/Production

(continued)

LPN in expansion

The Local Program Network has added a special TV news reports production unit, reorganized its station sales operations and has made other new staff assignments. LPN has begun clearing stations on its own, with marketing operations to be expanded and all sales now to be handled at LPN's Minneapolis headquarters. According to Jim Hayden, president of LPN, Linda Peinovich has been named assistant director in charge of all programming operations.

In addition, Ken Rees, formerly program manager, WCCO-TV Minneapolis-St. Paul, will join LPN. Russ Stanton, has been named executive producer of Story Source and of Cover Story, news/feature service launched recently.

Story Source is in its third year, with member stations including NBC-TV affiliate KRON-TV San Francisco, ABC affiliate WCVB-TV Boston and indie WGN-TV Chicago. Source delivers to member stations via satellite an average of 14 news/feature stories weekly, ranging from one to seven minutes each. Another LPN Service, 1 on 1 Exclusive, which premiered February 5, has more than doubled the number of its stations to 51.

As to Cover Story, the programs will be taped on demand on an ongoing basis as multi-part feature reports on headline stories. The programs will be coordinated by a special LPN news team. Up until recently, All American Television and Fox/Lorber Associates handled distribution of LPN news services for syndication. In an interview, Hayden says that the parting with the distributors was amicable. "They did a very good job for us, but their focus, as other syndicators, is not skewed to handle news syndication."

International Emmys

The British have taken the lion's share of Emmys. British programs took four of the five 1985 International Emmy awards, presented during a gala dinner held recently in New York. Special awards went to Leonard Goldenson, chairman of the board and chief executive officer of American Broadcasting Cos., and to David Attenborough, director, writer and producer.

U.K. winners in the five programming categories were children's: *Supergran*, **Tyne Tees Television**; Documentary: *28 Up*, **Granada Television**; Performing Arts: *Omnibus: The Treble*, **British Broadcasting Corp.**; and

Popular Arts: *Spitting Image* (Series II), **Central Independent Television**. In the drama category, the winner was the German entry *Das Boot* (*The Boat*), **Bavaria Atelier GMBH**, in association with **Westdeutscher Rundfunk**, Cologne, and **Sueddeutscher Rundfunk**, Stuttgart.

Goldenson received the directorate award for personal executive achievement. He was honored for his achievements as a pioneering leader in the communications and entertainment industries. Attenborough won the Founders Award, for "the sum total of work recognized throughout the world as embodying the vision of the International Council's founders, crossing international boundaries to touch our common humanity." The awards are sponsored by the International Council of the National Association of Television Arts and Sciences.

Muller Media on Reels

Muller Media Inc. is planning a large scale promotion including a 15-minute presentation reel for use by stations in spot promos of Reels of Fortune, package of movies it is distributing and which was acquired by American National Enterprises (see TV/RADIO AGE, issue November 25). According to Robert Muller, president of MMI, the reel is being produced at a cost of \$60,000, and was made in a "Raiders of the Lost Ark" style. Stations are expected to air the spots in 10-second or 30-second sequences.

Reels will have 15 first-run for syndication titles, 13 theatricals and two made-for-TV movies. Besides the titles mentioned in the previous TV/RADIO AGE story, others are *Brady's Escape*, *Black Stallion*, *This Time Forever* and *St. Helen's*, film featuring Art Carney. Meanwhile, one of MMI's other film packages, *The Warriors*, has been sold in 68 markets, including 23 of the top 25, and 43 of the top 50.

JM Entertainment films

JM Entertainment is using public domain for a package of movies it calls The Movie Connection. Geared for indies, the package is available on a barter basis, with 14 minutes for the station and 10 for national, in each two-hour movie. Titles include originals of *His Girl Friday*, *The Front Page*, *The Scarlet Pimpernel* and *Penny Serenade*, along with segments of the *Mark of Zorro*.

Chris Cass functions as the "movie jockey" for the package, providing introductions to the films and comedy routines. The Movie Connection is offered in one of two formats: as built-in feature movies, serial segments and

other movie shorts; and as a generic framework for a station's own movie package.



WQXR New York has begun broadcasting "The Best of Benny," a series of 52 half hours from Jack Benny's CBS series of 200, on a weekly basis on Sundays at 7:05 p.m. Warren Boddow (center) president and general manager of WQXR, discussed the arrangement with James A. Leberthal, l., of Leberthal and Co., sponsor of the rebroadcasts, with Robert Michelson, far l., program distributor.

Embassy sales records

Embassy Telecommunications has wrapped up sales records for two consecutive months. The total in September was \$35 million, which was topped by sales totaling \$45 million the following month. The sales records were spearheaded by initial sales of two off-net-half-hours, *Silver Spoons* and *Facts of Life*, as well as other programming from Embassy's extensive library of half-hour comedies.

At present, Embassy has seven sitcoms in syndication on the air: *Different Strokes*, *The Jeffersons*, *One Day at a Time*, *Maude*, *Archie Bunker's Place*, *Good Times* and *Sandford & Son*. *Facts of Life* will be available in 1986, and *Silver Spoons* the year after.

KVEA-TV in debut

Estralla Communications KVEA-TV Los Angeles, indie Hispanic TV station, has made its debut with a special slate of programming. The programming includes locally produced newscasts, the first daily Spanish-speaking children's program block and a daily entertainment and informational series. In addition, programming will include a full complement of U.S. feature films and TV series, dubbed in Spanish, along with international sports events, theatre and novellas.

Commercials

'Real people' finder branching out

Laura Slutsky isn't resting on the laurels of her 11-year reputation as the casting queen of "real people" commercials. The president and creative director of New York-based Peoplefinders, Inc. says her work has already become more challenging in recent years as agencies become more specific in their demands. But, during 1986, she expects to go a step further by starting her own specialized production company and serving as director of many of the commercials she's involved with.

Slutsky, whose early career included producing documentaries for WNET(TV), New York public broadcasting station, says her yet unnamed production company would similarly operate on location and would use outside talent in the various production specialties. In many of the commercials she now casts, she works with directors on the "real people" segments.

For now, she claims agencies are using more "real people" commercials than ever before and are using them in a more creative way—making her job tougher yet more critical. "It's no longer a matter of people just standing there in poor lighting and choosing between Soap A and Soap B," she asserts.

Her continuing work for Alka Seltzer Plus through Wells, Rich, Greene has provided some significant challenges, which include location scouting as well. For a recent campaign she had to find a small town volunteer fire company in a cold, snowy area with a 19th century-style firehouse, a chief in his mid-30s and at least one female volunteer. In addition, the people used in the commercial had to be "virgin" users—just discovering the product and legitimately switching over before the commercial was shot.

Slutsky approached the volunteers with the product in the vein of research, not indicating they were being sized up as subjects in a commercial. By the time the commercial was shot, they knew they were appearing in a commercial pointing out that volunteer firemen can't take off for a cold.

For CVS Pharmacies and HBM/MacDonald of Boston, Slutsky had to find patrons of the chain who had a favorite pharmacist who had helped them in an appropriate crisis, and then she "had to make the marriage work between pharmacist and customer." What this work amounted to, she notes, was "being handed an open-ended storyboard by the agency."

"Agencies are becoming much more specific about the people they want,"

Slutsky relates. "They'll ask for a woman about 35 with blonde hair and blue eyes and three children," for example.



Laura Slutsky, president of Peoplefinders, plans to parlay her "real people" casting expertise into a specialized production firm.

She claims, "I've never worked on a stupid commercial yet." Those where the subjects appear moronic, she contends, "are not directed properly." She holds, "You can get a terrific copy line from a real person."

Demonstrative of the maturation of the "real people" commercial is a radio assignment Slutsky handled for the New York State Department of Commerce, calling for CEOs of both small and large businesses to describe why their companies were either staying in New York or moving to the state.

Kidvid drug-pushing

The Federal Trade Commission is failing to enforce its own rules by inaction on vitamin commercials addressed to children, according to Action for Children's Television (ACT). The consumer advocacy organization's complaint is leveled at Pharmed Laboratories, whose Cabbage Patch Kids chewable vitamins spots have appeared on Saturday morning children's programming.

ACT claims that an FTC consent order in 1976 effectively prohibits advertising of vitamin pills to children by stating that "such advertising can induce children to take excessive amounts of vitamins, which can be dangerous to their health."

The vitamins are advertised with children making such statements as "They're shaped like little cabbage buds" and "'Cause cherry and berry's

my favorite." ACT contends the vitamins are thus promoted to appear like toys or candy.

ACT president Peggy Charren asserts, "This illegal practice is starting again because the FTC under Ronald Reagan has changed from a federal watchdog to an industry mascot."

Two campaigns axed

Commercials for Ford pickup trucks and a Voltron toy have been discontinued as a result of inquiries by the National Advertising Division of the Council of Better Business Bureaus. The crux of both complaints was misleading video content.

The J. Walter Thompson USA/Detroit commercial for Ford Motor Co. intermixed scenes of two-wheel and four-wheel drive trucks being driven over rough terrain and, although supers pointed out that 8.8 per cent financing was available only on the two-wheel drives, the inclusion of four-wheel drives in the commercial was still considered misleading.

Meanwhile, in a Geers Cross Advertising commercial for LJN Toys' Motorized Voltron Giant Commander, use of animation in conjunction with display of the toy was considered misleading. The toy was engaged in a battle with several animated characters, appearing to bisect one with a lance and to hit two others with a laser-like special effect. The enforcement organizations Children's Advertising Review Unit, although agreeing that children's understanding of special effects should not be underestimated, noted still that the distinction between fantasy and the real-life capabilities of the toy was blurred.

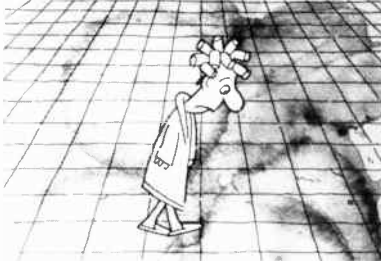
Burger battle shifts

Burger King outsizzled McDonald's in the third quarter of this year, reversing the comparative rankings shown a quarter earlier in research of audience acceptance of TV commercials. Video Storyboard Tests/Campaign Monitor, a syndicated service that tracks the performance of advertising campaigns, showed Burger King jumping from seventh position in second quarter rankings to third spot in the July-September quarter. McDonald's dropped from third to fifth, according to findings based on over 6,000 interviews asking consumers to name the most outstanding commercials they had seen.

The Burger King coup was attributed to the appearance of seven show business celebrities to pitch the "bigger burger." Mr. T's appearance was considered the highlight of the campaign.

Selling Commercials

Armstrong Flooring • Kalish & Rice



GIFFORD ANIMATION, New York

Cedar Point • Marc and Company, Inc.



BANDELIER INC., Albuquerque, N.M.

Ciba-Geigy



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Honeynut Cheerios • Dancer Fitzgerald Sample



KCMP PRODUCTIONS LTD., New York

KVVU • Carson Communications



BANDELIER INC., Albuquerque, N.M.

Philip Morris International



DOLPHIN PRODS., N.Y. COMPUTER ANIMATION

Voltron LJN Toys • Gross, Inc.



KCMP PRODUCTIONS LTD., New York

WALA-TV • Mobile, Alabama



I F STUDIOS, New York

Commercials (continued)

Accutrim diet pills appeared in the top 10 for the first time with two commercials, "Nighttime/Refrigerator" and "Sundae," making this the only over-the-counter drug besides Alka-Seltzer to appear in the top 10 during the past eight years. Also appearing on the list for the first time are Bartles and Jaymes wine cooler and French's mustard with "Be Good to Your Food."

Pepsi-Cola and Miller Lite respectively continued in first and second positions, which they held both a quarter earlier and a year ago. Coca-Cola stayed in the fourth spot, which it held in the second quarter. Jello-O moved from 11th to sixth and Budweiser Light from ninth to seventh.

'Santa Claus' tie-in

Kodak's disc cameras are being tied in with *Santa Claus—The Movie* in a holiday TV campaign from J. Walter Thompson, New York. The 30-second commercial, "Elves," utilizes scene situations and elf characters featured in the Tri-Star Pictures film. It takes viewers to Santa's workshop, where disc cameras are among the gifts being packed. A tie-in tag reminds viewers to "See more great scenes like these in *Santa Claus—The Movie*."

Linda Kaplan was JWT creative director for the spot. Others on the agency team were Jacques Borris, associate creative director/art director; Jim Herbert, copywriter and Joe Famiglietti, producer. Harry Page served as producer for Messenger Page, London, and David Lane, who directed the shoot for Messenger Page, was also assistant director of the movie.

Two-tiered creativity

Shaller Rubin & Winer capitalized on its original creative input in a 10-second commercial for Mateus wines. The focal point of the commercial is the gift packaging the agency had already created for Sogrape U.S.A., direct sales and marketing agency for the wines.

In the spot, Mateus' readily identifiable wine bottle drifts through the air and into its own designer shopping bag, emphasized with a distinctive blowup of the Mateus palace featured on the wines' labels. The bottle and bag float down to rest on a table, where they join Mateus' lineup of 14 different holiday gift packages.

The campaign runs through the Christmas season, airing around network newscasts and during other primetime periods in major markets nationwide. The spots were produced un-

der the direction of Mike Reid, Shaller Rubin & Winer's creative director, and Pete Noto, associate director.

Rosy complexion

A rose opening up to show its natural beauty and the sensuous look of water droplets falling on the flower's petals created the imagery in an SSC&B: Lintas USA commercial for MoistureWear Make-up from the makers of Cover Girl. The point being made was that the same moisture that keeps a flower fresh keeps a woman's face fresh and beautiful all day.

Jimmy Moore of James Moore Productions used complex high speed, stop action and photosonic photography to film the rose opening up. In the event that less than a perfect flower opened up, dozens of roses were kept on standby.

The campaign was initially set for daytime network shows *All My Children* and *One Life to Live*, followed by such primetime shows as *The Insiders*, *Shadow Chasers*, *Knots Landing* and *Dallas*. The creative team was led by SSC&B executive creative director Lynn Giordano.

Kirk Douglas ad debut

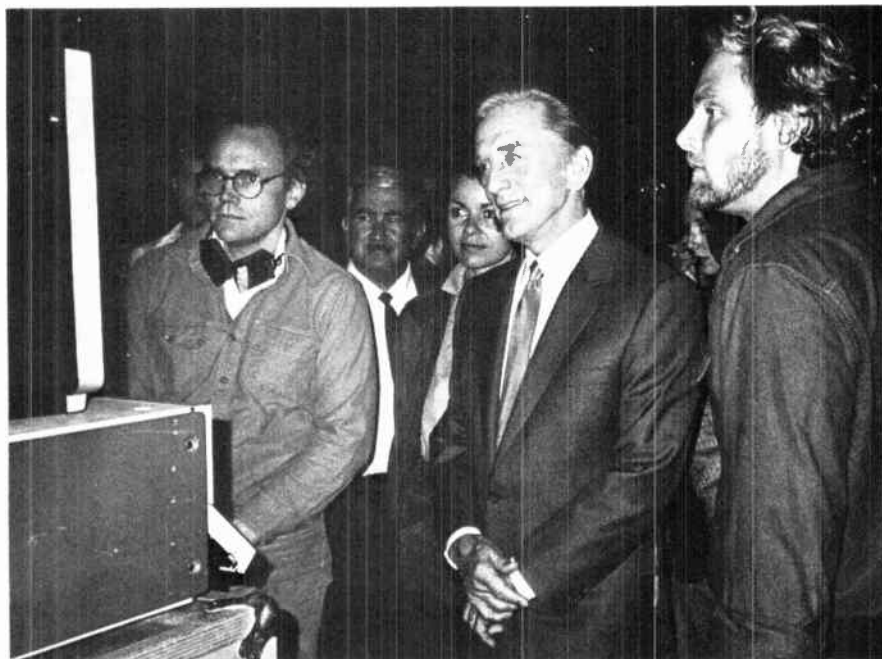
Actor Kirk Douglas appears in his first outing as a corporate spokesman in a major campaign by Sperry Corp. to establish its prestige as a manufacturer of a full line of electronic information sys-

tems, including computers and aircraft guidance systems. Some 500 spot announcements already have been secured for the first flight, which runs through the first quarter of 1986.

In the commercials, created by Lewis, Gilman & Kynett, Philadelphia and produced by Associates & Nadel, Douglas gradually appears from the background as his familiar voice relates the Sperry message to the location where the commercial is shot. Coming down the steps of the Capitol in Washington, he points out that 31 governments have agreed on the power of Sperry computer systems to make government manageable. In another spot, his voice echoes throughout a massive aircraft hangar as he says, "Sperry technology has set a standard for anything that moves on land, sea or air . . . You know, a lot of people consider Sperry a safe choice. You don't know how right they are."

The commercials will appear on evening, late night and early morning network news, *The Tonight Show* and such primetime programs as *Monday Night Football*, *NFL Football*, *College Football*, *60 Minutes* and *20/20*. Cable network buys include CNN, ESPN, USA Network and Arts & Entertainment Network.

The campaign will include spot buys in markets where Sperry has a significant presence, such as Philadelphia, Washington, Minneapolis-St. Paul, Phoenix and New York. Future plans call for support from print ads and radio commercials.



Kirk Douglas watches the monitor after taping spots for Sperry Corp. With him, l. to r., are Carl E. Casselman, executive vice president and executive creative director of Lewis, Gilman & Kynett; Jax Lowell, LG&K vice president—creative director; and Michael Butler, Associates & Nadel director.

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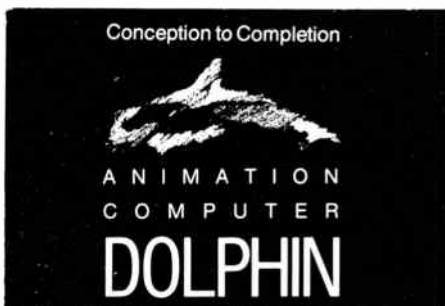
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Commercials (continued)

CBS on health kick

The CBS/Broadcast Group will begin its newest public service campaign January 1, centering on a range of health issues. The campaign will run on the CBS television and radio networks and on CBS owned radio and TV stations.

Subjects will include pregnancy, physical fitness, AIDS, mental illness, drug abuse and nutrition. As part of the campaign CBS is accepting its first PSAs from the American College of Obstetricians and Gynecologists (TV/RADIO AGE, November 11). Other organizations supplying spots are the American Cancer Society and the President's Council on Physical Fitness.

Says Gene F. Jankowski, president of the CBS/Broadcast Group, "This country is facing many significant health problems, such as unintended pregnancy, substance abuse and AIDS. Broadcasters have the unique ability to provide vast numbers of people with resource information about them."

Juicy holiday theme

Slice, through a J. Walter Thompson/New York campaign, is angling for its own big slice in one of the year's biggest lemon-lime soft drink usage periods. The campaign, running on spot television in conjunction with Slice bottlers through the New Year's period, uses a wintry holiday setting.

Augmenting the established theme, "We got the juice," are fast-moving, splashy visuals, for which the brand has become known, interspersed with seasonally-themed vignettes. For example, three snowmen each hold a lemon-lime soft drink, but only the Slice-bearing snowman smiles.

Introduced last year by Pepsi-Cola USA, Slice has so far attained 75 per cent national distribution and has captured about 3-4 per cent of the soft drink market where it is available. At JWT, Linda Kaplan and Greg Weinschenker served as co-creative directors. Others on the JWT team included Michele Lowe, copywriter and Guy Winston, art director. Pamela Maythenyi was agency producer, and Julian Cottrell directed for Berkofsky Barrett of New York.

Honeywell corporate

Honeywell computer, communications and control systems are shown in operation at NASA, the U.S. Senate and a law enforcement agency in a corporate campaign through Quinn & John-

son/BBDO, Boston. The two-month, multimillion dollar campaign consists of a 60 and two 30s to appear on local and network news and information programming including *The Today Show*, *Nightline* and *American Almanac*.

The 60 features vignettes of Honeywell working with customers from a variety of industries to solve problems. Included are NASA, where computers provide on-board navigation and launch controls for the space shuttle program, and factory automation solutions at Harley Davidson.

One 30 features Sen. Ted Stevens (R-Alaska) while focusing on Honeywell's office management system used in the Senate. The other shows a law enforcement agency using the system to speed paperwork needed to generate documentation for a search warrant.

Agency creative team included Paul Regan, executive vice president/creative director and Chris Lincoln, copywriter. The campaign was directed by Fred Petermann and produced at Petermann/Dektor, Los Angeles.

Color teenagers pink

The color pink, described as being somewhere between innocence and not, is used in combination with still photos of teenage girls to set the tone for a W. B. Doner & Co. campaign for Love's Baby Soft fragrance. Marketed by Chattem, Inc., the fragrance is directed to 12-17-year-old girls.

The 30- and 15-second "What Is Pink" commercials were produced from over 400 black-and-white photos taken by a motor driven 35mm camera. The photos show teenage girls primping, flirting, listening to records, talking on the phone and generally having fun.

The only words spoken in the spot are, "What is pink? If white is innocence and red is not, Love's Baby Soft is somewhere in between."

Color was added selectively to each photo by air brush and transferred to film under an Oxberry animation stand. A month after the first shot was taken, the final transfer to tape and editing was complete.

Debbie Karnowsky, vice president, associate creative director, headed the Doner team. Direction and photography were under Steve Hulen of Hogarth Films.

Music video soft-sell

Campbell Soup Co. is bridging the gap between commercials and music videos with a two-minute music video that

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also serves as a public service message and incorporates Campbell's logo. Designed to premiere on MTV: Music Television, "Live It Right" conveys the benefits of good health, good nutrition and a healthy mind through lively dance movement set to a pulsating rock score.

Turning to its agency for Chunky Soups, BBDO, the soup company got a video with choreography by Cynthia Gregory, prima ballerina of the American Ballet Theatre. The rock score, written by Barry Finito, was performed by a local New York rock band, On the Edge. The shoot took place at Muhlenberg College outside of Allentown, Pa.

The video was produced by BBDO's Video Development Group and directed by Richard Romagnola, VDG's senior vice president and director of creative services. VDG is an in-house unit of the agency which handles all aspects of video tape and cable TV, including the creation, production and placement of messages.

Commercials Circuit

Jay Gold Films editor Gary Sharfin had his challenge in a 30 for Florida Citrus Growers and Dancer Fitzgerald-Sample. The spot opens with an intense closeup of orange juice pouring into a "100 per cent pure" logo. As the camera pulls back, Sharfin match dissolved from the orange juice whirlpool to the package shot and the Florida seal. "One of the toughest parts of this job was to keep the colors pure," Sharfin reports. "The green logo kept bleeding into the orange juice, so we had to bring it [the green] on much slower to keep the colors distinct."

Editel/Chicago edited two 60s and four 30s for Coors beer featuring St. Elsewhere star Mark Harmon as spokesman. The commercials were transferred from film to tape at Editel by colorist Pete Jannotta. In addition to handling all post-production, Editel also provided ADO effects. Melvin Sokolsky directed for Sunlight Pictures. David Moeller was copywriter/creative director for Foote, Cone & Belding, and Linda Wolfe produced.

Stan Dragoti of EUE/Screen Gems directed a 30 for Ralston-Purina's Tender Vittles, starring comedian Flip Wilson. In the spot, filmed at EUE's Burbank studios, Wilson says, "Cats aren't really that hard to please. You've just got to show 'em who's boss." He concludes, "Boss, your dinner's ready—and it's Tender Vittles." The spot was created by Wells, Rich, Greene, New York. Another spot directed by Dragoti, for Cherry Coke, has a time

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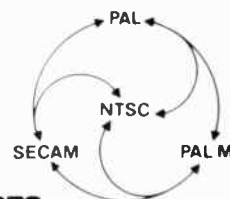
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Commercials (continued)

traveler taking the idea for the soft drink from the '50s to the '80s. The spot was filmed for SSC&B, New York at southern California's Leo Carrillo Beach and at EUE's Burbank studio lot. Meanwhile, EUE's **Mike Elliot** directed a 30 for Nostrilla, a nasal pump spray from Boehringer Ingelheim. High-speed photography was used to demonstrate the advantage of the metered-dose spray. The commercial was created by the new Consumer Health Care Group of **Klemtner Advertising**, division of **Saatchi & Saatchi Compton**.

Scott Ross has been named president of **One Pass, Inc.**, San Francisco. Formerly senior vice president/general manager, he will now assume responsibility for all facilities and services. Meanwhile, One Pass has entered cooperative research and development efforts with **Aaton**, film camera manufacturer. To bridge the gap between film and video, One Pass will coordinate its exclusive FT and FTF systems of electronic cinematography with Aaton's Film Data Track film coding process. Says One Pass chairman **Steve Michelson**, "Aaton's Film Data Track will interface with FT and FTF in a number of ways, offering new options to producers. One day script notes will be generated on a lap computer and stored on the film itself. With 81 bits per frame available outside the picture, this data base can be used to consolidate all aspects of filmmaking right on the film."

Recent repeat business at **Silvercup Studios**, Long Island City, N.Y. included **Hudson Films** with a Michelob 90th anniversary spot, **Tony Ficalora Productions** for Red Lobster, **Danza Productions** with Dannon Yogurt, **Linder-**

man Films for another Aquafresh tooth paste spot and **B.F.C.S. Productions** for Kentucky Fried Chicken. Meanwhile, **Lofaro & Associates** brought an elephant to Silvercup's 14,000 square foot stage 1 for a two-week shot for **Grey Advertising** and Jif peanut butter. In the process of building its own cafeteria for visiting crews, Silvercup may have gotten some inspiration from the salad bar built for Ponderosa Restaurants' "Hot Spot" salad bar commercial. **Murray Bruce of Metzner, Bruce, Mitchell** directed the shoot for **Kenyon & Eckhardt**.



Getting ready for action is director **Barry Abrams, r.**, of **DuRona Productions**, who prepares a young actor for his encounter with wrestler Paul "Mr. Wonderful" Orndorf in a spot for the **Hulk Hogan Workout Set**.

Surprise visits from wrestling superstars are the centerpiece of commercials done for two LJM products by **DuRona Productions** producer **Nikki Abrams** and director **Barry Abrams**. In the 30 for the Hulk Hogan Workout Set, a young wrestling fan admires the posters of his favorite wrestlers and wonders out loud how they have developed their muscular bodies. At that point, Paul "Mr. Wonderful" Orndorf crashes through the wall and intro-

duces him to the workout set. A similar approach, this time with Iranian wrestler The Iron Sheik, was taken for LJM's ThumbWrestlers, small replicas of famous wrestlers operated on a child's thumb. **Geers Gross** is the agency.

Iris Films director **Cosimo** used his background as a still photographer in a Trio for Parker Brothers' board games, Risk, Clue and Sorry. For the shoot for **HBM/Creamer**, Boston, Cosimo prepared stills of virtually every frame in the spots so that, when he began filming in his midtown Manhattan studio, everything fell into place. Lighting also played a critical role in the tight, highly graphic shots of players' faces.

"Tropical, romantic" shots of fresh fruit, a pina colada and a strawberry daquiri provided the impetus for a 30 directed by **Mike Schrom** for **Griner/Cuesta & Associates** and **The Marschalk Co.** The advertiser was Coca Cola Foods, introducing its frozen concentrate Bacardi Tropical Fruit Mixers. Use of real fruit was the selling point.

"Competition" is one of a series of spots edited by **Startmark's** Jim Tatum for AT&T and **McCann-Erickson**. In this commercial, two businessmen sit opposite each other in swivel chairs against a stark background. A nearby phone provides suspense in their staring match while a voiceover wonders which one will be smart enough to beat the competition and take advantage of AT&T's long-distance services. Tatum's final cut, to an empty chair, tells the story. **Stu Hagmann** directed out of **H.I.S.K. Productions**.

Director **George M. Cochran** handled a spot for **Norelco** and **McCaffrey & McCall** where lighting played a critical role. In the promotion of three new steam irons, the 30 opens with an iron gliding in from space onto a shirt on an ironing board landing pad. Cochran used special lighting to show the steamy landing and to highlight the iron's design. One of the reasons **George M. Cochran Film Productions** was chosen for the job, according to **Carl Christie**, the agency's senior vice president and creative director, was its lighting capabilities.

Jon Francis Films wrapped a three-day shoot in Marin County, Calif., that resulted in four 60-second spots for Charles Schwab, the discount brokerage house. **Jon Francis** directed for Schwab's in-house advertising department, **CRS Advertising**.

Dana Fuller of **Dana Fuller Manufacturing** helped **Group One Productions**, indoors and out, on a project for Toyota. Shooting at his Richmond, Calif. facility, Fuller created a showroom on his soundstage and used his large yard to simulate a dealer's lot.



Digging in for a salad bar commercial for Ponderosa Restaurants, two child actors are directed by **Murray Bruce of Metzner, Bruce, Mitchell** on Silvercup Studios' Stage 1.

BARTER'S IMPACT

Debate continues over its effect on spot TV/147

SELLER'S OPINION

Tv's 15-second spots enhance radio/151

MEDIA PRO

Next year will be 'tough' one for clients/154

TELEVISION/RADIO AGE

Spot Report

December 9, 1985



THE REAL GHOSTBUSTERS

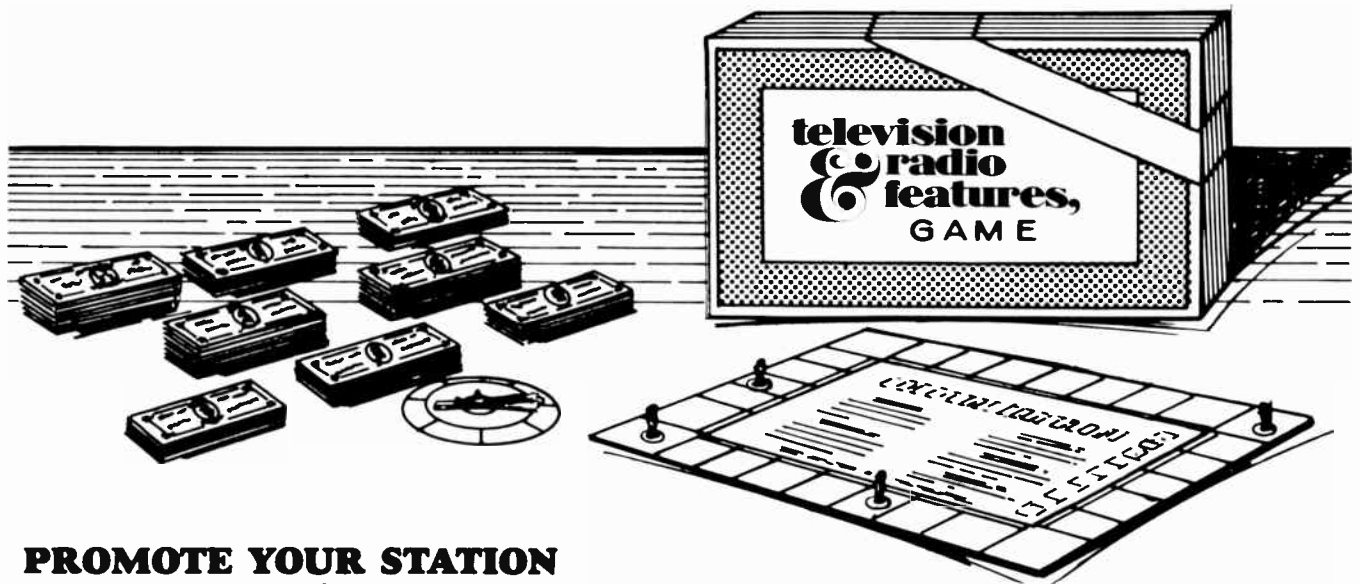
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Spot Report

Controversy over barter's impact on spot continues

Some rep executives agree with the basics of the new "white paper" on barter syndication out of Lorimar-Telepictures that asserts once again that barter's negative impact on national spot is "mostly indirect, very small, and far outweighed by the benefits it brings to stations." But most find that it "tells only part of the story."

The L-T presentation makes the following points:

- The spot TV market isn't soft (because of barter). Billings were up 13 per cent in '84 and will be up 8 per cent this year, while network sales are expected to rise only 3 per cent.
- Many forces determine the growth or decline of any ad sector. Among those operating in recent years are (1) added network inventory, (2) split 30s, (3) cable advertising and (4) new independent stations.
- Barter is an alternative to network, not spot.
- Barter has fueled badly-needed first-run syndication production.

Takes inventory. Harry Stecker, senior vice president at Petry Television, and moving force behind Petry's pilot study, *The Impact of Barter/Cash Barter Programming on the Local Marketplace*, calls the white paper "one more example of how the syndicators protest too much when faced with the obvious: that barter does affect spot, and it does take too much inventory out of the spot marketplace."

At Seltel, executive vice president Gordon Hastings sees television ad dollars "as a stream of revenue." He explains that, in most cases, an advertiser's first consideration in allocating his TV dollars is network, then second, in a growing number of cases, comes barter. "It's only common sense that fewer dollars are left over for a spot overlay or spot fill-in for the network buy."

Browning Holcombe, executive vice president at Independent Television Sales, agrees that "It's true that barter affects network budgets, but it would be naive to think that spot goes untouched. Television is budgeted as television. When the networks are sold out, spot explodes. When network inventory is open, spot is depressed."

Stecker adds that the white paper "tries to make the independents look like the bad guys who took dollars from affiliates. But the facts are that every time a new independent enters what had been a three station market it's brought new dollars into that market: new kid dollars, new paid religious dollars, new

direct response dollars—plus corporate packaged goods dollars that the three affiliates had been turning down.

Adds ITS's Holcome: "What's important is not what barter does or does not do to spot. What's important is what's in a station's best interest."

Spot TV's leading spenders

The big three spot TV categories so far this year (through September) among the 228 basic product/industry categories measured by BAR are auto dealers associations, \$249,360,600; carbonated soft drinks, \$173,916,000, and beer and ale, \$130,158,000. The same three led the third quarter billings leaders (see top 10 below). In addition to auto dealer associations, factory money for imported cars was the eighth biggest spot TV category during the July–September period, far above the factory money total for domestic autos—\$19,027,900.

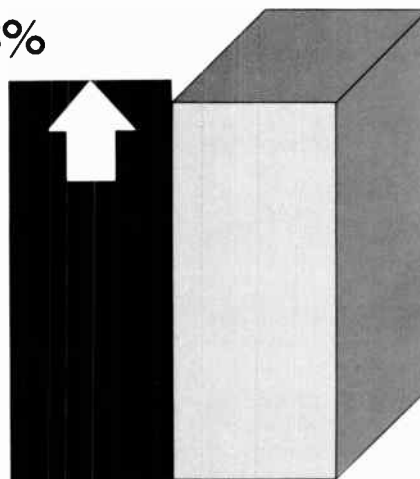
Top 10 spot TV basic categories, third quarter, '85 (000s)

Auto dealers associations	\$83,180.2
Carbonated soft drinks	70,862.9
Beer & ale	54,581.7
Long distance services	43,551.0
Cereals	34,440.5
Magazines, newspapers, other media	33,895.3
Games, toys, hobbycraft	32,559.9
Passenger cars, imported	31,830.2
Meats, poultry, seafood	25,973.0
Candy & gum	25,604.2

September

National spot business

+4.8%



1984: \$406.0

1985: \$425.5

Complete TV Business Barometer details p. 52

Spot Report

Campaigns

Alberto-Culver Co., TV, RADIO
Draper Daniels Media Services/Chicago

MOUSSE HAIR CARE PRODUCT is using television to reach women and CONSORT is on radio to reach men. The radio advertising is scheduled for 11 weeks and started in mid-November. The two to four weeks of television broke in early December in a select lineup of eastern and midwestern markets.

American Dairy Association, RADIO
D'Arcy Masius Benton & Bowles/Chicago

HEALTHY HOLIDAYS are being promoted via three weeks of radio starting in early December in a long list of southeastern markets. Preferred demographic is women 25 and up.

American Telephone & Telegraph Co., RADIO

N W Ayer/New York

LONG DISTANCE is being advertised for four weeks that started in late November in a select but nationwide spread of radio markets. Buyers set schedules to reach both men and women 18-plus.

Beatrice Companies, Inc., RADIO
Zechman & Associates/Chicago

SALAMI is being recommended for four weeks that started in early December in a nationwide list of larger radio markets. Negotiators set their sights on women 25 and up.

E.I. Du Pont de Nemours & Co., RADIO
BBDO/New York

THERMAX LINING is set for four weeks of advertising that commenced

New package

The new 10-second television commercial out of Shaller Rubin & Winer for Mateus wines and its new holiday packaging is appearing in the top 10 markets. Bob Storch is overseeing the buying operation aimed at adults and airing from the week before Thanksgiving through the Christmas season. Placement is in news and primetime, and the client is Sogrape U.S.A., the direct sales and marketing operation in this country for parent company Sogrape Portugal, producers of Mateus rosé, red and white wines.

in mid November in a long and nationwide lineup of radio markets. Media plan calls for reaching adults.

The Jos. Garneau Co., TV
D'Arcy Masius Benton & Bowles/New York

CELLA WINE is being pitched for six weeks during the holiday period in a fair selection of southeastern television markets. Buyers worked with fringe, prime and weekend inventory to impress young adults.

Orion Pictures, TV
Foote, Cone & Belding/Los Angeles

VARIOUS MOVIES are sharing 13 weeks of fourth quarter spot appearances that started in early October in a long and coast-to-coast lineup of television markets. Media plan calls for targeting various age brackets, from 12 to 54, depending on release.

Pabst Brewing Co., RADIO
The Pitluk Group/San Antonio
VARIOUS BEER LABELS are being featured via six to eight weeks of radio advertising that started on various November air dates in a long and nationwide list of markets. Target audience is men 18-plus.

Sears, Roebuck and Co., TV
Ogilvy and Mather/Chicago
VARIOUS ITEMS are sharing 10 to 13 weeks of fourth quarter spot inventory in a nationwide selection of larger television markets. Negotiators concentrated on news and fringe placement to reach adults 18 and up.

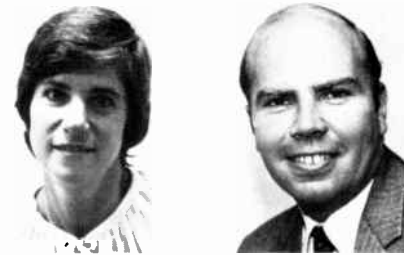
Van Munching & Co., RADIO
SSC&B: Lintas Worldwide/New York
HEINEKEN BEER is scheduled for four weeks of advertising that started in late November in a long and coast-to-coast list of radio markets. Target audience is young males.

Wohl Shoes, TV
Tatham-Laird & Kudner/Chicago
FAMOUS FOOTWEAR SHOE STORES are using four weeks of spot exposure that started in mid-November in a select but nationwide list of television markets. Media worked with a full range of dayparts to impress women 18 and up.

Zayre, TV
Ingalls Associates/Boston
DISCOUNT DEPARTMENT STORE CHAIN is promoting Christmas for four weeks that started in late November in a good many eastern and southeastern television markets. Buyers used the full range of dayparts to reach women 25 and up.

Appointments

Agencies



Peggy Green and **Jack H. Irving** have been named to the board of directors of Dancer Fitzgerald Sample/New York. Irving is senior associate media director and chairman of the Media Plans Review Board. Green is senior vice president, senior associate media director, and president of DFS' Program Syndication Services. Both executives joined DFS in 1969.



Peter Stassi (above) and **Michael Hedge** have been elected senior vice presidents of BBDO in New York. Hedge joined the agency in 1977 as a planner and is now an associate media director. Stassi came aboard in 1978 as an associate buying director and is currently director of local broadcast buying for the agency.

In the news

Honeywell's new campaign created by Quinn & Johnson/BBDO, Boston, and running during November and December, is designed to show how the company works with customers in both industry and government to achieve business objectives by application of Honeywell computer, communications and control systems. The multi-million dollar campaign broke November 4 and followed a "Honeywell in the news" media strategy to "deliver more viewers with better efficiencies than other traditional high-tech television advertising environments such as sports," says media vice president Ron Tomashkin. Thus the spots are airing on both local and network news and information programs including *Today*, *Nightline* and *American Almanac*.

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GHOSTBUSTERS**



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A subsidiary of Tribune Broadcasting Company

Advertising Sales: (212) 557-7800
(312) 222-4412

© 1985 Filmation



Nancy Sullivan has joined Rizzo, Simons, Cohn in Boston as vice president, director of media services. She moves in from Kenyon & Eckhardt, Boston, where she had been senior vice president, media director, and before that she had been vice president and media director at Wilson, Haight & Welch in Hartford.

Lois Levine has joined Diener/Hauser/Bates as senior media buying supervisor for the East Coast. She had been a senior buying supervisor at Wells, Rich, Greene.



Teresa L. Gioia has joined Innis-Maggiore-Olson Advertising in Canton, Ohio as a media analyst. She was formerly assistant to the media director at J. Walter Thompson, Pittsburgh.

Damian Pezzano has been elected a vice president at BBDO. He came to the agency in 1980 as a senior applications analyst in the research department, left in 1981, but returned last year as associate director of the department.

Nancy McConnell has been appointed a media supervisor at Bozell & Jacobs in Chicago. She reports to **Patrick McKeon**, senior vice president/director of media, and oversees the agency's Beatrice account.

Patrice T. Masotti-Abernathy is now a media planner with Liller Neal, Inc., Atlanta. She moves in from Cargill, Wilson & Acree and before that had been with McCann-Erickson and with J. Walter Thompson.

Julie Benedict and **Teresa Voss** have been named media supervisors, each heading one of the two new broadcast negotiating units set up by W. B. Doner & Co., Southfield, Mich. Voss recently returned to the agency from the sales staff of WWJ/WJOL(FM) Detroit. Benedict joined Doner six years ago.

Mary Beth Gowdey has joined Foote, Cone & Belding as a media planner on the agency's Frito-Lay business. She comes to FCB from a planning post at Saatchi & Saatchi Compton.

Media Services

Laurie Horgan has been promoted to project manager, and **Lea Diederich** was promoted to negotiator at Gardner Advertising's Advanswers Media/Programming, Inc. in St. Louis. Diederich joined Advanswers last year and buys for Monterey Jack's, Monsanto, and for Ralston Purina brands. Horgan came to the company in 1982, and her responsibilities include planning for Southwestern Bell Publications and Ralston Purina brands.

Deborah McPartland has joined Cash Plus, Inc. in Minneapolis as a broadcast negotiator. She had been buying for The Haworth Group in Minnetonka.

Representatives

Bill McHale has been promoted to executive vice president, chief operating officer of Selcom Radio. He rejoined Selcom in May from Republic Radio and now steps up from senior vice president, Eastern Division manager.



Lucille Luongo has been named vice president, corporate relations, of Katz Communications. She came to Katz in 1978, was promoted to director of communications services in 1981 and now steps up from director of corporate relations.

Deanna (Dee) Harris is now San Francisco regional manager for Torbet Radio. She had been national sales manager of KCBS San Francisco, and before that had been an account executive with CBS Radio Spot Sales.

fore that had been an account executive with CBS Radio Spot Sales.



Judith Brandt has joined Weiss & Powell as San Francisco regional manager. She moves in from the sales staff of KLOK AM-FM San Francisco-San Jose.

Bill Burke has been named group sales manager for Petry Television's Thunderbirds sales team. He joined Petry in 1980 and now transfers from the rep's Chicago sales office.

Jean McCrann has been promoted to research manager of Sales Team B-1 at MMT Sales, New York. She steps up from assistant manager of research for Team A-1 and reports to **Al Cannarella**, vice president and director of research for the rep.

Mira Simon has been appointed an account executive with the Los Angeles office of Eastman Radio. She moves in from KHJ/KRTH(FM) Los Angeles, and before that had been with Western International Media.

Laraine Tomassi is now an account executive with the Atlanta office of Independent Television Sales. She was formerly with Avery-Knodel Television.

Boyle bows out

Frank Boyle will retire as board chairman of Eastman Radio, Inc. at the end of December. After 27 years in Eastman harness, says Boyle, "It's time for me to turn over the keys to Jerry Schubert, Carl Butrum, Dave Recher and their executive team, with the full support of Bill Burton."

Boyle recalls that the rep company's founder, Bob Eastman, "set the pattern when he reached 60, which I hit last month, and turned over the reins to me. This changing of the guard will now permit Jerry Schubert to announce his clear cut corporate game plan for the long haul, with his new management team in place."

As for his own future plans, Boyle says they "include looking into the station brokerage field."

Charles Fleming, Jr. has joined the sales staff of Katz Radio in New York. He was formerly a district sales manager for the Sunset Corp. in Calhoun, Ga., and is a graduate of the Antonelli Media Training Center.

Kevin Cassidy has joined Republic Radio as an account executive in its Los Angeles sales office. He moves in from Arbitron, where he had been a client service representative in Los Angeles.

Monika Alexanko has been appointed an account executive with the Los Angeles office of Petry National Television. She had previously been selling for Avery-Knodel Television, and before that had been with the sales staff of WKJG-TV Fort Wayne.

Marcia Woodward has been named an account executive with the Chicago office of Katz Independent Television. She moves in from TeleRep, and at Katz is assigned to the Sabers sales team.

Robert N. Russo has been appointed an account executive at Seltel, Inc. in New York. He joined Seltel in early 1984, is a graduate of the Antonelli Media Training Center and now steps up from senior research analyst to sell for the Independent Rangers team.

Stations



Paul Niedermeyer has been named general manager of KVEA-TV, the new Spanish language television station in Los Angeles. He had been general manager of KSCI-TV, also Los Angeles.

Stephen T. Joos has been appointed vice president and general manager of Cox-owned WIOD/WAIA(FM) Miami. He was most recently vice president and general manager of WVKO/WSNY(FM) Columbus, Ohio, and before that was president and general manager of WIZE Springfield, Ohio.

James Harmeyer has been named president of Blair Broadcasting of Oklahoma, licensee of KOKH-TV Oklahoma City, and general manager of KOKH-TV. He joined the station in June and now steps up from general

One Seller's Opinion



Rep says TV's 15s make radio look even better

Kaufman

My dates may be a little bit off, but I remember back in the late '60s and early '70s when the "standard" commercial length on both radio and television was a 60-second minute. Sometimes advertisers would buy 60s and run piggyback commercials, in effect getting 30s for one half of the minute rate. Each brand would be charged 50 per cent of the cost of the time.

Somehow, the major advertisers exerted enough pressure on the television networks and local stations over the years to where the standard commercial length became 30 seconds (at half the minute rate). I remember the agencies revelling in the fact that they had won the battle, and could now get "solo" 30s for the same percent of the minute rate they had been paying for piggybacks. They really didn't want to admit that the rates for solo 30s had actually stayed the same—about 80 per cent—and that they were doubling that rate for the now less common 60.

Everyone believed that this would soon happen in radio also, but they were wrong. Radio recognized that what this had done to television was add clutter. The amount of commercial time running per hour on the networks and local stations had remained the same. The only thing that had changed were the number of units. The pressure was on and eventually the line radio networks buckled and started selling 30s at half the minute rate.

While all this was happening, FM—more-music radio, was getting stronger and stronger. FM stations ran fewer commercial minutes and units than their AM counterparts and didn't buckle under the pressure of the advertisers. AM stations, still proud and strong, were not going to change either. If anything, they were going to have to reduce their commercial load to better compete against the FM band.

Radio stations decided to take a strong stand and avoid the clutter that had infiltrated television. In fact, if anything, radio has gone in the opposite direction. Stations have become so protective of their on-air sound that unit pricing is becoming more popular. In spot radio today, 30s are generally anywhere from 80 to 100 per cent of the minute rate. Minutes are still the standard commercial length that allows an advertiser a real opportunity to sell his product, while at the same time avoiding clutter.

While we on the radio side of broadcasting dig in our heels to make our medium strong and better for our advertisers (that is why we're in business), television is buckling to pressure again. I chuckle to myself when I read that the TV networks will be starting to sell solo 15s. Thirties weren't small enough. Advertisers started running two 15s in a 30-second spot, and now they'll be able to buy solo 15s. Again, more clutter, and I'm sure less effectiveness for the advertisers.

I know radio will stand its ground to make sure that it remains an effective and relatively uncluttered medium. Sure, we are in business to make money; but not at the expense of our advertisers. We want our medium to work for them so they'll come back for more. Radio gets a small slice of the broadcast advertising pie, but hopefully, by being more effective and less cluttered, we can begin to get a bigger piece of that pie.—**Dave Kaufman**, vice president, Eastern divisional manager, Major Market Radio

sales manager to succeed **David E. Murphy**, executive vice president of John Blair's Television Station Division and vice chairman of the board of Telemundo Inc., who has moved to San Juan, P.R., as chief operating officer of Telemundo.



Vincent A. Gardino is now general sales manager for WOR New York. He comes to the station from Selcom Radio where he had been executive vice president and chief operating officer, and before that he had been with the ABC Radio Networks.

Kennen Williams has been named general sales manager of KPIX(TV) San Francisco. He transfers from WBZ-TV Boston, also a Group W station, where he had been national sales manager.

Nancy Vaeth has been named general manager of Susquehanna Broadcasting's WFMS(FM) Indianapolis. She transfers from the company's KLIF/KPLX(FM) Dallas-Fort Worth, where she had been general sales manager.

Stephen Seplowe has been appointed vice president and general manager of WROW AM-FM Albany-Schnectady-Troy, and **Jeff Salkin** advances from

New partnership

WSEE-TV Erie, Pa., is under new ownership—that of employees and officers of television rep MMT Sales, Inc. The station has been owned by an MMT subsidiary, SCS Communications of Erie, but the ownership was converted to a partnership "because MMT wanted its people to participate in station ownership." The new partnership, Erie Broadcasting Partners, is headed by general partners Jerry Montgomery, the station's general manager, and Dan O'Kane, MMT's vice president, finance. The other limited partners are MMT's Garrett Scollard, Jack Oken, Ted Van Erk, Jr., Charles Lizzo, Jon Gluck, Neil Kennedy, Roger Goldhamer, Dolores White, Elaine Linker, Alfred Cannarella, Thomas Rice, Karen Schmidtke, Larry Vanderbeke and Maureen Boylan.

account executive at JAG Communications' WLKW AM-FM Providence to become general sales manager at the Albany stations.

Greg B. Pittman is now national sales manager at KTXA-TV, also Dallas-Fort Worth, and before that had been with the sales staff of KLUV(FM).

Cristina Schwarz has been appointed national sales manager/East Coast for WSCV-TV, John Blair's Spanish language television station in Miami. She was formerly an account executive with Young & Rubicam's Bravo Hispanic marketing division, and will now work out of Blair's New York office and cover East Coast agencies.

Patricia Shoemaker has been named national sales director-senior account executive at KSL-TV Salt Lake City. She joined the station in 1968 and has most recently been producer and hostess of Spotlight Five.

Steve Parrott has been promoted to national sales manager for WJKA-TV Wilmington, N.C. He moves up from account executive for the CBS affiliate.

Daniel F. McTigue has been named national sales manager for WTOP Washington. He steps up from account executive to succeed **Jerry Cave**, now local sales manager for WTOP.



Richard Jones has been promoted to local sales manager of KBHK-TV San Francisco. He had been an account executive with Blair in San Francisco before joining the station in 1983.

Judy Weber has been promoted to local sales manager for WRKR-FM Racine, Wisc. She joined the station's news staff in 1980 and switched to sales the following year.

Donna Deutschmann has moved up from retail sales manager to local sales manager at KMJM(FM) Houston. Before coming to the Amarturo station she had been selling for KYKY St. Louis.

New Stations

Under Construction

KPEJ—TV Midland, Texas; Channel 24; ADI, Midland-Odessa. Licensee, Southwest Multi-Media Corp., 6100 Corporate Drive, Houston Texas, 77036. Telephone (713) 988-3939. Billy B. Goldberg, chairman of the board; Alan Barrows, general manager. Target air date, March 1986.

Buyer's Checklist

New Representatives

Blair Radio has been named national sales representative for Midcontinent Broadcasting Co.'s WTSO and WZEE(FM) Madison, Wisc., and KXLK(FM) Wichita, Kans. KXLK airs an adult contemporary format, half current and half oldies. WTSO offers farm news and modern country music, and WZEE plays contemporary top 40 in stereo.

Independent Television Sales has been appointed national sales representa-

HCM promotes



Patrick Hillman has been appointed managing director of HCM/NY, the joint venture of Young & Rubicam, parent company of Marsteller, Inc., and Eurocom, parent company of Havas Conseil. While in his previous post as senior vice president and director of planning at HCM, Hillman helped develop an overall business plan for the new agency and "played a key role in the development of strategic thinking for the agency."

Before joining HCM, he had been senior vice president, management supervisor on the Perdue Chicken and Sharp Electronics accounts at Scali, McCabe, Sloves, and before that he supervised the Subaru business at Levine Huntley Schmidt.



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Media Professionals

Premiums for 15s seen as drag on the market



Richard Kostyra

Senior vice president, media
J. Walter Thompson, U.S.A.
New York

Richard Kostyra, senior vice president, media at J. Walter Thompson, U.S.A., predicts that 1986 will be "a tough year for clients." He notes that advertising expenditures have flattened out for most mature brands, and that this, "taken together with the absence of major new category introductions, plus the decline of advertising from such recent new categories as computers, have combined to take the cream off of the growth of ad dollars."

Kostyra emphasizes that, "We're not talking chaos by any means; but in the absence of the double-digit increases that the media have been accustomed to in recent years, they'll be faced next year with severe competition among themselves for a share of comparatively static national advertising budgets."

He observes that because of the historic inflation of media dollars, "The supply of media available today has increased dramatically. This growth includes

a growing number of independent television stations, and increased cable programming opportunities." But now, says Kostyra, all this available media "is faced with a constant-sized ad dollar pie, while the media supply exceeds demand."

Also expanding this supply "slightly," he adds, will be the 15-second commercial unit. He believes that those stations that take advantage of the 15 as a stand-alone unit, priced at 50 per cent of the 30-second rate "will bring some new advertisers into television." But he adds that, "This is the only combination of circumstances that is likely to bring new categories into television next year."

On the other hand, he says, "If stations charge 70 per cent of the 30-second rate for 15s, new categories and new products will be discouraged because, first, the value of 15s in terms of advertising impact is barely 70 per cent that of 30s. So to charge 70 per cent of the 30 second rate would totally wash out any advantage to the client. Second, the advertiser needs a break. The 15-second unit can uniquely offer him increased frequency, increased communication, and, hopefully, increased sales—so long as it is priced at 50 per cent of the rate for 30s."

In a tight sellers' market, notes Kostyra, "A premium for 15s might appear logical. But in the buyers' market we see for 1986, a premium only gets in the advertiser's way. On the other hand, 15s at the 50 per cent rate can strengthen the advertiser. This can help improve the economy sooner and, in turn, lead to increases in advertising budgets more quickly."

Kostyra also reports that JWT has "several clients interested in stand-alone 15s," but adds that, "We're advising them to pay no premiums under any circumstances, and to change media, if necessary, rather than do so. In one case, for example, our advice is to switch from spot to network, even if some waste circulation has to be swallowed in the process."

tive for KSPR-TV Springfield, Mo., and for WQRF-TV Rockford, Ill. WQRF-TV is owned by Orion Broadcasters; Telepictures owns KSPR-TV.

Katz Radio now represents KQEO/KMGA(FM) Albuquerque and WHFB AM-FM Benton Harbor, Mich. WHFB programs an MOR format, and its FM sister carries easy listening music. KQEO airs oldies, and KMGA programs Transtar's Format 41.

Masla Radio has been named to sell nationally for WKMC/WHPA(FM) Altoona and for KOPY/KDSI(FM) Alice, Texas. Both Texas stations program country music, and so does WKMC. WHPA transmits an adult contemporary sound.

Republic Radio Sales is the new national sales representative for WOYK

York, Pa. The format is nostalgia-big band.

Savalli, Schutz & Peterson has been appointed national sales representative for KPRO Riverside-San Bernardino, Calif. and for WSBS Great Barrington, Mass. WSBS offers an MOR sound, and KPRO features news, talk and sports.

Selcom Radio has added an AM-FM combination in Philadelphia to its list of client stations. The combo is WPGR, which programs "Golden Goldies," and WSNI(FM), an adult contemporary station.

New Call Letters

WMMA is the new call designation of WHOO Orlando. The CBS Radio affiliate also has a new adult contemporary musical format.

New Affiliates

Mutual Radio Network's *The News-Breakers* has added WMCA New York and KQV Pittsburgh to its affiliate lineup.

NBC Radio's Talknet has signed WFIL Philadelphia, which now gives Talknet full coverage of the top 50 markets. Addition of WFIL also brings the network's affiliate total of 244.

Transactions

WPMI Television Co., Inc. of Mobile has acquired WPMTV Mobile-Pensacola from Hess Broadcasting Corp. of Pensacola. WPMTV Television is owned by Michigan Energy Resources Co. of Monroe, Mich., William G. Evans, president of WPMTV, and Gordon Gray, former chairman of Channel 9 in Orlando.




Research, research, research...

According to Scarborough—
the highest index in New York for:
adults with household incomes
over \$75,000
adults who own coops & condos
adults who have done
post graduate work
theatergoers and dance lovers

According to Arbitron
Qualidata—

73% have a valid passport
96% dine out
77% invest in mutual
funds
86% own stocks or bonds
77% have major non-bank
credit cards
57% are 25-54 years old

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the people who have everything?
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the Station for people who have  everything.

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classical 104.3 FM

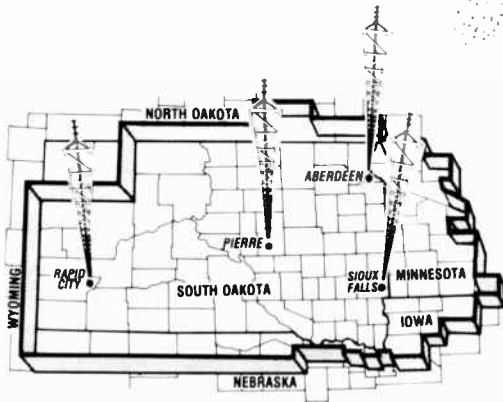
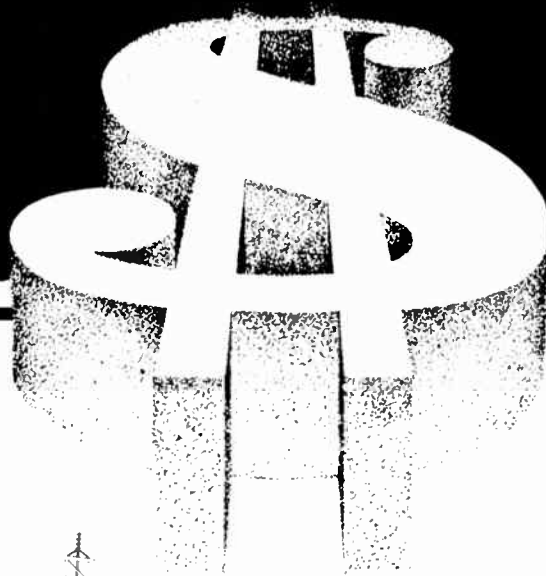
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A CBS AFFILIATE

kelo·land tv

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Represented nationally by **SATTEL** In Minneapolis by WAYNE EVANS

CableAge

Bright new hopes for pay-per-view

As addressability grows, studios and cablers eye PPV as a way to increase revenues.

C6

A renewed call for narrowcasting

An executive of an advertiser-supported network cautions against aping broadcast television.

C3

Goodwill Games draw Pepsi buy-in

Ted Turner's "private Olympics" with Soviets, set for next summer, gets major sponsorship.

C4

TNN's sales-driven urban cowboy

How Lloyd Werner went from Telerep and radio to become an advocate of the Nashville Sound (and Network).

C14

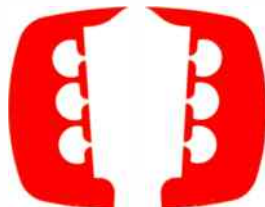


IF YOU'VE GOT THE MON-EY, HON-EY,



I'VE GOT THE TIME. _____

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local advertising, sign-on to sign-off.
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our time is your money.**



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AMERICA'S COUNTRY HOME**

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Up with narrowcasting

Narrowcasting is not a dirty word, nor will cable TV programming find its audience if it persists in seeking to imitate broadcast television.

That is the argument put forth not by one of those idealistic TV critics, but by a programming executive of one of the relatively few advertiser-supported cable networks that has broken into the black. The web is Financial News Network, and the executive is senior vice president Mark Estren. The FNN experience, Estren says, proves that narrowcasting on cable can be a moneymaker. And, he argues, the cable networks whose programming emulates broadcast formats may be "doomed to fail."

The reason, Estren says, is one of simple arithmetic: "Cable cannot compete financially in broadcast-style bidding wars for high-quality programming, and is therefore forced to offer second-choice material." What's more, Estren goes on, such acquisitions could end up costing more than advertisers are willing to pay, because cable's audience levels are likely to remain small—due to the number of cable networks and the continued dominance of the Big Three networks, audience erosion in cable homes notwithstanding.

"True, some cable programming will get more than 1 per cent of the audience—but enough more to sustain an advertiser-supported network on a consistent basis," asks Estren. The answer in many cases, he says, is "no way."

Cable programming can't be "broadcasting through wires" if it is to succeed financially, if only because the cost of "broadcast-quality" programming is so high, Estren continues: "How often will the parent companies of cable networks be willing to throw millions of dollars at them for program production and promotion, only to find all the money gone in six months and the high quality of certain programs insufficient as a financial basis for sustaining a network?"

Not 'by the numbers.' The answer to cable's dilemma brings Estren back to that much-disparaged term "narrowcasting," along with greater cooperation among cable networks in promoting cable's virtues. It also requires that the industry quit trying to make its case to advertising agencies and clients "by the numbers, broadcast-style." Instead, Estren recommends "a targeted, no-waste appeal." Even though Ted Turner's Cable News Network represents a \$250 million investment and has lost some \$15 million a year in each of the past three years, Estren credits the operation for being on the right track by forsaking the "bells and whistles" of broadcast news, serving the "news junkie" audience at a far lower cost than the broadcast networks.

As for FNN, Estren's not shy about reminding the TV world that it has already reached profitabili-

ty with an investment less than one-tenth of that represented by CNN. "The key," he says, is to "focus on a market niche and produce programming targeted at that niche, at a cost level commensurate with advertising revenue." That often means programming is not as "highly produced" as possible, he concedes. "But it also means that FNN operates effectively in the real world of cable today, not in some pie-in-the-sky world of what cable may become in the future."

So as a general principle, Estren believes that cable networks without a specific target niche—those that sell on the numbers rather than on demographics and audience segmentation—are at the greatest risk, the easiest for independent and network TV to co-opt. Cable network executives should keep this in mind, Estren hints, when they go out "trying to cut each other's throats—USA and ESPN in sports, or CNN and FNN in news—in an attempt to pull in a tiny bit more of the total audience available to cable."

The common need. "Doesn't it make more sense," Estren asks, "for the networks to realize that they now have a common need that transcends internecine warfare?" Invoking John F. Kennedy's often-quoted remark that "a rising tide lifts all boats," Estren suggests that cable networks agree to engage in "full-scale cross-promotion," in which all networks would run promotional spots for other cable networks on a regular basis. The idea is to build audience for cable as a medium as well as for individual networks or programs.

Estren calls this "radical," knowing that certain networks restrict day-and-date program promotional messages from other TV outlets. He also knows that some of the larger networks sell against other cable networks in their sales presentations. In the long run, he says, this hurts the entire industry, because it fails to promote cable's diversity, arguably its most potent audience-attracting weapon.

Estren concedes his proposal would benefit smaller networks more than larger ones. But, he adds, cable networks must remember that they are cable networks, still available in less than half of American households.

"The FNN audience would not be cut by telling about the availability of the smaller Arts & Entertainment Network—or by telling it about the 24-hours-a-day news available on the larger CNN. Nor can I imagine CNN's audience being cut by promos of FNN, even though both CNN and FNN do business news programming—because the programming is handled so differently that it serves two different niches."

It's refreshing to hear a cable executive acknowledge the need for his colleagues not to lose sight of what cable is and is not—and the need to promote programming diversity as cable's most valuable attribute. All this means that cable should think twice before succumbing to the "by the numbers" game. Because, for the immediate future at least, the numbers are likely to remain stacked against cable.

—Victor Livingston □

December 9, 1985
CableAge

Although the "addressable universe" remains small, it's large enough to challenge the primacy of the cassette rental business.

With studios getting a fatter cut, cable could recover first window

New pay-per-view: This time, it looks like a real business

By BRAD METZ

As a new wave of competitors dives into pay-per-view—once again the hot buzzword in pay television—it's probable that not all of them will come up swimming in the end. But it appears that PPV as a viable marketing concept has arrived. And the new players are banking heavily on audience research that indicates electronic delivery of programming, mostly movies, confers substantial advantages over the home videocassette rental business, its main target.

While PPV is the hot new business to be in, it's likely to be an incremental growth industry, one that requires patience on the part of parent firms before it fully blossoms. But initial reports greatly encourage the new crop of investors.

Perhaps the most revealing information extracted from PPV research is the notion that the PPV window for recent Hollywood product need not attain day-and-date status with home videocassette rentals for PPV to succeed as a business. PPV offers consumers

"instant access" to many recent films, meaning that PPV buyers will not have to get on a waiting list at the local cassette rental store.

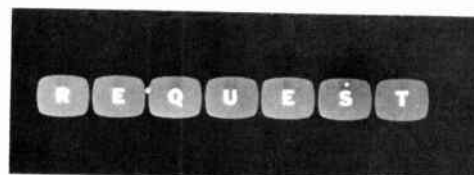
The convenience factor should fuel PPV initially; as it becomes a "first window," the outlook will further brighten.

Jennifer Lambert, manager of affiliate sales and services for Request Television (formerly The Exchange) says PPV offerings will "capture a majority of the home rental audience." Although she admits that videocassettes offer a larger and more diverse inventory, the most popular titles are not readily available to all consumers in cassette form. Many VCR owners find themselves waiting several weeks or longer for a given title. PPV, she points out, can deliver *Beverly Hills Cop* on a given day to 6 million addressable homes. Lambert says it comes down to home video's library of titles versus PPV's instant access.

During her tenure at Rogers Cable-systems, Lambert found that VCR owners are heavy users of PPV and will

Logos of some PPV contenders

EVENT TELEVISION



pay the extra dollar over rental fees for the convenience PPV affords. Request Television is conducting ongoing focus group research to gather as much information as possible about the PPV audience. Early data indicates that PPV appeals to both the light and heavy TV viewer. Yet Request Television officials say the PPV service doesn't anticipate cannibalization among heavy users. In fact, initial research shows that PPV offers the light viewer an appeal never previously offered by the television medium.

Because PPV is an "impulse buy," VCR owners won't have to worry about traffic, waiting lists or even "thinking" about going out to rent a cassette, says spokesman Jay Rubin. "Even though our window is day-and-date or 30 days after cassettes, we'll be ahead of home video," he says. "The reality to the consumer will be that PPV is perhaps three months ahead of rentals. He won't ever have to wait. It comes down to how the consumer conceives the concept of PPV."

Showtime/TMC's 'Choice'

Showtime/The Movie Channel, which launched its "Viewer's Choice" one-title-per-week PPV service on November 27, has had experience monitoring the convenience factor from the days it managed the PPV operations of corporate parents Warner Amex and Viacom. Warner's QUBE in-house PPV service developed several years ago into the prototype Viewer's Choice, a standalone service which currently reaches over 350,000 subscribers in eight systems. The satellite-delivered version is going to a total of 10 systems

'Godzilla 1985': a December selection



Strong evidence that PPV is more advantageous and convenient than home video rentals is available at the

so far, representing a half-million addressable subscribers. Scott Kurnit, executive vice president and general manager of Viewer's Choice and formerly vice president of programming and advertising sales for Warner Amex Cable, reports that research from stand alone systems indicates more than half (50-75 per cent) of the addressable subscribers prefer PPV to home video-cassettes, even though the former is more expensive. "People like PPV's convenience and flexibility," Kurnit says. "As the business gets rolling nationally, the convenience will become more apparent to consumers."

Kurnit says that if demand dictates, Viewers Choice could start a second PPV channel by mid-1986. It would rerun product that first debuts on the main channel, and most likely would continue to run just one title a week with repeating showings. Kurnit maintains that PPV is driven by the top titles, and that too many titles per week dilute the sales effort. He also says that running just one title per week ensures that ordering facilities aren't overloaded in peak periods.

Kurnit also maintains that cable op-

erators risk hurting their sales efforts and the marketing support of Viewer's Choice if they "cherry pick" titles from more than one PPV service. He hints that contractual arrangements "encourage" systems to deal with only Viewer's Choice, but adds that the decision is up to the operator.

Like most other PPV middlemen, Viewer's Choice takes a 20 per cent cut, with 40 per cent to the studio and operator respectively. Suggested retail: \$3.95 to \$4.95 per title.

One service taking a middle ground on the issue of how many titles to run per week is The People's Choice, set to launch January 3 to seven affiliates representing 150,000 addressable homes (the service would not disclose system names for competitive reasons). President Lee Eden and executive vice president Jerry Smith, a veteran of Group W's Home Theater Network, say they'll offer seven or eight titles a month, one title each weekend at 9 p.m. ET and two on the weekends. Plans call for two titles a day by this spring. People's Choice, which has done deals with several major studios, is partly owned by MarketCorp Venture Associates of WestPort, Conn., a venture capital firm specializing in marketing-intensive businesses. Its parent company, Marketing Corp. of America, counts as clients such giants as General Goods, Procter & Gamble and Pepsico.

Pay's loss, PPV's gain?

Sid Amira, executive director of EventTelevision, says pay TV is losing ground to home video rentals and that in general subscribers are dissatisfied with cable's pay product. That is one reason why EventTV which now reaches a universe of 850,000 subscribers, is "bullish" on PPV. "PPV can recapture some of the money consumers are spending on home videos," Amira notes.

Amira points to home video's continuing success story as proof of the viability of PPV as a business. He says that according to the Home Video Survey conducted by the Fairchild Group, 1985 cassette rentals grossed \$2.35 bil-

each title. Townsend says he is reluctant to format the service so that only one film is offered each week: "That beat home video."

'Pale Rider' hits PPV in February





ble operator and the film supplier. Each of them, for their own individual business reasons, felt they needed a larger percentage of revenue than they would get by us taking say 20 percent

sales volume. If the buy rates are not high enough, then we get capped on what we can earn. So we have a built-in incentive to work very closely with the cable operators to...

wants to see something else, the rental store gives them that choice."

Pricing may also play a significant role in the battle for the discretionary dollar. Grey believes that as the price for tapes diminishes, more VCR owners will prefer to buy the cassette outright. "If the price comes down to about \$18, many people might argue, 'Why pay \$5 for PPV if I want to see it again?' Pricing can be a very big factor."

The home video rental market is on a roll, according to Grey, who points to an exceptionally strong fourth quarter and "the best year the market has ever had." A major contributing factor is the rapid expansion of the installed VCR base. Grey says VCR sales will experience an "enormous increase," growing to about 25 million by the end of 1985, from 16.1 million at the beginning of the year. (These figures represent total VCRs sold since the product became available.)

According to *Home Video Publisher* statistics, there were 21 million VCR homes as of October 1, 1985. This represents an additional six million VCR homes from the previous year, and a 24.4 per cent penetration of TV households based on cumulative VCR sales.

Grey contends that because the addressable universe currently stands at approximately eight million homes, the new PPV services will not be able to achieve the same penetration as VCRs. Therefore, the impact of the PPV business will not be as great as home video rentals, she believes.

It is indisputable that the impact of PPV on the home video market is directly linked to the size of the addressable universe, which in turn will have a direct effect on the PPV window. But

to some degree, PPV and home video are regarded by movie studios as just another fragmentation of an overall scheme of rights. "That is, as long as we're in the various businesses as they evolve over a period of time, whether it be home video or pay-per-view or a new delivery system for cable TV, and as long as we in the studio have the library and the software to support and service those delivery systems," says John Ruscin, vice president of programming and production for the home video group at MGM/UA.

An expanding universe

"I don't think the addressable universe is large enough right now to have any substantial impact on home video in terms of revenues being geared towards pay-per-view and being lost out of home video," Ruscin explains. "But we see pay-per-view growing over the next three years."

"We don't know yet what critical mass is going to be," adds Alan Cole-Ford, vice president, video distribution, for Paramount. Is the current addressable universe sufficient to make PPV a viable business? "It should be noted that pay-per-view is already a viable business for us," Cole-Ford says. "There are enough systems with enough subscribers, about 1.6 million, that participate with us on a regular basis; and that market, while still modest in proportion (to the home video market), is a very active one and a profitable one," he notes. "Pay-per-view has a long way to grow."

Cole-Ford sees the flux of satellite-delivered PPV services as adding to the confusion, although proving to be a necessary evil. "You have multiple en-

tries, each pursuing different operating strategies with different program philosophies, different scheduling patterns and operating on different economic models," he notes. "The disparity among them will be healthy because it will give cable operators a chance to choose and learn by doing."

Now that Viewer's Choice and Request TV have launched and signed agreements with nine major studios, do those services loom as the major players? "There's no doubt that not nearly all of the current pay-per-view aspirants are likely to squeeze through the narrow end of the entrance funnel," Cole-Ford explains. "The list of contenders will certainly get shorter. Subsequently, there'll be the phase of consolidation which will clearly favor the larger, more heavily capitalized players."

The next two years, he says, represents an R&D period. Request TV was first in the market, but different programming and scheduling formats may give others an opportunity to become formidable players, Cole-Ford hints.

If it's true that history repeats itself, then the new PPV services should be careful not to duplicate the mistake of ABC's failed TeleFirst venture. TeleFirst used broadcast station overnight down time to transmit a scrambled signal to home VCRs, via a special decoder. According to John Hunt, vice president and associate director of media research at Oglivy & Mather, the Radio TV Research Council found that TeleFirst was wrong to advertise the "negative" attributes of the rental business: "They discovered that VCR owners like going to the store," Hunt says.

This could portend only a limited impact for the PPV business, he maintains. "The rental business may be an established business," Hunt says. He points out the business may go through various changes, such as larger operations replacing the mom and pop stores. But that merely represents a distribution change. "People like the ability to go down and rent tapes, despite any negative connotations," Hunt adds. "They're not looking for that to be displaced by PPV."

Ira Tumpowsky, senior vice president and group supervisor for cable at Young and Rubicam, agrees. "Some (PPV customers) will pay for the convenience," he says. "But there won't be an onslaught of people to do that, however."

Hunt concurs with Grey that pricing may prevent PPV from taking off. "You can play a cassette as many times as you want, stop it whenever you need and still pay only about \$2.50," Hunt notes. "The per-use cost is less than PPV," he notes, adding that even if

'Gremlins' goes PPV in January





Scott Kurnit: *His QUBE days serve Showtime well.*

PPV gets a more favorable window, home rentals could still be favored for that reason, in addition to the greater variety of titles available at the typical home video store.

The right format

The impact of PPV on the television media will depend to a large degree on the programming format of each service. How will the audience (the heavy and light TV viewer, the VCR owner) perceive the choices available and the convenience and immediacy of the impulse buy? Also, can the new services condition the cable subscriber to get into the habit of buying PPV with regularity?

The addressable universe, like VCR penetration, is growing. Jeffrey Reiss, chairman and chief executive officer of Request Television, believes that "with PPV programming on the satellite, addressability will grow even faster to reach its critical mass."

How fast is addressability growing? According to research conducted by Paul Kagan, there were about 175,000 addressable homes in 1981, nine million in 1985 and 37 million projected for 1994—a figure representing 70 per cent of the cable universe.

As the PPV hardware comes on line, the software to feed it stands an improved chance of selling. Request Television launched November 28 to seven cable systems representing 400,000 addressable homes, with *St. Elmo's Fire*, *Bedknobs and Broomsticks*, and *Silverado*. Its officials have decided to offer two to four films per week running continuously during a 20-hour daily feed on Galaxy 1, a more ambitious schedule than Showtime/The Movie Channel's initial foray.

The philosophy here is analagous to a multi-plex theatre. The three movies will change each week, depending on

the buy rates and other considerations, similar to the marketing strategies of a triplex theatre.

Other titles obtained by Request Television include *Beverly Hills Cop*, *Fletch*, *Gremlins*, *Red Sonja*, *A View to a Kill*, *The Man With One Red Shoe* and *Godzilla 1985*. Film licensing agreements have been made with nine studios: Columbia, Lorimar, MGM/UA, New World, Paramount, Twentieth Century Fox, Universal, Walt Disney and Warner Bros.

"We're going to start with movies because pay-per-view is movie-driven," says Rubin of Request Television. "Special events may get higher buy rates, but the regularity of movies will get viewers into the habit of buying pay-per-view." Request Television eventually will program sporting events, concerts and other specials, but will concentrate solely on films for the first several months.

EventTelevision, however, strongly disagrees with the Request Television philosophy and format. Request and the other PPV services "are in for a rude awakening," says Sid Amira, who argues that offering two or more films each night is too ambitious. "Subscribers can't impulse that quickly," he contends. "As operators, we realize that." EventTelevision is a joint venture of American Television and Communications, Group W Cable, TCI, Newhouse Broadcasting Corp., Warner Amex Cable and Caesars World Inc.

Amira says that because of hardware

problems within many cable systems, operators can only handle a schedule similar to a single movie theatre, and not multi-titles per night. EventTelevision will schedule one film each night to run at two-hour intervals between 6 p.m. and 2 a.m. "That's a true theatre experience," Amira says.

The Choice Channel will incorporate mix and variation in its single-channel format to appeal to mass consumers. According to Rick Kulis, 16-20 films per month with one or two specials and a blockbuster event every two or three months is the right formula. Four films will be offered each day with 10 showings of each title per month. "The viewer gets a convenient time slot for each title in this format," Kulis explains.

Under The Choice Channel's business plan, the company projects two million subscriber households each buying \$3 per month, which comes out to monthly gross earnings of \$6 million. "There's a business there," Kulis says.

Whether Playboy Private Ticket will offer more than one showing each day depends on the product. "We're in a learning mode right now," Gross says. But Gross emphasizes that PPV must be a nightly occurrence for it to succeed. "There's an element of impulse to PPV," he says. "We must condition the consumer."

Kulis agrees: "It's a 100 per cent impulse business." However, not all concur. The *habit* of buying PPV may be cost-prohibitive. Will the majority of viewers be so conditioned? "Not with

Chevy Chase in 'Fletch'



Executive Profile

Werner knows his country

"There has been a long-time prejudice against country music on Madison Avenue," maintains Lloyd Werner, Group W Satellite Communications senior vice-president for sales and marketing. "It's very difficult to pitch, and to make country music acceptable to 26- and 27-year-old kids who think Studio 54 is the only thing that's hip."

He should know. As the top selling agent for The Nashville Network, Werner has been working since the network's inception almost two years ago to overcome a negative stereotype of his typical viewer. Indeed, he's recently been elected to the board of directors of the Country Music Association.

"There was a stereotype of what the country music listener or viewer would be," he continues. "It turns out he's not a 60-year-old, snaggle-toothed type drinking Lone Star beer out of a long-neck bottle with a shotgun under his arm."

On the contrary, the average TNN viewer is between 35 and 50 years old, with a household income of \$25,000-plus. "And they spend it," Werner says, "on products to a greater extent than other Americans." The goal is to persuade media buyers that these are "not poor people, not illiterate country bumpkins, but people from all over the country." Werner says. "They drink Perrier, and RC Cola and Mountain Dew. They don't buy BMW's, but they do have two Chevies."

Werner claims that even if the young, hip media buyer on Madison Avenue hasn't gotten the message, their clients have. "The interesting part of that," he says, "is that advertisers know more about the country music viewer/listener than Madison Avenue does."

While he is not willing to reveal this year's ad figures, he claims they are "close to triple what they were last year." TNN's programming is controlled by its owner, Gaylord Broadcasting, a family-owned company that also controls the Grand Ole Opry and related theme park in Nashville, among other properties. Group W Satellite Communications is the sales and marketing arm of the network on a fee basis.

Channel capacity. TNN's programming primarily deals with country music and country themes, but ranges widely from variety/talk shows, to game shows and sitcoms, to rurally-inclined sports. Ironically, the network is not seen in many rural areas, Werner explains, "because we came late to the cable party." By the time TNN was launched in March, 1983, some older, rural 12-channel systems had no capacity for it.

So the network is in the odd position of competing on asphalt urban turf when it might be more comfortable on back roads.

But, he says, "As the must-carry rules begin to shake out, some systems that lack channel capacity"

—many in rural areas—"will drop duplicate network carriage," making room for TNN. Already, the network is adding 30 to 40 new systems a month.

Werner hastens to add that the network, "because of diverse programming," has appeal in major markets as well.

The highlight of the network for Werner so far has undoubtedly been the Farm Aid benefit. Even though the network ended up losing money on the concert, it was an immeasurable success in terms of building awareness, Werner says. Normally on Sunday, TNN may reach between 250,000 and 300,000 households. Farm Aid reached 1.4 million per viewing minute and achieved an average 6.0 rating—despite competition in the evening from the Emmy Awards.

"What we hoped has happened," Werner says, "is that a number of people who wouldn't have normally watched The Nashville Network did so, perhaps were affected by some of the promos we ran and will come back and view us at a later date."

Werner also takes issue with critics like Robert Palmer, whose September 17 front-page article in *The New York Times* detailed the decline in country music record sales. "These critics focus on the records and don't look at everything else going on around them," Werner counters. "Country acts have never been more popular."

TNN is *not* the country equivalent of MTV, he emphasizes. "MTV sells a lot of records and is a very powerful voice in the rock 'n' roll record industry. The Nashville Network is not. We're not in the business of selling records. We're in the business of selling soap. I have to explain that to the record industry all the time."

Expanding the core. TNN has significantly expanded its programming from a musical core. Grass roots sports, such as stock car racing, tractor pulling, fishing and hunting, are ratings stars. Such non-musical fare also offers more direct advertising opportunities: Goodrich sponsors a car racing show; Hunt-Wesson and Pillsbury sponsor *Country Kitchen*, a cooking show.

Old cowboy movies constitute another genre of programming. An initial offering, *Tumbleweed Theatre*, will be joined in January by *Happy Trails Theatre*, hosted by—who else?—Roy Rogers and Dale Evans.

Werner himself has a solidly urban background. A resident of Fairfield County, Conn., he started his career in New York sales for ABC before moving to other major markets. In 1968 he helped start Telerep, now owned by Cox. His one brush with rural programming was at a radio station on the east end of Long Island, which he began with Dick Brown in 1980. The station, WWHV, was sold last year to city slickers Paul Simon and Lorne Michaels.

"Between starting Telerep and then building a radio station and starting Group W Satellite Communications, I've been through three start-ups," he says, adding, "It's more fun to run a start-up than an established business, because there are no rules."

—Steve Weinstein

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Wall Street Report

As Lorimar merger nears, Telepictures continues to show financial strength

As Telepictures Corp. prepares to merge with Lorimar Inc. to form Lorimar-Telepictures, the former firm continues to demonstrate financial strength.

Net earnings for the third quarter ended September 30, 1985, were up 25 per cent to \$3,909,700 from \$3,131,200 on a revenue increase of 40 per cent to \$37,877,300 from \$27,066,100 for the comparable period in 1984. Net earnings per share for the third quarter were 27¢, both fully diluted and primary, compared to 27¢, primary, and 25¢, fully diluted, a

Telepictures Corp.

	Three months ended September 30, 1985	Three months ended September 30, 1984
Revenues	\$37,877,300	\$27,066,100
Earnings before provision for income taxes	\$5,519,700	\$4,706,200
Provision for income taxes	\$1,610,000	\$1,575,000
Net earnings	\$3,909,700	\$3,131,200
Earnings per share of common stock		
Primary	\$.27	\$.27
Assuming full dilution	\$.26	\$.25
Average number of shares outstanding:		
Primary	14,388,300	11,610,200
Assuming full dilution	18,656,000	13,679,100

year ago.

For the nine months ended September 30, net earnings rose 42.5 per cent to \$7,759,200, while revenues were up 51 per cent to \$102,488,000.

The higher revenues were attributed mainly to the licensing of television and merchandising rights to new animated programming such as *ThunderCats* and *SilverHawks* and to increased sales in the international marketplace.

When the merger with Lorimar is consummated, Lorimar shareholders will receive 2.2 shares of Telepictures common stock for each share of Lorimar stock. Telepictures common stock will remain unchanged. The merger, which is subject to approval by both companies' stockholders and regulatory agencies, is expected to be completed next month.

Logical partners

When the proposed merger was announced in October, it caught the broadcasting/entertainment industry by surprise. However, observers pointed out that it brings together two of the strongest companies in the syndication business and combines the resources of two players in different aspects of the communications spectrum.

Telepictures is heavily involved in first-run syndication, owns television stations and has a stake in several publications. Lorimar, on the other hand, has concentrated on network and theatrical production, off-network syndication and the ad agency business.

Telepictures began producing its own programming two years ago when it purchased two independent production firms—The Konigsberg Co. and Rankin/Bass Productions. And that has enabled it to

	Nine months ended September 30, 1985	Nine months ended September 30, 1984
Revenues	\$102,488,000	\$67,777,800
Earnings before provision for income taxes	\$11,089,200	\$8,577,700
Provision for income taxes	\$3,330,000	\$3,135,000
Net earnings	\$7,759,200	\$5,442,700
Earnings per share of common stock		
Primary	\$.59	\$.52
Assuming full dilution	\$.58	\$.50
Average number of shares outstanding:		
Primary	13,216,400	10,500,800
Assuming full dilution	16,921,900	12,317,700

also get involved in movies and miniseries for the networks. Among the features turned out recently by Telepictures Productions have been *Wet Gold* (ABC), *The Glitter Dome* (HBO), *Ellis Island* (CBS) and *Surviving* (ABC).

In the first-run syndication arena, Telepictures' recent products have included *The People's Court*, *Love Connection* and *The All New Let's Make a Deal*.

The company's broadcasting division encompasses five television stations: ownership of KMID-TV, ABC affiliate in Midland-Odessa, and KSPR-TV, independent in Springfield, Mo.; 51 per cent interest in WKBM-TV San Juan, P.R., and WSUR-TV Ponce, P.R.; and a minority interest in KCPM-TV, NBC affiliate in Chico-Redding, Calif.

Spot radio (from page 73)

business services, computers, copiers and financial services. He adds that network radio is getting greater representation of the products of multi-product advertisers, primarily in the package goods area.

"When we look at what we're not getting," he asserts, "there's so much more out there in every category that we have tremendous opportunities for growth. We're now in the process of targeting categories for our road show next year."

In this road show, Lobdell and RNA board members will hit seven cities and Lobdell alone at least another nine. The seven to get the full treatment are New York, Chicago, Dallas, Detroit, San Francisco, Los Angeles and St. Louis. Direct pitches will be made to accounts that are not active in network radio or are underdeveloped by the medium.

RNA, meanwhile, has a long list of accounts that were on in '85 but not in '84 including Ford cars, Columbia Pictures, Pontiac, K-Mart, a variety of candy brands from Hershey, M&M Mars and Life Savers, Pepsi-Cola, Woolworth and Prudential-Bache.

Strong upfront market

Lou Severine, vice president and director of sales for the ABC Radio Networks, expects his networks to close 1985 10-11 per cent ahead of the previous year. Although the '86 plan formulated last August called for a 6-8 per cent gain in '86, Severine indicates this target might be low: "What we see now is that we're 20 per cent ahead in what we have booked for '86 vs. what we had at this time last year."

"I see a very strong upfront market from the advertisers we've had in '85 and from some new ones." Going into the new year, he says, over 50 per cent of the '86 projected revenue will be booked, compared with 47 per cent going into '85."

He says there's no detectable pattern for the length of flights in scatter buys, "but if I had to guess, I'd say the average is six to eight weeks, and I don't see any real change coming."

"I think '86 could be our biggest year in the automotive category. We had really taken a bath in automotive in recent years, but we've gotten Ford back, Chevrolet was back for the first time in eight years, Chrysler is back on a regular basis, and there's also General Motors corporate. I don't understand why, but the automotives used to use us when business was bad and not when business was good. But this is going to be the biggest single category for in-

creases next year.

"Retail will also be fantastic. We expect to have Sears again, and we'll probably get Penney back after a long time. K-Mart is back this year for the first time in three or four years."

Severine says agencies are getting away from a CPM approach and thinking more in terms of cost-per-rating-point. He expects network CPRPs to increase 5-10 per cent next year in upfront buying and 8-15 per cent in scatter.

He adds, "The TV networks have had bad third and fourth quarters, and this could have a negative effect on the whole industry. Cable had taken a lot of money from network radio, but we see that going the other way. We're still one of the true national media that reaches 60 per cent of a demographic."

Insurance action

Steve Youlios, vice president, sales, CBS Radio Networks, expects '85 and '86 gains for his networks to be in line with the 12-14 per cent industrywide gain seen for '85 and the 8-10 per cent he says is expected for '86. For his operations, insurance has been a hot category, with new business coming in from companies like Allstate, Safeco and Liberty Mutual. He adds, "We've been successful in getting some computer manufacturers that have been primarily TV advertisers. Our focus for developing business is in that category."

CBS' baseball *Game of the Week* has been helping the network skew younger: "It was a pleasant surprise to see how we did in the 18-34 segment of the 18-54 category." He adds that the RadioRadio network "continues to grow as a reflection of the continuous growth of radio itself and also because of the growing youth market."

In upfront buying, Youlios reports, none of last year's advertisers are failing to return and there are very few cases of reduced expenditures for them. He adds, "A lot of the advertisers waiting until the last minute over the past year found they were not getting access to the inventory they would like."

Neal Weed, vice president, sales for Mutual Radio Network, says, "We had a kind of lull period from mid-September until the end of October when it seemed like absolutely nothing was happening. It seemed like an end-of-the-year situation. But since then it opened up again for both calendar '85 and for business starting January 1. We expect to see an 8-12 per cent increase in '86. And I don't think anyone at this stage last year was predicting more than 8 or 9 per cent."

"We're looking at a 4-5 per cent GNP increase, so there should be a real in-

crease of 6-7 per cent. Right now, we're all negotiating for upfront with Sears, and it looks like its automotive division will be back in radio. The Sears business overall could be overwhelming. I think we'll also get quite a bit of activity out of Detroit."

"Next year could be extremely good for youth-oriented programming, which puts us in a bit of a bind because we're not known for youth orientation," he adds. Weed says his network's chief demographic is 25-54, but he sees a future concentration in the marketplace on 35-64 where "55-64 will be included more often than not; it will start making inroads next year."

He sees CPMs going up 6-7 per cent next year: "Advertisers are going to go along with our efforts to maintain the business." He adds, "We're probably going to have less and less notice. Now the overwhelming amount of our business is 30 days or less in terms of advance notice."

Kevin Cox, vice president, sales at NBC Radio Networks (recently named to a new position, see *Radio Report*), sees his networks outperforming what he estimates as a marketplace gain of 10 per cent in '85 over '84. Figuring all networks to increase another 12-14 per cent next year, he expects the NBC webs to equal or outperform that gain "with the addition of NFL Football and the increased performance of Talknet and The Source."

"Next year if the TV marketplace remains as soft as it is, it could have a severe effect on network radio," says Cox, but, "Some of the newer networks are maturing and making the whole medium more viable. This will mean an awful lot of mature networks competing, but as they mature they will benefit the industry by being able to create new business rather than just trying to get a piece of what's already there." The NBC executive sees Procter & Gamble coming in with more products, and he is more optimistic than others in expecting the computer industry to bounce back. He doesn't expect a double-digit increase in CPMs—but "more like 7 or 8 per cent."

CPMs in spot radio

In spot radio, the general feeling is that costs won't go up greatly in the next year. As RAB's Stakelin puts it, "I don't see any drastic changes in CPMs. We'll continue to increase less than other media." Agreeing with this, Hulleberg of Interep adds that spot radio CPMs are being held back by the low cost of both daytime TV and network radio.

Recher of Eastman is somewhat more bullish about increases, asserting,



William L. Stakelin,
Radio Advertising Bureau president, says one-week flights are almost a third of all bought on a national spot or unwired basis and that upfront buying has been soft.

"Rate increases for '86 could be up 8-10 per cent because, with the prices being paid by new owners for stations, they're going to need it just to pay for debt service."

At Selcom, Moore says the direction of CPMs will be predicated on how strong stations independently are being priced in the various markets: "It's no longer a case of the Number 1 station having an 11 share, the second station a 9, the third a 7, the fourth a 6.5 and then a big drop after that. Now it's more a case of the high end being a 7 and the low end of the top 10 being a 4. The spreads are very narrow now, so stations have to watch the marketplace more."

They need to react quickly to strengthened demand in raising their prices—but they have to make sure it's representative of a trend.

"Stations have to adopt a proactive pricing mode, monitoring pricing on an every-10-day basis minimum. When the market weakens, they also may have to adjust, depending on whether local is doing well."

Gains in categories

While automotive and retail in general are considered the big growth categories by nearly everyone interviewed, Stakelin points to good expectations as well from financial institutions, supermarkets, soft drinks, fast foods and airlines.

For the first half of 1985, according to the latest Radio Expenditure Reports data available through RAB, top gainers for spot revenues were: publishing and media, up 72.4 per cent; real estate, 66.5; jewelers, 44.7; consumers

services including communications, 36.6; building, hardware and paint, 34.5; automotive, 32.2; food products including supermarkets and restaurants, 22.8; soft drinks and bottled water, 22.0; household furnishings and appliances, 19.8 and drug products, 15.5.

Hulleberg adds that the proliferation of telephone companies will make this category particularly active, along with heavy advertising by AT&T to maintain its position. She considers the airline category questionable.

At Blair, meanwhile, Colombo is concerned that the automotive category might not live up to expectations, but he hopes Detroit will react strongly to heavy usage of radio by foreign car manufacturers. He adds that self-regulation in the beer category is a threat to radio advertising.

Eastman's Recher already has seen a decline in beer advertising, explaining, "It's had a lot to do with Mothers Against Drunk Driving [MADD], and a lot of these advertisers have changed to older demographics. A lot of it used to be 18-24; now it's more 24-35." He differs from Hulleberg in his view of phone company advertising, reporting less activity from AT&T and the various phone companies and also from records and home electronics. Another blow, he says, has been the decline in paid religious programs, with World-wide Church of God pulling out of radio altogether.

Farm optimist

Recher is more positive than others about agricultural business, noting that equipment manufacturers like John Deere have been fairly strong. He also speaks positively of government business such as the U.S. Army and state lotteries, real estate—because of the decrease in mortgage rates—airlines and the benefits of major warfare between Coca-Cola and Pepsi-Cola.

Adds Moore of Selcom, "Beers were about the same as last year, but the wine cooler introductions have been tremendous. There was also a lot of money spent in the cellular communications area."

Kiernan at CBS Radio Representatives holds, "The computer business should come back in '86. It's gone through a shakeout and will be on more solid ground and address itself to younger adults. The airline business will be stronger for us than in '85. The rate wars seem to be starting up again, and they tend to first buy ads in newspapers and then go to radio. In automotives, the dealer association business is strong in local, but I don't expect the category to be so strong in spot radio."

On a regional basis, Moore says the

"sunbelt glamour markets" have been doing well enough but have not been experiencing the 20 per cent gains of the past. Meanwhile, he says, the northeast has had a banner year. He adds, "Cleveland, Detroit, Hartford and Providence all looked like they were going to fall into holes this year, but they all did well."

Recher reports the East Coast was up about 7 per cent in '85 and other gains include: Atlanta, 5-8 per cent; Los Angeles, 6 per cent; San Francisco, 11 per cent; Seattle, 13; Austin, 50; Detroit, 17, and New York, 11. He says other significant gains were seen in Dallas, Houston, Albuquerque, San Antonio, Salt Lake City, Tampa, Orlando and West Palm Beach. He says that, while Denver is showing an 89 per cent increase, this is because most reps now have Denver offices and are now identifying Denver business that previously was credited to San Francisco or Seattle.

On the negative side, he reports Philadelphia is down slightly and Boston, Buffalo and Albany have been running flat. He notes that the top 10 markets continue to get 38-40 per cent of the business and the top 50 about 75 per cent.

Colombo of Blair reports there have been some surprises in '85 where sunbelt markets have not done as well as expected and where midwestern markets were "strangely up." But, as RAB's Stakelin points out, midwestern



Ed Kiernan, vice president of CBS Radio Representatives, asserts,
"The computer business should come back in '86. It's gone through a shakeout and will be on more solid ground and address itself to younger adults."

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markets strongly dependent on the agricultural business have found that a number of clients whose fortunes are related to the agricultural economy have closed their doors or have not been able to afford as much advertising as in the past.

Length of flights

Length of flights and upfront buying in spot are reportedly still nothing to write home about. Stakelin says flights are getting shorter, with one-week flights almost a third of all bought on a national spot or unwired basis. He says upfront buying has been soft even for prime programming, and sports, which were traditional sellouts, now have availabilities.

Hulleberg contends Arbitron's extension of continuous measurement to a total of 75 markets could be an additional blow: "Continuous measurement may make for shorter flights because agencies will be better able to look at results one flight at a time." She adds

buying plans. Age and sex demographics still predominate in the way advertising is bought on both the national and local basis."

But Kiernan of CBS Radio Representatives sees some shift in emphasis: "1985 was the year of the yuppies, and 25-44 and 25-49 took a big jump in demand."

Recher says Eastman estimates 25-54 representing 38 per cent of requested demographics, "but I'm not convinced it's 38 per cent of the money; the larger buys are targeted to other demographics like 18-34 and 18-49." An Eastman analysis indicates the most rapidly growing age cells are 45-54 and 35-44 and that, within the next 10 years, the 35-54 combined age group will account for 40 per cent of all adults. It notes the 25-34 age cell will decrease most in importance, declining from the current 23 per cent to 18 per cent.

A recent Interep analysis says 39 per cent of all spot avails in '85 were 25-54 on a volume basis, and 40 per cent were

Torbet Radio, in a recent analysis, states that one-week flights in '85 increased 11 per cent over the previous year, representing 32.5 per cent of all flights requested. The one-week flights, according to the rep firm, are significantly heavier in the West.

that the way continuous measurement was expanded without consultation won't help Arbitron's relationship with stations: "At one time, 95 per cent of our stations subscribed to Arbitron. We now expect it to be more like 70 per cent.

Selcom's Torbet Radio, in a recent analysis, states that one-week flights in '85 increased 11 per cent over the previous year, representing 32.5 per cent of all flights requested—followed by two weeks, 16.7 per cent; four weeks, 13.7; three, 13.2 and five, 6.3. One-week flights, according to Torbet, were significantly heavier in the western region, representing 52.4 per cent of all requests, compared with 32.7 per cent in the midwestern region and 24 per cent in the eastern, where one-week still was the most frequent request.

As for demographics, Stakelin says 25-54 is still the one most frequently requested, followed by 18-49. He adds, "The rhetoric about targeting to lifestyles is not yet being translated into

on a dollar basis. However, in the spot network business this demographic accounted only for 15 per cent of placements and 14 per cent of dollar volume.

Youth avails (teens, 12-24, 12-34, 18-24 and 18-34) accounted for 55 per cent of the company's spot network volume and 59 per cent of dollars.

For Torbet, according to a recent analysis, 25-54 accounted for 41 per cent of requests, adult requests accounted for nearly twice as many avails as male or female, and the metro survey area accounted for 90 per cent of avails as the TSA declined 27 per cent over the last year.

According to Gerry Boehme, vice president, director of radio research at Katz, weekend time periods are playing a more important role in advertiser requests. For example, a Katz spot activity report shows that, at the end of the third quarter of this year, Monday-Friday, 6 a.m.-7 p.m. plus weekend was the most demanded daypart, accounting for 32 per cent a year earlier. □

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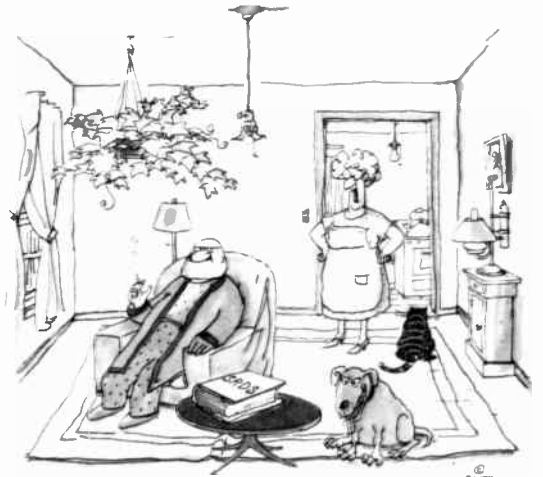
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Cooperation (from page 75)

sonnel. "Presentations are not the beginning or the end of RAB's efforts. We're selling a medium. It's a longterm effort. We try to build confidence over time. You have to have rapport with a client. You have to build a longterm relationship. So it depends on your definition of a presentation."

Much of the material in the NRMG presentations is demographic analyses and audience measurement data. In the financial marketing presentation, data show greater likelihood to purchase mutual funds, insurance, credit cards, etc., by upscale persons.

For example, college graduates are 147 per cent more likely to purchase mutual funds than adults in general. Carrying that over to share of time spent with four major media, the presentation then shows that radio takes up 44 per cent of the time devoted to these media by college graduates. This compares to 33 per cent for TV, 14 per cent for newspapers and 9 per cent for magazines.

However, attention is also paid to the more subtle aspects of communication by radio—the power of imagination, the appeal of humor, the persuasiveness of the human voice. □

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'Alternative' (from page 80)

game shows will end up in other day-parts, if they make it all.

At presstime, some dozen or so non-game shows were seeking an access or early-fringe slot, believed to be a substantially higher number of series being offered than in recent years. Buyers going into NATPE will be pitched strips of varying types, from talent contests to magazines to a show based on personal ads.

While off-network sitcoms remain an indie staple in access, hours are being used as an alternative or because stations have no choice.

In the talent-show genre offered for airing in the fall are *You Write the Songs*, from Television Program Enterprises, and *Rocket to the Stars*, from Lorimar-Telepictures. Magazine strips include: *Exclusive*, Viacom; *Great Getaway*, travel magazine from Sandy Frank; *USA Today*, news magazine, Group W/Gannett or Gannett/Fries; *Today Is Today*, Andy Friendly. Other non-game shows are looking for access or early fringe a personal ad strip, *Purely Personal*, from Colbert; *Great Scott*, Columbia Pictures Television; *Heart and Soul*, a soap opera, CPT; *True Confessions*, King World; *Hangin' In*, sitcom from the Canadian Broadcasting Co., being distributed in the U.S. by Orbis; and *Brothers*, first-run off-Showtime sitcom, from Paramount.

First-run strength

The roster of first-run strips not in the game show category seeking an access or early-fringe berth next fall is "considerable," notes Katz's Von Soosten. He believes that stations, mostly affiliates, have indicated through buying and scheduling that they are willing to use first-run programming for a number of reasons.

Among the reasons he rattles off: "They are equally less expensive than off-network product; they frequently are a 26-week or one-year deal, as opposed to six or seven-year deals

for off-network product; they are new and fresh; and often they are either cash/barter or purely barter, which helps reduce the cost to stations; and there is built-in interest in the top 50 markets in access on affiliates because of the restrictions of the Prime Time Access Rule.

Off-network sitcoms

Meanwhile, in the off-network arena, the only new half-hour sitcom for this season, *Gimme a Break*, is getting good numbers on indies airing it in access as well as in early fringe (see TV/RADIO AGE, November 25, for story on early fringe).

In St. Louis, on KDNL-TV at 6:30 (CTZ), the sitcom got a 5 rating and 9 share, just beating *WKRP in Cincinnati* on the other indie in the market, KPLR-TV. Overall, it tied for second on indies in access in the October Nielsen NSI reports in the 22 measured markets, with a 7/13, while increasing its shares by 3 points over the October, 1984, fare. However, the past October estimates are based on averages from only three stations.

Also in the off-network category in access, *M*A*S*H* is showing an 8/13, a 1 point decrease in shares over the October strip in October 1984, in 12 markets in the top 50. But it stays on par with *Barney Miller*, and *Taxi*, in a four-way tie for second.

Von Soosten points out that the Korean War series is now in its seventh syndication year, so it's due to lose some steam. Also, he continues, it's up against newer competition, such as *Three's Company*, which is the Number 1 rated show on indies with a 9/16 in access in the October NSIs. At WTTG(TV) Washington, Sandra Pastoor, program director, says that because *M*A*S*H* numbers had shown a decline it was moved from the 7:30 slot to a half-hour earlier. "We decided to see if the viewers which didn't watch it at 7:30 would watch it at 7."

As it turns out, the station's numbers increased for *M*A*S*H*, but did not for the new 7:30 entry, *Taxi*, "and we are monitoring that very closely," says Pastoor. She admits that it's very difficult for *Taxi* to get the same kind of numbers which *M*A*S*H* had been getting. Even in its decline, she adds, *M*A*S*H* was getting 17 ratings. KMSP-TV Minneapolis-St. Paul is high on *M*A*S*H*, and has acquired the strip for airing in 1987, to be used for access, says Stu Swartz, vice president and general manager. *M*A*S*H* had been airing on KXLI-TV, in the 6:30 slot.

For at least this season, KMSP-TV is airing *Benson* in access, half-hour sit-

(continued on page 184)

In the Picture

Paul Harper



Forty-year veteran and now chairman emeritus of Needham Harper Worldwide is also an author. His new book, *Working the Territory*, shows "what has worked, and why" in 60 years of advertising at the agency and talks about what's changed over time and about other things that have stayed the same.

Principles of advertising go down easy in new book by Needham's Paul Harper

"Don't just ask for a light beer. Ask them to bring out their best." Like that Bud Light commercial out of Needham Harper Worldwide, Paul Harper, now chairman emeritus of the agency he's worked for for 40 years come January, trots out Needham's best in his new book, *Working the Territory—60 Years of Advertising from the people of Needham Harper Worldwide* (Prentice-Hall).

Harper uses each ad or commercial to make a point. For though his book is dedicated to "all the people who created its contents," that contents is more than the esthetic enjoyment of good art direction and video production values. More important is the book's instructive value to young creatives. As Harper himself says, "There are some things we've learned over the years that do not need reinvention. The real hallmark of an advertising agency is how well it can deal with the turbulence of the marketplace These things can be learned; not through heavy chronological histories, but by occasional reminders about what worked, and why, and what has changed over time, and what has not. That is what this book is about."

Among things that have not changed over time are basic human wants. Some of the most basic of these were touched by the sign hung out by a 1590 innkeeper seeking to attract visitors to the Leipzig Fair: "Sleep Well. Dry Straw. No Rats." This early advertiser, notes Harper, "knew what the tired traveler wanted: comfort, safety and rest; and he offered these things simply and clearly. "Very little has changed in the intervening centuries. The underlying principles of good advertising are the same. Tastes change. Language changes. Products, markets, and media change. Underneath it all, people don't change."

Radio back when

One medium that has changed from the days "When the medium really was the message," says Harper, is radio. Back in the days when, "Program

blended into commercial and back into program again, "Harper points to the old *Fibber McGee and Molly Show* and Johnson's Wax, to illustrate how products advertised in "this disarming atmosphere often became part of the show and came to enjoy the same acceptance as the program. In effect they borrowed personality from the show."

Other key points discussed and illustrated are the importance of positioning the product clearly, featuring the most compelling benefit, breaking the pattern in order to separate the product from all the surrounding communications, generating trust, and appealing go both heart and head.

What works

In a section on *Setting Standards*, Harper notes that, "Today the competition for attention is so great that the source of attention is often forgotten. The source of attention is not a 'target audience,' and it is not a circulation base. It is a needy, prideful, skeptical, sometimes gullible, but, in the end, practical human being."

The biggest mistakes in advertising, he says, are made when novelty replaces insight; noise displaces empathy; and when "technical fireworks replace humanity."

On the other hand asserts Harper, the most effective innovations in advertising are those which surprise without shock; please without puffery; and inform without boring.

But the book isn't limited only to principles of advertising, case histories and the ads and story boards that illustrate them. Harper goes back a long time too, to the founding of the agency in 1925 by Maurice Needham, to provide photos and brief sketches of Needham and the men who helped manage the agency in the years that followed: Melvin Brorby, John Louis, "the perfect man to take the agency into broadcasting and show business," James Isham, Blair Vedder, William Steers, and today's chairman, Keith Reinhard.

One photo shows one-time Chicago media director Blair Vedder, who went on to retire as chairman of Needham, Harper & Steers International last year. This shot shows Vedder in his trainee chef's hat, working the griddle at the "Hamburger University" run by then-client McDonald's in Oakbrook, Ill.

And then there's the story Harper tells on himself as an aspiring copywriter, fresh out of Yale and the Marine Corps at the end of World War II. He was assigned to write ads for Swift & Company's Animal Feeds destined for ag journals like the *Prairie Farmer*. After several rejections, his boss told him his only hope was to "get out and work the territory. Get out where the feed is fed. Ask questions and listen hard."

His first feeble attempts, recalls Harper today, "didn't have enough plain farm talk in them. The man who saved my job was the feed lot man who taught me the score, fast, in some very plain, no-nonsense language, so I could go back and do my job right." That feed lot, and Vedder's hamburger griddle, are what Harper means by his book's title, *Working the Territory*.

'Alternative' (from page 182)

com it acquired last year, but didn't utilize immediately. Stations such as KVVU-TV Las Vegas are doing likewise, placing *Benson* at 7 p.m. Stations such as KMSP-TV and KVVU-TV which have the financial resources, had stockpiled a number of the newer off-network half-hour sitcoms in the face of the form's continuing shortage.

As to the 1986-87 season, the only off-network half-hour sitcom strip being offered are Embassy's *Facts of Life*, plus the "lost" episodes of *The Honey-mooners*, from Viacom. The 1987-88 season will bring some relief, when Paramount's *Cheers* and *Family Ties*, Embassy's *Silver Spoons* and Jim Victory's *Bob Newhart Show* enter the syndication airwaves.

Another off-network half-hour making its debut this season, *Carson's Comedy Classics*, is being used mainly for late-fringe but, interestingly, there are a few stations which are airing the strip in access, where surprisingly it's wrapping up some good numbers. If *Carson* continues to show solid results, it's seen by reps as being moved into access from late-night by additional outlets. At KTVU(TV) San Francisco, Tom Breen, program director, notes that *Carson's* performance at 7:30 has been "very good." He says that this October's ratings in the time slot with *Carson* show a 33 per cent increase in the Nielsen book and 40 per cent in Arbitron over the previous October when the station aired *Taxi*.

The past October, *Carson* averaged a 7 rating and 12 share in the Arbitron report. KTVU uses *M*A*S*H* as lead-in, which was last year's pre-access show as well. *Carson* holds or improves its ratings over *M*A*S*H* in most cases, says Breen. Breen attributes much of the success of *Carson* as an access show to new audiences for the program. "A lot of people don't stay up until 11:30, particularly on the West

Coast, although the network *Carson* gets good shares.

Breen continues that the strong performance of *Carson* in access on his station is particularly noteworthy in that it has some formidable competition, including *Evening Magazine*, on CBS' KPDX(TV), where the magazine show started. Also opposite *Carson* are *Entertainment Tonight* on NBC outlet KRON-TV, *The New Price Is Right* on ABC-owned KGO-TV, and *The New Newlywed Game*, on KBHK-TV, indie. Breen says that *Carson* was double the ratings of *Game* in the Nielsen October report.

Carson also began airing the past fall in access on KVVU-TV Las Vegas, where Rusty Durante, program manager, notes that while he has no ratings reports as yet, the show appears to be doing all right. Unexpectedly, he says, *Carson* seems to be attracting large number of kids. "It seems to be having an incredible draw with young kids from 6 to 10 years old, from what we have received in phone calls and letters and with what people just coming up to me have told me.

"They have never heard of or seen *Carson*, but like his skits and the animals. Possibly, too, *Carson* is finding an access niche because it is against non-kid programming such as *Entertainment Tonight*, games, and *Dallas*. *Carson's* popularity with kids is the last thing we would have anticipated."

Another station running *Carson* in access is KPTV(TV) Portland, Ore., where its numbers averaged a 6/12 in the October ARB. In Tampa, on WFTS-TV, *Carson* exceeded the performance of the October, 1984, show, notes Sharon Wolf, director of research and programming at Independent Television Sales, although it declined from its lead-in.

Based on *Carson's* performance overall in access, Wolf believes that other stations also will air the strip in access, enabling for a more concentrat-

'Carson's Comedy Classics,' says Rusty Durante of KVVU-TV Las Vegas "seems to be having an incredible draw with young kids."

ed tracking of *Carson* in the November books. She believes one reason why *Carson* is performing reasonably well in access is because it's providing the late-night viewers with an additional opportunity to see the show while their habit of watching it after the news remains intact.

While the off-network half-hour sitcom form remains the staple at indies in access, hours are used by other stations either as counterprogramming or/and because they have little choice. The latter case obtains mostly with new indies on the block which have found that the other indie or indies in the market have already acquired most of the newer half-hours.

Von Soosten at Katz says that hours are being used by indies which are up against other indies in the market which traditionally run half-hours. He continues that established stations that are in the half-hour business will continue to air 30-minute vehicles in access. "In New York, for example, I don't see WPIX(TV) or WNEW-TV going out of the half-hour business. On the other hand, WOR-TV has made a major commitment to hours and will probably continue to do so. I don't see the station reversing itself. It would be silly of them to do so because there aren't enough half-hours to go around and it would fractionalize the half-hour sitcom audience."

Interestingly, according to ITS research, the number of indies airing hours in access this season is about the same as last season's. ITS' Wolf says that of 56 indies measured in the October Niensens, 14 are airing hours in access. Last October, 15 of 52 indies aired access hours. Of the 14 indies showing hours this October, seven were in markets with two or more indies, while in seven cases, hours were being played by the only indie in town.

ITS research also finds that *Dallas* is the leading hour strip being aired, with six of the 56 indies playing the show in access. Other series being aired range from oldies such as *Star Trek* and *Cannon* to *Dynasty* and *Barnaby Jones* and *It Takes a Thief*. □

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Inside the FCC

Thomas R. Herwitz



Legal assistant to the chairman, Federal Communications Commission, in a recent speech at Boston University

Looking at 'print model' can be considered litmus test for broadcast regulation

The present FCC's approach to mass media best can be capsulized by three main objectives. First, to create to the maximum extent possible an unregulated, competitive marketplace environment for the development of telecommunications. Second, to eliminate unnecessary regulations and policies. Third, to eliminate government action that infringes the freedom of speech and the press.

In effect, it means going to the "print model" for broadcast regulation. In other words, the litmus test is whether a rule or policy would or could be imposed on newspapers, books, and magazines. If not, it must be eliminated.

Now, there always will be rules which remain and apply to broadcasting. Interference rules, and other technical rules, which are required to ensure that broadcasters can be heard, may not run afoul of the First Amendment, just as other reasonable time, place, and manner restrictions constitutionally can limit any speech. But we don't need an FCC to enforce such rules. We'll have a Federal Communications Administration, like the FAA, with a single administrator—probably an engineer—overseeing the purely technical communications rules which remain.

And, of course, there is some speech which is constitutionally unprotected: fighting words, obscenity, speech which will have the direct effect of inciting others to violence. Just as a newspaper can be prohibited from disseminating such speech, so too may the electronic press.

But would we require a newspaper to devote 10 per cent of its pages to "quality" children's stories, a regulation that some in Congress would impose on broadcast stations in the form of an obligation to air an hour of "quality" children's programming each afternoon? Would we tell a newspaper that it had to cover contrasting points of view on controversial issues of public importance? Would we tell *Sports Illustrated* magazine that it had to devote a certain

percentage of its pages to non-sports news even though its sister magazine, *Time*, is devoted to general news?

Would we tell a newspaper that it can't editorialize in behalf of a particular candidate? Would a newspaper have to provide equal amounts of space to all opposing candidates if it offers one candidate space; and would it have to offer all candidates space at its lowest advertising rate even if that's a volume discount rate? Would we tell *The Washington Post Co.* that its newspaper, like its TV stations, could be challenged every five years by anybody else who wanted to run a prominent Washington newspaper—even if the *Post* had done nothing wrong?

Of course not! All of these clearly would flunk a constitutionality test; some, like the political equal space rule, already have. Then why do we tolerate doing all these things to broadcasters?

It's with this basic skepticism in mind that we began to examine all those regulations in the small print of the FCC codes and in the minds of those who sought to regulate broadcasting. It was easy to pluck those fruits of regulation which were rotting on the vine and draining the electronic press of its very strength.

Misdirected rules

Let me group these rules into four loose categories. *First, there are those rules which don't accomplish what they're intended to accomplish.* In fact, in some cases they do just the opposite. The Fairness Doctrine's a good example: rather than achieving its goal of promoting discussion, in many cases it ends up squelching it.

Or, take the regional concentration rule. At one point, the commission outlawed any broadcaster having three stations in any given 100-mile area, to assure no one had too great of an influence on the region. But we found that rather than bringing diversity to a region, in fact it diminished the available information.

The same thing was true of the seven-station rule which prohibited any broadcaster from owning more than seven TV, seven FM, and seven AM stations. The theory was that diversity of ownership spawned diversity of programming. But a look two years ago at the predominant programming distribution sources revealed quite plainly that the national networks delivered the bulk of all television programming. Only by allowing other broadcasters to grow larger—anathema to past commissioners—could there be hope of new competition with the networks and more diversity of programming.

The FCC's early regulation of cable provides another good example of federal wrong-headedness which resulted in two decades of delay in cable's ability to serve the needs of its subscribers. Under the guise of protecting cable customers and television viewers, the commission stifled innovation by cable operators, severely limited the variety of programming cable could offer, and filled up cable's channels with duplicated signals and other benchwarmers. These regulations kept off cable some of television's

true programming innovations—24-hour news, all-sports, C-Span, children's programming networks, and MTV. Cable subscribers wanted these services. But the government told them they had to watch something else.

Unnecessary interference

In the second category of regulations for review are rules which are unnecessary because market forces provide the result at which federal regulation is aimed. It's not just superfluous; it's government bureaucrats insulting businessmen from their customers. It's Washington taking away from viewers the right to affect the services they receive.

Sure, the FCC could tell broadcasters to ascertain and serve the needs of their viewers. But we realize these are things broadcasters are going to have to do, or they're going to want to do, to operate their businesses successfully: find out what their viewers want, serve their community, not put on too many commercials, keep up the signal quality.

The fact is, the broadcasting marketplace works. It allows for broadcasting in which the public is truly interested, rather than according to a "public interest" manufactured by paternalistic bureaucracies. Broadcasters, like other businessmen, simply are unable to go off on a lark, providing whatever they want without regard to their audience. They're subject to marketplace mechanisms which force them to respond to the needs and desires of their listeners and viewers.

The third category of outmoded rules are those which are unnecessary because other laws provide adequate relief. Why do we need special rules to restrict antitrust actions by broadcasters when the Justice Department and the FTC enforce antitrust laws for every industry? We don't.

We used to have specific rules prohibiting broadcasters from providing advertisers with misleading signal coverage maps; we're looking at our rules prohibiting fraudulent billing of ad time by broadcasters. Now, I'm not saying these practices aren't wrong; they're probably illegal under state and federal anti-competition laws. But what is the FCC doing spending precious tax dollars enforcing a private cause of action between buyers and sellers of air time? Can't, and shouldn't, the advertiser take care of his own business himself? Because a broadcast business is involved, should the FCC also regulate to ensure a broadcaster's not overcharged when buying a new station, program package, mini-cam, or photocopy machine?

Just plain silly

Finally, there are rules that are just silly, paternalistic, or based on a view that the American people are childlike—as are broadcasters—and need to be instructed from Washington on high. These include

rules like the one we recently discovered, and eliminated, which made it illegal for an announcer to say "the amoeba are coming" in excited tones. We found another one prohibiting d.j.'s from repeatedly playing the same record. Another nixed the use of sirens in commercials. One more said broadcasters couldn't have contests which resulted in scrap metal being piled on peoples' front lawns.

Now the FCC doesn't want scrap metal dumped in peoples' yards, but why does there have to be a rule saying that? Haven't we got along just fine without a rule saying newspapers can't print that amoeba are invading the town, newspapers can't reprint the front page on pages one through four, and newspapers can't have contests resulting in scrap metal being piled up on Main Street.

Should the commission really be granting one applicant a license over another because he proposes more parking spaces or bathrooms at the studio? We've done it. Think about what that says to the American people. My point is this. Each time the government steps in, it's hard to stop, it's hard to pull out. The temptation is too great; sometimes the pressure is too great. In the past, commissioners took office at the FCC committed to righting wrongs; often all they ended up writing was more, and sillier, and more harmful rules.

Marketplace competition

For almost 50 years, the FCC tried to regulate broadcasters in this mode. It was time for the FCC to say: well, the old way just didn't work, let's try a new way. The new way looks to competition in the marketplace and full First Amendment freedom as the sustenance of broadcasting.

When the people get to choose—and broadcasters and cable operators get to respond—we see the flourishing of programming unable to develop or survive in the desert created by regulatory intervention. It develops because programmers and broadcasters must continually innovate to beat their competition, to attract and keep viewers. They've got to be free to do that: unimpeded by federal regulations, unrestricted by federal raised eyebrows or wagging fingers, unafraid that some programming misstep will result in the loss of their license.

Deregulation of broadcasting is a good thing because providers are free to offer, and consumers are free to choose. It's a good thing because it encourages competition which results in more choices and better services. It's especially important in this industry where the product is entertainment and information, clearly protected in any other form.

I think the framers of the Constitution intended that all the press be free. And I'm confident that one day the courts and Congress will think so, too. They'll ensure that broadcasters receive the same First Amendment protections as do the rest of the press. How better to keep the electronic press from being trammelled by the government than by giving back to the American people the right to decide for themselves what's in their public interest, convenience and necessity?

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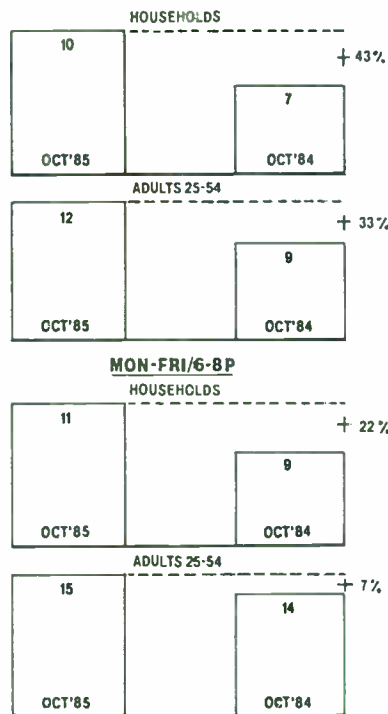
WOR-TV is changing the New York market's viewing profile with a dynamic—and marketable—mix of hard-hitting news, exciting sports action, winning game shows, first run and classic films, and some of America's favorite television series.

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switching to WOR-TV. Indications of growth can be seen in the Sun.-Sat. 9AM to midnight households and adults 25-54 demographic groups as well as the Mon.-Fri. 6-8PM households and adults 25-54 audience segments.

NEWS 9: PRIMETIME has experienced a 50% share increase from October 84 to October 85. Industry watchers are noting that major changes in New York's TV viewing trends have begun. And those interested in the direction these new trends will take, will keep a close eye on WOR-TV.

**WOR-TV SHARE GROWTH
OCTOBER 1985 vs OCTOBER 1984
SUN-SAT/9A-12M**



Source: NSI.
Audience data are estimates, subject to the qualifications established by the measurement service.

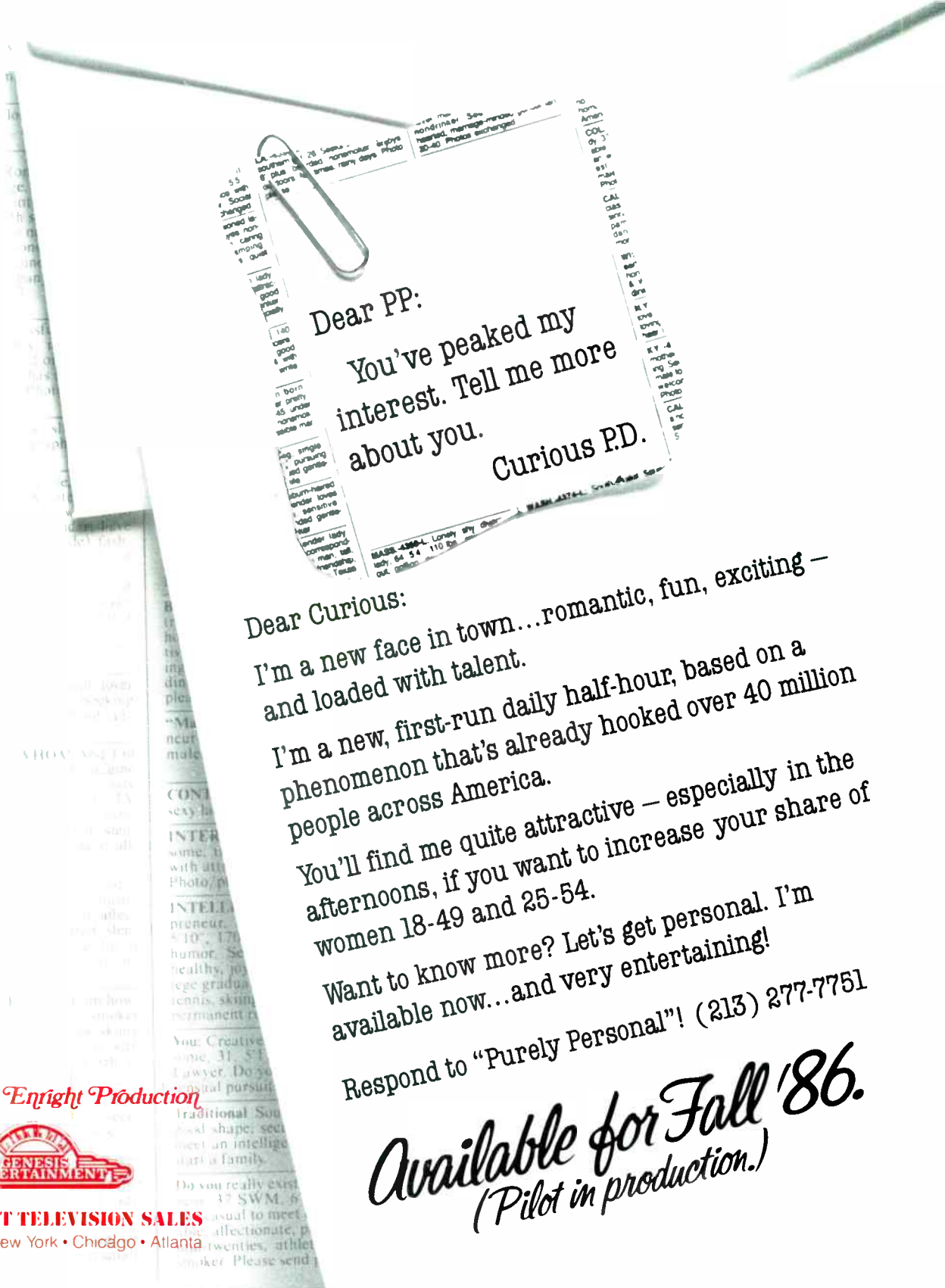


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