

# Television/Radio Age

**RADIO RATINGS**  
Arbitron  
vs. Birch/52

## RADIO ROUNDUP

Local sales update; new creative directions/47, 50

## ROAD TO NATPE-II

Early fringe: weekly sitcoms in spotlight/54

## DIRECT RESPONSE

Growth predicted for radio; 'high-tech' systems emerge/57

## HISPANIC MARKET

Impact of new legislation, record station prices/A1

November 24, 1986 • \$5.00

## Florida's #1 Market Will Surprise You.



Surprised? It's not the home of the "Vice" or the famous "Mouse." Florida's market leader is Tampa Bay, now the nation's 14th market and booming. Tampa Bay is the fastest growing top-20 market.\* WTOG-TV is the full-service independent leader in Tampa Bay



because of our programming and our people. WTOG-TV covers the three-million market like the sun. Call WTOG-TV Sales today and receive a 24x36 limited edition print, "Skyway to the Sun," (813) 576-4444. Represented nationally by Petry.

A Subsidiary of Hubbard Broadcasting, Inc.  
\*1984-1986 Nielsen rankings - % of growth, top-20 markets.

# After all these years, yo



# u can still feel the force.

Barney Miller. Mr. Reliable. After all these years, Barney and the gang continue to be a major force, one of the hardest working, most successful sitcoms in the history of syndication. To get 'em on your side, contact Columbia Pictures Television.

## Barney Miller

A Four TV Production



**Profit from the most comprehensive guide to RETAIL RADIO & TV ADVERTISING ever published!**



Use it to increase sales. Over 6,000 stations, retailers & agencies already have.

**Building Store Traffic with Broadcast Advertising**

- 441 fact-filled pages. Paperback, 8 1/4 x 11
- Written by William L. McGee, retail broadcast authority, and 34 contributing experts from every aspect of the business. They help sell your prospects on the value of your medium and station.
- Easy-to-read, non-technical terms. (Created to make retailers more comfortable with broadcast advertising so they'll use it more!)
- Indexed so your sales people can find solutions to retail advertising problems in seconds.

Helps your salespeople become retail marketing consultants, not just sellers of time.

Specifically, they'll learn "How to:"

- Communicate with retailers in their language
- Get in "sync" with the 3-to-6 month planning timetables of their retail prospects
- Use in-depth research data to support a media mix of less newspaper and more broadcast
- Make an effective newspaper switchpitch with examples of how newspaper and broadcast deliver over 4X the gross impressions as the same dollars in newspaper alone.
- Help create and produce effective low-cost commercials. (Text includes 34 scripts of award-winning spots).

**USE IT!**—for sales training — to switch-pitch newspapers — to support your next presentation to your hottest retail prospect!

Let your sales team help their retail accounts:

- Research and identify profitable customer groups.
- Research and analyze merchandising and promotional opportunities
- Develop store positioning strategies.
- Target their advertising, using one of broadcast's greatest strengths, to reach their most profitable customer groups
- Increase store traffic, sales, and profits!

**ORDER YOUR COPY TODAY!**

Mail to:  
**TV/Radio Age Books**  
 1270 Avenue of the Americas  
 New York City, NY 10020

- Yes, please send me \_\_\_\_\_ cop(ies) of Building Store Traffic with Broadcast Advertising at \$50 each plus \$1 each for shipping
- My check is enclosed for \$\_\_\_\_\_

NAME \_\_\_\_\_

FIRM \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY/STATE/ZIP \_\_\_\_\_

TV-1

# Television/Radio Age

November 24, 1986

Volume XXXIV, No. 9

## RADIO ROUNDUP

Vendor funding, more direct selling, unusual promotions among avenues being explored

**Stations stress local sales development 47**

Humor and music still dominating creative thrust, but emotion and sound are coming more into play

**Radio ads moving away from stepchild status 50**

The NAB Radio Audience Measurement Task Force focuses attention on ratings services

**Arbitron and Birch compared 52**

## ROAD TO NATPE-II

Fierce competition for early-fringe berths looms in off-network hour arena next fall

**Weekly sitcoms command station attention 54**

Sophisticated 'high-tech' systems emerge to handle orders, repeat business, results analysis

**Radio seen as direct response growth area 57**

Active sponsor solicitation, changes in format offered

**What can revive network tv documentaries? 59**

## THE HISPANIC MARKET

**Impact of new Immigration Act A-3**

**High station prices draw attention A-15**

## DEPARTMENTS

10 Publisher's Letter	38 Cable Report	105 Viewpoints
14 Letters	42 Radio Report	106 Programming
22 Sidelights	44 Radio Business	Production
28 Tele-Scope	Barometer	115 Commercials
34 TV Business	93 Spot Report	118 Wall Street
Barometer	97 Retail Report	Report
36 International	99 Buyer's Opinion	133 In the Picture
Report	101 Media	135 Inside the FCC
	Professionals	

Television/Radio Age (ISSN # US0010277X) (USPS # 637160) is published every other Monday for \$50 per year by the Television Editorial Corp. Publication Office, 1270 Avenue of the Americas, New York, NY 10020. Second class postage paid at New York, NY and additional mailing offices. POSTMASTER: Send address changes to Television/Radio Age, 1270 Avenue of the Americas, New York, NY 10020.

There's one new show  
so provocative...  
so compelling...

*Strictly*

**CONFIDENTIAL**

Coming soon from



**BLAIR ENTERTAINMENT**

1250 Avenue of the Americas • New York, NY 10104 • (212) 603-5930

© 1986 Blair Entertainment. All rights reserved.

# HOW GOOD ARE YOUR TV STATION LISTS?

HERE IS WHAT \$40 WILL BUY!

- a geographical list of all U.S. commercial TV stations, network affiliations, ownership and channel numbers
- names of general managers, station managers, program directors, general sales managers, promotion directors, news directors and chief engineers
- listing of ADIs, both alphabetically and by ranking
- separate alphabetical listing of station executives with titles and affiliations

SEND COMPANY PURCHASE ORDER  
OR CHECK FOR \$40 PER COPY TO:

TV/RA SOURCEBOOK

**Television/Radio Age**

1270 Avenue of the Americas  
New York, NY 10020

(Available December 1, 1986)

## Television/Radio Age

**Editorial, Circulation  
and Publication Offices**  
1270 Avenue of the Americas  
New York, NY 10020  
Phone: 212-757-8400  
Telex: TELAGE 421833  
Facsimile Number: (212) 247-3402

**Publisher**  
**S. J. Paul**  
*Executive Vice President*  
Lee Sheridan

**Editorial**  
*Vice President & Editor*  
Sanford Josephson  
*Vice President & Executive Editor*  
Alfred J. Jaffe  
*Managing Editor*  
Edmond M. Rosenthal  
*Associate Editors*  
Robert Sobel, George Swisshelm,  
Les Luchter  
*Contributing Editors*  
Dan Rustin  
Europe: Pat Hawker

**Washington**  
Howard Fields  
716 S. Wayne St.  
Arlington, VA 22204, (703) 521-4187

**London**  
Irwin Margolis, *Managing Director*  
Sally Mann, *Associate Editor*  
International Division  
Commerce House, 6 London Street  
London, W2 1HR, England  
01-402-0919

**Advertising**  
*Vice President & Sales Director:*  
Mort Miller  
*Sales Representatives*  
Marguerite Blaise,  
William J. Mathews  
*Production Director*  
Marvin Rabach  
*Circulation/Marketing Director*  
Brad Pfaff  
*Marketing Coordinator*  
Anne Hoey  
*Business Office*  
Marjorie Bloem

**West Coast Office**  
Paul Blakemore, *Vice President*  
1607 El Centro, Suite 25  
Hollywood, CA 90028  
(213) 464-3552

Member Business  
Publications Audit of  
Circulations, Inc.

TELEVISION/RADIO AGE is published every other Monday by the Television Editorial Corp. Sol. J. Paul, President; Lee C. Sheridan, Executive Vice President; Paul Blakemore, Vice President; Alfred Jaffe, Vice President. Editorial, advertising and circulation office: 1270 Avenue of the Americas, New York, N.Y. 10020. Phone: (212) 757-8400. Single copy: \$3.50. Yearly subscription in the U.S. and possessions: \$50; elsewhere: \$60 © Television Editorial Corp. 1986. The entire contents of TELEVISION/RADIO AGE are protected by copyright in the U.S. and in all countries signatory to the Bern Convention and the Pan-American Convention.

# Introducing Capital Cities/ABC National Television Sales

KGO-TV, San Francisco

KFSN-TV, Fresno

KABC-TV, Los Angeles

WLS-TV,  
Chicago

WABC-TV, Houston

WABC-TV,  
New York

WVI-TV,  
Philadelphia

WVD,  
Raleigh/Durham

On December 1st,  
Capital Cities/ABC National Television Sales  
becomes the exclusive representative for the  
nation's largest television station group,  
The Capital Cities/ABC Television Stations.

Together ..



New York / Atlanta / Boston / Charlotte / Chicago / Dallas  
Detroit / Los Angeles / Philadelphia / St. Louis / San Francisco

# THE FUN IS BA



*The New Monkees* are on the loose with their own rock video sitcom.

Four fresh, new stars—winners of the nationwide talent hunt.

Teen heroes in a rock fantasy

of hip comedy and hot music.

Proven Monkees appeal with a right-now look and feel.

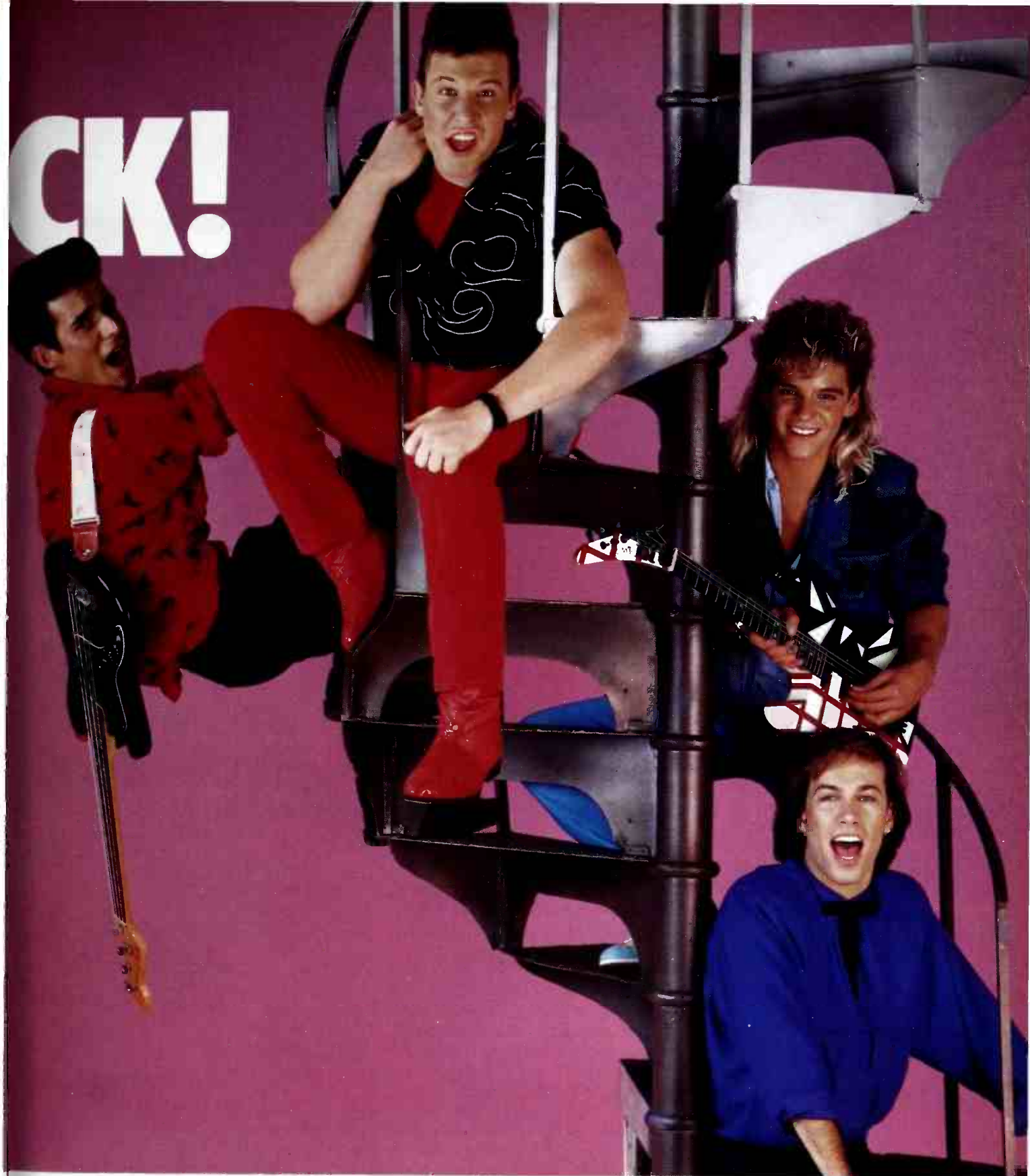
With powerhouse promotion to build the biggest possible audiences: Records. Radio plays. Videos. Concerts.

Publicity. Personal appearances. Merchandising.

Once again the Monkees magic is a smash all across America. The originals scored with two phenomenal MTV marathons. Dynamite



# CK!



TV syndication performance. A sold-out tour. A new hit record. And home video releases.

Now the fun is back. Because every generation wants its own Monkees.

Don't you want a piece of Monkee business?

**22 HALF HOURS  
AVAILABLE FALL '87  
ON A BARTER BASIS**

©1986 Columbia Pictures Television, a division of CPT Holdings, Inc. All rights reserved.

**Colex**  
ENTERPRISES

A JOINT VENTURE OF COLUMBIA PICTURES TELEVISION AND LBS COMMUNICATIONS INC.

875 Third Ave., NY, NY 10022, (212) 418-3000  
9220 Sunset Blvd., Suite 101-A  
Los Angeles, CA 90069 (213) 859-1055  
625 N. Michigan Ave., Suite 1200, Chicago, IL 60611  
(312) 943-0707

# Publisher's Letter

## Challenges for TV rep business highlighted at TvB annual meeting

It's no secret that the television rep business has its share of major problems, beginning with what looks like a very tough business climate in 1987. This was evident at a workshop on the changing role of the rep that kicked off last week's Television Bureau of Advertising annual meeting in Los Angeles. (For more on TvB's annual meeting, see page 32). As the reps looked toward next year, they issued a plea for closer cooperation from stations and, on their part, promised to give more attention to new business development and to get more involved in station sales activity.

The reality of 1987 was clearly enunciated by Steve Herson, vice president, director of operations for TeleRep, who said: "We have no inflation, which makes it very, very hard for us to raise our rates. Combined with that, our market share continues to decline, so basically we're selling a product that has less ratings. I think the biggest problem that has affected us all along is the bulging inventories. It's being absorbed, but I don't think '87 is going to be the year in which that's going to happen."

Other negative factors, according to Browning Holcombe, Jr., executive vice president of Independent Television Sales, are "barter and the network sellout on 15s. We remember when the network sellout was very high in daytime; now they still have avails."

An optimistic note was injected by Pete Goulazian, president of the Katz Television Group, who pointed out that "a lot of the package goods companies were involved in mergers [in 1986]. To some extent that affected our marketplace. I don't think there will be as many mergers next year."

The biggest culprit, said Wally Schwartz, president of Blair Television, is "fractionalization. Our business is changing. It's never going to be what it was. But I don't agree that we're dependent on the network sell."

Adding to spot's erosion, in the opinion of David Allen, president of Petry Television, is the fact that "We've had a fair amount of business leave the national scene and go regional. That has taken a lot of money out of what we can normally compete for."

**Role of computers.** Computerization always comes up in any rep discussion. The flexibility, utility and continued expansion of computers have added to the expense of doing business. Computers give the salesperson the important selling tools. But the creative use of those tools remains the responsibility of sales. And the fact remains that there are some sales personnel who are better than others—in presentation, in followup and in the knowledge of what they are selling. Then there is that additional ingredient—the personal equation that no computer will ever replace.

Direct selling remains one of the major irritants of the reps. Many agencies and advertisers feel they can get a "better deal" by going direct to the station, bypassing the rep. When that happens, both the station and the rep, in the long run, are losers.

National spot is a basic, stable part of the structure of the television business. On the average about 50 per cent of the station's revenues are derived from spot. It is to the station's advantage and that of the future stability of the business that the rep remain healthy and able to perform the ancillary services that are so important to the basic objectives of sales.

What the TvB discussion and other similar seminars can accomplish is to provide an open, candid dialog between the stations and the reps out of which should come a closer working relationship.



Back in production

We Got  
it Made

Thank you to the NBC Station Group for selecting us for your access checkerboard.



A Farr/Silverman production in association with MGM/UA Television

**MGM UA**  
MGM/UA Television Syndication

© 1988 MGM/UA COMMUNICATIONS CO. ALL RIGHTS RESERVED.

**THE HALF  
ACTION/ADVENTURE  
BACK IN**

PROVEN

**"SEA  
HUNT"**

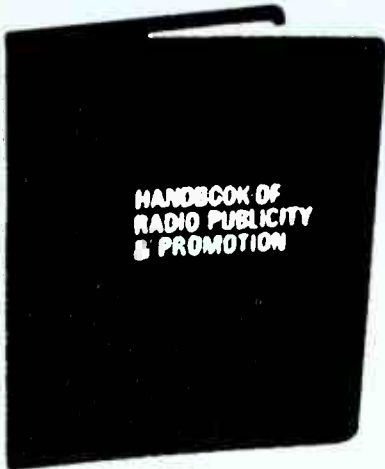
# HOUR ALTERNATIVES ARE PRODUCTION.

WINNERS

“RAT  
PATROL”

**MGM U**

## A GREAT RADIO PROMOTION SOURCEBOOK



The MUST book to help you boost ratings and increase sales and profits.

- A giant 400-page handbook
- Over 250,000 words
- Over 1,500 on air promo themes
- Over 350 contests, stunts, station and personality promos

\$36.45 for thousands of dollars of stimulating, revenue-producing ideas.

### TELEVISION/RADIO AGE BOOKS

1270 Avenue of the Americas  
New York, New York 10020

Gentlemen:

Please send me HANDBOOK OF  
RADIO PUBLICITY & PROMOTION  
@ \$36.45 each.

A check for \_\_\_\_\_ enclosed.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

## Letters

### Creative awards

Some agencies may be giving their advertising clients less than full measure by misdirecting their efforts toward the winning of creative awards rather than the real purpose of advertising, the movement of goods and services.

The conventional wisdom in our profession says the more awards the better. We have won several but we have decided not to enter future competitions. After being awarded the San Jose Ad Club 1st Place award for "Television-Regional", we were shocked to discover that they had made the award without ever calling our client to ask, "Did it work?"

To give awards for advertising "excellence" without investigating results is to deny the very purpose of advertising and reinforce the most damaging misconceptions about advertising held by many, including, unfortunately, some of the young people entering our profession.

The awards committees, who do not investigate results, are confusing means and ends. Good advertising is a valuable marketing tool, not art for its own sake. Ads are only as good as the goods and services sold, the profits realized. It is unfair to both the advertising professional and the artist to confuse the two.

I'm not saying advertising shouldn't be enjoyed. In fact, it *must* be, before it can be effective, but—and this the operative "but"—it is not necessarily effective just because it is enjoyed. Obviously, good advertising must be both entertaining and influential.

An advertising professional understands the marketing priorities of the client, and directs the research, writing, production and media selection toward solving the client's problems, not winning awards.

DONALD J. SHERMAN

President,

Donald J. Sherman and Associates,  
San Jose, Calif.

### 'Double standard'

Unless my powers of observation have failed me completely, within a week after the time that smokeless tobacco products were banned from broadcast stations all over the country, those same commercials appeared on cable channels all over the country. In our market, that means about 65 per cent of the homes were getting the same commercials on the same TV sets, but on a different channel number.

We already have one double standard. Cable channels can and do present much more adult material than we are permitted to with the result that, in our industry, we often absolutely ruin, for many people, movies already seen in the theater.

Isn't it time that our government began to realize that there isn't a shortage of channels any more; that there is tremendous diversity and that traditional broadcasters should not be handicapped in this competition?

ROBERT C. WIEGAND

Executive vice president

and general manager,  
WPEC-TV, West Palm Beach, Fla.

### Comprehensive analysis

Your magazine's article on ASTA, October 27, (*Barter syndicator group solidifying position in industry*) was one of the most comprehensive and accurate analyses of what is happening at our trade organization.

DANIEL J. COSGROVE

President, ASTA

Vice president, media sales,  
Group W Productions

### Unwired networks

Regarding your October 13 issue updating non-wired network radio (*Unwired webs lag behind wired gains*), I would like to add that, while the non-wired pie seems to be running flat to approximately 5 per cent ahead, 1986 vs. 1985, Supernet as an entity is running 34 per cent ahead for the year-to-date.

One sure-fire way to help remedy would be for all the non-wired networks to start selling against the real "enemies," the wired and syndicated radio properties... not each other.

MARTY DAMIN

Vice president/general manager,  
Supernet, New York

### Correction

Michael Ewing, new vice president, marketing, CBS Radio Networks, has been with CBS since 1969. A previous article (*Radio Report*, November 10) indicated he joined the company in another year.

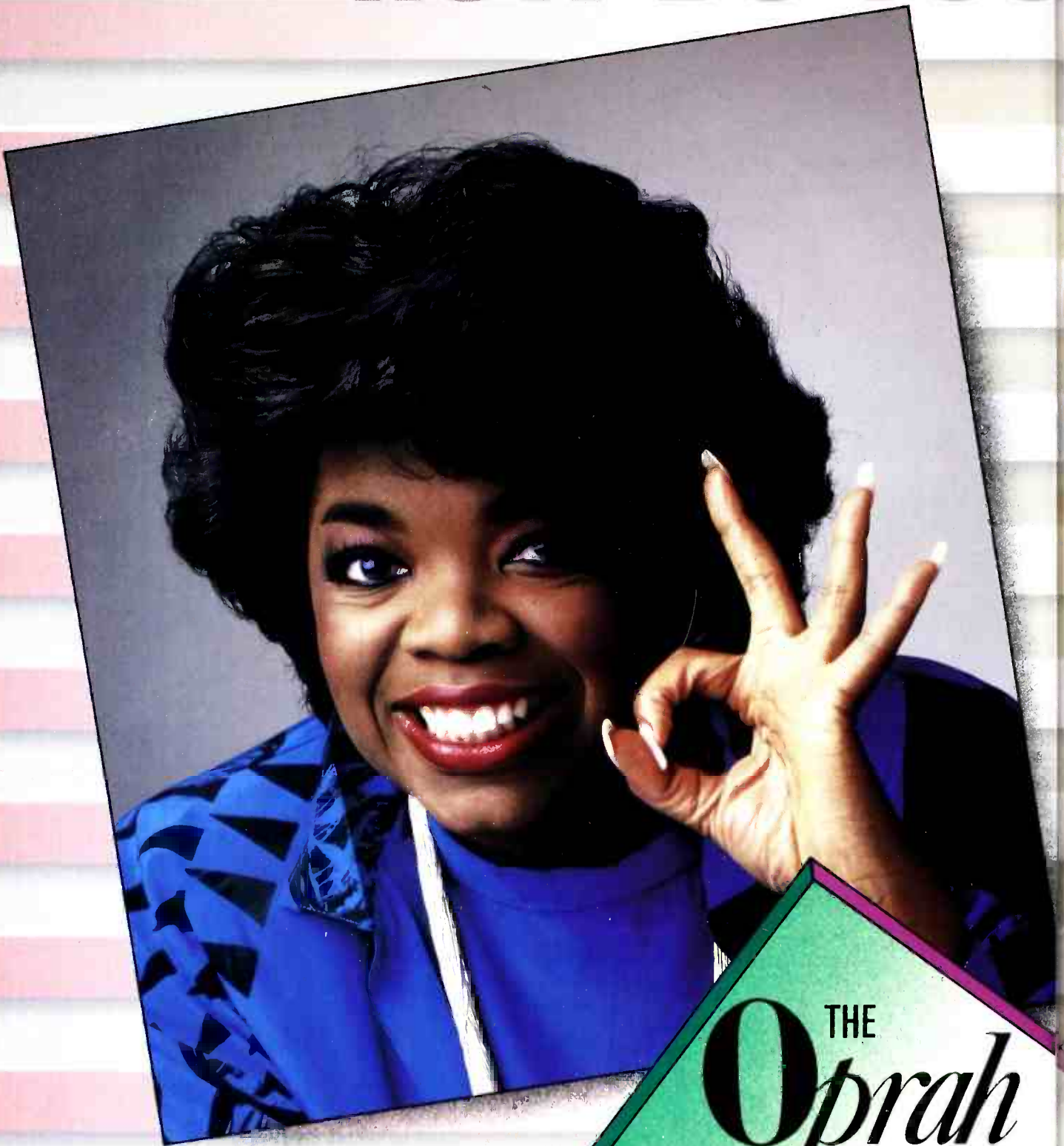
Ewing, who has been vice president and general manager of the CBS Radio Network since 1982, has served in a number of capacities at CBS Radio including vice president and general manager of CBS Radio Spot Sales; director, sales for WEEI Boston (former CBS owned station); and station manager of KMOX-FM St. Louis (now designated KHTR).

Warner Bros. commitment  
to supply the very best  
features continues with



WARNER BROS. TELEVISION GROUP, INC.  
A Warner Communications Company

**HOW DO YOU**



THE  
*Oprah*

**WINFREY SHOW**



# SPELL SMASH HIT?

# OPRAH.



The season has just begun and already **"THE OPRAH WINFREY SHOW"** is #1 in 12 out of 13 metered markets. Oprah's engaging personality has caught the attention of viewers across the country. Just look at these success stories...

**CONTACT KING WORLD TODAY!**

- #1 New York, WABC
- #1 Los Angeles, KABC
- #1 Chicago, WLS
- #1 Philadelphia, WPVI
- #1 San Francisco, KGO
- #1 Boston, WBZ
- #1 Detroit, WXYZ
- #1 Washington, D.C., WUSA
- #1 Dallas, WFAA
- #1 Atlanta, WSB
- #1 Miami, WPLG
- #1 Denver, KUSA

Source: Nielsen Metered Overnights Sept. 8 - Oct. 10 • Atlanta/Denver Oct. 6 - Oct. 10

Produced By  
**WLS-TV-Chicago**

Distributed By  
**KINGWORLD**™

National Advertising by  
**CAMELOT**  
ENTERTAINMENT SALES  
A King World Company

NEW YORK (212) 315-4000 LOS ANGELES (213) 826-1108 CHICAGO (312) 782-8228 DALLAS (214) 960-1996 NASHVILLE (615) 373-1500

©1986 KWP

# Sidelights

## Overnight success

Five years ago the NBC Radio Networks mounted an experiment designed to help AM stations program the nighttime hours more inexpensively. The experiment involved 23 stations that would carry phone-in talk programming from 10 p.m.-2 a.m. with two hosts—Bruce Williams, who would discuss money matters, and Sally Jessy Raphael, who would deal with personal problems.

Today, Talknet which begins at 7 p.m., has 280 affiliates and has been successful beyond the network's wildest dreams.

The original idea, recalls Craig Simon, current president of the network who was then in affiliate relations, was "not only to save them [stations] some money but also to give them an opportunity to have something to sell, to create a specialized environment. The bonus was, we started to get big numbers. In a lot of cases it outperformed the rest of the daypart in terms of share."

One of the early stations, Simon remembers, was WBBF Rochester, N.Y. "They had a 1 share at night. I got a call

from Rand Gottlieb, who was the general manager, and he said, 'The ratings just came in. Sally Jessy Raphael got a 30 share from women 18-plus. I've never seen a 30 share.'"

More typical, he says, were stations with 1 and 2 shares that jumped to a 5 or 6.

Both Simon and current program director Dave Bartlett give credit to Dick Penn (then general manager of the network) and Maurice Tunick, who was program director, for making the final selection of Williams and Raphael. Williams had been on New York talk station WMCA, while Raphael, a one-time personality and/or news reporter on MCA, WINS New York and other stations, was out of the business helping her husband run a restaurant.

An important aspect of the show's introduction, says Simon, is that "we didn't just feed it. We provided a lot of promotional material. We sent Bruce to stations—and still do—to talk to the sales force."

The network, Simon points out, takes only 3½ commercial minutes per hour, leaving stations with seven, plus a minute adjacency at the end of the hour and 6 minutes, 40 seconds at the top of the hour for news.

Thirty-eight different network clients have been on Talknet in 1986,

ranging from American Express to True Value Hardware Stores to General Foods for such brands as Crystal Light and Sanka.

Despite its success, there are no plans to expand Talknet beyond the evening and weekends. (Financial expert Bernard Meltzer and psychologist Harvey Ruben appear on Saturdays and Sundays).

One reason is that, according to Bartlett, well over half of the affiliates program something other than talk the rest of the day. "If we were on in the daytime," adds Simon, "we would be forcing stations to change their format."

## WABC-TV reaction

How do syndicators feel about WABC-TV New York's move of the network news from 7 p.m. to 6:30 p.m. (See also *Tele-Scope*)

Richard Coveny, president of Blair Entertainment, says WABC-TV's move, which places *Jeopardy* against the other two network newscasts at 7 p.m., will probably start a trend in other major markets, but not likely with the other New York O&Os. Coveny stresses, however, that an extra half-hour of access time—while good for syndicators and creating an impetus to develop new quality programming—is not so great if stations are only "robbing Peter to pay Paul." Rather, he says the important thing is for stations to drop a half-hour of local news, either at access time or in

## Gabriel Awards



**Jim Thompson**, general manager of KYW-TV Philadelphia, I., and **H. Brian O'Neill**, creative services director, were among winners of a Gabriel Award, bestowed at annual presentation of Unda-USA in Marina Del Rey, Calif. Award was given to Group W station for its "For Kids' Sake" campaign (outstanding achievement in public service announcements, markets 1-25).

# SEND YOUR LISTENERS A CARE PACKAGE.

From Care Bears to Medicare, people of all ages want to be cared about. We all want to care, too—not only about our loved ones but about all our fellow humans. Yet it's easy to overlook the needs of others in the rush of daily living.

Remind your listeners of the joy of caring. Send for our package of twelve 30-second and two 60-second radio spots on "The Care Full Life." The scripts and the acting are light and catchy, and offer a free booklet telling how to put more care in your life. The announcements are free, too, and we handle the booklet mailings.

It's so easy to show your listeners a little extra care. Mail the coupon or call Vi Knickrehm, 314/647-4900.

"If I didn't care..." I'd turn the page. But I care! Send me "The Care Full Life" spots right away.

Name \_\_\_\_\_

Title \_\_\_\_\_

Station \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

Mail to: The International  
Lutheran Laymen's League  
2185 Hampton Avenue  
St. Louis, Missouri 63139-2983  
In Canada: P.O. Box 481  
Kitchener, Ontario N2G4A2



# GREAT AMERICAN ADVENTURE

# 14

## BLOCKBUSTER ACTION-ADVENTURE FILMS FOR SYNDICATION

VANISHING WILDERNESS  
 WILDERNESS FAMILY PART 2  
 THE DREAM CHASERS  
 ACROSS THE GREAT DIVIDE  
 THE GREAT ADVENTURE  
 YOUNG AND FREE • COLD RIVER  
 MOUNTAIN FAMILY ROBINSON  
 CHALLENGE TO BE FREE  
 MYSTERY MANSION • SACRED GROUND  
 WONDER OF IT ALL • WINDWALKER  
 THE ADVENTURES OF THE WILDERNESS FAMILY

## CRITICALLY ACCLAIMED HIGH-GROSSING THEATRICALS THAT ARE HOUSEHOLD NAMES



A unique force in family entertainment production and distribution.

RELEASED BY  
 Pacific International Enterprises Inc.  
 1133 South Riverside  
 Medford, Oregon 97501  
 Telex: 5107570613 PAC INTL MEX  
 © 1986 Pacific International Enterprises, Inc. All Rights Reserved.



DISTRIBUTED BY:

**ORBIS COMMUNICATIONS™**

432 Park Avenue South, New York, NY 10016 (212) 685-6699  
 © 1986 Orbis Communications, Inc. All Rights Reserved.

**Why  
Television Age  
International  
is the world's  
leading broadcast  
publication.**

Over a period of two decades Television Age International has achieved a dominant position in the international broadcast scene. Here are some of the reasons why:

- 1. The largest documented circulation of any publication in the field.**
- 2. More advertising lineage than any other publication in the field over the past 20 years.**
- 3. The only publication with full staffed offices in London, New York and Hollywood, as well as active correspondents in major capitals throughout the world.**
- 4. The only publication with a digest of feature articles in three languages – French, German, Spanish, and at times in Italian.**
- 5. Produced and edited by a staff of professionals. Published by Television/ Radio Age, with 30 successful years in the industry.**

## **TELEVISION/RADIO AGE INTERNATIONAL**

### London

Commerce House  
6 London Street  
London, W2 1HR  
01-402-0919

Irwin Margolis  
International Managing Editor

### New York

1270 Avenue of the Americas  
New York, NY 10020  
212-757-8400

Sanford Josephson, VP & Editor  
Alfred J. Jaffe, VP & Exec. Editor

### Hollywood

1607 El Centro, Suite 25  
Hollywood, CA 90028  
213-464-3552

Paul Blakemore, VP

## Sidelights (continued)

early fringe, thus opening up an extra half-hour for syndicated shows.

Robert Peyton, a partner in Television Program Source, doesn't think the opening up of more time periods will breed more syndicated program development but says it should definitely help programs which already exist.

Peyton feels WABC-TV's move will strengthen both the news and access time periods. "They'll start winning time periods," he says, "and at least one other station will follow them."

## Goldwater tells it

Sen. Barry Goldwater (R-Ariz.) had some parting words for Washington representatives of broadcast groups who gathered to honor him for breakfast at an event hosted by the National Association of Broadcasters.

Among Goldwater's remarks:

■ "Some of you think at times that I don't care much about you. And there are times that I don't."

■ "I haven't held hearings this year for the simple reason that I think the whole field of communications is in such a state of disarray, that to hold hearings would merely encourage those people that I classify as 'nuts' that we have around the Hill who are most anx-

ious to do anything worth political sex appeal at home."

■ "You'll have that to look forward to, the efforts to prevent scrambling, the efforts to control cable and to control satellites. I hope you'll stay watchful on this... You have to watch congressmen and senators from the so-called boondocks, places where they don't have available communications."

■ "Senator Hollings will be taking the Communications Subcommittee in the Senate, and he's a very good, solid man. I think his conservatism is almost as bad as mine. He's not going to do anything, in my opinion, to cause disruption in the communications industry."

■ "The Senate and the House: I don't think you're going to see a lot of difference in the way the body works. The same problems are going to be there."

■ "I think this is the worst election America's ever had. I'm not blaming the television industry. I'm blaming the candidates who fell prey to the newly developing companies in this country whose sole job is to produce negative advertising... I've never seen such dirty advertising. I think the national association could write some rules on it."

## Advertising in Spanish

When should a commercial be deliv-

ered in universal Spanish (analogous to radio announcer's English) and when should it be varied by region, using, for example, a Mexican dialect in the Southwest and a Cuban accent in South Florida?

This is a question that often comes up in discussions among national advertisers targeting this country's growing population of Spanish speaking consumers.

Francisco "Paco" Vergara, creative director of Campbell-Ewald Latina in Miami, says the answer depends on the situation, on a case-by-case basis: "There's no one general rule of thumb that applies across the board."

Vergara points to the example of client Chevrolet. The appeal for Camaros, he notes "is the same to everyone, everywhere throughout Spanish U.S.A. So for Camaro we use universal Spanish. But pickup trucks and vans are used differently in different parts of the country."

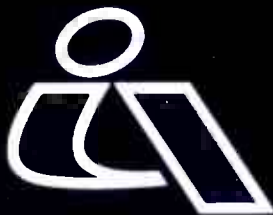
In the Southwest, he explains, pickups are used for rough ranch, farming and construction jobs, and for working on and around oil rigs during the week. On weekends they're likely to be bouncing along the hunting and fishing trails of the West. So Vergara varies the commercial and uses talent of Mexican origin for voiceover.

In Florida, on the other hand, pickups are likely to be hauling fishing boats to the nearest beach or fishing spot on weekends, and Mom will use the van to haul the kids to school. In New York and Chicago, adds Vergara, "You have urban settings where many Hispanics use their pickups for their jobs as repairmen, carpenters or plumbers either working for a company or, as independents, working for themselves. And since we're adapting our advertising to the way the trucks are used, by region, we also employ voiceover talent using the most widespread dialect used in the particular region. The key is knowing how people live and work in each region, and what they do on weekends, market-by-market."

In fact, the principle applies in a very similar way in English, too, and in a way that well illustrates the reason for varying the talent by region when advertising to Hispanics, according to researcher Jaye S. Niefeld, executive vice president, marketing at Bozell, Jacobs, Kenyon & Eckhardt. Says he, "Sure, people in Alabama and Georgia understand Walter Cronkite. But we ran a test comparing typical, standard broadcast delivery against 'good ole boy' commercial delivery, and the accent people in Atlanta really responded to was Dixie."

Niefeld explains that selling "requires more than straight logic. Selling requires responding from the heart."

# QUALITY RESEARCH FOR HISPANIC USA



Hispanic Marketing  
& Media Research  
Specialists

Information  
& Analysis, Inc.

81 North Broadway  
Hicksville, N.Y. 11801  
(516) 822-7878

Peter Roslow  
V.P. and General Manager

Harvey Morrow  
V.P. Director of Marketing

• A Member of the AGB Research Group •

The image features three stylized lightning bolts striking downwards from the top against a solid black background. Each bolt is white with a red outline and a jagged, zig-zag shape. The bolts are positioned diagonally, with the central one being the largest and most prominent. The text 'This may shock you!' is located in the lower right quadrant of the image.

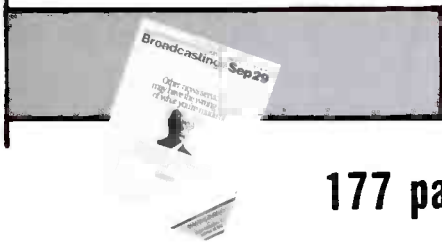
**This  
may  
shock  
you!**

**In the past  
18 months, more  
television stations  
placed more  
pages in  
Television/Radio Age  
than in any other  
publication!**





**50%\***  
**MORE THAN**  
**Broadcasting**



**177 pages vs. 266 pages**



**206%\***  
**MORE THAN**  
**Advertising Age**



**87 pages vs. 266 pages**



**505%\***  
**MORE THAN**  
**Variety**



**44 pages vs. 266 pages**



**549%\***  
**MORE THAN**  
**Electronic Media**



**41 pages vs. 266 pages**



\* % of ad pages placed by television stations from January 1985 through July 1986 (aggregate of ads 1/6 page or better). Represents the advertising of over 300 television stations.

# What this means is . . .

Decision makers at  
television stations consider  
Television/Radio Age  
the basic publication  
through which to  
communicate with . . .

- OTHER STATIONS
- GROUPS
- REPS
- THE FINANCIAL COMMUNITY
- ADVERTISERS
- AGENCIES

You've seen many surveys . . .  
yours, theirs and ours.  
Here is the most  
conclusive proof of  
readership and leadership  
of all!

Want to know more about  
why Television/Radio Age  
is the basic publication  
in the eyes of  
station management?  
Call us.

## **Television/Radio Age**

### **NEW YORK**

1270 Avenue of The Americas  
New York, NY 10020  
(212) 757-8400

### **HOLLYWOOD**

1607 El Centro  
Hollywood, CA. 90028  
(213) 464-3552

### **LONDON**

Commerce House  
6 London Street  
London W2 1HR, England  
01-402-0919

## Sidelights (continued)

That's the difference between the response of Mexican Americans to commercials done in their own manner of speaking, that sounds like what they've heard all their lives, or the response of Cubans to messages that sound the way Cubans speak, as opposed to merely understanding 'the king's Spanish'."

Dale Dauten, director of survey research for Atlanta-based Research Resources, reports that an analysis of central location intercepts conducted by his firm over the past two years indicates that Hispanics "tend to be positive toward advertising. They tend to view it as a useful source of information about products. And since they desire to become more sophisticated consumers, they are eager for such information."

Dauten's analysis also indicates that Hispanics are quite skilled at playing back ad messages, "when the advertising is developed specifically for Hispanics and delivered in the Spanish language." And it found that while Hispanics rarely criticize the execution of a commercial, they "often find fault with the product story or with the language employed in a commercial. The most common criticism is that the words are spoken too quickly, or that it uses unfamiliar Spanish words."

Such findings, says Dauten, tend to "overturn some of the stereotypes about Hispanic ad testing, and to move pre-tests from 'disaster checks' to useful evaluative and corrective tools."

And in San Diego, Henry Adams-Esquivel, vice president, Market Development, Inc., offers a number of case histories to back up what he sees as the value of what he calls "a trans-cultural marketing approach."

One example is the case of the packaged food marketer who wanted to evaluate a pool of Spanish language commercials stressing nutritional benefits.

The "original thinking" called for focus groups conducted by a supplier who had done work on the product line among Cuban-origin consumers. The findings indicated that, like Cubans, other Hispanics were also, "not disposed to nutritional positioning, so the advertising was off-target."

The Market Development solution was to re-do the groups, using a moderator experienced with the attitudes of Mexican homemakers toward food and with their idiosyncrasies in expressing "nutrition."

The moderator also knew enough not to impose his own dialect and attitudes across the groups, "which would have tainted the results."

The Market Development outcome,

says Adams-Esquivel, was that, "Commonalities emerged across the sub-groups: While the recommendation was that the manner of executing "nutrition" be slightly revised, the overall positioning and copy strategy communicated effectively."

## Festival awards

Individual stations shared the limelight with established broadcast and cable networks this year at the International Film & TV Festival of New York. Besides taking four of the six Grand Awards, local stations won a total of 17 gold medals, 14 silvers and 10 bronze medals.

Grand Awards went to HBO for best entertainment special—*Murrow*; WQED-TV Pittsburgh for best entertainment program—two episodes of its "Wonderworks", *Miracle of Moreaux* and *Anne of Green Gables* (shared with Sullivan Films, Toronto); KNBC-TV and Chuck Blore and Don Richman for best promotion spots—the "Santa Barbara" campaign; KUTV Salt Lake City for best news program—a documentary on the homeless; WETA-TV Arlington, Va. for best public service program—*Drinking & Driving: The Toll, The Tears*; and Warner Bros. Records for best music video—David Lee Roth's *Goin' Crazy*.

PEREGRINE FILM DISTRIBUTION, INC.

Presents

# DYNAMAGIC

A GALAXY OF 10 ANIMATED FEATURE FILMS

Offered to you by the syndicators of the highly successful "Reels of Fortune," "Warriors" and "Heroes and Heroines" feature film packages.



PEREGRINE FILM DISTRIBUTION, INC.

9229 SUNSET BOULEVARD  
LOS ANGELES, CALIF. 90069  
(213)859-8250 TWX: 371-6132

106 WEST 2950 SOUTH  
SALT LAKE CITY, UTAH 84115  
(801)486-3155 TWX: 910-925-4087

OUT-OF-THIS-WORLD  
ANIMATION THAT WILL WORK  
MAGIC FOR YOUR RATINGS!

# Tele-scope

## TVX's McDonald: Taft purchase well in hand

"You're better off to buy when everyone else wants to sell," says Tim McDonald, president and chief executive officer of TVX Broadcast Group, the pending owner of Taft Broadcasting's five independent TV stations. For a conglomerate like Taft, McDonald explains, expected tight margins for the next two or three years are enough reasons to sell off a relatively small portion of one's company. For TVX, however, whose only business is independent television, McDonald sees nothing wrong with buying a group of stations who all are the Number one or Number 2 indies in their markets.

Even before this \$240 million transaction, TVX owned more independent stations than any other company. But those nine, including one CP, were virtually all in medium size markets. With the Taft purchase, TVX will suddenly be in the bigtime—with stations in Philadelphia, Miami, Washington, Houston and Dallas-Ft. Worth.

**No big deal.** McDonald sees no major problems in handling the addition of such major markets. "If I drive a bus here in Norfolk," he relates, "I can drive the same bus in New York City. I don't need two drivers. But the driver may need to know New York City and be better trained." Translated, this means that TVX will bring its system of zero budgeting and improved cost efficiencies to the newly acquired stations. McDonald notes, however, that there are no plans to reduce staff or cut local programming.

"These are all well-established stations," he explains, and the budgeting changes alone should be enough to guarantee operating profits in coming years, he feels. Taft, he adds, was adversely affected by film payables, which made the independent station group similar to "a big snake that has swallowed a frog." Unlike TVX stations, which, he claims, anticipated the rise in program prices and thus bought up product three or four years ago to last through 1990, the Taft stations can look forward to this frog affecting margins through mid-1987."

## WFLD-TV gets *Cosby*

WFLD-TV Chicago has bought the syndicated TV rights to *The Cosby Show*, for airing beginning October, 1988. The Fox-owned station becomes the second TV outlet to have acquired the series, in the bidding process introduced by Viacom Enterprises. WOR-TV New York was the first buyer. The next *Cosby* train whistle stop, after Los Angeles and San Francisco, will be Phoenix, according to a Viacom source. Market-by-market presentations to stations will continue after a Thanksgiving hiatus. While de-

tails on the WFLD-TV deal have not been revealed, it's understood that Viacom had set a reserve price of \$100,000 per week, which factors out to a \$145,000 per episode price. In Los Angeles, the price was set at \$150,000 per week.

In the WOR-TV arrangement on *Cosby*, the New York indie was said to have won the bidding by agreeing to shell out \$240,000 per week. Reportedly, Viacom's weekly asking price was \$125,000.

## WABC-TV news shift eyed

The decision of Capital Cities/ABC flagship station WABC-TV New York to move *World News Tonight* to 6:30 p.m. and place *Jeopardy* against the two other network newscasts is not seen by general managers as a harbinger of a general downgrading of network and local news. Nor is syndicated fare in general expected to clobber newscasts throughout the country. The upshot is that it depends on the market and depends on the strength of the syndicated program.

As of December 15, WABC-TV will cut a half hour from its two-hour local news block to accommodate the shift. Similar moves have been made by network affiliates in other markets with varying results. In San Francisco, Len Spagnoletti, vice president and general manager of CC/ABC-owned KGO-TV is up against *Wheel of Fortune* on KRON-TV (NBC) in the network news time period, while KPIX (CBS) also runs its network newscast then. "As compared with the two network news programs," he says, "it's not as strong as you would imagine," although it dominates the 7 p.m. period.

Spagnoletti says, though, that *Wheel* helps KRON-TV garner an estimated additional half rating point in the 6-7 p.m. period, primarily because of early tune-in during the 6:45-7 quarter hour. He says WABC-TV is the best judge of what's right for its market, adding that he sees no likelihood of his station going the same route: "For this market, news and talk programming performs well. This is not a game show market except for *Wheel of Fortune* and *Jeopardy*."

**Jeopardized.** As one of the two affiliates in Detroit running network news at 7 p.m., CC/ABC-affiliate WXYZ-TV is taking it in the teeth from *Jeopardy* on WDIV (NBC). Jeanne Findlater, vice president and general manager of WXYZ-TV, says, "We're staying with our thing because we feel our position is as a news and information station." According to Nielsen NSI for the first week of November, *Jeopardy* did better in the market than the two network newscasts together—a 22/37 vs. a 13/21 for the ABC newscast and a 6/10 for CBS. Findlater notes WDIV also has the pull of having the franchise to announce Michigan lottery winners in the time period.

Her theory is borne out by NBC-affiliate WPXI-TV Pittsburgh, which runs *Entertainment Tonight* against two network newscasts. John A. Howell III, vice president and general manager, notes that this is



## It's no wonder!

America's comedy giant ranks #1 – not only over all first-run sitcoms, but over all first-run weekly half-hours\*.

In overnight markets, Small Wonder consistently beats competitive first-run sitcoms such as What

A Country! in New York, The Ted Knight Show in Philadelphia, One Big Family in Chicago, It's A Living in Detroit and What's Happening Now!! in Houston.

It's no wonder that stations use Small Wonder to dwarf the competition.



Source: Nielsen, Markovitz 977-102010 (F1) TVFWSN, 8 weeks ending 10/2/00 (coverage area ratings). Subject to variations of methodologies employed.

©1999 Twentieth Century Fox Film Corporation. All rights reserved.

Small Wonder: a joint venture of the Home Program Group and MFC Producers, Inc. Produced by MVP Video Productions, Inc.



## Reps face the issues

What are some of the most critical problems facing the national spot TV business?

One of them, according to Walter Schwartz, president of Blair Television, involves the relationship between stations and reps. "I would like to see stations go back to honoring their representative contracts and not take national business on a local basis," he said during a workshop on the changing role of the rep at the recent TvB annual meeting. "It gives the whole industry a black eye," he charged, "because too many advertisers and too many agencies tell us they can get a better deal by going directly to the station than they can going through the rep."

David Allen, president of Petry Television, is concerned about the "expanding base of inventory." He urged stations "to find a way to stand up to syndicators and say, 'I'm not going to take that extra minute.'"

Meanwhile, Peter Goulazian, president of the Katz Television Group, sees an emerging opportunity for new business via "special events that have a tie-in promotional opportunity for advertisers. Those opportunities are beginning to bring in dollars for stations like they never have before."

## Arbitron/BAR synergy

While Broadcast Advertisers Reports, which was purchased by Arbitron's parent, Control Data Corp., and MediaWatch, a joint venture of Arbitron with Time's SAMI/Burke, Inc., do much the same thing, the combination of the two provide timely benefits, according to Arbitron president A. J. "Rick" Aurichio. He cites (1) a valuable roster of BAR contracts, (2) tested BAR software for putting reports on monitored data and (3) an existing infrastructure of experienced people and procedures.

MediaWatch, which identifies existing commercials via computerized pattern recognition, similar to Nielsen's Monitor-Plus, is now operating in Denver in prototype form. Aurichio says it will be fully operational in early spring. The next step is a national system. The Arbitron chief operating officer says he believes that when MediaWatch and BAR are integrated, the combined service will be able to add local markets over the existing 75 at no extra cost.

## September web TV +2.4%

The TV networks barely showed a plus sign in the revenue column during September, according to BAR estimates. The increase was 2.4 per cent, with primetime up 6.3 per cent and weekday daytime down 3.0 per cent. For the third quarter, the webs were up 4.9

per cent, with primetime 8.6 per cent ahead and weekday daytime off 3.1 per cent. Late night climbed 12.3 per cent and weekend early fringe dropped 13.3 per cent. As for the networks themselves, NBC rose 10.3 per cent, CBS edged up 0.7 per cent and ABC climbed 3.8 per cent.

## Network TV dollar revenue estimates—September, '86 vs. '85

Dayparts	Three-network totals	
	Estimated \$ ('000)	% change
Prime: Sun 7-11 p.m. & Mon-Sat 8:00-11 p.m.	\$367,108.5	+6.3%
Mon-Fri daytime 10 a.m.-4:30 p.m.	120,193.2	-3.0
Mon-Sun late night 11 p.m.-sign off	33,754.0	+14.6
Sat/Sun daytime Sign on-6:00 p.m.	104,788.8	-3.4
Mon-Fri early morning Sign on-10 a.m.	16,962.9	+8.4
Mon-Fri early fringe 4:30-8:00 p.m.	31,746.8	+1.8
Sat/Sun early fringe Sat 6-8/Sun 6-7 p.m.	3,832.1	-53.5
Subtotal early fringe	35,578.9	-9.7
<b>TOTALS</b>	<b>\$678,386.3</b>	<b>+2.4%</b>

Source: Broadcast Advertisers Reports, Inc. Copyright 1986 BAR

## 9-month barter spending

Barter syndication ad expenditures in the third quarter of 1986 were down about 6.3 per cent from the first quarter's record high but up about 6.2 per cent over the second quarter, according to the most recent barter study, released today by Broadcast Advertisers Reports. The third quarter total was \$129,236,000, compared to \$121,732,000 in the second quarter and \$137,858,000 in the first quarter.

Total for the first nine months of '86 was \$388,826,000, placed by 302 advertisers on 158 programs.

Top show for the first three quarters was *Wheel of Fortune* with revenues of \$27,525,950, while the biggest barter advertiser was Procter & Gamble, spending \$40,152,350. Other big spenders were Philip Morris, \$27,251,950; RJR Nabisco, \$15,944,550; Mars, \$11,836,200; and Kellogg, \$11,718,900.

## Top 5 barter shows—1st 9 months, '86

Wheel of Fortune	\$27,525,950
Entertainment Tonight/This Week	\$25,150,500
Fame	\$24,600,100
Solid Gold	\$19,058,500
Star Search	\$16,887,100

Source: Broadcast Advertisers Reports



**Again.**

For seven straight years and 28 consecutive sweeps, M\*A\*S\*H  
is the number one off-network comedy.  
It only gets better.

**M\*A\*S\*H**



Source: NSI/ROSP, November 1979-July 1986 (among programs airing in 10 or more markets).

Copyright © 1986 Twentieth Century Fox Film Corporation. All rights reserved.

[www.americanradiohistory.com](http://www.americanradiohistory.com)

# TV Business Barometer

## September local billings up 12.9%

Affected in part by a difference in the Standard Broadcast Month (SBM) this year and last, the *TV Business Barometer* sample of stations showed lower local billings growth in September than during the previous month. However, there was still a double-digit increase during the last month of the third quarter.

The quarter itself was average as 1986 local figures go—almost as good as the third quarter and a little better than the second quarter.

The September increase in local TV time sales came to 12.9 per cent, better than half of the previous eight months. September's local volume was \$468.8 million vs. \$415.2 million for the same month last year. The local increase in August was a healthy 17.8 per cent.

The larger-billing stations—those with revenues of more than \$15 million a year—did particular-

ly well in September, while the smaller outlets—those billing under \$7 million—came up with a modest increase. As for the medium-size outlets, they didn't do well at all, just slipping over into the minus column. They were down 0.6 per cent, while the big guys were up 17.8 per cent and the smaller guys increased 5.8 per cent.

In the final analysis, considering that September this year was a four-week SBM, while last year September had five weeks under the SBM rules, the month did pretty well. This is true even considering that most stations in the *Barometer* sample report on a calendar month basis.

Billings for the third quarter rose 12.9 per cent and, so far as the SBM goes, that's 13 weeks in '86 vs. 13 weeks in '85. Volume for the three-month period was \$1,304.4 million as against \$1,155.7 million the year before.

For the nine months, local time sales were up 12.5 per cent to

\$3,744.2 million. The 1985 figure was \$3,327.6 million. Local is closing the gap with spot. During the first nine months of this year, the spot total was \$4,089.6 million, ahead of local only by \$345.4 million.

As for network compensation, the September figure was virtually flat vs. last year, registering a rise of 0.3 per cent. That brings the actual station take to \$36.0 million. To point out that September was the worst month (with one exception) in terms of network comp growth this year is not saying much, since the best month for network payments to stations in '86 was February, which recorded a rise of 4.0 per cent.

## Network comp

Network comp for the third quarter rose 1.6 per cent vs. 3.3 per cent for the first quarter and 0.6 per cent in the second three-month period. The total for the July-September span was \$113.5 million. The nine-month total was \$340.3 million vs. \$334.2 million last year, representing an increase of only 1.8 per cent.

## Local business

**+12.9%**

(millions)

**1985: \$415.2**

**1986: \$468.8**

### Changes by annual station revenue

Under \$7 million	+5.8%
\$7-15 million	-0.6%
\$15 million up	+17.8%

## Network compensation

**+0.3%**

(millions)

**1985: \$35.9**

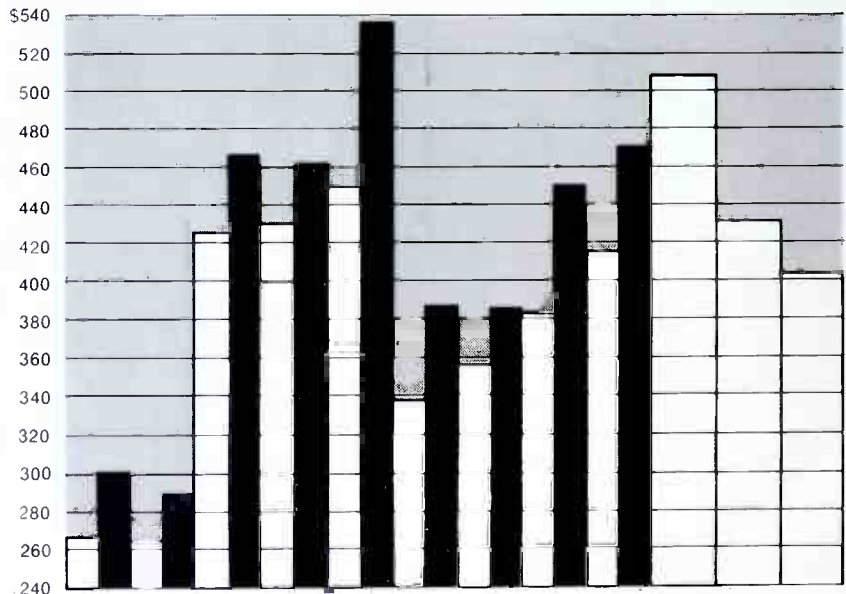
**1986: \$36.0**

### Changes by annual station revenue

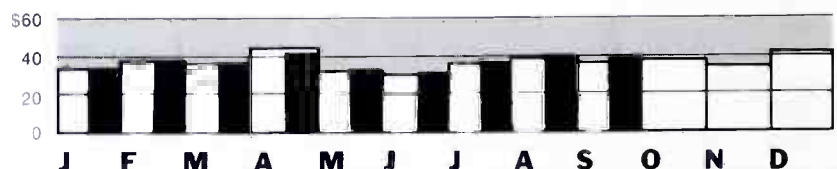
Under \$7 million	-2.2%
\$7-15 million	+3.2%
\$15 million up	-0.3%

## September

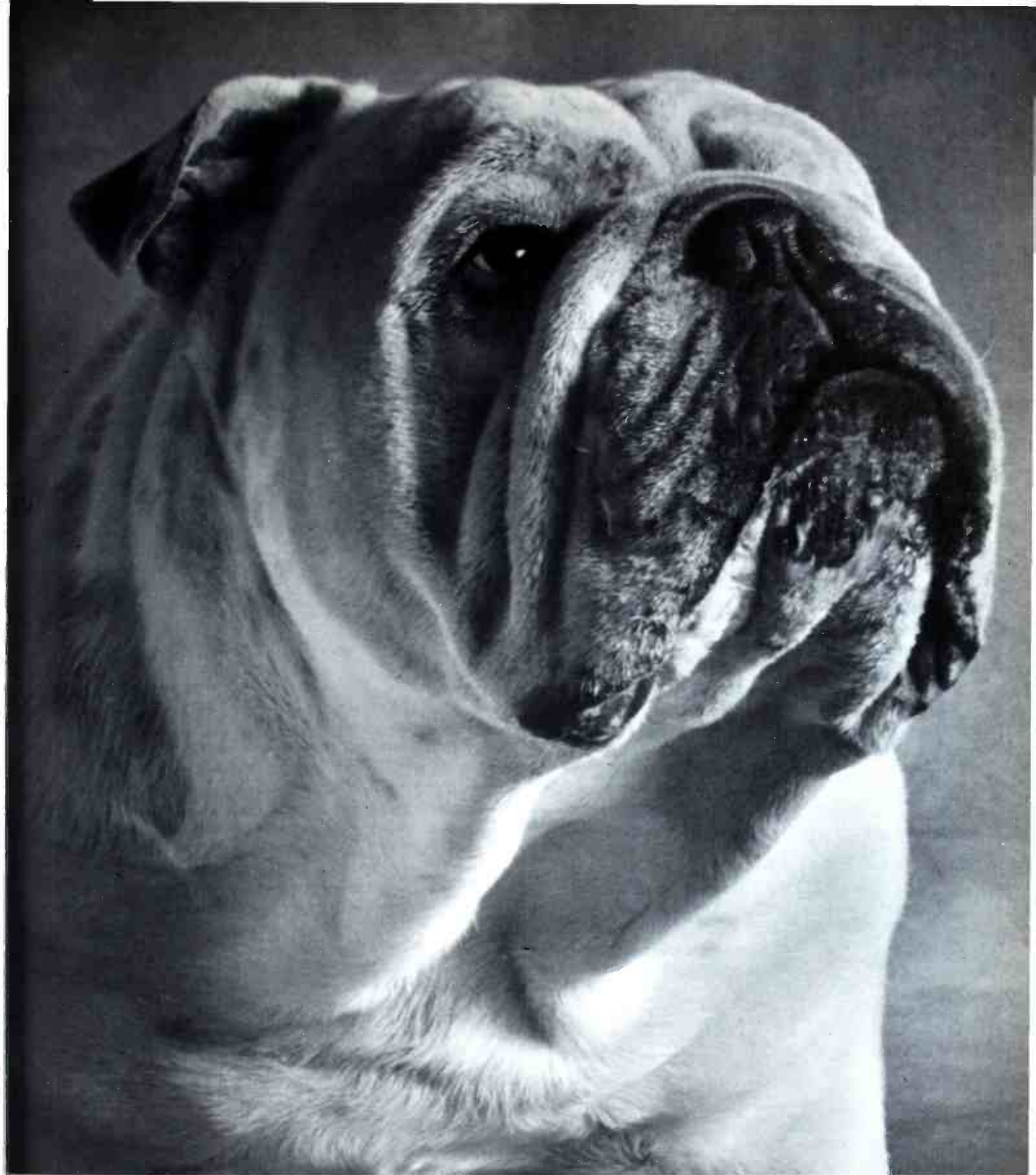
Local (millions)



Network compensation (millions)







## **BULL·DOG**

\bül-dog\n. 1: a muscular, tenacious breed marked by vigor, known to be both tough and smart. 2: *pl.* a group of tenacious, determined, savvy people who are winners at what they do.

**BLAIR. ONLY BLAIR.**

Television



# International Report

## London

### Ways sought to replace the London Market for smaller distributors

An irate sense of national loss, being expressed by some of those participants not in a position to provide financial support, has emerged in the wake of the closing of the London Market. The concerned are particularly aggrieved by the fact that a British independent television company, TVS, purchased Button Design Contracts Ltd., 60 per cent shareholder in the London Market. They believe the acquisition precipitated the closure. TVS also owns MIDEEM, the Cannes-based organization which runs MIP-TV and MIPCOM, among other events.

However, it is probable that a 1987 market would not have held anyway. It's most vigorous worker, former organizer Karol Kulik, now admits that next year's market "would not have been a foregone conclusion." In spite of the fact that the 1986 market was the most successful of the five held, Kulik says, "we will be lucky to break even."

Fortunately for Kulik and her market colleagues, TVS also is backing her proposal for the establishment of several fully-equipped international centers, the first in London, for companies headquartered elsewhere (see TV/RADIO AGE, November 10, 1986).

At the same time, however, Peter Clark, TVS International chief executive, does acknowledge the need for finding ways of reducing costs for small and medium-sized companies who have found London useful, but cannot afford the Cannes markets. He expects to announce some possible ways of defraying their costs early next year so they can attend future MIPCOMs.

While Clark is devising his plans, a group composed of a small number of less-afflu-

ent producers and distributors is formulating its own strategy for a mini-market to be held every two years. Spearheaded by Rudi Barnett of Wallonie Bruxelles Image (Brussels), the group is hopeful of obtaining money from the European Common Market for the project. A meeting with EEC representatives is scheduled for next March.

### BBC guidelines on violent programs focus on U.S. shows

Violence on American television programs again got a thumping from the BBC as the corporation issued new guidelines to program makers. The edict stems from the work of a committee formed earlier this year by television managing director Bill Cotton.

The updated policy principally attempts to both make producers more vigilant about the portrayal of violence, too many sex scenes and the like and to remind the public that the broadcasting of adult programming begins after 9 p.m.

While Cotton acknowledged that the BBC does have dual standards when it comes to judging U.S. imports and domestically produced programs, he did emphasize there was a line. He said that the BBC was not even prepared, for instance, to show such films as *Death Wish*, *A Clockwork Orange* and *Straw Dogs*.

In spite of the public attention that the guidelines received, it is thought that it is unlikely they actually will produce any real changes in BBC programming.

## Bonn

### Commercial TV upheld by West German court, but with conditions

West Germany's Constitutional Court has upheld the 1984 law which introduced private commercial television in the country. The

court ruled that the broadcasting law in the federal state of Lower Saxony does not conflict with constitutional principles. The verdict, expected for some time, gives credence to private commercial broadcasters throughout the country, and provides a clear legal basis for new media operations such as satellite broadcasters Sat-1 and RTL Plus.

There are a few minor conditions attached to the decision however, including the introduction of regulations to prevent media groups from gaining too much power. This could still mean problems for large publishers like Springer and Bertelsmann, who are important shareholders in private television.

On the whole, however, reaction to the ruling was positive. The Social Democrats, who wanted the law declared void on the grounds that commercial broadcasting would violate certain principles, were placated with the knowledge that commercial forces are now at least restricted by certain boundaries. But the court said it would not be realistic to expect companies dependent on advertising to cater to all minority groups.

## Hilversum

### Europa's partners meet to discuss future of satellite channel

Representatives from the Dutch state broadcaster, NOS, were due at presstime to meet with Europa's board of directors to discuss NOS' future involvement in the European satellite channel.

NOS, along with some other members of the group of five national TV companies, is believed to be unwilling to invest more money in the channel. Europa, which initially accepted advertising free of charge, recently appointed Airtime International (a sales subsidiary of the U.K.'s Scottish Television) to handle sales. Advertisers are coming forward, says an Airtime spokesperson, adding that during July and August, Europa

achieved a 33 per cent share of the Portuguese television audience for its *Countdown* show.

Another satellite-delivered cultural cable channel, meanwhile, which has been in financial difficulty seems to have turned the corner. Arts Channel, the U.K. based operation, has, according to chairman John Griffiths, "found the bulk of the money it was looking for."

Most came from current shareholders, he says, adding that he expects to name some new shareholders early next month. Griffiths also says he hopes to raise additional money "for business expansion," although nothing definite appears to be in the pipeline.

## Paris

### Nielsen, AGB in test for people meter contract in France

AGB and Nielsen are tangling meters again, along with two other audience measurement firms, this time in Paris. The winner is expected to have a good chance of emerging with a lucrative French contract. Although Nielsen already is operating in France with market research, this is the first time AGB has set up a meter measurement system in the country.

It's all part of a six-month study aimed at analyzing different methods of obtaining television audience ratings. CESP, an advertiser-supported group that publishes readership and media audience reports, has commissioned four firms to test their people measurement methodology in Paris and adjacent suburbs. Each of the companies, SECODIP and the Swiss Telecontrol, in addition to Nielsen/Sofres and AGB, have installed their equipment in 50 homes.

Nielsen believes 1,500 homes would have to be monitored to sift six to seven French channels. SECODIP estimates that 2,500 homes are needed to provide a representative sample.

“If anyone is looking to define the term quality this is the place to spend a half hour.”

“Now beginning its fourth season, ‘Kate & Allie’ has always been a something special in TV Land.”

“Throughout...there are deftly placed moments that don’t just provide a break from the laughter, but add an extra dimension not available in lesser productions.”

“...contributions are made by every member of the family.”

“The characters are fully fleshed; the regulars... couldn’t be more comfortable together if they were family by blood.”



## TELEVISION REVIEWS

### Kate & Allie

(Mon. (22), 8-8:30 p.m., CBS-TV)

If anyone is looking to define the term “quality,” this is the place to spend a half-hour. Now beginning its fourth season, “Kate & Allie” has always been a something special in tv land. If this term’s opener is any indication, it’s a tradition that is going to continue.

Once dominated by Susan Saint James and Jane Curtin, as the two single mothers who have joined households and families, “Kate & Allie” has gradually evolved into a fuller show where contributions are made by every member of the family.

This time around, the focus is on the girls, Emma McArdle (Ari Meyers) and Jennie Lowell (Allison Smith). The two high-schoolers find their lives turned-topsy turvy by a likeable Ricky Pauli Goldin, as Jason, who makes a headlong dash for the attentions of Emma.

While clumsy boy chasing unreachable girl is the stuff of standard comic fare, there’s nothing

common or ordinary in how it’s treated here.

The characters are fully fleshed; the regulars, including Frederick Koehler as Chip Lowell, couldn’t be more comfortable together if they were family by blood.

Throughout the show there are deftly placed moments that don’t just provide a break from the laughter, but add an extra dimension not available in lesser productions — like when a three-course meal arrives at Emma’s house as Jason’s peace offering, or when something unexpected is discovered by Jennie in a high-school hallway.

Anne Flett and Chuck Ranberg get the credit for the script, made even better by director Bill Persky’s deft handling.

Producers are Persky and Bob Randall; exec producers are Merrill Grant and Mort Lachman; show is from Mort Lachman & Associates in association with Reeves Entertainment Group. *Dani.*

September 24, 1986

# KATE & ALLIE

Produced by Reeves Entertainment Group

Distributed by

## MCATV

© 1986 Universal City Studios. All rights reserved.

# Cable Report

## MTS picks up steam as stereo standard

Only a year ago, TV stations considering stereo sound had legitimate concerns that cable systems would not retransmit such signals. Must-carry rules did not cover stereo audio, after all, and the situation was complicated by technical restrictions and even an entirely different cable stereo system being pushed by Group W Cable, one of the largest MSOs.

Now, the technical problems are mostly resolved, Group W has sold its cable systems, and MSOs and individual cable operators across the country are moving to transmit all their stereo channels—including satellite-delivered cable networks—to subscribers in the BTSC/MTS broadcast standard.

What's happened to turn things around? For one thing, consumers buying stereo TV sets or adapters expect to hear stereo when a station says it's in stereo; although current consumer discontent about non-carriage of stereo over cable appears small, the cable industry wants to act before the murmuring becomes a roar.

But the cable industry couldn't do it alone. And the main reason broadcast stereo is on the verge of becoming the cable standard is an unprecedented combined effort by cable operators, TV broadcasters, consumer electronics firms, broadcast equipment firms and cable equipment firms. They have banded together in various committees and market tests to bring about the new broadcast/cable stereo link.

**Case in point.** Manhattan Cable, the giant 200,000-subscriber system in New York, is a case in point. It recently began passing through MTS and SAP (the separate audio channel, planned for such uses as bilingual translations) on six channels—MTV, VH-1, HBO, Cinemax, WNBC-TV and WNET-TV—and is expected to add WPIX-TV, WOR-TV, Arts & Entertainment Network and ESPN soon.

Paul Perez, director of marketing for Recoton, the consumer electronics firm that makes the F.R.E.D. stereo decoder, helped get the project off the ground. Besides providing F.R.E.D.s for the initial testing and arranging for other firms to supply stereo TV sets, he loaned two Scientific-Atlanta MTS encoders to the cable system. Modulation Sciences, which makes encoders for broadcast stations, provided test and measurement equipment, as did Tektronix. And both NBC and PBS provided headline stereo feeds directly into the Manhattan Cable headend.

The system eventually ordered 12 encoders from Scientific-Atlanta. One is needed for each stereo cable channel, and their development—along with that of similar units from Wegener Communications and Leaming Industries—was a necessity in getting cable systems to convert to MTS. That's because they cost about \$2,000 or less apiece, not the \$15,000-20,000 price of the broadcast-grade encoders made by such firms as Modulation Sciences and Orban. Even with

the cable encoders' low price, conversion of only a dozen cable channels to stereo is still likely to cost more than conversion of a broadcast facility.

**Budget item.** "It's not like putting FM stereo on a system," says Steve Fox, Wegener's manager of customer applications. "It's fairly expensive, so it becomes a budget item. And I expect, in the first and second quarter, to see a tremendous surge in BTSC." Fox says Wegener now has some 600 encoders out in the field. Unlike Scientific-Atlanta's unit, Wegener's in-



**Recoton's Paul Perez**, shown here amidst stereo gear, has been a leading cable MTS proponent.

cludes a stereo commercial interface for local insertions.

Steve Havey, Scientific-Atlanta's director of marketing for headend and earth station products, says 600 encoders have been shipped so far to about 100 cable systems. And he expects that new budgets for 1987, combined with high Christmas sales of stereo TVs, decoders and VCRs stimulating consumer demand, will help the market take off in the next few months.

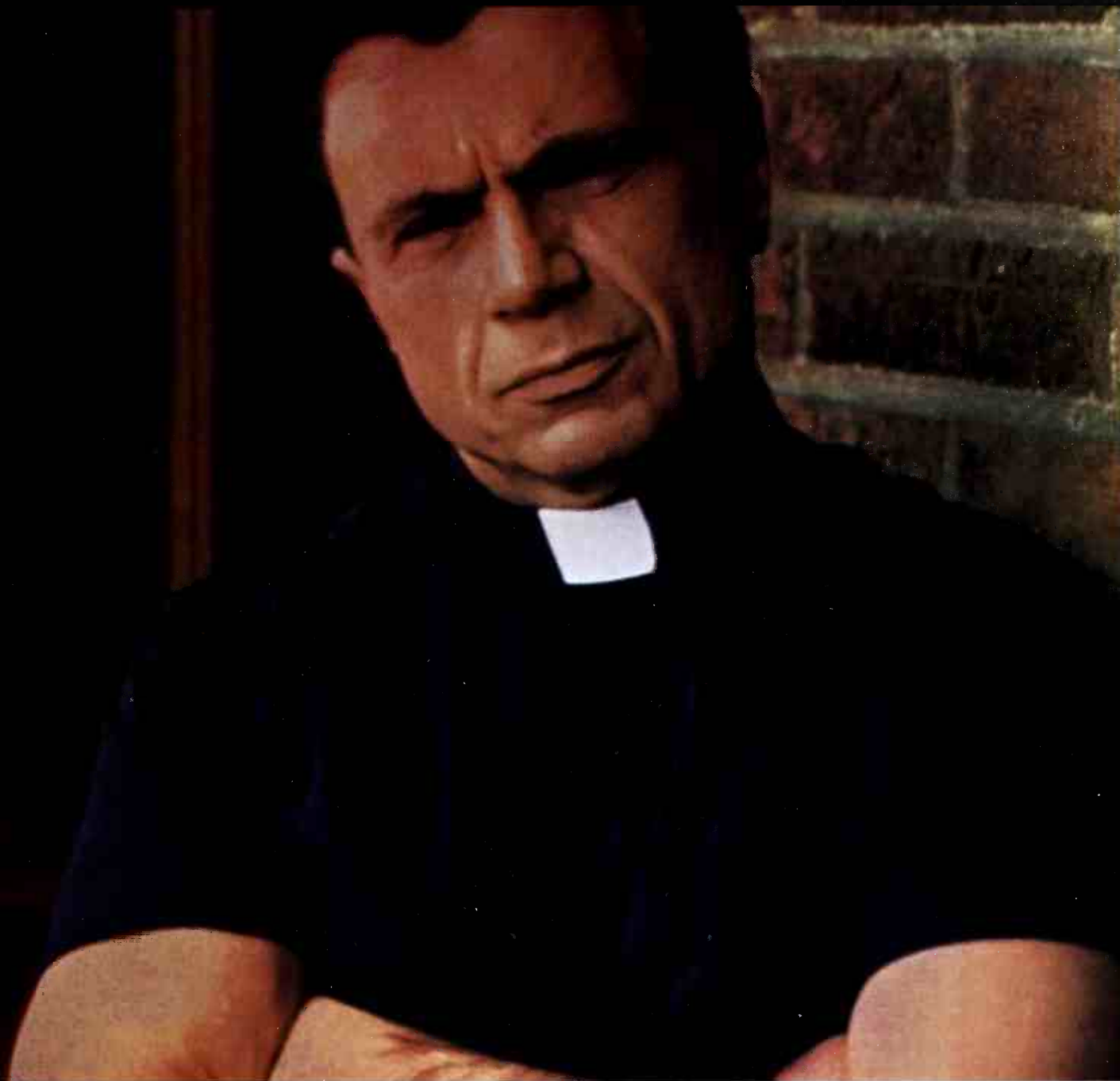
Jerrold has become the latest cable equipment company to jump into the stereo encoder field, with a unit that not only processes MTS and SAP, but will also have the ability to handle SurroundSound in the future.

Meanwhile, on the other end of the cable chain, F.R.E.D. II and F.R.E.D. III have appeared. Like the first F.R.E.D., they can turn any mono TV set into stereo without jacks and plugs. But they're designed specifically to pull the stereo signal out of cable TV converter boxes. And unlike F.R.E.D. I, they also received SAP. But, where F.R.E.D. I listed for \$149.95, F.R.E.D. II and F.R.E.D. III go for \$179.95 and \$199.95 respectively.

**Manufacturers.** Besides Recoton, Radio Shack and Jerrold also make MTS decoders for mono sets. The Jerrold Starsound unit, unlike the other two, is only sold to the cable industry (although it's available for retail in Canada). Product manager Joe Vittorio says cable systems, after buying the units, can either lease them or sell them to subscribers.

Soundstar, priced at \$70, was introduced a year ago, and Vittorio says, "We were kind of ahead of the market." So far, the units have only been installed in

# SO YOU NEVER EXPECTED CBN TO RESORT TO VIOLENCE



Okay, that's it. No more Mr. Nice Guy.

What does it take to get you to notice CBN? Maybe we should hit you with a few facts.

Let's start with our programming. This Fall we're presenting "Hell Town." It's the kind of bold, exciting entertainment our viewers want. And we're back with a brand-new season of "The Campbells." The show that surprised everyone by becoming the highest-rated original dramatic series on basic cable TV.

You may also be surprised at the kind of advertisers we attract. Companies like Procter & Gamble and Nabisco. General Foods. American Home Products. Advertisers

who want to reach over 30,000,000 subscribers in a refreshingly different environment.

And the biggest surprise of all may be who those subscribers are. Sure, we're as solid as ever in middle America, but we're also reaching the big city people you want to talk to. Affluent. Educated. Family-oriented. In fact, 70% of our households are in A&B counties.

So if you're looking for an upscale audience in a great programming environment, don't be surprised. Just call Doug Greenlaw at (212) 997-1710.

He'll be glad to fill you in on all the facts. And don't worry. He's still a nice guy.

## JUST WATCH US

two cable systems, he notes, as operators were waiting for stereo programming before investing in decoders. Now, however, with the programming available as well as Jerrold's new encoder, Vittorio expects the market to take off quickly.

Russ Skinner, director of special projects engineering for American Television and Communications, says standalone decoder units are going to be a key to the success of MTS stereo. He predicts prices will come down to about \$45 and says the MSO is exploring the possibility of either leasing decoders to subscribers ("as a service enhancement, not a revenue producer") or retailing them outright. ATC, which is a Time Inc. subsidiary, as is Manhattan Cable, is currently testing MTS stereo with both F.R.E.D.s and Starsound in Salem, N.J. and Orange County, Calif.

Skinner, who sits on stereo sound committees of both the Electronic Industries Association and the National Cable Television Association, says the technical problems associated with cable MTS signals have been greatly cleared up over the past year. Part of the original problem, he says, was that cable has a smaller margin of error in such areas as stereo separation. But this problem can be alleviated by "very closely paying attention to aligning the system."

**Looking back.** When BTSC was first developed, says Skinner, "The Electronic Industries Association and National Association of Broadcasters thought about cable, but they didn't think about it hard enough. So they were applying old standards of test and measurement." In fact, he notes, when ATC did signal measurements on one local broadcaster, it was discovered that the separation range was only 3-4 db, when it should have been somewhere much higher. "They didn't have test gear," he continues. "They rushed in based on competition."

TV set manufacturers, he adds, have also been slow to improve their equipment, since they don't want to add to set costs. But the decoder manufacturers have different priorities: "I've got decoders from Recoton and Jerrold doing 25-35 db, about 10 db over last year."

Another technical roadblock had been baseband systems, used by about 20 per cent of cable operators. Unlike RF systems, baseband systems could not pass MTS through to their cable converter boxes. Now, however, there are MTS-compatible Zenith and To-com converters, either with built-in MTS or adapter jacks. So the technology exists for gradual subscriber rollouts in older baseband systems.

Gill Cable, the San Jose baseband system with 115,000 subscribers, is now running 10 MTS channels—five broadcast stations and five cable networks, both basic and pay. And Perez says Gill will be adding six more stereo channels, including the first pay-per-view channels in MTS.

But baseband wasn't the final challenge in broadcast stereo's infiltration of cable. "A lot of people say you can't put [MTS] stereo on a system with Oak [audio] scrambling," brags Perez. "But we're going to do it on one of the biggest systems in the country."

## More music web avails

Hit Video USA, the year-old 24-hour music video upstart, has doubled its local commercial availabilities from two minutes to four minutes an hour. Competitor MTV's local avails remain at two minutes, notes Dean Thomas, Hit Video's senior vice president, affiliate relations. Hit Video, which now reaches some 2 million subscribers via 51 cable systems, also airs on about 12 broadcast stations.

In other music video news, the Gospel Music Network has premiered. Bill Airy, GMN president, says the service runs all kinds of spiritual music, with an emphasis on such contemporary Christian artists as Amy Grant. He hopes to add such diverse singers as Donna Summer and Bob Dylan, as well as live concerts and even movies like *Say Amen, Somebody*.

Isn't there a small supply of this type of product? "We have about 200 videos," says Airy, "the same number MTV started with in 1981."

Like Hit Video USA, GMN offers four minutes of local avails per hour but retains eight minutes for national use instead of four. "We're very close to signing our first major national advertiser," Airy says.

GMN now transmits over Satcom IV, transponder 3, from 1-7 p.m. weekdays and 7 a.m. to 1 p.m. Saturdays. Airy says he expects to expand to 12 hours daily sometime early next year.

## Premiums become premiums

The cable industry has long tagged pay cable networks as premium services, but the term is starting to take on new meaning. Both The Disney Channel and The Movie Channel are now offered as premiums in consumer promotions, a twist on the services themselves using premium gifts as marketing tools.

In three Southern California counties, for example, anyone who buys an Apple IIc or IIe computer from any of seven Wabash Computer Systems stores this holiday season will also receive what amounts to a free year of The Disney Channel. Each Apple system costs between \$900 and \$1,000, while the free service totals \$132.

Computer purchasers in Los Angeles, Orange and San Diego counties will receive a monthly check for \$11 payable to their local cable company. If the consumer's monthly Disney Channel fee is lower than \$11, the excess can be applied toward other cable payments. If higher, the consumer will have to make up the difference.

As part of the promotion, Wabash is giving away Disneyland tickets, Mickey Mouse plush dolls and other premiums to store visitors who try the Apples.

Meanwhile, purchasers of Maxell EX videocassette multi-packs are receiving a \$10 rebate coupon for Movie Channel subscriptions, which should just about equal the price the consumer pays for the two tapes. This promotion is part of The Movie Channel's ongoing campaign to encourage time-shift taping of its films. The Maxell multi-packs also include specially designed Maxell/The Movie Channel videocassette labels.

THE KIDS. THE PARENTS. THE CRITICS. THE TEACHERS.

# EVERYONE'S BECOMING A FRIEND OF THE ZOO!

"In the often maligned menagerie of children's television, Zoobilee Zoo is a brand new animal... it brings all the elements of a Broadway musical to TV."

**USA Today**

"Dear Zoobles, I like your show very much. And I like Whazzat Kangaroo and Talkatoo Cockatoo."

**Amy Peltz, Age 6**

"Zoobilee Zoo stands out like an eagle among vultures... It ranks right up there with 'Sesame Street' and 'Mr. Rogers Neighborhood' as the kind of program parents would love their children to watch."

**Kansas City Star**

"The most significant fact about Zoobilee Zoo is its ability to stretch the young imagination, and to foster creativity and interest in the arts. Zoobilee Zoo fills a great need in today's commercial programming alternatives."

**Dr. Carolyn Dorrell,  
South Carolina  
Educational Television**

"Children's television come fall promises more quality improvement with the entry of Zoobilee Zoo."

**Working Parent**



Every weekday, more and more people are becoming friends of the Zoo. And, with Ben Vereen leading a cast of talented Zoobles through fun, music and educational adventure, little wonder! Right now, as a matter of fact, Zoobilee Zoo syndication covers 60% of the country.

For more information on how you can bring our Zoo to your audience, call Stan Moger, SFM Entertainment, at (212) 790-4888.

## ZOOBILIE ZOO

A presentation of Hallmark Properties. Produced by DIC Enterprises and BRB Productions. Distributed by SFM Entertainment.

"We recommend that teachers show 'Zoobilee Zoo' in their classrooms or suggest that children and parents view this high caliber production at home."

**American Federation  
of Teachers**

"It's as colorful as a rainbow—even more so because the colors are brighter. It's as lively and exciting as a hit Broadway musical. To top it off, it's educational. What is it? It's Zoobilee Zoo."

**Pennywhistle Press  
(Gannett)**

"We screened the 'Blue Ribbon Zooble' episode for both teachers and children and found it delightfully entertaining and stimulating to the imagination."

**National Education  
Association**

"I want to thank you... for airing Zoobilee Zoo... it is such a pleasure to discover such a lively, creative, and entertaining show for children... Moreover, I appreciate the positive values that are implied in the stories, such as being concerned for one another."

**Mrs. Linda Eubank-Weston,  
Parent,  
Greenville, South Carolina**

© 1986 Hallmark Cards, Inc.

[www.americanradiohistory.com](http://www.americanradiohistory.com)

# Radio Report

## Missing listeners traced by Arbitron

Arbitron concedes that there may be some flame behind the smoke over recent drops in listening levels in some radio markets including New York. But no one is yet sure about what caused the original spark. One possible contributing factor may be Arbitron's new daypart diary. This requires listeners to fill in listening in two separate daypart boxes, for instance, if their listening period continued over from one daypart to the next, instead of the one easy entry formerly required. Or the dips may be due, or partly due, to the fact that some markets' metro areas, including that of New York, were "redefined," effective with the fall 1985 survey, albeit upon affirmative vote of a majority of station subscribers in those markets where the redefinition took place. Counties dropped from the New York metro were Orange in New York, Hunterdon, Sussex and Ocean counties in New Jersey, and the Danbury and Bridgeport metros in Connecticut.

But whatever the cause, an Arbitron spokesman says, it will "take us about two more weeks of number crunching before we really know the reason and can start looking into corrective action. But we are aware of the concerns of some station managers about this, and we're working with them on it."

## Hispanic generation gap

As more new immigrants keep pouring into the U.S., most of them fluent only in their native Spanish, at least one researcher finds a direct correlation between age and continued use of Spanish among those Hispanics who preceded the current influx and who already live here. That applies both to the language they use themselves most of the time and to the language they prefer to hear on radio.

*Spanish Radio Survey, Summer 1986*, conducted by San Diego Surveys, Inc., asked Hispanics, among other things, which Spanish language stations and which English language radio stations they listen to. Among respondents 54-plus, 87.2 per cent reported listening to Spanish language stations and only 12.8 per cent to English. On the young end, 30 per cent of Hispanics under 18 reported call letters of Spanish language stations, against 70 per cent who reported general market stations. And the "language curve" for every age group on the way back up to 54-plus is a non-deviating line leading directly to more listening to Spanish.

Turning to language spoken, among the sample of 1,000 Hispanics the survey found 42 per cent using Spanish 100 per cent of the time. Just over half of this group was 45 or older. Another 20 per cent reported speaking Spanish most of the time, and 18 per cent described themselves as "bilingual," with many

of these in jobs where the work force includes both Anglo and Hispanic employees. The last 20 per cent, who speak "mostly English" included 80 per cent of those under 18.

## Campbell recalls past

*The Campbell Playhouse* a legendary drama series which aired originally on CBS from 1938-40, will return to the airwaves next month in reruns—and with its original sponsor intact.

Campbell Soup Co. is syndicating the old shows to help celebrate the 90th anniversary of its condensed soups. Orson Welles, producer and host of the original series, is joined on the resurrected broadcasts by Helen Hayes, who does new wraparounds. Hayes herself starred in at least eight episodes of the original series.

Public Interest Affiliates will syndicate 26-weeks of *The Campbell Playhouse* starting the week of December 7 and hopes to sign up more than 100 sta-



Helen Hayes

tions. Already committed are WCAU Philadelphia, WJJD Chicago and WEEI Boston.

Campbell will retain six minutes of each hour for itself, with six minutes available locally. The soup company will use its time for the same purpose it did nearly 50 years ago—to present original recipes. Back then, such recipes as tuna noodle casserole took their place as American classics. The new recipes include such '80s-style dishes as miniature tacos (made with nacho cheese soup), herb cheesecake (cream of celery) and shiitake pizza (zesty tomato soup).

Besides Hayes and Welles, stars of *The Campbell Playhouse* included Claudette Colbert, Sir Lawrence Olivier and William Powell; titles included movie adaptations like *It Happened One Night* and literary adaptations by Howard Teichman. John Houseman also wrote scripts, while Bernard Herrmann provided the music.

## RAB names speakers

A lineup of speakers including sales trainers, researchers, psychologists and NBC Talknet hostess Sally Jessy Raphael will be featured in a new setting—Atlanta—for the Radio Advertising Bureau's seventh annual Managing Sales Conference, sched-



uled for February 7-10, 1987. Chairman of the conference is Steven Berger, vice president, Nationwide Communications.

Among those scheduled to speak before the expected attendance of 1,200 managers and sales managers from RAB member stations will be Tom Hopkins, author of *How to Master the Art of Selling*, lifestyle researcher John Parikahl of Joint Communications Corp., and Charles Reilly, CEO of the Executive Communications Group.

Psychologist Dr. Layne Longfellow will discuss how early life experiences and stress help shape sales performance, and research and development specialist Leo McManus will address using psychology as a sales management tool. Consultant Jim Hooker will explore staff turnover, and sales trainer Chris Lytle will head a forum on *Back to Basics*. And marketing consultant Stephen Doyle will address *Major Account Selling*.

Registration fee is \$450, but those signing up before January 10 can take advantage of the \$365 "early bird" fee.

---

## Turner to Group W unit

Tom Turner has been tapped as executive vice president/Eastern regional manager of Group W Radio Sales, the new Interep company headed by Tom McKinley, formed to represent the Westinghouse radio stations. Turner moves in from Select Radio, where he had been senior vice president/Eastern regional



**Tom Turner**

manager. Before that his 12 years with Blair Radio included a post as senior vice president/general sales manager of Blair/RAR following the merger of those two radio reps. RAR had originally been Radio Advertising Representatives, the Westinghouse owned rep for its own radio stations.

---

## Cox boosts Morris, Lindahl

J. Lee Morris, now vice president, marketing and special projects for Cox Enterprises' broadcasting division, has been succeeded as vice president, general manager of WSOC AM-FM Charlotte, N.C. by Gregg A. Lindahl. Lindahl had been group program director for WSM AM-FM Nashville and WKY Oklahoma City, and before that he had been operations manager for the two Nashville Opryland stations.

## CBS promotes Murphy

Frank D. Murphy has been named vice president, programming for the CBS Radio Networks, reporting to Robert P. Kipperman, vice president, CBS Radio Networks. In his new post Murphy will be responsible for programming of the CBS Radio Network, CBS RadioRadio and CBS Radio Programs, the syndicated programming unit.

Murphy had been director, programming for CBS RadioRadio for the past two years, and before that was director, programming for the CBS Radio Network.

Meanwhile, in the November 10 issue the date that Michael Ewing, recently named vice president, marketing, CBS Radio Networks, joined the company was erroneously reported. He joined CBS in 1969. Before joining CBS Radio Spot Sales as New York sales manager, he had been director, sales for WEEI-AM, the former CBS owned station in Boston, and before joining WEEI he had been station manager at KMOX-FM (now KHTR), the CBS owned station in St. Louis, and an account executive in the New York and Los Angeles offices of CBS Radio Spot Sales.

---

## Birch adds markets

Birch Radio Research will be adding two new monthly markets—Albuquerque and El Paso—to its Winter 1987 survey. That, says Birch president Bill Livek, makes 96 markets that Birch measures "continuously."

In Albuquerque Marlee Smits, media director at Ad Works, says Birch provides "a complete description of radio, including rankers, cume duplication and qualitative/product use data that will help us tremendously in the buying and planning process."

In El Paso, Charlie Cohn, general manager at KROD/KLAQ(FM) cites that one of the main reasons Birch will help his market is that the company "provides data on consumer spending and buying habits by station."

---

## WXTR(FM) Washington sold

Broadbased Communications is acquiring WXTR(FM) La Plata, Md. (Washington) from The Dalton Group for \$14.5 million, subject to FCC approval. Dalton bought WXTR AM-FM in 1981 for \$2 million and sold the AM half (now WCMD) to Charles County Broadcasting, Inc., in May for \$290,000.

Broadbased Communications is a limited partnership whose general partner is Vincent A. Henry. Dalton is headed by William Dalton, president and general manager, and his wife Susan, vice president, general sales manager. Both the AM and FM sales were handled by Blackburn and Co.

Henry's father is Ragan A. Henry, president of NEWSystems, which owns radio stations in San Francisco-Oakland and Atlanta and is selling stations in Philadelphia, Cincinnati and Indianapolis.

# Radio Business Barometer

## Second slow month for network sales

The slowdown in network radio signaled in September continued in October, according to the latest report from the Radio Network Association. October for the second straight month recorded a single-digit percentage increase over the previous year, after a string of eight double-digit monthly hikes.

The October revenue figure for the eight radio companies reporting their figures to the accounting firm of Ernst & Whinney showed a rise of 8 per cent. This followed a September increase of 7 per cent (adjusted upward from 6 per cent, as reported in *Radio Business Barometer* in the October 27 issue).

October's revenue total was \$36,112,892, up from \$33,551,377 in October of '85. The September figure was adjusted upward to \$33,005,195 from \$32,672,481. This affected the third quarter total, which, previously reported as \$106,530,601, was increased slightly to \$106,863,315. The third quarter increase moved up from 24 to

25 per cent.

Likewise, the nine-month total, previously reported as \$283,305,206, was revised to \$283,637,920. The rise amounted to 19 per cent, instead of the 18 per cent previously reported. The 10-month total now stands at \$319,750,812, up 17 per cent.

Both East and West Coast sales territories showed healthy increases in October, but the other two (Midwest) territories registered double-digit declines.

New York had an excellent month in October, climbing 32 per cent to \$22,473,014, the biggest month so far this year with the exception of August, which had slightly higher revenues and percentage increase.

For the 10 months, New York now stands at \$192,647,058, an increase of 16 per cent over the same period last year.

The other sales territory increase, racked up in Los Angeles, amounted to 19 per cent. Revenues were \$2,868,752 vs. \$2,415,245 in October, '85. The 10-month figure for L.A. comes to

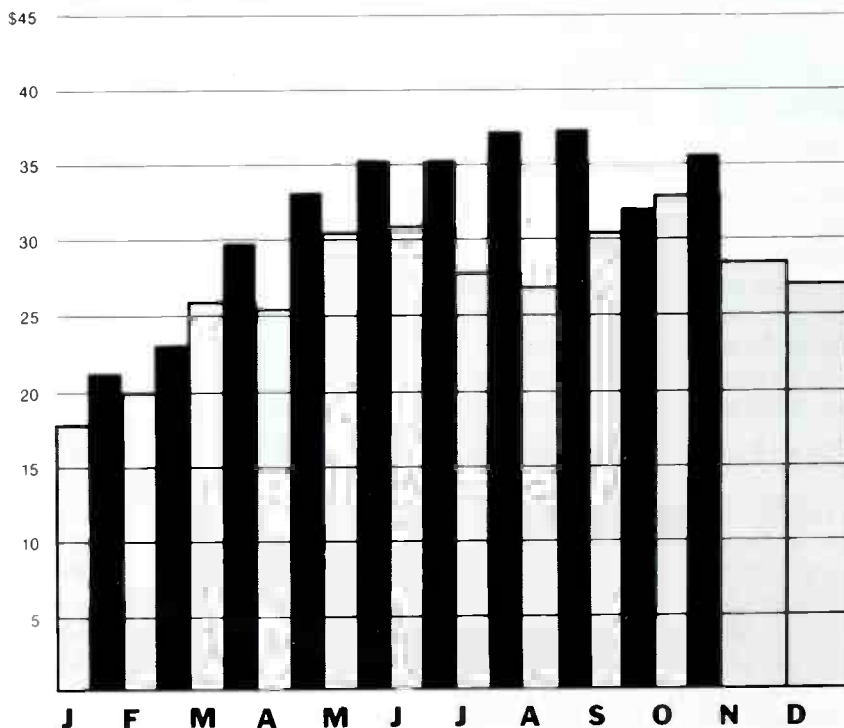
\$20,597,391, up 12 per cent.

The worst performance among the four sales territories was turned in by Chicago, which was down in October 26 per cent to \$7,460,600. But the \$10,127,057 figure for October, '85, was an unusually healthy sales figure. It was the best month by far last year, just about double January, February, March and September. Meanwhile, while Chicago was running 24 per cent ahead of last year at the end of this past September, it is still, after 10 months, 17 per cent ahead, with revenues of \$78,545,125, compared with \$67,240,221 during the January-October period in '85.

In the case of Detroit, source of much of the all-important auto billings, October was the first minus month after nine straight months this year of double-digit—sometimes blockbuster—increases. Detroit was down 17 per cent in October, with revenues totaling \$3,310,526, as against \$4,009,482 in '85. As in the case of Chicago, only more so, October, '85, was an unusually good month for Detroit. Only two other months last year topped \$3 million and only five topped \$2 million.

## October

Network (millions \$)



### Network

+8%

(millions) 1985: \$33.6 1986: \$36.1

### Changes by territories

Territory	Billings (000)	% chg. 86-85
New York	\$22,473,014	+32%
Chicago	7,460,600	-26
Detroit	3,310,526	-17
Los Angeles	2,868,752	+19

Source: Radio Network Association

Ellen, KC101 afternoon personality  
Sandy Kelley and PD  
Stef Rybak



WAVZ/KC101  
VP/GM Howard McAnany,  
Ellen, KC Bear, and  
Promotion Director Kathy Kirby.

# Ellen Heller knows more about WAVZ/KC101 because she's been there.

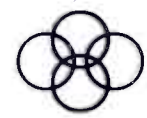
McGavren Guild Radio salespeople will spend two weeks this year working at our client stations.

We feel that this type of first hand information is why McGavren Guild Radio salespeople know their markets, stations and the radio industry better than any other rep.

That's why Ellen Heller, Account Executive from our New York office, recently traveled to New Haven, Connecticut to work at WAVZ/KC101.

"The enthusiasm at WAVZ/KC101 is catching. This market visit showed me how everyone works together to sell the station and develop relationships with their local advertisers."

At McGavren Guild Radio we believe the best way for a national rep to sell beyond the numbers is to have reliable, first hand station and market knowledge through regular visits to our client stations.



## McGAVREN GUILD RADIO

Innovative Leadership

WAVZ/KC101 GSM Andy Gambardella,  
Ellen, and WAVZ morning personality Bill Beamish



WAVZ Operations Manager  
Michael Sculzi and Ellen  
setting up a remote  
at a local advertiser.

AN INTEREP  
COMPANY

WAVZ Production Dir. Bob Schrader,  
Ellen, and Copy Chief Bill Burns

KC101 AE Paul Salisbury  
(also station mascot KC Bear) and Ellen Heller.

# HOUR MAGAZINE: "TELEVISION THAT FULFILLS A NEED"

Provides "Information While It Entertains,"  
Gary Collins "Does A Superb Job"

Review  
By Don Merrill

TV  
GUIDE



## HOUR MAGAZINE

Large women look best when their hair is kept short, with lots of body.  
When you lose a spouse, face the reality of it; give full vent to your grief.  
You can't overwater a fern.

Many parents who adopt a child are overindulgent. They should set limits to show the child it is loved.

These are just a few of the fascinating things we learned watching *Hour Magazine*, a show syndicated by Group W to some 145 stations and shown by them chiefly in the daytime. Its host is Gary Collins, who knows exactly what the show is trying to accomplish, and whose pleasing demeanor is largely responsible for its success.

The great guru of communications, Marshall McLuhan, held that television is a "cool" medium, most effective when it presents people whose manner and choice of subject do not disturb or provoke the audience. Collins plays it very cool. He takes his guests, not himself, seriously. Somehow, even though his job calls for him to be center stage at all times, he generally seems to be in the background, with his guest the focus of attention. Collins, bless his heart, doesn't feel the need to prove he's smarter, or funnier, or more important than everyone who appears on his show. And that's what helps make it a low-key, enjoyable experience.

In concept, *Hour Magazine* is as standard as they come. There can be three or four or five topics treated during the hour. When subjects require more than 10 minutes or so to cover adequately, such as an examination of cells that prevent disease, they are treated over a period of several

days. Collins has a "Woman of the Hour" to serve as co-host and that can be anyone from a television star-turned-director (Linda Gray) to the winner of the "Viewer of the Hour" contest (a woman from Lakewood, Col., whose letter was selected from 30,000 entries).

Although show-business personalities turn up from time to time, this series depends chiefly upon women's magazine subjects for its content. As a result, it appears to have more substance than most talk shows that book actors with new movies to promote or authors with new books to plug.

While the subjects treated, though varied, are usually quite light, the show maintains a list of consultants it calls upon to provide expertise on everything from problems with children and death in the family to cooking, fashions and beauty. The questions put by Collins are not always penetrating, but they do seem to elicit what most viewers want to know from the guests—and that's all the show aims to do.

Collins, an actor presumably playing himself, who has been criticized for being bland, is starting his seventh year as host. If being charming and modest and sensitive emerges as blandness, so be it. In our opinion, Collins does a superb job.

True, this is not brilliant or exciting or innovative television. It is, however, television that fulfills a need, that provides some basic information while it entertains, that is frequently moving and that doesn't hesitate to vary its format. Best of all, it doesn't leave you with a feeling of guilt for having wasted an hour watching more show-business shtick. (B)

TV GUIDE NOVEMBER 1, 1986

© 1986 TV Guide  
Reprinted by permission

HOUR  
MAGAZINE

Now in its Seventh Successful Year

GROUP W  
PRODUCTIONS  
A WESTINGHOUSE BROADCASTING COMPANY

Vendor promotions, direct selling among various avenues emphasized

## Stations making all-out effort in local sales development

By SANFORD JOSEPHSON

### Television/Radio Age

November 24, 1986

**W**hile radio station estimates on how local sales will end up in 1986 compared to last year vary from market-to-market, practically everyone is in agreement on one thing: National spot business is weak and shows little sign of improvement. With the acceptance of that reality, stations and group broadcasters are more determined than ever to make sure the segment of the business they

can control has been mined for every possible potential.

For the first eight months of 1986, local radio advertising revenues were up 8.2 per cent over last year, according to figures from the Radio Advertising Bureau composite billing pool. For August alone, local was up 6.9 per cent.

Data for the RAB analysis is based on a composite of 72 markets representing 55 per cent of the U.S. population.

National spot billings for the first nine months of '86 were up only 1.9 per cent to \$678,945,900, according to data from Radio Expenditure Reports (*Radio Business Barometer*, November 10).

Meanwhile network radio rose 17 per cent for the first 10 months of 1986 to \$319,750,812, based on figures from the Radio Network Association (*Radio Business Barometer*, October 27).

#### Varied approaches

The avenues being explored by radio broadcasters to develop more local business are many and varied—some familiar, some representing new twists on old ideas, some signifying truly new approaches. Among them: more emphasis on co-op and vendor support programs, establishment of separate retail and/or direct sales departments, creation of unusual promotions designed to bring in new advertisers, more contact directly with clients, all-out efforts to convince print advertisers to try some radio and zeroing in on growing sales promotion budgets of national advertisers in an effort to convert some of it to vendor support for local clients.

And, often, efforts at attracting new-to-radio advertisers reflect some combination of two or more of the above.

At Cox Enterprises, for instance, Nick Trigony, executive vice president-radio, reports, "We have added



Food fair at KOY Phoenix

*Many radio stations are creating unusual promotions designed to bring in new advertisers and demonstrate the power of the medium.*

## RADIO ROUNDUP

account executives, created retail departments and put more emphasis on the qualitative aspects of our radio stations." Referring to the sluggish state of national spot business, Trigony points out, "You can develop things with local business; you can't do that with national business—it's either there or it isn't. And local people can see results; you can sell things besides numbers."

At the Cox stations in Los Angeles, KFI/KOST(FM), Howard Neal, general sales manager, says the "retail focus has been to target in on heavy print users, to try to get them to use radio in conjunction with print." One way to convince retailers of the sales effectiveness of radio, Neal says, is to create a promotion aimed at one particular item or category. That item or category is then advertised only on radio, and the retailer is able to gauge the results of the medium. Neal cites one particular instance involving a three-unit clothing store, which experienced greater product movement during a two-week radio campaign than it had with its newspaper efforts. As a result, says Neal, "radio has become an integral part of their advertising along with print, and we have them on a 26-week schedule."

Acknowledging that a number of smaller retailers "have grown up with print," Neal says a counterbalancing factor is that "the cost of print is escalating," a trend that is not being held in check in L.A. because of the market dominance of one newspaper, *The Los Angeles Times*.

### NYMRAD seminar

An indication of the station interest in vendor support programs was the turnout at a recent seminar on the subject sponsored by the New York Market Radio Broadcasters Association (NYMRAD).

Forty-three people were in attendance, representing 19 stations, three rep firms and the Radio Advertising Bureau. The seminar was conducted by consultant Tom Frick, who pointed out that if a vendor project "is done right, tied to a specific retail selling event, 70 per cent of the vendors approached will participate."

Emphasizing the difference between co-op ("accrued money, based on a budgeted expense item") and vendor, he stressed that with the latter, "we don't care where the money comes from. If it's the right retailer, the right marketplace and the right plan, they'll find the money." □

A key to local success, in the opinion of Jerry Lyman, president of RKO Radio, is "client orientation—calling on the agency, but working closely with the client. It's not a process you do after you lose business—it's something you do once the business is placed on the station. You improve the relationship by getting to know who the client is. It's a full-service mentality."

The other vitally important principle of new business development, Lyman adds, is "going after business not in the agencies, concentrating on newspaper and magazine accounts, any source where advertising dollars are being spent outside broadcast."

In Los Angeles, Lyman says, RKO adult contemporary station, KRTH(FM) put in a retail department and "finished up the year with over \$1 million" in billings from it. "We were once told you couldn't do retail in Los Angeles," he says. Most of the RKO stations, he continues, have established retail departments, a factor that "has been a great benefit because national business has been so down and unpredictable. We're also exploring the vendor area in several markets and having some very good success in a couple of those markets. It's truly an untapped source of revenue. If you have a good strong creative radio station, vendor can be the gold pot at the end of the rainbow. We're training our salespeople to think creatively, to be more interested in the advertiser's goal."

### Atypical targets

At RKO classical stations, WGMS AM-FM Washington, there are six retail (direct) salespeople versus three who call on agencies. The stations' approach, says Joan Homa, sales manager, is "basic, systematic. There's nothing razzle dazzle; we're just going after many different accounts on a direct basis—from the smallest boutique to the large photofinishing business or furniture retailer." To unearth prospects, "we devour *The Washington Post* and the *Washingtonian* magazine," and the stations believe in the consultant sell: "We find out what the advertiser's objectives are. It's an educational process, a long process, but the key is that we're doing it in a systematic way. The diversity of accounts [out there] amazes people, but we don't limit ourselves to the typical advertisers. We've created a whole other universe."

A similar philosophy is subscribed to by KDKA Pittsburgh. "One of the biggest things we try to do," says Blaise Howard, general sales manager, "is not to stay in the proverbial sales box, call-

ing only on regular product categories. We look at businesses that are heavy users of newspapers, direct mail, outdoor, bus signs, anything. And we also look at businesses that are not current advertisers.

"At least once a quarter," he continues, key members of the sales staff, "sit down, loosen our ties and think about who we want to have on this radio station. What do we have to offer them? Sports? Vendor? Co-op?"

The Group W station, Howard says, had recent success with a small grocery chain that had never used radio, relying primarily on the Thursday newspapers, as most food stores do. "We went to them with a vendor concept and developed radio dollars for the market as well as the station.

"Everybody's selling spots," he continues, "but you have to show them a marketing plan with a relationship to their problems."

The vendor promotion for the food chain centered around children and the theme that the store had "fresh food in our deli—lunch for your kids." Prizes were given away including computers, tennis shoes and clothing. Explains Howard: "We gave them a promotional idea, created an event and told them, 'This won't cost you any money.'" At this point in a vendor promotion, Howard explains, "The client then invites the vendors in, and we present a marketing concept. If it's a good idea, the vendor will support it." The key, he says, is that "you have to think about it from the retail perspective."

Using a promotional vehicle to attract new advertisers is a strategy employed by both Beasley Broadcast Group and Edens Broadcasting stations.

At Beasley, Allen Shaw, executive vice president, says, "One of the best strategies [for developing new advertisers] is to create a special promotion as a test concept so that the retailer can

### Local revenues— January–August, 1986, vs. '85

January	+5.7%
February	+9.5
March	+6.9
April	+7.8
May	+8.6
June	+9.5
July	+5.8
August	+6.9
<b>Year-to-date:</b>	<b>+8.2</b>

Source: Radio Advertising Bureau, based on composite of 72 markets representing 55 per cent of U.S. population.

gauge the response. That has been pretty successful for us; it's very tangible."

At Beasley country station WXTU(FM) Philadelphia, the promotions take the form of remotes, which are done on the average of two a week, according to C. J. Jones, group vice president and general sales manager. The remotes have taken place at such venues as shopping centers, auto dealers and RV centers in exchange for the airing of three live commercials an hour. "We run other commercials, but no conflicts," says Jones. The event is promoted on-air and via such other devices as in-store posters, a huge balloon and a chicken character called, "The Critter."

Jones calls it a "traveling road show" and says, "It proves to the client that this radio station can deliver. We've drawn a minimum of 300-500 people, and we've had up to 10,000."

In most cases, Jones says, participating retailers have become regular advertisers. "When we show up with five bodies [from the station] and we get 500 people or more, they see it works."

"We've had car dealers who normally sell 10-12 cars on a Saturday sell 30-45 cars during one of our remotes."

A fall food festival at Edens' KOY Phoenix drew more than 50,000 consumers, according to Gary Edens, president of the Phoenix-based broadcast group.

The fair works this way: Food brokers, manufacturers, supermarkets, etc., are invited to participate by buying booth space. The price of a booth includes a spot schedule, and, of course, the event is heavily promoted on the adult contemporary station. Among participants, says Edens, were the four leading supermarket chains in the area. Others ranged from well known brands such as Pepsi and Breyer's ice cream to makers of ethnic and/or specialty items such as tacos and dates.

The two-day affair, says Edens, generated \$160,000 for the station—"principally business the station would not have gotten." And more importantly, it demonstrated the power of radio and laid the groundwork for more lasting schedules from many of the participants.

"More and more," says Edens, "we're trying to create new dollars for radio as an advertising medium. Our sales managers meet once a year in a workshop to brainstorm. There's greater and greater emphasis on direct business—getting to the decision makers as opposed to simply calling on advertising agencies."

In Miami, Metroplex station WHYI(FM) courts new advertisers by inviting their participation in a total package surrounding major events, such as the Miami Grand Prix. Explains Bob Weiss, executive vice president of Metroplex: "If an advertiser

buys a certain number of spots, he gets to sit in the Y-100 tent to watch the race; it's a total race package.

"We usually do these things in the first quarter," he continues, "to prime the pump for new clients. Once they find out radio works, they turn into good accounts."

### Separate sales teams

Several of the Emmis Broadcasting stations are in the process of creating separate retail sales teams because Jeff Smulyan, president, believes that "to rely on traditional areas would be a mistake."

At KPWR(FM), the Emmis station in Los Angeles, Phil Newmark, vice president and general manager, acknowledges that "generally, in the large markets you get mired into working with agencies, and there's very little direct selling." That, he says, is changing, and one result of the new thinking is a plan to have co-op directors at each of the Emmis stations with all of them "networking information."

The CBS Owned FM Stations have, according to Robert Hyland, vice president, instituted a co-op program at WLTT(FM) Washington. "We hired a co-op specialist," explains Hyland, "and we want to try to use the same approach at other stations."

Jim Keating, vice president & general manager, says "We've had a lot of success with this approach." (continued on page 136)

*"Traveling road shows" staged by WXTU(FM) Philadelphia prove to clients "that this radio station can deliver," says gsm C. J. Jones.*

WXTU 'Critter' at Old Ridge Village shopping center



## RADIO ROUNDUP

Humor and music still dominate creative thrust, but emotion, sound emerge

# Radio advertising slowly moving away from stepchild mode

By EDMOND M. ROSENTHAL

**W**hile radio's network and local revenues are healthy, the medium is only taking a few baby steps away from its stepchild status in agency creative departments. Only on a gradual basis are agencies moving away from the practice of regarding radio primarily as a frequency overlay to TV and assigning the creative chores to the junior members of the creative staff.

As a medium, radio's gains can be attributed, to a large extent, to TV's woes—greater fragmentation of the audience, rising production costs, the clutter stemming from 15-second spots and increased electronic avoidance of commercials. Another factor is declin-



**Lee Kovel at J. Walter Thompson indicates his agency is one of the few to find radio important enough to assign its more talented creative people to it. He avoids the approach of merely executing a TV campaign on radio.**

ing media budgets, with advertisers diverting more money to promotion in order to gain fast results.

To some extent, those cutting back on TV budgets are cutting radio as well, but others are finding radio to be an efficient substitute for TV and are using it more on a primary basis, particularly in regional and local campaigns. Many, especially package goods advertisers, are finding for the first time that radio can do more than merely create awareness and are using the medium more as a selling tool.

Some feel that, as the purposes for using radio shift, so will the creative techniques. To date, apart from some of the callously hard sell spots frequenting local radio, the two major creative approaches have been humor and music. But some of the top radio creatives are now looking to go beyond jingles and the outrageous humor pioneered by Stan Freberg. Emotional and dramatic approaches are beginning to be heard more frequently.

And at least two in the industry believe sound will play an important role in the future. Mike Doran, vice president and supervisor of radio and music production at DDB/Needham Worldwide, points out that the use of synthesizers has been commonly employed in commercial music, but not in the design of the commercial: "I've yet to see a campaign structured around the sound that can be generated." Similarly, Chuck Blore, chairman of the independent creative production firm of Chuck Blore & Don Richman, holds, "Sound is one of the most powerful tools—and one of the least used."

It's significant that firms like Blore's are beginning to look beyond the Freberg-style comedy they have been known for, because many agencies concede that these firms are the leading creative edge in radio advertising. Five companies are commonly mentioned in this category: on the West Coast, Bert, Barz & Kirby, Dick Orkin's Radio

Ranch and Blore & Richman; in New York, Joy Radio and No Soap Productions. These firms, which typically write, cast and direct the commercials, all note they are beginning to get more work from advertisers who previously found their approach insufficiently serious. And they state they are more often being called on by agencies that previously regarded use of outside help to be an admission of inadequacy on their own parts.

As the more serious advertisers such as financial services and business-to-business clients discover radio, they appear to be loosening up to fit the medium. For one thing, with lower production budgets involved, they're more willing to take a risk on a given commercial's drawing power. Secondly, fewer echelons of advertiser and agency personnel get involved.

### Radio recall

From a research standpoint, the Radio Advertising Bureau recently promoted radio's recall rate vs. TV's through a study conducted by The Pre-testing Co. Using its "disguised exposure technique," the research firm indicated that radio's recall rate isn't far behind TV's when comparisons are made between commercials of the same length—and that it is higher when radio's typical 60-second spot is compared with TV's typical 30.

TV recall was tested by asking re-



**Lou Centlivre of Foote, Cone & Belding/Chicago feels radio is still a stepchild of campaigns created for TV: "I find it painful. Radio is a creative swamp full of self-conscious dialog by amateur actors and amateur writers."**





**Dick Orkin of Dick Orkin's Radio Ranch** sees more willingness of automotives, banks and business services to use humor, but adds, "There's a tendency for humor to be related more to real people and real situations . . . to bring the size of caricatures down."

spondents to judge one of three different TV programs playing simultaneously on three different channels. Respondents had the ability to change back and forth between programs so as to prevent the respondent from guessing that this was a test of the commercials. The test commercial was exposed twice during a 12½-minute period among other commercials.

The radio test involved respondents sitting in front of a large-screen TV and being told they were involved in a test of highway signage. In this radio "drive" approach, they were given a choice of three radio programs to create realistic background—again hearing the commercial twice among others. In both instances they were shown a list of commercials they did and didn't hear, asked to indicate which they could definitely remember and probed for product comparative imagery.

Based on 36 commercials tested, the average TV 30 got a 71 per cent recall, compared with 64 per cent for a radio 30. A TV 60 got 92 per cent, compared with 87 per cent for radio. RAB, on the basis of the most commonly used lengths, though, makes the case of an 87 per cent recall for a radio 60 comparing with 71 per cent for a TV 30.

The same methodology was used to test a commercial from a long distance telephone company, with both media using a 60 and the same theme music. This commercial featured a free sign-up offer.

According to Lee Weinblatt, CEO of

The Pretesting Co., "The results were startling. Only one out of the 100 respondents who were exposed to the television execution was able to play back the free offer. Twelve per cent of those exposed to the radio execution remembered that specific feature. In terms of recalling the copy point about signing up with this company to save money, the scores were 9 per cent for the television execution and 24 per cent for radio."

#### Creating for radio

Acknowledging that radio is frequently becoming an important part of the media mix, Lee Kovel, senior vice president, group creative director at J. Walter Thompson, relates an attitude toward radio creative rarely demonstrated at other agencies: "We're avoiding the approach of doing a jingle on television and then just executing it on radio. We're designing more for the medium itself."

As an example, he points to the recent Schick "The Beard is Back" commercial, where a college student is horrified to find hideous animated stubble sprouting from his face. He says, "The old approach would be to do a jingle associated with this spot. But we decided to tell a separate story on radio. For another client, we did a print campaign, and one writer thought it would be a terrific approach for radio. We went along with this, but we did a hu-



**Bert Berdis of Bert, Barz & Kirby** says his operation has doubled staff and facilities in the past two years because of a new type of business coming in—scripts that are 90 per cent done by the agency but in need of some final touches by his staff.



**Dan Aron of No Soap Productions** says that when package goods advertisers use radio, they tend to "test it to death" but that there's no way to test radio except to try it out locally because testing doesn't allow for radio's frequency.

morous approach for radio.

"Advertisers are trying to maximize their impact on radio, and jingles are just wearing out. I don't think radio is necessarily just a reminder medium any more. You can use it to sell."

Kovel sees more willingness among clients to spend the money for a first-class spot on radio, which would run about \$10,000 at the top end for all expenses relating to creative on a national spot—"but if you already have the music, that's \$5,000 taken off right there."

Weaving stories and creating characters is becoming a more important facet, he says, pointing out the agency is doing a retail campaign for Goodyear with a slice-of-life approach involving people telling about problems with their cars. He says radio has become one of Goodyear's main media buys and that the advertiser has been able to justify it with results at the cash register.

He adds that it's easier to get a sales message into a radio 60 than in a TV 30 or 15 and observes that, too often in the past, 60s have just used music to fill time, rather than put that time to good use.

Especially unique at JWT is that "Now our most creative people do the radio because it's tough and there are no crutches—like special effects or a great picture of a Whopper." He adds that clients also are more willing to take risks in radio because the cost of

(continued on page 120)

# Arbitron vs. Birch: a comparison of the nitty gritty

The Radio Audience Measurement Task Force of the National Association of Broadcasters has focused attention again on the details of radio ratings methodology. The RAMTF's announced goal was to uncover innovative research, which it feels it has accomplished, through, for one instance, discovering high tech methods which might be available in, perhaps, five years.

However, the RAMTF is also looking for competition for Arbitron, which has been growing in the form of Birch Radio and, potentially, from Audits & Surveys and the Australian-based McNair Anderson. The latter two, along with Birch, have been chosen as "finalists" in the task force's search. At presstime, the task force was meeting

to receive reports from the three services and to decide on the next step.

The renewed interest in radio ratings methodology encouraged McGavren Guild's president, Ellen Hulleberg, to set in motion a detailed comparison of the finalists, but it was finally decided to confine the comparison to the two existing services, since final details on the other two finalists could not be definitely known. The data were compiled under the direction of Frank O'Neill, vice president, research, at the rep firm.

The details displayed on these two pages show, if nothing else, the many areas that lend themselves to controversy—the basic interviewing method itself, sample size, sample design, response rates, coverage area, demo-

graphics, cost (especially cost), extended types of information, premiums, inclusion of non-listed telephone households, cume estimates, etc.

## Comparing services

This by no means exhausts the important facts about the two services' *modus operandi*. Putting cost aside, comparisons of rating services are difficult and complex and the material collected here is not offered as a means of determining which service is superior. It might be noted, however, that the Electronic Media Rating Council provides a check on what rating services say they do by means of auditing. Arbitron has been audited, and Birch has recently applied.

	<b>Arbitron Ratings</b>	<b>Birch Radio</b>
<b>Type of survey:</b>	7-Day personal diary (self-administered) Customized by daypart All persons 12+ in household Follow-up procedures include telephone call, follow-up letter and follow-up premium	Yesterday recall telephone interview (previous day's radio listening) One randomly-chosen individual in each household Individual chosen on basis of most recent birthday Centrally monitored telephone interviewing
<b>Premiums</b>	Range from \$.50-\$5.00 dependent upon at least one of the following: Listed or ESF sample; Household with male 18-24; # of persons in household; Black DST; Hispanic DST	None
<b>Sample size:</b>	250-4,000. Vary by market size	250-3,000. Vary by market size
<b>Number of markets surveyed:</b>	259 markets	more than 230 in 1986
<b>Survey periods:</b>	Four 12 week survey periods	12-48 weeks
<b>Frequency of report:</b>	Winter 77 markets Spring 259 markets Summer 77 markets Fall 133 markets Rolling monthly reports in 77 markets	Monthly trend reports 100+ markets Quarterly summary report 100+ markets Semi-annual qualitative report 100+ markets All other markets receive quarterly summary, standard market or condensed report either once or twice a year.
<b>Cost:</b>	Varies by total market population and a radio station's total weekly cume.	Varies by frequency and types of reports. Rates range from \$3,500-\$84,000. All stations pay same rate in each market.
<b>Cooperative rate:</b>	83.8% consent rate 48.3% return rate	Response rates average 61.7% in top 100 markets.
<b>Agency acceptance:</b>	Over 3100 agency subscribers	More than 1,100 advertisers and agencies

## Arbitron Ratings

## Birch Radio

<b>Areas surveyed:</b>	Metro Total survey area ADI Biennial county coverage	Metro Total survey area on a custom order basis Quarterly summary and standard market reports contain data for each county within given report survey area
<b>Inclusion of non-listed telephone households:</b>	ESF (expanded sample frame) sample unlisted telephone households selected from file of potential phone numbers.	TTF (A.C. Nielsen total telephone frame) probability samples that include both listed and non-listed telephone households.
<b>Tape access:</b>	Audience tape (metro, TSA & ADI) Respondent tape: AID tapes available all markets Nationwide tape: ADI all markets	Audience tapes Respondent by respondent tapes are proprietary
<b>Average quarter hours shares, ratings</b>	Available by week, (24 demos for men, women and adults) Available by daypart (24 discrete demos and 6 demo combinations)	Available for 41 demographic combinations in 42 dayparts
<b>Daily cumes:</b>	Available via AID system by full day, daypart and demographic	Available in monthly trend reports (7 dayparts, 8 demographics)
<b>Weekly cumes:</b>	Available by daypart, daypart combinations and by demographic	Available in all quarterly summary and standard market reports in all reported dayparts and demographics
<b>Audience composition:</b>	Station demo composition (AQH & %) available beginning with fall 1986 local market reports	Available in quarterly summary and standard market reports (demographic composition percentages)
<b>Ethnic composition:</b>	Available in ethnic composition report (all markets for that survey period); persons 12+, AQH, cume, total/black/Hispanic.	Available in quarterly summary and standard market reports for persons 12+, AQH, white/black/Hispanic.
<b>Trends:</b>	Arbitrends: <i>Quarterly report</i> in 4 formats: trends, demo, % change, daypart comparison. <i>Rolling average report</i> in 3 formats: trend, demo, daypart comparison.	<i>Quarterly reported trends:</i> 4 demos, 4 dayparts <i>Monthly trend report:</i> tabulated on most recent 2-month period AQH share and cume rating trends (8 dayparts, for persons 12+ and 7 demos for total week)
<b>Cume generation:</b>	7-day diary generates cumes based upon listening information collected in the diary for each person in the sample over the entire week.	—Based upon to 2 days of listening, cumes are generated by formula. A constant set of turnover multipliers are applied to available listening information.
<b>Product data/lifestyle information:</b>	<i>Product</i> —Target AID—market segmentation utilizing Arbitron Radio, Donnelley Marketing Information Services and Simmons Market Research Bureau. <i>Lifestyle:</i> ClusterPlus lifestyle data via Target AID <i>Upcoming:</i> radio stations will be able to contract for confidential qualitative reports based upon re-interview studies.	Qualitative/product usage reports available in more than 100 markets on semiannual basis. Data includes: household income, occupation, education and working women. Product data includes automobiles, banking, airlines, fast food, soft drinks and beer.

Fierce competition looms as off-network hours vie for '87 early-fringe berths

## Tv stations enticed by weekly sitcoms for weekend use

By ROBERT SOBEL

**A**s buyers shop for early-fringe product in preparation for NATPE International 1987 they are concentrating heavily on weekly first-run sitcoms, primarily for use on the weekends but also with an eye toward possible checkerboarding during the week.

The reasons for this shift in attention are threefold: the success of many first-run weekend sitcoms this season; the huge number of weekly sitcoms to be offered at the coming NATPE; and the current experimentation in checkerboarding by a handful of stations.

This is not to say, however, that strip programs of various types will not, as usual, occupy a major chunk of buying time for early fringe. In fact, other highlights of interviews with stations, reps and other sources include the following developments:

- Both new off-network half-hour sitcoms, *Facts of Life* and *Silver Spoons* are performing well in Nielsen overnight reports, as furnished by Seltel. *Facts of Life* is showing exceptionally strong ratings, topping the previous October, 1985, entry in 10 of the 14 station cases tracked in the report. Both sitcoms are being double-run in early fringe in a few instances and are also doing quite well in that form.

- New off-network hours, on the other hand, are not performing as well as anticipated, although *Magnum P.I.* appears to have outpaced both *Fall Guy* and *Knight Rider*, in the early going. However, the votes are far from complete, some sources are quick to note.

- A heavy and fierce competitive war is anticipated for next season, on the off-network hour front. Some 14 or so hours are expected to be triggered, with most going into early fringe on independents.

- Established court shows are proving healthy, and the new entries are performing satisfactorily. Court shows, when paired in early fringe, are, on av-

erage, performing better than when used separately.

### Weekly sitcoms

First-run weekly sitcom projects are certain to dominate the NATPE convention floor, with most looking for an early-fringe berth on the weekends, primarily on indies. "The plethora of sitcoms going into NATPE will chase time periods both on the weekends and on Monday through Friday as part of checkerboards," says Janeen Bjork, Seltel vice president, director of programming. She envisions in the not-too-distant future that a market such as New York will see sitcom playing against sitcom on three indie stations simultaneously on the weekends. "It will start with a two-hour block, which will get bigger," Bjork says, "beginning at 5 p.m. and going until 8. In some cases, stations will air sitcoms in the mornings on Sundays."

Also in the new weekly sitcoms' favor according to Bjork, is the fact that stations will make decisions on the present shows, based on the November books. "Obviously, if the program is not up to par, the station will make calls to get new ones."

Dean McCarthy, Harrington Righter & Parsons vice president, director of programming services, says the success of some of the established weekly half-hour sitcoms is playing a role in attracting more potential buyers to these type of shows. But, he continues, there may be more smoke than fire when it comes to the sitcom projects. "Although there is a great abundance, if not a great overabundance, of sitcoms, the fact remains that several will have fallen by the wayside by the time the convention starts. They will never get from treatment to script to pilot." Also, he continues, how many will be snapped up depends on the performance by January of some of the current crop. "If they do reasonably well, I suspect they will be renewed. But, obviously, if they

Priscilla Barnes of L-T's "Suddenly Sheriff"



MCA's "Charles In Charge"



Audra Lindley of Taffner's "Three Apartments"



*First-run weekly sitcoms are certain to dominate NATPE, with most looking at early fringe.*

don't they will have to be replaced."

The field, McCarthy adds, will be even more limited as a result of the sitcoms picked up by the NBC-Owned Stations for checkerboarding. "These will get station-picking over the others." While McCarthy concedes that indies can run four sitcoms in a block on any of or both of the weekend days, he sees airing of the half hours limited only to Saturdays on affiliates. (HRP represents affiliates only). "In most cases, the affiliates (CBS and NBC) have football, which ordinarily runs right up to the networks' regular Sunday nighttime schedule."

Seltel's Bjork agrees that sitcoms on Sundays on affiliates would not sit well. An affiliate with sitcoms and football would have to endure preemptions. "With most sitcoms being offered for cash and barter or straight barter, a lot of make-goods would be involved because doubleheaders are scheduled in eight of the 16 weeks of football—unless the market is a NFL blackout city."

New major weekly half-hour sitcoms being offered for NATPE or before include MCA TV's *Out of This World*

and *Charles in Charge* (for a January start); *Bustin' Loose*, from MCA TV and Tribune; Paramount Television's *Marblehead Manor*; Lorimar-Telepictures *Suddenly Sheriff*; LBS Communications *You Can't Take it With You*; Group W's *Together Again*; and D.L. Taffner's *Three Apartments* (formerly *Three's Company*), just to name a handful.

Meanwhile, both new off-network half-hours, *Silver Spoons* and *Facts of Life*, are performing well. *Facts of Life* appears to be succeeding in all the metered markets in early fringe, as aired on 11 indies and one affiliate, WPLG(TV) Miami, Post-Newsweek ABC outlet, where, running at 4 p.m. after *General Hospital*, it beats all the competition. All told, *Life* improves its lead-in in 10 of 11 markets, according to Petry's latest overnights report. *Spoons*, in only three of the 13 metered markets, has its best showing with an 8.4 rating at 5:30, in Washington, on Fox indie WTTG(TV).

*Spoons* was purchased by KTVU(TV) San Francisco last fall, but was not triggered by the Cox indie this season, says Carolyn Klas, program director. She

says the station decided to delay running the sitcom for two reasons: lack of room on the schedule and budgetary considerations. "We hadn't anticipated for it to start until 1988, which is probably when we will begin airing *Spoons*." Plans call for the off-network *Spoons* to run first, followed by the new episodes, in order of production, says Klas.

Klas says *Cheers* reruns will grace the schedule in early fringe next year. In first-run sitcoms, Klas says the station this year began to run comedies on the weekends and has made few decisions on any of for next year. As to sitcoms for early fringe during the week, Klas says, this may be dictated by *Magnum*, which runs from 6-7 p.m. "If we keep *Magnum* as a strip for next year, we will put something else on the shelf to make room for *Cheers*. But if *Magnum* doesn't work, there would be room if we decided to do checkerboarding in early fringe. But at this time there aren't enough stations doing checkerboarding to give anyone a clue whether it will work.

*Facts of Life* represents the only new early-fringe entry at WGNX-TV Atlan-

**A heavy and fierce competition is anticipated for next season on the off-network hour front, directed at early fringe.**

CPTV's "T. J. Hooker"



Colex's "Hardcastle & McCormick"



MCA's "Simon & Simon"



WB's "V"



MTM's "Hill Street Blues"





"Family Ties"



"Cheers"

Only two new off-network sitcoms are being offered for the fall, '87 season—"Cheers" and "Family Ties"—both from Paramount.

ta, says Herman Ramsey, general manager of the Tribune indie. Otherwise, the schedule for the fall has been juggled from last season's lineup, he says. *Diff'rent Strokes* went from 7 to 6:30; *Too Close for Comfort* was moved from 6:30 to 7:30. *What's Happening Now* is the only fixed second-year fixture, remaining at 6 p.m. *Facts of Life* is the focal point of the early-fringe schedule, at 7 p.m.

Ramsey says the sitcom did an 11.0 rating in a recent overnight report. Because there were no meters last year in Atlanta, it's hard to draw comparisons with last October, points out Ramsey. However, based on last year's ratings for November, the 7 p.m. program, *Diff'rent Strokes*, got somewhere between a 7 and a 9 rating, according to Ramsey. "*Strokes* as a lead-in to *Facts* is doing better than it did in its time slot last season, and aiding *Facts* as well." All around, the sitcom juggling is paying off, he says, in the remainder of the early fringe time period as well.

He says that *Facts* is consistently beating WATL(TV)'s *Gimme a Break* which is being double-run. Interestingly, WATL is running *Rambo* in the 6 p.m. time, beating the October, 1985, show, *Gimme a Break*, with a 2.8/05, Seltel's report shows.

One or two stations in the metered markets are double-running the new off-network sitcoms in early fringe with good results. at WZLZ-TV Miami, Michael Stopnick, program manager, says that *Silver Spoons* airs in the 5:30 and 7 p.m. time periods, and appears to be building in performance. Initially, the sitcom was averaging 3s and 4s, but the latest reports show that *Silver Spoons* is getting 4 and 5 ratings, says Stopnick. In either case, *Spoons* is doing much better than its previous occupants, *Bewitched*, in the first double-run, and *Kojak* in the 7 p.m. slot, and is enjoying the best performance over previous programs in each time period over the past two years.

*Silver Hawks* is the new *Silver Spoons* lead-in, replacing *I Dream of Jeannie* at 5, while the 6 p.m. berth is now occupied by *Knight Rider*, the former *Starsky & Hutch* spot. *Angie* is the access show. Besides perceiving *Spoons* as a strong 5:30 vehicle, because of its solid network track record, WZLZ-TV decided to double-run the series as counter programming to WCIX-TV's *M\*A\*S\*H* at 7 and WBFS-TV's *The Jeffersons* and to affiliates' game shows and network news.

The *Silver Spoons* double-runs are different in each time period and are followed sequentially, starting with the first episode and running through the series, and finishing with those first-run episodes which have been pro-

duced, says Stopnick, under a five-year agreement with Embassy.

KTTV(TV) Los Angeles is running *Facts of Life*, the other new off-network sitcom available for airing beginning this fall, at both 5 p.m. and at 5:30 in a consecutive double-play, according to Don Tillman, program director. Tillman says that the double-running of shows was done previously with *The Brady Bunch* several years ago, as a way to "hold the transition audience from kid's animation into family."

Basically, *Facts of Life* episodes are run in chronological order because of the large number of shows involved, similar to *Brady Bunch*, notes Tillman.

"In the first few years, the stars were very young on both, but of course, later on, they grew up, so we have to run the new series that way, otherwise it would be too jolting." *Facts*, according to the latest overnights, is registering a 4.8 average in the 5 p.m. slot, beating its lead-in, *ThunderCats* by nearly as much as two-to-one in some cases, and beating out its indie competition and KCBS-TV's news.

#### Courtroom verdicts

Courtroom-based half-hours are also being used back-to-back by some stations, with generally favorable results. WBOY-TV Clarksburg-Weston, W.Va., aired *Divorce Court* last season, but acquired *People's Court* to run as a pair in the 6-7 p.m. time slot this season, mostly because the genre appears to be working best around the country as a block, says Stan Siegal, general manager. He admits, however, that while court shows appear to be doing well as a whole in the metered markets, it doesn't automatically follow that the programs will do likewise in the Clarksburg-Weston market. "What scares me most here in programming are the court shows. *Divorce Court* is a little risqué for this market. But at the same time we haven't received a lot of complaints, as we had anticipated."

WCBS-TV New York airs *Divorce Court* and *Superior Court* in the 4-5 p.m. slot and, according to an Owned Station spokesman, the pairing came out a trifle ahead of *Donahue*, the WNBC-TV competition, in the October ratings. WNBC-TV this past September moved *Donahue* from its 9-10 a.m. berth to the afternoon, flip-flopping it with *Love Connection* and *People's Court*. In a recent development, WABC-TV New York announced it is moving the *Oprah Winfrey Show* from 10 a.m. to 4 p.m., effective December 15.

The WCBS-TV court pairing is up 59 per cent in ratings and 55 per cent in shares over *Quincy*, the January-Sep-

(continued on page 131)

Sophisticated systems emerge to handle orders, repeat business, results analysis

# Direct response race includes radio and home shopping

Second of two articles

**T**hat ubiquitous 800 telephone number, supered across a growing number of commercials, makes the growth of direct response advertising on television obvious to any casual viewer (TV/RADIO AGE, November 10). It's expected that the current mushrooming of home shopping, only a small part of it so far on over-the-air TV, will soon make it even more obvious on the cable channels than it already is.

Not obvious at all to the layman is the high tech "backend" of broadcast direct response—the computerized telephone answering services and customer lists that have facilitated use of broadcast by direct marketers. And obvious only to a few specialists at this stage is the potential for radio to assume a greater role in direct marketing, though it's always been there for the few who knew how to make it work.

## Use of radio

Shan Ellentuck and James Springer, partners in Ellentuck & Springer, Inc., Princeton, N.J. who contribute the broadcast chapter for the Direct Marketing Association's annually updated how-to book on the industry, note, "Although few companies have chosen radio as their only sales channel, it's been an effective direct-response medium since its earliest days, when listeners were exhorted to 'Send one dollar—just one dollar—to B-I-B-L-E' to a post office box in Texas."

Ellentuck promises, "For the direct marketer, learning to exploit radio as a direct-response medium will be well worth the effort. Radio today reaches and influences more people than ever. It is a powerful, effective medium. If narrowcasting on video is the wave of the future, radio is the place to test it and practice it today."

Her partner, Springer, describes radio as "almost as personal a medium as direct mail. Radio listeners self-identify many key demographic and psycho-

graphic characteristics through the formats they select. Because radio stations design their programming to be selective and to appeal to certain groups of listeners with similar interests, radio offers a tremendous range of segmentation possibilities to the direct marketer."

Lawrence Butner, who heads the direct marketing agency bearing his name, observes that, while many direct marketers shy away from radio, "We don't. We find the right radio formats quite viable for clients looking for upscale audiences." Butner places direct response advertising for such clients as *The Wall Street Journal*, *Barron's* and broker Charles Schwab & Co. on all-news stations and talk formats featuring personal financial advice.

Brian Anderson, senior vice president, broadcast director of BBDO Direct and new president of the Electronic Media Marketing Association believes radio "will re-emerge as a major direct response medium now that AT&T has come up with DNIS—a tracking and switching system that assigns each station in a market its own separate 800 number so we can identify which stations are pulling and what kind of customers each station is bringing us."

Also, observes Anderson, "Just as cable gives us programming that can target specific audiences, more specialized in their interests via narrowcasting, so can radio stations and radio networks, wired and unwired, at a time when we expect to have fewer cable availabilities as cable grows and attracts more general market advertisers. We think they'll be occupying many of the cable time slots we've had available to us up until now."

Henry Kavett, president, IGC Strategic Communications, Union N.J., recalls that ABC Radio Enterprises, then headed by Mike Hauptman, now president of National Communications Corp., Greenwich Conn., experimented in 1981 and 1982 "to find out if people would buy, using an 800 number they heard on radio. The answer turned out to be an overwhelming 'Yes'—when the offer is right, and the offer is made with enough frequency. We found that under these conditions, the Radio Advertising Bureau is absolutely right when they say listeners 'can see things' on radio from a well-crafted description of those things. And that if your fulfillment system is well-managed and you have enough inventory on hand so you don't disappoint a lot of impatient listeners by making them wait too long for delivery, you can build a very profitable business for many kinds of products and services."

But there are doubters. Polly Langbort, senior vice president, director of media and marketing services at Wunderman, Ricotta & Kline, says that though her agency, a direct marketing subsidiary of Young & Rubicam, uses "some radio," she also points to "limitations on its potential for direct response because so many listeners are in their cars and don't have a telephone handy right there when they hear the offer. And if they're driving, it's not too easy to write down the phone number

**"For the direct marketer, learning to exploit radio as a direct-response medium will be well worth**

**the effort. Radio today reaches and influences more people than ever."**



Shan Ellentuck  
Partner  
Ellentuck & Springer

## While many direct marketers shy away from radio, "We don't. We find the right radio formats quite viable for clients looking for upscale audiences."



Lawrence Butner  
President  
Lawrence Butner Advertising

for later when they can get to the telephone."

### Medium's effectiveness

Stan Rapp, chairman of Rapp & Collins, notes that though radio, before television came along, "compiled a great record with 15 minute infomercials for publications like Kiplinger's *Changing Times* and for some of the record companies, radio hasn't been too effective for across-the-board selling of consumer products using straight, one-minute commercials."

On the other hand, Rapp also says that radio "can be very effective in business-to-business direct response. For instance, in selling office copiers to other businesses, a commercial's full 60 seconds gives you time to repeat the phone number three or four times over the course of the sales message, and that works."

Rapp adds, "The other way radio can be very effective" is to "go back to the old 15-minute infomercial that proved so successful in the days before television—before the FCC's two-minute limitation. But now that that's been dropped, we may see a comeback of this kind of long-form sell. If it does come back, it could be quite successful."

But it's not just advertisers and some agency people who question radio's use in direct marketing. Radio stations, burned in the past by in-and-out fly-by-night PI (per inquiry) advertisers who sometimes forgot to pay their bills, still have some doubts.

Even Mike Hauptman, who ran the testing at ABC Radio Enterprises, complains to this day, "Although radio can work very well in direct response, the problem for a good many station managers is that if direct response advertising not only puts the name of the product in front of the listeners but also identifies the best prospects, de-

scribes them in quite useful detail for the client and can even get the order and close the sale, we think it's worth even more than general image advertising to the advertiser."

Hauptman then asks, "If that is so, why then do they and their agencies expect—and usually get—a lower rate than our general advertisers? Their agencies even brag about the bargains they get from broadcasters. Somehow this doesn't seem quite right to a lot of people running radio stations."

Nevertheless, some radio reps agree about radio's potential for direct marketing. Susan Wagner, senior account executive at the Katz Radio Group Network, reports that station interest and active participation is on the rise: "The marriage of an appropriate station with a particular direct response product produces excellent results. Stations receive additional revenue, and advertisers obtain worthwhile leads."

Wagner explains that KRGN "continually monitors and tracks each affiliate's response rate for the particular

advertiser. To date, we have had positive results from direct response, with good station participation and excellent response levels. Direct response has been an avenue which has enabled KRGN to successfully develop additional national radio revenue, and we look forward to its expansion in 1987."

At Interep, Erica Farber, executive vice president, radio development director, sees direct response advertising as "a growing opportunity for both spot radio and for the unwired networks. Where people used to talk about running a PI schedule, more prospects today are talking real dollars to back up their promotional dollars in coupons and mail. They use radio to remind listeners to take advantage of the offer in the mailbox or in next Sunday's paper."

Farber also reports that some of "the more sophisticated direct marketers today are letting their radio tests run for a full week to give it a chance to build momentum and really produce for them. More advertisers recognize that radio offers a relatively inexpensive way to test offer copy to find out which approach attracts the greatest volume of response."

### Tracking responses

BBDO's Anderson recalls that, during the early 1970s, the first use of toll free numbers "lifted response to TV dramatically. If you had all your dollars in a market on one TV station, you could track that station's performance. But you couldn't do that on radio if your money was spread across three or four stations—that is not until three or four years ago when AT&T brought out DNIS [Dialed Number Identification System]." This is an operation that assigns each station in the same market its own different 800 number, which enables direct marketers to assess ac-

*(continued on page 126)*

## Home shopping is "just starting to scratch the surface. It's still in the formative period. But so far, viewers are buying, and it looks like it will fly."



Henry Kavett  
President  
IGC Strategic Communications



Active sponsor solicitation, format changes among suggested remedies

# What, if anything, can save web docs?

BY SHERRIE MAZINGO  
AND DAN KALMANSON

In 1970, the latest peak year for network TV documentaries, the three webs combined aired a total of 79 documentaries in primetime. So far this year, they've aired 12, an 80 per cent drop from 1970 and a more than 50 per cent drop from 1980.

ABC, CBS, and NBC each say they'll air at least one more documentary before the year is over, but the total will still fall drastically short of documentary output in recent years.

The decline has led more than a few industry insiders to predict the end of network documentaries (except perhaps for three to four documentaries a year across all three webs). Making things tougher, the New York-based Film Fund, a key source of support for independent documentary film makers folded during the summer. Founded by philanthropists nine years ago, the Fund issued more than \$3 million to documentarians with three of the efforts winning Oscars: *Harlan County, U.S.A.*, *The Life and Times of Harvey Milk*, and *Witness to War*.

Among those loudly tolling the documentary death knell is Don Hewitt, executive producer of *60 Minutes*. "You've got to start with a very simple proposition," Hewitt says, "and that is that people bought that TV set to be entertained."

"Documentaries are not entertainment; there's no great appetite for documentaries."

Hewitt says the key [if any] to saving network documentaries is "to present them more appealingly, more interestingly, and more attractively." No one does this better than Bill Moyers in Hewitt's opinion.

In the meantime, Hewitt believes *60 Minutes* has done a far better job of presenting vital topics—and in less time—than the routine network documentary.

## Proponents still fighting

Others are fighting hard to increase the number of documentaries and preserve them in much the same form as they are now.

"Don Hewitt's comments are abso-

lute nonsense," says Dick Richter, senior producer for documentaries at ABC.

"A *60 Minutes* segment is in no way a fractional approximation of what a good documentary can do." Three years ago, ABC tried a three-hour format, producing among others *The Fire Unleashed* and *Growing Old in America*, a poignant piece on aging.

"I think that people in the business who are serious about examining certain issues in-depth will always believe there are certain subjects that can only be done in documentary form," says Richter.

*The Killing Ground*, an ABC documentary on chemical waste in 1979 (and its sequel in 1980) was the impetus for a public groundswell movement against toxic chemicals and also the only network documentary to be nominated for an Academy Award.

"Documentaries should set an agenda for the nation," says Richter. "They should say these are the most important things afoot in the land, and our survival as a nation depends on it."

## No substitutes

Other supporters for keeping the network documentary alive come from Hewitt's own network including Moyers, and Ernest Leiser, former producer, correspondent, and vice president at CBS for nearly 30 years. The dwindling number of documentaries "are painful signs that the news divisions have abandoned key parts of their franchises," comments Leiser. "Just when people are relying more on television for information they need, an important source of that information is disappearing."

"If anyone thinks that *60 Minutes*, *20/20*, *1986* or *West 57th Street* are serious substitutes for documentaries, they're dead wrong."

The impact of Moyers' documentary, *The Vanishing Family: Crisis in Black America*, airing this past spring on CBS, has been profound. Public requests for copies of the transcript of the program probing the problems of black inner-city families, have been the greatest in the network's history.

Getting the networks to change their minds or their budget policies won't be easy. Documentaries can cost \$500,000 or more per hour to produce, tie up large numbers of news personnel for weeks or months, create unwanted controversy and still score low in the ratings.

To offset these problems and bring back network documentaries as viewers know them in both quality and quantity, a number of news executives and documentarians have derived a list of suggestions aimed primarily at increasing the important profit to production ratio for documentaries.

Among them:

- Actively soliciting sponsors.
- Repeating and updating documentaries.
- Expanding the potential sales market.

## Increasing the financial return

Corporate, foundation and organization sponsors ranging from IBM to the Ford Foundation to the American Medical Association, it is felt, should be constantly courted to buy blocks of commercial ad time. These and other

*CBS was flooded with requests for transcripts of Bill Moyers' 'Vanishing Family.'*

## Moyers with high school dropout



sponsors have frequently supported television documentaries before (and still do so on public television).

IBM eagerly agreed to sponsor an ABC documentary series on illiteracy in America after the network approached them. "We're always willing to support programs with this kind of importance," says a company spokesman.

And Xerox spokesman Tom Abbott says that company is always willing to be asked. (Xerox was one of the last companies to sponsor the NBC *White Paper* series in 1982-83). But Abbott is somewhat critical of the networks' handling of documentaries. "It's not so much the corporate sponsors aren't willing," says Abbott. "I don't think the networks are as committed as they ought to be."

Leiser sees the question of actively seeking sponsors as two-fold. "If you talk to the network salespeople they'll tell you that they're aggressive in getting sponsors but the problem is, how many documentaries are they being asked to get sponsors for?"

### More exposure

The same documentary could air twice a year or even twice in a season, it is pointed out. Although everyone queried salutes this proposal as a good idea for viewers who miss a documentary on first airing, the fact is, repeats save time, production costs and cut down on personnel use.

"Documentaries need a longer shelf life," says Richter. ABC has repeated and updated documentaries including *The Killing Ground* and *Asbestos: The Way to Dusty Death*. The updates

"amounted to a recognition by the network that the stories were trenchant and important," Richter says. And the updates were produced "much more economically."

CBS this year aired *The Vanishing Family* and *48 Hours on Crack Street*; the network's *Nightwatch* news show experimented with updating by wrapping topical news around clips from old documentaries and airing segments from Edward R. Murrow's *Person to Person* and *See It Now*.

Repeating documentaries has been a fairly recent and experimental approach, but observers say that, for economic as well as for public service reasons, repeats and updates should become standard industry practice.

### Ancillary markets

A number of marketing outlets scarcely tapped or ignored altogether by the networks, present themselves for the sale—or rental—of network documentaries. These include educational institutions of all kinds, cable, and home video possibilities and the foreign television market. Several small independent producers as well as colleges and universities distribute their documentary productions for sale or rental.

A decade ago, after airing *Rescue at Entebbe* produced by Leiser, CBS sold the program to outlets in 30 countries. It made a run at selling other documentaries and specials to foreign markets and met with uneven success. But there's "a broader and different marketplace" now says Leiser, who thinks the networks should try again.

(CBS Broadcast International show-

## Network news documentaries\*

	1970	1980	1986
ABC	38	12	2
CBS	36	15	5
NBC	5	11	5
<b>Total:</b>	<b>79</b>	<b>38</b>	<b>12</b>

\* Figures provided by the networks and include news based documentaries in primetime. Not included are instant news specials or documentary specials dealing with science, nature, adventure, religion or the arts.

cased a variety of product at the recent London Market and MIPCOM international exhibitions, as reported in TV/RADIO AGE, September 29. CBI's biggest area of revenue over its short lifetime has been news, but a number of entertainment shows were featured at the two events.

In the information vein, the network's international arm showcased *Up Front*, an interview program with Greg Jackson, *Paradise Steamboat Co.*, assembled from travelogue segments shown on *2 On the Town*, local magazine shows from KCBS-TV Los Angeles and WCBS-TV New York; and the pièce de résistance, *60 Minutes*).

Last fall, ABC began to more aggressively seek out foreign outlets and, as a result, sold *The Fire Unleashed* to Swedish television. There was high interest in the program, says a spokesman, who related the interest to the Chernobyl nuclear accident in Russia. More recently, several discussions have been held at the network on distributing more documentaries in the foreign arena.

### Increasing the audience

Normally, network documentaries garner a low 10 to 15 share of audience ratings. Only 14 per cent of the audience watched Moyers' *The Vanishing Family*, placing it 64th out of 67 shows in primetime that week. "The audience for documentaries is small," acknowledges Moyers, "but the audience comes to a documentary to be engaged, not to be entertained."

Nonetheless, a number of suggestions emerge for boosting the ratings for documentaries.

Many industry observers agree that documentaries may need a fresh approach to survive. Some favor including a more direct or "forum" approach, for example, bringing antagonists or conflicting parties face to face within the documentary. "Documentaries are too impersonal," says CBS' Hewitt. "They're very much like newspapers. No one [in the audience] knows who's

(continued on page 136)

### Toxic waste-produced fireball



**ABC's 'Killing Ground' was impetus for public groundswell movement against toxic chemicals.**

# Television/Radio Age

November, 1986

Introducing a spanking new TV network  
with a 25-year-old history



## UNIVISION

### Spanish International Network

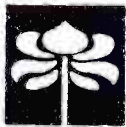
Spanish International Network has come of age. After 25 years of pioneering Spanish-language television in the U.S., SIN is reaching towards the future. A new name for an American success story: **UNIVISION**.

When you buy **UNIVISION**, you're buying 24 hours of programming a day on 409 satellite-interconnected affiliates via the number-one Spanish-language network in the U.S.

One vision, one language, one network: **UNIVISION**.  
The network that Spanish USA calls its own.

**UNIVISION**—460 West 42nd Street, New York, NY 10036—212 502-1300

An open letter from Rick Kraushaar  
President, Lotus Hispanic Reps



**LOTUS**  
HISPANIC  
REPS

When Lotus Hispanic Reps began representing Spanish language radio stations 14 years ago, there were only a few stations, a small number of Hispanics in the U.S., and only a handful of companies interested in marketing their own products to them. A fertile seed was planted.

Today, Hispanic America is over 20,000,000 strong with spending power of hundreds of thousands of dollars. There are over 250 Spanish language radio stations and everyday new companies are targeting their advertising dollars to this lucrative and rapidly growing market.

Lotus Hispanic Reps is proud to represent nearly 100 Spanish language radio stations in the U.S. and Puerto Rico, reaching nearly 100% of America's Spanish speaking people. And we're pleased to work with over 200 great advertising agencies representing over 400 national companies which recognize the potential the Hispanic market offers. At Lotus Hispanic Reps, we pledge to provide the industry with the highest standards and the most energetic, service oriented Rep firm in the country. Media efficiency, merchandising, promotion and results are what sets us apart. A relationship with Lotus Hispanic Reps is your guarantee of the maximum return for every dollar invested to reach your target market.

Rick Kruashaar  
President  
Lotus Hispanic Reps

New York  
Los Angeles

Chicago  
Dallas

San Francisco

## HISPANIC MARKET STUDY

During recent years, Census Bureau figures show explosive Spanish growth

# New Immigration Act: What's impact on population size?

By ALFRED J. JAFFE

**P**ossibly the most important demographic development affecting Hispanics in the United States this year was the passage by Congress of the landmark Immigration Reform and Control Act of 1986. Its major goal is to discourage illegal immigration, particularly from Mexico. This unlawful traffic has been ballooning the Hispanic population total in the U.S. to a level no one can calculate with any precision. It's clear, however, that the rate of growth is explosive.

There have already been predictions by Mexican politicians that the new law will not stop the flow over Uncle Sam's southern border. While this may be wishful thinking emanating from a country with serious economic problems (the Mexican politicians also warn that the law may bruise relations between the two countries), American legislators, even those favoring the law, generally admit the new legislation is a gamble.

The bill provides for both civil and criminal penalties for hiring illegal aliens. The fines for civil violations

### East Los Angeles shopping area



## Television/RadioAge

November, 1986

*Top-ranking region in '87 Hispanic personal consumption expenditures is the Pacific area, with spending of \$46.7 billion.*



## Mexican-Americans will almost double during '80s

Projected growth and composition of U.S. Hispanic population

	1980	% of total Hispanics	1990	% of total Hispanics	% population increase 1980-90
Mexican-Americans	8,740,439	59.8%	16,854,802	68.8%	92.8%
Mainland Puerto Ricans	2,013,945	13.8	2,837,012	11.6	40.9
Cubans	803,226	5.5	1,184,613	4.8	47.5
Others	3,051,063	20.9	3,627,263	14.8	18.9
<b>Total</b>	<b>14,608,673</b>	<b>100.0%</b>	<b>24,503,690</b>	<b>100.0%</b>	<b>67.7%</b>

Source: "The Hispanic Almanac" of Hispanic Policy Development Project, 1984. 1980 Census data, 1990 projections by Comprehensive Technologies International

could range as high as \$10,000 per illegal hired. Under the criminal penalties, the employer could be held behind bars for as long as six months. But the big question is: How tough will enforcement actually be?

The new law took effect November 6, the day President Reagan signed the bill. It had passed the House and Senate by large margins, indicating that, whatever the misgivings, the nation's solons felt something had to be done. After all, during the last fiscal year, nearly 2 million illegal aliens were caught, and immigration officials estimate that, for every one caught, more than one gets through the net (or sieve, as the case may be).

While the law is technically in effect currently, it provides that no penalties be imposed for the first six months. The purpose is to make sure that employers are aware of the law and its details. This information, along with forms, will be disseminated by the Justice Department.

The other key facet of the law—the amnesty provision—provides for a one-

### Hispanic population, plus others, trends and projections

#### Hispanic population

1970:	9,073,237
1980:	14,608,673
1985:	19,556,181
1990:	24,503,690

#### White population

1990:	200,713,373
-------	-------------

#### Black population

1990:	31,168,327
-------	------------

#### Total population

1990:	252,561,202
-------	-------------

Source: "The Hispanic Almanac" of the Hispanic Policy Development Project, 1984. 1970 and 1980 data from Census projected by Comprehensive Technologies International.

## Less than half of U.S. Hispanics say they speak English fluently

Language skills of U.S. Hispanics

	Very well/well	Fair/poor/very poor	Can't speak/read/write
Fluency of speaking spanish	85.8%	14.0%	0.2
Fluency of speaking english	43.0	40.2	16.8
Proficiency of writing spanish	77.5	18.1	4.4
Proficiency of writing english	39.9	37.1	23.0
Ability of reading spanish	80.7	15.5	3.8
Ability of reading english	42.1	36.0	21.9

Source: Strategy Research Corp., "1987 U.S. Hispanic Market Study."

## Leading 25 metro areas ranked by Hispanic population

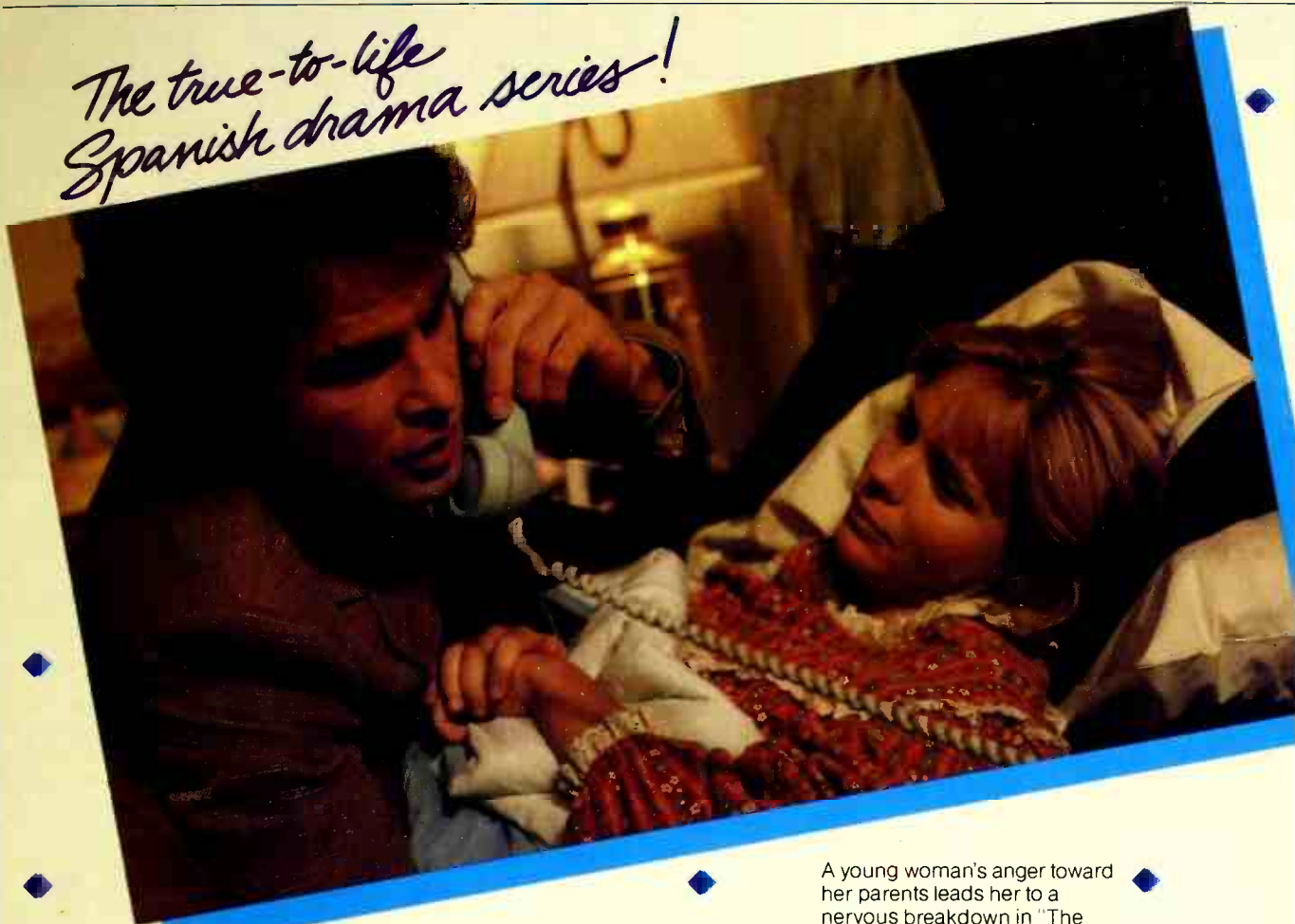
April 1, 1986

RANK		
1	Los Angeles-Long Beach	2,253,100
2	New York	1,489,290
3	Miami-Hialeah	616,120
4	San Antonio	553,150
5	Chicago	527,720
6	Houston	489,250
7	Riverside-San Bernardino	361,310
8	El Paso	339,540
9	Anaheim-Santa Ana	322,160
10	San Diego	321,440
11	McAllen-Edinburg-Mission	290,360
12	San Jose	248,250
13	Phoenix	240,910
14	Dallas	207,110
15	Oakland	204,060
16	Brownsville-Harlingen	194,030
17	Denver	187,480
18	Corpus Christi	181,340
19	San Francisco	176,480
20	Fresno	174,310
21	Albuquerque	169,790
22	Jersey City	146,000
23	Tucson	133,980
24	Oxnard-Ventura	131,250
25	Newark	129,350

Source: National Decision Systems, Encinitas, CA

# LUTHERAN TELEVISION ESTA ES LA VIDA

*The true-to-life  
Spanish drama series!*



A young woman's anger toward her parents leads her to a nervous breakdown in "The Gathering Dark."

**V**ibrant video. This Spanish-language version of "This Is The Life" crackles with energy and realism. "Esta Es La Vida" transcends the make-believe of a soap opera with true-to-life human conflict, the stuff of solid drama. The situations are contemporary. The problems are believable and immediate. And the solutions are available to every viewer.

Hispanic audiences seek and treasure Spanish-language programming with substance. Give them "**Esta Es La Vida**," 52 half-hour self-contained dramas with time for your sales message or PSA.

**To order free of charge**, write or call Linda Hirschbuehler or Janet R. Meyer at 314/647-4900. In Canada, write Box 481, Kitchener, Ontario N2G 4A2.

See us at booth 534-NATPE

*Prime Viewing  
Any Time*

Lutheran Television  
2185 Hampton Avenue  
St. Louis, Missouri 63139-2983  
In Canada, Box 481  
Kitchener, Ontario N2G 4A2

year period, starting also in six months, in which illegal aliens must file applications for legal status. The U.S. Immigration and Naturalization Service will set up about 100 offices to handle applications. If the illegal alien's application is accepted, he becomes, initially, a temporary resident, a stage that will last at least 18 months. In order to become a permanent resident after that time, he must show some knowledge of U.S. history and government and a "minimal" understanding of English. The final step, citizenship, can be achieved after five years as a permanent resident.

In order to qualify for amnesty, the alien must show that he entered the U.S. before January, 1982, and lived in the U.S. "in an unlawful status" continuously since that time. Some aliens, such as students, who may have been in the U.S. legally for a part of the period, do not qualify. This has already brought to light cases of apparent unfairness.

## Median family income by type of Hispanic origin

	1978	1980	1982	1985	1987
<b>Total</b>					
<b>United States</b>	\$16,786	\$19,917	\$23,433	\$28,400	\$32,800
<b>Total U.S. Hispanic origin</b>	\$11,421	\$14,712	\$16,228	\$19,900	22,900
Mexican	11,742	14,765	16,399	20,200	23,300
Puerto Rican	7,972	10,734	11,148	14,200	15,000
Cuban	N.A.	18,245	18,832	24,400	27,500
Other Hispanic	13,514	16,230	19,069	23,000	26,500

Source: U.S. Department of Commerce, Bureau of the Census; Strategy Research Corp. (From "1987 U.S. Hispanic Market Study.") N.A. = Not Applicable

How will all this affect the measured size and characteristics of the visible U.S. Hispanic market? Will it suddenly become apparent how many uncounted illegal aliens there are? Some published estimates of Hispanic population in the U.S. do take into account

"undocumented" aliens. And there are adjustments for Census Bureau "undercounts." By most Hispanic accounts, however, most of these estimates are conservative because few observers have a grasp of the true dimensions of the underground Hispanic population. The government estimates of illegal aliens are discounted as low on the assumption that immigration officials don't want to look bad.

One agency president, Sy Davis of Adelante Advertising, feels that the result of the new law will be positive. "We think many illegals who have been here since January, 1982, and who thus qualify for amnesty under the new law, will now start to identify themselves. This should bring the population figures up to what many agencies and media have suspected all along and produce more realistic figures on the size of the Spanish market.

"Our estimate, for instance, is that there are roughly seven million illegals in this country, on top of the official census count. Now, we may find that our estimates have been too conservative."

As to the section of the law applying sanctions against employers hiring illegal aliens, Davis feels that, at first, this will discourage such hiring. "But only for a while. After that, it will probably be like Prohibition before FDR." That is, the law may be disobeyed with impunity.

### Effect of law

An opinion with a somewhat different slant comes from Eduardo Caballero, president of Caballero Spanish Media. He feels that illegals will come out of the closet slowly for fear of a trap. "It will require a process of education."

Nevertheless, Caballero is convinced the law will have "a tremendous effect" on the next census count of Hispanics. He foresees a 20 per cent increase in the Hispanic population in the 1990 census over what it might otherwise be. And

## Hispanic TV households—top 30 TV markets

ADI rank	ADI market name	TVHH	Pct. of U.S.
1	Los Angeles	873,800	17.26
2	New York	766,300	15.13
3	Miami	281,800	5.56
4	San Antonio	228,000	4.50
5	San Francisco	214,400	4.23
6	Chicago	207,100	4.09
7	Houston	183,700	3.63
8	Albuquerque	139,700	2.76
9	McAllen-Brownsville: LRGV	133,900	2.64
10	El Paso	122,700	2.42
11	Phoenix	101,700	2.01
12	Dallas-Ft. Worth	100,600	1.99
13	Fresno-Visalia	97,300	1.92
14	Sacramento-Stockton	94,400	1.86
15	San Diego	90,800	1.79
16	Corpus Christi	85,500	1.69
17	Denver	76,700	1.51
18	Tucson	60,900	1.20
19	Philadelphia	60,000	1.18
20	Austin, Tx	46,500	.92
21	Tampa-St. Petersburg	43,500	.86
22	Boston	36,000	.71
23	Salinas-Monterey	35,700	.70
24	Washington, DC	34,700	.69
25	Odessa-Midland	32,200	.64
26	Laredo	29,900	.59
27	Colorado Springs-Pueblo	29,000	.57
28	Lubbock	28,000	.55
29	Bakersfield	27,600	.55
30	Detroit	25,700	.51

Source: Arultron Ratings Co., 1986-87 Ethnic Population Book



# WE'RE TAKING OUR VIEWERS TO NEW HEIGHTS

Los Angeles is 40% Hispanic and by 1990 will be 50%. Now this rapidly growing audience has a new television choice.

KVEA, Channel 52, broadcasts the most effective Spanish-language signal in Metropolitan Los Angeles. And its programming is second to none.



# KVEA 52

EL CANAL DE LOS ANGELES



**Richard W. Tobin**, president, *Strategy Research Corp.*, stresses the growth in Hispanic personal consumption expenditures. These amounted to a projected figure of \$134.1 billion for 1987.

he thinks the new law, insofar as punishing employers is concerned, will be almost impossible to enforce.

Still, Cabellero feels that "this country had to do something to control its borders." And he sees nothing wrong in requiring former illegals to carry papers and show them in order to get a job. "If I ask a bank to cash a check and they ask for an ID, I am not insulted. I don't think they're accusing me of being a thief. It's only a common sense bit of insurance on the bank's part. I'd think job applicants would feel the same way if they know the law requires a prospective employer to ask for an ID."

Still another view comes from Frank Flores, WJIT New York station manager, who, while echoing the Prohibition analogy regarding the new immigration law, feels that an even more important issue is the effort to make English the official language of the United States. This has been approved in a number of states, including California during the most recent election, in which the state's voters approved such legislation. So far, the effect of these state laws has been minimal, but a number of Hispanic quarters have raised danger signals.

Flores fears that such laws could affect Hispanic advertising. "It could conceivably even give advertisers one more lame excuse to avoid using Spanish stations. They'd worry about pressure from groups pushing the idea and claim refusal to advertise in Spanish would show how 'patriotic' they are."

## Hispanic persons 2+—top 30 TV markets

ADI rank	ADI market name	Pop in TVHH & group quarters	Pct. of U.S.
1	Los Angeles	3,175,800	18.62
2	New York	2,260,900	13.26
3	Miami	811,700	4.76
4	San Antonio	797,800	4.68
5	Chicago	706,100	4.14
6	San Francisco	702,700	4.12
7	Houston	641,200	3.76
8	McAllen-Brownsville: LRGV	528,000	3.10
9	El Paso	450,900	2.64
10	Albuquerque	431,000	2.53
11	Fresno-Visalia	358,400	2.10
12	Dallas-Ft. Worth	358,100	2.10
13	Phoenix	344,700	2.02
14	San Diego	332,700	1.95
15	Sacramento-Stockton	316,400	1.86
16	Corpus Christi	301,700	1.77
17	Denver	241,700	1.42
18	Philadelphia	200,900	1.18
19	Tucson	197,800	1.16
20	Austin, TX	160,800	.94
21	Salinas-Monterey	140,200	.82
22	Tampa-St. Petersburg	126,900	.74
23	Odessa-Midland	117,000	.69
24	Boston	114,800	.67
25	Laredo	114,200	.67
26	Lubbock	108,800	.64
27	Washington	108,100	.63
28	Bakersfield	102,300	.60
29	Colorado Springs-Pueblo	91,100	.53
30	El Centro-Yuma	86,600	.51

Source: Arbitron Ratings Co. 1986-87 Ethnic Population Book

## Median weekly (wage) earnings of Hispanics vs. others

By type of family, number of earners

	Hispanic	White	Black
Total families with earners <sup>(1)</sup>	\$401	\$554	\$377
Married-couple families	427	606	483
One earner	294	400	262
Husband	312	466	295
Wife	187	225	218
Two or more earners	579	743	641
Husband or wife	595	759	656
Families maintained by women	275	313	269
Families maintained by men	408	467	339

Source: Bureau of Labor Statistics, first quarter, 1986, not seasonally adjusted. (1) Data exclude families in which there is no wage or salary earner or in which husband, wife or other person maintaining the family is either self-employed or in the armed forces. Note: Hispanics are included in both white and black population groups

# The Great Test Market

F · R · E · S · N · O



**30% Hispanic Market ✓**

**Right Size Market ✓**

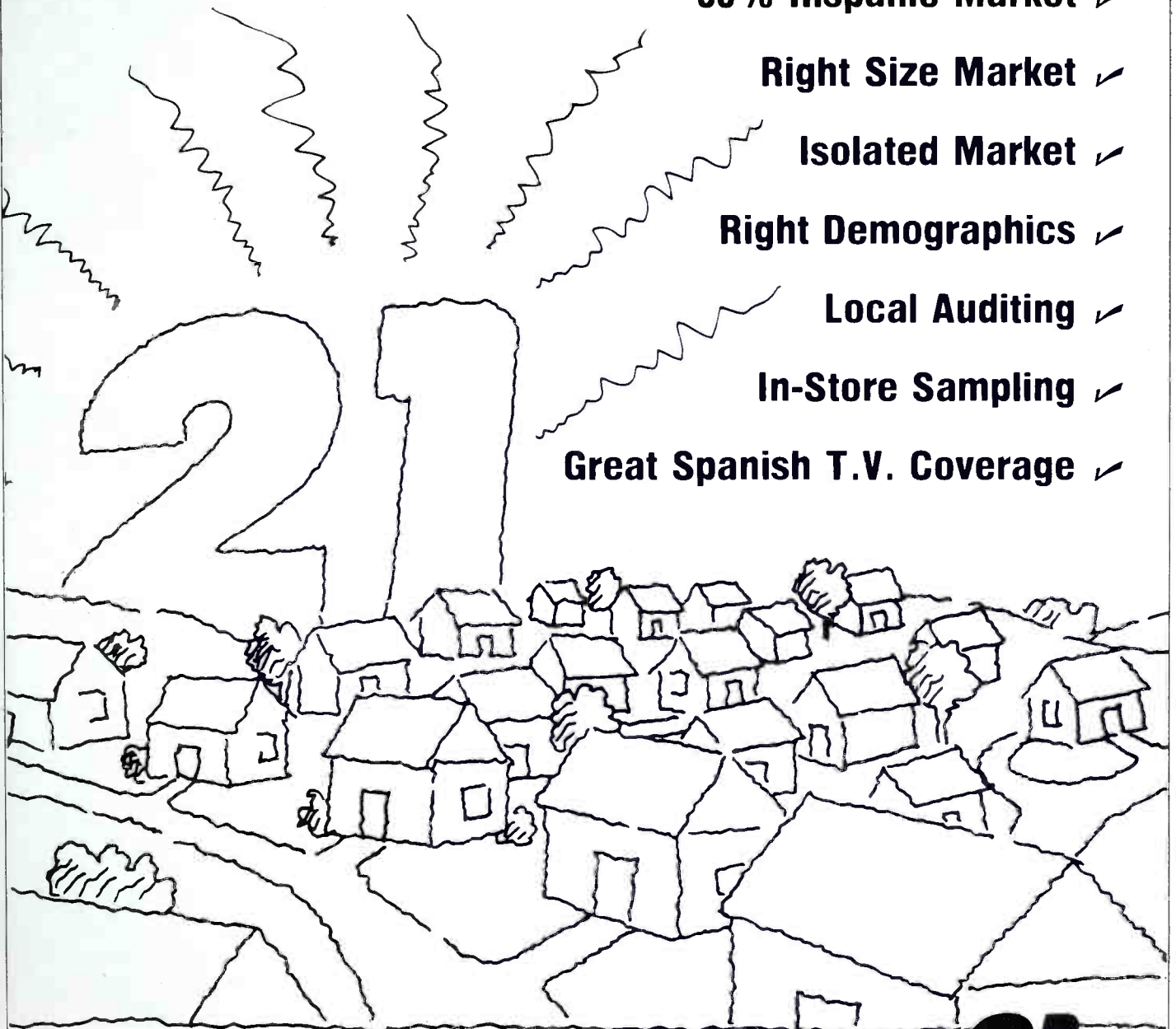
**Isolated Market ✓**

**Right Demographics ✓**

**Local Auditing ✓**

**In-Store Sampling ✓**

**Great Spanish T.V. Coverage ✓**



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

**KFTV 21**

## Cubans well represented in managerial/professional category

*Selected occupational categories of employed civilians—Hispanics and others*

	Total Hispanic origin	Mexican origin	Puerto Rican origin	Cuban origin	Whites	Blacks
Managerial/professional	13.2%	10.9%	13.5%	22.0%	25.6%	15.1%
Technical, sales, administrative support	24.3	22.3	29.2	34.8	32.0	27.2
Service occupations	19.0	18.0	19.8	12.3	12.3	23.3
Precision production, craft & repair	14.1	15.6	11.6	12.3	12.5	9.1
Operators, fabricators, laborers	25.0	26.9	24.3	17.1	14.6	23.6
Farming, forestry, fishing	4.4	6.3	1.5	1.3	2.9	1.7

Source: Bureau of Labor Statistics, first quarter, 1986, not seasonally adjusted. "Total Hispanic origin" includes persons of Central or South American origin. Hispanics are included in both white and black population groups

# The Spanish Language Programming Leader

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

*Thanks for making our 28th year  
our biggest ever.*

1410am 5000 watts



**KCAL** RADIO EN ESPAÑOL

**Box 390, Redlands, CA 92373**

**(714)825-5020-(714)793-2757**



**LOTUS**  
HISPANIC REPS

Whatever the truth about the full count of Hispanic illegals in the U.S., even government figures show a booming Hispanic population trend. Early this year a new Census Bureau study, previewing a more detailed report due sometime late in '86, estimated that from the '80 census to last year the Hispanic population jumped almost 16 per cent, while the U.S. population overall, including Hispanics, rose only by 3.3 per cent. Excluding Hispanics, of course, the remaining U.S. percentage is even less.

The total Hispanic population last year, according to the Bureau, was 16.9 million. This was 7.2 per cent of the U.S. total, compared to 6.4 per cent in 1980. The largest Hispanic group was Mexicans, with 10.3 million; next were Puerto Ricans, totaling 2.6 million, making them the second largest group; third were Central and South Americans, with 1.7 million; fourth were "other" Hispanics, totaling 1.4 million, while Cubans brought up the rear with a count of 1.0 million.

Many of the study's findings are familiar to those marketing to Hispanics, for example that Hispanics are younger, with larger families, but with less education and more likely to be living in poverty than the U.S. average.

The median age of Hispanics last year was 25.0, compared with 31.9 for the overall population, but both figures had moved up from 1980—from 23.2 and 30.6, respectively. However, the Cubans alone represent a contrary picture, though they went along with the general aging trend. The Cuban median age in 1980 was 37.5 and in 1985, 39.1.

Of the Hispanic subgroups, the Mexicans had the largest families, with 4.15 members vs. the national average of 3.23. The other Hispanic groups had the following averages in family size: Central and South Americans, 3.74; Puerto Ricans, 3.62; "other" Hispanics, 3.41, and Cubans, 3.13.

Two of the subgroups were not too far from the national median family in-

# WE'LL HELP YOU COVER OVER 424,362\* SPANISH SPEAKING CONSUMERS YOU MAY BE MISSING



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

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

**Traditional  
Radio  
Buys**

# KRCX

*Spanish Radio*

**1110am**

**(916) 969-5747**

A service of:

**THE  
FULLER-JEFFREY  
GROUP  
INC**

come of \$26,433. The "other Hispanics" showed a median of \$23,470, while Cubans averaged \$22,587. The lowest figure was for Puerto Ricans, with \$12,371, while Mexicans had a median of \$19,184 and Central and South Americans showed \$19,785. Given the Puerto Rican low median family income, it is not surprising that, among various Hispanic origin groups, Puerto Ricans show the largest percentage of families living in poverty—41.9 per cent—compared with 11.6 percent of the total U.S. population.

As for education, high school graduates accounted for 47.9 per cent of Hispanics 25 and older, compared with 73.9 per cent of all U.S. individuals. But among the "other Hispanics"

**High school graduates accounted for 47.9 per cent of Hispanics 25 and older, compared with 73.9 per cent of all U.S. individuals.**

group, the graduates came to 66.1 per cent.

#### New SRC study

Another source of Hispanic market data, just released, is the third comprehensive study of the Hispanic market by Strategy Research Corp., Miami. Titled the findings "1987 U.S. Hispanic Market Study," SRC is just winding up a road show detailing the study in Los Angeles, Chicago, Miami, New York, Houston and Atlanta.

Richard W. Tobin, SRC president, who presented the findings, stressed the growth in personal consumption expenditures. These amounted to a projected figure of \$134.1 billion for 1987, compared to an estimated \$94.1 billion in the '84 study (projected to 1985). The increase amounted to 42.5 per cent in only two years. In addition, the percentage increases shown for the six geographical regions broken down in the SRC study are quite similar to one another (the percentage increases by region ranged only between 40.0 and 42.7 per cent).

Top-ranking region in '87 personal

## Hispanics have bigger families, younger members

*Selected characteristics, Hispanic vs. general population*

	Hispanic per cent	Total per cent
Households with children under 21	69%	42%
Households with 5+ members	32	12
Persons 12-24	25	20
Persons 6-11	12	8

Source: SIN Television Network, "Spanish USA, 1986." Persons data from Arbitron 1985-86 Ethnic Population Book. Household data from Yankelovich, Skelly & White, 1984 study for SIN.

## Young show highest unemployment rates among Hispanics

*Unemployment rates by age, race and Hispanic origin*

Age	Hispanic	White	Black
16-17	34.8%	19.0%	42.9%
18-19	26.5	14.9	39.6
20-24	13.9	9.7	24.8
25-54	9.7	5.6	11.2
55+	9.0	4.4	6.4

Source: Bureau of Labor Statistics, first quarter, 1986, not seasonally adjusted

## Hispanic women 18-49—top 30 TV markets

ADI rank	ADI market name	Pop in TVHH & group quarters	Pct. of U.S.
1	Los Angeles	815,200	19.01
2	New York	636,700	14.85
3	Miami	204,900	4.78
4	San Antonio	190,800	4.45
5	San Francisco	179,600	4.19
6	Chicago	175,500	4.09
7	Houston	156,800	3.66
8	McAllen-Brownsville: LRGV	128,100	2.99
9	El Paso	114,000	2.66
10	Albuquerque	104,700	2.44
11	Dallas-Ft. Worth	87,200	2.03
12	San Diego	84,130	1.97
13	Fresno-Visalia	83,100	1.94
14	Phoenix	82,000	1.91
15	Sacramento-Stockton	76,200	1.78
16	Corpus Christi	70,900	1.65
17	Denver	61,700	1.44
18	Philadelphia	50,100	1.17
19	Tucson	48,800	1.14
20	Austin, Tx	41,300	.96
21	Washington	33,800	.79
22	Salinas-Monterey	33,200	.77
23	Boston	31,000	.72
24	Tampa-St. Petersburg	27,800	.65
25	Odessa-Midland	27,100	.63
26	Laredo	26,300	.61
27	Lubbock	25,200	.59
28	Bakersfield	24,000	.56
29	Colorado Springs-Pueblo	21,900	.51
30	Hartford-New Haven	21,000	.49

Source: Arbitron Ratings Co., 1986-87 Ethnic Population Book

consumption expenditures is the Pacific area, with spending of \$46.7 billion; second is the Southwest, with \$33.4 billion. Lowest expenditure figure is for the Northwest, with \$5.6 billion estimated.

SRC's estimates of Hispanic PCE for durable and nondurable goods and services from '85 to '87 shows the biggest percentage increase for the durable sector with a rise of 56.7 per cent to \$12.0 billion. Just behind it in growth, but bigger overall, services were up 53.0 per cent to \$44.7 billion. Non-durable goods spending rose 25.1 per cent to \$37.5 billion.

SRC estimates aggregate household income for U.S. Hispanics at \$157.8 billion, compared with \$123.4 billion in '85 and \$64.3 billion in '79. The in-

*SRC estimates of Hispanic personal consumption expenditures for durable and nondurable goods and services from '85 to '87 shows the biggest gain for durable goods.*

creases amount to 27.9 and 145.4 per cent, respectively.

Here again, with one exception, the estimated regional growth rates from '85 to '87 were quite similar, the range falling between 27.9 and 28.3 per cent. The exception was the Northwest region, whose aggregate household total rose an estimated 25.8 per cent in the two-year period.

However, estimated growth figures of aggregate household income from 1979 to 1985 show more variation. Hence, the percentage increase over the eight-year period—1979 to 1987—provides some longterm yardsticks for gauging regional growth. As might be expected, because of the Mexican influx, the biggest increases were in the Pacific and Southwest regions, which rose 157.9 and 155.8 percent, respectively. These sections also represent the biggest household income totals—\$39.3 billion for the Southwest and \$54.9 billion for the Pacific region.

The smallest percentage growth figures were registered by the Northeast

## Unemployment trends, Hispanics and others

### Per cent unemployed first quarter, each year

	1983	1984	1985	1986
Hispanic origin	15.5%	11.1%	10.3%	10.9%
White	9.2	6.8	6.3	6.1
Black	20.4	16.7	15.4	14.6

### Per cent unemployed, Hispanic sub-groups

	Total Hispanics*	Mexican origin	Puerto Rican origin	Cuban origin
First quarter, '86	11.7%	12.3%	16.6%	7.3%

Source: Bureau of Labor Statistics. Hispanics are included in both the white and black population groups. \* Includes persons of Central and South American origin and of other Hispanic origin, not shown separately.

## SPANISH RADIO



## RADIO NUEVO HORIZONTE

# PHILADELPHIA

COVERING 22 COUNTIES - 400,000 HISPANICS

- NEWS (A.P. & U.P.I.)
- TALK SHOW
- SPORTS
- CONTESTS (PRIZES)
- WEATHER
- PUBLIC SERVICE
- BIBLE STUDIES
- CALENDAR OF EVENTS
- MUSIC
- TRAFFIC REPORTS (SHADOW TRAFFIC NETWORK)

**(215) 242-8088**

**JOSE RIVERA**

GENERAL MANAGER

THE ONLY FULLTIME SPANISH STATION IN PHILADELPHIA

and Central regions, whose eight-year increases amounted to 123.9 and 124.1 per cent, respectively. Their household income totals were \$24.6 billion for the Northeast and \$13.4 billion for the Central region. That leaves the Southeast, up 144.0 per cent to \$18.9 billion and the Northwest, up 129.3 per cent to \$6.6 billion.

SRC's estimates of Hispanic median family income show a 55.7 per cent rise by 1987 over the census level for 1980, compared with a rise for all U.S. families of 64.7 per cent. The research firm puts the '87 Hispanic figure at \$22,900, vs. \$32,800 for the total U.S. The increases by country of origin over the seven-year period are as follows: Mexican, up 57.8 per cent, Puerto Rican, up 39.7 per cent; Cuban, up 50.7 per cent and "other," up 63.3 per cent. Unlike the Census Bureau, SRC lumps Central and South Americans into "other."

## Most Hispanics speak Spanish at home

Language spoken by U.S. Hispanics at various times

Language spoken most frequently	On social occasions		
	At home	At work	At social occasions
Spanish	71.7%	35.8%	54.5%
English	10.4	30.0	18.0
Both	17.9	34.2	27.5

Source: Strategy Research Corp., "1987 U.S. Hispanic Market Study."

However, the SRC figures run higher than the most recent (1985) estimates from the Census Bureau. Where the Bureau estimates median income for all U.S. households at \$26,433 in '85, SRC's estimate is \$28,400. Similarly, the '85 Mexican figure from the research firm is about \$1,000 higher than the bureau's, while the SRC data for the Puerto Rican and Cuban groups are almost \$2,000 higher.

While there is something of a cloud over U.S. Hispanic marketing data because of the lack of knowledge about illegal immigrants and immigration, there is no doubt that the growth in U.S. Hispanic population is sizeable (not to mention Latin American population growth).

In *The Hispanic Almanac*, published in 1984 by the Hispanic Policy Development Project, projections by Comprehensive Technologies International estimate the growth from 1980 to 1990 at 67.7 per cent, with the Mexican component growing 92.8 per cent. That would put the U.S. Hispanic population 24.5 million by 1990. And even that may be conservative. □

## Employment/unemployment status of Hispanics and others

March 1985

March 1986

### Per cent of civilian population in the labor force\*

Hispanic origin	64.6%	64.8%
White	65.1	65.3
Black	62.8	63.6

### Per cent of non-institutional population employed\*

Hispanic origin	58.0%	58.2%
White	61.1	61.3
Black	53.3	54.3

### Per cent of non-institutional population unemployed\*

Hispanic origin	10.3%	10.3%
White	6.3	6.2
Black	15.2	14.7

Source: Bureau of Labor Statistics. \* Population 16+, not adjusted for seasonal variation, civilian employment as a per cent of the civilian non-institutional population. Hispanics are included in both the white and black population groups.

## Hispanic men 18-49—top 30 TV markets

ADI rank	ADI market name	Pop in TVHH & group quarters	Pct. of U.S.
1	Los Angeles	861,900	19.78
2	New York	550,500	12.63
3	Chicago	202,500	4.65
4	Houston	189,900	4.36
5	San Francisco	187,500	4.30
6	Miami	181,700	4.17
7	San Antonio	176,100	4.04
8	McAllen-Brownsville: LRGV	110,700	2.54
9	Dallas-Ft. Worth	103,500	2.38
10	Albuquerque	103,000	2.36
11	El Paso	98,300	2.26
12	Fresno-Visalia	93,000	2.13
13	San Diego	91,500	2.10
14	Phoenix	86,800	1.99
15	Sacramento-Stockton	81,700	1.87
16	Corpus Christi	67,600	1.55
17	Denver	64,000	1.47
18	Philadelphia	48,700	1.12
19	Tucson	45,200	1.04
20	Austin, Tx	42,300	.97
21	Salinas-Monterey	39,200	.90
22	Tampa-St. Petersburg	30,500	.70
23	Washington	29,100	.67
24	Boston	28,900	.66
25	Odessa-Midland	28,600	.66
26	Bakersfield	26,400	.61
27	Lubbock	25,600	.59
28	Laredo	24,200	.56
29	Snta Brbra-Snta Maria-Sn Luis Obispo	23,400	.54
30	Colorado Springs-Pueblo	22,400	.51

Source: Arbitron Ratings Co., 1986-87 Ethnic Population Book



## HISPANIC BROADCAST FOCUS

Broader programming selection,  
growing number of outlets fuel market

# High station prices focus new spotlight on Spanish potential

By GEORGE SWISSHELM

In at least one area, Spanish language broadcasting in the United States has reached parity with the general market: the record prices being paid for Spanish language radio and television stations.

Other developments include: a wider variety of new Spanish language programming from a growing number of production sources; more stations and the competition that goes with them; more new advertisers bringing new dollars to the market; and new forms of advertiser-backed promotion that "gives something back to the market."

Among the top prices paid were the \$14 million for WOJO Chicago and \$20 million paid for WADO New York by

*Advertisers who recognize the importance of the Hispanic audience are organizing their own off-air promotional events.*

Tichenor Media System, the \$15 million paid for WCMQ Miami by Spanish Broadcasting System and the \$70 million paid by Reliance Capital Group for WNJU-TV New York, following its acquisition of John Blair & Co., its Spanish language TV properties and Blair-Span.

And except for the WADO purchase in early July, these transactions followed the FCC-mandated sale of SICC—Spanish International Communications Corp.—and its 10 Spanish language TV stations to Hallmark Cards and First Capital Corp. of Chicago for \$301.5 million.

Says Henry R. Silverman, chairman of John Blair & Co. and president of parent company Reliance: "Hispanic language broadcasting has tremendous potential in this country. This year, advertisers will spend \$25 billion to advertise their products on Anglo television. Spanish language television will attract only \$120 million, or less than half of 1 per cent of the total television advertising investment.

"Spanish speaking households represent 7 per cent of all U.S. households. There is, therefore, a tremendous opportunity for growth. We believe that

Spanish language television is the fastest growing segment of the television industry, and we are committed to serving the market with the highest quality programming."

Asked about WADO and WOJO, McHenry T. Tichenor, Jr., president of TMS, observes that, "Prices of all media properties are up, and Spanish language stations are no exception. We have sought out high-quality stations in the top Hispanic markets. WADO's successful format, excellent staff and importance in the national marketplace make the purchase ideal for us on all counts."

### Satellite connection

And Raul Alarcon, president of Spanish Broadcasting System, sees acquisition of Miami's WCMQ as "one more move toward a satellite-connected network. Starting with our nucleus of ownership in the top three Hispanic markets (WSKQ New York and KSKQ Los Angeles as well as Miami) we're going to build the only radio network owned and operated by Hispanic citizens of the United States. We have ambitious goals in terms of news and entertainment programming, promotion and sales."

Carlos Barba, president and general manager of WNJU-TV and NetSpan, sees the Reliance acquisition of these two entities and Blair as bringing him "closer to my dream of a Spanish-language network."

NetSpan, he explains, is more of a syndication and rep operation. Under Reliance, the network Barba envisions goes beyond blanketing Spanish U.S.A. To Barba, the ultimate network would cover both Spanish U.S.A. and Latin America.

Today, he observes, "It defies common sense that major corporations spend \$500 million a year to sell their products in Latin America where the

Tide's float in NYC Puerto Rican Day Parade



Miller's 10-city Hispanic music tour



# Why Spanish Radio

“Bristol-Myers believes that doing business in the Hispanic market place is simply good business, as opportunities are enormous and our experience has proven that out to be a fact”

**“Don’t test Spanish Radio...it works”**

PETER SPENGLER  
Vice President Advertising Services, Bristol-Myers Co.

“The formula that works in the Hispanic market is a matter of lifestyle, custom, traditions and musical taste, as well as a language whose spoken dialects vary, from California, to Texas, to the Northeast, to the largely Cuban population of South Florida”

VICTOR ORNELAS  
Director Hispanic Market, Anheuser-Busch Companies

**Even Emilio Nicolas\* has stated:**  
“One major difference usually ignored by Anglo marketing people, is that Spanish isn’t necessarily the same everywhere you go”

\*EMILIO NICOLAS  
General Manager, Spanish TV station KWEX, San Antonio  
President of Spanish International Communications  
As quoted in “The Sunday Express News”, San Antonio, June 1, 1980

**Spanish Radio is the medium whose growth parallels the Hispanic population**

	1976
<b>SPANISH RADIO STATIONS</b>	<b>67</b>
<b>SPANISH TELEVISION STATIONS</b>	<b>15</b>

**The medium that grows with the Hispanic population**

**“There is a lot more Hispanic Market available than you think”**

SPANISH TELEVISION MARKETS



**Nothing sells to the Spanish market**

# Radio?

Only Spanish Medium  
that of the Spanish Market

1986	% CHANGE
70	254%
16	6%

the medium that sells

coverage of the  
through Radio than TV"

Telmar Special Report on Spanish Media

SPANISH RADIO MARKETS



market like Spanish radio...Punto!

# Why Caballero Radio Network?..

because it has  
the top Spanish Radio Stations  
in the top 40 markets...  
and you can buy all or any  
combination of stations  
to fit your media plan.  
One order — one bill...  
plus merchandising and  
promotion!  
The only Spanish Network  
you'll ever need.

*Means*  
**CABALLERO SPANISH RADIO**  
(212) 223-6410





# ¡La Mas Importante!

## TSN Spanish Information Service Is The Largest:

- Regional Spanish News Network
- Spanish Sports Network
- Spanish NFL Football Network
- Spanish Weekend News Network

Find out how you can capitalize on SIS's impact on the expanding and vital Hispanic market. Call SIS Sales Doris Ponce, (214) 688-1133



1080 Metromedia Place  
Dallas, Texas 75247  
214 • 688 • 1133

average income is a fraction of what it is here among Spanish speaking consumers, and yet ignore all these millions of people right here at home, whose average income is \$18,000, and who add up to a total buying power of \$90 billion."

The remedy Barba sees is made possible by modern satellites: A satellite-connected network that beams top Spanish language shows to both Spanish U.S.A. and to Latin American stations simultaneously. This, says Barba, "would allow these corporations who are already spending so heavily to reach Latin America alone, to reach both markets at a much lower cost-per-1,000."

This, of course, is for the future. But right now, adds Barba, entry into the Hispanic market by two such major players as Reliance and Hallmark "bring our market a credibility we haven't been able to win for it until now. Reliance has expressed interest in investing the necessary dollars for programming, research and promotion to develop our market to the point where the advertising community must consider Spanish language media as a key part of any buy. I hope Hallmark will do the same. The example of two such major U.S. corporations investing seriously in our market should encourage



**Bob Hitchens, v.p., marketing, SIN:** "I assume electronic measurement in the form of people meters is likely to be the wave of the future for us . . . Conventional meters have made Miami and Los Angeles the only two markets where the measurement services have even begun to do us justice."



**Henry R. Silverman, chairman, John Blair:** "We believe Spanish language television is the fastest growing segment of the television industry, and we are committed to serving the market with the highest quality programming."

other large companies to similarly recognize the potential of our millions of Spanish speaking consumers—companies who up to now have virtually ignored our buying power."

At SIN, which becomes "Univision" on January 1, new executive vice president Jaime Dávila notes that since Hallmark has not officially taken over yet, "It's too early to make predictions. At this stage it's like having a smart partner sitting at the table. You may not know the details of what's going to happen, but you know that it's going to be good."

But right now, he expects their commitment to the market "to be reflected both in the quality of our programs and in their contribution to our leadership role in the Hispanic community, as demonstrated by our thorough coverage of the elections both here, in Mexico, and elsewhere in Latin America."

### Proliferation of stations

Meanwhile there are more stations, both on the air and on the way. Both Houston low power TV K45AK and Albuquerque's low power K48AM plan to convert to full power over-the-air television stations in first quarter, 1987.

In radio, Eduardo Caballero, president of Caballero Spanish Media, observes that, "Almost every month there is another new Spanish language radio station on the air." Caballero estimates that there are roughly 160 full-time Spanish language radio stations operating today, up from some 140 on the

air last year. And 160, he adds "is up more than 250 per cent in the past 10 years."

There are new radio stations broadcasting in Spanish in New York, Miami, El Paso, Chicago, Fresno, Salinas and San Bernardino. A new station bowed in San Antonio in November and others are scheduled to debut in Santa Fe in December, in San Diego and Miami in January, and in Chicago in either January or February.

Meanwhile, both ad dollars and ad rates are up and growing, though still not yet to average general market levels. However, in one race, Spanish language television outperformed the general market variety: SIN reports sales gains for 1985 at \$55 million, or 28 per cent ahead of 1984, for the SIN Net-

"generally good." He says the first part of the year was soft, "but not as soft as the general national spot market. The second part of the year has been much better than the first half, and substantially better than last year. The only area that remains characteristically soft is Detroit."

Richard B. Kraushaar, president of Lotus Hispanic Reps, whose parent company owns six Spanish language stations, reports ad revenues "even with last year: not great, but better than national spot for the average general market stations in major markets."

At TMS, Tichenor describes ad business "up only slightly from last year. We aren't immune to the economic slowdown facing much of the country, including Texas. On the other hand,

*Ad business, says Henry T. Tichenor, Jr., president of TMS, is "up only slightly from last year. We aren't immune to the economic slowdown facing much of the country, including Texas. On the other hand, we're doing no worse than national general market radio." Lotus Hispanic Reps' president Richard B. Kraushaar describes ad revenues as "even with last year: not great but better than national spot for the average general market stations in major markets."*

work plus national spot sold through SIN for the stations it represents. That's a lot better than the flat sales "curves" the general market TV networks are up against—as was the previous 30 per cent gain racked up by SIN in 1984 when the total came to \$43 million, up from \$33 million in 1983.

At WNJU-TV, Thomas Johansen, vice president, director of sales, reports business ahead "the usual 20 per cent. That beats flat, but it still starts from a small base, so the dollar total isn't nearly so grandiose as the percentage makes it sound. Advertisers are still placing only \$380 to \$390 million in all Spanish media, broadcast and print. And only a little over \$100 million of it goes to Spanish language television."

Caballero describes radio business as

we're doing no worse than national general market radio."

In all, it's estimated that total ad dollars in Spanish language radio approached the \$120 million mark, far closer to the \$120-\$150 million estimated for Spanish language TV than general market radio manages.

WNJU-TV's Johansen says the major "missing link" is "still research: on the advertiser and agency end as well as at the ratings services. Advertisers still don't know how much of their sales go to Hispanics. So even in Los Angeles and Miami, where meters at least give us a fighting chance, it still doesn't do us a lot of good if an advertiser doesn't realize the degree to which so much of his sales depend on Spanish-speaking consumers."



## *Radio La Mexicana*

Penetrating the half-trillion Spanish Language Market

in Ventura/Oxnard

KOXR — with over 25 years of successful marketing for your clients

Ventura County — an indispensable part of the Los Angeles ADI

Represented by  
Lotus Hispanic Reps

805-487-0444

#6  
in California

The  
Salinas/Monterey ADI

The  
Only 2-Station  
Spanish Radio in  
Northern California

**KCTY**  
SPANISH RADIO

**KRAY**

Represented by  
**LOTUS Hispanic Reps**



### Weekend cowboys in Chicago

In Los Angeles Joe Wallach, general manager of KVEA-TV, noting that the \$150 million expected to be invested on Spanish TV this year "means that although Arbitron says 8 to 10 per cent of the viewers are watching Spanish television, advertisers spend only 1 per cent with us of the \$16 billion it's estimated they'll spend on all forms of TV advertising this year."

Why the gap? Wallach believes that, "With the exception of some agencies and clients, many don't have the knowledge or the facts. They hesitate to probe deeper because the amounts and commissions are small, compared to the big comfortable pie being spent on Anglo TV. They think, 'Why bother—we reach Hispanics through Anglo TV.'"

But that, adds Wallach is "Wrong! Commercials in Spanish make a big difference. They create brand loyalty when people know and appreciate that the advertiser supports their community. They feel he cares for them. And the proof that advertising on independent Spanish stations yields results is that most of these independents are supported by consistent local advertis-

ers. They look for and get immediate store traffic, so they come back to us again. Advertisers who think they capture Hispanics through English advertising are missing the boat."

WNJU-TV's Barba notes that some companies advertise in Mexico and also spend \$120 million "to advertise to 750,000 TV homes in Puerto Rico—the same \$120 million that advertisers spend to reach 7.5 million TV homes here in mainland Spanish U.S.A."

Further, adds Barba, "These facts knock out one argument some agencies use in explaining why their clients don't advertise in Spanish: 'We don't have the commercials,' they say. But many do. They could use the same commercials they use in Mexico to advertise in California and Texas, and the commercials they run in Puerto Rico to show on our East Coast Stations."

#### Improved programming

WJIT's Flores notes that the competition brought about by new Spanish language radio stations in many markets "forces every station to improve its programming. The result is that

*Sponsors like Coca-Cola and Budweiser help WTAQ Chicago fund "urban rodeos."*

more of our people spend more time listening to radio, and they and the advertisers are the beneficiaries."

Specifically in New York, Flores expects that "The mind-boggling prices paid for WADO and WNJU by major broadcast and investment companies should open some eyes and shake up some more companies to the realization of the potential their competitors who are already advertising to Hispanics are mining. So I'm expecting 1987 to be a better year for national advertising than this year has been."

He also notes that, "We don't have as much attrition as general market radio stations have. Once we do land a new advertiser, he is more likely to stay with us, because Spanish radio works and the listeners buy. So I see our chief need being to increase our effort to develop new accounts."

The most significant development of 1986 in the view of Caballero is formation by Procter & Gamble of its Hispanic Marketing Unit. "P&G," he says, "has been watching this market for a long time. They move cautiously. But when they do move, you know it's fully researched, and they really know what they're doing. I'd expect a number of other major packaged goods companies to follow their lead."

#### New advertisers

In fact, Procter & Gamble, along with McDonald's and Anheuser-Busch, are among the largest advertisers in the Hispanic market. Caballero enumerates among those new-to-Spanish radio this year several P&G brands, two new Lever Brothers products, Wendy's, Lincoln-Mercury, Avon, Dulcolax and 7-Eleven Stores. And Campbell Soup has "expanded substantially" the number of Spanish radio markets it's in.

At SIN, Bob Hitchens, vice presi-



**SPANISH GIANT IN THE VALLEY**

**5,000 WATTS DAY AND NIGHT**

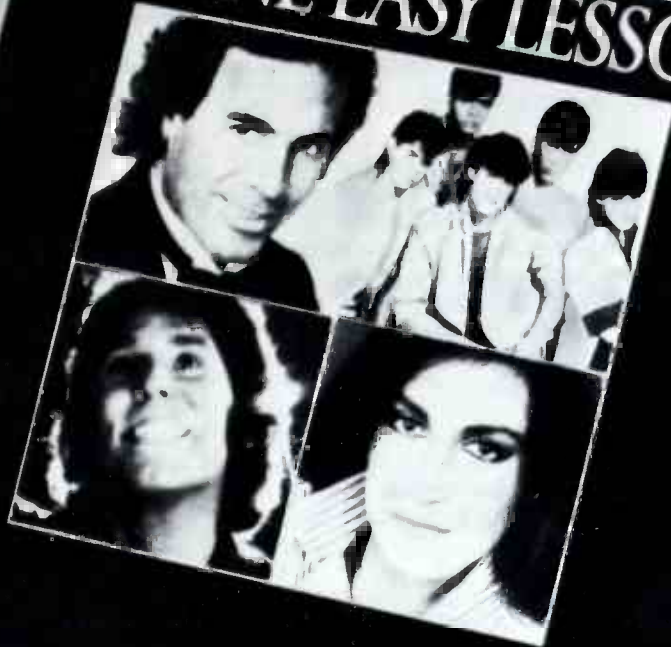
**REPRESENTED NATIONALLY BY LOTUS REPS**

**209/222-9901**

**P.O. BOX 11868, FRESNO, CALIF.**

**OWNED AND OPERATED BY LOTUS COMM. CORP.**

# SPANISH IN ONE EASY LESSON



More and more advertisers are learning how easy Spanish can be.

Now, with just one telephone call they can reach more than 1,900,000 Hispanic TV households and as many as 12.5 million cable households.\* They simply call NetSpan, which for the past three years has been successfully serving the programming and advertising sales needs of independent Spanish language stations across the U.S.

Today, with programming like Espectacular 1987 and Night Of The Stars, NetSpan is enjoying the support of such national advertisers as AT&T, Bayer, Eastern Airlines, Ford, Kraft,

Panadol, and Sears.

At the same time, stations such as WNJU-TV 47 New York, KVEA 52 Los Angeles, WCIU-TV 26 Chicago and other Spanish language stations as well as Anglo stations (including network affiliates) in markets with large Hispanic populations are profiting from being represented nationally by NetSpan.

To sum it up, NetSpan has made Spanish easy—for both stations and advertisers.

For more information about NetSpan's advertiser-supported programming or its national sales representation service, call us today.



## Local Appeal... Network Efficiency

In New York call Andrea D'Amico (212) 935-3480.

In Los Angeles call Giora Breil (818) 502-1000.

In Chicago call Peter Zomaya (312) 663-0260.

\*Strategy Resource Corp., January 1986. Hispanic TV households in New York, Los Angeles and Chicago; cable coverage via Tempo Television.

**For Cheer's 'Fiesta Musical' at Madison Square Garden, P&G paid half of the regular ticket price to thank customers for supporting its brands.**



**Lining up at Madison Square Garden**

dent, marketing, reports that following the first few years of turning out SIN's Polk automotive reports (see market story), Buick became a first-time SIN advertiser last year and continues for '86, while both Chevrolet and Oldsmobile are new to SIN this year.

Altogether, Hitchens counts 53 other new advertisers on the network. Among them are brands from Coca Cola Foods, Warner Lambert, General Foods, Nestle, Borden's, Campbell Soup, Chesebrough Pond's, Hunt-Wesson Foods, American Home Products, Colgate-Palmolive, Lever Brothers, S.C. Johnson, Bristol-Meyers and Levi Strauss.

### **New program sources**

Among many new program sources, both of the two exclusively Spanish language radio reps, Caballero and Lotus, have entered the program production and syndication business.

First fruits of the Lotus programming operation are scheduled to debut in early 1987. Kraushaar says all are brand new, five-a-week strips, "all upbeat, and all created to instill pride in the Hispanic heritage."

One is *Medal of Honor*, a series of five-minute segments telling the story of each of the 37 Hispanic-Americans who have won the CMH from the Civil War to the present.

Another is *Heritage Salute*, featuring the achievers and role models from all fields of endeavor who can inspire the upcoming generation and add to their pride in their heritage.

There's a spy series whose first episode is set in Cuba, but which over the course of time will "move to all of the world's hot spots."

And there will be a space adventure series, also in the form of a five-a-week series of five-minute segments.

Kraushaar emphasizes that all of these "will be brand new—not excerpts

from old TV series. And they won't be copies of something that other people have already done in English."

At first, Lotus plans to send tapes of these programs to the 74 stations that have signed up as part of the network. But eventually Kraushaar expects to have satellite receiving dishes installed at affiliates, "and then things will be easier."

In addition, Lotus is also planning to set up a news service to compete with UPI's *Nuestras Noticias* and the new Cadena Radio Centro News Network, and produce a "top 40 Hispanic hits musical show."

Kraushaar points out that Lotus' goal in moving into programming "is not to funnel away spot dollars we already have on our stations, but to have something solid to offer to major advertisers with network-sized radio budgets, and bring new dollars into Spanish language radio."

### **Baseball expansion**

Caballero reports that his company's joint project with CBS on play-by-play coverage of the World Series in Spanish was so successful, both this year and last, that for 1987 the two companies are planning to add coverage of the major league playoffs and the All-Star Game.

Another joint project is going forward with *Family Circle Magazine* for a *Circulo Familiar* three-minute daily information program including household hints, shopping and nutrition tips and advice on fashion and family care.

Still another series is planned by Caballero and *American Health Magazine* known as *Boletin de Salud y Belleza*, or Health and Beauty Bulletin. This would also be a daily, three-minute show covering health care, diet, home remedies, beauty care, exercise and other topics relating to personal care.

Both series are currently scheduled

to air twice daily in 25 markets, which may later increase to 30.

*Orgullo de ser Hispano* is a series of three-minute profiles of achievers from the Hispanic community that started in September in the top 25 Hispanic markets. Featured role models include San Antonio Mayor Henry Cisneros, Joe Unanue, president of Goya Foods, astronaut Franklin Chang Diaz, actor Raul Julia and Kathryn Ortega, treasurer of the United States.

And since Miami has become the capital of the Hispanic music recording industry, Caballero is producing a weekly hour there slated for a 1987 start, featuring "the best known artists in Hispanic music, being careful to select only those with universal appeal among all Hispanics."

Describing his planned radio network, Spanish Broadcasting System's Alarcon plans to start with concerts featuring top musical talent and news. News director Antonio Gonzalez, who recently returned from covering the disastrous earthquake in El Salvador, also posed as an illegal alien to make the 10-part series, *Sendero de Angustia* (Path of Anguish). Gonzalez wore a wire while dickering with a "coyote"—the guides who lead the illegals over the border for \$350 to \$500, and threaten the lives of any who fail to pay in full.

Such coverage, believes Alarcon, "is something no one else in Spanish language radio in this country has done. It's the kind of story that makes our news service as professional as our music programming will be."

Other competition for UPI's *Nuestras Noticias* is already coming from the recently formed Cadena Radio Centro. By the end of this month the new web expects to have the first 15 affiliates signed in 15 of the top 20 U.S. Hispanic markets. Planned feeds include national news, regional news, split according to relevance to listeners of Mexican origin and Caribbean origin, and, primarily on weekends,



sports. Cadena also plans to produce in concert and top 30 musical programs for Hispanic listeners.

Carlos Delgado, vice president, sales, describes Cadena as "well-funded, backed by Radio Centro, a well-established force in Mexican Broadcasting for the past 40 years."

#### Pop music countdown

*Radio Espanol*, Westwood One's Spanish division, plans to launch *Hits Calientes* on December 29 as "national radio's first Spanish-language pop music countdown series." But it won't be alone if plans by Lotus, Caballero and Cadena are made operational.

Current regular programs out of *Radio Espanol* include *Mundo Artístico*, a bi-weekly series of concerts and features "starring the biggest names in Spanish-language entertainment," and hosted by Ernesto Cervera.

Based in Santa Fe, N.M. is the Hispanic Radio Network, another national syndication service whose programs "are aimed at bridging cultural differences between the various Hispanic-origin nationalities making up Spanish U.S.A."

HRN's two current programs are *El Dicho del Dia* (The Saying of the Day), and *Buscando la Belleza* (In Search of

*Since Miami has become the capital of the Hispanic music recording industry, Caballero Spanish Media is producing a weekly hour there slated for a 1987 start. It will feature "the best known artists in Hispanic music."*

Beauty). *Buscando*, hosted by Consuelo Luz, is a daily three-minute segment advising women on how to look good and feel good. It includes aspects of health, nutrition and fine music and art as well as makeup and fashion hints.

*Dicho* is hosted by Roberto Mondra-



**The Southwest's  
Premier Spanish  
Station For  
15 Years**

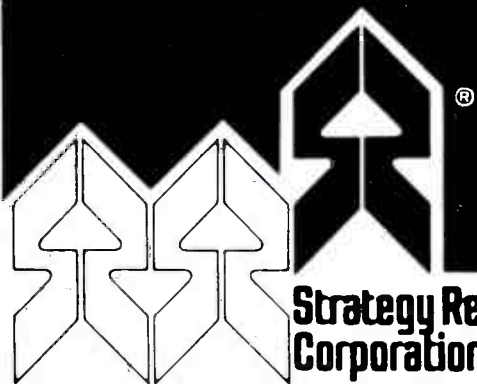
**KAMA 750<sup>AM</sup>**

El Paso, Texas  
call (915) 544-7600 or

**EASTMAN RADIO**  
or  
**CABALLERO  
SPANISH RADIO**

"RADIO KAMA LA PRIMERA"

## WHICH TV PROGRAMS ARE MOST POPULAR AMONG HISPANICS?



**Spanish  
Television  
Audience  
Research  
Service**

**Strategy Research  
Corporation**

100 N.W. 37th Ave., Miami, FL 33125

60 E. 42nd St., New York, N.Y. 10165

El Monte Mall, Third Floor, Suite 2, Hato Rey, PR 00918

(305) 649-5400

(212) 661-3050

(809) 764-3586

Media Ratings • Advertising Research • Consumer Research • Distribution Studies



'Buscando la Belleza' host Consuelo Luz

*The Hispanic Radio Network's syndication service is "aimed at bridging cultural differences between the various Hispanic-origin nationalities making up Spanish U.S.A."*

gon, a former lieutenant governor of New Mexico, who discusses proverbs and folk wisdom drawn from all Spanish speaking cultures. Sales manager Jeff Kline says the show is on some 50 stations nationwide. He also describes *Personaje del Dia* (Personality of the Day), planned for a 1987 start, as a daily profile of currently living successful Hispanics from all walks of U.S. life, "whose true life stories of their rise to prominence in their fields should serve as an inspiration to today's Hispanic

youngsters."

Hollywood-based Radio Works Inc. has replaced *Meet the Stars* with *Personal Encounter*. Each hour of this new weekly offering features a major Latin artist: "His or her words and his or her music," says Radio Works president Stacie Hunt. "That's it. There's no shot to get in the way of the talent."

#### Sports commentary

Radio Works's sports show is the same as last year: the daily two-minute *Comentario Deportivo*, or sports commentary by Fernando Escandon. Hunt says her shows currently appear on 62 full-time Spanish language radio stations, plus 10 others that are part time Spanish.

On the television side, NetSpan's Barba says that "Not only our stations, but all Spanish language stations in this country, are offering better quality programs."

At KVEA-TV Los Angeles, Wallach believes that, "We are on the brink of where we'll have a critical mass of advertising, and sometime next year we should begin producing programs here in the U.S. that are geared for the new culture and lifestyle of Hispanics here. It's embryonic, but it's the beginning. From there, if the advertising and the audience continue to grow, we should hope to see the flowering of Spanish programming geared to Hispanics living here, living today."

#### Net Span expansion

NetSpan has expanded its monthly *Espectaculars* to twice monthly, with the second group falling under the umbrella title, *Noche de Estrellas*, or "Night of the Stars." They're carried by 16 conventional TV stations, plus cable systems, says Barba, passing 12 million Spanish-speaking homes in the U.S. and Puerto Rico.

Talent lined up for *Estrellas* in-

cludes Julio Iglesias, Raphael, Jose Velez, Monolo Otero, Luis Miguel and Valeria Lynch.

Coming up next year on *Espectacular 1987* are such artists as Jose Feliciano, Pimpinela, Jose Jose, Paloma San Basilio, Rocio Jurado and Menudo.

#### Expanded research

Barba also points out that research on a well-managed Spanish language station is not limited to audience ratings and surveys of viewer product purchases such as NYMPUS (see market story): "We must also research our viewers to ask what *they* want to see, and what time of day they prefer to see it. Viewers' lifestyles vary. Not everyone wants to watch news at 6 p.m."

Barba adds that once a station achieves a good audience flow, of say women 18-49 from 4-6 p.m., "we've found we do better by trying to preserve that flow for another hour if we can, instead of interrupting it with news at 6. The [news] does add men, but also chases too many women away from the set."

SIN, now 409 over-the-air and cable affiliates strong, offers a "full service" network schedule for the new '86-'87 season that includes its morning talk show, *Mundo Latino*, the new news magazine, *America*, originating out of Washington, and its evening news *Noticiero SIN*, which has been originating out of Miami, with nightly feeds from Washington, Los Angeles, San Antonio and New York.

On the lighter side are seven new novelas introduced this fall—five daytimers and two in primetime. There's also *Gamboa*, a detective series based on actual cases from the files of the Peruvian Bureau of Investigation; *El Mundo del Espectaculo*, a Spanish version of *Entertainment Tonight*; and *Ritmo Vital* (Vital Rythm), SIN's new

## 40 HITS DE LA SEMANA

CON BROWN BEAR

A weekly Countdown  
of the 40 most  
Popular Hits  
in Spanish.

Contact: Albert Vera  
For additional Information

(805) 984-9050

Radio Productions Pacifica  
6515 Sunset Blvd.  
Suite 202  
Hollywood, CA 90028

# TALE OF TWO CITIES



**#1** SAN FRANCISCO

SAN JOSE **#1**

---

The most widely-listened to Spanish language radio station represents the most efficient advertising vehicle.

Our coverage of both cities allows you the best marketing tool available!

*Adults 18-49, 6AM-12 midnight, Mon.-Sun.*

**Source:** *San Francisco ARB Summer, 86 plus AID, TSA.*

**KBRG-FM104.9**

39111 Paseo Padre Parkway • Suite 121 • Fremont, CA 94538 • (415) 791-1049

Represented Nationally by LOTUS REPS

# IT'S EASY TO STEP UP SALES, ONCE YOU LEARN TO MAMBI.

Would you like to see your products move faster?

Would you like to grab a larger market share? Then advertise on WAQI, Radio Mambi (710 on the AM dial).

We take extra steps to increase your sales.

STEP

1

## WE REACH YOUR MARKET.

As Florida's most powerful radio station, we deliver Miami's 900,000 plus Hispanic market, and give you a bonus coverage of Tampa, Orlando, Sarasota, Palm Beach and the Caribbean Basin.

STEP

2

## WE GET INVOLVED.

We will provide the necessary tools to carry out on-air promotions, obtain display space and even shelf-talkers, this results in an incredible "media stretch." Whether you're selling cookies or microwave ovens, WAQI, Radio Mambi is your best buy in Miami.

STEP

3

## WE DELIVER SALES.

Also, our unique Total Radio Marketing Package makes available to you the expertise of Hector del Sol, our Vice President of Merchandising and his staff. They make it happen where it really counts – at the retail trade level. And you don't pay any extra for this expert advice.

Now that you know, waltz to your nearest phone to call Charles M. Fernandez, Executive Vice President or Sira Galan, General Sales Manager, and find out how our Total Radio Marketing Package can have you dancing away with bigger sales figures. Or, write for our media kit. Cha, Cha, Cha.

**WAQI – Radio Mambi**

2960 Coral Way, Miami, FL 33145 • (305) 445-4020

high-energy morning exercise show. Three other new SIN entries this season are youth-targeted. These are *El Tesoro del Saber* (The Treasure of Knowledge) an educational series "in the spirit of *Sesame Street*," *Video Exitos*, a contemporary music hour for teens, and also for teenagers, the musical variety show, *X. E. Tu*, featuring guest artists against a backdrop of audience participation, games and contests.

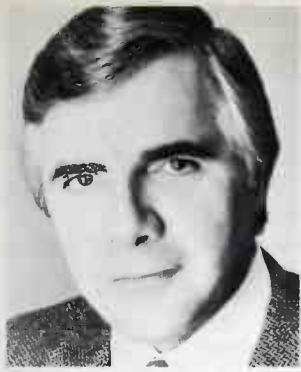
Jaime Dávila, SIN's new executive vice president, says the network's plans call for "expanding news operations significantly, and enhancing our variety programming, including production using U.S. Hispanic talent as well as international talent. And we'll continue to offer a full sports schedule. The only area we're cutting is novelas."

Dávila adds that, "It's true that the easiest way to insure high ratings is to pile on more novelas. But we have a responsibility to a wider constituency that demands that we be more than a novela network. Our responsibility is to fill a key role in the lives of an important and growing group of people."

*WSKQ New York sent personalities to m.c. the three-day Carnevales de Elizabeth in New Jersey, which drew more than a half million people.*

'Super KQ' in Elizabeth





**Carlos Barba, president of WNJU-TV New York and NetSpan:** *"It defies common sense that major corporations spend \$500 million a year to sell their products in Latin America and yet ignore all these millions of people right here at home, who add up to a total buying power of \$90 billion."*

To accomplish this, Dávila says SIN is "taking steps to shape up all our departments to put them in the best position to contribute fully to our performance as the premiere Spanish language program operation in the U.S."



**Joe Wallach, g.m. of KVEA-TV Los Angeles:** *"Although Arbitron says 8-10 per cent of the viewers are watching Spanish television, advertisers spend only 1 per cent with us of the \$16 billion it's estimated they'll spend on all forms of TV advertising this year."*

One move, however, didn't quite produce the desired results.

SIN had planned to make its Miami-based *Noticiero* news division part of an international TV news agency that would provide televised news services to other networks around the globe as well as SIN. And to head up this agency, SIN planned to bring in as top man Jacobo Zabludovsky, influential anchor for Mexico's Televisa-produced nightly newscast, *24 Horas (24 Hours)*.

The reaction back at *Noticiero's* largely Cuban-American staff in Miami, headed by Gustavo Godoy, was for 15 of them, including Godoy, to walk out. In their view, Zabludovsky's *24 Horas* has been "slanted in favor of the Mexican government, and his presence at SIN would undermine the credibility of our news service here." Back in New York Dávila declined to comment on "our internal relations with our own employees."


About a year and a half ago Katz

Continental Television launched an "Hispanic effort" that involved building spot packages around Spanish language programs on general market stations along the border. It started in two southwestern markets, soon expanded to five, and today has eight TV stations carrying some Spanish programming. And some of the original five have enjoyed enough ratings success to encourage them to add more shows featuring Spanish language talent.

Some of this programming is from NetSpan and some, such as *Aqui Rogelio*, is produced locally by stations such as KGBT-TV Harlingen-McAllen, Texas, which also airs five-minute Spanish language news inserts. All markets are in Texas, Arizona or California.




#### Ratings problems

Meanwhile, Spanish language broadcasters' problems with the convention-



## HISPANIC RADIO NETWORK

### SHOWCASE YOUR MESSAGE!

 <b>MUSICAL INTRO</b>	 <b>PROGRAM OPEN</b> <small>Sponsor mention by host.</small>	<b>TOPIC OF THE DAY.</b> <small>1st Half.</small>	<b>LEAD-IN TO SPOT</b> <small>Sponsor mention by host.</small>	<b>SPONSOR'S 60 SECOND EXCLUSIVE SPOT.</b>	<b>TOPIC OF THE DAY</b> <small>2nd half.</small>	<b>PROGRAM CLOSE</b> <small>Sponsor mention by host.</small>	 <b>MUSICAL EXIT</b>
---	---	--	---	--	---	---	--

### TARGET YOUR AUDIENCE!

3

nationally syndicated, daily, 4-minute, Spanish Language Radio programs broadcast by 50 stations—reaching all major Hispanic markets.

**BUSCANDO LA BELLEZA**—In Search of Beauty.  
Hosted by Consuelo Luz—Advice on beauty, nutrition, health, and fashion for today's woman.

**EL DICHO DEL DIA**—The Saying of the Day.  
Hosted by Roberto Mondragon—Hispanic Culture and philosophy for all ages.

**PERSONAJE DEL DIA**—Personality of the Day.  
Positive Role models of successful, contemporary, Hispanic men and women.

NATIONAL SALES MANAGER: Jeff Kline  
STATION COORDINATOR: Patricia Duran

HISPANIC RADIO NETWORK: (505) 984-0080  
207 Montoya Street  
Santa Fe, New Mexico 87501

# KMPG

**COMING IN 1987  
5000 WATTS  
COVERING  
HOLLISTER -  
SAN JOSE -  
SALINAS  
CALIFORNIA**

COVERING SANTA CLARA  
and MONTEREY Counties as  
well as SANTA CRUZ AND  
SAN BENITO COUNTIES AT  
LOW COST

**YOUR LOW COST  
SPANISH RADIO IN  
SOUTH BAY**

## KMPG

PO BOX 1414

Hollister California 95023

408-637-7476

Represented By  
LOTUS REPS



**KIQI IS SPANISH RADIO  
IN SAN FRANCISCO  
- SAN JOSE**

First among Spanish stations in 10 of the last  
12 ARB Surveys\*, including the most recent.  
\*Total Persons 12+, Summer '86.

Only Spanish Station covering the entire Spanish  
market from north of San Francisco to south of San  
Jose

**K I Q I**  
"LA GRANDE" 2601 Mission Street  
San Francisco, CA 94110  
10,000 WATTS  
1010 AM (415) 695-1010

Represented by: Caballero Spanish Media

al ratings services continue. But about a year and a half ago Caballero Spanish Media president Eduardo Caballero suggested formation of a Spanish Ratings Advisory Council to create a new Spanish radio ratings service to conduct more accurate measurements of Hispanic listening. Membership includes advertiser and agency executives as well as Spanish language broadcasters. Chairman of the Council is Abbott Wool, senior vice president, director of media research at Saatchi & Saatchi compton.

First fruit of the Council's efforts is a pilot study of Hispanic listening conducted by Information & Analysis in Chicago. I&A general manager Peter Roslow says Chicago was selected as the pilot market because of its cultural balance. Hispanics there include Mexicans, Cubans, Puerto Ricans and Hispanics from other countries in Central and South America, "reflecting a more accurate cross section of the total Hispanic population in this country than most other large markets."

Roslow also points out that Chicago's Hispanics are "multi-generational for many of these nationality groups. That makes Chicago both culturally and demographically comparable to other U.S. Hispanic markets, which should make our test results more in-

formative and helpful in determining methodologies for other major U.S. Hispanic markets."

I&A, starting in early December, will be testing three methodologies in Chicago: in-house personal interviews, use of "listener logs," and telephone interviews. Sample size will run from 120 households to 420 households, depending on methodology.

And because of the "caliber of the people on the Council," which includes a fair share of agency media research specialists, Caballero compares their imprimatur to "insurance—like a *Good Housekeeping* Seal of Approval—that the methodology finally selected will be the best one possible for the job we're asking it to do."

An example of what can happen with a diary-based system is illustrated by what happened at WJIT New York. For many years the station programmed for younger Hispanics. Flores recalls that, "Not only do few 18-24 listeners complete diaries, but among those few who do, nine times in 10 they'll list an urban contemporary station. So we switched to targeting the 25-49 bracket."

"We do it with an easy-listening Spanish sound featuring ballads and boleros, and in the morning we feature information, talk, and throw the phone

**SIN** is introducing seven new novelas this fall—five daytimers and two in primetime. In addition, there's a new detective series, a Spanish version of "Entertainment Tonight," and a morning exercise show.

New novela, 'Cautiva'



lines open for listener call-in. Results have been dramatic."

Flores acknowledges that Spanish radio in New York "is not yet at the point where we have four stations, each with its own totally unique and different Spanish format. But we've started to move in that direction."

On the TV side, SIN's Hitchens says that while Strategy Research Corp. "is the best service we have going for us right now, I assume electronic measurement in the form of people meters of one sort or another is likely to be the wave of the future for us, as well as for the general market networks. Conventional meters have made Miami and Los Angeles the only two markets where the measurement services have even begun to do us justice."

### Merchandising and promotion

Even media salesmen emphasize that marketing to Hispanics "takes more than media exposure alone." In Chicago, WTAQ's Don Crotty says it takes "a deep involvement with the community, through merchandising and promotion, community affairs and personal contact."

WTAQ's Education Fair gave away over \$85,000 in scholarships in two days. Anheuser-Busch alone donated \$5,000 during the October event that included continuous music from live bands and counseling on schools, col-

**SIN continues to offer a full sports schedule as an integral part of its program offerings.**

### Soccer star Diego Maradona



leges and careers.

General manager Joe Newman also reports that advertisers like Coca-Cola and Budweiser help fund "urban rodeos, the way other companies sponsor Little League baseball or soccer teams." These rodeos, he says, mean that, "for the first time these amateur Hispanic weekend cowboys have the support to maintain their own local sport that they imported up here to Chicago from New Mexico, Texas and Arizona, with money enough to get the kids involved in participatory sports, instead of spending all their time watching the Bears and Cubs play pro ball on TV."

At the national level, Caballero says his rep company is expanding its promotion activity, too. The rep firm does not plan to create promotions itself, but to work with its represented stations, says Caballero, "to insure that what is promised to the advertiser is delivered. In the case of promotions created by individual stations, we will find appropriate sponsors. In the case of promotions suggested by advertisers or agencies, we go to the appropriate stations that can satisfy the advertiser's requirements. And whatever form the promotion takes, at the local level it will be a grass roots promotion, produced by each station involved."

Like stations in Miami that are part of the annual Calle Ocho Fiesta, in New York, stations such as WSKQ sent their personalities to m.c. the three-day Carnavales de Elizabeth in New Jersey that drew over half a million people. But to Raul Alarcon who heads the station, "Community involvement has to go far beyond fun and games."

So WSKQ urged its listeners to come out and support President Reagan's Central American policy. Result, says Alarcon, was that, "We filled 107 large tour buses that made the trip from New York to Washington, and that doesn't count hundreds of private cars. We es-

timate that 15,000 people joined across the street from the White House to support the President—right where the entire Washington Press Corps could hardly help realizing what was going on."

### P&G gets involved

Procter & Gamble even has its public relations agency, Burson Marsteller, organizing promotions. Bronna Lipton, manager, Hispanic media and marketing services for Burson, describes Cheer's *Fiesta Musical* that brought together José José, Lissette, Danny Rivera and Yolandita Monge for the first time: "P&G literally paid for half the regular \$20 ticket price to thank customers for supporting its brands. Consumers were able to save \$10 off the regular Madison Square Garden price, simply by presenting one proof of purchase, like a box top or bottle cap from Cheer, Ivory soap, Downy, Joy or Crest." In addition, P&G made a "major donation" to the East Harlem Music School "to help our young people learn not only about music, but of the importance of a good education."

And across the U.S. in Los Angeles, KMEX-TV last spring launched the first of its *Lo Nuestro* (Our Own) series of

**Thank you, *Television/Radio Age*, for producing this issue and recognizing the importance that the Hispanic Market plays in our economy and the important part the Hispanic media plays in reaching that market.**

**We all owe a debt to you.**

**WTAQ**

**RADIO  
FIESTA**

1300 AM Stereo, Chicago

**Beautifully Represented By**

**LOTUS  
HISPANIC REPS**

outdoor concerts. Station president and general manager Danny Villanueva says it added up to 15 shows this year—"Three huge ones, and 12 that were a little more modest, all over our ADI. But next year we'll be doing more, to respond to the advertiser demand for this three-way marketing package that includes advertising, marketing and merchandising."

Participating advertisers, he explains, "want a place to do testing, sampling, surveys, so they set up booths at these events. Some have asked to sponsor a whole series of concerts."

The "smaller" events feature one top name musical star to pull in the crowd, and KMEX-TV surrounds him or her with aspiring local talent "to give them a chance for exposure—a public window, a stage to let them show off how good they are," says Villanueva, who also reports that the three big events or *Fiestas Mexicanas*, attracted over 60,000 people.

Jorge Reynardus, vice president at Castor Spanish International, doesn't necessarily lump what he classifies as "community events" in with "promotions like sending coupons by direct mail, which our clients also do."

But he agrees that community events "are important to the extent that the public does not know your company or your products. The result is that every company wants to be part of events like Miami's Calle Ocho. It's a way to establish a presence in the market, let people know who you are, build good will, and let people know you want their business."

Finally, at its very best, "community involvement can mean all out service, above and beyond the call of duty. KDTV(TV) San Francisco was named a national finalist in the Community Service Award competition sponsored by the National Academy of Television Arts and Sciences. The station was nominated for its "relief efforts, extensive coverage and commitment to its audience" during last year's earthquake that hit Mexico City so hard. Yet KDTV is only one of many stations, TV and radio, that sent its people to the scene of disaster or raised funds for their victims in Mexico City, following the Colombian volcano eruption last year and the more recent earthquake in El Salvador this year.

Jorge Reynardus, vice president, general manager of Castor Spanish In-

ternational, says that, "More marketing people everyday are learning about this growth market. It's a market driven by its numbers. The conservative and low end estimate of Hispanics in this country is 24 million. That's 10 per cent of the total U.S. population. And 10 per cent is also consistent with the Hispanic market shares of our clients' products."

Reynardus adds that he expects to see program improvements "when important companies like Reliance and Hallmark buy into the market. I would think that their entry should encourage more program suppliers to compete for a place in a growth market that's attracting more advertising dollars."

And in Miami, Gunther Saupé, president, Campbell-Ewald Latina, sees the future of Hispanic advertising in the U.S. as "enormous." He says it's growing at a rate of 20 per cent a year, "in terms of media expenditures, as more advertisers realize this market in the U.S. offers such great opportunities. By the year 2000, Hispanics will be the largest minority group in this nation. As a result, Spanish media are flourishing, and it is simply impossible to overlook these facts." □

***KMEX-TV Los Angeles last spring launched the first of its 'Lo Nuestro' series of outdoor concerts to, in the words of president Danny Villanueva, "respond to the advertiser demand for this three-way marketing package that includes advertising, marketing and merchandising."***

**'Lo Nuestro'**



**KQQK is Houston's Hispanic Hit Music FM.**

KQQK delivers the affluent 18 to 49 year old adult Hispanic in the 4th largest Hispanic market in the U.S.

Covering Houston-Galveston with 100,000 watts, KQQK is Houston's hottest Spanish language station.

**KQQK ESTA CALIENTE!**

**CONTACT:** J. Blackburn  
KQQK 106.5 FM  
P.O. Box 742187  
Houston, Texas 77274  
(713) 665-5959

Represented nationally by:



**LOTUS  
HISPANIC  
REPS**





**For 25 years,  
we've been translating  
the American Dream  
into Spanish.**

**Celebrating Our 25th Anniversary In Los Angeles.**

**KMEX TV** 

**Cadena Radio Centro**



## ***The Spanish Satellite Radio Network***

**Los Angeles** Albuquerque El Paso **New York** Fresno Visalia San Diego **Miami** Philadelphia Tucson **San Antonio** Salinas Monterey Tampa St. Petersburg  
**Chicago** Laredo Lubbock **San Francisco-San Jose** Washington, D.C. Midland Odessa **Houston** Boston Bakersfield **McAllen-Brownsville** Colorado  
Springs Pueblo El Centro Yuma **Dallas-Ft. Worth** Sta. Barbara Sta. Maria San Luis Obispo Hartford New Haven **Sacramento-Stockton** Detroit Waco  
Temple **Corpus Christi** Salt Lake City New Orleans **Phoenix** Amarillo Seattle Tacoma **Denver** Orlando Daytona Beach Melbourne Palm Springs **Austin**  
West Palm Beach Ft. Pierce Vero Beach Cleveland **Portland** Roswell Abilene Sweetwater

1425 Greenway Dr., Suite 210  
Irving Texas 75038-2416  
(214) 580-1223

## SYSTEMS MERGERS

Jefferson-Pilot  
to acquire DCC  
by year-end/95

## RETAIL REPORT

Radio drives  
home message for  
Atlanta realtor/97

## BUYER'S OPINION

When single source  
arrives, will we  
need demos?/99

TELEVISION/RADIO AGE

# Spot Report

November 24, 1986

## TELEVISION SELLS

Today, television reaches virtually every consumer in America. And Spot Television offers the advertiser unique features...selection of key markets, and opportunities to benefit from specialized programming to coincide with seasonal occasions. As specialists in Spot TV, Petry can show you how to wrap up your target audience.

**Spot Television sells.**

**When you think of Spot Television think of Petry.**



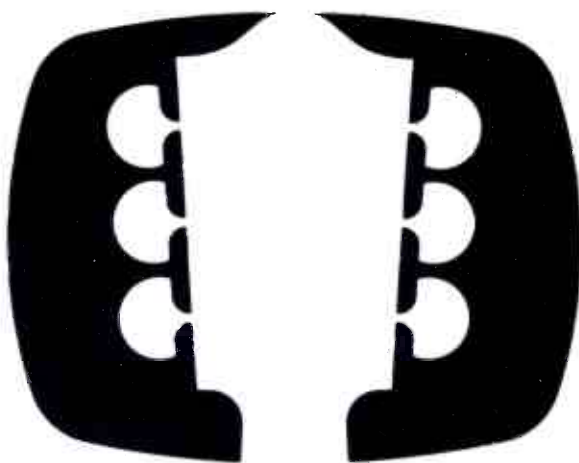
**PETRY**

**Petry, Inc., The Original Station Representative**

# "With the help of Tribune TV Log ads like this..."

☆ **DOLLY AND KENNY**  
heat VIDEO COUNTRY  
with 'Real Love'  
The Nashville Network

## America really loves The Nashville Network."



**THE NASHVILLE NETWORK<sup>SM</sup>**  
AMERICA'S COUNTRY HOME

"At The Nashville Network, we're proud of our commitment to the cable-exclusive variety of our original entertainment and sports programming. Programming that offers broad appeal, filled with the stars our audiences want to see, in shows like: Nashville Now, Country Kitchen, The BassMasters, American Sports Cavalcade, Grand Ole Opry and Video Country.

"With TV Log as an important vehicle within our marketing mix, The Nashville Network has quickly become one of the highest-rated cable networks.

"TV Log's three- and four-line ads in the TV listings section of newspapers really stand out to attract the attention of the potential viewing audience.

"So, from one proven vehicle to another, thanks, TV Log — I know we're both doing something right."

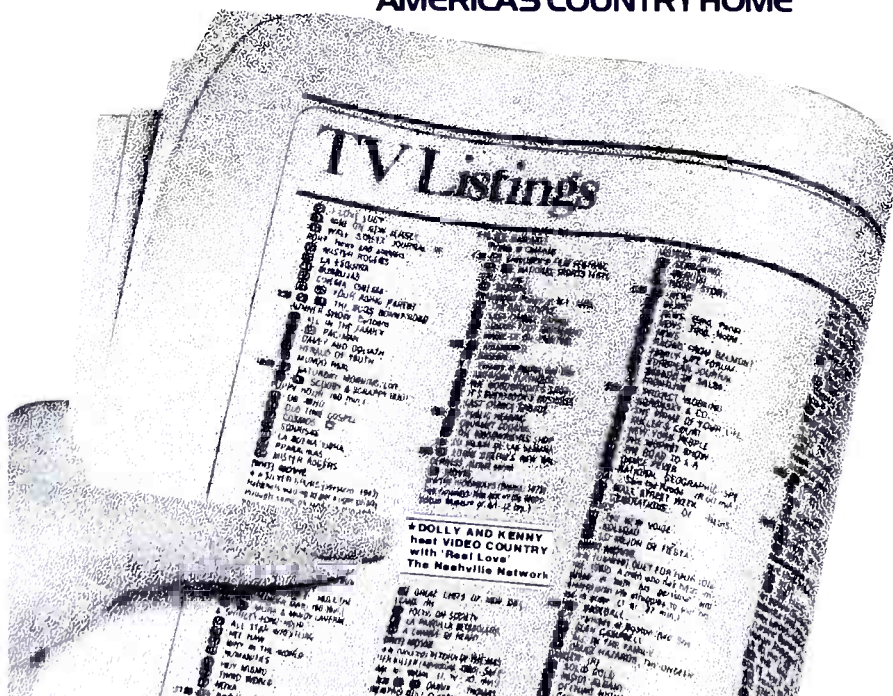
Lloyd Werner  
Senior V.P./Sales & Marketing  
Group W Satellite  
Communications

### **Tribune TV Log**

The right time  
The right place  
The right audience

For more information  
about Tribune TV Log's  
115 markets and more  
than 589 newspapers,  
please call  
(212) 687-0660.

© Tribune Media Services, Inc.



# Spot

# Report

November 24, 1986

## Jefferson-Pilot acquires DCC in business systems merger

Two major station business systems will become one by the end of the year. They are Data Communications Corp., which developed and sells the BIAS system, and Jefferson-Pilot Data Systems, which will acquire DCC. The joint announcement of an agreement in principle was made by Wallace Jorgenson, president of Jefferson-Pilot Communications, which owns 13 radio and TV stations, and Norfleet Turner, DCC chairman and founder. Turner will retain his mortgage banking business, but will not be active in the merged company.

In a development not related to the acquisition, DCC's efforts to tie agencies into its BIAS and Minipak systems are expected to take off this year, according to JDS vice president and general manager, Michael Jones. He said the testing phase has been concluded with, at present, five agencies and buying services tied to about half a dozen stations, by means of which the ad shops and media buying services are able to match invoices electronically. This number will increase to six agencies and buying services and 12 stations by the end of November, Jones says.

**Excellent fit.** Jones said JDS and DCC was an excellent fit, since BIAS is primarily a TV service and JDS primarily a radio service. Also, BIAS is primarily a centralized system, run via a mainframe in Memphis, while the JDS 2000 system, which uses the IBM 136, is an in-station configuration. Minipak aside, DCC also includes some micro services—news, cable and radio and TV traffic services—but 80 to 90 per cent of merged business will be BIAS and the JDS 2000. Also, JDS is licensed to sell the newsroom system of Basys, owned by Independent Television News in the U.K. JDS has been concentrating its efforts on the Basys micro system.

While the Minipak system is installed at about 15 reps, the latter are not included in the agency tie. The station-agency procedure starts at the station with BIAS, which assembles information on each agency's order and sends the data to the Memphis mainframe. The big computer still is used to mail out hard copy invoices to the agencies, but it also transmits the orders electronically to Minipak's computer center in New York, which then sends the orders along to the proper agency.

## Devlin to succeed Schwartz

As Walter Schwartz packs up his golf clubs to head for retirement in Florida in January after 31 years in



Patrick Devlin



Walter Schwartz

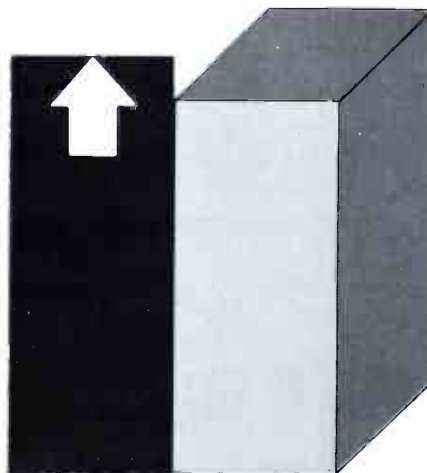
broadcasting, the last of them as president and COO of Blair Television, he lists the most significant developments affecting the rep business in recent years as follows: (1) the growth of independent stations and the impact that's had on all television, (2) the wave of agency mergers and the accompanying increase in regional spot buying, and (3) "the demise of self representation. Only five years ago," he recalls, "quite a few group owners had their own rep divisions. Today it's only the three networks, Westinghouse and Storer. And Storer is up in the air."

Succeeding Schwartz on January 1 will be Patrick J. Devlin, currently executive vice president and director of sales operations. Devlin joined Blair TV as an account executive in 1965 and has held management posts at Blair in both Chicago and New York.

## September

Local business (millions)

+12.9%



1986: \$468.8

1985: \$415.2

Complete TV Business Barometer details p. 34

## Spot Report

### Campaigns

#### Anheuser-Busch, TV

*DDB Needham Worldwide/Chicago*  
SELECTED BEER LABELS are making four to six weeks of spot appearances that started in late October or mid-November in a coast-to-coast lineup of larger television markets. Negotiators picked up primetime, fringe and some news inventory to reach young men.

#### Canon Films, TV

*Martin & Benedict Inc., Santa Monica, Calif.*

VARIOUS MOVIES are sharing 11 to 13 weeks of spot exposure that started in late September or mid-October in a long and nationwide spread of television markets. Tony Nish headed buying team working with the full range of day parts.

#### Carlyle & Co., RADIO

*May/Partners, Inc./Seattle*  
JEWELRY STORE CHAIN is set for five weeks of advertising that started in late November in a fair lineup of Tex-

as and southeastern radio markets. Media placed schedules to reach both men and women 25 and up.

#### Celestial Seasonings, TV

*Foote, Cone & Belding/Chicago*  
TEA is scheduled for nine weeks of spot appearances during November and December in a nationwide list of larger television markets. Buying group arranged for daytime and fringe placement to appeal to women 25 and up.

#### Israel Tourist Office, RADIO

*Biederman & Co.*  
TRAVEL is being advertised in a commercial that kicked off November 10 in seven radio markets: New York, Chicago, Los Angeles, Miami, Washington, D.C., Houston and Dallas-Fort Worth. Media set sights on upscale adults.

#### Shoney's Inc., TV

*Ogilvy & Mather/Atlanta*  
RESTAURANT CHAIN is using 10 weeks of spot advertising that started in mid-October in numerous southeastern television markets. Media group worked with primetime, news and fringe placement to appeal to adults 25-plus.

#### Union Carbide Corp., RADIO

*William Esty Co./New York*  
BATTERIES are being offered for five weeks that started in early November in a nationwide spread of larger radio markets. The agency arranged buys targeted to young people 12 to 24.

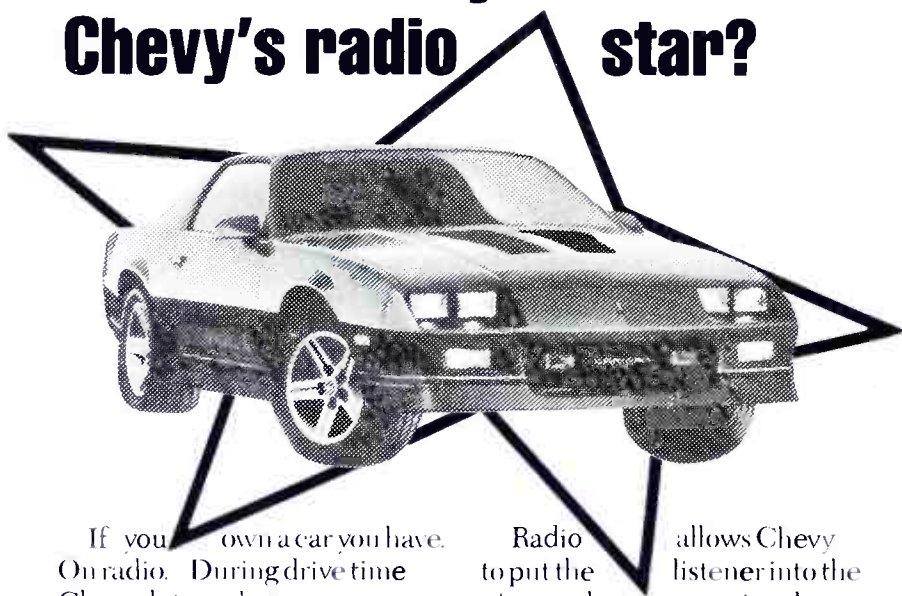
#### United States Army, RADIO

*N W Ayer/New York*  
ARMY RESERVE ENLISTMENTS are being pitched for three to seven weeks that kicked off on various October air dates. Buyers set schedules to attract young men 18 to 24.

### First in radio

Shaffer, Clarke and Co. has broken its first radio campaign for Carr's Table Water Crackers. U.S. agency for the British import is The Lempert Co. of Belleville, N.J., and media director Catherine Merchant supervised placement of the humorous commercials to impress upscale gourmet women 25 to 54 in larger markets covering 41 percent of the U.S. Philip Lempert, president of the agency, says that the creative approach is based on "unique positioning as a 'friendly' snacking and party alternative to pretzels and chips that makes the product incomparable to any ordinary cracker."

## You've seen a Chevy sports car. But have you seen Chevy's radio star?



If you own a car you have. On radio. During drive time Chevrolet reaches an extraordinary 60% of its target audience in each key market.

To introduce its 1985 Camaro IROC Z, radio was the primary buy. Beginning in California — a major sports car market — radio alone created an unprecedented demand. There were record numbers of showroom visits. They had to freeze new dealer orders.

Radio allows Chevy to put the listener into the picture by engaging the full imagination. Listeners see *themselves* in Chevys.

On radio you can talk to people in their own language, and, most importantly, in their own environment.

Where can you spend millions a year in advertising and see a return that's "worth every penny?" Chevys says,

## "I SAW IT ON THE RADIO."

To find out how radio can produce sales results for you, contact:  
Radio Advertising Bureau, 304 Park Avenue South, New York, NY 10010

## Appointments

### Agencies

**Susan M. Gianinno**, director of research at Young & Rubicam/New York, has been elected an executive vice president of the agency. She joined Y&R in 1982 as director of creative research services, was named a vice president in 1983 and a senior vice president the following year.

**Mercedes Alvarez** and **Joseph Caponigro** have been elected vice presidents of BBDO. Caponigro is an associate media director in the Detroit office and Alvarez is an associate research director in New York.

**Penny Farrington** has been named an associate media director at Ingalls, Quinn & Johnson in Boston. She came to the agency in 1978 and now steps up from planning supervisor.

**Cheryl Greene** has joined Warwick Advertising as associate strategic planning director. She moves in from D'Arcy Masius Benton & Bowles where she had been the agency's specialist on the changing roles and attitudes of women.

**Rob Kabus** is now a media supervisor with Ketchum Advertising/San Francisco. He moves in from Grey Advertising to work on Beatrice Foods, Great American Amusement Park, the National Potato Board and California Egg Commission accounts.

### Representatives

**Liz Rooney** has been promoted to manager of Masla Radio's Los Angeles office. She joined the firm in 1982 and was most recently assistant manager of the Chicago office.

**Bud Borchert** has been named manager of the MMT Marketing Division's St. Louis office. He had been general manager of WJWT-TV Jackson, Miss.

**Bonnie Baker** has joined Torbet Radio as an account executive/network coordinator in Los Angeles. Baker was most recently senior account executive at Viacom's WLAK(FM) Chicago. She has also worked for Cable Networks Inc., McGavren-Guild, Blair Radio, HR/Stone and WJD/WJEZ(FM) Chicago.

## Retail Report

### Driving home the message

**The Metro Development Corp.** is a large Atlanta-based real estate company with a good track record in renting out its many apartment complexes. But the company ran into a snag last year with one of its developments—the Belcourt, which was 100 per cent constructed but only 50 per cent occupied. The problem was that Belcourt was difficult to find in an area in which county regulations restricted the use of directional signage.

When this dilemma was presented to Cole Henderson Drake, the real estate company's agency, Sharon Dreeman, media planner, recalls, "We did a lot of marketing research to find out who would be living there." When it turned out that the best prospects were adults 25-34, the solution seemed obvious. "Radio," Dreeman says, "was the most effective medium, because newspapers have lower readership [in that demo] and television was impractical."

Using AOR station WKLS(FM) as its primary outlet along with several adult contemporary stations and some CHR exposure, the agency mounted a radio campaign using weekday drivetimes and midday and afternoon on weekends when "people were out looking for apartments." The results: Traffic to Belcourt doubled within two weeks, and occupancy increased from 49 per cent to 67 per cent with 82 of the 167 people visiting signing leases.

Metro, points out Joy Craft, account supervisor, had never used radio before." As a result of the campaign, they cut down the size of their traditional quarter-page newspaper ads and put more money into the broadcast medium.

**That success has opened up** the entire residential real estate market in Atlanta, the CHD execs say. "The station [WKLS] got a lot of calls from other apartment complexes," says Dreeman, and Metro has become a full-fledged convert.

According to Craft, 50 per cent of the success was that "we had the right medium, and 50 per cent was we had the right message. We only identified one benefit per commercial; it's a great mistake to have a long list of benefits. And a lot of the spots, she adds, employed humor.

For instance, in a current Metro commercial, the size of the apartment is communicated this way: "Is your apartment too small? Kinda crowded and cramped? Well, many people with the same problem have found a way to actually make their apartments seem bigger, simply by making their furniture smaller. All you do is go rent a standard 16-inch, air filtered, two-cycle chain saw [sound of sawing]. . . . Now this method might not be right for everybody. So if you'd like an apartment with more room but without a lot more rent, go see Powers Ferry Station. . . ."

Another spot sells the advantage of a washer and dryer in every unit.

With the sound of water gushing in the background, a woman says: "I always wanted a washer and dryer so much that when I finally got one I guess I went a little berserk. What can I say? . . . First day I moved in I washed all my clothes four times. . . . After that I sort of lost control. I washed my shoes, my lettuce. . . . It got so bad I put up signs at the laundromat, 'wash, dry, fold, \$1.10 a pound, I pay you.'"

Other ads played up size by having a renter conducting a piano concert in his bathroom or played on the traffic problem in parts of Atlanta by emphasizing that one particular complex was located away from the "hassle."

**The traffic problems, in fact**, worked to radio's advantage. Says Craft: "Since potential renters would be in bumper-to-bumper traffic to and from work, and 50 per cent of the target market would be in sales, logging many hours of drivetime, the ideal medium was radio. This would provide quick turnaround, awareness and a simple alternative to the clutter of Sunday newspaper ads."

—Sanford Josephson

**Sharon Wienzveg** has been promoted to regional manager of the Los Angeles sales office of Hillier, Newmark, Wechsler & Howard. She joined the rep as an account executive at its inception five years ago, and last year was elevated to Los Angeles sales manager.

**Sandy Diamond** has joined Katz Radio Group Sports, New York, as an account executive. He had been a producer at WNBC New York.



**Bonnie Goldstein** has joined Major Market Radio as an account executive in New York. She had been selling for Blair Radio and before that had been a buyer for Doyle Dane Bernbach.

**Robert Heyde** has joined Blair Television's Chicago NBC Blue Team as an account executive. He had been an account executive at WRGT Dayton.

**Edward A. Timek**, formerly with WBAY-TV Green Bay, has joined Blair's Minneapolis sales office as an account executive.

**Scott Silverstein** has left TeleRep in New York to join Seltel as an account executive for the Independent Rebels sales team.

**Less is more**

KYTV(TV) Springfield, Mo. is among the 56 smaller operating units, including 25 cable systems, being sold by Harte-Hanks Communications in order to "put us in a position for faster growth, by making larger acquisitions than we've typically made in the past."

But Bob Marbut, president and CEO, also says Harte-Hanks "remains committed to our five core businesses—newspapers, television, advertising shoppers, direct marketing and cable television. Divesting ourselves of these smaller divisions representing approximately 15 per cent of our revenue, will enable us to concentrate our efforts in those markets where we have larger operations with significant growth prospects over the longer term."

**Rieta J. McCord** has joined Katz Continental Television as a sales executive in Los Angeles. She moves in from a sales post with KSL-TV Salt Lake City to work for Continental's Silver sales team headed by **Skip Vose**.



**Michelle Puzino** has been promoted to the new post of director of research for MMT Marketing Division. She had been manager of the Division's Affiliate Research Team and now will also add responsibility for the Independent Research Team and report to **Al Cannarella**, corporate vice president/research for MMT Sales, Inc.

**Mary Anne Kelleher** has been named an account executive in McGavren Guild's Boston Office. She formerly served as assistant account manager with HBM/McDonald and HBM/Creamer.

**Thom Moran**, former HNW&H account executive, has joined Blair Radio's New York sales staff. He replaces **Andrea Goodrich**, who is now with Torbet Radio's New York office.

**John Wettersten** and **Lynne Steinberg** have been named "Wildcat" account executives in TeleRep's Chicago office. Wettersten comes from Frank N. Magid Associates, where he was associate director of marketing. Steinberg was an account executive with WXON-TV Detroit.

**Marjorie A. Bovill** has been appointed account executive at Independent Television Sales in Dallas. She moves in from Blair Television in Los Angeles.

**Tracey Routman Homberg** has been named account executive for Christal Radio's New York office. She had been an account executive with Group W's KDKA Pittsburgh.

**Francine Sherman**, formerly an account executive with Shamrock Broadcasting's KMGC(FM) Dallas-Ft.

Worth has joined Christal's Dallas office as an account executive.

**Stations**



**James L. DeSchepper**, formerly manager of programming and operations at Park's WTVR-TV Richmond, has been promoted to vice president of the company and general manager of WSLS-TV Roanoke Lynchburg. He succeeds **W. Randy Odil**, who has taken over Bolton's former position.

**Paul D. Wilensky** has been promoted to vice president, general manager of Viacom's WMZQ AM-FM Washington. He had been general sales manager of the two country stations since leaving the market's WASH in February, 1985.

**Jeff Clark** has been named general sales manager of NBC's KYUU(FM) San Francisco. He moves in from Den-

**Houghton to Biederman**



Francis X. Houghton has joined Biederman & Co. as executive vice president, where he'll participate in corporate development including new business efforts as well as in account management. He moves in from Ogilvy & Mather where he started as a copywriter, worked his way up through head of the creative department and member of Ogilvy's board of directors before being transferred to its then new subsidiary, Ogilvy & Mather Partners, as managing partner. The only other agency Houghton has worked for was Benton & Bowles, which he entered by way of the mailroom and where he later rose to account supervisor on Procter & Gamble's Tide.



ver where he had been general sales manager of KIMN/KYGO(FM).

**Bruce W. Grindle** has been appointed general sales manager of WPTZ-TV Burlington-Plattsburgh, N.Y. He had been local sales manager for WTEN-TV Albany-Schenectady-Troy.

**Jim Stanton** is the new general manager of KMEZ AM-FM Dallas-Ft. Worth recently acquired by DKM Broadcasting. He was previously general manager of WDJO/WUBE(FM) Cincinnati, which DKM has sold.

**Steve Hiramoto** has been promoted to sales manager at NBC affiliate KHON-TV Honolulu. He has been with the Burnham Broadcasting station since 1980.



**Gregory L. Strauser** has been named general sales manager at WRGB-TV Albany-Schenectady-Troy, replacing **Mann Reed**, the new station manager at WVEU-TV Atlanta. Strauser was formerly sales manager for MMT Sales, St. Louis.

**Nancy Dieterich** has been named general sales manager and **Judy Weinberg** retail sales manager at CBS-owned WMRQ(FM) Boston. Dieterich has been local sales manager at the station, formerly called WHTT(FM), since April. Weinberg has been with the station since 1984, serving as acting retail sales manager since this past April.

**Elaine S. Quintana** is the new manager of financial planning at CBS-owned WCAU-TV Philadelphia. She was formerly senior financial analyst for CBS News, New York.

Also at WCAU-TV, **Bonnie Hiramoto** has been named director of research. Hiramoto had been assistant director

**Bill Klusman** has been named director of commercial operations for Fox Television's KTTV(TV) Los Angeles. He had been sales service manager at competitor KTLA(TV) for the past eight years.

## One Buyer's Opinion



### We'll still need demos, even with single source measurement

#### Phelps

**In the unlikely event** you have been "holding your breath" in anticipation of single source "riding in" to your media planning rescue, I'm happy to report that you can safely exhale.

The results have been in for some time to suggest there is simply *no way* that purchase-based information, "keyed" to media usage habits alone, will *ever* allow us to dispense with good ol' demographics. And I am not just referring to problems inherent with network television negotiations.

No matter how large you choose to make the data base, either in terms of media elements measured or brand purchase data captured, there will still be instances where you will *need* to utilize demographic descriptors. The following outlines several such situations:

**New products.** Although the majority of new products enter the marketing mainstream hoping to achieve success in an established category, there are still those occurrences where the brand is positioned to "go where no brand has ever gone before" into the new category zone." In these situations, parallel or even somewhat similar purchase behavior may not be available to "tap" for media planning/selection purposes.

Recent examples in this regard include semi-moist pet foods, low/no alcohol beers, and carbonated-orange-flavored milk. In these and similar instances, it may be preferable to "cast our net to the masses," rather than attempt to second guess which users of other brands will be converted to the new category.

**Selectively purchased products.** A "note of statistical concern" is also raised in those instances where the brand has a relatively select user base. Products that fall into this category include those with a highly concentrated user base, and those which rank low in their product category.

This problem is further compounded when the relatively small base of user information is additionally subdivided into individual media vehicles, some of which may not achieve even a 1 percent usage level among the brand group, i.e., select magazines and certain cable television programs.

**Other marketing considerations.** Additionally, there are a number of marketing considerations which may suggest use of a target group definition other than one based on brand usage. An example would be the selection of a marketing objective designed to increase overall brand sales levels by bringing new users into the category. Normally restricted to use by category leaders, product councils or brand associations, this objective is somewhat unusual in that it requires "targeting" a group of consumers who do not currently fit the brand user profile.

Non-user targets could include such diverse consumers as ethnic groups, users of competitive categories, older (50+) or younger (18-24) adults, or any other group that offers the potential for category expansion. So, on a concluding note of caution: —**Stephen P. Phelps**, senior vice president, deputy director of media services, D'Arcy Masius Benton & Bowles, St. Louis

## THE RADIO & TELEVISION COMMERCIAL (Second Edition)

Primarily designed for the aspiring radio/TV commercial producer, the second edition of *The Radio & Television Commercial* has expanded its scope and depth to be a useful tool even for the seasoned agency executive. As a practical guide, it features and delineates with examples the importance of copywriters' interaction with agency and client personnel, commercial structures and styles and the creative process.

Examples of radio and TV scripts, storyboards, glossary of terms and commercial production/testing included.

232 pp. Paperback **\$14.95**

### TV/Radio Age Books

1270 Ave. of the Americas  
New York, NY 10020

Enclosed please find \$\_\_\_\_\_ for \_\_\_\_\_ copies of **The Radio & Television Commercial**.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Price includes postage.

Payment or company purchase order must accompany order.

## How to Produce Effective TV Commercials

Television, in a remarkably short time, has grown to become the most important advertising medium, but until now little has been written on how a commercial is actually made. *How to Produce Effective TV Commercials* is the definitive reference book covering each step in professional detail. You will learn how to produce commercials on film or on videotape, on set or on location, in live action or animation, and with original or public domain music.

This book takes you right to the set on shooting day, pointing out each member of the production crew and their specific job. Then you get a detailed look at what happens after filming—that mysterious process called editing and finishing.

Hardbound **\$29.95**

### TV/Radio Age Books

1270 Ave. of the Americas  
New York, NY 10020

Enclosed is \$\_\_\_\_\_ for \_\_\_\_\_ copies of **How to Produce Effective TV Commercials**.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Price includes postage and handling.

Order must be accompanied by Check or company purchase order.

of research at ABC affiliate WCVB-TV Boston.

**Giora Breil** has been named general sales manager and **Robert Kurtz** director of research at Spanish-language KVEA-TV Los Angeles. Breil continues as the station's director of advertising and promotion. Kurtz had been advertising and promotions manager for KIEV.



**Art Jones** has been appointed general sales manager for Pulitzer Broadcasting's KKLT(FM) Phoenix. He was most recently an account executive with McGavren Guild, Los Angeles, but had earlier been with KKLT's sister station KTAR.

**Denise Scalzo Mullin** has joined Viacom's KMOV-TV St. Louis as director of marketing. She had been executive director of the city's Civic Entrepreneur's Organization, where she was responsible for such events as St. Louis Festival '85 and the AUU-Jr. Olympics XX Games.

**Len Graziano** has been named general sales manager of Tribune Broadcasting's WGNX-TV Atlanta. The former vice president at Katz Television Continental succeeds **Wayne Spracklin**, now general sales manager of Tribune's WGN-TV Chicago.

**Krys Keller** has been named national sales manager of WVUE-TV New Orleans. She had been general sales manager for KLAX-TV Alexandria, La.

**Mark Tupper** has been appointed national sales manager at CBS-owned WBMM-TV Chicago. He was previously an account executive for CBS Television Stations, National Sales in New York.

**Steve Parrott** has been promoted to national sales manager and **Bobby Stone** to promotions manager at WJKA-TV Wilmington, N.C. Parrott had been national sales manager and Stone production assistant.

**Robert J. Reckert** has been appointed sales manager of Group W's WINS New York. He joined the station in 1983 and now moves up from account executive.

**Michael Kerrigan** is the new national sales manager at WMOD-TV Orlando-Daytona Beach-Melbourne. He had been the station's regional sales manager.

**Steven M. Herman** has been named general sales manager of Rollins Communications' WCHS-TV, Charleston, W. Va. He formerly held the same title at Rollins' WPTZ-TV Plattsburgh, N.Y. Also at WCHS-TV **Randy Daniel** was promoted to local/regional sales manager and **Darryl Smith** was named sales manager of the regional office in Huntington.

**Ileen Brown** has been promoted to regional sales manager for Taft's KTXH-TV Houston. She had been a sales executive since joining the station in 1984.

**Robert Kulka** has joined the ABC Radio Networks as director of sales presentations, where he is responsible for nationwide support of the sales staff. Kulka was formerly a media supervisor at Young & Rubicam.

**Charles Compagnone** has been promoted to national sales manager and **James B. Diaz** has been appointed marketing research manager at WJAR-TV Providence-New Bedford. Compagnone was formerly an account executive with the station, while Diaz

## New direct shop

Nash Direct, Inc. has been formed in New York by former officers of BBDO Direct. The new direct response agency is headed by Ed Nash, who had been president of the BBDO unit, Marjorie Korman will be senior vice president, creative director, and Lois Seiden will be senior vice president, media director. Both women held the same posts at BBDO Direct. Nash says the new shop will open December 1 and that it will concentrate on "general advertisers entering direct marketing who require help with strategic planning as well as with execution." He adds that he's also planning to organize a network of international associates "to address the needs of multinational clients."

# Media Professionals

## Suggests TV reps, groups package multi-market buys



**Louis M. Schultz**

*Executive vice president,  
Director of media services  
Campbell-Ewald Co.  
Warren, Mich.*

**L**ou Schultz, who heads media for Campbell-Ewald, would "like to see station groups become more receptive to group deals," and the television reps "follow the example of their friends on the radio side who came up with the idea of unwired radio station group buys years ago."

Schultz notes that "the Blairs and Katzs already have sales teams organized to concentrate on selling the affiliates of one TV network or another, so why can't they extend radio's unwired network idea to television?"

He believes that such an approach has at least some aspects even more in favor of the idea for television than for radio, since, "in some dayparts the programming is uniform across all affiliates of any one of

the networks in most markets we'd want to be in and clients would know what it would be. It seems to me that it shouldn't be too difficult for a rep to package his ABC or NBC stations this way and offer a volume discount incentive and perhaps, in the process, pick up some additional spot dollars they wouldn't otherwise be generating, if they made the CPMS attractive enough."

As for the station groups, Schultz also sees "No reason why groups like Tribune or Scripps Howard insist on selling each station one at a time, just because they expect each station to be its own profit center." Like the reps, says Schultz, if the station groups were more amenable to packaging their stations and offering a group discount, "I think they, too, might be able to pick up a larger share of available spot dollars. It seems to me that they could save their own salespeople, as well as the agency buyers, a good deal of time if they packaged some multi-market station combinations that, at the same time, could add up to a somewhat more beneficial deal for clients."

And turning to the outlook for continued growth of barter syndication, Schultz notes that when network CPMS are soft, "the price differential between network and syndication packages isn't too impressive, and there's less incentive to shop around for syndication avails. On the other hand, when prices firm up on the networks, and the price gap widens between the two, that drives more of us back to barter land."

In a word...  
Quality



The First Name In Radio

WBZ, Boston WINS, New York KYW, Philadelphia  
KDKA, Pittsburgh KODA, Houston KQZY, Dallas/Fort Worth  
KQXT, San Antonio KEZW(AM) and KOSI, Denver  
KMEQ-AM-FM, Phoenix KFWB, Los Angeles KJQY, San Diego

Westinghouse Broadcasting

was administrator, primetime clearances for NBC-TV Network Sales/Affiliate Services in New York.

## New Stations

### Under Construction

**WIIB(TV) Indianapolis;** Channel 63; ADI Indianapolis. Licensee, Channel 63, Inc., c/o Sinclair Broadcast Group, 3500 Parkdale Ave., Baltimore, Md. 21211. Telephone (301) 462-4500. Robert L. Simmons, president. Target air date, sometime in 1987 or 1988.

## Buyer's Checklist

### New Representatives

**Brydson Media Sales International** is now Eastern U.S. sales representative for CFKM-TV Sherbrooke and CFKS-TV Trois Rivieres in Canada. Both stations are affiliates of the Television Quatre Saisons Network.

**Christal Radio** is now national sales representative for KMGX(FM) Fresno, Calif. and WDDO/WPEZ(FM) Macon, Ga. WPEZ offers an adult contemporary sound, WDDO programs a black format and KMGX airs a contempo-

## Howard forms firm



Bernard Howard is forming his own consulting firm specializing in black radio. His resignation as chairman and CEO of Hillier, Newmark, Wechsler & Howard will take effect December 31, and his first client will be HNWH parent company, Interop. The 40-year radio veteran got his start selling black formatted stations with Forjoe & Co., and in 1956 he left the presidency of Stars National, Inc. to form his own rep firm, Bernard Howard & Co.

In 1969 he sold his company to Sonderling Broadcasting, which in 1979 sold it to Viacom, until 1982 when McGavren Guild acquired it and merged it into Hillier Newmark & Wechsler to form Hillier, Newmark, Wechsler & Howard.

rary hit/top 40 format.

**Hillier, Newmark, Wechsler & Howard** has assumed national sales representation of WQSF(FM) Richmond and of WZRZ/WSTZ(FM) Jackson, Miss. WZRZ broadcasts adult contemporary hits and WQSF features a soft adult contemporary-easy listening sound.

**Independent Television Sales** has been named national sales representative for WLAX-TV LaCrosse-Eau Claire, Wisc. and WVFT-TV Roanoke, Va. Both new independents bowed last month. They're owned by Broadcast Media Services, Inc.

**Katz American Television** has been selected to sell nationally for KENS-TV San Antonio. The CBS affiliate is owned by Harte Hanks Broadcasting.

**Katz Continental Television** is now national sales representative for WMGC-TV Binghamton, N.Y. Citadel Communications is owner of the ABC affiliate.

**Major Market Radio** has been appointed national sales representative for King Broadcasting stations in three markets. They are KING AM-FM Seattle, KGW/KINK(FM) Portland, and KSFO/KYA(FM) San Francisco. Both San Francisco stations carry rock and roll. KING is a news and information station, KING-FM offers classical music and KGW is adult contemporary. KINK programs contemporary album music.

**McGavren Guild Radio** has been named national sales representative for WBLM(FM) Portland, Me. The station features popular hits from the '60s and '70s.

**Seltel** has been appointed national sales representative for KIDY-TV San Angelo, Texas. The independent transmits via Channel 6.

**Torbet Radio** has been selected as national sales voice for WUSN(FM) Chicago, WSSL Spartanburg, S.C. and KWSP(FM) San Luis Obispo, Calif. KWSP is an easy listening station and both WUSN and WSSL program country music.

## New Affiliates

**ABC Entertainment Network** has signed KKON/KOAS(FM) Kealakekua, Hawaii.

**Satellite Music Network** has added WCOL Columbus, O.; KZNG Hot Springs, Ark.; WKIQ Inverness, Fla., and KBEA Mission, Kans. to its Stardust Network featuring nostalgia.

## Transactions

**John Blair & Co.** has agreed to sell its three non-Spanish language television stations to **Gillett Broadcasting of California** for approximately \$86 million. Stations are KSBW-TV Salinas-San Jose, KSBY-TV Santa Barbara-San Luis Obispo, both California, and KOKH-TV Oklahoma City.

**JAG Communications, Inc.** has closed on its acquisition of WLIF(FM) Baltimore for \$25 million from **American Media, Inc.** JAG is headed by WOR New York personality John A. Gambling and Alan Beck is president of American Media.

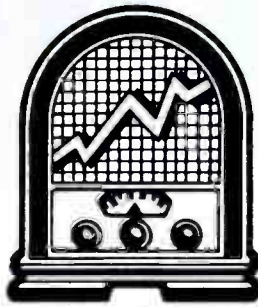
**TVX Broadcast Group** of Virginia Beach has sold WNRW-TV to Norman Lear's **Act III Broadcasting, Inc.** for \$11 million, subject to FCC approval. Tim McDonald is president of TVX, Bert Ellis is president of Act III Broadcasting, and Randy Reiss is president of parent company Act III Communications.

## Kozak to Foreman



Richard W. Kozak has joined media consulting and brokerage firm Richard A. Foreman Associates as an associate. Kozak comes from ABC Television, where he spent 19 years, most recently as vice president, affiliate relations. Before joining ABC he had been an account representative with NBC-TV in New York during the early '60s.

Foreman had also worked for ABC before starting up his own company in 1981 as vice president/programming for four of ABC Radio's network services. Past and current clients of Foreman's firm include General Electric Broadcasting, Harte-Hanks Communications, The Associated Press, Belo Broadcasting, Stroh Brewing, Sudbrink Broadcasting, Media Horizons and ABC Radio Networks.



# RADIO EXPENDITURE REPORTS INC.

2005 PALMER AVENUE • LARCHMONT, N.Y. 10538 • (914) 834-0833



## COMPETITIVE ANALYSIS REPORTS

### National Spot Radio Expenditures

R.E.R COVERS OVER 200 MARKETS AND 2500 RADIO STATIONS

FOR:

COMPETITIVE STUDIES  
ACCOUNT SOLICITATION

DETAILED ADVERTISING EXPENDITURES ARE  
REPORTED QUARTERLY BY PRODUCT-BY BRAND, BY MARKET.

#### The Competitive Report By Product-By Brand

SECOND QUARTER 1986

Category  
Parent Company

**Product**

ARIZ.	PHOENIX	23,421
CAL.	LOS ANGELES	180,961
CAL.	SAN DIEGO	34,862
CAL.	SAN FRANCISCO	32,103
FLA.	MIAMI/FT. LAUDERDALE	12,560
FLA.	TALLAHASSEE	19,259
ILL.	CHICAGO	69,050
IND.	SOUTH BEND	5,202
KY.	LOUISVILLE	8,090
MICH.	DETROIT	36,920
<b>TOTAL</b>		<b>422,428</b>

#### The Competitive Report By-Market

SECOND QUARTER 1986

Category  
Market

**BRAND**

ALA. BIRMINGHAM	AAA CO.	
	BRAND A	2,850
	BRAND B	3,000
	BBB CO.	
	BRAND A	4,211
	BRAND B	7,500
	BRAND C	7,100
	ALA. HUNTSVILLE	AAA CO.
	BRAND A	3,500
	BRAND B	2,100
	CCC CO.	
	BRAND A	4,217
	BRAND B	3,854
	BRAND C	1,620

To order and for more information on how RER can help you, contact: JOSEPH McCALLION, Vice-President, (914) 834-0833.

# JOHNNY ON-THE-SPOT

BAR promised you that by the end of first quarter 1986, we'd be monitoring local TV spots 52 weeks a year in six top markets.

We delivered—a month early.

BAR promised you we'd provide a new National Syndicated TV service starting with January '86 data.

We delivered.

BAR promised you we'd expand coverage from 319 TV stations to at least 340 in the top 75 markets by '87.

We're up to 336 stations already.

BAR promised you we'd provide 52-week monitoring in sixteen markets—representing 50 percent of TV spot expenditures—by the start of '87.

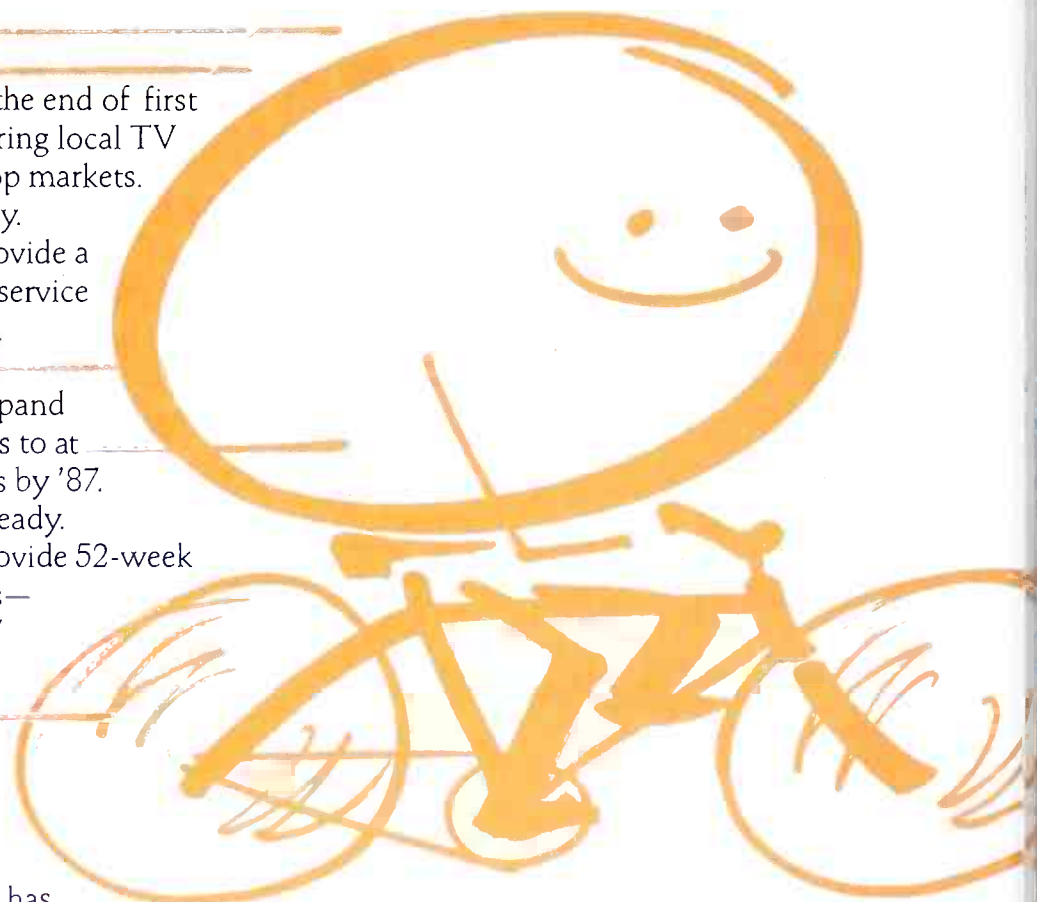
You can be certain we'll deliver on that, too.

Plus a lot more in the months and years to come.

Over the last 33 years, BAR has earned its leadership with a very simple set of rules for ourselves:

Come up with the right solutions at the right times.

And then deliver what you promise, *when* you promise.



THE INDUSTRY STANDARD IN BROADCAST MONITORING.



**BROADCAST ADVERTISERS REPORTS**  
800 Second Avenue, New York, NY 10017 (212) 682-8500

# Viewpoints

## Norman W. Brown



*Chairman and chief executive officer, Foote, Cone & Belding Communications, in a recent speech before the Denver Advertising Federation*

### Three keys to effective advertising: risk, relevance, responsibility

Unless you have the cure for cancer, your advertising is at risk of being ignored . . . even though it may be of real potential interest to a reader or viewer. For several reasons. First, because there is simply too damn much advertising.

Advertising would be more efficient without the clutter; if there wasn't such a relentless torrent of it. But the glory of the free enterprise system is that everyone has the right to sell his or her goods. Today all advertisers must battle their own competitive situation. Who can afford to reduce advertising unless the competition does? And unless other advertisers also do. It's not unlike arms reduction. But, believe me, the current weight of advertising is not there because consumers ask for it.

Second, in a deeper sense, advertising has become too familiar. We've grown up with it. We know its ways too well. Like so many things in life, overfamiliarity breeds underappreciation.

### Relevance of advertising

Everybody agrees that advertising has to be relevant. But that agreement is only at the surface level. Relevant to *whom*? Relevant to *what*? And *how* best to be relevant? Relevance, I submit, is as deep as the ocean. And the deeper you go, the bigger the fish you may catch.

At the top are the obvious points of relevance. "Group demographics," "product usage patterns," "brand features" and so forth. Lots of advertising leaves relevance here at the surface level. And you won't go hungry fishing at this level if you are reasonably capable and craftsmanlike.

But at the next level there are more of the bigger fish, swimming among "consumer lifestyle considerations" and the "real customer benefits" that derive from product usage and brand features. Down deep is

where we really get into the essence of the product. Its "primal meaning" to users. We're fishing for what the product feels like to the customers' psyche and to their senses.

It's not easy to explain. It's hard to verbalize what is going on down here. Much of it, in fact, is non-verbal. It has to do with emotions. Deeply-layered life experiences. Core attitudes. It doesn't feel as comfortable at this level as in shallow waters. And it's easy to lose your sense of direction.

Information, research and analysis are critical in the effort to explore this level. But the key is that analytical judgment *and* creative intuition must work as full and complementary partners. Because in these days of advertising saturation, of brand proliferation, often accompanied by product parity, in an atmosphere of accelerating message speed, multiple thrill movies and music videos, I believe the deeper you can intersect your product with its relevance to users, the more effective your advertising is likely to be.

Relevance is inextricably linked with risk in the advertising equation. Creative solutions must be leveraged with an unexpected approach *and* be rooted in deep and profound relevance. You can't succeed these days without both. They must interlock. Right brain and left brain. Unexpected relevance.

Advertising costs a lot of money. It would certainly be nice if campaigns could be researched and copy tested effectively before they ran. All the more so since advertising starts out at risk in terms of attracting attention and because its relevance is often leveraged in the deep end of the pool.

But in my experience, copy testing is not the solution. It can help, if it is used to provide good feedback and good insights that aid judgment. But the notion that it can provide a valid prediction of the actual market effect of an advertising campaign is as far from reality as a state-of-the-art electronic robot is from a real, live emotional human being.

Advertising copy research simply cannot duplicate the hurly burly of the real world, neither in terms of campaign exposure setting, frequency patterns and competitive efforts, nor the non-verbal, non-logical, non-explainable consumer decision process.

Human response to advertising, like the creative development of advertising, originates deep inside people's experience. Our efforts to quantify, to verbalize, to put either side of the transaction into a logical framework are clumsy and incomplete at best and downright misleading at worst.

### Responsibility

If advertising is to be both creative and accountable, there is a very heavy responsibility on both sides of the advertising partnership—client and agency.

Let's start with the responsibility of the agency. An agency must have talent. There is no substitute for the combination of first rate creative and analytical minds that are necessary. But talent isn't enough. An agency must put together a culture, an environment and a process that marries the need for strategic relevance and executional unexpectedness all the way through the development stages of a campaign.

# Programming/Production

## Syndicators' alliances spurt on shows

Syndicators, who have not exactly been on the friendliest of professional terms, have been willing to put their competitive zealotry aside and are becoming increasingly involved in co-ventures on first-run barter or cash/barter programs. While the practice of setting up alliances is not new, the recent flurry of activity by syndicators as partners on several specific programs indicates a sharp acceleration in that direction.

Just over the past month, three new co-ventures have been announced. A few weeks ago, MCA TV and The Tribune Entertainment Co. announced that they would put their respective heads together on the making and marketing of *Bustin' Loose*, a new first-run ad-supported sitcom starring Jimmie "J. J." Walker, set to premiere next fall.

In the co-venture arrangement, MCA TV will handle clearances, while Tribune will be in charge of ad sales for the weekly series. Actually, this marks the second co-venture involving both. The companies are tied in a similar way with *Charles in Charge*. The sitcom begins its premiere in January with a current lineup of about 82 per cent U.S. household coverage and is seen increasing to 90-92 per cent by airdate. As in the case with *Charge*, *Loose* will be carried by all six Tribune stations. A pilot tape is being made available to stations for screening, and the initial year will see 26 originals and 26 repeats.

**Co-venture.** Another co-venture was recently arranged between Multimedia Entertainment and Blair Entertainment, involving a projected infotainment series with Rita Moreno as anchor/host. The program, which will probably be launched via cash and barter, is called *On the Move* and is avail-



Rita Moreno on the set of "On the Move," during pilot shot in Los Angeles at Sunset Gower Studios.

able to stations beginning next September. Under the arrangement with Blair, Multimedia will handle station clearances and Blair will do the ad sales chores. In this case, the Multimedia stations have not yet committed to licensing the series.

The latest co-op deal between syndicators was struck a few days ago and is more extensive than the other two. This involves Twentieth Century-Fox and Orbis Communications, whereby Orbis will handle the barter sales for Fox series and movie packages. In first-run series this will include *Dream Girl U.S.A.*, *Dance Fever* and *The \$100,000 Pyramid*.

Co-ventures by other syndicators over the past year or two have included Viacom and Tribune in *What a Country*, a first-run sitcom which began airing in syndication this fall. Here, too, Tribune does the sales; Viacom takes care of station clearances. In addition, both companies are tied similarly to TV NET, umbrella name for the co-venture of syndicating movie titles not shown previously on commercial television. Also, they are partners in the delivery of *Dempsey & Makepeace*, off-network series.

**LBS deals.** LBS Communications has co-venture arrangements with Tribune on *Tales of the Darkside*, and with Chelsea Communications on *The Group*, pilot to be produced in New York as a possible series in association with the NBC-owned stations division for the 1987-88 season on a cash/barter deal. Also, LBS is handling the International Media Associates and Genesis Entertainment ad sales for National Geographic specials, series of monthly two-hour shows which premiered the past fall. IMA and Genesis will clear the shows as part of their own joint venture. The latest alliance at LBS is on *The Monkees*, 44 new half-hours. Columbia Pictures TV is producer, and it is being sold via Colex, in itself a joint venture of LBS and Columbia.

LBS Communications is also in a sales agreement on the *Ted Knight Show* with D.L. Taffner, *What's Happening Now* with Columbia, *Fame* with MGM/UA and *Hollywood Squares* with Orion Pictures.

**Advantages.** The syndicators involved in alliances obviously see many advantages in such arrangements, but in some cases perceive different reasons

for the ties. At Viacom, Joseph Zaleski, president of domestic syndication at the Entertainment Group, sees Tribune's station ownership as a key reason for joining with Tribune, thus giving the product a decided clearance plus. He says, "The key to the whole reason of alliances for us is that Tribune has stations in the three top markets, giving us a strategic fit for our product."

He continues that not only are alliances with syndicators healthy but also with others that have broadcasting links, such as Gaylord and Taft.

In the case of Orbis and Fox, Bryan Byrne, executive vice president, media sales at Orbis, says that the connection was the result of Fox's need for more sales personnel on the street to sell its shows. Basically, Fox barter sales were handled by Harry Mulford, vice president, advertiser sales. Mulford will now act as sales manager for Fox, coordinating the barter sales operation.

To Shelly Schwab, MCA TV executive vice president, the co-ventures with Tribune were spurred because both shared a common interest in the two shows involved and because they complement each other in the distribution and creative sense. "We have a true partnership, working with Tribune in casting and in promotion as well as in marketing. Also, they have TV stations which have strength. But it's our feeling that the shows would get strong clearances without the aid of Tribune. In this case, Tribune's station managers were enthusiastic about the shows."

At Multimedia Entertainment, Mike Weinblatt, president, says that the *On the Move* arrangement with Tribune as a co-venture was also generated from both companies perceiving the series would do well. "We have expertise in the general information shows, and they have the expertise to do barter. Obviously, if we didn't believe that both forces could come together with their own talents to make the series work, we wouldn't be doing it that way."

One important factor behind the moves, notes Sheldon Cooper, Tribune Entertainment's president, is that the risks are reduced, because all the elements, producer, advertisers, stations are all upfront. "Everyone is operating to try to maximize the upside. There is a lot of product out there and only a few time periods that are available in good markets and on good stations. By merging efforts everybody can control their own destinies."

## LBS cash swing

LBS Communications, which has indicated previously that it expects to expand its sales operations, has made it



PILOT WEEK • JAN. 5, 1987

KCBS/L.A., WBBM/Chi., WCAU/Phil., WFAA/Dal., WSB/Atl., WPLG/Miami,  
WCPO/Cinn., WITI/Mil., KMOV/St. L., WCPX/Orlando... and more!

# THE BOSS OF THE JEFFERSONS IS IN CHARGE AGAIN.



This is the syndicated strip you've been waiting for. Without the wait. 100 brand new episodes from De Laurentiis Entertainment Group will be available September of '87.

Isabel's back! And is she busy.

She's got Jolie, a sixteen-year old niece; Rooster, a teenage terror to protect Jolie from; a cop/boyfriend, Grady, and an ex, Ray, to keep apart; a run-down hotel to save; a staff of semi-competents; and a stream of hilarious guest stars.

After moving on up, Isabel's moving out West. And The Honeymoon Hotel will never be the same.

So take out a contract with the biggest hit squad in TV... Fred Silverman, Gordon Farr and Isabel Sanford.

While you're waiting for The Cosby Show, check into The Honeymoon Hotel. This is one honeymoon that couldn't wait five years.

**access**  
SYNDICATION

U.S. Distribution and  
National Advertising Sales Contact:  
ACCESS SYNDICATION  
12345 Ventura Blvd., Suite H  
Studio City, CA 91604  
(818) 985-3037  
(203) 622-1341

International Distribution Contact:  
DE LAURENTIIS  
ENTERTAINMENT GROUP  
8670 Wilshire Blvd.  
Los Angeles, CA 90211  
(213) 854-7901  
Telex: 6831835-DEG I

  
**DEG**

DE LAURENTIIS ENTERTAINMENT GROUP  
© 1986 DE LAURENTIIS ENTERTAINMENT GROUP, INC. ALL RIGHTS RESERVED.

## Programming/Production

(continued)

official by naming Bill Smither as vice president, cash sales. Six major series are now being sold on a straight cash or cash-plus barter basis. The shows, which are all September 1987 starts, include *Tales from the Darkside*, now in its third season, which will have 92 half hours, including 22 new episodes for a strip, plus series now going under the umbrella title of Kids Power Pack, representing more than 300 half-hours, says Phil Howart, president of LBS Broadcast Group.

These cash programs are *Heathcliff*, *Inspector Gadget*, and *MASK*, which have been sold previously as ad-supported product, Howart says in an interview. One new series, *The Barbara Mandrell Show*, one-hour music/variety strip from Dick Clark productions, will be sold for cash plus four 30s per hour for national sale, Howart says.

In the works is a Colex Enterprises feature package, to be sold for cash. The package will represent Colex's first cash feature group, and will be shown at the coming NATPE. Other cash projects are in the hopper, says Howart.

### Esty on 4th network

William Esty Co. is down on the Fox Network. According to *Mediascan*, the ad agency's newsletter, the Murdoch fourth network will not work for various reasons, with the bottom line being that it will get low ratings, and the competition will result in a shortfall of requisite ad revenue. The newsletter, however, does say the Fox Network would have worked possibly five years ago, when TV prices were rising annually between 10 per cent and 20 per cent. "Today, the signs all point in the other direction."

Esty's gloomy forecast for Murdoch's network are based on its observations in both the programming and advertising end. Regarding the *Joan*

*Rivers Show*, late-night entry which debuted on October 9 on the Fox-owned stations and 70 other indie member stations, Esty questions whether the show "will reportedly reach 80 per cent of the TV viewers. There is some question about this coverage figure, since many of the stations in the Fox lineup are weak signaled UHF outlets."

Esty, in addition, disputes Fox claims that *Rivers* will pull a 4 household rating in late night, saying "realistically, *Rivers*' chances of reaching this rating level are slim." Cited is the competition from *The Tonight Show With Johnny Carson* and that a previous late-night entry, starring Alan Thicke, failed to reach the 2 HH rating level.

Also, Esty says that the new shows planned by Fox for supply to its affiliates early next year in primetime are being given inflated projections by Fox.

**Oversupply situation.** On the advertiser end, Esty notes that the ad marketplace is anything but robust. Also, competing media continue to syphon viewership and revenue from indies, including those in the Fox lineup; and "there are indications that the considerable program development activity in syndication is creating an oversupply situation, which will cause immediate reduction of prices paid for these properties by sponsors, and the ultimate demise of some of the companies involved in the production of these shows."

### Local home shopping

KSCI-TV Los Angeles has joined the home shopping craze by planning a program of its own. Called the *Shop Television Network*, the program, which is hosted by Pat Boone and other celebrities, was launched last week in a half-hour version. The regular schedule calls for an hour show, Tuesdays through Thursdays, from 6-7 p.m., plus half hours on Mondays through Wednesdays, from 12:30-1 a.m.; Satur-

days, 2:30 a.m.; and Sundays at 7 p.m.

The hour program consists of four 15-minute segments, each focusing on a different merchandising category: luxury living, home entertainment, jewelry and personal accessories, and health and fitness and children's products. Gary Smith is executive producer.

## Syndication shorts

**Barry & Enright Productions** has taped a TV pilot of an updated version of *Can You Top This?* The half-hour panel series, which highlights comedy talent trying to top each other, will be distributed by **ARR Entertainment**. The show is hosted by Ken Minyard. The show first aired on WOR radio New York in the mid-1930s and became a successful longterm, network radio series.

**Western World-Samuel Communications** has cleared **America's Golden Ski Anniversary** on WNBC-TV New York and KNBC-TV Los Angeles, among other stations signed among the top 20. The hour barter special is produced by Jalbert Productions and celebrates 50 years of American skiing. Barter split is five-and-a-half minutes for Western World and six-and-a-half for local sale.

Markets sold for *The Demon Murder Case*, two-hour made-for-TV movie, have reached 104 stations to date, representing nearly 80 per cent of the U.S. households, including 19 of the top 20 markets. The latest stations to order the **Syndicast Services** program include WCVB-TV Boston, WFTY-TV Washington, WPXI-TV Pittsburgh, and stations in Minneapolis, Phoenix and Baltimore.

**Television Program Enterprises** will spin off a segment of *Lifestyles of the Rich and Famous* as a separate half-hour. Available beginning in February, the new show is called *Runaway With the Rich and Famous*, with Robin Leach as host.

**Arlington TV Sales**, Santa Monica, will distribute a projected half-hour strip talk show featuring Pat McCormick as host. The new series is called *Breakfast in Beverly Hills*, and the first group of 13 episodes will be available via satellite in the spring.

**The Television Distribution Co.**, Southampton, N.Y., is offering a series of eight one-hour sports specials, *Champions...World's Greatest Athletes*. The shows are available via barter for primetime or weekend fringe slots. *Champions* previously cleared several ABC, CBS and Fox TV stations. Shows focus on individual sports as viewed by a top competitor.

*The Auto Connection*, a new weekly entertainment information series, will be offered by **Fries Distribution Co.** on a barter basis of four minutes for local

First Offering

## FOR YOUR COLORIZATION

260 U.S. Classic Films — One-Inch, B/W, Master Tapes  
NTSC, or convert to PAL/SECAM — Available Immediately

CABLE  
FILMS

Herbert Miller, Executive V.P.

1986 Our 10th Anniversary Year



Country Club Station

913-362-2804

Kansas City, MO 64113

# Jim Fowler. The man with animal magnetism.

"Mutual of Omaha's Wild Kingdom" and its star, Jim Fowler, attract viewers like a magnet. Once again nearly half our rated stations delivered a 6.0 rating or better with an average rating of 9.2 !\*

To put more pull in your schedule, call Hal Davis at 402-397-8660 or Bob Aaron at 804-481-4727.

**MUTUAL  
OF OMAHA'S  
WILD KINGDOM**

Starring: Jim Fowler  
Featuring: Peter Gros



\*Arbitron, Feb. 86.



## Programming/Production

(continued)

and two-and-a-half minutes for national sale. Debut is planned for fall, 1987.

It's now official that *The Adventures of Teddy Ruxpin*, TV miniseries being distributed by LBS Communications, will debut next month. Plans are for barter dates of December 8-14 and April, 1987, for two five-parters. **DIC Enterprises** is producer. New productions of *Ruxpin* are set as a strip series, for the fall, 1987. Worlds of Wonder is the manufacturer of the toy.

**D. L. Taffner/Ltd.** has cleared *Check it Out!* in 12 additional stations, for a total clearance list of 105 stations. New stations include WTRT-TV Huntsville, WUTV(TV) Utica, KAVU-TV Victoria, KRRT-TV San Antonio and WCAY-TV Nashville. Also Taffner has made eight new sales on *The Ted Knight Show*. Bringing the lineup to 116 stations and a household coverage of 84 per cent are WOKR-TV Rochester, KOSA-TV Midland, KCIK-TV El Paso, KOUS-TV Billings WFLX-TV West Palm Beach, WAXA-TV Greenville; WISN-TV Milwaukee and WUTV(TV) Utica.

## Silverbach-Lazarus buy

London Weekend Television has acquired a majority share of The Silverbach-Lazarus Group, which will be expanded both in the U.S. and abroad. As an initial step, coming from the involvement by LWT, the company will open an office in Chicago and either in Dallas or Atlanta as well as expand its Los Angeles sales division. S-L has an office in New York.

S-L has a number of new projects ready for launching, including a weekly half-hour, based on the teenage publication *16 Magazine*, 30 first-run features under the title of Visual I, and a newly formatted *Jackpot Bingo*. Both Alan Silverbach and Herb Lazarus will continue to operate the company, as chairman and president, respectively.

## ITC foreign sales

ITC Entertainment has made several major sales of its films and miniseries in Latin America, according to Armando Nunez, executive vice president of international sales. First sales on future major miniseries, *Poor Little Rich Girl* and *At Mother's Request*, were made in Chile. The six-hour miniseries *Robbery Under Arms* was sold in Argentina and Chile. Other sales in Chile included *Lucky Luciano*, *A Talent for Murder*, *A Summer to Remember* and *Double Deal* as well as reruns of the Thrillers package.

In Venezuela, motion picture sales included *The Evil That Men Do*, *Blackout*, *Amos* and *Sophie's Choice*. In addition, sales of several titles were made to home video, including *Oceans of Fire*, *Claudia* and *Unnatural Causes*, which were sold in Brazil. Other feature sales were consummated in Peru and Argentina.

## WWWE, Indians renew

WWWE (radio) Cleveland and the Cleveland Indians have renewed their baseball contract whereby the station will broadcast all Indians regular season games and selected spring training contests during the 1987 season, marking the 15th year of broadcasts of Indians games. WWWE will originate the games and serve as the Indian's flagship station for the network of station affiliates carrying the contests in a five-state area.

## Filmation new quarters

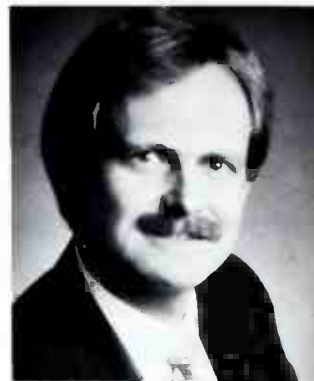
Citing record-breaking production activity, Filmation, a division of Group W Productions, will move to larger facilities in the Los Angeles area. The new Filmation building, in Woodland Hills, contains executive, sales and marketing offices as well as most of the company's production divisions. The four-story building's operations are broken down as follows: fourth floor—executive, accounting, story development writing, storyboard and production divisions, as well as a semi-auditorium for screenings. Third floor—animation, layout, checking and directorial departments. Second floor—ink and paint, assistant directorial and cel xerography units. Ground floor has the editorial sound, camera, cel service and sales marketing departments.

Since its founding in 1962, Filmation has produced 53 series consisting of 1,300 half-hour films, both live and animated, and six animated theatricals. Currently in production are three animated theatrical features: *Pinocchio and the Emperor of the Night*, *Snow White and the Seven Dwarfelles* and *The Legend of BraveStarr*, plus the series *Ghostbusters*, *She-Ra: Princess of Power* and *BraveStarr*, which premieres next fall.

## Zooming in on people

**Francis C. La Maina** has been named president and chief operating officer at the **Dick Clark Co.** La Maina, who joined the Clark company in 1966, has been executive vice president since 1977, overseeing all areas of the company's business and production activities.

**Dale W. Laackman** has been appointed to the newly created post of director of operations at **Tribune Entertainment Co.** He joined TE in June, 1984 as production manager. Before that, Laackman was production manager at WBNS-TV Columbus in 1979.



Dale Laackman

**Robert Lloyd** has joined **Harmony Gold** as president, domestic television. Lloyd, a veteran of TV syndication, was formerly executive vice president at Fries Entertainment, where he established its syndication department. Prior to that, Lloyd was vice president at Telepictures Corp. There he was instrumental in launching animated strips such as *ThunderCats*. Previously, he headed his own company, Lloyd Enterprises, a distribution and packaging company. At HG, he'll be responsible for managing the domestic syndication department, pay-TV projects, and all the marketing and sales activities in the U.S. and Canada.

**Donald J. Toye** has joined **ITC Entertainment** as eastern division sales manager. He fills the spot occupied previously by **Jim Stern**, who was promoted to executive vice president and general sales manager. Toye's last position was with Columbia Pictures TV Screen Gems Division, where he was responsible for the sales and administration of all series for the U.S.

**Lee Smith** has joined **Tribune Entertainment** as a sales account executive. Before joining Tribune, Smith was sales manager at Seltel in Atlanta.

**Scott Lanken** has been appointed southern division manager at Four Star International. Lanken was vice president, regional sales, northeast, at Lormar Syndication and before that was director of sales, central division, at United Artists Television. The appointment is the first made by Bob Neece since he became vice president, domestic sales of Four Star.

**Christopher Rovtar** has been named sales executive at MCA TV. Before joining MCA TV, Rovtar worked in several areas of TV and sales, most re-

**8<sup>th</sup> Consecutive  
Year!**

# “THE ROAD TO NATPE”

## Part III (Prime Time) December 29th Issue

(Advertising Forms Close December 8th)

	ISSUE DATE	CLOSING DATE
Part I — Daytime	November 10	October 27
Part II — Early Fringe	November 24	November 10
Part III — Access	December 8	November 24
Part IV — Prime Time	December 29	December 8
Part V — Late Night	January 5, 1987	December 22

### Special Convention Issues are:

	ISSUE DATE	CLOSING DATE
INTV Issue	December 29	December 8
PRE-NATPE Issue	January 5, 1987	December 22
NATPE Issue	January 19	January 5, 1987
POST-NATPE Issue	February 2	January 19

## Television/Radio Age

### NEW YORK

1270 Ave. of the Americas  
New York, N.Y. 10020  
(212) 757-8400

### HOLLYWOOD

1607 El Centro  
Hollywood, CA. 90028  
(213) 464-3552

### LONDON

Commerce House  
6 London Street  
London W2 1HR, England  
01-402-0919

## Programming/Production

(continued)

cently as director, northeastern station sales at Access Syndication.



**Christopher Rovtar**

**Michael Marsho** has been named midwestern division sales manager at **Multimedia Entertainment**. Prior to joining Multimedia, Marsho was with WCCO-TV Minneapolis for four years, splitting up that time between being national sales manager and local sales manager.

**John Attebery, Matt Jacobson** and **Janice Marinelli** have been promoted to director of sales for various regions by **Buena Vista Television**. Attebery takes the southern division; Jacobson, mid-west division; and Marinelli, the western division. Prior to joining Buena Vista a year ago, Attebery was account executive at Petry Television. Jacobson was director of midwest sales at The Entertainment Network, and Marinelli was associate director of programming at Katz communications.

**Cindy Wynne** has joined **SFM Entertainment** as program sales rep from Syndicast Services. At SS, she was western regional manager for four-and-half years. Before that, Wynne was vice president, manager at Official Films.

**Lisa Gelhaus** has been named eastern rep and **James Francis** becomes western rep at **Vitt Media International's** syndication division. Before joining Vitt, Gelhaus was administrative sales assistant at CBS. Francis previously was western sales manager at RKO Pictures, ITC Entertainment and Golden West Television.

**John McMorro** has been appointed associate program director at **TeleRep**. He has been a programming analyst in TeleRep's program department for more than a year.

### Adler show sales

Lou Adler, veteran broadcaster who exited WOR New York to form his own radio syndication company, has launched his first syndication venture, *Medical Journal*. The two-minute dai-

ly series is being offered on a barter basis, says Adler in an interview. One 30 in each segment is retained by Adler's company, Eagle Media Productions, Ltd., for national sale. Under the contract, stations are committed to run *Medical Journal* between 6 a.m. and 7 p.m. over as many times as they see fit, notes Adler. The national 30 must be aired in the first play, and repeats can be used for stations' local sale, Adler says.

*Medical Journal*, in addition, may contain local advertising as well as the national 30 in each program, notes Adler because the program can be structured accordingly. Also, Adler will provide taped promotion material to subscribing stations.

WOR has agreed to carry *Journal*, and Adler has signed WEEI Boston, KQV Pittsburgh, KIRO Seattle, KYW Philadelphia, among others. Airdate for the program is January 5. The contract is for 52 weeks with an option, says Adler. He adds he's lining up appointments at agencies for potential sponsors. *Journal* was called *Report on Medicine* when aired as a three-minute program on WCBS New York and on WOR for a combined run of some 18 years while Adler was with both outlets in news posts.

### Taffner, PBS deal

D. L. Taffner/Ltd. is going public—the Public Television way, distributing programming for individual PBS stations, via a deal with Maryland Public Television. The programs will be provided by Taffner and chosen in conjunction with MPT from the libraries of producers represented by Taffner. Rates to the PBS licensees will be "attractive." Previews of series will be fed via satellite to PBS stations by MPT during this month, for selection as programs.

For participating stations, MPT plans to begin a weekly Saturday feed of programs in April, 1987. The feed will give stations the option of immediate or delayed broadcast. Among the programs being offered are *Danger UXB*, action adventure 13 hours; *Fresh Fields*, half-hour sitcom; *Mr. Palfrey, of Westminster*, 10 one-hour dramas; *The Fourth Floor*, miniseries; and *Never the Twain*, 26 half-hour comedies, in the initial group. All are British imports.

### Multimedia posts gains

Multimedia Inc. has posted strong operating results for the third quarter ended September 30. Operating profit rose by 31 per cent to \$26.9 million, with operating cash flow increasing by

25 per cent to \$33.4 million and combined revenues rising 11 per cent to \$92.5 million. Each of the company's four operating divisions, broadcasting, cable, entertainment and newspapers, produced increases in revenues and operating cash flows over the same period in 1985.

For the nine months ended September 30, revenues were \$271.4 million, up 10 per cent from \$245.6 million for the same period last year. Operating profit totaled \$79.2 million, compared with \$60 million, a 30 per cent increase over 1985. Operating cash flow was \$99 million, compared with \$80 million the previous year, a 24 per cent increase. Principally from the increased recapitalization, Multimedia shows a net loss of \$98,000 as compared with net earnings of \$7.4 million, for the third quarter of 1985. Net loss for the first nine months was \$3.2 million.

### Clark to go public?

Dick Clark Productions is looking to go public and has filed with the SEC, for a public offering of 1,600,000 shares of its common stock. The net proceeds will be used principally to expand the company's development, production and distribution of TV programming. The offering is managed by Allen & Co. and L. F. Rothschild, Unterberg, Towbin.

### Montreux festival

The 27th Golden Rose of Montreux Festival will be held May 9-16, 1987, in Montreux, Switzerland. The competition is open to light-entertainment programs produced and/or broadcast after March, 1986. Entries may be submitted by national broadcast organizations as well as by independent producers and will be judged by an international jury of TV executives. Contact is John E. Nathan. Phone is (212) 223-0044 in New York.

## CABLE

### A&E spotlights cities

Five half-hour documentaries about North American cities, produced locally for a competition co-sponsored by the Arts & Entertainment Network, will begin airing on A&E January 8.

The project began with the naming of 16 cities as "America's Most Livable Places" by Partners for Livable Places, a Washington-based non-profit group. These 16 cities were then invited to submit documentaries detailing their efforts in management, design and restoration of resources. A&E encouraged cable operators to lend their produc-

tion expertise and facilities to the efforts.

The five films are: *Indianapolis: A City in Concert*, produced by American Cablevision and Indianapolis; *Cross the Bay in Portland Town*, produced by Portland, Me.; *Richmond—We're Still Making History*, produced by Continental Cablevision; *St. Louis: Where Tradition and Progress Meet*, produced by American Cablevision, the University of Missouri and Jim Fay Productions; and *Vancouver [Canada]—A City of Choice*, produced by Rogers Cable TV.

## BET buys from HBO

Black Entertainment Television has licensed two music specials from HBO: *Harry Belafonte: Don't Stop the Carnival* and *Kool & The Gang in Concert*. Both shows will air before the end of the year.

## HBO joins talk parade

HBO enters the talk show scene next month with an aptly titled monthly half-hour series: *The Talk Show*. Celebrity interviews of up to 10 minutes long will be featured, with singer Daryl Hall and actor Jeremy Irons among the first guests; the interviewer is not seen on camera. A pilot episode aired in October.

The pay cable service will also premiere two series of three-to-eight minute self-produced "intermission" pieces called *HBO Location Reports* and *Out of Hollywood*.

And HBO has announced the stars of five *On Location* comedy shows for 1987—Eric Bogosian, Bob Goldthwait, Sam Kinison, Emo Philips and Paul Rodriguez. The *Cinemax Comedy Experiment*, meanwhile, will spotlight Christ Elliott, Elayne Boosler, Gilbert Gottfried and Robert Wuhl.

## Fangango picks Picketts

Blake Pickett will become cable's version of Vanna White in 1987 as she joins *Fandango*, The Nashville Network's daily game show strip, as co-host. Pickett, a former aerobics instructor, has also beaten out over 200 other aspirants in an Hawaiian Tropic-sponsored contest to represent the company's products in commercials, print ads and personal appearances.

*Fandango* is produced by Reid-Land Productions in association with TNN.

## College hoops go live

For the first time in eight seasons of college basketball telecasts, ESPN is

presenting every regular season game live. The network has scheduled a slate of exactly 100 games this season, featuring at least 66 teams from 18 conferences.

## 'Attitudes' staffs up

Lifetime's daytime *Attitudes* strip has added the services of Pam Roberts, Charlene Prickett and Edie Locke.

Roberts, a regular fashion reporter on KABC-TV's *AM-LA* in Los Angeles and host of the syndicated *Fashion Report*, will be *Attitudes*' "fashion trends expert." Prickett, host of Lifetime's *It Figures*, will be "resident fitness expert," and Locke, former host of cable's *You!* magazine series, will produce a weekly "Designer's Corner" segment, among other functions.

## HOME VIDEO

### Nathan-Tyler project

Nathan-Tyler, a company which parlayed a TV series into a successful selling videocassette, is looking to follow up its good fortune with *Entrepreneurs*, 90-minute special which aired recently on PBS. *Entrepreneurs* is the second in a trilogy of PBS specials on excellence in business, co-produced by John Nathan and Sam Tyler and underwritten by Merrill Lynch & Co.

In an interview, Tyler says that the initial TV series, also shown on PBS, *In Search of Excellence*, has sold more than 7,000 copies at about \$500 each. *Excellence*, which was shown in January, 1985, is based on the best-selling book *In Search of Excellence: Lessons From America's Best-Run Companies*. The documentary was filmed on location at eight "excellent" companies in the U.S.

Taking a lesson from the inspiring message in the book, Nathan-Tyler decided to produce a film version after succeeding in getting the rights from the authors, Thomas Peters and Robert Waterman Jr., and an underwriting grant from Merrill Lynch. Pursuing this inspiration further, the company decided to go the video-cassette route with *Excellence* by borrowing outside money. Nathan-Tyler handles the distribution of the videocassette itself. "There are no middlemen," Tyler says.

Interestingly, in its arrangement with Merrill Lynch, the house was given a 5 per cent interest in the downstream profits generated from the film. Also, while the company owns the right to the TV show and the videocassette, royalties and profits also go to the authors.

As to *Entrepreneurs*, Tyler sees the

program and its predecessor as landmarks in an approach of both providing business information as entertainment to the public and in offering home video inspirational and training material to corporate America.



A clip from "Entrepreneurs" shows Fred Smith, c., founder and CEO of Federal Express, in meeting with senior management.

## Paramount names

Michael J. Dragotto has been named executive director, pay television for the video division of The Paramount Television Group. Dragotto became director, pay TV sales and administration in December 1984. He joined the staff in June, 1982 as manager, pay TV sales and administration.

## V.I.E.W. price cut

V.I.E.W. Inc. has reduced suggested list prices 20-38 per cent on some of its titles. In the jazz vein, prices have been trimmed from \$29.95 to \$24.95 from a previous high of \$39.95. Titles include videos from Bobby Short and Louis Louie Bellson. In dance, the cut is to \$39.95 from \$59.95 with series including the Kirov Ballet.

## ESPN Cassette

ESPN has begun marketing and distributing its second series of instructional sports home video cassettes via direct response marketing on the network. The cassette, *Teaching Kids Football with Bo Schembechler*, is being offered through the current season, primarily during ESPN's football programming. The initial sports instruction cassette, *Teaching Kids Tennis With Nick Bollerttieri*, has been offered since June.

## Joint venture

Also in Sports, Home Box Office and *Sports Illustrated* will jointly develop a series of half-hour made-for-video specials featuring material selected by SI editors. Plans call for HBO Enterprises to market the series overseas and in syndication.

# MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

---

## 1986

December 3-5                      Western Cable Show, Anaheim  
November 24, 1986 Issue

---

## 1987

January 7-11                      INTV, Century Plaza, Los Angeles  
December 22, 1986 Issue

January 21-25                      NATPE International, New Orleans  
January 19, 1987 Issue

February 7-10                      Radio Advertising Bureau Managing Sales  
Conference, Hyatt Regency, Atlanta  
February 2, 1987 Issue

February 9-13                      International Television, Film & Video  
Programme Market, Monte Carlo  
Television/Radio Age International, February Issue

March 28-31                      National Association of Broadcasters, Dallas  
March 30, 1987 Issue

March 29-31                      Cabletelevision Advertising Bureau, New York  
March 30, 1987 Issue

April 21-27                      MIP-TV, Cannes  
Television/Radio Age International, April Issue

May 17-20                      CBS-TV Affiliates Meeting, Century Plaza, Los Angeles  
May 11, 1987 Issue

May 17-20                      National Cable Television Association Convention,  
Las Vegas Convention Center  
May 11, 1987 Issue

May 31-June 2                      NBC-TV Affiliates Meeting, Century Plaza Plaza, Los Angeles  
May 25, 1987 Issue

June 9-11                      ABC-TV Affiliates Meeting, Century Plaza, Los Angeles  
June 8, 1987 Issue

June 10-14                      BPME Convention, Peachtree Plaza, Atlanta  
June 8, 1987 Issue

September 1-4                      RTNDA Conference, Orange County Civic Center,  
Orlando, Florida  
August 31, 1987 Issue

September 9-12                      NAB Radio '87, Anaheim Convention Center  
August 31, 1987 Issue

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



# Commercials

## Elusive market targeted by satellite

With Pepsi-Cola signing a two-year sponsorship agreement, College Satellite Network now has a firm foothold in reaching the hard-to-reach college and university market by satellite. Jack Norton Calmes, CSN president tells TV/RADIO AGE his operation is now looking for a couple additional sponsors and, meanwhile, is setting up a network to deliver sponsored entertainment to night clubs.

Pepsi initially began sponsoring the college events on an experimental basis in April, 1985. Delivered via Westar IV, the program now consists of two monthly events shown on campus in tandem on a Wednesday night. One event is a 90-minute interactive educational program—for example, a session on foreign policy during which students can ask questions of panelists or



**A night club affiliate** of College Satellite Network, Clubland in Chicago, hosts a T-shirt giveaway and a sweepstakes drawing.

express viewpoints via telephone hook-ups. The other 90 minutes is entertainment, typically a rock concert—for example, *Live from London*, featuring Simply Red, Simple Minds, Big Country and The Grasshoppers. These are run in tandem, Calmes notes, to maximize the use of equipment that often must be rented.

With the network currently reaching more than 300 educational institutions in 49 states, Pepsi is the presenting sponsor for the entertainment program and a participating sponsor for the educational presentation. Calmes discloses that Pepsi is paying more than \$150,000 for each 90-minute program per month. For that amount, it is entitled to four minutes of big screen time for its standard TV commercials plus a wide range of related exposure on each campus, including flyers, collection-quality posters, giveaways, essay contests, video promotions in the student center, ads in the campus newspaper

and spots on the radio station.

Calmes says Rockbill, Inc., New York, music and entertainment marketing firm, is seeking two participating sponsors for the entertainment program as well as a presenting and participating sponsor for the educational. Calmes notes participating sponsors can run on an ad hoc basis and, depending on negotiation and services rendered, a one-time sponsorship can run as low as \$25,000 to \$50,000. He says there will be a maximum of seven minutes of commercial time in each 90 minute program.

The same commercials that merely stand out in a commercial pod on TV often get "standing ovations" on campus, Calmes points out. One example, he notes, is the one where Michael J. Fox, in a college library, constructs a real can of Pepsi from a rolled-up piece of paper.

Additional sponsors, he says, would undoubtedly be blue chip companies. For CSN, sponsorship by cigarette, beer or other alcoholic beverage advertisers is a taboo—but he concedes these categories may be just the right sponsors for the night club network being launched. So far, only one entertainment event has been shown sponsorless to 40 nightclubs in the U.S. and Canada. He says it won't be practical to solicit sponsorships until about 100 nightclubs are signed up in major cities.

CSN, based in Dallas, delivers its programming free to colleges and universities, which, Calmes says, represent \$40 million in discretionary income.

## TV's impact on doctors

There's a cutoff point where pharmaceutical advertising in medical journals has little additional clout, according to a recent study by Healthcare Communications, and where TV—specifically Lifetime Medical Television—can do the job better. Research called Postest—Non-Journal Media by Healthcare, a major source of pharmaceutical industry information based in Princeton, N.J., indicated that cutoff point is at an expenditure level of \$150,000 to \$200,000.

Where, beyond this, supplemental advertising in medical journals "only increased ad recall and product awareness in small increments," according to Marshall Paul, administrator of the study, similar expenditure on TV resulted in a 40 per cent gain in ad recall

# Selling Commercials

Dayton's • Grey Adv.



BANDELIER, INC., Albuquerque, NM

Faces of Japan • TeleJapan USA



DOLPHIN PRODS., NY, COMPUTER ANIMATION

Synd. Drugs • Lebharr-Friedman



BANDELIER, INC., Albuquerque, NM

XTRA • Venet Adv.



KCMP PRODUCTIONS, LTD., New York

## Videotape and Film Post Production Services



Now airing  
in broadcast  
markets  
around the  
world

A DECADE OF VIDEOTAPE STANDARDS  
CONVERSION EXPERIENCE

NTSC/PAL/PAL-M/SECAM

INTERCONTINENTAL TELEVIDEO, INC.

29 West 38th Street, N.Y., N.Y. 10018

Phone: (212) 719-0202

## The LUNNY of VISUAL SPECIAL EFFECTS

world's largest bank of image solutions  
ON FILM AND VIDEO  
COMPLETE PRODUCTION FACILITIES

CORPORATE & STATION IDS

DARINO FILMS

222 Park Ave So. NYC 10003

(212) 228-4024 TX: 494-0255

## DIGITAL CONVERSION NTSC/PAL/SECAM

\$95<sup>HOURLY</sup>



2-HOUR MINIMUM  
BROADCAST QUALITY  
ALL WORK GUARANTEED  
FULLY INSURED-SHIP ANYWHERE

VIDEO CENTRAL INC.

225 West 36th Street, NY 10018

(212) 947-6960



## TELEVISION VIDEOTAPE SATELLITE COMMUNICATIONS

(412) 928-4700 / (800) 245-4463

25 Years of Videotape (all formats)  
Duplication, Standards Conversion, Satellite  
Uplink and Space Segment Service to  
Broadcasting and Industry.

TVSC/GROUP W PRODUCTIONS

310 Parkway View Dr., Pitts., PA 15205

Phone: 1-800-245-4463

## Commercials (continued)

and a 50 per cent gain in product awareness over what was achieved with the same incremental amount spent on journals.

The TV commercials were on Lifetime Medical TV, Sunday programming on the Lifetime cable network that is oriented toward the medical profession. The study showed several of the ads studied achieved impressive recall scores despite being off the air for months prior to the fielding of Postest.

Methodology involves showing doctors journal ads or TV storyboard panels with the product and manufacturer's name masked. Budgetary data was used to determine the relative cost of achieving impact among doctors, establishing the relationship between TV and journal advertising.

## New condom target

Condoms are not only being advertising on cable by National Sanitary Laboratories, but they are being targeted



A test commercial for Lady Protex condoms is set up by Bob Hercules of Media Process Group, Chicago.

to women. Using Lifetime's *Dr. Ruth Show* to evaluate reaction and determine future scheduling moves, the company is pitching Lady Protex, which is packaged for women and sold in feminine hygiene sections of drug stores and supermarkets.

According to Kevin Foley, president of KEF Communications, Lincolnwood, Ill., who wrote and produced the commercial, this is also the first to mention sexually transmitted diseases in the copy as well as to offer consumers condom samples through direct response advertising. He says Lifetime agreed to run the spot because the program is seen after 10 p.m. "The big three [TV networks] won't touch a condom spot at all," he adds, "And the cable nets we spoke with, including Lifetime, told us they would clear our ad only in the late evening hours."

NSL is the first condom manufacturer to actively market its product to women. Stuart Gold, president, reports

that women now account for over 40 per cent of condom sales in the U.S. The commercial features an actress speaking about the diminishing number of alternatives open to women for birth control. Media Process Group, Chicago, shot and edited the spot with Bob Hercules directing.

## 30-second burger

A 30-second TV spot is offering a 30-second turnaround between order and delivery in a three-market test of Burger King's new Drive Thru "Speed Team" service. To dramatize the ser-



Ready to fly in a dramatic test market demonstration of Burger King's new "Speed Team" service is a Northrup T-38 jet.

vice, J. Walter Thompson had a Burger King constructed at the end of an airstrip in Camarillo, Calif., so that a Northrup T-38 jet could appear at the drive-thru window for service and then fly off with a rollover salute to Burger King's "Speed Teams."

One of two spots backs the program with a guarantee of a Whopper sandwich coupon redeemable upon return to any customer whose order is not received within 30 seconds from the time the customer reaches the pickup window. The test markets are Phoenix, Milwaukee and South Bend, Ind.

Hal Friedman was creative director from JWT/New York. Others on the team were Frank Constantini, associate creative director/art director; John Kameron, art director; Lee Gardner, copywriter and Larry Dalton, agency producer. Production house was Coppos Films, Los Angeles, with Brent Thomas directing.

## Rubin/James opens

Rubin/James Productions, a multi-director commercial production company, has begun operation at the Raleigh Studios Complex in Los Angeles. The company has a subsidiary for production of Spanish-language commercials.

The firm is headed by executive producer Bob Rubin and director James Kellahin. Rubin's roots are in theatri-

## Videotape and Film Post Production Services

### GJM Videotape Duplication For Syndicated Programs

Satellite Distribution  
Standards Conversions

- ★ most competitive prices nationwide
- ★ superior quality and service
- ★ economical shipping costs

GJM ASSOCIATES, INC.  
P.O. Box #632, Ann Arbor, MI 48105  
Phone: (313) 663-1615



DJM  
4 East 46 St. NY 10017  
Phone: (212) 687-0111

### 2" Problem Tapes?

Restore & Remaster On 1"  
Over 200 Restorations Completed

WARREN ROSENBERG  
VIDEO SERVICES, INC.

308 E 79 St., NYC 10021 (212) 744-1111

Warren Rosenberg Video Services, Inc.  
308 E. 79th St., N.Y., N.Y. 10021  
Phone: (212) 744-1111



VIDEO DUB INC.  
New York (212) 757-3300  
Chicago (312) 337-4900

cal features and TV. He was assistant director on such series as *The Fugitive* and *Hawaii Five-O* and on films including *The Last Picture Show* and *Dirty Harry*.

Kellahin, known as a people/dialogue director, has directed for such clients as ITT Information Systems, Century 21 and Disneyland. In the late '70s, he was senior vice president/director of creative services at Wells Rich Greene/West.

The firm has four other directors known for specialties: Gary Hall, a former associate creative director at McCaffrey & McCall, New York, a specialist in special effects rigging, car commercials and aerial and high speed camera-car photography; Timothy Eaton, tabletop and design specialist; Miguel Grunstein, Hispanic language; and Niki Minter, people/dialogue and Hispanic language.

Involved in the Hispanic division along with Grunstein and Minter is Bill Oxendine-Santana, a former agency producer. Rubin heads this division as executive producer.

### Tracy-Locke shift

Josephine Cummings has been named executive vice president/chief creative officer of Tracy-Locke, a new position. She joined the Dallas-based company in 1985 and most recently was executive vice president/executive creative director.

Cummings says she will have two senior vice president/executive creative directors reporting to her, with one still to be named. Just coming on board is Patrick Derby, who operated his own consulting firm in Los Angeles for the past three years. He had previously been senior vice president/creative director at Dailey & Associates, Los Angeles, and before that was with Foote, Cone & Belding, Chicago, for 12 years, rising to senior vice president/group creative director.

### Focus on learning

A dismal classroom comes to life as students become excited about what they are learning in a PSA created by Bozell, Jacobs, Kenyon & Eckhardt for Junior Achievement. Director Manny Perez also donated his time on the TV spot, which is being sent to close to 175 stations across the country by satellite.

The advertising is aimed at chief executives of both large and small corporations to generate funding and personal participation in Junior Achievement's programs. In addition, it targets editors, publishers and reporters who can influence community support.

## Videotape and Film Post Production Services

"THE  
PRODUCER'S  
CHOICE"

tpc

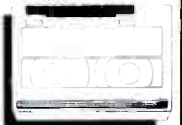
...for production, post-production, videotape and satellite distribution, film transfers, videotape duplication in all formats, audio production and customization.

(412) 771-4700

TPC COMMUNICATIONS, INC.  
Production Plaza, Sewickley, PA 15143  
Phone: (412) 771-4700

### BLANK VIDEO TAPE HALF PRICE!

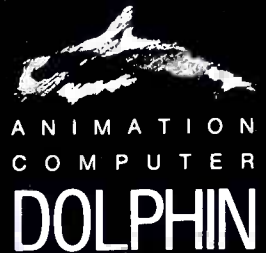
3/4" tape as low as \$4.99  
1" & 2" tape only \$25.00



WE ALSO BUY USED 1" TAPE  
Call Today — 800-238-4300  
CARPEL VIDEO INC

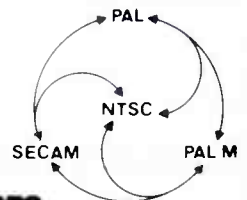
Carpel Video Inc.  
429 E. Patrick St., Frederick, MD  
Phone: 1-800-238-4300

Conception to Completion



DOLPHIN PRODUCTIONS, INC.  
140 East 80th St., NY 10021  
Phone: (212) 628-5930

Our unique digital process of converting to & from the three world video standards



dscan

DEVLIN PRODUCTIONS INC.  
150 West 55th Street NY 10019  
Phone: (212) 582-5572

# Wall Street Report

## Heritage in the red, but looking good thanks to acquisitions

Heritage Communications, which recently entered the radio business through the purchase of six Lin Broadcasting stations, reported a net loss of \$4.5 million for the third quarter of 1986, as compared to a \$1.6 million gain during the same period a year earlier. But the company attributed the loss to expected financing expenses and equity in losses associated with its purchase of Rollins Communications, completed after the quarter ended. And Heritage pointed to a 14 per cent increase in cash flow—from \$8.5 million to \$9.7 million—as evidence of its continuing strength.

David J. Lundquist, Heritage senior vice president-finance, says losses should continue “probably into

### Heritage Communications, Inc.

	For the third quarter ended	
	9/30/86	9/30/85
Revenues	\$40,613,000	\$35,841,000
Cable	19,029,000	16,697,000
Broadcast	1,171,000	681,000
Communications	20,412,000	18,462,000
Operating cash flow	9,714,000	8,511,000
Cable	8,253,000	7,194,000
Broadcast	508,000	213,000
Communications	1,824,000	1,829,000
Operating income	4,836,000	4,356,000
Cable	4,338,000	3,900,000
Broadcast	274,000	16,000
Communications	1,162,000	1,252,000
Earnings (loss)	(4,448,000)	1,598,000
Average shares outstanding	22,189,000	15,445,000
Earnings (loss) per share	(.20)	.08
Cable television subscribers	738,115	599,067
Pay subscriber units	556,996	494,495

1988 . . . as a result of our decision to expand operations significantly through several sizable acquisitions.”

## Subscribers double

The largest acquisition, of course, is Rollins, which reported revenues of \$112 million for its most recent fiscal year, which ended June 30. Heritage itself already has revenues of \$123 million for the first three

quarters of 1986, an increase of 11 per cent over 1985.

With the Rollins deal now completed, notes Barry Lucas, an analyst with Raymond, James & Associates, Heritage has nearly doubled its cable subscriber base in just one year. In fall 1985, Heritage had about 518,000 subscribers. It added 109,000 more through the purchase of 51 per cent of Gill Cable in San Jose and 89,000 through the purchase of Warner-Amex's Dallas system. And Rollins' 206,000 subscribers brings the Heritage count up well over 900,000.

“This must be considered a formidable achievement,” reports Lucas, “as Heritage becomes one of the top ten MSOs after just making it into the top 20 a year ago.”

## Broadcast acquisitions

The Rollins deal also includes four TV stations and six radio stations, but Heritage has already begun getting rid of the radio outlets, with the recent sale of WCHS/WBES (FM) Charleston, W. Va. Heritage had to divest itself of those stations because it also owns a TV station in the market, but is selling the other stations because they are stand-alone AMs and the company sees little future there. The Lin stations (in St. Louis, Milwaukee, and Rochester, N.Y.) are all AM-FM combinations, however, so Heritage feels they were well worth their \$23 million price tag.

Besides Rollins' TV stations, Heritage in the past year purchased two South Dakota TV stations and acquired 30 per cent of Diversified Communications, which owns five television stations plus another AM-FM combo. Broadcast revenues in this year's third quarter jumped 72 per cent from 1985, up to \$1.2 million, still only a fraction of Heritage's \$40.6 million in total revenues, but ahead of the company's expectations. Broadcast cash flow was \$508,000, an increase of 138 per cent from 1985, and also ahead of expectations.

## Other products

Heritage's Communications Products Group continues to have strong revenues, up 11 per cent in the third quarter to \$20.4 million, but cash flow stayed flat at \$1.8 million. This group has operations in short-run book manufacturing, meeting room products, trade show and advertising displays, and calendars and specialty advertising. Heritage has also entered the outdoor advertising business through its Rollins purchase.

But Heritage's primary business will remain cable television for the foreseeable future. Lucas says the company has reacted opportunistically to recent industry developments which place greater importance on the acquisition of new subscribers. Besides the previously mentioned system purchases, Heritage also has a franchise in northwestern Philadelphia, which will pass about 155,000 homes, and Lucas says “significant growth opportunities exist in both San Jose and Dallas.” Although Dallas subscribers in the third quarter dropped to 87,552, down 3 per cent from 1985, Cable Television Group president Jim Cownie says there has been “encouraging” subscriber growth since summer.

# “Determining fair market value isn't just an ivory tower exercise at CEA.”

“Every financial situation is different. Each station offers a unique set of opportunities. And challenges. CEA looks at much more than one or two parameters in assessing the financial feasibility of an investment. We look at the whole picture.

Historical data. Published information. Industry resources. We make use of every source available, taking into account the constant changes in the marketplace. And using our own professional knowledge and experience as a guideline.

**DENNIS R. ECKHOUT**  
Senior Broadcast Analyst

*Prior to joining CEA, Dennis Eckhout served as Senior Financial Analyst for Frazier, Gross and Kadlec, Inc., and has worked as an independent consultant in market and station analysis.*



We also talk to the people closest to the situation. A station manager, for example, can be a very important resource because he knows his own territory better than anyone else.

We ask questions. Investigate. And, most important, listen.

Then CEA brokers and financial analysts compile all this information into a presentation that's clear, concise and functional. These presentations play a major role in every transaction. They're not just ivory tower exercises.

And CEA handles every aspect of every transaction for our clients' best interest. Even the most complex financing involving equity and debt placements.

Whether it's for a stand-alone transaction, or as part of a larger financing or broker arrangement, CEA delivers much more than the data. We turn the facts into accurate, effective information that can help clients make sound investment decisions. Our valuations and financial analyses are the springboard for action. And for success.”

1133 20th St., N.W., Suite 260  
Washington, DC 20036 202/778-1400

Diane Healey Linen, Sr. Vice President – Broadcast Services  
Kent M. Phillips, Sr. Vice President & Managing Director  
Glenn Serafin, Director – Radio Broadcast Services

CEA is a member of the National Association of Securities Dealers, Inc. and all its professional associates are licensed by the NASD.



**COMMUNICATIONS  
EQUITY  
ASSOCIATES**

Investment Banking, Financial and Brokerage Services

failure is less in terms of production and media time. "You can also test in small markets before rollout," he notes.

Creative executives at other agencies are more inclined to bemoan radio creative's sad state of affairs. Lou Centlivre, executive vice president, managing director of creative at Foote, Cone & Belding/Chicago, asserts, "I feel radio is a stepchild of campaigns that are really designed for TV. I can't recall anyone saying, 'This is a great campaign for radio.' Agencies don't have the talent to create it. The kids today don't know radio. They just take the sound off TV and expand it to a 60.

"I find it painful. Radio is a creative swamp full of self-conscious dialog by amateur actors and amateur writers." Acknowledging that the outside radio production specialists are doing the most memorable work, he nevertheless points to limitations there. "I'm getting so tired of hearing Bert Berdis' voice. He's a specialist, and he does it right, but I lose track of who's advertising; I'm listening to him.

"I think the industry itself has to do more to get top creative people and rekindle the fires. But nobody's really asking us to do it. The clients and account people never focus on radio, so it's always given to the rookies."

Centlivre holds that what radio copy requires is a good comedy writer, and he points out that he has one on his



**Joy Golden of Joy Radio reports some of the more straightlaced advertisers are finding their way to comedy. She says clients are less conservative in radio because of its lower cost and the slimmer creative hierarchy involved.**



**Gerry Mandel of D'Arcy Masius Benton & Bowles, St. Louis holds that it's harder to present radio creative to clients because voices, music and timing are so critical—yet he hasn't seen any agency spend for a solid demo.**

staff whose efforts not long ago resulted in a campaign for Lanier dictating machines starring Stiller and Meara. He claims the copywriter did Stiller and Meara better than they do themselves "and they loved it." The campaign also generated greater interest in radio among his staff, he reports. On the down side, he asserts that Stiller and Meara have been overused on radio commercials and that this "is symptomatic of a lack of talent in the industry."

Another problem, he says, is disinterest among creative people: "I'd like to see someone come to me and say, 'I'm a born radio writer, and all I want to do is write radio.' I'd hire him on the spot."

Of a similar mind is Patrick J. Cunningham, executive vice president and managing director, creative services, N W Ayer/New York. He claims, "When I listen to radio, I very rarely hear anything provocative. Radio is like an afterthought, especially in the agencies that have big accounts, which concentrate on TV and print. It's a shame. It's either music, straight announcer or weak attempts at comedy."

Cunningham credits the outside specialists with doing the best work. At Ayer, he notes, "there's a synergy between TV, print and radio. It's a matter of how you tie the radio in with everything else." He adds that "something has to be done to make radio advertising a big deal"—like a really major awards presentation.

Firms specializing in radio commercials, though, are observing a greater interest in radio through the nature of business coming their way. Bert Berdis, partner in Bert, Barz & Kirby, reports there is a big demand for comedy with a warm touch. He says his firm's facilities and personnel have doubled in the past two years because of a new type of business coming in the door.

"We used to only do spots if we wrote them," Berdis notes. "But now agencies are calling on us with scripts which we're plussing with warmth and humor. Agencies are realizing they don't have comedy writers on their staffs, so they come to us with a script that's 90 per cent done and in need of casting." He says this secondary business now amounts to a third of BB&K's work and is growing every day.

Berdis reports his firm just did work through Leo Burnett for Procter & Gamble, which he notes hasn't used much radio in the past. He says there are fewer constraints in radio if advertiser and agency personnel come into the studio and become part of the process: "If they're doing TV with the clock ticking on a \$100,000 commercial, they tend to draw into their shell and play it safe." But with radio's lower cost of about \$10,000 for a national commercial including total creative, studio and talent, "they're more willing to play around and say, 'Let's go for it.'"

Advertisers are more willing to spend a few thousand dollars more to get the



**Arthur Bijur of DFS/Dorland holds, "A 30 that's great is much better than a mediocre 60, even on radio. If your commercial is great, you don't need a lot of time, and if it's mediocre, you don't want a lot of time."**

# "If you love sports . . ."

"If you love sports . . . If you REALLY love sports, you'll think you've died and gone to sports heaven . . ."

These words launched ESPN over five years ago. Now, the full story of ESPN's tumultuous beginning is yours to enjoy in ESPN founder Bill Rasmussen's *Sports Junkies Rejoice—The Birth of ESPN*.

"Bill Rasmussen's *Sports Junkies Rejoice* is a Horatio Alger story in space-age America. It's a fascinating diary of his journey through uncharted (television) territory."

*The Hartford Courant*

"Bill Rasmussen leaves no doubt about who are the good guys, who the bad. The hectic race to get ready for the first program and the countdown excitement should grip any reader."

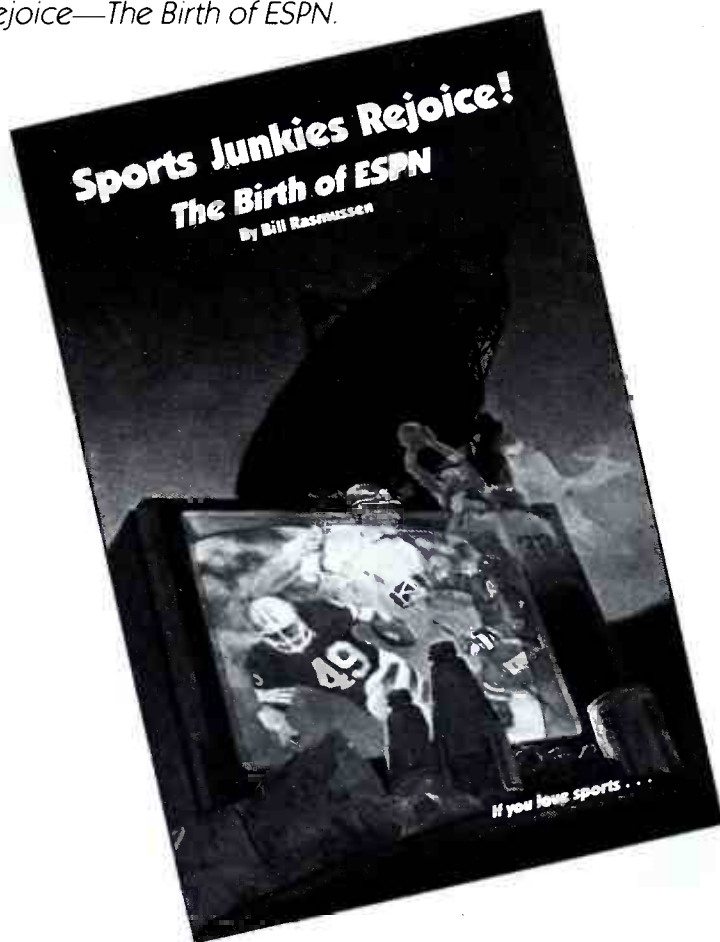
*National Book Critics Circle*

"... a story of some tension and drama and insight. It's a short book, told quickly and without punches pulled."

*Springfield (Mass.) Republican*

"They're fingerlings in a sea of oil and diversified corporate assets, but a fascinating story of father-son who plow the deep of conventional TV broadcast wisdom to spawn the idea of a 24-hour sports network."

*The Tulsa World*



**Order Your Copy of  
*Sports Junkies Rejoice*  
TODAY**

Name \_\_\_\_\_

Address \_\_\_\_\_

Zip \_\_\_\_\_

\_\_\_\_\_ No. copies @ \$14.95 \_\_\_\_\_

Postage & Handling \$2.00/copy \_\_\_\_\_

Total Enclosed \_\_\_\_\_

**Mail To: Television/Radio Age  
1270 Ave. of Americas  
New York, NY 10020**

**Allow 4-6 weeks for delivery**



**Patrick J. Cunningham of N W Ayer/New York claims, "When I listen to radio, I very rarely hear anything provocative. Radio is like an afterthought, especially in the agencies that have big accounts . . . . It's a shame."**

best radio commercial possible, Berdis contends, because the cost of TV spots is so "astronomical."

And Berdis is hardly relying on the sound of his own voice entirely. "There's more demand for new and exciting voices. We're constantly scouting comedy clubs. Recently we rediscovered Shelly Berman." He notes that most comedians, though, aren't appropriate for commercials because they project too much: "We need a warmer quality."

#### **Comedy's acceptance**

Joy Golden, president and creative director of Joy Radio, also observes some of the more straightlaced advertisers are finding their way to comedy. A recent one was First Investors Fund for Income, for which she did three spots. The message was that First Investors has never missed a dividend in 13 years. One approach was with a man showing home movies to a bored guest who was making far-fetched excuses for having to leave as the screen showed the host's wife opening her 27th dividend check.

She also points to Gold Star Electronics—a serious business and a Korean company: "They're looking for humor, and they don't even understand it."

Occasionally Golden will take the concept from a TV campaign and cast it for radio, but she finds clients less conservative in radio not only because of the lower cost but also because there are "fewer levels of creative review boards" involved. She adds, "they

don't come to me if they're nervous."

#### **Writing for the medium**

At Dick Orkin's Radio Ranch, Orkin asserts, "In the last several years, I've seen more respect for radio as an advertising medium and a greater realization of the need to develop copy that's effective for the medium. They're finding that radio is too good an opportunity to throw away. They're now preparing for the medium vs. transferring a jingle to radio or expanding on a tag line for an extra 45 seconds."

Veterans of radio still lean to music and comedy, Orkin says, but they're learning it can't be just any kind of music or comedy. He adds, "There's still a school that thinks that, if you have a unique selling proposition, the audience will listen. But there's too much parity of products for this to work. There can be a USP in the message, but that alone won't make it work."

Orkin notes that banks, automobiles and business services had previously felt that humor was not appropriate in their advertising, adding, "If there's any revolution, it's the knowledge that business people like to be entertained, too."

He observes one shift in the use of humor: "There's a tendency for humor to be related more to real people and real situations. There's a tendency to bring the size of caricatures down."



**Mike Doran of DDB/Needham believes commercials will begin to move away from melody and make greater use of sound effects—in a manner that is somewhere between special effects and music—more dramatic and memorable.**



**Jack Deitchman of Ogilvy & Mather is concerned with "blue radio": "The radio industry has to be careful of that in terms of the environment for commercials, or there could be a backlash of advertisers who don't want to be associated with that type of environment."**

To Chuck Blore, the new direction is to go beyond humor. The old philosophy, he says, is, "If you have nothing to say, say it funny, and if you can't say it funny, sing it." But Blore is now going beyond this into spots with more dramatic or emotional content.

For example, he was asked to do a campaign for Camaro that had a similar emotional ring to the AT&T "Reach Out and Touch Someone" campaign. And, as Camaro is a car that essentially was marketed outward from California, there was also an effort to blend in the California lifestyle as part of the car's appeal.

In one spot, a separated couple talks about the possibility of getting back together again. As the conversation begins to flounder, the man changes the subject and talks about his new Camaro, finally suggesting a trip to Carmel for the weekend. Another involves a man considering a hair transplant, having tried everything else to renew his self-image, including "going out and getting a Camaro."

"Cars normally are either hard sell or totally musical," Blore points out. "We did three spots for Camaro, and they called back to order five more."

According to Dan Aron, president and creative director of No Soap Productions, as radio is used more as a primary medium—particularly by regional and local advertisers—the creative approach has been changing to some degree, but not necessarily for the better: "When package goods advertis-



# Some Things Get Better With Age

## Information Isn't One Of Them.

Would you buy day old bread?  
Read yesterday's newspapers?  
Or depend on last year's calendar?

Then why turn to broadcast  
publications that contain  
information that's often more  
than a year old by the time they  
reach you?

That's what you're doing if  
you're relying on anything other  
than the TV/RA SOURCEBOOK.

The TV/RA SOURCEBOOK  
is the most up-to-date directory  
of American Television Stations  
ever published. It geographically  
lists all 861 commercial television  
stations, their executives, and an  
alphabetical listing of all ADI's  
and their rankings.

The information contained in

the Fall 1986 Edition is less than  
three months old. And to stay up-to-  
date, the TV/RA SOURCEBOOK  
will be published twice a year,

Fall and Spring. Get the  
TV/RA SOURCEBOOK.  
And stay on top of the changing  
television world.

### **Television/RadioAge**

#### TV/RA SOURCEBOOK™

1270 Avenue of the Americas, New York, New York 10020

The TV/RA SOURCEBOOK is available at \$40 for a single copy.  
Five additional copies or more, \$35 each.

Please send me 1  
Fall 1986 edition at \$40.

Please send me \_\_\_\_\_ copies  
(minimum 5 copies or more) at \$35 each.

Name \_\_\_\_\_  
Company \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Company purchase order or payment must be enclosed.

ers use it, they tend to do some of the unpleasant things—like testing it to death. There's no way to test a radio commercial except to try it out locally.

"It's the rare commercial that slams you between the eyes the first time you hear it. Radio is a frequency medium, and testing techniques don't allow for frequency."

He notes that package goods advertisers tend to be more hard sell and that whether this is appropriate depends upon the advertiser's standing in the marketplace. "If the client has a good standing, it can go more for image," he suggests.

Aron says that going to an outside service was once an admission of defeat for agencies but that they are no longer ashamed to go outside for writing or directorial functions "because they look at outside services as something that's going to help them."

### Demographic targeting

Aron believes that a certain amount of demographic and psychographic targeting has to be folded into the copy—"I do things very differently for the teen market than I do for older demographics"—but that the practice of designing different spots for different station formats is a rapidly disappearing phenomenon.

"There are just a few big band or classical stations," he points out, "but most of them [stations] are playing some form of rock—so most musical arrangements tend to be in a pop-rock bag in some way. Everybody under 50 grew up with rock in some form or another."

He contends that the music scene is now less fragmented than it might seem: "People who listen to country stations are no longer just listening to traditional country music. You wouldn't do a rap commercial on a country station, but you can use some form of rock. It's not the dichotomy we had in the '50s, '60s and early '70s that, when something crossed over, it was a major event."

"In commercials we have the chance to use some of the more esoteric music in order to stand out. All we're trying to do is get attention."

Aron says that designing spots for particular formats remains a function of the very large advertisers "like Budweiser, which has a spot for every size, shape, color and daypart."

But this is exaggerating quite a bit, according to Gerry Mandel, senior vice president and group creative director for Budweiser at D'Arcy Masius Benton & Bowles, St. Louis. He says the current practice is to generally design for four formats—country & western,

rhythm & blues, album-oriented rock (AOR) and contemporary hit radio (CHR). Mandel also is aware of the crossover potential of music, noting, "If we do a Lou Rawls or B. B. King, we can run it in three or four formats. It's just got to feel good, and then you can throw away all the talk about target markets and psychographics."

Noting that the Budweiser spots have always been created to stand on their own, Mandel asserts, "Voices, music and timing are all critical to making radio work." His chief complaint is that, because these elements are so critical, it is difficult for agency people to effectively present an idea to a client. He is yet to see an agency spend the money to put together a solid demo. On the other hand, he says, a commercial can look good on paper and be a failure for lack of the right voices.

Meanwhile, Doran at DDB/Needham believes commercials will begin to move away from melody and make greater use of sound effects—in a manner that is somewhere between special effects and music. He believes this approach will be more dramatic and memorable.

He adds, "I don't think we'll ever move away from vignette radio." He says it remains a good approach but that many good copywriters shy away from it because it's more difficult than TV.

Overall, Arthur Bijur, senior vice president, creative director at DFS/Dorland, sees smaller budget advertisers cutting out radio as they tighten their advertising budgets. This would be most typical of a \$15 million account, he notes, with many feeling that, if a national radio campaign with heavy weight can cost over \$1 million, the advertiser can get more for an extra \$1 million in TV. But he adds that certain clients' products might be better suited to radio for that amount of money.

As far as creative trends in radio are concerned, Bijur indicates one toward nostalgic music but expects it to taper off. "Comedy will always be important," he adds.

"Clients are really challenging us to do exceptional work on radio now," Bijur says. A recent radio campaign out of DFS/Dorland was for Philips light bulbs, centering around the time shift to daylight savings time. Running for two weeks at heavy levels, it urged stocking up on light bulbs because of the extra darkness. He comments that radio can be very effective when used in bursts. The campaign used both 60s and 30s.

"You don't need a lot of time to tell the listener that your bulbs last 33 per cent longer than others," Bijur points out, "but when you get into the story of

daylight savings time, it takes more time."

While others report that 60s represent more than 90 per cent of the radio commercials they produce, Bijur takes the view that "A 30 that's great is much better than a mediocre 60, even on radio. If your commercial is great, you don't need a lot of time, and if it's mediocre, you don't want a lot of time."

Apart from the rest of the country, northern California remains a haven for strong radio commercials, according to John MacDaniels, executive vice president, creative director at Lowe Marschalk/San Francisco. Although their Los Angeles counterparts may be better known, the San Francisco area has some exceptionally good outside radio talent in writing, casting and directing, he claims, naming particularly Walt Kraemer and John Crawford who "refuse to acknowledge radio is anything less than TV."

One reason for the strength of radio in the area is that budgets are smaller, he says, so many accounts with budgets under \$1 million are inclined to put it all into radio.

MacDaniels claims that junior copywriters who don't understand radio and don't know what the concept is tend to "use music as some sort of limp crutch." His philosophy is, "If it enhances the commercial, fine; if not, don't use it."

Serialized spots have worked well for his agency, he reports. He points to the Amtrak San Joaquin campaign, in which "the Carsby family" is on its third year of attempting to drive between San Francisco and Los Angeles and never quite getting there. As the family experiences one automotive mishap after another, the gist of the message is delivered with the sound of a train passing them by. He points out, "Serialized radio goes back to radio's best origins."

Meanwhile, a concern of Jack Deitchman, senior vice president, director of local broadcast at Ogilvy & Mather, is the environment that radio provides. He refers to what he calls "blue radio," or "shock radio," cautioning that, "The radio industry has to be careful of that in terms of the environment for commercials, or there could be a backlash of advertisers that don't want to be associated with that type of environment."

Deitchman says package goods advertisers, in most cases, still use radio as a secondary medium, but, "secondary sounds like an afterthought, and I don't think companies like Sears, who are using more radio today than ever before—close to the same amount as TV—really consider it an afterthought." □

# JANUARY

21 22 23 24<sup>TH</sup> 25

*Annual  
Program Conference*

*January 21-25, 1987*

*New Orleans  
Convention Center*

- Workshops*
- Seminars*
- Exhibits*

*World's Largest  
Program Marketplace*

**NATPE**  
INTERNATIONAL

*For More Information on registration,  
housing and exhibition call: (212) 949-9890*

**“Direct response has been an avenue which has enabled KRGV to successfully develop additional national radio revenue, and we look forward to its expansion in 1987.”**



Susan Wagner  
Senior account executive  
Katz Radio Group Network

**Direct** (from page 58)

curately the exact number of calls each station pulls.

This, notes Anderson, “enables us to focus on those stations that are most productive for each product. At the same time we can build a database of most valuable customers for each category. Our learning curve never stops, and it’s never flat. Our clients’ customers are constantly being narrowed down to which of the repeat buyers buy most, at the same time that new leads are adding new prospects to be evaluated.”

Ellentuck and Springer wrote in the Direct Marketing Association’s Fact Book, “Used as a primary medium to produce orders or leads, radio can meet or beat other media in terms of cost efficiency and volume. As a support medium, radio has proved that it can increase the overall efficiency of direct mail and print.”

And although most of her company’s direct response clients’ broadcast dollars are placed in television, Ellentuck says all its clients also use radio “as a quick, inexpensive broadcast test medium, or as an efficient, productive tool in its own right.”

She says radio can be tested at low cost and low risk, results are known quickly and radio is flexible. She adds, “Air time usually can be bought, cancelled or changed on relatively short notice. Copy can be changed within a few days or even hours. And campaigns can be fine-tuned while they are being conducted.”

In Union, N.J., Frank Russell, president and general manager of ICG Direct Response Networks, recalls, “PI was a dirty word among a lot of radio station managers for a long time because of all the fly-by-nights among the legitimate advertisers, and the stations didn’t have a way to filter out the bad apples.”

Russell also explains, “Before computers, it was too much work to get an accurate accounting of results. And before the organization of the efficient telemarketing services we have today, stations didn’t have the staff to answer all the ringing phones that almost immediately follow the commercial.”

Today, he says, “We screen out the shady operators by asking for money up front. Computers keep the records. Specialized telemarketing services know what questions to ask the inquirers to qualify them, get credit card veri-

fication and transmission of response results so accurate and organized that they can build zip code sorts for us—like building our own PRIZM or ClusterPlus system as we go along, based on experience of what works and what doesn’t work for each type of product and each type of appeal on each kind of station format.”

Russell adds, “A good telemarketing company can give you a 24-hour clock on your response pull. This lets us learn things from our experience as we go along. One thing we know is that a frequency of five to seven times a day on radio, preferably aired between 10 a.m. and 3 p.m., or between 8 p.m. and midnight works best for many products. But there’s no real formula because it’s different for each product, each format and each audience segment.”

**Proving it works**

Russell adds, “When we ask for dollars up front from a direct marketing client new to radio, his first reaction is ‘Prove radio works,’ and we trot out our success stories.” He also points out that frequency is a key element: “If you’re going to run 20 spots, don’t spread them out over 10 days. Bunch them up into two or three days so that people hear it once every hour until it builds up an inner impulse to buy. It takes some repetition to do the job.”

On the other hand, he adds, “We don’t want to irritate people, so we’re also experimenting with lower keyed commercials that don’t scream but act as a gentle reminder. We also do this to make our spots more palatable to the station program directors.”

He describes his whole operation as “a continuous learning process for us, plus an educational job we try to do with the stations. Our goal is to build such a rapport with the stations that instead of them treating PI as just a way to unload unsold inventory at the last minute, they’ll listen to us when we tell them they’ll sell more and make more money if they ‘Move this commercial

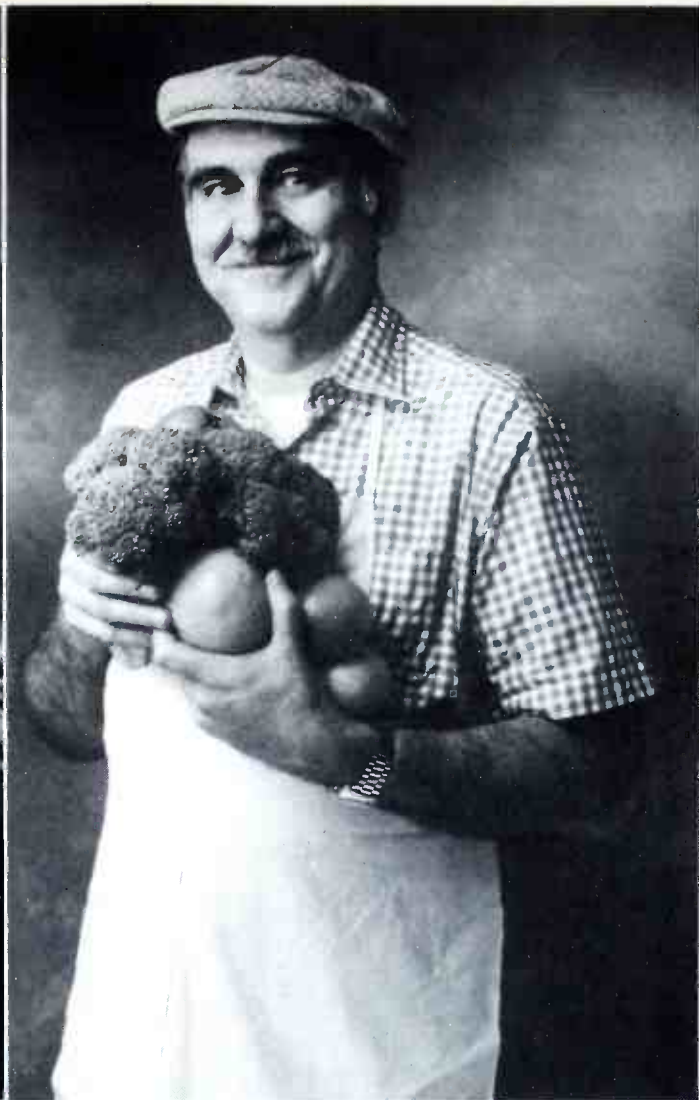
**Telemarketing Corp. of America**

**TCA’s computer automatically distributes toll-free calls to a specific operator bank.**





**FOR THE BEST DEFENSE  
AGAINST CANCER, SEE HIM  
ONCE A YEAR.**



**AND HIM ONCE A WEEK.**

He may not look like everybody's idea of a cancer specialist.

But there's strong evidence that your greengrocer has access to cancer protection you won't find in any doctor's office.

Like broccoli. Peaches. Cantaloupes. Spinach. And other sources of Vitamin A related to lowering the risk of cancer of the larynx and esophagus. Not to

mention sweet potatoes, carrots, pumpkin, winter squash, tomatoes, citrus fruits and brussels sprouts.

Vegetables such as cabbage, broccoli, brussels sprouts, kohlrabi and cauliflower may help reduce the risk of gastrointestinal and respiratory tract cancer.

Fruits and vegetables (and whole grain cereals such as

oatmeal, bran and wheat) may help lower the risk of colorectal cancer.

In short, make sure you do what your mother always told you to do. Eat your vegetables.

**AMERICAN  
CANCER  
SOCIETY**

here and that one over there,' and then they do it, because they've finally come to realize that direct response can be good business for them if they let us show them how to manage it properly."

He adds, "Already we're seeing more prospective advertisers looking at radio, and more major agencies wanting to test radio direct response for some major league clients and products that never considered radio, or even direct response on TV before."

Meanwhile, coming up at full gallop are Home Shopping Network, Tel-Shop, the joint venture of Financial News Network and Comp-U-Card In-

ternational, and a dozen or more other entrepreneurs looking for home shopping's pot of gold. And though they started on cable as live-call-in networks selling discounted products to viewers, some operations are now expanding into over-the-air television. In fact Dr. Earl Brian, FNN chairman, recently told the Electronic Media Marketing Association, "Our merchandise sales could prove to be the life saver for marginal new independents in some of our over-served television markets."

Ogilvy & Mather's October Quarterly Media Update describes HSN as "a 24-hour, low-overhead, high-volume

merchandise outlet, primarily for close-outs, liquidations and manufacturer's overruns. Viewers are shown a 'retail price' and a heavily discounted Home Shopping price and are enticed into ordering by warnings that supplies are limited and that the item will be on sale for only a short time. An on-screen countdown clock is often used to increase the excitement. The whole operation has something of a revival meeting flavor. The service is carried by over 325 cable systems, reaching over 7 million subscribers. The network estimates it receives 5,000 calls an hour."

On WNBC-TV's *Strictly Business*, Jack Cafferty reported that, in its fiscal year ended in August, "HSN turned a profit of \$17 million, up from \$16,000 in its first eight months of business. Analysts say HSN could earn more than \$80 million in the coming year. The company saw its stock price soar the day it went public—from \$18 a share to \$42."

At FNN, Brian asks, "How can we lose? What we're doing is marrying two of America's favorite pastimes, discount shopping and watching TV. And with a terrific distribution system already laid out for us, TV set ownership is almost universal, 60 per cent of Americans—that's 96 million people—use credit cards, and cable penetration is close to, if not already at 50 per cent and growing."

He adds that TelShop has "produced orders beyond our original projections, and it looks as if we'll be able to sell a wider variety of merchandise than we'd originally expected. We can sell insurance, or at least develop leads for insurance agents, sell financial services and sell travel packages as well as jewelry."

Ogilvy & Mather counts at least 16 operating or proposed home shopping services, and that was last month. Other companies entering this arena include Viacom Cable, joining C.O.M.B. T.V. Co. in Cable Value Network; QVC Network headed by former principals of Franklin Mint Corp.; Tempo Enterprises' Tempo Galleria—which will include a segment from a Horn & Hardart subsidiary; Mann Media's American Catalog Shopper's Network; Videologue Marketing Corp.'s Weekly Shopping Network; Fox Television; Lorimar-Telepictures and Crazy Eddie.

At Wunderman, Ricotta & Kline, Polly Langbort, senior vice president, media, sees the home shopping business as "definitely an area of growth potential for the leaders in this field who are well financed, well managed, and in it for the long haul. But for those who may be in it just for the quick buck, because it's new and stocks are jumping sky-high, I'm not so sure. With so many people crowding into it



## STAY TUNED IN! Television/Radio Age

THE MAGAZINE OF  
BROADCAST MANAGEMENT

26 ISSUES A YEAR

Check the term you prefer:

- Three years for \$100  
(Save \$173 off the cover price.)
- Two years for \$75  
(Save \$107 off the cover price.)
- One year for only \$50  
(Save \$41 off the cover price.)

Name \_\_\_\_\_ Title \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Check ONE box which best describes your business.

- 01 Nat'l, Reg'l, Local Radio, TV Sponsor/Advertiser
- 02 Advertising Agency
- 03 TV Station/TV Network
- 04 Time Rep
- 05 Radio Station/Radio Network
- 06 Production/Post Production Company
- 07 Government/Schools/Libraries/Trade Associations
- 08 Film Syndicator/Distributor/Program Supplier
- 10 Equipment Manufacturer
- 11 MSO Hdqts/Operation
- 12 Independent CATV Operation
- 13 Financial Institution/Investor/Consultant
- 09 Other (please specify)

### Television/Radio Age

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

all at once, there will probably be a shakeout shortly that separates the survivors from the also-rans."

### Formative period

IGC's Kavett sees home shopping as "just starting to scratch the surface. It's still in its formative period. But so far, viewers are buying, and it looks like it will fly. We're already working with the Cable Advertising Network [a subsidiary of TCI-Telecommunications, Inc. of Denver. CAN is headquartered in Malvern, Pa.]"

Kavett notes that there have been previous tries at home shopping that never panned out, like Warner Amex Cable's QUBE setup in Columbus, O. Metromedia also experimented with direct response TV for a period, but as Kavett observes, "Both were a little ahead of their time. But now the time is here."

At Rapp & Collins, Rapp believes that, whether via cable or over-the-air TV, home shopping "is a question mark. Maybe they can sell liquidation merchandise below retail. But to my knowledge, no one yet has successfully used a televised shopping show to sell fully-priced, top of the line, branded merchandise on a sustained basis."

Says Rapp, "I wish them well. If they can really sell quality at full price, it could open up a whole new dimension for us. On the other hand, I'll be disappointed if they never rise above remnant, cut-rate merchandise. Our whole direct response industry has worked for years to chase the schlock operators out of our business and replace them with catalog marketers on the order of Neiman Marcus, who attract upscale consumers interested only in the best of the best and who stand ready and willing to pay for it. If home shopping drags us back down to what we all worked so long to get rid of, it could sully the name of direct marketing and tend to debase everything we've built."

### High tech

BBDO's Anderson points out that there are two aspects of the business: "The easy part is to pull response from a lot of consumers. But on the back end, the client wants to be sure he gets paid for delivery. That means the industry had to develop a way to separate the wheat from the chaff: the qualified customers who pay their bills from the dead beats who duck them."

But it doesn't stop there. Among the qualified customers, Anderson says, their "chain value" to the client is tracked: "Which ones are amenable to repeat purchase, to renewing the original subscription the client's advertis-

ing generated last year? Which inquirers take the phone operators up on their offer to save them money if they order two or more of the item instead of only the one they originally intended to buy?"

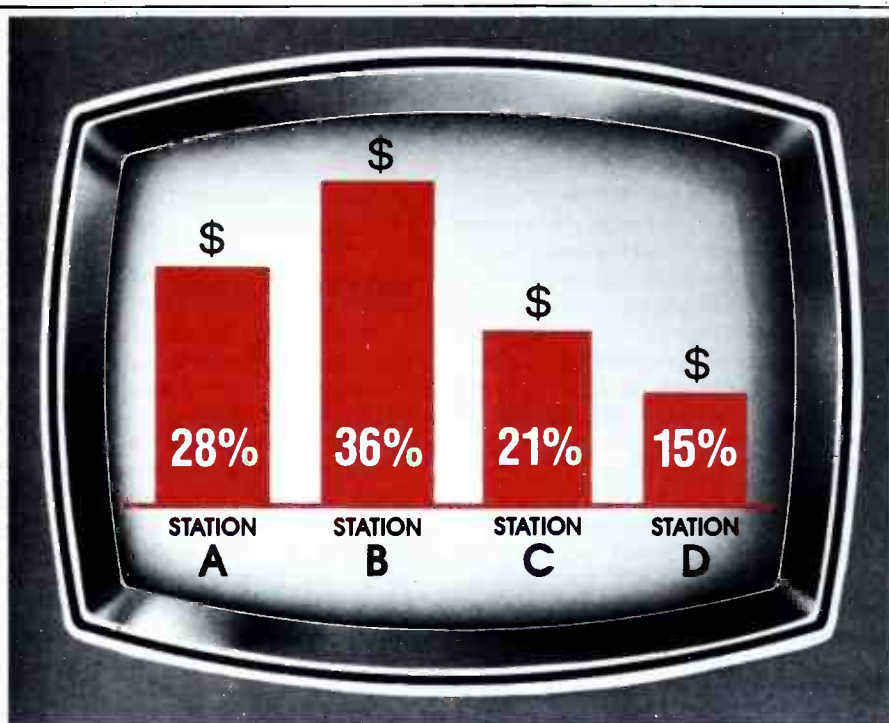
### Barrier on networks

Anderson also explains that the reason direct marketers have not been able to use network television in the past is that, "Until now, there's never been an answering service that could handle the hundreds of thousands of calls that flood in almost immediately

following the commercial's airing without overloading the circuits and switches. Until now. Now AT&T has developed Enhanced Call Routing."

That means a direct marketer can arrange with AT&T to rotate each call's destination. The first call can be automatically directed to Answering Service A, the second to Answering Service B, etc., distributing the avalanche of calls to multiple switches to forestall jamming up the same small group of switches available to any one answering or inbound telephone service.

This, Anderson points out, means



## DON'T SETTLE FOR JUST YOUR SHARE.

Move up on the graph with **GVC's Spot Information Series**, a distinctive new product geared to generate new advertising dollars, and more of them.

**GVC's Spot Information Series** give a national look to local commercials. You get market exclusivity at amazingly low cost.

Don't settle for just your share of the budget. Lock up more with **GVC's Spot Information Series**.

PRODUCED BY:

**GVC**  
PRODUCTIONS

DISTRIBUTED BY:

SPR NEWS SOURCE, INC. JACK HANSEN • (612) 474-1064  
JOHN LEHMAN • (203) 637-4226

## **“Where people used to talk about running a PI schedule, more prospects today are talking real dollars to back up their promotional dollars in coupons and mail.”**



Erica Farber  
*Executive vice president  
Interep*

that “for the first time it will be possible to field really tremendous numbers of simultaneous calls without clogging any one phone system. It also means we’ll be able to test market a new product, or a new DR approach or proposition in a few spot markets, then project that response to a nationwide DR campaign on a network so the client will be sure to have enough merchandise on hand to fulfill a predictable volume of orders.”

### **The 700 number**

Another relatively new development is the 700 number. The 800 number is toll free to the inquirer, billed to the client, with an operator on the other end ready to take the inquirer’s order or request for further information. The 900 number, used for poll taking, is billed to the caller at a fixed rate. The 700 number, explains Anderson, is “a combination of the 800 and 900: The 700 number call is billed to the caller at a fixed rate, no matter where he calls from. The two advantages for the client are that the caller automatically qualifies himself as someone who has enough interest in the client’s proposition to be willing to pay \$2 to make the call, and, second, if the client wants to, he can mark up his charge to cover the cost of his catalog and mailing and have the phone company automatically collect from the caller for him.”

### **Phone company contracts**

Anderson explains that inbound telephone systems generally have contracts for a given number of toll-free lines from the phone company, plus computer systems to drive DNIS. And they supply the operators to answer the broadcast-generated inquiries. These operators, he adds, “Answer promptly and pleasantly, and are cued by sophis-

ticated scripts that pop up, one line at a time, on a CRT in front of the operator as the conversation with the inquiring prospect proceeds.”

### **Handling responses**

These scripts are set up so the operator can offer prospects, for example, an opportunity to save money by ordering two or more of the items instead of only the one they originally called to order. As the conversation continues, the operator qualifies the inquirer as a prospect for other items the client makes, or for other clients of the agency, with questions like, “Do you own your home? Do you have children living at home? May we have your home telephone number?”

The last question, explains Anderson, is because “Experience tells us that people unwilling to give us their phone number are often the same people who don’t pay their bills. So the trained operator, with the right software, designed for direct marketing,

not only takes the order but also tries to sell more than one of the product and qualifies the prospect for other items, all in the same conversation.”

Inbound call services include The Nice Corp. of Ogden Utah and Watts, Sitel and TCA—TeleMarketing Corp. of America, all located in Omaha because that’s where the Strategic Air Command is. The phone company built SAC a huge multi-line phone service to forestall the possibility of line blockage in a national emergency. But until then all these unused lines are available for direct marketing.

### **Customized program**

Pier Merone, an account executive for TCA, calls telemarketing “the most powerful sales tool in America.” She promises to approach direct marketing clients “as a consultant, to help define their needs, then create a customized program that meets those needs.”

When an inquirer calls the toll-free number, TCA’s computer identifies the number dialed and automatically distributes it to one of the bank of operators trained to handle the specific type of call. The appropriate script is put into play after the operator determines the product, offer or service being requested and enters the appropriate identifier code for that program into the computer system.

And at IGC, Kavett believes, “There are enough products and services for everyone—television, radio, and cable in all its forms, including the home shopping formats. We think they all complement each other in getting the public used to the idea of feeling comfortable giving information like their credit card numbers over the phone, and confident that the product they’re ordering will live up to the expectation built up by the commercial.” □

## **“How can we lose? What we’re doing is marrying two of America’s favorite pastimes, discount shopping and watching TV. And with a terrific distribution system already laid out for us.”**



Dr. Earl Brian  
*Chairman  
Financial News Network*



tember occupant. *Quincy* took over for the ill-fated *America*, which started in the fall, 1985. At KPIX(TV) San Francisco, *People's Court* and *Superior Court* have been racking up 7s and high 6s, respectively, in their 5-6 p.m. airing.

*The Judge*, the other new first-run courtroom strip introduced this season, along with *Superior Court*, runs from 4 to 5 p.m. with *Superior Court* at KHJ-TV Los Angeles, replacing *Perfect Match* and *Divorce Court*, says Walt Baker, program director. *Divorce Court* wound up going to another station. He says that both shows are working well as a block. He adds that *Judge* consistently wins the time period over KCBS-TV's and KNBC's news programs.

Separately, the new courtroom strips are keeping a stable performance pace, although the established court shows are faring better than the new ones, says Seltel's Bjork. However, she adds, the less-new shows are being used in key time periods, which may account for some of the lag between both the new and old court shows.

At this point, only one new courtroom strip is being introduced, The Program Source's *Parole Board*, which is being made available for a January start, either for early or late fringe.

### Checkerboarding strategy

Meanwhile, as first-run checkerboarding is slowly picking up steam for access usage as evidenced most recently by the NBC-Owned Stations planned move in that direction, at least two stations, KVVU-TV Las Vegas, and WBOY-TV Clarksburg-Weston, are going the checkerboard route in early fringe. KVVU-TV, Meredith Broadcasting indie, began using the form last season and bullishly is continuing its use this season, while adding checkerboarding in access as well.

Rusty Durante, general manager and program director, says that last year's first-run checkerboard experiment, which took up the 5:30 p.m. slot, has been moved an hour earlier this season. The shift was made primarily for two reasons, says Durante, to make room for the purchase of *Fall Guy* and because the station didn't want to give up all the barter inventory that would be required during 5:30 and 8, the station's biggest revenue earner period.

This season's 4:30 p.m. lineup consists of, in chronological order, *It's a Living* on Mondays, *Silver Spoons*, *What's Happening Now?*, *The New Gidget* and *Small Wonder*. New for this season are *Gidget* and *Spoons*, says Durante, plus fresh episodes of the

other first-run shows. The fact that KVVU-TV is returning with checkerboarding in early fringe, plus the addition of the form in access, speaks well for the concept, notes Durante. "Last year the only problems we had were that it was relatively new to the market. Also, we had three shows which performed very well, *Living*, *Small Wonder* and *The Ted Knight Show*. *What's Happening Now* and *Check It Out*, which replaced the off-network *Bosom Buddies* in April, had a slow start, but the July, 1985, book showed an improvement of both series. *Diff'rent Strokes* remains as lead-in to the checkerboard series, as it was last year.

*Facts of Life* is the new 5 p.m. lead-out occupant at KVVU-TV. Sitcoms in the 4-5 time period are especially appealing to young demos. *It's a Living* skews a little older, points out Durante, and could also play in the access checkerboard lineup. In choosing the early-fringe series last year, the station had very few sitcom replacements to plug in weak areas. But this season, if any of the series in either checkerboard gets weak ratings, the station has enough bench strength, vis-a-vis remaining episodes of the *Knight Show* and *Check it Out*, to pull out the troubled series, says Durante. In addition, he continues, starting in January, the station can use the recently purchased *Charles in Charge* as a new half-hour replacement. At WBOY-TV, an NBC affiliate, Stan Siegal, general manager, says that the station is checkerboarding at 4 p.m., as the network concludes its soap block with *Santa Barbara*. *It's a Living* takes up the Monday slot; followed by *Small Wonder* on Tuesdays;

## First-run checkerboarding is slowly picking up steam.

*One Big Family*, *What's Happening Now?* and *Mama's Family*. *Happy Days* is the 4:30 program.

*Days* had been on the shelf for about a year, with one more year to play, says Siegal, but was put on because he thought the sitcom show would be compatible with the checkerboard concept. Also, "in a small market like this you don't very often eat product, unless it's disastrous. *Happy Days* has always done well here, even in access when we first began airing the show."

The checkerboard shows and *Days* replaced *Dynasty* this season, which

did very badly this past season, says Siegal. Initially, for this season, the station intended to build a two-hour sitcom block in the afternoon, including using *Three's Company*, but abandoned the idea because the competition, CBS affiliate WDTV(TV), runs kid shows in the 5 p.m. period. WBOY-TV's sitcoms are used as counterprogramming and to attract an older audience than WDTV's.

How well the checkerboard programs and other changes made by the station are doing in early fringe is too early to call, notes Siegal, because the performance numbers for the markets won't be out until mid-December, when the November books are published. Siegal says the checkerboard concept was triggered because such shows as *Mama's Family* became available and because "our numbers were poor last year at 4 o'clock, so we felt we couldn't get hurt too badly. Also, with the NBC stations considering checkerboarding and others going into it, we said why not plow a little ground into here, and if we can do it right, we will do very well."

While numbers are not available on the checkerboard sitcoms, Siegal says local ad sales have been good, "which is how you get a feel of the community acceptance." Siegal says the station plans to move the shows, if they work, to a later period in early fringe, although not necessarily in access.

Siegal recalls that the station decided to go into checkerboarding when it was a buyer's market. "The syndicators had hit most of the big markets and were looking to add stations, so we got good contractual arrangements, including prices."

### Rep skepticism

Some of the reps feel that it's highly unlikely that checkerboarding in early fringe will gain wide acceptance. At Petry, John Dorkin, associate director of programming, says most stations are wary of checkerboarding as a concept, much less as a form to be used in early fringe. "I haven't heard of any of our stations having an inclination of going checkerboard. What scares them most about the concept is promotion. Checkerboarding may not be a problem for a good station or for the form to be used in access. Access is close to primetime, and it may be worth the additional promotion dollars in that case because the revenue is there. But earlier is a different story entirely when it comes to revenues."

Another negative, says a rep who didn't want to be quoted, is that the programs in early-fringe checkerboarding may not get the same kind of con-

sistent following and audience loyalty as network shows. "I doubt that the audience during that daypart will return to the program week after week or even remember what show is on what day," says the skeptical rep.

However, Siegal at WBOY-TV is, obviously, of the opposite opinion. "People remember that *Cosby* is on Thursday and that *Highway to Heaven* is on Wednesday, so this is just an extension of network programming."

Siegal admits that the station has been counseled on the difficulties of promoting the shows in an early-fringe checkerboard slot, and that advertisers will tend to "gang up" on only those shows which are doing well. It's speculated that in checkerboarding one or two of the shows will not perform as well as the others, he notes, "but we will face that if and when we come to it."

Siegal believes that *Mama's Family* has the edge in succeeding over the other weekly series, although he looks for relatively even ratings across the board for all the shows in the time slot. He feels that *Mama's Family* will perform better than the other sitcoms because it's "very folksy," a type which should appeal in the market, and because of its performance record on NBC.

#### Hour ratings performance

Meanwhile, what was supposed to be a shootout for audiences among the off-network heavies new into syndication this season, *Magnum P.I.*, *Fall Guy* and *Knight Rider*, has failed to materialize at this venture, according to the reps interviewed. *Magnum* appears to be winning the fight with something left over, but the three are being categorized as generally disappointing in terms of numbers in the metered markets. One rep goes so far as to say that the disappointing ratings portend questionable success for next season's hours.

Next season could very well represent a hard and fierce early-fringe war among indies as far as off-network

hours are concerned, not only because they may not get audience support as evidenced by this season's early track record, but also because of the large number of these hour programs being made available to stations. With at least 14 off-network hours set to run for the 1987-88 season, there's little doubt that many will fail just on sheer competition in numbers, the reps speculate.

Some stations, obviously seeing the writing on the wall, may hold off running their hour purchases, but that depends on their need and the competition in the market, says one rep. Also, a few of the hours have a limited number of episodes, so they may be used for only a portion of the season, or as weekly fare on the weekends he says. The 14 hour reruns available for next fall include three by MCA TV, *The A Team*, *Airwolf* and *Simon & Simon*; three from Victory/MTM, *St. Elsewhere*, *Hill Street Blues* and *Remington Steele*; four from Columbia Pictures Television, *Ripley's Believe It or Not*, *Riptide*, *Crazy Like a Fox* and *T.J. Hooker*; two from Colex, *Hardcastle and McCormick* and *Father Murphy*; Warner Bros.' *V*; and 20th Century Fox's *Paper Chase*. Shows with a limited number of episodes are *V*, a 10-hour miniseries; *Father Murphy*, 35 episodes; and *Paper Chase*, which has 58 episodes.

The total number of hour programs offered for 1987-88 by syndicators is even more overwhelming when comparing it with the number of off-network sitcoms strips, two, *Cheers* and *Family Ties*, both from Paramount Television, to be aired beginning next season.

As for the off-network hour strips being triggered this season, Dorkin at Petry says that "the sizzle is out" on *Fall Guy*, and in one instance a major market buyer has decided to delay running the rerun because its performance initially is weak on other stations. "They're sort of stuck with it now, apparently," says Dorkin. Other stations are also holding back in running the

show this fall because they feel it won't do as well as what they are running at present, adds Dorkin.

But HRP's McCarthy says that although *Fall Guy* is performing poorly in early fringe, based on metered reports, the series may not be getting a fair appraisal because it's only on three of the 13 metered markets and is airing on stations which are not the top ones in their respective markets. These are KHJ-TV Los Angeles, WGBO-TV Chicago and KICU-TV San Francisco. Bjork at Seltel points out that KOFY-TV, another San Francisco indie, also airs *Fall Guy*, but runs it an hour earlier, in the 5-6 p.m. slot. KICU-TV and the other two indies run *Fall Guy* at 6 p.m.

In San Francisco, perhaps because of its run on two stations, *Fall Guy* runs a distant last in ratings on KICU-TV in the time period, while faring only a little better on KOFY-TV.

Durante at KVVU-TV says that *Fall Guy*, which runs 5:30-6:30, after *Facts of Life*, is not experiencing the rough going on his station that it appears to be having on some other stations. At KVVU-TV, Durante continues, *Fall Guy* is up against news. Durante supports running an action/adventure show after a sitcom such as *Facts of Life*. "This is not unusual. The networks do it all the time in primetime." But, he adds, program type is not as relevant as "people type," that is, "getting the right type of people to watch the program against what the competition is offering."

The station has made other early fringe changes as well, moving *M\*A\*S\*H*, the previous 6 p.m. show, to 6:30, in a back-to-back run pre-access. *Alice* and *Benson*, last season's 6:30 and 7 p.m. occupants, have been shelved. *M\*A\*S\*H* was in the access last season, notes Durante.

Regarding *Fall Guy* on KHJ-TV, Walt Baker, program director, admits that the series is not living up to expectations at the station, but he's far from ready to throw in the towel on the strip. He believes that it needs at least another

*At this point, only one new courtroom strip is being introduced—  
"Parole Board."*

#### TPS' "Parole Board"



# In the Picture

## James Crimmins



*Researcher discusses focus groups and alternatives to focus groups and the marketing decision systems he helped develop for the agency. And he believes that there are times when it can pay to stop and "think slowly."*

## New research chief for DDB Needham/Chicago sees data as 'raw material'

"We may be the research department," says Jim Crimmins, now senior vice president, research director at DDB Needham Worldwide/Chicago, "but our product is ideas too—not data." In Crimmins' view, the information turned up or analyzed by research "is only the means to the end. That end is an idea. If someone suggests a research project that isn't likely to lead to a usable idea, our advice is to drop it. Our business is to develop information that comes with legs, so it can go someplace and lead us to the idea we're after. Data is only our raw material."

Crimmins observes, "As useful as focus groups can be, they aren't always the best way to answer every question our creative people come up with." The fact is, he adds, "Focus groups are relatively inexpensive, so it's tempting to set one up without stopping to 'think slowly' and ask ourselves if there's a better way to find out what we need to know."

Maybe, he says, "We should be following consumers through a store and watch what they do in the snack food section, or in the soft drink aisle. Or maybe we should visit people at home and see what they have on hand in the pantry or in their refrigerator."

Crimmins concedes, "I can't take credit for recommending the advantages of sometimes stopping to 'think slowly.'" He says he borrowed this idea from Edward de Bono, "who writes books about thinking and creativity. But I am starting to apply his ideas to more areas, so I often advise people not to jump on the first thing that occurs to them just because it's obvious and easily at hand."

## Goals remain same

Crimmins says that the two basic goals of the agency's research operation "remain the same as they were under Pat" (Cafferata, whom Crimmins succeeded as research boss when she went to Young & Rubicam as president of that agency's Chicago office). He says the only thing he might try to change is

"to develop more explicit ways to reach these two goals."

They are, one, "To make ourselves indispensable in the creative development process, with our emphasis always placed on research that leads to the creative idea rather than on research that checks up on the execution after the work is done, and, two, to become leaders in developing, implementing and updating advertising strategy."

Ad strategy, explains Crimmins, includes its purpose: "Do we want to persuade people to try our product? Or to use it up faster? Or to switch from someone else's brand to ours? It includes deciding on the most competitive benefit we can communicate to our prospects, and what is the most persuasive support we can put behind this benefit? And it includes the personality of the brand that we're trying to communicate."

He explains, for instance that, "The personality we built for Busch beer is rugged, independent, honest and straightforward, with the implication that Busch can attach that kind of badge to those who drink it."

In many cases, he points out, "When a product is actually superior, it may not be easy for the average consumer to detect and appreciate this difference. But if we can give a product the right personality, that personality can make using the product an experience the average user *can* appreciate. He thinks: 'If I drink Busch, that makes *me* someone who is rugged, independent and straightforward, just like the product I use. This is what I am and believe about myself.'"

## Decision systems

Before his recent promotion, Crimmins was vice president, associate research director, and helped develop the agency's marketing decision systems, of which he became the first director. The operation involves a set of advanced computer models for planning and analysis. It was developed, notes Crimmins, because "There was a feeling that besides relying on us for great advertising, clients also rely on us for actionable marketing advice. So we built our system to provide sound bases for our recommendations in areas like pricing, distribution, media weight and promotion."

Noting that promotion is a "growing part of our business," he adds that it "is not some strange foreign language here, and neither is direct response."

In a way, he says, "We sometimes envy the ability of our direct response group to pinpoint almost immediately the exact effect of every move they make. This ability enables them to learn faster and constantly improve their batting average."

On the other hand, he notes, "We don't use the kind of results they produce as research yardsticks to measure the impact of the advertising that pulls this response. Sure, you can count the number of inquiries that come in following a commercial. And you can count the number of those that are converted into actual sales. But those aren't measures of the commercial's ability to build a product's image or personality over time."

er month or so to determine its fate, mostly because the show was against uncharacteristic competition such as the baseball playoffs.

*Magnum P.I.*, on the other hand, is doing reasonably well in early fringe, and is running on stronger stations than *Fall Guy*, says HRP's McCarthy. At Seltel, Bjork notes that 10 of the 11 stations in the metered markets are playing *Magnum P.I.* with average ratings 5.6 in the latest week, and improving its lead-in in seven of the instances (WTVJ Miami also runs *Magnum* at 11:30 p.m.). She points out that, in head-to-head battles with *Fall Guy*, *Magnum* takes the contest handily.

*Magnum* and *Fall Guy* confront each other in at least two cases, among the metered markets, says Bjork. She notes that in San Francisco, *Magnum*, on KTVU, which overall has a better sign-

on, sign-off performance than the *Fall Guy* station, KICU-TV, wins the time period by a significant margin. In Los Angeles, KTLA's *Magnum* romps over KHLI-TV's *Fall Guy* by a two-to-one average rating margin, she points out.

Whether both shows or either hour program is money well spent is too early to call, says HRP's McCarthy. But Petry's Dorkin says that is a disappointment for stations in terms of payout. "Also, I think it will have a big impact on syndicators being able to sell hours in the future, regardless of the numbers these shows get on the networks.

The verdict is still out on *Knight Rider*, the other new off-network hour entry this fall because it, like *Fall Guy*, is only running in three of the 13 metered markets: WFTY-TV, Washington, WDZI-TV, and WPHL-TV Philadelphia,

where it is running in half-hour strip form. In the latter case, the station is the only outlet in the metered markets playing the shows as a half-hour. Its ratings at the Philadelphia indie, which runs it from 5:30-6 p.m., have been averaging a 2.7, with *Diff'rent Strokes* as lead-in.

On WZDL-TV from 6-7 p.m., as noted previously, *Rider* has been getting 4s and 5s, says Stopnick. He says it's still too early to see if the show is paying off in terms of the station's investment. "We're still waiting to see the demographics, although we are pleased about the program's household performance up to this point." The ratings results are bearing out the station's decision to run the show as counter-programming to the competition's sitcoms on indies and the news on affiliates, Stopnick says. □

# the marketplace

## Help Wanted

### Baker Scott & Co.



#### THE PROFESSIONAL CABLE PLACEMENT PEOPLE

Positions available with MSO's, Networks, Regional & Independent Operators, Coast to Coast.

All Levels of Management  
FEE PAID

Call or write in CONFIDENCE  
DAVID ALLEN & JUDY BOUER  
Principals

WE KNOW CABLE

1259 Route 46 — Parsippany, NJ 07054  
201/263-3355

## Help Wanted

### WE PLACE ENGINEERS

ALL CATEGORIES FOR TV & VIDEO  
(EXCLUDING OPERATORS)

America's Leading Source for a Decade  
(TV STATIONS, PRODUCTION FACILITIES, CORP. TV, MFG., CATV)  
For information phone or write Alan Kornish



### key systems

479 Northampton Street  
Kingston, PA 18704

Employer Paid Fees  
(717) 283-1041

## Help Wanted

### SALES PERSONNEL

Well established Mid-west NBC affiliate station, market 130+, seeking to expand local sales effort, wanting local sales manager and local sales representative. For local sales manager—want successful and experienced background in small to medium sized market sales, looking for first management position, "salary plus override". For local sales representative—want aggressive self-starter, experience preferred, "salary plus commission". Good fringe benefits, equal opportunity and affirmative action employer, send resume to Don Ruggles, University of Missouri-Columbia, Personnel Services, 130 Heinkel Building, Columbia, MO 65211.

## Programming

### ADD VERVE ZEST, & REVENUES to your WEATHERCASTS

To personalize your weather programming with a unique service, please write to: Dr. Stephen Rosen, Box WS1, TV/Radio Age, Suite 502, 1270 Ave. of Americas, New York, NY 10020.

### WEATHERPERSON/REPORTER

Major Market News Radio Station is looking for a person with great communication skills to report weather, science and medical news. Meteorologist preferred. Strong personality and communication skills required. EOE. Send tape to: Box 1027, TV/Radio Age, 1270 Ave. of Americas, NYC 10020.

## CLASSIFIED ACTION

Get action quick in TELEVISION/RADIO AGE Marketplace/Classified. For details call Marguerite Blaise at 212-757-8400, or send your ad copy to TV/RADIO AGE, 1270 Avenue of the Americas, New York, NY 10020.

# the marketplace

## For Sale

### K-LEI, HAWAII FOR SALE POWERHOUSE IN PARADISE!!!

\$750,000 or best offer. 10,000 watts Full-time at 1130 on AM dial. Just 9 miles from Honolulu in a booming market of its own 200,000 pop. All that's needed is a Sales oriented resident owner/Mgr. Financially qualified only. 4120 Marina Drive, Santa Barbara, CA 93110.

## Help Wanted

### GENERAL SALES MANAGER

General Sales Manager position available at America's #1 INDIE, KMPH-TV. Candidates must have extensive broadcast background covering preferably local, national and/or regional sales management. Applicants should have a college degree and possess 5 years or more selling experience. Growth potential is very lucrative. Salary, bonus and employee benefits package negotiable. Send resume to: Personnel Department KMPH-TV, 5111 E. McKinley Ave., Fresno, CA 93727. No phone calls please. An E.O.E.-M/F/H.

## Help Wanted

### NORTHEAST REGIONAL SALES MANAGER

Experienced, self-motivated salesperson wanted for aggressive television production/syndication company. Established station contacts in Northeast territory a must. Please send resume, salary history, requirements, and references to Box 1110, Television/Radio Age, 1270 Ave. of the Americas, NYC 10020. All replies held in confidence.

## Help Wanted

### Financial Communications Writers

Some experience and knowledge of European and US financial markets; writing releases, brochure copy and features for business media. Need both juniors (start range: \$16-18,000) and one professional (\$25-35,000). Send resumes to: Simone Bloch, McDermott Kilsby & Co., 65 Bleecker St., New York, NY 10012.

### PRESIDENT PRODUCTION COMPANY

A mature, profitable television production company seeks individual qualified to provide business and creative management. New York based MBA preferred; salary open, stock options available. MF/EEO. Please respond to: P.O. Box 96, New York, New York 10185.

### The Marketplace Rates

Situations Wanted: \$30.00 per column inch. All other classifications: \$42.00 per column inch. Frequency rates apply. Minimum space one inch. Maximum space four inches. Add \$1.50 handling charge for box numbers. Copy must be submitted in writing and is due two weeks preceding date of issue. Payable in advance, check or money order only.

All ads accepted at discretion of publisher. Address:

**The Marketplace**  
**TELEVISION/RADIO AGE**  
1270 Ave. of the Americas  
New York, N.Y. 10020

## Help Wanted

### President (Broadcast)

Well-funded startup opportunity  
— Metropolitan Detroit

**O**ur client, a communications company, has committed itself to a new concept in broadcasting.

Many of the elements are already in place...but now they need that very special individual to help convert the concept to a reality. The principal challenges will be to 1) develop an organization and staff, 2) promote the concept to broadcasters and advertisers, and 3) manage the new enterprise to achieve target revenues and profitability. As President you will be supported by the resources of the parent organization and a sophisticated management information system. Reporting to you will be Vice Presidents in sales and business affairs who will manage day-to-day operations.

To qualify you must possess detailed knowledge of radio station operations, extensive experience selling broadcast advertising, well developed human relations skills, and a track record of progressive achievement. Knowledge of the metro Detroit radio market a strong plus.

This position carries with it very attractive compensation (high 5 to low 6 figures), plus incentive profit-sharing and executive benefits. Qualified candidates are encouraged to render a prompt reply, which will be handled in strictest confidence. Send resume to:

## Forrest & Dwyer

MANAGEMENT SERVICES

Position #15024  
P.O. Box 81739 • Cleveland, OH 44181  
Principals Only • Fee Paid

## NEED HELP ?

If you are looking for executive personnel, TELEVISION/RADIO AGE is the cost-effective way to reach the most and best qualified prospects. Like you, they are readers of these classified columns. Call M. Blaise at 212-757-8400.

## Local sales (from page 49)

al manager of the adult contemporary station, says the co-op manager was actually hired in March of this year. "I've heard a lot of general managers and sales managers say, 'I tried it and it didn't work,'" he says. "The strength lies in the quality of the sales professional put in charge. A lot of stations put an account executive or even a sales assistant into that position.

"We have to think like a retailer and like a manufacturer or vendor," he continues. "We hired a consultant to help us set up the program, and we're giving it a one-year try. And we have tried to equip the department as well as possible."

Keating cautions, "You don't turn a lot of business after 90 days, but we're now booking business for next year; it looks like it's going to be a success." The co-op specialist at WLTT was previously in a comparable position at a station in another market.

At NBC Radio, Bob Mouny, executive vice president, says some station sales departments are being restructured to allow "more supervision and creative attention to developing business. We're more and more dependent on retail business to offset the erosion of package goods."

## Mixed forecasts

The overall state of local business varies greatly from market-to-market, with some stations looking for double-digit growth in both 1986 and '87, while others see both years as flat.

The same disparity exists when station and group sales executives are asked to single out hot categories.

However, Nancy Widman, vice president, CBS Owned AM Stations, believes there is a real opportunity for sales growth in the financial area for her stations. Because all of the stations for which she is responsible have news and/or information formats, she says there will be more programming devoted to business, dealing with such subjects as "tax planning, how to restructure your debt, mergers and acquisitions." And those shows, she adds, become areas for sponsorship by local banks and local businesses."

Regardless of the product or service classification, though, the key to local radio growth, broadcasters agree, is, greater responsiveness to clients' needs and problems. "Our sales force," says Bill Clark, president of Shamrock Broadcasting, "has gone out to persuade people that radio can move product. We're really more interested in what problems the clients have, what they're trying to accomplish." □

## Web docs (from page 60)

really talking to them... NBC's *White Paper*, that's kind of a presumptuous title isn't it?"

Independent producer Jon Alpert, who's won seven national Emmys for his special reports, agrees with the need to experiment with different formats.

"There are many interesting ways to produce a documentary," says Alpert. "But the nets are stuck on the same old formulas and methods they've used for 20 years." Alpert who's done much of his free-lance work for NBC, says he's produced "a very exciting" documentary on crime that took two years to shoot. But it deviates from the standard approach, and Alpert now says he has "no place to show it."

Alpert admits to being bitter about trying to get non-standard documentaries on the air. "The networks kept trotting out all these boring documentaries until they lost their audience. What are they proving? They're proving that the audience is smart enough not to watch."

Still another reason for documentaries' low ratings has to do with scheduling. Documentaries are frequently scheduled opposite blockbuster movies, heavily promoted miniseries, or hit entertainment shows—placement that is cause for concern by potential sponsors. "We want to sponsor a decent show that's going to be scheduled at a decent time," says Xerox's Tom Abbott. "We don't want to sponsor a documentary that's going to be on opposite something like the World Series or *The Cosby Show*."

## Promotion effort

On-air promotions, it is suggested, should hype the documentary during the evening news, primetime entertainment shows, sports programs, and other shows, to reach a larger, more diverse segment of the audience.

Generally, documentaries air sporadically in no set time slots. They often disappear from the networks for months, working against building up an audience. "It would be nice if viewers didn't have to hunt for them," says Richter. Adds Alpert, "If there were a regular time slot for documentaries, people would watch."

The documentary series, *See It Now* and *CBS Reports*, used to be slated in regular time slots, and many in the industry attribute the initial success of *60 Minutes* to this anchored scheduling.

The basic premise of those interviewed is that television has an obligation and a responsibility to inform in the best and most complete possible way, should, it is felt, be sufficient to

jar the network news divisions into producing more and better documentaries.

But even if the networks fail to take on their charge of social responsibility or to follow the suggestions of peers and industry observers given here, they may at least want to consider one last suggestion by a network news executive. That is that the commercial networks subsidize a documentary programming unit at PBS. The documentaries, perhaps undertaking the kind of experimentation in format suggested earlier, would be sponsored by ABC, CBS, and NBC in the same way that other corporations now sponsor PBS programming.

Finally, while there is no disagreement that it's possible to make documentaries more profitable, the dollars and cents reality is that documentaries may never pull in the huge profits that primetime entertainment shows do.

As Moyers notes, "The networks know that broadcast journalism is trapped between two masters. One is the master that says 'reach the masses', and the other is the sense of civic responsibility that says 'inform the citizens.'" □

**About the authors:** *Sherrie Mazingo* is an assistant professor at the University of Southern California School of Journalism in Los Angeles. She has worked as a field producer for NBC News in Atlanta; a writer/producer for WNBC-TV New York; and a reporter for the "Minneapolis Star".

*Dan Kalmanson* is a former Miami television reporter currently working toward a master's degree at USC.



**Selection of "You Can't Take It With You" as part of the NBC Owned Television Stations check-board for fall '87 was celebrated at a recent press reception in Los Angeles. Show is produced by Harps Productions in association with Procter & Gamble Productions and will be distributed by LBS Communications. From l.: NBC's Wes Harris, series star Harry Morgan, LBS' Roger Lefkon and P&G's Jack Wishard.**

# Inside the FCC

## James H. Quello



*Commissioner, Federal Communications Commission, in a recent address before the Alaska Broadcasters Association.*

## Lone voice of dissent on 'must carry' relaxation, 'fast buck' broadcast entry

As you may have concluded from the uproar in Congress and the trade press, the most controversial broadcast issue for the year was and is "must-carry." I'd like to personally clarify my position, as I was the lone dissenter in the FCC's decision not to appeal the *Quincy* decision that found our must-carry rules unconstitutional.

I continue to believe that our must-carry rules were constitutional as written. The courts had always sustained our rules in the past, and I believe the *Quincy* court had a contrary view, perhaps, in part, because the commission became negligent over the years in continuing to articulate the compelling government interest that still exists even in the 1980s. More importantly, I don't think we sufficiently emphasized the most compelling argument of government interest for the limited must-carry we proposed—the substantial government interest enunciated in Section 307(b) of the Communications Act.

First, I want to address the preposterous charges, made in the press and repeated occasionally within the halls of the commission, that there was a political "taint" to the must-carry proceedings.

The press quotes were from the very subjective self-serving opinions of expert attorneys well paid for representing cable clients who stated the FCC had permitted "political pressures to infest this vital process."

## Congressional interest

I believe members of Congress have the right and even the obligation to express their views publicly on important rulemaking subjects affecting the public interest in vital communications. This right or obligation particularly applies to regulatory agencies that are considered arms of Congress

I submit that this unprecedented Congressional

support for some kind of reasonable must-carry had to be generated by the belief that justice and reason must be made to prevail in the communications marketplace. It was the very first time that I can recall in my 12½ years on the commission that I saw a letter requesting commission action signed by every member, Republican and Democrat, of the House Communications Subcommittee. This Congressional outcry of itself is intrinsic evidence of the strong governmental interest in must-carry.

We even received very helpful and thought-provoking must-carry proposals from Senator John Danforth, the chairman of the powerful Senate Commerce Committee; NTIA director Al Sikes and House Communications Subcommittee chief counsel Tom Rogers.

The proposal the commission adopted seems to represent a sincere attempt to adopt a workable, reasonable, compromise position. The compromise was an improvement over the previous industry compromise in that it provided some special relief for public broadcasting.

It also took into consideration the plight of new UHF stations by eliminating the minimum viewership requirements for the first year. Consequently, I agreed with the result, under the premise that something is better than nothing.

I previously stated that I believe the commission's must-carry rules, struck down by the *Quincy* court, were defensible if the commission had the will to defend them. I dissented from the majority's decision to accept the *Quincy* ruling without appeal and protest. I agree with Congressman Al Swift, a knowledgeable Communications Committee leader, who charged the FCC took a dive on "must-carry."

The court practically invited an appeal, stating it would be willing to consider a recrafting of the rules. I continue to believe that comprehensive must-carry rules are necessary to protect our system of free over-the-air television broadcasting and the government's legitimate interest, pursuant to Sections 1 and 307(b) of the Communications Act, in fostering a system accountable for serving the public interest.

Cable, once installed, is a geographic bottleneck with little or no program accountability to any public or government authority, unlike broadcasting, which is required to maintain a programming/issues list as evidence of its obligation to serve the needs and interests of its local community.

## A/B switch proposal

I opposed the initial A/B switch proposal because I believed it generally overlooked the norms of human behavior and common sense. It was not credible that most cable subscribers would maintain antenna systems solely to receive the less popular television stations their cable systems choose not to carry. Also, unless antenna systems are maintained in good working condition and not prohibited, as many are, by local regulation, the presence of an A/B is of no avail.

I don't have much enthusiasm for the current A/B switch proposal, but it may be well worth trying. It has the potential of providing future empirical data

on the marketplace feasibility of the A/B switch. I hope the A/B switch will provide the answer to the must-carry dilemma—but in my opinion, it is a long shot. In the meantime, we have a reasonable must-carry proposal in place—subject to reconsideration and possible further court appeal.

Public broadcasting, although specially acknowledged in the commission's plan, is certainly losing much of the coverage one might expect for a service chartered by Congress, which continued its significant funding. The diversity of views contemplated by Congress and supported through the years by this commission can only be diminished under our well-meaning plan, which relegates to one video transmission pipeline a gatekeeping power over all video services that are licensed to serve the public interest in the area.

While some may view elimination of must-carry requirements as a triumph of the marketplace, I view it as an unbalanced skewing of the marketplace to favor one participant over another. And, public broadcasting—created specifically to stand outside of the marketplace and offer alternative educational and cultural television fare—stands to lose carriage of many of its stations.

I regret that we have not adopted broader must-carry rules because the experimental course we have chosen is still inadequate to redress the critical marketplace imbalances fostered by the *Quincy* decision. Nevertheless, our action on August 7, 1986 provides a much needed transition study period of partial must-carry with ample latitude for cable to exercise First Amendment judgments. I fervently hope that our system of *free* television broadcasting, which serves virtually all of the nation, is not seriously impaired by a misguided effort to preserve alleged First Amendment rights of a monopoly program distribution *pay* service that serves less than half of our citizens.

In my opinion, the overriding imperative is the substantial government interest in the continued ability of stations to have practical, workable access to the public they are licensed to serve. It is vitally important, too, that these licensed broadcast entities continue to have the capability of providing a diversity of viewpoints in a free competitive marketplace as ordained by Congress and supported through the years by both Congress and the FCC.

### Ownership instability

I have also expressed concern about the turmoil and disruption caused by the unprecedented number of station sales, takeovers and mergers the past two years. I don't believe the recent instability serves overall public interest.

When a broadcast property is challenged by a takeover or a license challenge, top management's first priority, and logically so, is to defend the company or the license. Programming, including the most vital news and public affairs programming, will inadver-

tently or verterly receive less commitment and time from key top management. All the resources of the licensee are concentrated on fighting or negotiating with the takeover challenger.

I believe broadcasting more than other industries requires stability and long range planning capability to maximize service to the public. In some cases like CBS, the huge debt incurred in fighting off takeovers or proxy fights results in the company serving debt rather than serving the public.

Unfortunately and perhaps, unintentionally, the FCC has contributed to this destabilizing takeover and merger mania during the past two years.

We first fostered a climate that made takeovers relatively easy. At one time, the FCC public interest approval required to take over a broadcast property was considered a formidable requirement. Now it was found to be not only possible but relatively easy.

The FCC actions fostering the easy sale, merger or takeover climate encompassed a variety of actions including the following: the new trustee concept to facilitate and expedite hostile takeovers, elimination of the three year holding rule, the simplification of financial qualification requirements by only requiring a simple personal certification, the extended 12-12-12 limit on station ownership, the new more liberal ownership attribution rules, and the easing of license renewal and license transfer requirements.

I have to admit I supported most of the measures, but I would like to re-establish the three year and the financial responsibility rules. I vigorously dissented to the trustee concept in hostile takeovers.

Other factors that caused the gold rush to stake a claim in broadcast properties were (1) the increased awareness two years ago that broadcast properties were great cash flow vehicles and relatively underpriced, and, (2) the incentives of an attractive depreciation allowance for new owners.

My general attitude questioning takeovers by professional financial raiders was initially expressed in my byline article in *The Los Angeles Times* March 22, 1985. The key last two paragraphs read:

"The financial community should realize that broadcast properties should not be considered just another takeover game. Potential buyers have to meet the requirements of not only the Securities and Exchange Commission and the Justice Department but also the FCC, which is required to make *public interest finding before a transfer of control or ownership*. The requirement for FCC approval is something that potential raiders should keep in mind. Our broadcasting system requires a degree of stability that is not enhanced by excessive financial manipulation and speculation."

I naturally don't oppose all mergers and sales. Many of the purchases and mergers between communications companies serve the public interest. My main concern was with professional raiders and financial opportunists with little or no broadcast or communications background or commitment. I was once quoted, and I repeat, "I don't think I was appointed by the President and ordained by Congress to accommodate a bunch of fast buck artists trading broadcast properties like commodities."



Announcing a merger  
between JDS and DCC  
providing  
increased automation services  
to all areas of the industry—  
TV and radio stations,  
cable systems and networks,  
national sales reps,  
advertising agencies,  
and media buying services.

**Jefferson  
Pilot  
Data Systems**



DATA COMMUNICATIONS CORPORATION



**Christal Radio**



**Katz Radio**



**Republic Radio**

**Katz Radio Group. The best.**