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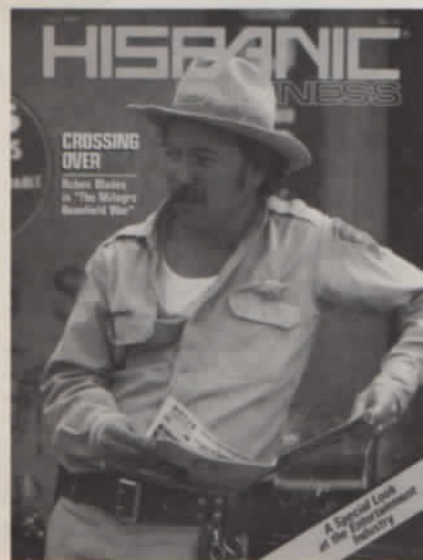
CROSSING OVER

Ruben Blades
in "The Milagro
Beanfield War"

A Special Look
at the Entertainment
Industry

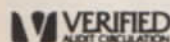
The magazine for
growth companies and
ladder-oriented
professionals

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COVER—This month, HISPANIC BUSINESS looks at the entertainment industry. Salsa singer Ruben Blades stars in Robert Redford's "The Milagro Beanfield War," due for October release. Photo courtesy Universal Studios.

NEXT MONTH — HISPANIC BUSINESS again presents the 100 Influentials and their views on the critical issues of the 1980s, including corporate responsiveness, affirmative action, cultural assimilation the need for a national Hispanic agenda.



HISPANIC BUSINESS

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A TURNING POINT IN HOLLYWOOD?

When Steven Spielberg's "An American Tail" opened in December 1986 in downtown Los Angeles, hundreds of movie fans lined up at the Rialto Theater, eager to see the animated story about a family of mice immigrating to America. The queues were long enough to generate \$17,000 in gross ticket sales, the film's second-largest weekend gross in the nation—at a theater that shows only Spanish-language movies.

The success of the film's Spanish-language version, which represented one of the first attempts by a major studio to release a movie simultaneously in English and Spanish, drove home a point to some of Hollywood's powers-that-be: The nation's Hispanics like to go to the movies.

At a time when profits in the film and TV industry have been flat, some studio executives are recognizing the marketing potential in the fast-growing Hispanic community. Statistics on the subject are hard to come by, but there is little doubt that Hispanics represent a prime movie-going pub-

By Steve Beale

"La Bamba" and "The Milagro Beanfield War" are but two examples of Hollywood's current interest in Hispanic moviegoers.

lic. A readership study conducted by mail in 1984 for the National Association of Hispanic Publications found that Hispanic respondents went to the movies 10 times more often than the general population. Though there were some doubts about the study's methodology and sampling, the fig-

ures show that Hispanics are frequent movie-goers, whether the films are in English or Spanish.

"The statistics from that study are overwhelming," says Dennis McCann, CEO of The Spanish Connection, which handles Spanish-language marketing for several major studios. "Their figures are almost preposterous in the amount of movie-going they report." Still, he believes there is little doubt about the prolific movie-going patterns of U.S. Hispanics. "A lot of this stuff is seat of the pants. You know it instinctively by knowing the culture. In Latin countries, movie-going habits are ingrained."

Key Areas

Another movie industry executive who is sold on the Hispanic market is Santiago Pozo, director of special markets for Universal Studios. "The Hispanic community has less opportunity for other forms of entertainment, so they go to the movies," he explains. Universal has done its own research on the market, he says, but will not release specific statistics. The numbers indicate that in addition to going to the movies more often, Hispanics frequently go in large family groups, Mr. Pozo says.

Mr. Pozo points out that the U.S. Hispanic population is strategically concentrated in such key urban areas as New York, Los Angeles and Chicago. "Where films make money is in the major cities," he says. "What happens in the box office in key cities reflects what will happen in other parts of the country. The rest of the nation looks to what is going on in the big cities."

Universal, the only major studio with a special markets division, has taken the lead in releasing films simultaneously in English and Spanish—"day-and-date" releases, as they are called. After the success of the "An American Tail" at the Rialto Theater and



Robert Redford directed and co-produced the "Milagro Beanfield War."

other area Spanish-language movie houses owned by Metropolitan Theaters, the big L.A.-based chain ran an ad in trade publications encouraging other studios to follow suit. Traditionally, Spanish-language prints of U.S. movies have been released several months after the English-language versions. Metropolitan argued that by releasing the film on a "day-and-date" basis, Spanish-speaking movie-goers had a chance to see it at the height of Universal's extensive promotional campaign.

The studio plans probable day-and-date releases for all of its major films in 1987. Warner Brothers and Columbia Pictures plan day-and-date releases as well. But the movie-going habits in the Hispanic community also involves English-language films. "The market is heavily bilingual," Mr. McCann says, adding that "you don't need to know a heck of a lot of English to enjoy a movie." He still recommends Spanish-language advertising to reach the Hispanic movie-going market, however. "It tells them subconsciously that there's something especially for them in this movie."

Except for Universal and Columbia, Mr. McCann says, Hollywood studios have only "dabbled" in Hispanic marketing. "They haven't made any real commitments," he declares. He complains that despite the market's movie-going habits, many studios are reluctant to commit money to advertising and promotion aimed at Hispanics. "Traditionally, major studios and distributors are very conservative," he says. "They're slow to awaken to new marketing techniques." Dealing with this mentality, he admits, is quite frustrating. "You know the money would be effectively spent and productive beyond what they're getting from mainstream advertising. It's a concentrated market, so the cost factor is lower." Spanish-language media, he adds, are a good buy compared with English-language TV, radio and print.

This attitude could change with the release of two much-anticipated films this year. Columbia's "La Bamba," slated for release in July, tells the life story of 1950s rock and roll star Ritchie Valens, whose real name was Richard Valenzuela. Written and directed by Luis Valdez, famous for his earlier play and movie "Zoot Suit" (see interview, page 10), it dramatizes the life of a migrant farm worker from California who made it big in the music world before dying in the same plane crash that killed Buddy Holly. "The Milagro Beanfield War" from Universal depicts a battle between Hispanic residents and Anglo developers in New Mexico. Directed and produced by Robert Redford, the film is being co-produced by Moctesuma Esparza, best known

for making "The Ballad of Gregorio Cortez" in 1982.

The films, particularly "La Bamba," are seen as possible turning points in Hollywood's relationship with the Hispanic community. They seek to portray Hispanics in positive, non-stereotypical roles, and include Hispanic talent on both sides of the camera. In an interview with HISPANIC BUSINESS, Mr. Valdez asserted that his film has broad general market appeal, but that Hispanics "will love it" as well. This hasn't been lost on Columbia's marketing executives, who have planned an extensive promotional campaign aimed at Hispanics. This includes a \$50,000 consumer sweepstakes in selected U.S. Hispanic markets and special screenings sponsored by Coca-Cola, which owns Columbia Pictures.

With "The Milagro Beanfield War," Universal plans to follow a marketing strategy similar to that employed with "An American Tail" and other films, in which the studio provides Spanish-language media with Spanish-language press kits, film clips and

opportunities for interviews with people involved in the movie's production. This is a common practice with most of the studio's releases, but the prominent roles Hispanics play in the film provide a lot of material to include in Hispanic promotions, Mr. Pozo says. Universal will not reveal how much it plans to spend on promotion or advertising.

Limited Opportunities

If these films succeed, they could do more than just open Hollywood's doors to the Hispanic market. As in other industries, where recognition of the market has led to increased employment and business opportunities, awareness of the Hispanic consumer could lead to more movies that deal with Hispanic characters and themes, but which also have broad general market appeal. This, in turn, could lead to more positions for writers, producers and directors, insiders say. There have been earlier films dealing with Hispanic subjects, such as "Zoot Suit," "Crossover Dreams," and "The Ballad of Gregorio Cortez," but none have received the big production and promotional budgets allotted for these two imminent releases.

The few Hispanics already in the industry do little to hide their frustration about the limited opportunities it provides for minorities. "If you look at the thousands of writers in TV and film, less than four are Hispanic," says film director Frank Zuniga, who founded the Hollywood chapter of HAMAS, the Hispanic Association of Media Arts and Sciences, in 1983. "Less than eight producers are Hispanic. Less than six directors are Hispanic. . . . I am absolutely shocked that anyone can say [Hispanics] are not qualified or are less



Screenwriter Luis Valdez (right) directs Lou Diamond Phillips as the 1950s rocker Ritchie Valens (left and inset) in "La Bamba."

qualified than others participating in the industry."

Mr. Zuniga, who has directed such films as "The Golden Seal" and "The Wilderness Family Part II," believes that some studios, particularly Columbia Pictures, have shown a clear interest in movie projects dealing with Hispanic subjects that include Hispanic performers, writers, directors and producers. Universal has also made some "sporadic" efforts in this direction, he says. Still, by and large, he thinks that Hispanics and other minorities are locked out of Hollywood's mainstream. "The Hispanic market is ripe for the movie industry," he declares. "If 'La Bamba' makes a lot of money, other studios will step in and say that they've been working their own projects."

Ed Cervantes, vice-president of current programs for Embassy Television, agrees that Hispanics are "invisible" in the film and TV industries. "When you look at the executives on the creative side of this business, there is little minority representation and no Hispanic representation. Our community supports this industry by going to the movies, but the industry doesn't have the commitment to share the pie." Except for Ricardo Mestres at Walt Disney Co., Mr. Cervantes says he is the only vice-presi-



Frank Zuniga: Film director is not pleased with studio responsiveness.

dent in a creative position in a major Hollywood studio.

Messrs. Zuniga and Cervantes both blame the absence of Hispanics in key Hollywood positions on the nature of the business. Important jobs are usually filled by word-of-mouth, so getting one depends much on who you know. Since there are few Hispanics already on the "inside," they have been largely excluded from the upper and middle echelons of the industry. "I don't think it's a thought-out policy," Mr.

Zuniga says. "It just evolved in terms of how people become part of the power structure." Agents, he believes, wield much clout by controlling access to hot performers like Robert Redford or Sylvester Stallone. Because a big-name star can guarantee a film's success, an agent can also dictate the writers, producers and directors to be used on a project.

Finding Sponsors

So what does it take for a talented Hispanic to break into the industry? "You need to find a sponsor who's willing to teach you the ropes," says Bob Morones, who heads a casting agency that found performers for such films as "Platoon" and "Scarface." Hispanic participation in the industry, he believes, "is worse than low, it's negligible. They're not aware that there's a viable Hispanic market. People are sitting back and seeing what happens with 'La Bamba' and 'The Milagro Beanfield War.'"

Mr. Morones, who was also an associate producer of the film "Salvador," says he has about 50 scripts dealing with Hispanic characters or themes "sitting in my office that can't get past Base One. There's still an idea that Hispanic themes are not commercial." "La Bamba," he believes, got financial backing from Columbia by virtue

Tough Times for Spanish-Language Theaters

Hollywood may be paying more attention to the Hispanic market, but you wouldn't know it talking to the people who book films for Spanish-language movie theaters. "It's a very, very troubled industry," says Victor Camacho, owner of a Spanish-language theater in Fresno and president of the Spanish Pictures Exhibitors Association. "Business in general is down 60 percent."

Mr. Camacho's organization once represented more than 800 theaters nationwide, but that number has declined in the last few years to about 650. Except for Metropolitan Theaters, an L.A.-based chain that operates 35 Spanish-language outlets in addition to many English-language houses, most of the nation's Spanish theaters are operated by small independent companies. The problems faced by these exhibitors are many: growth in the VCR market among Hispanics, heightened anti-immigration activity and economic problems in U.S.-Mexico border areas and in Mexico itself, where most of the films shown in the theaters are made.

Nowhere is the problem more easily seen than in Texas, where the number of Spanish-language theaters has declined from between 100 and 150 to about 25 or 30,

according to Jimmy Gillette, who books Spanish-language films for 15 theaters throughout the state. Normally, he says, movies are attractive to low-income Hispanics because they are inexpensive, with ticket prices ranging from \$1 to \$3. "Most of the Spanish theaters cater to illegal aliens," he says. Whenever there are immigration sweeps, "people are afraid to go out to the theaters or anywhere else. They stay inside."

One company that is trying to address this situation is Buenavista Distributors, a division of Walt Disney Co. that distributes Spanish-language versions of Disney films. Fernando Munoz, who heads Buenavista's distribution efforts, says that one problem for Spanish-language movie houses is that they have targeted a narrow segment of the potential Hispanic audience: young males who have been in the U.S. for just a few years. "a 14 percent sliver of the U.S. Hispanic market," he estimates. The theaters, he says, have traditionally relied on low-budget exploitation films imported from Mexico. By offering U.S.-made, Spanish-dubbed films with broader appeal, he believes Spanish movie exhibitors could widen their audience and insulate them-



Snow White: Disney classic is one of several distributed in Spanish.

selves from some of the problems they now face.

Mr. Munoz has found that films like "Bambi," "Fantasia," and "Snow White"—"older classics that people remember from their childhood," are especially popular among Hispanics. Because these movies have been widely seen in Latin American countries, immigrants are aware of them when they come to the U.S. "Our research indicates that all Disney products are very highly regarded by U.S. Latinos whether they speak English or Spanish or both," he says.

Miami Trendsetter

Though the TV and film industries have been criticized for the way they employ Hispanics and other minorities, one show that does seem to offer opportunities is NBC's trendsetting police drama, *Miami Vice*.

The show, which dramatizes the activities of a Miami vice squad, features two important roles for Hispanics: Edward James Olmos as Lt. Martin Castillo, the boss of the program's two star detectives, and Sandra Santiago as Detective Gina Calabrese, an undercover police officer.

"It's a show that merits some real compliments," says Frank Zuniga, a film director who has been highly critical of many studios for their failure to use Hispanics in meaningful roles. The difference with *Miami Vice*, he believes, is producer Michael Mann. "He is probably as sensitive to divergent communities in the United States as anyone I know of in film or TV."



Edward Olmos: "*Miami Vice*" has provided directing opportunity.

The founding president of HAMAS praises the show for providing opportunities for Hispanic performers to enhance their careers. Mr. Olmos, for example, was called on to direct one of the episodes. "It's given Eddy Olmos a great opportunity," Mr. Zuniga says. "He'll be able to do more challenging things than he

has in the past—and he's up to it."

Mr. Zuniga is not without his criticisms, however. The program, he believes, depicts too many of its villains as drug dealers from Central or South America. "I'm not going to deny that there are people from Latin America who are drug smugglers. But it's too easy a handle. There are other ethnics involved in drug smuggling too. Europeans are involved, and other people in the United States, as we're finding out now, are involved."

Stereotyping or no, the show seems to do well among the Hispanic population of South Florida. Citing the A.C. Nielsen station index for February 1987, Bert Medina of Miami NBC affiliate WSVN says that the show has a 19 percent rating and a 29 percent share among the general Miami audience compared with a 28 rating and a 43 share among Hispanic viewers. "Rating" refers to the percentage of total TV sets tuned to the show, while "share" refers to the percentage of TV viewers watching it.

of being produced by Taylor Hackford, who has made such well known films as "An Officer and a Gentleman," "Against All Odds" and "White Nights." "Having someone like Taylor Hackford is like an insurance

policy," Mr. Morones says.

Mr. Hackford and Daniel Valdez, brother of playwright Luis Valdez, first got the idea for a film on Ritchie Valens in the 1970s when both were working at KCET, the pub-

lic television station in Los Angeles. Neither, however, had enough stature in Hollywood to get support for the project. By 1978, Mr. Hackford had made several full-length documentaries for the station and left to begin a career in dramatic films. Years later, with his reputation in Hollywood well established and with help from Daniel Valdez, he bought the rights to the singer's life story. Luis Valdez, whom Mr. Hackford had first met in 1967, was the natural choice to write the screenplay. In addition to being Daniel Valdez's brother, he had established himself as a leading playwright since founding *El Teatro Campesino* as part of the farm workers' movement in 1965. Mr. Hackford says he liked the script so much that he gave Mr. Valdez a chance to direct the film. Brother Daniel served as an associate producer.

With "The Milagro Beanfield War," Messrs. Esparza and Redford both had hopes of producing a film of John Nichols' 1972 novel of the same name. Mr. Esparza obtained the rights to the book in 1979, beating Mr. Redford by two weeks. Mr. Redford, who first tried unsuccessfully to buy the rights from Mr. Esparza, later asked if he could direct and co-produce the film. Mr. Esparza was reluctant at first, but after seeing Mr. Redford's last directorial effort, "Ordinary People," he agreed to let the popular actor in on the project. Given Mr. Redford's involvement and the success of "Ordinary People," which won Best Picture and Best Director Oscars, the film had guaranteed backing from Hollywood.

Mr. Redford's involvement did not come

To make life easier for Spanish exhibitors, Buenavista is trying to offer high-quality prints of its Spanish-dubbed films, something that hasn't always been done in the past. He is also trying to open up communication channels with exhibitors, who often find that film distributors are slow to return phone calls.

Tired of Sending Letters

"Fernando for one is really working on it," says Mr. Gillette, who admits to feeling much frustration when dealing with distributors of American-made films. "I'm tired of sending letters. I'm tired of asking for lists of available product and getting no response."

Mr. Gillette says he wasn't impressed by Universal's much-ballyhooed release of "An American Tail" on a day-and-date basis, meaning it was put out in English and Spanish simultaneously. "It took three months to secure a date for the movie," he complains, pointing his finger at the Dallas-based distributor that was handling the film.

His theaters show Mexican-made films, he says, because they are much less expensive and easier to obtain than American-made Spanish-dubbed movies. In most cases, Mexican movies are distributed for a

percentage of the box office gross, usually about 25 to 30 percent. To show "An American Tail," he says, Universal wanted an advance of \$5,000 per theater and percentages ranging from 40 to 90 percent depending on the film's total gross. Typically, his theaters gross \$5,000 to \$6,000 per screen per week, with overhead ranging from \$3,000 to \$5,000 depending on the size of the theater.

Mr. Camacho believes that Spanish-language exhibitors will have to get used to paying higher percentages if they want to survive. "The problem is that we're accustomed to buying films on a Mexican basis. Terms are different here with American distributors. My recommendation to exhibitors is to get accustomed to it." The price may be high, he says, but the theaters will be appealing to a wider audience by offering higher-quality films that appeal to a broader segment of the community.

He also believes that studios will have to do more on their end—including more day-and-date releases—to ensure the survival of Spanish-language theaters. "We're trying to open communication with the American studios. Universal, Columbia and Warner Brothers have responded positively, but only on a test basis. I'm looking for a five-year commitment."



Jose Ferrer accepted only \$1,038 for his role in "The Sun and the Moon."

A long way from the glitter of Hollywood, a couple of actresses in New York have found their own way to produce a film dealing with Hispanic themes: they did it themselves.

"The Sun and the Moon," a just-completed film by director Kevin Conway, is the culmination of a project begun five years ago by actresses Maria Norman and Mila Burnette, both of whom are of Puerto Rican descent. It tells the story of Annie Adams, an Anglicized American woman also of Puerto Rican descent—played by Ms. Burnette—who falls in love with a political activist attorney working for Puerto Rican independence. It deals with a conflict experienced by many immigrants who move to the U.S., the battle between assimilation and retention of cultural values from one's ethnic background.

"It's a movie about Puerto Ricans in the South Bronx with no violence and no sex," says Ms. Norman, co-producer of the film. "It's not an action/adventure movie."

The film, which cost about \$550,000 to produce—a pittance compared with budgets for major Hollywood motion pictures—was financed by a variety of investors, including local business people, attorneys, and members of Ms. Norman's family. The IPRUS Institute in New York arranged for about \$60,000 of the film's budget. In all, the movie has 19 limited partners, who hope to recoup their investments when the film is distributed first in Europe, then in the U.S. "The people who invested with us were willing to take a chance," Ms. Norman says.

Despite its low budget, Ms. Norman asserts that the movie has production values that would normally be found in a film

costing \$2 million or more. Helping keep costs down was the generosity of South Bronx residents who offered free lumber and low-cost space. Well-known actor Jose Ferrer, she says, was especially helpful in introducing her to people who helped with the film's production. "He's been a supporter of the project from the beginning," she says. The actor played a small role in the film, accepting only the union minimum of \$1,038 for the part, instead of the \$75,000 or so he could have commanded.

Now that the film is completed, Ms. Norman and Burnette are working on distribution. They believe that the growth of the videocassette and cable industries has opened up markets for "low-budget quality films" like theirs. "Specialty films now can reach their targeted audiences and make profits," Ms. Norman says. She sees the film's market as being Hispanics and "American art audiences."

The producers' strategy calls for European distribution before American distribution on the theory that the film will be easier to sell to distributors there than it would be here. The film was shown at the recently completed Cannes Film Festival in an attempt to attract foreign distributors. Once the film has a track record in Europe, Ms. Norman hopes it will be more appealing to U.S. distributors like Cinecom or Island Pictures, which have expertise in marketing specialty films.

Ms. Norman believes she has a sure winner with the film, especially given its low budget. "There is a market out there for films like 'The Sun and the Moon' and 'The Milagro Beanfield War' and we are intent on reaching them."

without a price. There has been some grumbling that Hispanic participation in "Milagro" is less than it would have been had Mr. Esparza produced the film himself. The actor, who does not appear in the film, brought on longtime associates Gary Hender and Andy Meyer as executive producers and Dede Allen as the head editor. Some have questioned the absence of Chicanos in leading roles in a movie that purports to be about Chicanos; most of the major parts are played by foreign-born Hispanics. Cheech Marin, a Chicano actor who gained fame as half of the "Cheech and Chong" comedy team, was originally in the running for the film's lead role, but was eventually dropped in favor of Chick Vennera. Mr. Esparza, however, has pointed out that he never envisioned the movie as an "all-Chicano" production, and that it employed more Hispanic department heads than any other major feature film coming out of Hollywood. These include production designer Joe Aubel, production manager David Wisniewitz and construction coordinator Bill Maldonado.

The film, slated for release in October 1987, tells the story of a rural area in New Mexico threatened by developers and the efforts of its Hispanic residents to resist them. The "war" begins in all innocence when a bean farmer taps into a water main intended for land development. In addition to Mr. Vennera, who plays the farmer, the film stars salsa singer Ruben Blades as the town sheriff; Sonia Braga as the owner of an auto repair shop; Julie Carmen as the farmer's wife; and Mexican comedian Carlos Riquelme as an elderly sage.

Automatically Different

"If you have a good story and it involves Hispanics, it's automatically different," says Mr. Cervantes in reference to "La Bamba" and "Milagro." He draws a connection between the general absence of Hispanics in creative positions in Hollywood and the way they are portrayed in movies and television. "This industry is controlled by people who don't have a clue as to what the Hispanic community is," he argues. "All they know about us is what they themselves see in the media."

The issue of how mass media portray Hispanics has long been a sensitive one in the Hispanic community. Hispanic characters often take the form of gang members, drug addicts, prostitutes or, at best, manual laborers, giving what many believe is a negative, unbalanced view of the community. Hispanic performers are particularly frustrated by this tendency since it limits the roles available to them. "Most of the

Continued on page 36

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Turning Point

Continued from page 24

time, the parts I have to play are immigrant workers, gardeners, stuff like that," says Roberto Jimenez, first vice-president of *Nosotros*, a Hispanic actors' group. "That's all they offer, so if I want to continue working, I have to take those roles." Mr. Jimenez says that part of the reason he gets what he considers stereotypical roles is his accent. "I would like for them to forget my accent and still cast me as a doctor or a lawyer. There are lawyers and doctors out there who have accents."

Mr. Jimenez says this tendency toward stereotyping not only limits his own work, but also presents negative images to the Anglo and Hispanic communities. "Of course we understand that there are *cholos* and gang members in our communities, but that's not what the community's all about either. We have to remember that we need to create role models for our children. If every time they turn on the TV, all they see are prostitutes or thieves or gang members, it's not good."

HAMAS Steps In

Battling these stereotypes is one of the aims of HAMAS, which was originally formed as a link between the film industry and the Hispanic community. After developing a database of Hispanic writers, pro-

ducers, directors and other talent available for work, Mr. Zuniga presented HAMAS to studio executives at a 1985 luncheon. "In essence, we said that we were not there to place blame, but to build a bridge between the studios and the Hispanic community," Mr. Zuniga recalls. "We would help them build the bridge into the community, but it was incumbent on them to build their side of the bridge as well." Afterwards, the organization began talks with Universal aimed at broadening Hispanic participation within the company. Mr. Zuniga found himself quickly frustrated, however, by the studio's failure to agree to specific actions. "At a certain point, it became evident that we wouldn't get anywhere," he says. "It's a very effective technique. They kept saying, 'Let's meet, let's talk about it,' but they weren't willing to do anything."

Alex Nogales, a producer for KCBS TV in Los Angeles who serves as the current president of HAMAS' Hollywood chapter, says the organization has reached the point where it wants to link up with a broader group, the National Hispanic Media Coalition, to bring community pressure on the major studios to show more responsiveness to Hispanics. Though there are some Hispanic executives in the industry, he says, all are in middle management, with none in real policy-making positions. "The Hispanic community has looked at this situation and we realize that it doesn't make any

sense," he says. "Just because these studios buy tables at our functions doesn't mean they're doing us any service." He hints that the coalition's bargaining chip may be the vast Hispanic market that studios are becoming aware of—and which surrounds their base in the Hollywood area. "We exist for the purpose of bringing to their attention what they say they are recognizing," he asserts.

Mr. Zuniga hopes that the power of the Hispanic market will put Hispanics in the position of raising money for their own major film productions. "We need to recognize that we have a market that goes 50 years into the future. We should be able to put together a funding group that is primarily Hispanic to finance our own projects. If there's a picture that makes \$100 million in the Hispanic market—and that day will come—where are those profits going to go?"

To insiders like Mr. Pozo of Universal, Hispanic underrepresentation in the movie industry will end with further recognition of the Hispanic market and successful showings by films like "La Bamba" and "The Milagro Beanfield War." "The Hispanic population of Los Angeles has doubled since 1970. As the market gets bigger and bigger, the possibility of doing business there gets bigger," he says. "As more attention is paid to the market, there will be new opportunities for Hispanics." 