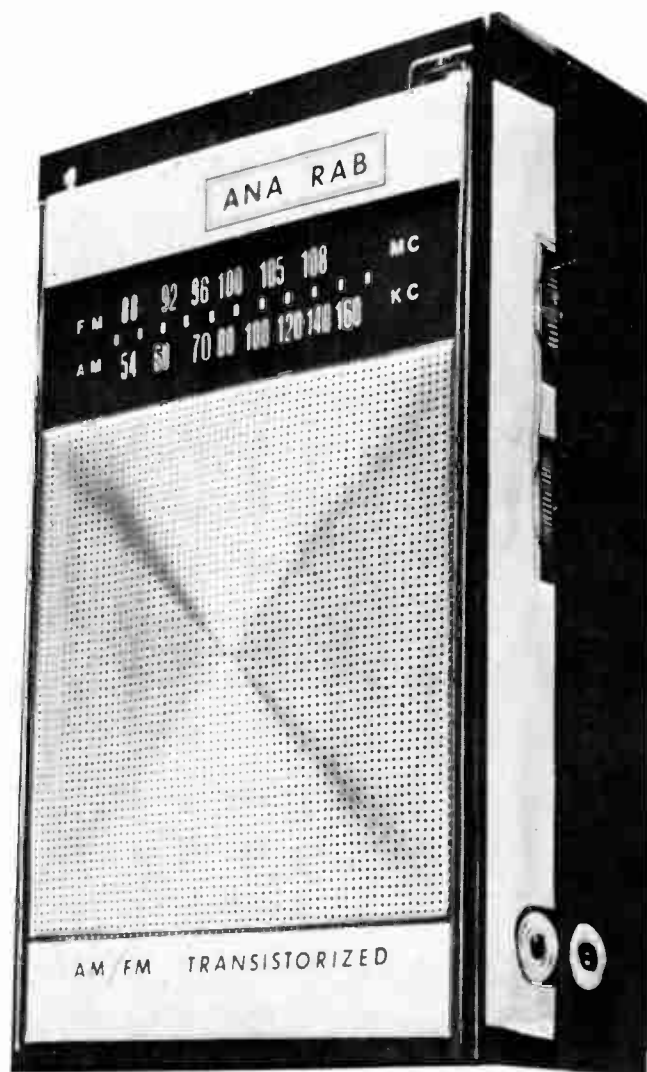


highlights
from
1972

ANA/RAB Radio Workshop



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RADIO WORKSHOP DRAWS RECORD AUDIENCE



WORKSHOP IN ACTION Audience of over 900 advertiser, agency and broadcast executives—biggest ever for this event—gathered at Grand Ballroom of the Waldorf-Astoria in New York for one-day briefing on Radio, sponsored by Radio Advertising Bureau and Association of National Advertisers. Crowd—part of which is shown here during luncheon program—heard strong reports on Radio's effectiveness, new trends and techniques on Radio creativity. Highlights of this strong Radio showcase appear on the following pages.

Caught in the Act at Radio Workshop



CREATIVELY SPEAKING Bill Evans, Director, Clio Awards, Jo Yanow, Clio magazine, Jerry Della Femina, Workshop speaker, and Miles David, RAB President.



TRIO Alexander Scourby, recipient of RAB's award for voice imagery, Henny Youngman, Robert H. Alter, RAB Executive V.P.



MARKETING PANEL Spokesmen for INA (N. W. Ayer V.P. Charles Brennan), Avco's Jim Felton, Bill Tipping (Ac'cent) and Neil Bernstein of Parks Sausage agency.



RETAIL PANEL Joyce Reed, RAB Director of Retail Services; Marjorie Marks, Ad Director, Shoe Town; Barry Farber, WOR; Don Imus, WNBC; Gene Klavan, WNEW.

STATE OF THE MEDIUM



Miles David
President, RAB

Miles David: Good morning . . . We're so pleased at your fantastic response to this meeting, at the outpouring of attendance, so I'll make a promise . . . This will be the one meeting of the year in which no speaker will do an obscene variation on the line, "I can't believe I ate the whole thing." But we think you will find there is a fair amount to digest in today's Workshop.

Now, to give you perspective on the medium you're about to spend the day with, we're going to present a mini-State of the Medium report which will take just a few minutes, but span several decades.

RAB is 21 years old this spring, so in preparing this report we took a look at what's happened since 1951. That's really the year when today's Radio as well as RAB was born.

Radio became an effective segmented marketing medium precisely because of the industry's panic in 1951. These headlines from the trade press of that era told Radio management a new medium had to be created . . . And you wouldn't be in here in this room in such large numbers if Radio had not been successful in responding to the changing needs of consumer and marketers.

RAB was a small candle lit in Radio's darkness and its original charter suggested that RAB (1) work with advertisers and agencies to re-sell Radio. And that (2) RAB work to popularize the role of advertising itself in America.

RAB immediately, I can assure you, forgot provision number two in the charter until very recent times, which

is perhaps something everyone in the entire advertising business has been doing, until very recent times. I think we had at least some excuse for neglecting the effort to sell the value of advertising in America. Radio's total dollar volume stood still in the first half of the Fifties while the total for all other media rose rapidly.

Today the pattern has changed. Radio's growth rate has pulled ahead of the rest of advertising combined.

And in 1971, various estimates placed Radio's growth rate as continuing to run ahead of that for the rest of media combined.

So, thanks to you in this room, there has been a turnaround.

And we've set our sights now on celebrating the nation's bi-centennial year with Radio as a \$2 billion medium.

We believe you have a vested interest in how we hope to achieve this growth rate . . . because to do it we think we have to offer you as advertisers a continuous growth in effectiveness—as a medium and as salesmen in working with you.

Absolutely fundamental in our strategy is seeking to work with you from your side of the desk. We call it consultant-selling at RAB and it means working with agencies and advertisers to understand the marketing strategy, needs, problems of advertisers . . . And in the process we know we'll sell you more Radio.

For example, we're announcing here today availability through RAB of computer analyses of specific customer groups—those who buy your product—using new W.R. Simmons Radio

data. With you we'll design a computer run that shows what combination of media works best to reach you specific product users.

Also central to our strategy is continuing growth in the professionalism of Radio's salesmen . . . We run one-week schools at colleges all over the country.

Marketing is an important part of the curriculum. One of the text books, we've created at RAB. It covers 101 types of American business. Two-page profiles which sum up what's happening . . . we call them Instant Backgrounds. Perhaps a copy of the 101 Instant Backgrounds book would be useful to you. We offer it to you if you're an advertising executive.

Another of many, many parts of our strategy to grow faster by serving you more effectively by is in the area of communication between agency and client, on the one hand, and Radio on the other.

Let's say you've just bought Radio. We at RAB, if we've been working closely with you, flash the word to those broadcasters whose facilities you buy. We tell the broadcasters your marketing objectives. We ask them to feedback observations.

For example, trade conditions locally. That way we're in a better position to guide you in working with Radio. And, of course, this is on a confidential basis with client and agency.

The point is we see selling you more Radio and reaching that \$2 billion goal as a two-way process in which we help you make most effective possible use of Radio. So if you want to

evaluate how Radio can do even more for you today, this is our annual invitation to call on RAB . . . And, of course, you don't have to call us (although we invite you to), we'll certainly call you.

But you know growth and achieving that \$2 billion goal is not the principal problem we in Radio, or indeed you in advertising generally, face today. Instead it's survival of freedom to communicate with the consumer, and to maintain a free private business economy.

Sometimes we can get perspective on our own society by turning to a different culture. Let's go to an unusual source . . . The Great Soviet Encyclopedia. This is the major encyclopedia of Russia and reflects the official philosophy of the Soviet government.

Back in the early days of Joseph Stalin, before the Soviet Union was a heavily industrial society, Russia was absolutely negative about advertising.

Advertising was defined as: "Hullabaloo, a means of swindling the people and foisting upon them goods of useless or dubious quality." In other words, you and I as advertising people were practically members of the criminal class.

But today, this is the definition of advertising in the Great Soviet Encyclopedia: Advertising is "The popularization of goods with the aim of selling them, the creation of demand for these goods, the acquaintance of consumers with their quality, particular features and the location of their sales and explanation of the methods of their use."

And let's just hope that we can all

sell that definition in Washington today. It's obvious what has happened. As Russia became an industrial society, they realized the absolute necessity of using advertising as a communications link with the consumer. It's an irony that some of our most influential government, academic and political people in America really don't seem to believe that advertising is needed to serve this function in our society.

Some of our American critics apparently take a dimmer view of advertising than they do now officially in Russia.

I believe it's the responsibility of all of us in advertising to re-sell our function in American society to Washington. As you know, it's been proposed by the FTC that broadcasters be required to carry counter-advertising, whether paid or free, in response to commercial advertising. It's apparent that this could prove extremely damaging to broadcasting.

Obviously, if advertisers face the danger of rebuttal messages, they may turn to other media with no equivalent ground-rules.

But whether your concerns are national or local in scope as an advertiser, the concept of counter-advertising could indeed become that force which counters your opportunity to advertise effectively at all.

Today counter-advertising, by the wild stretches of the FTC's imagination, has been suggested for broadcast advertising. But printed media are in interstate commerce. They are mailed and, according to the government, at subsidized rates. It is inconceivable that counter-advertising could one day be

stretched—if it becomes established in broadcasting—to apply to print media as well? Could you find your access to all media made treacherous?

So wherever you are in advertising, we feel you have a stake in fighting against counter-advertising, which we believe the FTC has aimed at Television mainly, but with Radio as potentially a bystander victim.

I'm concerned frankly that we in all of advertising devote so little money—a fraction of a penny—out of total ad volume to communicating in Washington. And I'm concerned that all of us as advertising people have begun to retreat too much and concede too much to our critics.

Are we perfect? No. What is? Do we need to change? Yes. We are in the business of change and in fact do change and improve constantly.

As I read the business press, I believe that in our soul-searching I hear us caving in. I hear too many who seem to doubt that indeed you and I should contend aggressively for the consumer's dollar.

And that's the state of our medium, and of all media, today. I hope the moment of perspective on Soviet society we've provided might just stimulate all of us to take another look at what advertising is . . . and by the way, we plan to reproduce the before-and-after definitions in a form that will be suitable for distribution to consumer groups.

Write to me if you'd like a copy of the definitions or of anything else you feel you can use in the Workshop program.

Thank you very much.

INVESTIGATE RADIO



*Jerry Della Femina,
President
Della Femina,
Travisano &
Partners, N.Y.*

Jerry Della Femina: If you don't mind I'd like to take a good look at this audience. I don't mean to offend you, but I really wanted to see what type of people would show up at the Waldorf-Astoria, at this ungodly hour to hear what I have to say about Radio. I would like to believe that every man and woman in this hotel is here because he or she just completed an illicit affair in one of the rooms upstairs.

What do I have to say about Radio? Well, just about 25 years ago, when I was about ten years old, I would sit in front of my Radio set late at night—turn it on and hear programs like "The Shadow" and "Suspense."

The point I'm trying to make is that Radio scared the daylights out of me 25 years ago. And do you know what? . . . it still scares me today. But in a different way.

Scratch any good advertising man today and underneath you'll find someone who is awed, impressed, interested, and afraid of Radio. This is why, for so long, the advertising industry has stepped aside and abandoned Radio to two groups. No. 1—I call the "technical timing genius group." No. 2—I'll call the "we hate Radio, so let's give it the shaft" ad agency. Both have hurt Radio terribly.

In the first group I must put Stan Freberg. And let me make one thing clear, I believe that Stan Freberg is a comedy genius. I have spent hours listening to his commercials, desperately trying to learn the man's secret when it comes to timing . . . the drum beat that comes in at just the right second . . . right after the punch line, the great imagination that uses Radio to paint pictures you won't find in a TV commercials costing \$150,000.00. The voice . . . that just right voice . . . that makes you believe he's a termite, or a prune, or a can of paint, or the unhappy head of The Ballantine Beer Brewery.

The one problem with Mr. Freberg and so many other technical advertising geniuses like him is that they wouldn't know a selling idea or concept if it came up and hit them right across their very talented noses. Now the name of my game, and your game, folks, is to sell. S-E-L-L. Make the customer laugh and sell, make him cry and sell, make him mad and sell. But sell. Radio is a great place to do this, but it's now the only medium there is that has given up this ability to the gag writers, who take a client's minute and wastes it on laughs that have no meaning. And marketing concepts that are only born to justify somebody's "cute" line.

If you want to hear a good example, I'd like to refer you to Jim Jordan who is speaking here today. Let Jim tell you the difference between Schaefer, "The one beer to have when you're having more than one," as a Radio campaign versus Freberg's Ballantine complaint. A series of entertaining commercials based on a stupid premise that most consumers saw through and rejected Ballantine Beer completely.

Now this is not just the fault of the specialist. Some of the clients out there have to take the rap on this one, too. How easy it must be for an Ad Manager to go to his boss and say guess what, we're going to get Stan Freberg or one of those other "Radio Specialists" to do all our Radio advertising. At first it's only to "assist the current agency and give it a new dimension." Then it's, well heck what do we need the agency for, we'll have the expert place the advertising too. And then, there's the honeymoon. Somehow it seems as though everybody in the world who counts comes up to the client on the train station and says, "Harry, heard those funny, funny Radio spots this morning. Damn near died laughing." Well, the laughing stops when the Nielsens come in. The laughing stops when you lose that valuable share of market you've worked so hard for. The laughing stops when people recall your commercial but forget your product claim or worse, forget your product name.

Now this is not a bitter president of a fast-fading agency speaking to you. Our agency has never lost an account to these business, rip-off artists. If anything, last month on the West Coast I replaced one of these so-called electronic geniuses. He had accepted a \$20,000 advance from this gullible client to mastermind a few Radio commercials and then refused to answer or even return any of the client's phone calls.

No. 2 on my hate list are those advertising agencies who think so little of Radio that they give it the back of their creative hand. I have worked in too many agencies where Radio assignments are given out to copywriters . . . because they are too young . . . too inexperienced . . . to handle the agency's bread-and-butter TV assignments.

Let's face it. Up until a few years ago, Radio was a creative stepchild. Agencies were only too glad to give it up to the outside services or to the coffee lady or the shoeshine man or to the mail boy or to any copy junior who happened to show up at the wrong time.

Why was Radio a stepchild? Well, one reason was we were all living in a "the sky's the limit," world. That ladies and gentlemen has changed. The new client, the smart client says, business is bad. Investigate Radio. Save me some money. Reach people while they're driving to work, or to the supermarket. And when the smart client says this, the smart agency listens.

Radio is also starting to reach the people in agencies. They're starting to look for and ask for Radio assignments. I have a theory as to why. It's because Radio assignments, for the most part, call for 60 seconds. And television is for the most part now restricted to 30 seconds. And a lot of writers are now willing to give up the picture for the luxury of 30 extra seconds to be bright, witty, exciting, brilliant creative geniuses.

The 30-second television commercial has all but killed the so-called creative television agencies. They resort to catchey words that beg you to remember the commercial. What is Alka-Seltzer "try it you'll like it"? . . . or "I can't believe I ate the whole thing." They've nothing but Radio commercials with the luxury of a meaningless picture thrown in.

But I must say this. Radio will always take a back seat as long as it has such a minor role in the ad agencies' new business presentations. In our agency and in every agency I've worked, a Radio reel has rarely ever been played to a prospective client. The reason is simple. When you show print, you hold up your print ad and stick it right under the would-be client's nose. He has some place to look. When you play your television reel, the lights go out. And you can sleep and know that the client is going to have his eyes glued to the screen. But Radio, no matter how brilliant, no matter how creative, no matter how exciting, is a downer to present. Such a strain on a new busi-

ness meeting that it's not worth showing.

First of all, the poor would-be client just hasn't got a place to look. I mean, what can he do, stare at the tape recorder? No. So what does he do? He looks at his shoes, counts his fingers, looks at the ceiling. Pretty soon he is so uncomfortable about his eyes that he stops paying attention to the commercial and just nods his head. The brightest, most articulate, most aware, client in the world is reduced to a nodding mongoloid type by five solid minutes of Radio commercials. This is a problem. I won't play Radio, most other agency presidents I know don't play Radio, for this very same reason.

I'm sure that this contributes a great deal to Radio not getting the attention it deserves among us greedy, client-hungry agency presidents. I'm also sure that there is someone in this large audience who might have a solution to this problem. If you do let me in on it, I'd love to be able to include my Radio reel in my next new business presentation. Now I'd like to play for you four Radio commercials from my agency for Blue Nun Wine. Two you might have heard. Two have not been on the air yet. And yes, if you can't find anything to stare at while they play, stare at me, I'm an egomaniac and I'll love every minute of it.

These Blue Nun commercials have been responsible for a tremendous 77% increase in this client's business last year. They made Blue Nun Wine into one of the hottest brand name wines in this country. Yes, they have humor but it was relevant humor. For the people who are terrified by wine selection, we made it easy. They don't have to say Chateauneuf-de-pape or Liebfraumilch. They would just say Blue Nun, and we made it clear that it's the one wine to order with any meal. The commercials were unusual, in that they weren't just written by copywriter Sara Bragin. They may be the first Radio commercials in history that were also assigned to an art director, Mark Yustein. First we find that art directors who can visualize and draw a picture can help a copywriter draw a word picture.

Every Radio commercial being produced at our agency from now on will have a copywriter and an art director because, where is it written that an art director can't think?

I've said many things that you may agree or disagree with but I will make one promise.

All this has been true because when I was a kid listening to "The Shadow," "Suspense" and all those other horror shows I also listened to "Tom Mix"

and I was a Ralston Straight Shooter and a Ralston Straight Shooter would never lie.

CREATIVE REPORT



*Jim Jordan,
Executive VP
BBDO, N.Y.*

Jim Jordan: I love the Clios. I've always loved the Clios. The only awards I keep in my office are Clios, and if there were a rule that said you could enter only one competition a year, the Clios are the only one I'd enter.

I think they're the Oscar and the Tony and the Emmy of our business, and I would hate to have anything change that. But I'm afraid something may be about to. There's a new award out there that within two years time may completely overshadow the Clio as a symbol of accomplishment in advertising. The award I'm talking about is the Lemmy Award, given by an organization named CROC.

Now the Lemmy award is not intended as a symbol of achievement. It is intended as a symbol of contempt . . . for advertisers like Crest and Playtex and Charmin and Geritol and Wisk.

But the Lemmy award may not end up as it was intended. It may end up instead as the most meaningful badge of accomplishment in our business.

Because the ten campaigns selected for Lemmy awards happen to be, as a group, ten of the most successful campaigns in America. One of them came out of my agency. Its sales in the last year are up 42%. The day we heard about the Lemmy award was the day our client's president had brought his marketing group in from Europe, so we could explain to them how to get a 42% sales increase over there.

I had a talk last week with the creative director of an agency which had been given two Lemmy awards. I asked him how he felt about this.

He said, "I'm writing those CROC people and asking them for a copy of our Lemmy awards. And I'm going to make slides out of them," he said, "and use them in our new business presentations."

"Are you kidding?" I said, "Aren't you a little embarrassed by those awards?"

"Not on your life," he said, "I will take those Lemmy awards and the profits they represent to my clients and I will show them to businessmen and I will take business away from all your Clio winners."

And you know, he could be right.

I went to a supermarket Saturday and every time I saw a lady buy a product on the CROC blacklist, I asked her why she had bought it. Most of them told me it was the advertising. A commercial had convinced them that Crest helps reduce cavities. A commercial had convinced them that Charmin is a good soft toilet paper. A commercial had convinced them that Wisk can really get rid of greasy stains.

So I would say to them, "You mean you like that particular commercial?" And they would say, "No. But it's a good product, so why should I care if the commercial is bad?"

Now of course the point is that these commercials were not bad commercials at all. They may have been bad art, or bad comedy, or bad poetry—but they were not bad commercials. They were good commercials. They did what they were supposed to do. They got those ladies to buy those products.

So what is my point here? Am I pleading for a world full of Mr. Whipples and Rings Around the Collar? Am I saying that we should all spend our creative lives competing for Lemmy awards?

No. I was infuriated by the Lemmy awards. I was affronted by the Lemmy Awards. They were derisive and contemptuous of this business, and I am too proud of this business not to be stung when somebody treats it this way.

But there ought to be a warning in the Lemmy awards for those of us who love the Clios.

Too often we present our awards entirely on the basis of aesthetics. How good was the comedy? How great was the music? How dramatic was the editing? How deft was the writing? And too often, after we make our judgments and our awards, it comes to light that the writing or art directing or production we have honored has been a failure at salesmanship. And the respect for our standards of judgment is diminished.

It is a disgrace to our judgment when we honor a campaign for creative brilliance, and six weeks later the account changes agencies because the advertising isn't doing the job.

A commercial which is very funny or dramatic or lyrical but doesn't

move products off the shelf is a failure on the part of its creators, because its creators are not paid to be comedians or dramatists or lyricists. They are paid to be salesmen.

We should not reward failures. If we were baseball fans we would not cheer the hitter with the beautiful swing who never gets his bat on the ball. We would not cheer the pitcher with the blazing fast ball who never gets it over the plate.

And in our creative business we should not reward or honor the gifted technicians among us who manage to create brilliant bits of art or poetry or drama or cinema, but somehow fail to do what they're paid to do.

Because if we persist in rewarding creative finesse, regardless of whether it works or not, the creative function of our business, which enjoyed so spectacular a success in the 1960's will diminish and decline in the '70's. We will be written off as dilettantes, and probably we should be.

Ok, then. What should be the basis for advertising awards? Should we give awards simply to the commercials which sell the most products, regardless of their aesthetic qualities?

No, I think awards should continue to be made on the basis of aesthetic excellence, just as we make them now. I simply don't think that unsuccessful campaigns should be eligible for awards. Awards should be an adjunct to commercial success. Not a substitute. Nobody in our business should ever be encouraged by the winning of a Clio to believe he has created a good commercial, if in fact the commercial isn't working.

We have talked in the past about combining the Clios and the Effies, but all we have really done is present them at the same ceremony. I beg you: Combine them—really combine them—right now. Make every contender for a Clio award submit the same documentation of success in the market place that Effie winners have to submit now. Make success in the market place the threshold of entry for these competitions. Make it clear that we do not regard creative execution as a substitute for creative strategy, nor technical brilliance as a substitute for good salesmanship.

We owe it to our clients not to indulge our creative egos at the expense of their business. And we owe it to ourselves not to let our business become that superficial. Or we will find ourselves the collective victim of a contempt more deserved, and more dangerous, than anything CROC can muster.

If we are going to combine the Clios and the Effies, why not let the name on the package reflect the nature of the product? If next year's awards do honor both the salesmanship of the Effies and the brilliance of the Clios, why not call them the Cleffies—to dramatize to the business community this critical new dimension in our thinking?

I will bet you that if this happens, advertising awards which for the last two years have been sneered at and demeaned will take on a new vitality and a new luster.

Once you convince a client that the icing goes on only after the salesmanship has been baked in, even he will enlist in the drive for creative brilliance, because then he will perceive it as a way of spotlighting his own marketing soundness.

Now they told me, when they asked me to make this speech, that I couldn't play all the winning commercials—but that I myself could choose the ones I did play. So I have arbitrarily and just on judgment chosen the commercials among this year's winners that I think would have been most likely to win if these were the Cleffy awards. The commercial that would get me to do what the writer wanted me to do when he sat down to write them.

Here they are: Curtis & Campbell Paints, "Wallpaper"; Mountain Bell, "Impress"; General Motors, "Convicted Drunk"; Barney's, "Jim Lee"; McDonald's, "Wives"; Blue Nun Wine, "Women's Lib". That's it. There are many others. But these are the kind of commercials that I think could win any kind of award in any year . . . on any kind of criterion these are commercials we can be totally proud of. When you hear commercials like these, it is easy to remember that the Lemmy is only a CROC.

1972 CLIO/EFFIE AWARDS NOTES ON THE WINNERS

Following is a capsule report on the Radio winners of the CLIO and EFFIE Awards presented at the Radio Workshop. CLIO Awards are for creative excellence. EFFIE Awards go to advertisers who document marketing efficiency of their Radio Campaigns.

The information reported here was gathered and compiled by RAB from a number of sources—agency people, suppliers, clients. The balance of winning commercials not played by Jim Jordan as part of his presentation were heard during the afternoon creative panel.

★ BEST: BEVERAGES

★ BEST: MUSIC WITH LYRICS

Coca-Cola—"Buy The World A Coke"

Agency: McCann—Erickson, NY

A traditional and effective Radio advertiser, Coke wanted a Radio commercial that would position it as the world's most popular soft drink. Radio has been a major medium for Coke, the agency said, because of its wide audience reach, and sweeping coverage of the two basic soft drink customers, housewives and teenagers.

★ BEST: COSMETICS, TOILETRIES,
PHARMACEUTICALS

Alka-Seltzer—"Restaurant"

Agency: Wells, Rich, Greene, NY

Part of the monumentally successful "personality series" for Alka-Seltzer, it put two phrases into the language—"Try it, you'll like it" and "I can't believe I ate the whole thing." Commercials cast recognizable people in real-life situations using the product. The commercials were played widely on Radio and TV, but at least one leading agency man thinks they're primarily Radio (see Jerry Della Femina speech).

★ BEST: PUBLIC SERVICE, CORPORATE,
INSTITUTIONAL

*General Motors Auto Safety—
"Convicted Drunk"*

Agency: N. W. Ayer, NY

Part of a GM safety campaign run over some 800 Radio stations on heavy-drive weekends, at times when the incidence of accident is heaviest. The messages uses a harrowing documentary technique (words of a convicted drunk driver, a doctor telling first hand results of auto accidents, etc.) to hammer home the importance of informed, defensive driving. The GM campaign, which is continuing in '72, also won an annual RAB award for "Public Interest Advertising."

★ BEST: MEDIA PROMOTION,
ENTERTAINMENT

★ BEST: USE OF HUMOR

Channel 7 (KABC-TV) 6:00

Movie—"The FBI Story"

*Agency: Richter & Mracky—Bates
Production: Chuck Blore Creative
Services, Hollywood*

Campaign has been running for more than three years in Los Angeles. Over that time the client had built up high equity in this format. The listener knows when he hears the opening strings of the melody that he's about to hear a determinedly un-professional singer sing about the 6:00 movie.

★ **BEST: RETAIL DEALERS-APPAREL**
Barney's—"Jim Lee"
 Agency: Jack Byrne Advertising
 Production, Roger Anderson, NY

For more than 40 years Barney's has been a major New York Radio advertiser, shifting its themes subtly but effectively as it grew from a seller of disaster merchandise to its present distinction as the largest seller of men's clothes under one roof in the country. Consumer studies indicate more than 60% of shoppers come to the store because of Radio, and this commercial is one of the reasons. Basic premise was a natural—it's a Chinese laundryman endorsing Barney's wash-and-wear suits. Finding a spokesman wasn't so easy. Mr. Byrne reported that Jim Lee was the tenth laundryman he approached. "Chinese are cautious and often adverse to personal publicity." Mr. Lee is a notable exception.

★ **BEST: RETAIL DEALERS-FOOD STORES, RESTAURANTS**
McDonald's—"Wives"
 Agency: Needham, Harper & Steers, Chicago
 Production: Sid Woloshin, NY

The "you deserve a break today" theme takes dead aim at adults. The agency believes the campaign is ideally suited to Radio because of (1) the soaring musical sound, and (2) the medium's reach among light or non-TV viewers. Radio is a basic part of the advertising mix, which had helped increase sales of this fast-food chain by some 35%.

★ **BEST: RETAIL DEALERS-IMAGE**
Grodin's Youth Market Clothing—"What Ever"
 Agency: The W'ymann Company, SF
 Production: Imagination, SF

Men's wear chain likes Radio because of its appeal to males 18-49. The commercial is based on an improvisation technique used to great effect by Grodin's. How it works: Before the recording session, the production company selects a number of "what if..." premises that are relevant to its target audience. Then it records a dozen-or-so interviews and edits them into a tight, entertaining commercial.

★ **BEST: SERVICES**
Mountain Bell Telephone—"Impress"
 Agency: Henderson, Bucknum
 Production: Imagination, SF

Phone companies have long been successful with Radio, promoting long distance calls to loved ones, new kinds of phones, ease of direct dialing. In this case Mountain Bell's highly successful Radio drive used mainly 30-

second spots, good sound and unusual situations to dramatize lower phone rates when consumer dials personally without operator assistance. Basic premise of this commercial—people often try to impress by paying more.

★ **BEST: TRAVEL**
Eastern Air Lines—"Washington"
 ★ **BEST: USE OF SOUND**
Eastern Air Lines—"Houston," "Charlotte," "Chicago"
 Agency: Young & Rubicam, NY
 Production: Audio Directors, NY

Start with a spokesman possessing the most magnificent speaking voice of the 20th Century. Use a medium made for the ear alone, combined with good, resourceful scheduling, poetic precise copy, and the results have got to be rewarding. The Orson Welles "Wings of Man" campaign for Eastern has, among other things, helped give the airline the highest load factor in the industry in 1971 and the first five months of '72. Maurice E. Kelley, Eastern Division VP told RAB. . . "Our continuing research studies indicate Radio has increased the awareness of Eastern's destinations as well as the size and scope of the airline. . ."

★ **BEST: NATIONAL CAMPAIGN**
Blue Nun Wine—"Psychiatrist," "Neighbors," "Women's Lib"
 BEST: COPYWRITING
Blue Nun Wine—"Women's Lib"

Agency: Della Femina, Travisano
 This exclusive Radio campaign features the husband-and-wife comedy team of Stiller and Meara. It has been—according to Mr. Della Femina—"responsible for a tremendous increase in the client's business. The commercials made Blue Nun Wine into one of the hottest brand names in the country."

★ **BEST: REGIONAL CAMPAIGN**
Thank You Snacks—"Richard Took It," "A Hard Day's Play," "I Like Thank You Very Much"

★ **BEST: PACKAGED GOODS**
Thank You Snacks—"Richard Took It"
 Agency: Wyse Advertising
 Production: Chuck Blore Creative Services, Hollywood

The commercials smack across an image of fun and quality for this mid-west maker of pies and fillings. Children's voices, both in chorus and dialogue, are employed brightly and effectively. The agency told RAB that Radio was selected "because of economy, housewife audience and because we needed a strong medium to build awareness fast to the brand name."

Continued expansion of the Radio campaign—to more markets and in greater depth—is one proof of the effectiveness of the spots. Another: study done in three markets showed sharp increase in awareness to the product among housewives.

★ **BEST: LOCAL LARGE MARKET CAMPAIGN**
Mug Old Fashioned Root Beer—"Gorilla," "Hippo," "Leopard"
 Agency: Allen & Dorward, SF

Soft drink is virtually an exclusive Radio advertiser, riding the crest of a 10-year Radio drive that has made Mug the number one root beer in the San Francisco marketing area. Mug tries to stay ahead creatively. "People accept something zany and original from us," an agency spokesman said. The campaign is funny, includes lecture on training of animals which also manages to advertise Mug—"the one root beer with the true draft taste."

★ **BEST: LOCAL SMALL MARKET CAMPAIGN**
Curtis & Campbell Paint Store—"Where Is Max Curtis," "Putty Knife," "Wallpapering the Basement"
 Agency: Murray, Kraft & Rockey.
 Production: The Strachan Company, Seattle

Commercial is an amusing, successful approach to an often-faced copy problem: increasing the level of awareness to the advertiser without grating single-mindedly on the ears. Jim Jordan (in previous presentation) said this commercial seemed to epitomize two great qualities—creativity and the ability to instill in the listener the desire to try whatever Curtis & Campbell sell.

★ **BEST: ANNOUNCER'S PRESENTATION**
BOAC—"Morley's London"
 Agency: Tinker, Dodge & Delano

Robert Morley's genial, very British assurance that BOAC will "take good care of you" has been heard on nine of 10 BOAC's Eastern "getaway" markets. Radio gets a good bulk of the budget, and wherever the commercials are aired, awareness and BOAC's bookings soar. If one measure of a commercial's creativity is its sales value, BOAC's is a winner. After trailing its two major competitors (TWA and Pan Am) badly for many years, the spots helped turn things around. Last December BOAC began gaining a bigger share of the New York-London market, while the two domestic lines were losing. BOAC, a third for a long time, is now second to Pam Am.

★ BEST: STATION CONCEIVED-CAMPAIGN

The Bathroom—"Party," "Shrink," "Old Philosopher"
Production: Radio Station KITI
Chehalis, Washington

What can you say about a store called "The Bathroom"? KITI took the name and ran with it, creating a series of great, amusing spots that are never in bad taste, although the temptation must have been there. The owner of The Bathroom—actually a store selling posh plumbing supplies—said sales were running \$100,000 a year ahead of projection on the strength of the 100% Radio drive. Crazy things keep happening—like a college basketball team stopping by in response to the radio invitation to "go to the bathroom."

★ BEST: STATION CONCEIVED-SINGLE

Highway Safety—"Statistics"
Production: Radio Station KPFL
Lafayette, Louisiana

Statistics in this hard-hitting, arresting message came from the Los Angeles Police Department. Audience response was very high, particularly to the danger of children playing and riding bicycles in the street. The commercial was produced as a public service, is an indication of the high quality and production values which stations invest to communicate important matters to listeners.

★ EFFIE: AUTOMOTIVE

Chrysler Cars—"Along With Goldilocks"

Agency: Ross Roy, Detroit
Production: Chuck Blore Creative Services, Hollywood

The primary objective was to increase brand awareness and to create awareness of "extra care in engineering" theme. Basic strategy was to document the theme by detailing specific engine features that make Chrysler cars better. 12 weeks of spot and network Radio were employed. Market research studies (13,000 telephone calls to consumers) and pre and post advertising studies yielded this report: 53.5% increase in awareness of "extra care in engineering;" 90% increase "Unibody;" 40.4% increase "torsion bar suspension."

★ EFFIE: MEDIA PROMOTION

The Washington Star—"Rumors"

Agency: Cargill, Wilson & Acree
Production: No Soap Radio, NY

The marketing strategy was based on a declining circulation. Figures showed that once a person had tried the newspaper, they continued to sub-

scribe. Research indicated that the news content of the paper was conceived to be superior to competitors. Based on these facts it was decided to promote the news content and features of the paper. Radio was utilized to reach non-subscribers. The main measurement of the promotion: voluntary orders for the 13-week promotion period increased by approximately 30% Circulation also picked up.

★ EFFIE: PUBLIC SERVICE

Lions Club Service—"Pakistan"
Production: CKNW Radio, New Westminster, British Columbia

The primary objective was to create awareness of special promotion. Basic strategy was a straight, appeal for used eyeglasses for the benefit of underdeveloped countries. One station, CKNW, was used. Indicator to evaluate the performance of the campaign was a direct response of over 2,000 pairs of glasses received from all corners of the Province as well as from Washington state.

★ EFFIE: RETAIL DEALERS

Varese Shoes—"Haute Futz"
Production: That Commercial Place, Toronto

The primary objective was to introduce and create a demand for a new line of shoes called "Haute Futz" (Hot Foots). Sales reports showed that 4,000 pairs of Haute Futz shoes were sold in 10 days, exhausting the entire stock.

★ EFFIE: SERVICES

Bank of America—"Win or Lose"
Agency: Grey Advertising, LA

Marketing objective was to stimulate product trial. Strategy was to convince people that their existing bank statement was difficult to use and that the Timesaver Statement was easier. Outside and Internal Sales Data report that the number of Timesaver accounts rose from approximately 40,000 in April, 1971 to over 700,000 by the end of January, 1972.

CASE HISTORY: AC'CENT



William M. Tipping, VP, Management Supervisor
Campbell-Mithun, Chicago

William M. Tipping: (Music: "A little Ac'cent, like a little love. . .") That's the music. I think most of you have heard it before. If not, you should have.

The product is Ac'cent, a colorless, odorless, crystalline product that has only one reason for being: it makes food taste better. It's a simple little product, humble, unassuming, resting quietly in a small space on the shelf.

Women use it because it works. It has existed for over 25 years in this country because food manufacturers, chefs and women believe in it.

Or at least they did up until a couple of years ago, before consumerists and politicians found such a fertile field in the food and additive business.

Without going into the whole history of the "MSG controversy," let me just tell you that for a period of 18 months this quiet little product was struck with the kind of sledgehammer blows that should have killed it.

Finally, the National Academy of Science, working with the FDA, declared it totally safe—a momentous decision in our lives, but strictly page 38 as far as the newspapers were concerned.

What happened? 1. Retailers wouldn't feature and promote it for any kind of reason. 2. We lost our new consumers—so necessary in every brand to replace the defectors. 3. And now there was defection—more than before the whole thing, resulting in a 25% sales decline.

What did we have going for us? 1. We still had almost 100% distribution. 2. Women know Ac'cent—over 85% can say something intelligent about what it does. 3. This little brand enjoys 75% share of market.

So, what were the creative and media challenges? Rebut the controversy, overcome indifference and find new users—with 20% less dollars.

Creatively, what we did was look at the preparation of meals from a new angle—from the woman's true angle. A woman who prepares meals is really saying, "I put a good meal on the table because it gives me a sense of pride, but it's also the way to say 'I love you' to my husband, my children, and my friends."

So what we're saying to women is: Make sure your message of love gets through. Take that one final step in the preparation of your meals that lets you know and feel that job is done right and is done as right as possible—Use Ac'cent.

What we are doing is relating Ac'cent to a far grander theme than beef stew. We are relating Ac'cent to

the central theme of a woman's life—**LOVE.**

The theme—"a little Ac'cent like a little love surely helps"—makes sense to women. We're not saying: a lot of Ac'cent like a lot of love surely helps. . . Nope. We're building on the importance of small things in that special relationship between people we call love.

And of course—in appearance Ac'cent is a small thing. It doesn't look like a big deal. And the good that it does can't really be seen. You can't really demonstrate it in advertising. You can't say: Hey look! It tastes better. How can you look at a taste. You can't trip over it or pick it up and put it in your pocket or get a nickel deposit for it.

You build your case around things a woman already knows: That a little love surely helps. That small things are often tremendously important. That Ac'cent makes food taste better. But to make that better taste as important as possible, that's the job.

So we relate it to the theme of love. Food is an expression of love so what we say with, "A little Ac'cent like a little love surely helps" is: Make that expression complete! Make it heard. Make it understood. Finish the job, protect the job, know it's finished.

The use of Ac'cent becomes the symbol that the job had been done right. The size of the Ac'cent package, the relatively small amount you use, the non-visualizable benefit—all of these things are suddenly working for us, because we relate the product to this truth that women will accept—that is, a little love—the small everyday expressions of love are essential to the preservation of things that are important in life.

We had the theme, and we knew we could write to it—but what we needed was music. We discussed the theme with Dick Boyell—a very talented musician, a big Chicago musical talent. The first time he came at us with something that was warm and gentle and sounded like rain on the roof, but it wasn't right. Then he put together the music you heard in the beginning.

We're going to hear it again now—with some words. The first commercial develops the theme—and is the purest expression of it. The second restates the theme in a fresh and most sensitive way. (Play Ac'cent commercial.)

We featured the campaign in the 20 top metro areas and Radio was the basic medium. We had 20 weeks of Radio in the Spring and Fall of 1971, going especially heavy in the Spring. We ranged from 64 spots per week on four stations in Pittsburgh to a high of

193 spots per week on 13 stations in LA. Here in New York we were on eight stations with 175 spots per week.

The balancing of the stations, the accomplishment of our reach and frequency goals against our target audience, the allocation of dollars by market, all of these concerns were in the capable hands of Earl Medintz, our Media Director in Chicago—and could be the subject of a whole separate session.

Did it work? Just like the product—the campaign works. On all counts—We saw our first positive Nielsen bimonthlies in 18 months. Sales bottomed out and actually turned upwards. We saw and measured definite changes in purchase and usage patterns among Radio listeners. Research provided us with data that said women not only responded to the advertising, but actually liked it.

How about that? Taking a cue from the product, in a humble way I will now leave this podium but first let's close with a case history, on film, of a couple in Chicago whose life was changed because of one Ac'cent commercial. (Scheduled at this point was a four-minute film made for trade communication purposes summarizing consumer reactions to the campaign.)

CASE HISTORY: PARKS



Neil Bernstein,
Assoc. Creative Dir.
Leon Shaffer
Golnick, Baltimore

Neil Bernstein: I am not Henry G. Parks, Jr., the man who has made Parks Sausage for the last 21 years. I am not Leon S. Golnick, president of Golnick Advertising, the man who has made Parks Sausage advertising for about as long as Parks has been making sausage. Nor am I even the actor who has made "More Parks Sausages, Mom" one of the most memorable phrases in American marketing.

Instead, I am Neil Bernstein, associate creative director at Leon Shaffer Golnick Advertising, Baltimore. And I do wish . . . because of the outstanding success that we have had with advertising on Radio . . . that I was any

one or all three of the people for whom I stand in today. Unfortunately, neither Mr. Parks or Mr. Golnick could be here. And neither could the actor since we keep that identity a closely guarded secret . . . just the way we guard the recipe for Parks famous flavor.

But speaking for Henry G. Parks, Jr., I can tell you that he began grinding out sausage in 1951 in rented quarters, in the rear of an old dairy, in Baltimore. The company moved to a larger facility in 1956 and in 1967 moved again to a modern plant which was specially designed and built by Parks to produce a line of pork sausage products. Continued sales growth and plans for the future led to another recently completed expansion of the Parks Sausage plant.

From the Baltimore plant, a fleet of refrigerated trailer trucks carry several million pounds of sausage and scrapple annually to distribution centers in New York, New Haven and Providence. From these distribution centers, Parks' route salesmen carry the products to 12,000 stores on the East Coast from Boston to the edge of Virginia, including supermarkets in the suburbs as well as independent stores downtown.

From the beginning, the company took firm steps to make quality synonymous with the name of Parks Sausage. In 1952 they obtained federal inspection when only state inspection was the accepted practice for sausage.

For some time, Parks products have been coded to denote the time they left the plant. One of the most important parts of a Parks salesman's job is to use this dating to maintain a fresh, tasty product on the shelf. Every salesman can pull product back, knowing the company will take the loss. But to make sure he doesn't have to exercise his prerogative, every salesman attempts to stock each store according to its sales potential. And every store, be it Ma & Pa or chain supermarkets, has a Parks route salesman. That's the only way Parks will do business because of the company's desire to maintain freshness and Parks famous flavor.

As long as Mr. Parks has sold sausage and scrapple, he has employed what he calls "reverse marketing." To build distribution and sales, he works from the inner city out to the suburbs when he develops a new market. Mr. Parks cut this pattern because he found that few were concentrating their marketing efforts on the inner city. So it was easier to get Parks products into independent and small chain stores in the inner city. Using these stores as a foothold, the Parks sales force could go to work on the larger chains. The

fact that Parks distribution centers were located in the inner city also led to this pattern.

In the inner city, Mr. Parks found consumers who had purchasing power and who were extremely brand conscious . . . consumers who, once they had success with a brand purchased in a small store, would be likely to ask for the brand again in a large supermarket.

Because of its ability to match this pattern of "reverse marketing" Radio was chosen to turn on the sale of Parks sausage and scrapple. Radio does the job because of the way it delivers an audience and the flexibility it provides to Parks, operating as a regional advertiser on a market-by-market basis. Looking for segmented audiences to match its marketing pattern, the company can key target prospects for its products to station listenership. In effect, Radio can deliver markets of specific consumers within a market. The mix of stations can be adjusted to match the growth of distribution and sales in a market.

Radio advertising serves as the umbrella for the Parks sales effort. Parks relates its sales coverage to its Radio coverage. The company determines the perimeter formed by the coverage patterns of the signals of the stations on the Parks schedule. That perimeter serves as the outermost boundary for its "reverse marketing" activities.

I've mentioned that Parks sausage takes advantage of Radio's flexibility as a vehicle for advertising. The company also likes the flexibility that Radio offers when it comes to changing messages. The Parks commercials which the Golnick Agency produced never run a full 60 seconds. We always leave time for a tag. The tag can serve to introduce new products. Or, it can be used to give advertising emphasis to an existing product. And a live, local station delivered tag also sets off a Parks commercial from the next commercial or record that's likely to be jammed against it.

Mr. Parks, like any businessman, takes pleasure in making the last word about his products the most advantageous that can be said. Mr. Parks, like every father, remembers with pleasure the first words his children said. I'm sure he can recall fondly hearing his daughter and grandchildren speak for the first time. But I'm sure that nothing brings him greater pleasure than the first and only words that keep coming out of this kid's mouth. (Plays Commercial "More Parks Sausages, Mom")

Now, speaking for Mr. Leon Golnick and Golnick Advertising, I can

tell you that, to spread those words to an expanding market of potential customers for Parks Sausage and Scrapple, we use a media strategy for buying Radio which essentially is a refinement of the plan that's been with us from the beginning.

We get saturation effect with our client's Radio dollars by concentrating our money on key weeks attuned to the buying rhythm of each individual market. We lay off during sausage-buying lulls—from mid-December to February and the summertime. With two Flights a year, we do a nifty job of budget-stretching without sacrificing advertising effectiveness. We're in peak selling periods. And we get as many impressions as possible.

Within each flight, we use an alternate week plan. Parks commercials are on the air 7 of 14 weeks or 6 of 12 in the flight. But during each we're on the air, we're running commercials on all stations on the schedule.

In selecting the 50 stations that usually make up our Parks buy, we look for maximum reach—based on average hour ratings and comes—and for appropriate demographics. Since we're eager to reach the most moms, we look for women listeners, 25 to 49. I might add that ethnic stations are always part of our buy. However, we've never produced an ethnically slanted commercial, with the exception of translating copy into Spanish for the Puerto Rican market.

The most recent sun budget by H. G. Parks, Inc., for advertising was close to \$850,000. And the lion's share of that money went for the purchase of Radio time.

No matter what is said about the contribution of product quality and sales force integrity and reverse marketing and simulated Radio saturation to the growth of an undercapitalized, local operation into a prominent, regional producer of sausage and scrapple . . . eventually the discussion must turn to the whys and wherefores of the catch phrase that made Parks famous flavor famous: "MORE PARKS SAUSAGES MOM!"

If you have a modest advertising budget and next-to-zero market penetration and you're fighting for brand awareness, you must get the consumer's attention. So we decided to hook it with our catch phrase. If the phrase was an irritant to the ear, it was also a suggestion to the mind that Parks had already achieved consumer acceptance because of its consumer appeal.

These are very important points for a fledgling product line to score with

the trade as well as with the consumer. If you're not an advertising giant, these are very important points to score again even when your product line is established when you work for brand awareness with a limited budget in a major market, you must make every advertising message stand on its own, not counting on the consumer to ever see or hear it again.

To breathe the spark of individualism into our catch phrase, we had to turn to Radio. We would count on the intonation used by the acting talent, in delivering the line, to make the phrase memorable. We could count on the combination of delivery and words to cut through the bombardment of commercials which fight for the consumer's attention. With "MORE PARKS SAUSAGES, MOM" as our audio logo, we could deliver our best shot each and every time.

As we achieved brand awareness, we changed the interpretation of the phrase. We changed the interpretation as we brought our advertising messages to bear on spreading the story of the product's quality and famous flavor. Our intent was to position Parks sausage and scrapple as something special for mom to make for breakfast or any meal, a reward for her family that was rewarding for mom.

At one time, a change in the talent's interpretation of the kid's voice had the kid sounding like a chipmunk. Another time, the kid came out sounding like a sissy, according to some critics. Then we took the original interpretation of the phrase and added the word "please." This version of the Parks audio logo seems to please most of the people, most of the time. By the way, no matter which of the interpretations have been incorporated into our radio advertising, year after year, Parks sales have exceeded our client's expectations. (Plays Commercial).

At Golnick Advertising, we've always used jingles in connection with our Parks Sausage campaigns. First of all, a jingle is a mark of identification and another way of creating brand awareness. Just as the words "More Parks Sausages, Mom" are a verbal identification, the jingle can and usually does identify the product with a melody or tune. And whether the listener can hum it or not, whether he likes it or not, he will learn to recognize it.

In general, a jingle serves as a wrapper for the product. A changeable wrapper that can identify the product with the current musical fashion. But a jingle is a message that you couldn't

get away with in straight copy. The tune, the turn of phrase, perhaps the rhyme, give the message more meaning, acceptance and durability. We think the simplest way and most interesting proposition at any given time is with a jingle.

In elements from three jingles you're going to hear, I'd like to draw your attention to copy in each. In the first jingle, it's: "Up from Virginia with a world of flavor." Now how would that sound spoken by an announcer? Probably vague and a little awkward. But put to music, it gives the idea . . . a flavor.

In the second jingle, it's: "Cooked by Mom with Love Made by Parks, Cooked by Mom, Parks Famous Flavor Sausage." That kind of repetition could only be sung with music. So that's the way we did it.

The copy point in the third jingle is: "Of all the good things we can eat . . ." These jingle lyrics point out that sausage is a special item, that among all the good tasting special foods, Parks has its place. Said in any other way than in a jingle, this message would put a listener to sleep. (Plays three jingles).

To get our money's worth out of every jingle that's recorded for Parks, we lift as many elements out of the jingle as we can. Just a full musical version is not enough for our purposes. We lift out 20-second and 10-second segments . . . an instrumental bridge that can be used as background for an announcer . . . a musical phrase, even a note, which can punctuate a spoken statement . . . and lyrics which can be used in the same way: a phrase, a single word that can be used by itself for emphasis. Taking as many elements as possible from the jingle gives us greater flexibility when we create commercials for Parks.

For a variety of reasons, we decided to add a new ingredient to our Radio advertising in 1969. We decided to cast Henry G. Parks, Jr., in our commercials. To begin with, Mr. Parks has a distinct, pleasant voice and a warm delivery. Mr. Parks is the rare client who can deliver a message about his product with the same fine quality that his product delivers to the consumer.

The use of Mr. Parks emphasizes that Parks sausage and scrapple are signature products. When a man puts his name on the line on every package, the best endorsement to offer for the product is one that comes straight from the maker's mouth.

On the Radio, Mr. Parks adds credibility to the message and personality

to the product. Mr. Parks can speak for his product because he really keeps his eye on the kitchen. As he accepts responsibility for the quality of Parks sausage and scrapple, he also emerges as the man, with the secret family recipe, who is responsible for its famous flavor. The product benefits by gaining that "made-from-scratch" appeal of home cooking. It's not just another assembly-line, manufactured item on the grocer's shelf. Here are two of the commercials that put Mr. Parks on-the-air in a recent Radio campaign. (Plays Commercials).

You might say that our Radio advertising for Parks sausage and scrapple, through the years, has been rather straight. I would agree. It has helped to lead moms straight to the meat counter for more Parks sausages.

So far I have spoken for Mr. Parks and Mr. Golnick. Now, I'd like to say something for me, Neil Bernstein.

Before I came to work for Golnick Advertising, I was all TV and print. But the success of Parks Sausage on Radio taught me a lesson. And so did the success that another Golnick division has had as the largest creator and producer of complete advertising campaigns for car dealers, banks, and savings and loans. Because Radio advertising is the foundation of the creative service programs we have franchised to 2,200 customers. I have witnessed amazing accomplishments by clients who for the first time in their business lives had custom produced, national quality Radio advertising to use on the local, retail level. This proven success put my name on the list of believers in Radio.

CASE HISTORY: INA

Samuel R. Bogg's presentation consisted of his live appearance on stage where he conversed with "celebrities." All dialogue was on tape with the exception of Boggs. Presentation was notable for its imaginative use of modern sound techniques where quad (4-sided) sound blended INA's commercials and the "celebrity" voices.



Samuel R. Boggs, Jr., VP Insurance Co. of North America

Boggs:

Hello, I'm Sam Boggs.

Bogart:

But I'm Sam Boggs, sweetheart.

Hubert:

I'm pleased as punch to say that I'm Sam Boggs.

Fields:

Disregard these perfidious imposters, chickadees, for I am the original and inimitable Samuel R. Boggs.

Wayne:

Well, I'll drink to that.

Nixon:

I want to make it perfectly clear that I'm Sam Boggs, make no mistake about it. . .

Grimes:

I'm not Sam Boggs.

Scourby:

It isn't easy to be Sam Boggs.

Sullivan:

And now, the Sam Boggs show, let's hear it. . . Sam. . . (applause)

Boggs:

I want to make it perfectly clear that I'm not Richard Nixon.

Fields:

I'll raise a cup of cheer to that.

Boggs:

Insurance Company of North America has 6,000 agents, millions of customers and prospects, and thousands of employees all over the United States.

Scourby:

In San Francisco, in Boston, in Chicago, in New York, in Goosey Gander, in Tallahassee, in Little West Twelfth Street. . .

Boggs:

We want to reach them all. We want to reach them frequently. We want to reach them memorably. We want to make our advertising as essential an expenditure as heat, light and phone service.

Fields:

Booze.

Bogart:

Broads.

Wayne:

The American Flag and Mother.

Boggs:

We want our advertising to be something our public is aware of day in, day out, week in, week out, this year, next year, the year after.

Bogart:

Continuity sweetheart.

Tape:

(NBC Hotline Intro)

Tape:

(NBC News On The Hour Intro)

Weinberg, (producer of INA spots):

That's news to me, you're pushing my foot.

- Boggs:
We want merchandisability.
- Wayne:
Your agents'll love it.
- Boggs:
And we want ownership.
- Bogart:
You gotta run the show yourself.
- Boggs:
There was one conclusive buy that fit all our needs. . . And we want the flexibility to announce new products, services and policies on short notice.
- Tape:
(NBC Monitor Intro)
- Tape:
(NBC Three—Note Sounder)
- Boggs:
We chose network Radio. Network Radio news, to be specific. And we call the entire package "INA Open Line." An open line between us and our publics.
- Brinkley:
David Brinkley, Washington.
- Blair:
Frank Blair, New York. . .
- Hackes:
Peter Hackes, Washington. . .
- Scherer:
Ray Scherer, London. . .
- Grant:
Gary Grant, in Houndstooth checks, oh my. . .
- Mason:
James Mason, in trouble. . .
- Lorre:
Peter Lorre, in a movie with Sidney Greenstreet.
- Boggs:
By the time people see the news on television, it's like watching the late show. They've already heard the facts on Radio. When they want an instant report on a special news event, there's often no place to go but the Radio.
- Tape:
(Hotline Apollo)
- Tape:
(Hotline Teheran)
- Tape:
(Hotline Primaries)
- Boggs:
On Open Line we at INA air more than 3,000 commercial minutes a year, on 235 stations, with an estimated 3 billion adult impressions—on exciting programming that draws the kind of audience we want.
- Wayne:
John Wayne, in a Green Beret. . .
- Hubert:
Hubert Humphrey, in a shopping cart. . .
- Bogart:
Humphrey Bogart, in a fly-infested swamp. . .
- Fields:
W. C. Fields, inebriated.
- Boggs:
We want to keep INA, and the independent agents who sell INA insurance, right up front in the public consciousness, day after day, month after month. We want to look and sound different, because insurance is largely a commodity product. And we want identity.
- Tape:
(INA Notes Sung By Leslie Miller)
- Tape:
(Alternate INA Singing Notes)
- Tape:
(Another Alternate—Music Box)
- Boggs:
That three-note INA signature, sung by Leslie Miller, appears in almost every INA commercial, in the variations you heard.
- Bogart:
Play it again, Sam.
- Tape:
(Another Alternate INA Signature)
- Boggs:
And the three notes that make up the signature appear in many variations within the music of the INA commercials.
- Weinberg:
Okay, INA "Worldwide," take one. . .
- Tape:
(Music Only, "Worldwide")
- Tape:
(Crossfade And Bring Up Music Only From "Ships")
- Tape:
(Crossfade And Bring Up Music Only From "Vacation")
- Boggs:
We want commercials that sound different from the run-of-the-mill. And we have them.
- Tape:
(Crossfade And Bring Up "Tambourine" Commercial)
- Boggs:
Every instrument played on every bit of music you just heard was played by the same man who wrote and scored it. And engineered it. Fred Weinberg.
- Weinberg:
(Telephone Rings, Weinberg Answers) Un . . . Fred Weinberg, weddings, bar mitzvahs, surprise autopsies, diction lessons. . .
- Greenstreet:
You are a character, sir, a character, by gadfrey. . .
- Fields:
I'll imbibe to that, my friend.
- Boggs:
For voice to deliver the message, we wanted, and we achieved, the same distinction.
- Scourby:
(Funny Comments Made Before A Take)
- Holder:
(Funny Comments Made During A Take)
- Grauer:
This is Ben Grauer, in the middle of mad, hectic Times Square, New Year's Eve, 1892. . .
- Boggs:
Alexander Scourby, Geoffrey Holder—and Ben Grauer for our special Monday morning "Agent Line." Just lately, we've added another distinctive voice. . .
- Grimes:
This is Tammy Grimes, in a recording studio.
- Boggs:
The result of all this talent is a series of commercials that are distinctive, exciting, memorable and exclusive. They tell the general story of INA, like this. . .
- Tape:
"Worldwide", Commercial.
- Tape:
"Ships" Commercial.
- Boggs:
They tell our customers about specific, like this. . .
- Tape:
"Yachts" Commercial.
- Tape:
"Air" Commercial.
- Boggs:
They help to keep our agents informed, through INA "Agent Line" every Monday morning. . .
- Tape:
(Ben Grauer Script)
- Boggs:
And they tell a safety story, too, to our customers, our prospects, our employees, our agents. . .
- Tape:
"Thanksgiving Commercial.
- Tape:
"Winter" Commercial.
- Boggs:
Continuity, flexibility, a big responsive audience. Plus excitement, distinction and memorability, all done by sound, by Radio. . .
- Tape:
"Car" Commercial.
- Boggs:
*What more could an advertiser want?
(INA Logo As Boggs Leaves Stage)*

CASE HISTORY: AVCO



*James P. Felton, VP
& Dir. of Adv.
Avco Financial
Services*

James P. Felton: Radio is to my business very much like milk is to people; it was absolutely essential to get the kid started, and now that he has grown up, he still needs it for a balanced diet to keep healthy.

Radio built my company. Today, Radio helps us to stay healthy. It does a fine job all by itself, and it helps other media perform for us better—television, newspapers, specialized magazines and direct mail.

Radio does so well for us partly because of the nature of the medium. It does intrude. But it also is important to us because it is flexible, efficient, affordable, as intimate as our business, and adaptable to change. Our business is in a constant state of change.

We are money retailers. We deal with a product that all of you want, and none of you admits you have enough of it. It is a very intimate product. A man would rather talk about his sex life than discuss his money problems. But unlike sex, our product is sought by a very small segment of the population at any given time—perhaps as little as 7 percent. Yet at one time or another, almost everyone has a need for our product.

This paradox of a small immediate market but a vast potential audience complicates the advertising challenge. A man who needs money is like a man who needs a cure; you don't read an asthma-relief ad or a baldness ad until you start wheezing or your hair starts falling out. By the same token, you don't read small loan ads until you're broke. That's why so much direct response advertising is wasteful for us. But Radio can work two ways; it can trigger a direct response, or it can condition listeners, by its intrusive nature, so that when the financial ailment strikes, a listener knows where he can go for help.

Let me tell you briefly how Radio built us and continues to serve us.

Avco Financial Services began as the old Seaboard Finance Company in 1927. A visionary young man named Bill Thompson converted the living room of an old frame house into an office on Figueroa Street, near what is now downtown Los Angeles, and he and his wife, Elsie, began making personal loans. His first employee recalls that Thompson would make a loan at the counter, hand the note to the employee who would run out the back door and down the street to the nearest bank, have the note discounted, and return with the money for Thompson to give to the customer. In 1969, when Avco Corp. acquired us, Seaboard had more than 1,000 branch offices. In 1970, Avco combined Seaboard with another financial company it owned to form Avco Financial Services. Today, we have assets exceeding 1.5 billion dollars, and nearly 1,500 offices in 47 states, all provinces of Canada, and in Australia. By September 1, we will open our first branches in England.

Soon after Bill Thompson started Seaboard, he met a true Radio pioneer, Frank Bull, the voice of football in the West. Bull handled the play-by-play of all major football games in the West for Tidewater-Associated Oil Company. He knew nearly every station owner, virtually every station manager. Those were depression days, with many stations going under. A hundred dollar bill could mean survival. Frank would buy R.O.S. spots for Seaboard at a fraction of the true cost, flooding the air with the Seaboard foghorn. Thompson often credited Radio with the success of his chain of finance offices.

Needless to say, we do not buy Radio in the same random bargain basement manner today. Our advertising manager, Roland Wetzel, is as shrewd a media analyst—particularly Radio—as you'll find anywhere. He works with our Agency and a media buying service in putting together a Radio plan tailored to each market where we have a branch or branches. We are in our third year using the ABC Radio networks, which provide a very efficient foundation in most of our markets. Where ABC does not give the coverage we need, we add competitors to the list.

While our target is generally the under-34 blue-collar family, two facts complicate our strategy: (1) our business is controlled by state laws, each of them different; we can loan only \$600 in Florida; we can loan any amount in California, frequently approving loans from \$25,000 to \$50,000; (2) our business is changing

rapidly, expanding the kinds of financial services we can provide the public.

We start with the demographics of the market—provided monthly on our computer. Average age, average income, occupation, etc. We know the state law, how much we can lend at what rate. We know our branch distribution, and our competition. So we know what we can say, and who is our audience. In older, higher-income, home-owning markets, we'll use Middle of the Road or Country-Western stations. No other media provides this flexibility. We employ narrow-casting in broadcasting as fine as we can.

And what do we say?

Because our product is not newer, fresher or tastier than our competition, with no secret ingredients, we place a heavy burden on creativity. Others in the financial world have the same problem. Here's how one tried to solve it: (Plays Fidelity tape).

Back in the Seaboard days, we tried to get product protection on stations—say 15 minutes away from competition. We even cancelled stations that wouldn't give it to us. Knowing how difficult this was, we set out to gain attention with humor or whatever, like this early effort: (plays Seaboard, Counting Money tape).

I don't know how many loans we made with the next commercial, but it was memorable, including a formal protest from New York's Italian-American League: (plays Seaboard Figaro tape).

When the merger occurred, we had to introduce a new name—Avco—and Chuck Blore helped us with this next commercial (plays tape).

No one complained about the lack of company identity—17 times in one commercial. And the Hollywood Radio & Television Society gave the commercial its international award.

But did the listeners come to us for money? Last year, despite a depressed economy, our company set all-time high in new business, volume, total receivables and net profit, reporting \$26 million in net profit. Radio didn't do it alone, of course, but if advertising is to be blamed when business is bad, advertising can at least smile when business is good.

Radio is very difficult to measure in our business. For many years, Seaboard used a system of source-reporting, with managers putting down the reason why a person would come to us for a loan. The obvious reason, of course, was that he was broke. But the oldtime operators trusted the objectivity of the manager in determining a reason for selecting us over competitors. In a research project

Give us your tired, your poor, or any other demographics

You tell us what you can about your market. We add some data from our own good sources.

Then, we show you how radio delivers the market. Thoroughly. Efficiently.

Who are we and how can we prove this?

We are RAB, the Radio Advertising Bureau. We're the sales development arm of the radio industry, with over sixteen hundred members.

And our marketing staff is at your disposal, to help you reach more of your prospective customers, whatever the market, by increasing the efficiency of your media buying.

Let's take it market by market.

Radio reaches every meaningful consumer market. It sells every market because its range of programming lets you select just the customer groups you need. Which is why we can almost pick markets at random and know that radio reaches them efficiently.

Your tired, your poor, your old.

Let's pretend your product is a heavy duty soap that sells best to low-income women. The cost of reaching them in the top 100 markets with tv prime time 30's would be about \$23 per thousand. With radio 60's, it would cost you \$8.

Suppose you just want housewives over 50. They'll cost you \$14 per thousand for tv 30's and \$4 for radio 60's.



Your rich.

Say your product is an expensive sports car that sells to affluent males. Let's look at what it would cost you to reach these men with incomes \$15,000

and up on tv: 31 dollars per thousand. Now radio: \$8. Figures on basis of 30's in tv, 60's in radio.

Your young.

Radio reaches 99% of all people 12 to 34 in a week. You know that radio reaches and influences more young people than any other medium.

Did we play fair?

We've been comparing radio spots with tv spots. Perhaps you feel that radio isn't as effective spot for spot as tv.

Then you really ought to read the controlled-lab study that an impartial research facility conducted (we'll furnish it to you on request). The study showed that dollar for dollar radio and tv could be equally effective in changing consumer choice of products.

And maybe you should read the on-air study showing radio and tv just about equal in recall (8% radio vs. 10% tv at much less cost for radio than tv). We played fair.



How about results?

We've shown radio *should* work. The statistics are in its favor. But now we'll tell you how well it *has* worked.

An unknown wine brand became famous overnight because of an all-radio campaign that boosted sales 77%.

A sausage became a household word in radio.

A national insurance company turned on its agents with heavy radio.

your old, your rich, your young, you have on your market.

A food product reversed a market decline and won back share-of-market with radio.

These are just a few case histories from the RAB files (Write us for more.)

Some hard data for the people who like statistics.

Chart I shows you what % of the various groups listen to radio in a week. If you're not in radio, read and weep.

I.

Who Listens To Radio? Radio's Weekly Reach			
Persons 12+	96.6%	Men 50+	93.5%
Teens 12-17	99.3%	Women 18+	95.5%
Persons 18+	96.1%	Women 18-34	99.5%
Men 18+	96.6%	Women 35-49	96.3%
Men 18-34	99.4%	Women 50+	91.5%
Men 35-49	96.9%	SOURCE: RADAR	

What about the people who don't watch tv?

They listen to the radio. Chart II shows just how big a market they are, and just how they listen to radio.

If you're not using radio to reach markets like

II. % Non-Or Light Viewers Radio Reaches

Market	% Light or Non-Tv Viewers	% Daily Listeners
Working Women	42.6% ***	79.8%
Foreign Travellers		
Male	35.8% *	81.9%
Female	39.6% *	75.5%
Male Professional/ Managerials	33.6% *	83.4%
Homemakers 25-49, Cough syrup users with Children 6-11	25.8% **	81.6%

*Night TV **Day TV ***Combination of Night TV & Day TV
SOURCE: BRI

the ones in this ad, you're not getting the most out of your budget.

Think of all those wasted media dollars, yearning to be freed.

RAB can help with media strategy, creative thinking, essential facts—free.

Media strategy: RAB will provide a computer sweep of W.R. Simmons data that will help you compare your present media with radio only, or radio in a mix. Free. And we'll even summarize the information for you to save time.

Creative: We'll research competitors' commercials in our 10,000-commercial sound library. We'll hand you a reel, or we'll play it for you with comments about marketing problems like yours. Free.

Facts: You need facts. About a buy. Or anything connected with it. Every source devised by man or machine for measuring media reach and frequency is in our computer terminal. At your disposal.

Mail the coupon below to start an *alliance for profit* between you and RAB.

"Alliance for Profit" Services Available from RAB

- We would like to discuss a W. R. Simmons analysis of media alternatives made available by RAB.
- We need case histories of successful advertisers in Radio.
- We want a tape with examples of outstanding Radio commercials.

NAME _____

TITLE _____

COMPANY _____

PRODUCT _____

ADDRESS _____

RAB

Mail to Radio Advertising Bureau, Inc.,
555 Madison Avenue, N.Y., N.Y. 10022



Richard Montesano, VP, Marketing & Research, RAB; W. R. Simmons, President, W. R. Simmons, Inc.

testing one medium against another, we learned how misleading such sourcing could be. The test city was Sacramento, California. We did some awareness research in Sacramento, then flooded the city with saturation Radio—about 250 rating points a week—for a month, then tested awareness again. Awareness increased 102 percent; new business increased 98 percent, but the branch report credited Radio advertising with zero. All the new business went to a category called CR—Company Reputation—reflecting on the manager's esteem in the community. We no longer do source reporting.

In addition to "Say Avco," our new commercials are directed to the young marrieds, whose trust and believability is being tested daily. We found that better than 60 percent of our new customers had been referred to us, or we had been recommended, by a friend or relative. Perhaps this resulted from our accent on personal service when we train our branch staffs. Whatever the reason, we felt this was worth developing, so we have an entire series of commercials like this one: (plays Avco, When You Believe in People tape).

Since our campaign began, the playback at our branches has been greater than any other Radio advertising we have presented. It suggests a believability story that actually happened—in Orange County, where we located our new world headquarters in Newport Beach, some 55 miles south of Los Angeles. Four well-to-do businessmen there, all golf nuts, enjoyed trying a different course each weekend. One of them owned his own plane, so the four would fly away Saturday morning, try a course in San Diego, or Palm Springs, or wherever, and return Sunday night. One of them got involved with a cute secretary in Burbank, so he used his golf as a key to a weekend rendezvous. He'd leave with his buddies who would fly him to Burbank, drop him off, go on to their golf, and pick him up on the way back Sunday. One weekend they did this—let him off, then flew north and played golf but they were delayed in a starting time and were late returning to Burbank. When they set down, they found their romantic friend running wildly out to the runway. He opened the plane door and gasped: "Thank God, fellas, I was afraid you'd crashed without me."

WHAT'S NEW IN RADIO RESEARCH

Richard J. Montesano: Before hearing from our distinguished speaker, Bill Simmons, there are two areas I would like to cover with you—one is the industry's involvement in continuing improvement of Radio ratings and the other involves RAB's use of computer analyses from syndicated marketing services.

In the area of Radio ratings there's some significant news on both the national measurement method RADAR and the local measurement methods—The Pulse, Inc., and American Research Bureau.

Considering RADAR for a moment I understand from Statistical Research Incorporated, the new research firm doing this survey, that their Spring 1972 report has just been released and that a new framework for reporting Radio audience data has been developed.

The new reporting system includes Special Analysis Reports which potentially could amount to 300,000 different Radio reports. Any one of these reports will be available within three

days after the request is given to SRI. This is due to a special computer system developed for RADAR. I'm sure we'll all be learning more about this within the coming months.

Now, on the local level a completely new program has been initiated by RAB within the last year. The program deals with improvements in local Radio ratings research.

The research program is known as GOALS. GOALS stands for Goals for Operation, Administration, Logistics and Stability of the Radio rating services. What is unique about GOALS is that improvement is desired through stimulation of self-improvement by each service.

That's why we've developed two separate groups to carry out the objectives of our GOALS Plan—one for Pulse and the other for ARB—we call them Task Forces. Their role is to assist each service in finding new methods to use or corrections of those techniques that may not be working properly now.

The GOALS Plan is truly an industry effort in that the Plan was developed through the RAB Ratings Research Committee—made up of a good cross-section of Radio broadcast executives.

RAB RATINGS RESEARCH COMMITTEE:

Russell Barry, Executive Vice President, CBS Owned Stations; Frank Boyle, President, Robert E. Eastman Co.; Elmo Ellis, Vice President, Radio Station W'SB; Melvin Goldberg, President, Magic Research; Richard Harris, President, Radio Advertising Reps; Stanley Kaplan, President, Radio Station WAYS, WAPE; Robert Kieve, President, Radio Station KLIV; Harold Neal, President, ABC Radio; Peter Newell, Vice President, Radio Station KPOL; David Scribner, President, Doubleday Broadcasting Co.; Steve Bellinger, Prairieland Broadcasting.

Also serving as counselors to GOALS in the capacity of Ex-Officio Members are John Dimling, Research Director of NAB and Mal Beville—Executive Director of Broadcast Rating Council—the broadcast industry's body for setting standards and our honorary service.

Now each Task Force is headed by two Co-Chairmen who are advised by representatives of broadcast management people as well as technical personnel. The co-chairmen for the ARB Task Force are Kathryn Lenard of RKO Radio Sales, and Pete Megroz of Henry I. Christal Co. For Pulse, Robert Galen of Blair Radio and William

Kelley of Storer Stations are Co-Chairmen.

I might add at this point that much of the success thus far we've had with GOALS, is in large part due to the enthusiasm and dedication of industry members associated with GOALS and especially that of the Co-chairmen.

We have large turnouts at our meetings and recently about 18 of us all flew to Washington to review the Beltsville ARB operation and next week a visit is planned with Pulse. So far about 600 work hours have been accumulated on this project and that's only the beginning.

The GOALS Plan concentrates in improvements within areas such as Sampling, Completion Rates, Editing Procedures, Processing of the Data, Field Work and Report Presentation.

At this point specifically designed research field projects and special analyses requiring tabulation of data, and some written evaluations are at various levels of completion by each service.

At Pulse there are at least three field research projects going and three in-depth analyses.

At ARB there are two field projects and two projects involving extensive analyses. All of this is being done as a result of GOALS.

For both services, advanced methodology planning is being done and I'm sure you understand why at this time the results of these projects cannot be released.

All of these efforts—those by the rating services themselves, by industry members and various industry groups—are working toward the overall goal of improvement and I've got to believe that working together will mean a better research product sooner than anyone hoped for.

Now before going into what is the newest addition to RAB's media and research data bank—The Simmons Service—it is important to point out how syndicated Radio and Marketing data is being used today. At RAB we've had somewhat similar data for a year now using BRI data and having it computerized for us by the Telmar Communications Corp. I have two examples of how we have been using this type of data based on requests from advertisers and their advertising agencies.

Here's the first example—one advertiser asked us if we could help determine whether Radio should be considered in his media plan having already defined his target audience. The audience was Homemakers 25-49 who are in cough syrup user households with children 6-11 years of age.

Through the computer programs at Telmar we were able to determine that 82% listened to Radio in a single day and that 32% were heavily exposed to Radio—listening more than 100 minutes in a normal day.

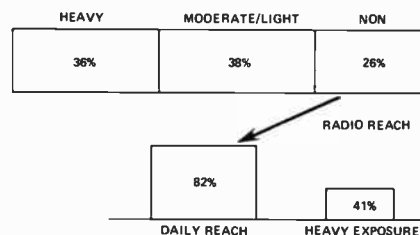
After seeing this preliminary data the client stated that they were considering two media—Day TV and Newspapers with Radio being a third choice, but if it looked strong enough Radio might replace one of the other media. Hearing this we looked at several other tabulations—one was heaviness of exposure to each of the media in question. Really no difference here—but Radio is certainly not out of the question either.

HEAVY MEDIA EXPOSURE OF TARGET GROUP

RADIO	38%
NEWSPAPERS	37%
DAY TV	36%

Our next analysis involved determining whether Radio could supplement each of the other media well. Among non-viewers of Day TV Radio reaches 82% of these people in a day with 41% being heavily exposed.

RADIO REACH OF NON-DAY TV VIEWERS



Among Light or Non-Readers of newspapers Radio reaches 74% daily with 36% being heavily exposed.

In summary Radio's reach potential among the target audience and as a supplement in reaching those lightly exposed to other media is significant. With review of other information in conjunction with this data, Radio is very much in this advertiser's plan.

SUMMARY OF RADIO REACH POTENTIAL

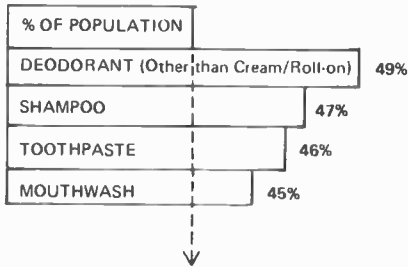
	DAILY REACH	HEAVY EXPOSURE
HOMEMAKERS 25-49 WITH CHILDREN 6-11 WHO ARE COUGH SYRUP USERS	82%	38%
WHO ARE ALSO: NON-DAY TV VIEWERS	82%	41%
LIGHT NEWSPAPER READERS	74%	36%

Now one other example of how we are being asked to use syndicated marketing and media data. This is in the area of special marketing segments such as the Male Professional audience and the Working Women audience. Here are some highlights from our Working Women special computer review.

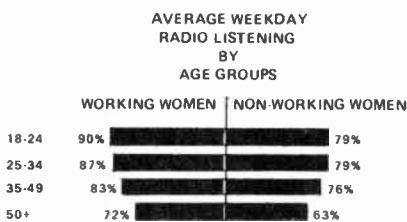
At last count using Brand Rating Research data 42% of adult women are employed either part time or full time. These women we found to be generally within the 18-49 age group, better educated, and have higher incomes than their non-working sisters.

They use a wide variety of products. Here's an example of the amount of product usage accounted for by working women in the fields of deodorants, shampoo, toothpaste and mouthwash. Incidentally, we have our complete reports on this subject available for you as well as some of the other research projects we've mentioned. Please note the high product usage accounted for by the Working Women segment on this slide.

PERCENT OF PRODUCT USAGE BY WORKING WOMEN



Now does this group listen to Radio? Daily Radio listening among Working Women is rather high (83%) and substantially better than Non-Working Women—where daily reach of Radio is also at a fairly high level (71.4%). These reach levels are also substantiated within age groupings. Within every age group a greater percentage of Working Women are listening to Radio than Non-Working Women.



Now when do they listen? Of course a fair portion of listening is done during morning time 6-10 AM but Working Women are also listening during the afternoon and evening times. The Working Woman distribution differs from that of the Non-Working Woman in that housewife time 10AM—4PM is the prime time to reach the non-working group. This suggests a combination of dayparts be used to reach both groups.

DISTRIBUTION OF TIME SPENT LISTENING

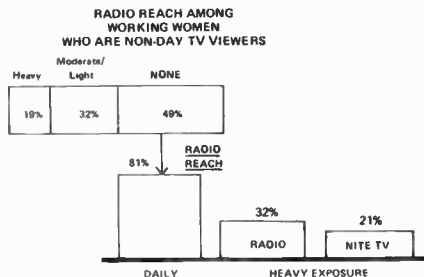
	WORKING WOMEN	NON-WORKING WOMEN
6AM-10AM	31%	32%
10AM-4PM	29%	41%
4PM-8PM	24%	17%
8PM-MID.	16%	10%

Now, what about Radio compared to TV in reaching the Working Women segment? Here's a distribution of heavy, moderate and light exposure for Night TV, Day TV and Radio. Note that there are almost half of Working Women not exposed to Day TV in two weeks.

	WORKING WOMEN		
	Night tv	Day TV*	RADIO
HEAVY EXPOSURE	28	19	34
MODERATE EXPOSURE	35	32	37
LIGHT/NON EXPOSURE	37	49	29

*Heavy Exposure; Moderate/Light Exposure; None

Also 80% more Working Women are heavily exposed to Radio than Day TV. 20% more heavily exposed to Radio than Night TV. Now taking just one example of how Radio can supplement your TV effort among this group, let's look at Radio reach among the 49% of working women who are not exposed to Day TV. Some 81% of this group are exposed to Radio in a normal day with 32% being heavy listeners compared to only 21% who are heavily exposed to Nite TV.



Radio appears to be well suited to reach the Working Women group as shown by this analysis and if they are important marketing segments to you

please let us know and we'll examine our data in more detail for you. You can do this by indicating a desire for a special analysis in the back of your agenda. Having seen how we at RAB have used our computer facilities with syndicated marketing and media data, I think now its time to hear from Bill Simmons who will let us in on the new data that's available. We hope this data will enable us to expand these types of analyses.

SIMMONS SELECTIVE STUDY

W. R. Simmons: At the outset I would like to say to Miles David and Dick Montesano that we do indeed welcome the Radio Advertising Bureau to our Syndicated Study. It will be our pleasure to do everything we can do make the Study as useful to them as possible.

The Simmons Study of Selective Markets and the Media Reaching Them, now in its tenth year, is subscribed to by over 150 clients including advertisers and their agencies as well as media. The goal of this Study has always been to provide the industry with valid and reliable information that is highly pertinent to advertising and media decisions. While many measures that were in the first Study released ten years ago are still there, the Study has constantly grown in its coverage of media as well as market data.

In this connection, I must say that Radio is one of the most recent additions to our Study—not because we fail to recognize it as a medium with a high potential for serving advertisers but because we were trying to develop an accurate way of measuring the medium especially within the framework of a broad syndicated Study such as ours.

We believe people do know when they usually listen to the Radio and in general the station that they most often listen to at various times of the day. This, then, has become the basis of the questions we ask about Radio, for after all, in finding information from the public, we are limited first of all to questions to which respondents themselves know the answer. This, I must hasten to add, is by no means a sufficient condition for obtaining valid answers, but it sure is a necessary condition. In any event, we are gratified to find that the results of these questions to which people know the answers—when they listen and the stations listened to most often—ap-

peared to produce results that are reasonable in the light of what is already known about Radio.

The Study that provides these data, the Simmons Study of Selective Markets and the Media Reaching Them, has a substantial advantage of providing data simultaneously for other media as well as a great many market groups as defined not only by demographics but also by product and brand usage. Altogether, there are several hundred product user groups covered, and these items, including the important heavy user groups, can be related directly to Radio audiences at various times of the day.

More specifically, the Study provides data on the demographic profile and product usage patterns of Radio audiences, television audiences, magazine audiences, and newspaper audiences. Data are also provided on the demographic profile of each user group.

Chart 1: The interviewing period covered by this Study is January to October, 1971 for the Radio data and the television data based on roster recall of viewing yesterday as well as the magazines, newspapers and product data. In addition, in the Fall we conduct television diaries reflecting television viewing for the current season.

INTERVIEWING PERIOD	
RADIO DATA	
TELEVISION DATA	
MAGAZINE DATA	JANUARY - OCTOBER, 1971
NEWSPAPER DATA	
PRODUCT DATA	
TELEVISION DATA (DIARY)	OCTOBER-NOVEMBER, 1971

Chart 2: The sample utilized for this Study is a national probability sample of all adults 18 years of age and over in the contiguous 48 states. The original sample contains 15,366 respondents that are covered for Radio and television viewing yesterday, for magazines and newspaper reading. The product data are obtained from about 12,235 of these respondents, since it is not possible to get all of the respondents to cooperate with that phase of the Study, even with the aid of attractive premiums to induce them to do so. The television diaries conducted in the fall are a subsample of 6,043 of the original respondents.

	SAMPLE SIZE	RESPONDENTS
RADIO DATA		15,366
TELEVISION DATA (YESTERDAY)		15,366
MAGAZINE DATA		15,366
NEWSPAPER DATA		15,366
PRODUCT DATA		12,235
TELEVISION DATA (DIARY)		6,043

Chart 3: One of the serious problems in obtaining so much information from the same respondents is a necessity not only of obtaining cooperation but in avoiding serious problems of respondent fatigue in answering so many questions. In order to handle this problem, we actually break the Study up into four separate parts. In the first personal interview we obtain only the media information and the demographics and, at the end of that interview, the interviewer places with the respondent the product data questionnaire offering the respondent his choice of some attractive premiums, if he would fill it out at his leisure. The interviewer discusses these product data questions with the respondent to be sure they know just how it is to be done. About five weeks later the interviewer returns and picks up the product data questionnaire which, as I indicated, is recovered from approximately 80% of the respondents and also obtains a second short interview about media. As a completely separate operation several months later, the sub-sample of respondents chosen for the television diary are offered another premium to induce them to cooperate with it.

METHOD OF INTERVIEWING

FIRST INTERVIEW
 Personal - Obtaining Radio, TV (Yesterday), Magazine, Newspaper and Demographic Data.
 Product Data Questionnaire Placed

SECOND INTERVIEW (ABOUT 5 WEEKS LATER)
 Personal - Obtaining Additional Media Data
 Product Data Questionnaire Picked Up

THIRD INTERVIEW
 TV Diary Placed

Chart 4: As for the Radio questions, we ask whether they usually listen during each of the time periods shown on your left, the amount of time they usually listen, and the station to which they usually listen at each time. This information is obtained separately for the average week day, the average Saturday and the average Sunday.

RADIO QUESTION	
TIME PERIODS	FOR EACH TIME PERIOD
6AM-9AM	WHETHER USUALLY LISTEN AMOUNT OF TIME LISTEN STATIONS LISTENED TO
9AM-NOON	
NOON-4PM	
4PM-7PM	
7PM-MIDNIGHT	
MIDNIGHT-6AM	
Asked Separately For: Average Weekday Average Saturday Average Sunday	

Each media and product group may be described in terms of a wide variety of demographics. These include age, household income, education, occupation, geographic region, county size, locality type, race and individual employment income. We also include marital status, index of social position, number of people in the household, presence

of children in the household, number of children in the household, type of dwelling, home ownership and value, and the employment status of women. All of these demographic breakdowns can be used to describe the target groups that can be reached by Radio during any given time period of the day and, of course, for all of the other media as well. Naturally, it is also possible to obtain the net reach for combinations of the media among any of these demographic groups. Thus, for example, an advertiser can estimate the extent to which Radio will succeed in supplementing the reach of his television schedule among his desired target audience.

Chart 5: More pertinent to the advertiser's problem, of course, is the analysis of media in terms of the users of his own product, and, as I indicated, the Study covers a very large number of products, over 500 in fact. All of this product information is released in some 28 volumes of information provided to our clients, and the data are stored on computer tapes that can be conveniently accessed directly through terminals in the client's office. The major product categories into which the product data are grouped are shown in the following 4 charts. These broad categories, of course, do not begin to reveal the amount of detailed information that is available for each of these categories. I cannot possibly cover then all today within the time available, but, for instance, for the automobiles, you can find out about the purchase of new cars or used cars, the year make, the model, the price class and the number of new cars the respondent has bought in, say, the last seven years. Thus, it is possible to pinpoint fairly well a particular advertiser's target group in a rather definitive way and to show the reach of the medium among the groups.

EACH MEDIA GROUP MAY BE ANALYZED IN TERMS OF ITS USAGE OF OVER 500 PRODUCTS

APPAREL
 APPLIANCES
 AUDIO-VISUAL EQUIPMENT
 AUTOMOTIVE
 Cars
 Car Maintenance Products
 Car Leasing
 Car Rental
 Trucks
 Motorcycles

Chart 6 lists other major product categories covered in the Study, any and all of which can be analyzed in terms of Radio audience reached in comparison with or in combination with other media.

PRODUCT AREAS
BANKS OR FINANCIAL INSTITUTION SERVICES
BEER, WINE
BOOKS AND RECORDS
CAMERAS, PROJECTORS AND FILM
CHILDREN'S PRODUCTS
CREDIT CARDS
DEPARTMENT STORE SHOPPING
DRUG PRODUCTS
FOOD PRODUCTS
FOOD, BEVERAGES AND SOFT DRINKS
HOME FURNISHINGS AND SILVER PLATWARE
HOME IMPROVEMENTS
HOME REMODELING AND PAINTING
INSURANCE (HEALTH AND LIFE)
PAPER PRODUCTS AND FOOD WRAPS
PETS AND PET FOOD
POWER TOOLS AND EQUIPMENT
PUBLIC ACTIVITY
SECURITIES
SHAVERS AND BLADES
SOAPS, CLEANERS AND POLISHES
SOFT DRINK AND BEVERAGES
SPORTING GOODS
TOILETRIES AND PERSONAL PRODUCTS (MEN)
TOILETRIES AND PERSONAL PRODUCTS (WOMEN)
TRAVEL (INCLUDING PASSPORTS AND TRAVELERS CHECKS)
MISCELLANEOUS:
DISCRETIONARY SPENDING
COUNTRY CLUB MEMBERSHIP
FAST FOOD CARRY-OUT RESTAURANTS
MOVING
TUPPERWARE PARTIES
WRIST WATCHES
OTHER (ENCYCLOPEDIA, LUGGAGE, TYPERWRITER)

Chart 7 shows the general types of data that are available for products in the various categories shown on the previous charts. Thus, for packaged goods products, we not only show the total users of the product but the relative amount of the product that they use. The total users weighted by their volume of use is the measure of the total relative amount of the product that is accounted for, for example, in the audience of any of the media. As it happens, some advertisers prefer to concentrate their efforts on the heavy user groups, particularly where the heavy user group accounts for a large percentage of the total volume of the products consumed. As you may know, the product areas vary widely in their degree of concentration among heavy users. About 80% of all of the beer sold, for example, is consumed by about 20% of the population classified as heavy beer drinkers. Obviously, such a group deserves special attention by the advertiser. For the packaged goods products we also obtain information about the brand used most often. For durable goods, we obtain information about ownership and recent purchases, number of units purchased, price paid, and brand.

FOR PACKAGED GOODS PRODUCTS, DATA ARE PROVIDED ON:

TOTAL USERS
TOTAL USERS WEIGHTED BY THEIR VOLUME OF USE
HEAVY, MEDIUM AND LIGHT USERS
BRAND USED MOST OFTEN

FOR DURABLE PRODUCTS, DATA ARE PROVIDED ON:

CURRENT OWNERS
RECENT PURCHASERS
NUMBER PURCHASED
PRICE PAID
BRAND PURCHASED

Of primary interest to most of you here today, of course, is what we found out about Radio listening and how these data can be utilized in demonstrating Radio's ability to reach im-

portant market segments. Incidentally, in looking at our results and comparing them with other findings for Radio it is important to bear in mind the dates of field work, from January to October 1971 and the particular questions we asked respondents as described earlier. Other studies conducted at different times and with different methods might well be expected to produce findings that vary within reasonable limits from those of our Study.

Chart 8 shows Radio listening on the average work day separately for men and women. Here we see a slightly higher reach for men than of women with the total being approximately 80%, but the women tend to listen for a somewhat longer period of time, 2.7 hours against 2.4 hours on the average day. The overall listening to Radio, however, is somewhat concentrated, and we find that the heavy quintile of listening, the top 20% who listen most often, listen on the average of 7.4 hours for men and 7.8 hours for women on the average day.

RADIO LISTENING BY SEX
AVERAGE WEEKDAY 6 AM - MIDNIGHT

	men	women
TOTAL LISTENERS	81.8%	78.7%
AVG # HOURS	2.4	2.7
HEAVY QUINTILE	20.0%	20.0%
AVG # HOURS	7.4	7.8

Chart 9: Here we see the age breakdown of women listeners and the amount of time they listen, and it seems that Radio actually covers all age groups well but is particularly strong in reaching the younger age groups under 35 years of age.

RADIO LISTENING BY AGE
AVERAGE WEEKDAY 6 AM - MIDNIGHT
ADULT FEMALES

	18-24	25-34	35-49	50-64
TOTAL LISTENERS	87.5%	82.9%	81.6%	74.3%
AVG # HOURS	3.2	3.0	2.9	2.2
HEAVY QUINTILE	23.9%	21.0%	24.5%	14.7%

Chart 10 shows that for men, Radio, while effectively reaching all age groups, is especially useful in reaching the younger age groups both in terms of the coverage of these groups as well as the number of hours they listen. It appears that some 1/3 of the adult males from 18 to 24 years are included in the heavy quintile—that is, among the top 20% of the entire population in their listening habits.

RADIO LISTENING BY AGE
AVERAGE WEEKDAY 6 AM - MIDNIGHT
ADULT MALES

	18-24	25-34	35-49	50-64
TOTAL LISTENERS	91.9%	83.1%	82.9%	80.1%
AVG # HOURS	3.4	2.9	2.4	1.9
HEAVY QUINTILE	33.3%	25.5%	17.4%	12.3%

Chart 11: Looking at the Radio audience by income, for women, we see that, while all the groups are covered by over 70%, among the more wealthy, the coverage is at the highest level of over 82%. In addition, the wealthy listeners tend to listen for longer periods of time than do the poor.

RADIO LISTENING BY HOUSEHOLD INCOME
AVERAGE WEEKDAY 6 AM - MIDNIGHT
ADULT FEMALES

	\$15,000+	\$10,000- \$14,999	\$5,000- \$9,999	UNDER \$5,000
TOTAL LISTENERS	82.3%	82.6%	78.7%	71.8%
AVG # HOURS	2.8	2.8	2.7	2.3
HEAVY QUINTILE	22.3%	20.5%	20.6%	16.9%

Chart 12: This same pattern of listening by income applies even more strongly to men than it does to women. Here we see that almost 90% of the men with \$15,000 income and over listen to Radio on the average week day for an average of 2.6 hours. All of the groups are covered adequately with about 3/4 of those with incomes under \$5,000 being covered for an average of 2.2 hours per day.

RADIO LISTENING BY HOUSEHOLD INCOME
AVERAGE WEEKDAY 6 AM - MIDNIGHT
ADULT MALES

	\$15,000+	\$10,000- \$14,999	\$5,000- \$9,999	UNDER \$5,000
TOTAL LISTENERS	89.7%	82.9%	78.5%	74.3%
AVG # HOURS	2.6	2.4	2.4	2.2
HEAVY QUINTILE	21.8%	18.3%	19.7%	18.6%

Chart 13: Radio listening is more heavily concentrated in the A and B counties, particularly with respect to the number of hours listened and the number of listeners who fall in the heavy quintile. This we see is for women.

RADIO LISTENING BY COUNTY SIZE
AVERAGE WEEKDAY 6 AM - MIDNIGHT
ADULT FEMALES

	A	B	C	D
TOTAL LISTENERS	80.5%	76.3%	78.8%	78.1%
AVG # HOURS	2.9	2.8	2.3	2.2
HEAVY QUINTILE	22.9%	21.9%	15.2%	15.1%

Chart 14: The pattern is somewhat the same for men, but here we note that, while the total listeners are about equal among the A, B, C, and D counties, the amount of listening is higher in the A and B counties.

RADIO LISTENING BY COUNTY SIZE
AVERAGE WEEKDAY 6 AM - MIDNIGHT
ADULT MALES

	A	B	C	D
	110.0%	100.0%	100.0%	100.0%
TOTAL LISTENERS	1.3%	82.7%	81.2%	82.3%
AVG # HOURS	2.5	2.5	2.3	1.9
HEAVY QUINTILE	1.6%	21.3%	18.7%	13.3%

Chart 15: As we would expect from the previous charts, we see here that the listening among women is heaviest in the metropolitan area although the total listeners are about equally divided. Particularly significant, however, is the nice listening pattern existing among metropolitan suburbs, which contains marked groups of particular interest to many advertisers.

RADIO LISTENING BY LOCALITY TYPE
AVERAGE WEEKDAY 6 AM - MIDNIGHT
ADULT FEMALES

	METROPOLITAN CENTRAL CITY	METROPOLITAN SUBURBAN	NON-METROPOLITAN
	100.0%	100.0%	100.0%
TOTAL LISTENERS	79.7%	78.2%	78.5%
AVG # HOURS	2.8	2.9	2.3
HEAVY QUINTILE	21.5%	23.4%	5.2%

Chart 16: For adult males the listening pattern, again, is essentially the same except for the especially high coverage of heavy listeners in the metropolitan areas. Again, we see that the men can be reached in the important metropolitan suburban groups particularly well.

RADIO LISTENING BY LOCALITY TYPE
AVERAGE WEEKDAY 6 AM - MIDNIGHT
ADULT MALES

	METROPOLITAN CENTRAL CITY	METROPOLITAN SUBURBAN	NON-METROPOLITAN
	100.0%	100.0%	100.0%
TOTAL LISTENERS	81.6%	82.1%	81.7%
AVG # HOURS	2.5	2.6	2.1
HEAVY QUINTILE	21.8%	21.1%	16.2%

Chart 17: Turning now to some analyses by product user groups, we have an example here of the use of soft margarine by female household heads listening to Radio on the average week day. 77.2% of the users of soft margarine can be reached for an average of 2.6 hours on the average day and, among the users, some 20% will listen to Radio on the average of 7.6 hours on the average day. For the leading brands, we note that Blue Bonnet and Imperial are covered exceptionally well. But Chiffon and Parkay are by no means slighted either. For Parkay, we note that 18% of the users are included in the heavy listening group, and they listen an average of 9.1 hours a day.

RADIO LISTENING BY USAGE OF SOFT MARGARINE (NOT DIET)
AVERAGE WEEKDAY 6 AM - MIDNIGHT
FEMALE HEADS

	USERS	HEAVY USERS	BLUE BONNET	CHIFFON	IMPERIAL	PARKAY
	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
TOTAL LISTENERS	77.2%	79.3%	85.9%	79.4%	83.8%	79.3%
AVG # HOURS	2.6	2.4	3.0	2.3	2.6	2.8
HEAVY QUINTILE	20.1%	17.9%	24.0%	19.9%	17.7%	18.0%
AVG # HOURS	7.6	7.4	7.1	6.6	7.6	9.1

Chart 18: For the users of regular ground coffee, we see that the amount of listening is highest among the heavy users and that it holds up well among three important brands. Substantial numbers of users are in the heavy quintile of listeners. It's worth noting that these three brands of coffee concentrates sales in quite different sections of the country. Yet despite regional differences in coffee consumption and Radio listening they tend uniformly to be well covered by Radio.

RADIO LISTENING BY USAGE OF REGULAR GROUND COFFEE
AVERAGE WEEKDAY 6 AM - MIDNIGHT
FEMALE HEADS

	USERS	HEAVY USERS	FOLGER'S	HILL'S BROTHERS	MAXWELL HOUSE
	100.0%	100.0%	100.0%	100.0%	100.0%
TOTAL LISTENING	78.7%	77.9%	78.5%	78.2%	78.7%
AVG # HOURS	2.7	3.0	2.6	2.8	2.5
HEAVY QUINTILE	20.7%	22.4%	18.8%	19.9%	20.0%
AVG # HOURS	7.7	7.9	7.9	8.3	7.0

Chart 19: There is also a good story for the use of regular laundry detergent where we see that the heavy users listen on an average of 3 hours a day. Among the brands, Cheer seems to be especially well covered both on total listeners and those that fall in the heavy quintile of listening.

RADIO LISTENING BY USAGE OF REGULAR LAUNDRY DETERGENT (POWDER)
AVERAGE WEEKDAY 6 AM - MIDNIGHT
FEMALE HEADS

	USERS	HEAVY USERS	BOLD	CHEER	TIDE
	100.0%	100.0%	100.0%	100.0%	100.0%
TOTAL LISTENERS	77.9%	79.8%	75.7%	83.8%	76.8%
AVG # HOURS	2.6	3.0	2.7	2.7	2.5
HEAVY QUINTILE	20.3%	24.5%	21.0%	24.0%	19.0%
AVG # HOURS	7.7	7.7	6.8	7.2	7.4

Chart 20: For the usage of pain relieving tablets, here, again, we find the average numbers of hours of listening is at a peak among the heavy users of the product, who listen 3.1 hours with 22.4% of the heavy users falling in the heavy quintile of listening, and they listen at an average of 8.9 hours a day. All 4 brands stand up well, Excedrin showing an especially strong concentration among the heavy quintile of listeners.

RADIO LISTENING BY USAGE OF PAIN RELIEVER TABLETS
AVERAGE WEEKDAY 6 AM - MIDNIGHT
ADULT FEMALES

	USERS	HEAVY USERS	ANACIN	BAYER	BUFFERIN	EXCEDRIN
	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
TOTAL LISTENERS	80.0%	79.0%	78.0%	78.9%	83.8%	81.9%
AVG # HOURS	2.8	3.1	2.8	2.7	3.0	2.9
HEAVY QUINTILE	21.3%	22.4%	19.9%	20.7%	22.7%	26.2%
AVG # HOURS	7.8	8.9	8.0	7.7	8.5	6.7

Chart 21: For department store shopping, coverage exceeds 80% for Sears, Montgomery Ward, and Penney's. Both the average number of hours listened and the number falling in the heavy quintile stands up nicely for all 3 chains.

RADIO LISTENING BY DEPARTMENT STORE SHOPPING
AVERAGE WEEKDAY 6 AM - MIDNIGHT
ADULT FEMALES

	SEARS	WARD'S	PENNEY'S
	100.0%	100.0%	100.0%
TOTAL LISTENERS	80.2%	81.6%	80.7%
AVG # HOURS	2.8	2.8	2.8
HEAVY QUINTILE	20.3%	19.8%	20.9%
AVG # HOURS	7.9	8.3	7.7

Chart 22: Turning to a men's product, here we see the usage of after shave lotion, and that 82.6% of the heavy users of after shave lotion are covered by Radio, on the average day, and that the brands are well covered as well. Old Spice stands out as being particularly well covered, and its users listen on the average 2.6 hours a day while those falling in the heavy quintile listen on the average 8.5 hours a day.

RADIO LISTENING BY USAGE OF AFTER SHAVE LOTION
AVERAGE WEEKDAY 6 AM - MIDNIGHT
ADULT MALES

	USERS	HEAVY USERS	AQUA VELVA	AVON	OLD SPICE
	100.0%	100.0%	100.0%	100.0%	100.0%
TOTAL LISTENERS	81.5%	82.6%	77.5%	80.3%	81.5%
AVG # HOURS	2.4	2.5	2.4	2.3	2.6
HEAVY QUINTILE	20.4%	20.5%	18.8%	19.2%	19.8%
AVG # HOURS	7.4	7.1	7.9	7.7	8.5

Chart 23: Among the men who bought a new car, 83.1% listen to Radio on the average day which, of course, exceeds the average for all people, and they listen on an average of 2.4 hours a day. All of the makes shown here show a nice coverage pattern, exceeding 80%.

RADIO LISTENING BY NEW CAR OWNERSHIP
AVERAGE WEEKDAY 6 AM - MIDNIGHT
ADULT MALES

	OWN CAR REG. NEW	BUICK	CHEVROLET	FORD	PONTIAC
	100.0%	100.0%	100.0%	100.0%	100.0%
TOTAL LISTENERS	83.1%	86.1%	80.7%	87.1%	81.4%
AVG # HOURS	2.4	2.1	2.4	2.3	2.6
HEAVY QUINTILE	18.7%	15.6%	20.1%	17.6%	20.1%
AVG # HOURS	7.4	6.2	7.4	6.9	9.0

Chart 24: Among the men who travel, both foreign and domestic travel, the coverage also stand up well over 80%.

RADIO LISTENING BY TRAVEL: AVERAGE WEEKDAY 6 AM - MIDNIGHT
ADULT MALES

	TOOK FOREIGN TRIP - PAST 5 YEARS	TOOK DOMESTIC AIR TRIP PAST YEAR
	100.0%	100.0%
TOTAL LISTENERS	82.8%	83.3%
AVG # HOURS	2.3	2.2
HEAVY QUINTILE	17.9%	17.3%
AVG # HOURS	7.5	7.1

These are, of course, only a few of the great many similar kinds of analyses that can be made from the data in our Study as it relates to the Radio audiences. Obviously, more detailed analyses are easily available such as, for example, the men listening to the early morning Radio or the women listening during the later morning hours and so on. Cross tabulations with the other media are easily possible to demonstrate how well Radio succeeds in supplementing any of the other media that the advertiser may already be using. In this connection our last chart, *Chart 25* shows Radio listening by quintiles of television viewing. This, of course, is a chart showing the data only for adult males and naturally it would be very different among any of a number of different market groups and is mainly illustrative of the types of analyses that can be made from the data, as they may be needed for any particular purpose.

RADIO LISTENING BY QUINTILE TV VIEWING (TOTAL DAY; SUN-SAT)
AVERAGE WEEKDAY 6 AM - MIDNIGHT
ADULT MALES

	TOP QUINTILE	NEXT QUINTILE	NEXT QUINTILE	NEXT QUINTILE	BOTTOM QUINTILE
	100.0%	100.0%	100.0%	100.0%	100.0%
TOTAL LISTENERS	82.7%	80.2%	82.0%	84.9%	78.8%
AVG # HOURS	2.6	2.3	2.4	2.4	2.2
HEAVY QUINTILE	20.7%	20.2%	20.2%	19.7%	17.3%
AVG # HOURS	8.1	6.9	7.1	7.4	7.2

Finally, I would like to add that it has been a pleasure to be here today to tell you just a little about how our service can be used to demonstrate how Radio can provide genuine opportunities to reach important advertising targets. In the coming months it is our intention to work closely with Dick Montesano and others interested in Radio to find ways in which our data can be most effectively applied to their problems.

THE RETAIL INFORMATION BANK

A. W. Dannenbaum: For a few moments I'd like you to pretend you are the operating head of a large big city department store.

Now imagine we are talking and I tell you, to what your appetite, that your regular customers, those who shop your store frequently, number one-half million. Suppose I also tell you that your non-regular customers,

those who do not shop your store at all or, if so, do so infrequently, total two million. And now to rule out those who live too far away from your store to be considered as possible future regular customers, I cut your non-regular customer group to those who live in your trading area and now we find that there are one million of those non-regular customers living nearby—twice as many as your regular customer group.

Then I say—if you, Mr. President, could get 10% of these non-regular customers to spend \$50.00 more a year in your store, you would increase your billing by five million dollars. Not bad for starters, I presume.

I am going to take the liberty of assuming that I have sparked your interest.

Now, let's suppose I can tell you what your regular customers like about your store. Your pricing? Your return policy? The helpfulness of your sales personnel? Perhaps your better dress department? Or your cosmetic department? And suppose I could tell you what your nearby non-regular customers thought of these same aspects or departments? Suppose I could tell you what your customers and your non-customers thought of your major competitor's store, and to top things off, suppose I could tell you what your competitor's customers and non-customers thought about your store? And suppose I could not only tell you about their attitudes but also what media they used and to what extent. . . .

Naturally, I would be able to give you the demographics of these customers and non-customers, including age of homemaker, income, education, family size and many other insights, as well as certain psychographics, whether they were passive or creative people, whether they were fashion venturesome or not. Also I could tell you such things as their dress size, how they got to your store—by auto or on foot or by public transportation—and how long it took to get there.

I assume if you believed I could do all this you would be glad to see me for with this information you could run your store better—which means more profit. You could identify your strengths and weaknesses as they existed in your customers' minds and you could compare these with the thoughts and habits of your non-customer. You could find out where they were the same and where they differed.

When customers and non-customers believed a given department was good it would probably be a strength that could be reinforced and capitalized on.

If they both thought it to be poor, it's likely it is poor and needs certain changes in department location, in quality or depth or breadth or style of merchandise. If customers like it and non-customers did not, it probably could be corrected by better communications with the non-customer. You would then want to know what medium reached the non-customer best and also what to say to her when you reached her.

Well, at Group W we can deliver the kind of information I have just cited and a lot more through the Retail Information Bank.

Up until today we have never talked about the Retail Information Bank without first having a two-hour period of orientation followed by a half to a full day to go over an analysis that takes four to five weeks to make. Today we are trying to give you a feeling for it in less than a half-hour, so please bear with us.

Well, what is the Group W Retail Information Bank?

The bank is a vast reservoir of facts about department store shopping.

It is a study of the shopping habits and attitudes of women homemakers in nine Group W Markets.

It is a totally objective study. Anyone could have made it—a newspaper, a chain of department stores or a survey organization. All they had to do was commit themselves to the time and money and effort.

It covers 94 department stores in nine Group W Markets—Baltimore, Boston, Chicago, Ft. Wayne, Los Angeles, New York, Philadelphia, Pittsburgh and San Francisco.

It is the fifth in a series of major marketing studies conducted by Group W as part of its continuing commitment to a total marketing effort aimed at better serving advertisers.

While each of the previous studies covers a broad spectrum of product areas, the R.I.B. concentrates exclusively, and in exceptional depth, on department stores. We believe it to be the most sophisticated retail study that has ever been made simultaneously in a wide group of markets and although it is only a small part of the total, we also believe it to be the first time this much media information has been gathered concurrently with habit and attitude information from shoppers.

An important feature of the R.I.B. is the design of the questionnaire. The questions were developed through a series of in-depth group interviews in Group W markets. Each session included eight women shoppers and a psychologist who acted as a discussion leader. During the sessions, each

of which lasted approximately 1 to 1½ hours, the women discussed every facet of shopping—their likes and dislikes about shopping in general as well as specifics about stores—the influence of store strengths by department as well as store facilities—the importance of pricing versus quality—frequency and pattern of shopping—their use of advertising and attitude toward store advertisements.

The 22-page questionnaire covered all these areas that the shoppers themselves indicated were important. We were now ready to present the questionnaire—which consisted of over 100 pages—it took one hour and a half to answer—to a panel of 500 homes set up for us to our specification by National Family Opinion. But I must tell you not only we, but National Family Opinion and Motivation Programmers Inc. were concerned about the questionnaire's length. We wondered if the women homemakers who would have to answer it would do so. National Family Opinion guaranteed us an 80% return but everyone was concerned so we tested it. We got our 80% return in the test, went ahead in all nine cities and got better than 80% return in each one—which goes to show I guess that women like to talk about stores and shopping in them.

Prior research indicated that there was no consistent definition of the department store market (some people call Korvette's or Sears Department stores, some don't, so the questionnaire pre-listed the department stores to be studied in each of the Group W markets.) This technique offered us two basic advantages: (1) it clearly defines the department store universe to be studied so that all responses focus on the same point of reference; (2) it makes it possible to obtain information about a store's non-customers as well as its customers.

The questionnaire design made it possible to classify the respondents as either a regular or non-regular customer of each of the stores measured. Regular customers included all women who shopped in that store once a month or more often plus those women who shopped in that store several times a year, but made fewer than one department store shopping trips a month. (In other words, they visited that store on almost every trip they made.) The remainder of the respondents were classified as non-regular customers of that store.

In almost every instance, the regular customers accounted for 80% to 85% of all a store's traffic and, therefore, represent the hard-core, loyal customer as opposed to the occasional

customer.

On the average the study reveals a woman is a regular customer of approximately three stores.

The areas covered in each of the Group W markets fall into these eight basic categories:

1. General shopping behavior.
2. General shopping attitudes.
3. Specific store behavior.
4. Specific store attitude.
5. Demographic characteristics of shoppers.
6. Non-demographic characteristics of shoppers.
7. Media behavior and attitude.
8. Advertising behavior and attitude.

The true potential of the R.I.B. stems from the ability to inter-relate the various facts. Through this technique it is possible to investigate the reasons for a behavioral pattern or attitude of a shopper.

For example, if the study shows that the vast majority of a store's customers can get to the store within 30 minutes, it would appear this is an important reason for shopping there. If there is a sizeable group of non-customers who are within the trading area of the store, it isolates a group that has reasons other than inconvenience for not shopping there. By studying this isolated group in comparison with the store's customers, it



A. W. Dannenbaum, Jr., Sr. VP-Marketing; Marvin J. Rothenberg, Director of Marketing Sales, Westinghouse Broadcasting Company.

is possible to determine areas of difference in terms of attitudes, demographics, media usage, shopping style or any of the other factors in the study.

Throughout, the R.I.B. was developed to offer department store executives the ability to understand department store shoppers more fully. Toward this end, over 1,000 pages of data have been tabulated and inter-related for each of the nine Group W markets.

It is not our aim to use these facts to produce interesting information. We want to produce information that is actionable and to this end here is the way we go about it.

We sit down for a two-hour session with the chairman of the board or president of the store, with the members of his organization that he wants present.

In this two-hour session we cover the parameters of the areas where we can answer questions, as well as the limitations of the data. We then give a short demonstration of the types of questions we can answer by using a portable computer access machine which we can put on the chairman of the board's desk while he picks the questions he wants answered, which we then type out. In a moment it is answered on the machine before his eyes. We are not going to demonstrate this today because of lack of time, but if you are interested, after we are through, we will show you some questions and answers.

After our two-hour session we ask the head of the store if he is interested in having us do an analysis of this store for him. If he is we ask him to signify a list of questions he would like to have answered. We give him a list as a guide. We then return in four or five weeks for a half-day to a full day appointment to present our in-depth analysis of the data he had requested, plus our suggestions regarding the action he could take on the strengths and weaknesses we are able to put a finger on.

Since we are here today under the auspices of the Radio Advertising Bureau, we have chosen a small part of a real store's analysis in which Radio clearly emerged as the best way to solve a very important problem as defined by the analysis.

In this demonstration you will see how the regular customers of this store think about an important aspect of the store and how their opinion differs from the non-customer. You will see how we can locate the media that best reached the non-customer and how we can determine the best copy

platform to use when we do reach him.

Here is Marvin Rothenberg who, before joining Group W, spent most of his working years as a retailer, the most recent nine with Allied Stores. He will show you a small portion of the actual analysis he made for a well-known retail store located in a major market. Please bear in mind that he will limit himself to the media portion of an in-depth analysis he made that covered many broad areas, seven-eighths of which was unrelated to media.

**RETAIL INFORMATION BANK:
An Example of its Use in Relating
Media Exposure to Shopping
Habits.**

Marvin J. Rothenberg: "Bink" (Mr. Dannenbaum), has eloquently and adequately reviewed the origins and dimensions of the R.I.B., a study designed to provide department store management with that which cannot be provided through analysis of internal merchandising and operating data. Many times, management attempts to correct departmental ills through a review of merchandising and expense factors. Sometimes, however, they fail to realize that they are serving people. It is people who buy the goods, it is people who are the customers. The R.I.B. is a major effort to reveal how people think about a store and relate that to how they act in order to learn how to improve a store's market position among both customers and potential customers.

For today we have selected a fragment of one study to illustrate, in a simplified version, an approach to how the R.I.B. information might be utilized. Very frankly, we have selected a "case" where analysis suggests the increased use of Radio. There are other stores for whom we have data where the analysis points to the need for merchandising and service improvements in order to achieve more volume from current customers. There are also other examples where the major communications device suggested is newspaper, tv, or direct mail.

Store "A"—only the name has been changed, not the data nor the description of the store—operates a downtown and branch store system in a major market. It is a full-line traditional store known for the quality of its merchandise. Advertising balance tends toward trying to build dominance and authority in regular priced apparel and accessories rather than toward the promotional end of the spectrum.

The age profile of the store's customers, those who shop there once a month or more often plus others who shop less frequently but are "loyal" customers, reveals that the store is serving an older market (Slide 1)—one-third of its customers are over 65, considerably more than the percentage in that age group found among all traditional store shoppers in the market.

*Slide 1: AGE Profile of
Traditional Store "A"*

UNDER 35	8%
35 - 49	27
50 - 64	31
65 and over	34
MEDIAN 57 YEARS	

The store's income profile shows that many of its customers are substantially endowed with money (Slide 2)—four out of ten earn more than \$15,000. Median income is \$14,000, considerably higher than the customer groups of other stores in the market.

*Slide 2: INCOME Profile of
Traditional Store "A"*

UNDER \$8,000	16%
\$8 - 12,499	20
12,5 - 14,999	23
15,000 OR MORE	41
MEDIAN \$14,000	

However, review of 108 attitudinal factors asked about each store and grouped into these clusters (Slide 3) showed that the store had not achieved any substantial degree of fashion authority, even among its customers.

Slide 3: Image Clusters

MERCHANDISE	SALES PERSONNEL
PRICE	INTERIOR
"SALES"	ATMOSPHERE
SERVICES	LOCATION
CREDIT AND EXCHANGE	

Other than that, the most striking difference between customers and those shoppers who are not customers but who live in the trading area centered on price factors (Slide 4).

*Slide 4: Price "IMAGE" of
Traditional Store "A"*

	REGULARS	NEARBY NON-REGULARS
PRICES ARE NORMALLY MORE THAN I SPEND	21%	59%
THERE IS GOOD SELECTION IN MY PRICE RANGE	36	7
PRICES ARE REASONABLE	26	5
THERE IS GOOD MERCHANDISE AT SALES	65	26

The differences as you can note, are substantial. Three times the proportion of their nearby non-regular customers compared to the regulars think that the store's prices are out of their range; only one-fifth as many characterize the store's prices as reasonable. Obviously, a major factor keeping these people out of the store is price.

Perhaps, though, they are shoppers that might never become customers because their demographics are "wrong." Compared to the store's customers, they are indeed, a much younger group (Slide 5).

Slide 5: Age Profile Comparison of Customers & Potential Customers

	REGULARS	NEARBY NON-REGULARS
UNDER 35	8%	31%
35 - 49	27	34
50 - 64	31	45
65 AND OVER	34	10
MEDIAN	57.0	43.5

Almost one-third are under 35 compared to only 8% of the store's customers. The difference in the median age between the groups is substantial. Store "A" might never be able to serve this market without drastic and serious revisions in merchandising, revisions that might achieve the acquisition of a few customers at the expense of those who comprise their major source of volume.

However, when we translate these percentages into numbers (Slide 6) it becomes evident that there are substantial amounts of potential customers living nearby who fit, or who should fit into the store's current profile. There are, in fact, twice the number of non-regular customers within the trading area as the size of the store's total current customer list, whether they live within or without the trading area. Even more specifically, there are 100,000 more potential customers living nearby who are 35 and 64 than the store has total customers.

Slide 6: Numbers of Customers & Potential Customers By Age

	REGULARS (1,000)	NEARBY NON-REGULARS (1,000)
UNDER 35	38	300
35 - 49	130	329
50 - 64	47	245
65 AND OVER	160	100
TOTAL	475	974

But what about income? Since there were negative price connotations, it may be due to the other shoppers in the trading area earning more than

\$15,000 in less than two-thirds the proportion found in the store's customer group. Median income, too, is much lower (Slide 7).

Slide 7: Income Profile Comparison of Customers & Potential Customers

	REGULARS	NEARBY NON-REGULARS
UNDER \$10,000	31%	40%
10,000 - 14,999	28	36
15,000 OR MORE	41	24
MEDIAN	14,000	11,400

But in terms of numbers (Slide 8) there are more "over \$15,000" income shoppers available than the store has among all its customers and those earning between \$10 and \$15,000 are two-and-a-half times larger than the store's number of customers in that bracket.

Slide 8: Numbers of Customers & Potential Customers By Income

	REGULARS (000)	NEARBY NON-REGULARS (000)
UNDER \$10,000	147	390
10,000 - 14,999	135	356
15,000 OR MORE	193	230
TOTAL	475	974

While it is conceivable that the "high-priced" image among the trading area's other shoppers is caused by and centered among those with under \$10,000 incomes, it is not likely. After all, 60% of the other shoppers have incomes over \$10,000 compared to 69% of the store's customers, not that great a variation to have caused a poor image.

Instead, it is more likely that store "A" either does have higher-priced lines, lacks price lines as low as the competition carries, or has created the impression it does. If the store's merchandising strategy is aimed toward better price lines, it is obvious that they should not try to say it isn't so—while on the other hand, if they are not higher priced, if they cover the same price ranges as their competitors, they do, indeed have a problem and must communicate that: Prices are not high. There is a selection for many price ranges. Prices are reasonable. "SALES" provide good values.

However, to communicate this via their current medium, newspapers, they will most probably reach their current customers, not the people in the trading area who are not customers, the group that should be reached

(Slide 9). Note that very few of the nearby non-regulars claim to see the store's ads, but two-thirds of the customers do.

Slide 9: Claimed Readership of Store "A's" Ads

REGULARS	NEARBY NON-REGULARS
68%	14%

Therefore, to learn which medium might serve the purpose of communicating this new but necessary message, analysis of the shopper's media habits were made. All shoppers had been asked the time spent with each medium each day through an intricate series of questions. In analysis, those who spent more time per week than the mid-point of usage, were designated as "heavy" users, those spending less than the mid-point were called "light" users. The more time a person spends with a medium, the more chance and opportunity there is that she will be exposed to advertising.

Next, various groupings were made, that encompassed all the shoppers into one of four media-exposure "cells" (Slide 10). Here is the definition of the groups and the proportion each one is of the total market. "Heavy" users of one medium are "light" users of the other. Note that "heavy" Radio users and "heavy" newspaper users total 44% and 46% of the market, respectively, when the "both" group is added to the exclusive "Radio" of "newspaper" cells. In other words, about half of the market has a very good opportunity for exposure to advertising if the store advertises in newspapers or on Radio. The exclusive cells, though, provide an analytical contrast.

Slide 10: Media Exposure Groups

RADIO	"Heavy" radio users who are "lightly" exposed to newspapers (19%)
NEWSPAPER	"Heavy" newspaper users who are "lightly" exposed to radio (21%)
BOTH	"Heavy" exposure to both radio and newspaper (25%)
LIGHT	"Light" exposure to both radio and newspaper (35%)

Considerably more of the Radio people have neither shopped store "A" nor bought at the store compared with the newspaper—exposed people (Slide 11). Moreover, only half as many of the Radio group, as should be expected since the store did not use Radio, have claimed exposure to the store's advertising. Radio, therefore, should be more efficient in reaching the group of shoppers that are not

now customers of the store.

Slide 11: Media Exposure Analysis: Shopping At Store "A"

	<u>RADIO</u>	<u>NEWSPAPER</u>	<u>BOTH</u>	<u>LIGHT</u>
HAVE NOT SHOPPED STORE "A" OR HAVE SHOPPED THERE LESS THAN ONCE A YEAR	69%	47%	60%	68%
HAVE MADE NO PURCHASES AT STORE "A"	61	42	41	60
READ STORE "A" ADS ALWAYS OR "MOST OF THE TIME"	17	34	30	15

But this is among the total market! What is the likelihood of reaching the non-customer who lives within the trading area of store "A" (Slide 12): Better with Radio—105,000 more of the "heavy" Radio users than the "heavy" newspaper readers live in the store's trading area.

Slide 12: Media Exposure Analysis: Location of Potential Customers

	<u>RADIO</u>	<u>NEWSPAPER</u>	<u>BOTH</u>	<u>LIGHT</u>
LIVE WITHIN 30 MINUTES OF A UNIT OF STORE "A"	29%	17%	21%	23%
NUMBER LIVING WITHIN 30 MINUTES OF A UNIT OF STORE "A" (000)	291	186	287	443

Demographically, the Radio group also offers a viable market (Slide 13). the median age is younger than the newspaper reader, but not so young that they would be excluded from the store's potential market. And in terms of income, they are a healthy lot—with substantial incomes.

You might note that the "lightly" exposed people, large in numbers (as was noted earlier) are very much younger and have a median income that is relatively low, so that they do not present a particularly good market for the store.

Slide 13: Media Exposure Analysis: Profile

	<u>RADIO</u>	<u>NEWSPAPER</u>	<u>BOTH</u>	<u>LIGHT</u>
MEDIAN AGE (YEARS)	46.2	51.4	53.5	36.4
EARN \$15,000 OR MORE PER YEAR	29%	26%	19%	18%
MEDIAN INCOME (\$)	11,443	11,095	10,278	9,760

Radio also offers a "bonus" for this store (Slide 14)—when we look at "heavy" Radio and newspaper usage on a non-exclusive basis, it becomes evident, that for this store, Radio presents a better opportunity than newspapers for reaching more potential customers and more current customers living within the trading area of a store.

Slide 14: Within 30 minutes of a unit of Store "A"

	<u>REGULARS</u>	<u>NON-REGULARS</u>
HEAVY RADIO *	100,000	478,000
HEAVY NEWSPAPER	77,000	396,000

* NOT MUTUALLY EXCLUSIVE

Thus, analysis of the R.I.B. for this store demonstrates that communication of new ideas about the store to those who are potential customers can be more effectively achieved with Radio than with newspapers.

To properly utilize the R.I.B., or for that matter, any evaluative tool, a store should first define its marketing objectives and the segments of the population it seeks as customers. With these, the R.I.B. may be used to measure the extent to which the objectives are being met and to provide guidance and direction toward how a larger share of the market may be achieved.

Additional copies of this section are available from the Radio Advertising Bureau, 555 Madison Avenue, New York, New York 10022.



AWARD TO GM: Miles David presents RAB Award for Public Interest Advertising to GM V.P. Anthony G. DeLorenzo at Radio Workshop Luncheon.



Portion of record crowd of 900 advertiser, agency and broadcasting executives during morning session of Workshop.



How to work with name talent discussed by personality panel of Henny Youngman, Allan Swift and Alexander Scourby.



Creativity discussion panel held during afternoon of Workshop included Sandra Gelber, Clio Awards VP; Dan Aron, No Soap Radio exec and (see below) . . .

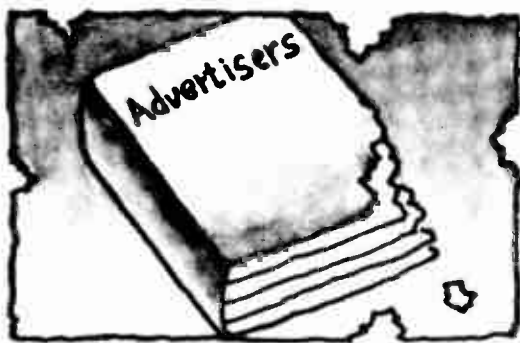


Miles David, RAB president presents Alexander Scourby with annual award for Voice Imagery.



Julian Cohen, No Soap Radio and Jerry Della Femina. Winning Radio CLIO and EFFIE winners were heard and discussed during this session.

Here's a tip for for new business: If an it's probably



You've exhausted all your leads.

You've been through the Red Book so many times the pages are crumbly and torn. You've even taken reps to lunch and you've paid the bill.

You're so hungry for new business you're almost ready to pay a finder's fee.

And yet there they are, a phone call away. Hundreds of plump, juicy clients whose agencies are palpably, provably, profligately wasting money.

By not using radio.

How can we say this?

We know. Radio is the medium for every market. Whether it's men 18 to 34 or women 50 and up, radio reaches almost any given set of demographics more efficiently than any other medium.

But you're probably not going to buy this on our sayso. So we'll bolster our bald statements first with some common sense, and then with some hard facts.

The common sense.

Turn on a radio, flip across the dial (or around the dial, if it's round). What you're hearing is the variety of programming that finds your markets for you. You'll hear stations you and thousands like you love

I. Who Listens To Radio? Radio's Weekly Reach			
Persons: 12+	96.6%	Men 50+	93.5%
Teens 12-17	99.3%	Women 18+	95.5%
Persons: 18+	96.1%	Women 18-34	99.5%
Men 18+	96.6%	Women 35-49	96.3%
Men 18-34	99.4%	Women 50+	91.5%
Men 35-49	96.9%		

SOURCE: RADAR

and listen to, and you'll hear stations you'd almost never listen to. But somebody listens to them and loves them and lives by them. And the right combination of stations means a no-waste media buy.

Now anyone who isn't making a no-waste media buy for his clients has a client that's up for grabs. Public property. Catch-as-catch-can.

And radio not only reaches everyone (see chart I), it costs less per thousand consumers than other media like tv. Charts II and III prove our point.

And if your prospect is a national account who happens to be selling a product appealing to a market with a high percentage of non-tv viewers, your story becomes even more impressive. Take working women, who often have two incomes in the family: 42.6% of them don't watch tv or watch very little of it but are available to listen to radio. About 80% of them listen every day. And a similar story could be told about male professionals. Foreign air travelers. Imported car owners. Cough syrup users. And teens 12 to 17. And . . .

Now let's assume you've incorporated the above information into a new business pitch.

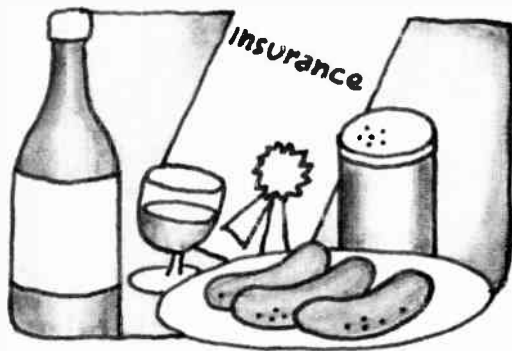
This is the point in your pitch where you can do something dramatic. Someone will state that he doesn't feel "harumph" that radio is "quite frankly" as effective as tv.

Casually, as if you were retrieving the information from your data-bank-like steel-trap mind, you state the facts.

II. Cost Per Thousand: Men				
	% Pop.	RADIO DRIVE TIME		
		TV-PRIME TIME {30"}	{60"}	{30"}
Total Men	100%	\$ 6.90	\$2.25	\$1.80
By Demographics:				
\$15,000 -	27	\$31.	\$8.	\$6.
\$10,000 -	54	13	4.	3.
18-24 Single	12	69	16.	13.
18-34	37	21.	6.	5.
18-34, \$10,000	21	33.	9.	7.
35-49	27	25.	8.	6.
35-49, \$10,000	17	50.	11.	9.
Blue Collar	42	15	6.	5.
50+	36	17.	7.	6.

SOURCE: CPM estimates above derived from 1972 Audience Coverage & Cost Guide published by BBDO.

agencies looking account isn't using radio, wasting money.



The quality wine with a 77% sales increase. Mostly radio schedule.

The flavoring product recovering from a tremendous slump. Their wonder drug? Radio.

You reel them off as if you were responsible for their success.

The sausage built with radio.

And more. You keep name dropping case histories demonstrated at the Radio Workshop co-sponsored by the Association of National Advertisers and Radio Advertising Bureau (Radio's sales development arm).

Now you hit with the one-two punch—two kinds of research data:

The controlled-environment laboratory study proving radio as effective as tv for the same money. You can quote from the on-air study showing a radio score of 8% compared with tv's 10% but at much less cost.

III. Cost Per Thousand: Women

	% Pop.	TV-PRIME TIME (30")		RADIO 10 AM-3 PM (30")	
Total Women	100%	\$ 5.15	\$1.55	\$1.24	
By Demographics					
\$15,000 +	23	\$25.	\$7.	\$6.	
\$10,000 +	48	11.	3.	2.	
18-24 Single	8	86.	22.	18.	
18-24 Married	9	58.	13.	10.	
Working:					
Clerical/Sales	16	35.	12.	10.	
Homemaker	53	9.	3.	2.	
18-34	36	14.	4.	3.	
18-34, \$10,000 +	19	30.	7.	6.	
35-49	25	21.	6.	5.	
50 +	39	14.	4.	3.	

Strike while the iron is hot.

This ad is running in a lot of places. Your prospective clients are reading it, just as you are. And your competition, your hungry ad agency competition is reading it.

RAB can help with media strategy, creative thinking, essential facts—free.

Media strategy: RAB will provide a computer sweep of W.R. Simmons data that will help you compare your present media with radio only, or radio in a mix. Free. And we'll even summarize the information for you to save time.

Creative: We'll research competitors' commercials in our 10,000-commercial sound library. We'll hand you a reel, or we'll play it for you with comments about marketing problems like yours. Free.

Facts: You need facts. About a buy. Or anything connected with it. Every source devised by man or machine for measuring media reach and frequency is in our computer terminal. At your disposal.

Mail the coupon below to start an *alliance for profit* between you and RAB.

"Alliance for Profit" Services Available from RAB

- We would like to discuss a W. R. Simmons analysis of media alternatives made available by RAB.
- We need case histories of successful advertisers in Radio.
- We want a tape with examples of outstanding Radio commercials.

NAME _____

TITLE _____

COMPANY _____

PRODUCT _____

ADDRESS _____

RAB Mail to Radio Advertising Bureau, Inc.,
555 Madison Avenue, N.Y., N.Y. 10022



RADIO ADVERTISING BUREAU, INC.

555 Madison Avenue, New York, New York 10022 (212) 688-4020

230 North Michigan Avenue, Chicago, Illinois, 60601 (312) 372-4620

5455 Wilshire Boulevard, Los Angeles, Calif. 90036 (213) 938-2721

Boulevard Center Building, Detroit, Michigan 48202 (313) 872-7220