

highlights
from

1973

ANA/RAB Radio Workshop



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RADIO WORKSHOP DRAWS RECORD AUDIENCE



CREATIVE MINDS *More than 900 representatives worldwide from broadcasting, ad agencies, corporations and associations gathered at the Waldorf-Astoria in New York for the industry's annual briefing on the state of Radio. Sponsored by the Radio Advertising Bureau and the Association of National Advertisers, the one-day summer session featured strong reports on the creative effectiveness of radio -- and its communication power. Highlights of this '73 Radio Showcase are reported on the following pages.*

Caught in the Act at Radio Workshop



MARK Mullin, of Fotomat, poses for the camera as James W. Graham, RAB VP (Western region) heckles him a bit.



ALAN Barzman, Robert F. Alter and Pat McCormick discuss CLIO winners. Producer Barzman always wins his share. Alter is RAB Exec VP.



WORKSHOP sessions are usually filled with the humor found in radio spots. The audience here hears a gagline when they get one.



GRAND Ballroom of America's famous Waldorf is packed with an international crowd who come to hear how it's done for Radio -- and why.

WHERE RADIO POSITIONS IN THE POSITIONING ERA



by Miles David
President
Radio Advertising Bureau

In advertising we have great leaders and we have concepts that become great.

Sometimes we call these concepts buzz-words, and one that has certainly become a buzz-word of the past year is positioning. It is said that this is the positioning era of advertising.

This year our brief State of the Medium report is on "Positioning Radio in the Positioning Era." Let me briefly position, define, positioning.

According to some historians of our business, the fifties were the hard-sell product era. You sold by hammering in a product's unique strengths, the USP, or Unique Selling Proposition concept.

In the sixties it was image. Technology made products more alike, so creativity established difference through image advertising.

The seventies are said to be the era of positioning, and while all of these concepts are oversimplifications, positioning is certainly a deft description for many successful campaigns of recent years.

What does the word positioning really mean?

One simple definition is that posi-

tioning means establishing identity, solving the identity crisis of a product. There is an identity crisis for almost all products because of the sheer volume of advertising today, making it more difficult to get through to consumers.

To cope with the volume of advertising, it is said consumers block out many ad messages. It is suggested that one way to get through to established identity is by doing it in relation to larger competitors, or in relation to some other reference points.

Avis took the against position, using Hertz' dominance as a means of positioning Avis as trying harder.

Volkswagen took the ugly position. The innards must be good, look at the outside.

One concept we have been evaluating at Radio Advertising Bureau is that media as well as products should have a position, or a clear identity.

We are seeking to further develop our position among media, perhaps with one as good as the position Seven-Up found as the "Un-Cola" . . . or the identity Sports Illustrated claims as the "Third Newsweekly."

And the multiplicity of Radio's strong functions must make it at least somewhat confusing to some of our customers among advertisers and agencies.

Maybe we can cut through a lot of the confusion with a concept like this chart—Share of Mind, or Time devoted to media.

This is the way the American public, 18 years of age and older, divides its time among four major media.

This is percentage of time people as individuals—not households—average with media daily. Tv gets the largest share of time—47%. But people give 40% of their time to Radio. They give 7% to newspapers and 6% to magazines. This is all based on standard, accepted sources.

Yet it is probable that Radio's dominant position with the public hasn't formed a clear position or identity in the minds of all advertising people.

Is this because the 40% share of mind or time is derived from many different kinds of Radio? We've listed just some of the different kinds of stations which together succeed in attracting 40% of the American public's media

time. Music Radio, a dozen types, from rock to progressive, to mid-road, to country, to symphonic, to old gold, to new gold. Talk Radio—including News and Information Radio. Variety Radio, a mixture format. Other Radio formats appealing to special audiences. Or Sports and Personalities Radio . . . so many station formats.

The point is that television gets its share of media time with few stations which are not very different from one another. That makes Tv's position clearer than Radio, with its many stations all building together to make a dominant total audience out of many audiences.

The public apparently has no difficulty understanding Radio. They want to listen to the variety Radio offers and as a result keep on buying enormous quantities of radio sets—60,000,000-plus last year. As you can see, Radio is one of the hot appliance items of the seventies.

Just maybe one of our positioning needs with advertisers is to create a plural name. Should we do that? Should we start calling ourselves something like . . . The Audio Media . . .

plural. We don't know—and I'm not offering that as a serious suggestion—but frankly we think it would be exciting to get some help from you, the advertising community, in positioning Radio . . .

In the search, our RAB national salesmen have informally surveyed advertisers and agencies they call on.

Some advertising people tell us: "Radio works fast because of its great reach." We agree, and a lot of new products have been established quickly with Radio's help (and this has been reflected in many of the marketing case histories heard at this ANA/RAB Workshop).

But then other advertising people say: "Radio's message frequency means it does a great reminder job with established products." Again, we agree.

Then we're told by advertisers that: "Radio is a truly national medium." Certainly true.

And the same person says: "Radio is great when you need help in a certain region." Which is again very true. Radio is a great market-by-market medium.

I'm sure you see what we keep discovering—this range of ways advertisers

position Radio.

Here are some more of them:

"Radio is great for targeting selective audiences." But also . . .

"Radio can reach everybody in a hurry"—by putting together all the target audiences into one buy.

"Radio is a great supplementary medium." But also . . .

"Radio can do the whole job."

I like this one. A sort of Avis position: "Radio does what Tv does cheaper."

Just what is the Radio industry's point of view? I'm sure you've found in presentations from RAB and others in Radio that our belief is that we are any one of these and all of them.

We believe that Radio is really many media, that is perceived differently by different advertisers and agencies because it does have so many different uses and target audiences.

But now we get to one of the most important doctrines from the acolytes of positioning . . . and what is it? It's that confusion is the enemy of successful positioning that it is hard to establish identity unless your function is made very clear.

WE PAUSE TO ANNOUNCE: THE END OF RADIO



by Thomas B. Adams
Chairman of the Board
Campbell-Ewald Company

They say that confession is good for the soul. If that is true, I would like to make a confession today. If I ever come back again to this world, in something remotely resembling reincarnation, I hope that I can return as an owner of a chain of Radio stations—or, at least, as the owner of one station, or as a station manager, a D-J, a continuity man, a sales rep, or somebody ripping off the AP or UPI wire, or emptying ashtrays in the employee's lounge.

Bear in mind two things, though. My ambitions are not to suggest that I am remotely qualified, or will be, to assume any one of these jobs. Or should you take my remarks as an indication that I believe that you have discovered the Northwest Passage to the continent of commercial largesse. But I think being in Radio is worth it, no matter how much hassle you must take from ad agency media men, or the Federal Communications Commission, or the people at the other end of the microphone.

My very simple reason for wanting to be one of you next time is that I like Radio. I believe in Radio. And I am convinced that Radio is one of the great mind relaxers between when you get up in the morning and go to bed at night.

As many—if not most of you—know, Campbell-Ewald is living my conviction right now. In 1972 our agency advised our clients to spend about \$14 million in Spot Radio and another \$2 million in network commercials.

While those figures are not intended

to catapult you to the floor in some posture of appropriate reverence, at least they should indicate that we buy a fair amount of what you have to sell. And we do it because we believe that Radio is important to the commercial success of our clients and ourselves. It may very well be the best buy per thousand of any medium when properly utilized.

Where else does a medium hold so many people in such a captive state as does Radio as it rides to work and home again with millions upon millions. In fact, I have often thought that you should sell Radio as the "Freeway Network." What a place an advertiser has to sell a customer when he is bumper to bumper on a freeway, enclosed in a compartment of steel and glass, with the Radio on.

From where I sit . . . or stand, it would appear that I am hardly an agency executive wandering dry-lipped in a desert of vacant support for Radio. Obviously, you are making it, as your industry's 1972 and early 1973 gross revenue and profit statistics indicate. And making it—as a flip observer might suggest—big. But how important are your figures? How much room for self-delusion is in them? How many of you would forcefully tell me today where is Radio going? And could Radio fall off this earth that some call square?

Well, let me try to make a few general observations about your business. And then I would like to suggest how you can help yourself by helping all

business respond to, perhaps, the most devastating attack upon our profit system that businessmen have ever faced.

Frankly, I have no big hangups about what Radio is doing today. My hangups, if any, are with what you are not doing. You know all the appropriate statistics about how important Radio is today. So I won't bore you with a rerun of your accomplishments. There are, though, still areas for consideration, and they are mostly random comments.

I like open-phone Radio and hope that this trend continues. To me it is an example of Radio serving the community on a most personal basis. Keep it up, and you will continue to give people the opportunity to sound off, dig in, turn up, and put down the issues that concern them.

I like innovative Radio, but the "topless" thing is difficult to go along with. I am for sex talk, but there are classrooms, doctors' offices, x-rated movies and bedrooms to do that in. I just have reservations about very young people flipping a dial and stumbling upon some pretty blue conversation. Having spent about five years in the Navy, I am not unaware of lurid sex talk, and I am not a prude. But I resent Radio coming into my living room or car with such themes.

I like the RAB's media alternatives planning systems which should enlarge the understanding of Radio by company brand and marketing managers. But I hope that you will improve on your

media information and audience ratings so that you can give us a better grip on what is happening in the whole market.

As for the trend towards more AM's reducing their commercial load per hour to compete with FM's, I think that you have a good idea. But it would appear that rate increases may dampen my enthusiasm. However, I have never objected with any particular violence to the reasonable desire of any medium or any company to receive a fair profit for the goods and services they offer to our clients, our company, or the public at large.

What I do object to, though, is the attitude that anyone in the business of business is up to nothing but self-serving activity calculated to take advantage of a naive public.

I am not blaming you for this. You are among the victims of this very attitude. It is part of the incredible flood of negativism that has, in my opinion, overflowed the banks of common sense in our nation. It would seem that there is a national moratorium on finding any good in any one. It is almost as if you can win a free trip to the enchanted island of your choice if you can, in 25 words or less, really cut somebody down. The result is the attitude that business is bad. Advertising is bad. Government is bad. Everybody and everything is bad. We particularly feel this negativism in the advertising business.

We are faced with threats of corrective advertising, affirmative disclosure, doctrines of unfairness and counter-advertising. We are aware of the FTC desires to obtain preliminary injunctions against certain advertising, and of its hopes to be able to eventually issue trade regulation rules. We know that there is pending legislation on a new consumer protection agency, and pressure for a so-called truth-in-advertising bill, and another bill to establish an institute of marketing science. And there is drum-beating to ban proprietary advertising on television. And advertising on children's Tv programs. And there is an omnibus drug bill to require pre-clearance of all drug advertising. And the beat goes on. It goes on because the people sounding off about real or imagined grievances are making more noise than the people without any big complaints. And the Congress reacts to its mail, not necessarily to any buttoned-up research of consumer needs. The voice remembered tends to be the last and loudest one heard. And, unfortunately, often the only voice heard.

We complain about the news media reporting only the bad news. But we do next to nothing to make sure that good news gets reported. And, let's be honest. There are some good things hap-

pening in our country today.

More people are employed in the United States today than ever before in our history. The average income of the American family today is \$12,990, up from \$11,100 in 1970. Sixty-four percent of all dwelling units in the U.S. are occupied by owners. That's an increase of almost 50 percent since 1940. In our country, it takes a worker only one hour to earn enough money to buy a specific meal for a family of four. In West Germany and Britain that meal requires more than two hours of work; and in Italy almost five hours are needed.

Put another way, in 1970 the average American family spent 17 percent of its take-home pay for food. In Britain, the figure was 30 percent, and in the Soviet Union it was 50 percent. It would take an average American less than a week's pay to buy a refrigerator. It would take an American 720 hours to get up enough money to buy a small car, while it would take a Russian 5,716 hours of work, or eight times as many hours, to purchase a small car, as it does an American. And in Russia, a worker would have to work 10 times as many hours as the average American in order to buy a Tv set.

What these figures indicate is that Americans today are rapidly becoming more and more a middle-class nation, with roughly 77.7 percent falling into that category.

Swelling that body is the so-called blue-collar worker, who has moved up to a higher plateau of financial affluence. More people have a piece of the action in our nation than ever before. There are over 32 million individual shareholders in our country today as compared to about 6 million in 1952.

Savings accounts have increased by over 40 million during the same period. And, in addition to sharing in the wealth of our nation, our people have in the last 100 years each gained about 50,000 additional work-free hours over their lifetimes. Their work week has shortened. Their number of holidays and paid vacations have lengthened. And more are able to take early retirement if that is what they choose. And the people that I am talking about should not be strangers to you. They are you. And all the people of our good land.

And it is a good land—a great land. With seven percent of the world's land area and six percent of its population, the United States accounts for one third of the world's production of goods and services. We have passed the trillion-dollar market in total output. And that is more than the combined output of Western Europe and Japan. In electrical production, for example, our nation produced one third of the

world's output, exceeding the combined capacity of Western Europe, Japan and Russia.

I am still awed when I look up figures and find that our country produces: 46 percent of the world's corn; 21 percent of its meat—enough to feed more than 200 million Americans and still export large quantities; and 13 percent of the world's wheat. And this country is building like mad. More than \$91 billion in new construction in 1970. Almost 1½ million new housing starts. And, from 1950 to 1970, the mobile home business jumped from 63,000 units to 415,000 units.

One of our fine clients has more than a passing interest in the recreational vehicle field. And I can tell you that this field is one of the most exciting in all of business today.

Now, parenthetically, I would like you to keep the facts and figures I have just mentioned up front in your mind because a little later I would like to suggest something that you might do with them.

What does this all add up to? It adds up to the beautiful truth that we have a great country. We are a people of achievement. By almost any measure, we are a nation of tremendous accomplishments. And, while there are many reasons for this, let me say a good word for, perhaps, one of the most misunderstood and maligned concepts of our nation: the profit system—the most vital ingredient in the free-enterprise philosophy. And since advertising plays a most fundamental role in the success of this system, and in the success of Radio.

Let me quote a gentleman who was once director of public relations for General Motors back in the 40's. The man was Paul Garrett, and he said:

"Look back not many years ago to a time when we had no Radios, no electrical household appliances, no automobiles, no moving pictures, no plastics, no telephones, no electrical refrigerators, no air conditioning, no rayon, no lamps, no canned food, no bath tubs, no air travel.

"We cite these things as products of mass production," Mr. Garrett said. "But who would say they have come to be necessities of American life solely because we learned earlier than the rest of the world the art of mass production?"

"Of what value would mass production be without mass consumption?"

"How could we stimulate mass consumption without mass merchandising?"

"And how could we have mass merchandising without mass advertising?"

To Mr. Garrett's questions I would add one more. What would happen if all advertising stopped?

You know that one of the first things to happen would be that stores and dealers would begin cancelling orders. Then very quickly our clients, and many others, would shut their plants and millions would be out of work—including me. A few days later, Radio stations, among other media, would have little to run, except for, maybe, public service spots. And this would set the stage for this announcement: "We pause to announce the end of Radio."

Unbelievable? Of course. Impossible? I don't know. It could happen. And, if it does, it will be because too many good men were silent. Too many men, such as you, reacted with a strange paralysis as anti-business and anti-advertising forces ran away from logic like a freight train out of control.

I am not a pessimist, though. And I have a suggestion that I believe would be a contribution by RAB that could be truly significant in helping turn the ball game around. I hope that you will take the lead in beginning a Radio campaign to tell listeners what is right about our country and, specifically, what is right about the profit system.

I hope that RAB will see that spots are created and distributed to stations that, on a continuous basis, remind people what is good about the American way of doing business, and why it is important to every Radio listener.

There is a certain self-consciousness among businessmen when it comes to using the word profit. It is as if they have taken the counsel of business critics and have come to be ashamed of saying anything about profits.

But our nation's businesses and the business of our nation would grind to a screeching halt if we abandoned the profit system or strangle it any more with excessive controls. If you could not profit, you would not invest. And even though these fundamentals are very primary, they bear repeating because we are not hearing them often enough these days. If you did not invest, business would not have the money it needs to expand, to make jobs, to improve our standard of living. If business did not make a profit, we would not have the major contributions businessmen make to schools, hospitals, and community agencies.

More than half of all corporate profits are paid in taxes. Currently about \$1 billion each year is contributed by American business to private institutions. Profit isn't something that goes only to corporate brass and stockholders. Profit means business stays in business. It means that our nation stays in business by virtue of its ability to operate from taxes received from all people

with a large measure coming from corporations. Profit means jobs and pay raises and more of the things you want for yourself and your families.

Well, if our profit system does all that, then why should we let anti-advertising and anti-business forces clamp on suffocating restrictions?

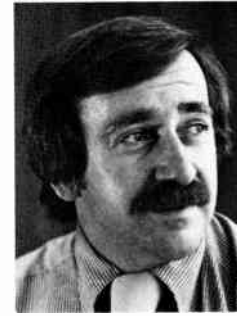
If we are ashamed of the idea of making a profit, then we are ashamed of the idea that has made the United States the envy of the world. I cannot believe that you are ready to be silent in the face of this awesome threat. That is why I made my suggestion that RAB take the lead in creating Radio spots about the profit system. I am not talking about three or four spots abandoned after five or six weeks of exposure. I am talking about a constant campaign, for years ahead, in which RAB supplies spots, fact sheets for station use—all aimed at telling what is good about our country. And I would hope that you will make an effort to see that these spots reach the youth of our nation.

Most colleges and universities have Radio stations. Get your messages to them, as well as to everyone. If you cannot figure out how you would do this, then it probably will not be done. If you cannot make up your mind as to whether this ought to be done, then it probably will not be done. But paste this in your hat band. Either those of us in business will react positively to this challenge, or we shall disappear from the scene as viable business entities.

When all is said and done, I am simply calling for understanding. A very essential understanding of what has made our country great. An understanding that if we permit forces of government or others to handicap business, we shall be handicapping the lives of everyone in our country.

Understanding that, we, as a nation of people, have so much more to be proud of than we have to be ashamed of. The Watergates of our history should not be cause to open the floodgates of despair. A fluctuating economy, deplorable unemployment, demeaning welfare, unfulfilled social justice, burdensome inflation, and all the other handups that we live with should not bring from us an ordinary response. We are not an ordinary people. The figures of our achievements as a nation are not the figures of failure. Nor a testament to our final accomplishments as a nation. For we still have much to do. But if we personally accept the responsibility to help preserve the profit system by which we all have profited, then I am convinced of one thing. We shall never hear an announcer break into a program to say: "We pause to announce the end of Radio."

FOTOMAT: VISUAL PRODUCT THAT CLICKS ON RADIO



*Mark Mullin
Advertising
Director
Fotomat, NY*

Thank you, and I am delighted to be here this morning to talk with you about Radio. Radio . . . you remember that. You know the little funny box without the picture. Media's stepchild . . . forgotten son. All the creative hotshots want to work in Tv, media departments think Radio is too labor-intensive, too tough to buy, audiences are fragmented, the research . . . well, the research. Have any of you ever filled out a diary for ARB? Of course not. That shows you where the research is. And even the White House, when chastising the media, always singles out newspapers and television. Never Radio, the forgotten medium.

But not quite forgotten. Radio is also fascinating, extremely effective medium . . . good cost per thousands, flexible as hell, inexpensive in an absolute sense, able to come audiences in a single bound, and a beautiful creative opportunity for communicating with an audience. Radio is the most spontaneous of the media.

I would like to briefly cover a couple of different areas, number one how we know that Radio works for Fotomat. More importantly, I would also like to talk briefly on number two, how we do it. From an advertising management standpoint, how to protect and extend your investment in Radio. There's a little bit of luck involved, of course. But it is mostly common sense.

Let me frame this by telling you a little bit about our company. We're retailers. In five years we've grown to be the largest retail of photofinishing services in the world. We own and operate about 1,000 stores, and operate another 200 for franchisees across the country and in Toronto. The basic idea is that it is a very convenient place to buy film and drop off your processing to be developed. Generally speaking, we are in the high-traffic suburban areas in the top 50 metro markets. The little store like the one pictured in back of me here. A very unique and important feature to us, and of absolute importance when it comes to evaluating any medi-

um in a retail context, is the fact our own employees interface with the public. That's our own little girl sitting out there in the booth, and through her and her field management, we know very, very quickly whether advertising and a promotion is working or not.

So we set out to answer some basic questions. Can Radio—Radio alone—quickly reach a wide audience with a do-it-now retail promotional story?

Our first real shot was this commercial that Walt Kraemer of Imagination, Inc., up in San Francisco, wrote and produced for us to introduce our Fotomat-brand private label instant-loading type film, in June of 1971.

Well, we knew that something was going to work and one station down in the southwest ran that commercial one week early by mistake, one time. One time, on morning drive, on a country and western station, and 27 people showed up at that market's stores looking for the promotion. Which didn't turn out to be a bad indicator, because when the promotion got rolling nationally, we sold three months' inventory worth of film in six weeks. In other words, sold film twice as fast as we thought we would. In retrospect, we see that the entire marketing mix was right: the product, pricing, the sales push we put behind it. But it was Radio that propelled the promotion and brought new customers into our store. Radio can quickly reach a wide audience with a do-it-now retail promotion.

How about Radio's flexibility? Can you really make it work for you in a retail sense? Well, one February morning early this year, we got an excited phone call from our San Antonio area manager who breathlessly explained that it had snowed in San Antonio. We really didn't grasp the significance of this until he explained that it never does snow in San Antonio. So in the next two hours, we telephoned the stations and bought the time, wrote the copy, telephoned the traffic departments, and were on the air by noon California time, or two o'clock in the afternoon San Antonio time, with commercials to the effect that as a public service, Fotomat Corporation would like to announce that the white stuff out on the ground there is snow, and in commemoration of the event, that all the Fotomat stores here in San Antonio are having their Yukon special. So hitch up the dog sled and swing on by your Fotomat store and get a special price on film and developing. And we had a great couple of sales days. Four hours from termination of idea to on-the-air, in a market over a thousand miles away. Now that, gentlemen, is flexibility. There's no other medium that can match it.

Another thing that we are interested

in finding out is the extent that we could work around the fact that you don't get to show any pictures with Radio. Can you use Radio creatively to promote an item that you think would beg for some type of illustration?

In the pre-Christmas holiday season in 1971, we did a nice six-figure volume in photo Christmas cards, just by having them in the store and offering them to customers that came by. But we didn't advertise them at all. So for the 1972 Christmas season, last year, we thought that we just might have something in these photo Christmas cards. So we did a bit of research and found that people loved to get photo Christmas cards. But people didn't like to send them. Sort of a reverse on the golden rule. Most people thought the photo Christmas cards were a hassle: they took too long, they cost too much, and then they just involved a lot of messing around. So in 1972 we broadened the line of cards available, put on a good sales push through the stores, and based on research, constructed this spot and ran it for three weeks in late November and early December.

Overall sales dollars for Christmas cards in 1972 were up 67% over the year previous. Again, Radio didn't do it all. The mix was right. But Radio propelled it, brought many new first-time customers by the commercial that evoked the imagery and emotion of the selling and receiving proposition.

Another thing about Radio we wanted to prove. Can you use Radio to reach a very specialized segment of the audience—an audience within an audience? Fotomat established a subsidiary company by the name of Rush Press. They're in the instant printing business—you know, forms and letterheads and things of that sort. It's a very tough industry—almost a commodity kind of a business. And a very tough target audience to reach. Generally, small businessmen and guys in business for themselves. So how in the hell can you reach such a specialized audience efficiently with mass media? Our first store had been open in San Diego for almost a year and it was like you threw the big party and nobody came. We tried all sorts of direct mail pieces right to the businessmen, and we actually had salesmen going around and pounding on doors, and nothing was going.

Well, we tried everything else. Why not Radio? When do you get men? Drive time. Not afternoon drive, though, he's had a tough day, probably cranky as hell thinking about a cold martini than he is business. Morning drive—that's another story. That's when he's all full of vinegar, has had a good night's sleep and is all set to tackle

another day and the problems he's got. So Walt Kraemer did us another spot, which we anchored in morning drive times on four San Diego stations—a more contemporary, an all news, and a modern country. No more than a couple of spots per station per day. And you think we're going to sing this guy some silly jingle about all his problems? No way! So we went after this guy with a rough, tough, no-nonsense, creative approach, aimed at a no-nonsense kind of a guy.

In the year Rush Press in San Diego had been in operation, we could comfortably handle all the calling business with one incoming phone line. Two weeks after the campaign started, we had to expand to four lines. The business volume increased from just about zero to a very substantial volume. And it wasn't any fluke. We did the same thing in Denver and have just recently done it in Phoenix, and exactly the same story.

So to the question, can you reach a specialized audience—an audience within an audience, through intelligent use of Radio. The answer is yes.

I could sit up here all morning and dazzle you with statistics, but I believe more important and more relevant is to talk about how we do it, from an advertising management standpoint.

It's very basic. Radio is a special medium. From the standpoint of managing a Radio campaign, I feel that the essential element is seeking out and working with Radio professionals at the creative, media, and station levels. People in creative buying, and at the station level know Radio and can make it work. Make your objectives very plain to them and make them partners in what you're doing, the creative and the buying and at the stations.

A Radio creative, look for people who understand the imagery in sound, who believe and understand the medium, who'd rather write and produce Radio spots than do anything else. Walt Kraemer is a guy like that. His are the spots you've been hearing. May I give you another example. How do we sell movie film. Well, the cheapest way out would simply be to write a 60-second script and have an announcer stand up and read all about the fact that we do movies. But taking and watching your own movies is a lot more fun than that.

We've enjoyed substantial improvements in our movie film volume ever since this commercial ran a year ago: Let's go back to the Radio sound of 40 years ago to capture the fun of making movies.

I strongly feel that the first thing to do as an advertising manager is to seek out and work with a Radio creative professional. He's somewhere in the big

agency, or the small agency—maybe the back cubicle in the copy bull-pen . . . maybe free-lance, maybe a Walt Kraemer, or an Alan Barzman, or a Chuck Blore, or a Mel Blanc. But he's out there and he knows what the hell he's doing. Find him. He's a good investment.

The second area of attention is the matter of buying media. There has to be a million buyers out there who can crank a calculator and riffle through the ARB's and handle the new math and do a respectable job for you. Fine. But true professionalism enters into it when you find a buyer who really understands Radio, who understands what subtle shifts in a format or a play list will do with an audience. Who knows the general managers and the sales managers and the program directors in the industry and can handicap them like he's picking the next race at Belmont. My point is that when you're dumping a lot of money into Radio, your best buy is to find a real pro to spend it for you. Somebody who really knows the business and lives the business.

Finally, nobody wants their campaign to succeed more than the station people themselves (the good ones at least). So make them aware of your objectives and make them partners in what you're doing. Fotomat's primary objective is to identify with the station's audience, and have that audience identify with us. When you think of pictures, think of Fotomat.

We went to all of our stations with this objective and said we would like to work with them in putting together some promotions. None of the jumbo postcard jazz. Good, solid relevant promotions.

The list is endless of the station people who demonstrate they really wanted to work with us. And I think the work with the advertiser who has to make them a part of what he is doing.

To summarize: Can a visual concept use Radio as its basic medium? Answer: Yes.

Can Radio work as a retail medium, cuming audiences quickly, importing retail do-it-know immediacy in a very competitive industry? Answer: Yes.

Is Radio a tough medium to work in? Well, I suppose any medium is tough if you don't know what you're doing. The trick with Radio is to work with Radio professionals. People in creative media and at the station level who know and understand the Radio and can make it work. Seek them out and find them wherever they are and make them partners in your campaign. It's an excellent investment.

IBERIA AIRLINES FLIES WITH RADIO



*John B. Maraffi
VP
Compton, NY*

How do you make a little-known airline well known? In 1969, Compton acquired the Iberia account and, like the good marketers we are, set about finding what potential passengers (just plain people) thought about our product. A Gallup awareness study showed that only Aeroflot (The Russian Airline) and TAP (The Portuguese Airline) were less well known. No question, we had to build awareness of the Airline of Spain. Our first recommendation was to change the name of the airline to Air Spain, but 50 years of proud Spanish heritage and a warehouse full of printed cocktail napkins made that a hard sell.

Our creative group was instructed to work with the name "Iberia" and make it synonymous with Spain. There was one young upstart who felt that "Fly the way the Spanish fly" would be a good idea. He is no longer with the agency. We even fed the pertinent facts about the government-owned airline to Charlie, our computer, to see what he might come up with. His answer: "Iberia, Spain's most experienced airline," was technically correct, but lacking in something.

My all-time favorite, however, was the detailed picture of a distinguished Spanish-looking gentleman who quite obviously was an Iberia pilot (all Iberia pilots look like chairmen of the board). The caption read: "Iberia, the wings of Manuel."

The essential difference that Iberia offers is Spanish elegance—from the moment you step into our plane. That is why we felt our current theme line: "Fly Spain to Spain" sums up our creative strategy as succinctly as humanly possible. Every ad and commercial stress the beauties of Spain and the superior quality of Iberia service which is characteristic of the Spaniards.

But how do we get this message across in the 16 district sales markets for Iberia where it is important that everyone know that Iberia is the airline of Spain? Radio became the natural medium back in 1969 when no adver-

tising had taken place for eight months and immediacy was the word. But also because we wanted repetition.

Radio allows us to say the name of our airline over and over and over. At Compton we know an essential ingredient of sales success: get a good thing and stay with it.

Our basic decision, to concentrate on the quality of our tour programs in Radio, and repeat the Iberia name, has lasted since the beginning. Spain has always been, to quote a recent commercial, "one of the world's best travel bargains." Selling Spain as a place to go was part of our mission, but every commercial had to strongly sell Spain and Iberia. Otherwise TWA and Pan American would gain from any strong destination sell. Fully 65% of our budget was in Radio last year. Radio allows us to state our story about Spain and Iberia's quality tour packages. It allows us to be flexible which is a major requirement in the mercurial airline business.

We change copy within five days in New York, nine days in out-of-town markets. When the eight-day tour fare was announced, we were the first airline with this commercial. When the rail strike occurred in New York, this commercial was on the air six days after the announcement. When tax time rolled around, we were selling our winter GIT Programs. These two spots were the only advertising we did against these tours. Fully 9,179 seats were blocked out and sold out in the winter months of this year. Stretching our dollars is one of the primary objectives of our plan. We compete with the two American carriers to Spain and they outspend us 20 to 1. Just last year we came on the scene quite late with our youth fare and every other airline had saturated the rockers with traditional appeals. We bought the rights to a popular song lead in line and had the disk jockeys follow their own inimitable style. In two months we sold 3,400 seats using only Radio. How do we know Radio has been a major factor in the sale of seats? The ideal way would be to match inquiries against the manifest (or actual list of passengers) of the airline. However, that is a little rough to do. But we do instruct the information and reservation people who receive calls to make a count of the inquiries generated by our Radio advertising. We have the operators keep a stroke count of those people calling in reference to one of our commercials. We then match the totals against total calls for a period when we are on the air. We have done this in small and large markets and know that about 65% of our inquiries are Radio generated. More than that, total requests for tour brochures falls to one third the weekly average when we are off the air.

How successful is Iberia? Total numbers of passengers have almost tripled since 1969. This is especially interesting in light of the fact that total seats available on the North Atlantic have gone from six to 12 million in the same period of time.

Our feeling is that our success with Radio has a good deal to do with the way we approach the medium.

We take a market like Chicago, for example, and find out: (1) total number of adults 25 years and older; (2) number of active passports; (3) consumer spendable income index from Sales Management; and (4) common sense potential/competition. It's very difficult to fight Lufthansa's ethnic business from Chicago, for example.

Then we rank the market in terms of the sales for Iberia the previous year. The idea is to establish the potential from that market as well as the actual business being generated, which means that Chicago yielded 4.61% of total sales in 1972. However, we spent about 8% of our Radio budget in the windy city. This system of budget allocation allows us to build sales in our off-line markets where we are at a disadvantage, as opposed to the four cities from which we depart for Spain.

All in all, we make Compton and Radio work very hard for Iberia. But every once in a while we get a chance to relax—you know where—as a result of Radio's contribution to Iberia's healthy sales growth.

MULTI-PRODUCT PACKAGE GOODS COMPANY 'REDISCOVERS' RADIO



*Harold
Danenberg, VP
Consumer
Products
Division
Lehn & Fink*

As some of you may know, over the past few years Lehn & Fink has become an important Radio advertiser.

Recently, I've been asked why Lehn & Fink, a multi-brand manufacturer, reported in Ad Age's 100 leading marketing profiles to spend \$25 million in advertising, has upped its Radio advertising to several millions of dollars.

Our brands are leaders in their respective fields—Lysol, Mop & Glo, Wet

Ones, Stri-Dex, Medi-Quik, and Body All.

Like most package goods advertisers, we at Lehn & Fink have relied heavily on television to build our brands. The combination of the right product to fill consumer needs, our agencies' creative output, and television, has done a superb job for us.

However, we are constantly finding that, in order to continue to develop growth opportunities or correct special regional problems for some of our brands, we cannot rely solely on television. Instead of basing decisions solely on the numbers, we have anticipated and reacted to changes in consumer habits, attitudes and behavior. We cautiously made our first major move into Radio with Stri-Dex (an acne aid product for teenagers) in order to reach one of the most volatile and changeable markets of all—the teenager.

Our early successes on Stri-Dex were associated with using the right television vehicles, the original shindig and Dick Clark's American Bandstand. We were able to show our product's superiority live on television. However, as the teen audience for these television shows waned, Stri-Dex sales became static. Fortunately, I was in a position to see what teenage kids were doing and get an insight into their reactions. My large sample of two teenage daughters showed that kids were constantly listening to the Radio. They carried it with them and blasted them at home, in the street, and on the beach. So, at that time, Lehn & Fink turned to Radio for Stri-Dex because there was no other medium that could deliver the target audience—the teenager—as effectively as this medium.

We also maintained a periodic television schedule, but our year-round effort concentrated on Radio. The agency developed a musical theme which incorporated our basic selling message:

"You can change things." In other words, you can improve your appearance with Stri-Dex. We supported this with heavy trade activity, expanded markets with local Radio support that our network Tv advertising didn't clear, sent tape players and tapes to our sales force, and got them enthused again about selling Stri-Dex. The results were great. Sales in our first year with Radio increased 30% after showing marginal increases for several years.

Lehn & Fink has always been a flexible organization. We have the ability to change things. We have a short line of approval to our management and, if conditions warrant it, we can change our strategy almost immediately. Judgment told us that if Radio support could work so well for one proprietary product, we should use it for another—

Medi-Quik. Here was a product that was first to come out with an antiseptic first-aid spray. This versatile product maintained a static level as new entries came in to chip away at our volume with heavy advertising against specific uses of their products. However, we were not ready to lose our product position. Medi-Quik was a seasonal product, primarily used for cuts, scrapes, sunburn and mosquito bites. We took our limited funds, packed it all into the summer season, and developed a new creative way to take advantage of Radio's basic strengths—the fact that it is local, flexible and immediate.

We were creative but not just with the message. We also tied the message to the behavioral and listening patterns of the consumer. We presented a pertinent message at a time when we could anticipate their using the product.

During the summer, our Medi-Quik message was scheduled around and on the weekend when listeners were trying to determine local weather conditions in order to plan their weekends. In other words, take advantage of listening behavior. Our message sounded like an extension of the weather forecast and talked about the relief Medi-Quik provides, depending upon what the weather forecast was. On a hot, sunny day, we talked about Medi-Quik for sunburn. On a muggy day, it was relief from insect bites, and on rainy days, it was for cuts and scrapes which the kids would probably get because they were indoors all day. Medi-Quik immediately began to show improvement in sales volume and competitive situation.

Another of our products has been revitalized through Radio's special ability to deliver in a timely manner. The product has been on the market for close to a century and it's even more viable and vital to the company today than it was 15 years ago. I am talking about Lysol Brand Disinfectant, the original, old-fashioned Lysol product in its harsh-looking package—the brown bottle in the red and yellow box.

A little better than ten years ago, Lysol was thought of as something which would be out of existence within the next two years. Not because there wasn't a product need, but because its messages to the consumer were misdirected. The brand's advertising employed scare tactics, which may have been believable, but the consumers didn't respond to it. They failed to see the product need due to the advertising. As a result, sales slipped. The advertising was actually killing the brand. We discontinued the campaign, and, shortly afterwards, sales showed a modest improvement.

The marketing group at Lehn & Fink then decided to employ a new

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're so hungry for new business you've even taken reps to lunch!

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. 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 and listen to, and you'll hear

I. OVER 90% OF ALL PEOPLE LISTEN TO RADIO WEEKLY			
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	

stations you almost never listen to. But for each station there's an audience that loves them and lives by them. And the right combination of stations picks out your market—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.


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 as for light viewers . . .

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. And teens 12 to 17. And . . .

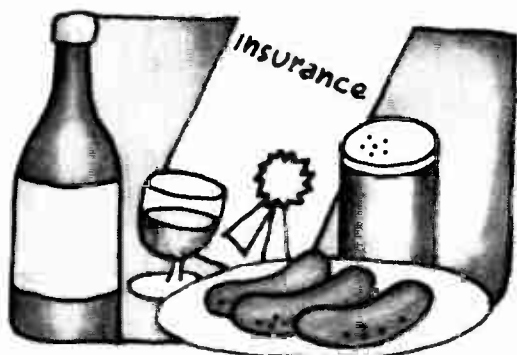
Now let's assume you've incorporated the above information into a new business pitch.

This is the point in your pitch where you can do something dramatic. Someone may state that he doesn't feel "harumph" that radio is as effective as tv. Casually, as if retrieving the information from your data-bank-like mind, you state the facts.

II. 	COST PER THOUSAND: MEN			
	Pop. %	TV	Radio	
		Prime Time (30')	Drive Time (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.

CPM estimates derived from BBDO Audience Coverage & Cost Guide.

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



■ The quality wine with a 77% sales increase. An all 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 reports from the Radio Workshop co-sponsored by Association of National Advertisers and Radio Advertising Bureau (the industry's sales development arm).

Now you hit with the one-two punch.

■ The controlled-environment study proving radio as effective as tv for the same money. ■ 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 (60") (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.
Homemakers:				
18-34	53	9.	3.	2.
18-34, \$10,000+	36	14.	4.	3.
35-49	19	30.	7.	6.
50+	25	21.	6.	5.
	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 hungry ad agency competition is reading it.

RAB help available—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. We call this service MAPS for Media Alternatives Planning Systems. (Free service for national advertisers; nominal cost for regional accounts.)

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.

Mail the coupon below to start an alliance for profit between you and RAB. Or drop us a note to tell us how we can help you buy more radio.

"Alliance for Profit" Services Available from RAB to Advertisers and Agencies.

- We would like to discuss a W.R. Simmons analysis of media alternatives (RAB MAPS service).
- We need case histories of successful advertisers in radio.
- We want a tape with examples of outstanding radio commercials.

NAME _____

TITLE _____

COMPANY _____

ADDRESS _____

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

approach, portraying Lysol as an additive to regular cleaning water and supplying the reason to use the product every time cleaning is done—making the home more than clean. The chord of the consumer need was again struck. Sales began to show improvement and continued to mount slowly through 1963. Then we experienced a slowdown in growth rate.

1963 witnessed the advent of Lysol Spray, followed by the introduction of Lysol Toilet Bowl Cleaner in 1968, Lysol Cleaner in 1969, and Basin/Tub/Tile in 1970. We justified the slowdown of our old product as inevitable due to the growth of these other new Lysol products. However, being in constant search of new opportunities, about a year ago, we reviewed the entire business situation with the agency on the brown bottle in the red and yellow box. What did we find?

Research told us that young mothers brought the product into their homes with the coming of their first child. Also, that older people carried it for disinfecting purposes. In total, there was a large number of families who had the product in their homes in a cabinet somewhere, but were not using it because they no longer had a regular need for it. It just remained there as a security blanket.

We shifted gears and again moved into Radio—the medium that provided the timing, flexibility and immediacy that would allow us to reach the housewife when she was busy doing her normal household cleaning jobs—jobs that called for the possible use of Lysol. We had the chance to trigger usage right there and then. We challenged the consumer to look in her cleaning closet, to get out the product and use it. And because we concentrated our messages on Radio before noon, with repeated messages throughout the early morning period on almost every station, we were even able to reach the 43% of women who were working.

The results were almost instantaneous. We are now running again at growth rates comparable to the other Lysol products. In my opinion, one of the things that Radio advertising has to do is to conjure up a mental image of what's happening and, while doing this, it has to sell your product's point of difference over competition.

On the first go-round on Stri-Dex, that I mentioned earlier, our message and mental image was music geared to change things. With Medi-Quik, even though it was a straight selling message, we conjured up the image of what's happening with the weather.

On Lysol, we challenged the consumer to look in her cabinet to find out whether our product was there and get the product to become active.

A problem that most of us face is that too many copywriters have been raised on television and they write Radio commercials as though pictures were being shown to the consumer. Radio requires a totally different approach. It has to make mental pictures with words and effects. It also has to be timely and, wherever possible, to tie in to the stations you're on. It has to tie to the attentiveness level of the people listening to the radio at that time. Think about that.

As we at Lehn & Fink and our agencies have become more heavily involved in Radio, I have demanded that our agency writers improve the mental images in their copy. They must be attentive to shifts in consumer behavior and the changes in copy required for seasonal advertising.

On our new Medi-Quik commercials, the image we've conjured up is done with a jingle which further emphasizes our product benefits. You've probably heard these on the air.

On Body All, which is very heavily advertised during the summer, we have conjured up mental images and shown our point of difference—the more he or she needs our product, the more it works.

On Wet Ones, we have moved into significantly building a new market with a uniqueness and a point of difference that can't be missed in our Radio message.

Radio has been a valuable adjunct to our advertising programs at Lehn & Fink. We came to Radio because we were flexible and attuned to consumer shifts. Now, after extolling Radio for 15 minutes, let me tell you of some of the real problems that I see and have experienced with Radio.

When we moved out of network Tv—which provided broad national coverage for a brand with virtually 100% distribution, we utilized network Radio with added spot emphasis in top population market. We soon learned that broad national coverage really meant station breaks with a real imbalance of reach by region of the country.

Yes, the network delivered its clearance guarantee, but it didn't deliver the weight in a number of key cities that we needed badly. We had to add additional spot Radio dollars to provide compensatory weight but, unfortunately, after our brand had lost sales in the deficient network regions.

Use of the Radio medium could be vastly improved with better audience data. Too frequently, we found out about this when we went through the agency's stewardship report. We have made this stewardship report a working document. If you haven't, it's a must

that you make sure your product managers sit down with the agency and go over stewardship reports.

The fact is that we, as advertisers, know very little about the Radio medium and we are not being helped by the Radio stations. I can't get my agencies to agree to standard data.

If, indeed, we believe we are using Radio for all the important reasons I have talked about, it isn't good enough to think that I am reaching a working housewife at 8 A.M. before she leaves the house when, in fact, the spot may well have run at 10:30 A.M. I'll never know about it unless I have the radio on at that time.

I believe it is up to us, the advertisers who have been successful with the use of Radio, to challenge the Radio industry. The use of the Radio medium could be vastly improved and advertisers would probably spend more in it if they had more confidence in it and didn't buy only on "gut feel."

It is important that all Radio management—both network and spot—invest your money to get us better audience data. The networks have to devise systems that will deliver quick and accurate reporting on whether they have delivered the schedule as promised. Radio must not only sell us a package but deliver it as sold. Our customers ask no less from us with our products. We have the right to demand no less from the Radio industry.

HOWARD JOHNSON'S RADIO CAMPAIGN HAS A UNIQUE FLAVOR



Frank J. Lionetti
VP
Howard Johnson's

In getting ready to make this presentation today, I felt a little bit the way Zsa Zsa Gabor's fifth husband must often feel. I know pretty well what I want to do. The only question is how to make it interesting.

I heard a story the other day about a college freshman who was asked by his English professor what he thought the word "ubiquitous" means. The youngster thought for a moment, seemed puzzled, then with a wide grin an-

nounced: "I think it means Howard Johnson's."

We at Howard Johnson's couldn't agree more. For it's not uncommon on an average day—like today—for us to serve about 1 million Americans . . . from a frankfurt to an ice cream cone, to a martini, to a full-course steak dinner. As a matter of fact, one pundit has pointed out that with 877 restaurants, 480 motor lodges, our Red Coach Grills and Ground Round chains, we also run one of the largest rest room facilities in the world.

Okay. But let's take a closer look at the total Howard Johnson's restaurant picture for a moment. A Howard Johnson's restaurant means a lot of things to a lot of different people: a good place to stop in for breakfast; a convenient place for a coffee break and pastry; a clean place to enjoy a light luncheon; a friendly place for an afternoon ice cream soda or sundae; an economical place for a wholesome family dinner; a safe place for a late evening snack after the movies—a place designed to please a wide range of customers: Mom and Dad, the kids, the business executive, the truck driver, the professional man, the farmer—a place for anyone who travels and for anyone who is hungry for just about anything, anytime of day or night.

Do you know of any other restaurant with such diversified appeal? It is this characteristic—this multi-faceted image—that makes us what we are: The Flavor of America.

The wide variety of our restaurant locations also make a positive contribution to our image. We have, as you know, many restaurants located on toll turnpikes and on limited access highways. These, understandably, rely heavily on automobile traffic to produce their volume.

And we have a Howard Johnson's restaurant at every one of our motor lodges. These, too, are diversified in their locations: airports, highways, resort areas, midtown and outskirts of metropolitan areas. Once again, the travelling market is important to the successful operation of these restaurants.

Although in no way does a Howard Johnson's restaurant enjoy a pure, captive market, we do have an important competitive edge in these types of locations. And that is convenience and accessibility.

Still another large group of Howard Johnson's restaurants are located in areas where local customers comprise virtually the sole source of our business. These are free-standing restaurants situated in large cities, small towns, suburban areas, shopping areas, business and commercial districts. Here

we are no more or no less convenient to the potential customer than any of our competitors.

We are perceived as being many different things by many different people in many different walks of life. And this is indeed what we are. To the traveller who is:

(Play: "Movin' on, feelin' free, goin' where it's good to be—America—at Howard Johnson's. A welcome smile, a hearty meal. Flavor saying here's the real—America—at Howard Johnson's.")

And to the local population in any of our markets:

(Play: "Come along, you're right near by, Each day a special reason why, You'll feel at home, you'll really love, Enjoying all the flavor of—America—at Howard Johnson's.")

And what is today's special reason why?

(Play: Fish fry insert and continue through end of commercial.)

Each of our commercials gives the Radio listener "each day a special reason why" to come to Howard Johnson's. We don't have an image as a specialty restaurant. We are not known as a specialty steak house, seafood restaurant, spaghetti place, or a fried chicken house. Yet, in our own distinctive way, we are all of these things. And we must compete with all the restaurants that do, in fact, individually specialize in these foods. Consequently, we must attract large numbers of local customers who have total freedom of choice.

Currently, Howard Johnson's restaurants are geographically spread through 41 states. As you might suspect, we have some Radio coverage areas with as many as 70 restaurants, and others with only a single location. And here lies one of the principal reasons we selected Radio as the workhorse of our advertising plan. A combination of network and local spot Radio allows us to most productively and efficiently fulfill our media objectives with our advertising dollars.

Radio, of course, offers other assets. For example, Radio reaches people in cars. People close to, or approaching the point of, purchase, and for someone in our business this is particularly important.

Radio offers another asset—time flexibility. It allows us to reach wives at exactly the lull ebb of her day, which we find to be about 4:46 or so. We reach her in the kitchen when the kids are getting creative on the new wallpaper, and she's done nothing about dinner. Suddenly the kitchen radio has a suggestion—and I think you can guess what that is.

When we buy two Radio networks, we provide some degree of advertising

support for each of our restaurants, wherever they are located. In some markets the network-affiliated stations alone give us all the penetration we can afford. In others—and this includes the vast majority of our markets—the network stations provide the base coverage and penetration on which we build additional spot Radio. By evaluating varying numbers of active advertising weeks and varying gross rating point levels, we can individually tailor our reach and frequency to the sales potential of almost everyone of our markets. The fact that so many smaller Radio markets on our schedule are those that receive our maximum GRP weight and the maximum number of advertising weeks is a reflection of our ability to zero in on very localized areas where we have the broadest availability to the most people, and where we have the best opportunity to generate local business.

Simultaneously, we are able to communicate with these people who do not live nearby our restaurants, but who are an important market for us when they are travelling.

It is axiomatic that the major thrust of our restaurant Radio advertising is aimed at earning a greater share of the consumer's "eating out" dollar. Frequency of dining in our restaurants is the partial answer to this. Yet, we recognize that to increase this frequency, we must not only rely on existing customers, but also we must constantly have new customers trying our restaurants. To do that, we must offer true value—good products at sensible prices.

For example, on Monday there's Chicken Choice, and here is what our commercials say:

(Play: Chicken Choice)

Some people tell us they can eat this meal at Howard Johnson's for less than it would cost them at home. And it offers a relaxing night out with the family, and mom knows she's relieved of the effort required to prepare, serve and clean up.

On Tuesday's, we've just completed a successful test of a new offer for us: spaghetti and meatballs. This item has graduated from the introductory phase and is currently being featured as a regular Tuesday attraction. Here's what we say:

(Play: Spaghetti and Meatballs)

We advertise other attractions for other days of the week, of course. The point is that Radio permits us to establish a mood that's lighthearted, conversational, with an occasional touch of humor to convey the natural, warm, friendly atmosphere of a local dining establishment, communicating a sense of urgency to visit us now. Today. This week. And we always offer a special

reason why. A benefit. Something more than just a pleasant dining experience. An unusual treat. Plentiful servings. A surprising value. Using Radio, we can offer a great variety of entrees, changing the feature item daily whenever we choose without incurring monumental production costs.

We can do this nationally, regionally or market by market simply by having the stations' personalities or DJ's deliver live the special of the day, such as the fish fry feature you heard earlier. This localization is accomplished within the framework of a professionally produced commercial that communicates exactly what we want to say with music and lyrics. Hence we get the advantage of a unified national theme plus the immediacy and credibility of a local personality.

Here I'd like to make an observation about the use of music in our commercials. Our music is contemporary, yet middle of the road. It moves but doesn't move so fast some of our customers don't understand it. It's happy without being foolish. What I'm saying is that we design music to fit our advertising just as carefully, just as deliberately as any other part of our program.

Do we believe our Radio advertising for restaurants has been fruitful? Successful? Profitable?

The answer is yes. We sell what we advertise, and a lot more. Our daily features attract new people who become acquainted with everything we have to offer. And they come back, because they know that our menu items will match their mood and their appetite.

In all candor I should also tell you that while we are satisfied with our progress, we are not complacent. Like most of you, we, too, constantly seek new and better ways to market our products. We engage in a number of ongoing research and analysis programs. For example, we are studying the relationship between sales and profits compared to each of the seven levels of Radio advertising weight we now use in different market categories. We're studying the effects when newspaper schedules are added to our Radio weight, and the use of newspaper advertising without Radio. We are about to launch a new television test. Out of these and other marketing and research projects, we may uncover further ways to enhance our sales and profits. But until we have some solid evidence that a better plan exists—one that fulfills our own particular needs—we are committed to Radio. The reason: we know what this medium has done for us in the past and what it is capable of doing for us in the future.

Howard Johnson's. We call ourselves the Flavor of America. It's emblazoned

on our menus, cookies, restaurant table tents, posters and other communications material. Of course, being the Flavor of America—serving millions of people—we got to know America pretty well in building our commercials. And for those of us in lofty positions and corner offices, it is very healthy once in a while to be brought back to reality with a portion of a commercial that I could not quite authorize for air use.

(Play: Funny Tape)

Thank you. Come see us. The latch-string is always out. Bring the kids—impossible as they might be. Don't ever be embarrassed. You are, after all, the real Flavor of America.

MEASURING RADIO COMMERCIAL IMPACT



*Ernest Rockey
President
Gallup &
Robinson
Research*

The study upon which we are reporting today actually had its inception three years ago. In 1970, the Radio Advertising Bureau commissioned Gallup & Robinson to undertake a pilot study among Radio listeners in the Philadelphia area to determine the feasibility of applying to Radio commercials the delayed recall techniques successfully used to measure the effectiveness of advertising in other media such as magazines, newspapers and television. The 1970 study was based upon telephone contacts with 2,500 adults, 18 years of age or older, made on the day of the Radio broadcast.

From the pilot study emerged these findings: (1) Radio commercials do leave a measurable impression upon its listeners; (2) The delayed recall technique seemed indeed applicable to Radio as a measurement device; and (3) The range in commercial performance is broad enough to distinguish the intensity of impression made by individual commercials.

As a result of those findings, an amplified study, conducted in May of this year, was designed with the following objectives.

First, to substantiate by retest the earlier finding of feasibility of use of delayed recall techniques in the mea-

surement of Radio commercials.

Second, to expand the listener sample base by increase in the number of contacts.

Third, to broaden the time coverage to two hours—6:30 A.M. to 8:30 A.M., and thus to include a greater number of commercials for study.

Fourth, to study the effect upon commercial recall of lengthening the interval between exposure and test.

Five, to study the influence by place of exposure.

The current study, conducted in Philadelphia on May 4 and 5, measured the impact of all commercials broadcast on Friday, May 4, between 6:30 and 8:30 A.M., on four Radio stations.

On Friday, May 4, using random sampling methods, interviewers made 3,795 telephone contacts in Philadelphia with adults 18 years of age or older. Among those contacted, 17% had listened to one or more quarter hours of Radio between 6:30 and 8:30 that morning.

On the following day, Saturday, May 5, by the same random sampling procedures, interviewers contacted an additional 1,797 adults. Among these contacts, also, 17% had listened to one or more quarter hours of Radio on the previous day.

Of the 660 Radio listeners reached on Friday, 66% had listened to one or more of the four test stations.

Among the 312 Radio listeners reached on Saturday, 63% had been tuned to the test stations on the previous day.

Test station listeners and the specific quarter hours during which they listened were identified (and whether they were listening at home or elsewhere was learned) through the following listener screening questions:

Between ----- A.M. and ----- A.M. (quarter hour) were you yourself listening to the Radio?

Where were you listening—at home, in a car, or some other place?

What program were you listening to at that time?

What station was that program on? Is that station AM or FM?

What dial number is that station on?

Only those listeners who could accurately identify the test station to which they were tuned were included in the sample.

Interviews on commercial recall were completed on Friday, May 4, with 424 test station listeners interviewed, on the average, approximately 11 hours after the broadcast.

On Saturday, May 5, interviews on recall of the Friday broadcast were completed with 184 listeners interviewed an average of about 29 hours after their exposure to the broadcast.

After establishment of his or her individual Radio listening pattern, each listener was given an advertiser or brand name cue for every commercial broadcast during the quarter hours his Radio was tuned to a test station, and asked whether he thought he recalled each commercial to which he was exposed.

Then for each commercial which a listener claimed to recall interviewers asked detailed questions with appropriate probes.

You probably know what they usually say in the commercial for -----:

Thinking only of this morning's commercial, will you tell me specifically what they said? Please tell me as much of the commercial as you can. Suggested probes: How did they say that? How did they get that across? What else do you recall about that?

What sales points or arguments for buying did they talk about this morning? Suggested probes: How did they say that? How did they get that across? What else do you recall about that?

Just in your own words, what did you learn about the product? When you were listening to this commercial, please tell me what you visualized, in other words, tell me what pictures came to your mind.

The advertiser tried to increase your interest in buying the product. Did he increase your interest or not? What was it in the commercial that makes you say that? What brand of this type of product did you happen to buy last?

Responses to these questions were recorded verbatim.

Only those listeners who, in response to the questions you see here, could describe a commercial with sufficient specificity to prove that they were indeed talking about that particular commercial are included in the Proved Commercial Registration scores.

Several important findings have emerged from the current study:

1. The study reiterates and reinforces the findings of the pilot study that, some hours after exposure to Radio broadcasts, listeners can recall a number of the commercials they heard, and can prove recall by describing in specific detail those commercials which impressed them.

2. Lengthening the interval between exposure to commercials and questioning about them, from an average time lapse of 11 hours on the same day to 29 hours on the following day, shows essentially the same levels of recall.

For purposes of analysis, commercials, which were rebroadcast on Saturday, were excluded from tabulations for both Friday and Saturday, and a base restriction of 35 listeners for Friday interviews and 15 for Saturday

interviews was imposed.

As this chart visualizes, among respondents interviewed on Friday, May 4, the average Proved Commercial Registration score for 82 sixty-second commercials (with an average base of 57 listeners) is 6.2%.

Among those respondents interviewed on Saturday, for 80 sixty-second commercials (with an average base of 29 listeners), the Proved Commercial Registration Score also averages 6.2%.

3. The third important finding, which substantiates a finding of the earlier pilot study, is that the range in individual performance scores is sufficiently broad to evidence the fact that the depth of impression left with the listener varies between commercials, and that this variance is probably a reflection of individual commercial content and execution.

As you will see by this chart, scores for the sixty-second commercials, among respondents interviewed on Friday, May 4, range from 34% to 0. And the range, among respondents interviewed the following day, is from 41% to 0.

4. In the current study, some groundwork has been laid for future study of the effect of elements external to commercial execution, for example, listener location during the broadcast.

When recall scores of listeners who were at home during the broadcast are compared with those who listened to the test Radio stations in their cars, average recall for at-home listeners is 6.4% as compared with an average of 7.9% for respondents listening in their cars. This is not a statistically significant difference due to the size of our sample listening in their cars. Inasmuch as the commercials involved are the same, it would appear that listener environment can be an influence.

We find that:

Listeners can not only recall and describe Radio commercials which impressed them a number of hours later, on the day of the broadcast, but also even the following day, after a considerably longer lapse of time, they are still able to recall and describe those which they found most impressionable.

There is a considerable and measurable difference in the impact of individual commercials.

The evidence at hand strongly indicates that the most important influence upon commercial performance is content and execution—a function of creativity.

The framework has been provided, by the pilot study of three years ago, and the amplifications introduced in this study, for future examination of external factors such as listener environment, and activity during the

broadcast.

In short, the delayed recall technique is applicable to the measurement of Radio advertising and can provide for Radio advertisers' insight to help increase advertiser reward for his dollar outlay.

IMPLICATIONS OF THE NEW GALLUP & ROBINSON RADIO RECALL SURVEY



*Richard J.
Montesano
Sr VP, RAB*

Thank you, Ernie, for an excellent summary of the results of your Radio survey. This data will be of tremendous significance not only to the Radio industry but also to advertisers seeking maximum advertising impact.

We're certain that these findings by Gallup & Robinson will be analyzed objectively by media evaluators together with other known measurements of Radio.

And at RAB we have already done some preliminary thinking about the implications of this research which I would like to report on briefly this morning.

But first let me add something about the research design used in this study.

Since this is the second of what, we hope, will be a continuing series of studies with G&R, we were able to design this study by taking into consideration our past experiences. As a result, this study includes more than twice as many commercials as our previous study, an extended period of delayed recall and larger sample sizes per commercial. Also, before this study went into the field, we discussed the design with about a dozen top agency media and research experts.

Almost all the people we talked to said that although this type of study would be extremely helpful in making recall comparisons between Radio and Tv, this type of comparison should not be the focal point of the study. Our advisors made it clear that this study has, as its primary goal, measurement of recall dimensions for Radio as best as was economically possible. They indicated comparisons would logically fol-

low based on the best information bank available on Tv recall scores.

That's why this study measures Radio only. We tried to do the best job possible to document Radio recall scores. But being practical, we know comparisons between media are going to be made.

At RAB, we've begun to formulate a structure for possible comparisons. Here's how we see the application of these new G&R findings:

First, proven recall scores of commercials could be used as an added dimension to the most commonly used standards of media evaluation. For example, cost per thousand measures could be factored by proven recall. In other words, rather than analyze Radio and Tv only on a cost-per-thousand basis, why not add recall to the equation.

Okay, then, what might be the logical bringing together of this data?

1. Well, based on BBD&O's most recent Audience Coverage & Cost Guide, a prime Radio 60 averages out across all demographic groups to be about 2½ times more efficient than a prime Tv 30 on a cost-per-thousand basis. According to the BBD&O Guide, this holds for both network or spot advertising.

2. Add to this data proven commercial recall, spot for spot. Again, that's a prime Radio 60-second versus a prime Tv 30-second. Our information leads us to believe that, on average, a Radio commercial will provide about 75% as many proven recallers as a Tv commercial. But as the G&R data indicated, there's a wide range possible in Radio and we're told the same applies to Tv. So, in some cases, Radio may do better and, in other cases, not as good as Tv on proven recall.

3. However, by factoring the average recall score findings into the CPM levels, the conclusion reached is that Radio affords just about twice as many proven recall exposures as Tv for the cost of a thousand commercial exposures. And if you consider car Radio exposures only, Radio's advantage will be even higher.

Also, there's another implication:

4. These excellent G&R Radio recall levels should also be judged in the framework of the data available on the composition of Radio's audience. For example, we know that Radio's audience consists of a substantial number of people who watch very little Tv. Therefore, it appears reasonable to assume that Radio also provides excellent recall opportunities for that segment of the population not adequately reached by Tv.

Well, these are the implications of

the G&R findings we've made, only having access to the data for a relatively short time.

In conclusion, these findings seem extremely favorable for Radio and certainly based on this study Radio as medium has further documentation of its role as part of an advertising mix. I'm sure you'll be coming to your own conclusions as you think about these findings.

So, for more details on the G&R study, along with an explanation of other research information and a chance to be part of our new Radio psychographic study, please come see us this afternoon at our Research Panel.

Thank you very much.

RADIO PSYCHOGRAPHICS



by Emanuel H. Demby, Chairman of the Board Motivational Programmers, Inc.

We have become accustomed to thinking of Radio as a medium with points in time—8:00 A.M.-9:00 A.M., 10:00 A.M.-11:00 A.M., etc.—and of its audience as consisting of two dimensions: size and demographics.

Both concepts set up a situation where Radio constantly has to prove itself competitive to other media which have points in time and size and demographics. These concepts, while *sine qua non*s, do not consider the qualitative aspects of Radio and fail to communicate to media planners and creators of commercials what Radio is all about.

I think because of this we have all taken Radio for granted too long. Sure, we have done research to show that it is a medium with an audience of specific demographic dimensions and size, that the audience is an important factor in the total U.S. consumption of goods and brands. We have done recall studies to show that people remember Radio commercials, and that exposure to Radio commercials can build a better image of a brand, and so on.

Unfortunately, little of the research has been explanatory as well as quantitative.

The purpose of this research, which is sponsored by RAB, is to help media

executives plan the use of Radio and creative people write better Radio commercials by studying the role that Radio plays in the lifestyle of America.

For the Radio professionals—the media planners, the creators of Radio commercials, the program directors, the station managers and owners—knowledge of how Radio works, the role it plays in the lives of people, could make a major difference both in how Radio is sold and in how Radio is used.

What we require—and what we are moving towards in our research—is a model which will describe: (1) how Radio stations build audiences; (2) how particular programs generate response from audiences; (3) how commercials stimulate response; and (4) how Radio generates day-to-day audience continuity.

You will note that our emphasis is on audience, on people, because understanding the role that Radio plays in the lives of people will help us use Radio better.

In recent years, we have been developing a research methodology that is very relevant to the task of understanding people and their decision-making process. That methodology is known as Psychographics. We can define Psychographics as follows:

It is a way of asking questions of people so that we get two information inputs:

1. What are people like, in terms of needs, self-concept, lifestyle, etc., and what are the groupings or segments in the population that behave the same way for the same reasons?

2. How do these segments differ in their decision-making process, in the way they choose media, in the way they make their purchases, and so on?

We are in the early stages of what promises to be a fascinating study of the Psychographics of the Radio audience. The results of the research should help station management build better programs for target audiences. It may give us insights into the popularity of music, news, DJ's, and even why, as we believe it to be, Radio is one of our most modern media—perhaps the most current of the mass communications media—most closely conforming to the lifestyles of its audience. Psychographic analysis should stimulate the creators of Radio commercials. And, finally, I think it will make it easier for advertisers and agencies to buy Radio.

Our qualifications for this study are both corporate and personal. MPI pioneered in psychographic research, producing the first public media study using Psychographics in 1968. We're glad to many others have now turned to Psychographics, both for media and product research. Before Simmons and

BRI produced syndicated product and media usage studies for Radio, we provided, for three years running beginning in 1960, such measures for FM Radio. Over a ten-year period, we have been working with the Westinghouse Broadcasting Company producing the questionnaires, data and analyses for their Marketing Information Bank. Those of you who attended last year's presentation by Bink Danenberg and Marv Rothenberg heard about the first national psychographic study on department store shopping, an MPI production.

Besides having led the studies just discussed, I have to confess that I started out as a Radio man. From 1936, I was in Radio as a writer, producer and director. I started the first school news program in the history of Radio, introduced one of the earliest one-man dramatic shows in Radio ("One Year Ago Today"—and I'm still available to do that show again). I was a writer for some of the big network dramatic shows: "We the People," "Gangbusters," the Philip Morris programs on NBC and CBS, and, as many a writer did, I also worked for Aunt Jenny.

In my heart I am still a Radio man. So this study—the psychographic analysis of the Radio audience, which we are about to launch for RAB—is very close to my heart.

We have now completed a very important phase of that research—reviewing what may very well be the relevant bibliography on Radio, 129 articles and reports that deal with what Radio is and how it functions.

It is very likely that a few key theories govern how Radio is used and why it is effective. When these theories are incorporated into psychographic analysis, you will have a map of the total audience and why it behaves as it does. So I would like to share with you a few of the highlights of our theoretical exploration.

The theory of Selective Perception is directly applicable to Radio as well as other media in that little, if any, communication is conducted in a vacuum. For example:

A housewife cooks while listening to the Radio. While engaged in this activity, she may tune out messages concerning the news or an advertisement for a car transmission repair service. On the other hand, she may be quite receptive to messages concerning cooking-related items such as a convenience product which would make her current task easier.

This housewife's husband listens to the Radio while driving his car to and from work. During this time he is especially receptive to road and traffic condition messages and the message about car maintenance, while he would be

more likely to "tune out" messages that are food-oriented.

How messages get through these kinds of psychological barriers is, therefore, a key issue for investigation. This is particularly the case for Radio, since the number of possible activities and mental sets of the listener leading to Selective Perception is almost infinite.

We tend to perceive things according to our own personal view of the world. We tend to force new information which we receive into the structure and organization of what we perceive as already existing.

This is a key factor in the way people perceive messages. For example, a given Radio station has an image which is projected by listeners on all personalities connected with the station. A newspaper's conservative or liberal image affects the interpretation of the news and columnists read in the paper.

And understanding of how people organize their perceptions for the various communications media is essential both in structuring a desired image for a Radio station and in helping advertisers structure their messages to get desired results. In addition, the theory of Perceptual Structure and Organization shares common ground in media relevancy with the theory of Selective Perception, since Selective Perception may, in part, be due to the fixed mental set that a person has about a particular medium.

Closure incorporates much of the Selective Perception and Perceptual Structure and Organization approaches to perception. It also seems to have the most relevancy towards assessing the role which Radio plays in the average American's life.

In Closure theory, the perceiver collects whatever facts are readily available and "fills in" the remaining details. This is because the receiver cannot tolerate psychologically these missing pieces and therefore forces his incomplete perception into a whole, complete picture. The filler is the result of prior experiences and generalizations (structure and organization). Additionally, Selective Perception may limit what is perceived; hence, the necessity for Closure.

Radio, as a purely sound medium, is subject to the effects of Closure more than any other medium. A classic case of what may happen under Closure is the panic resulting from Orson Welles' 1938 Mars invasion broadcast which combined the power of human voices broadcast live with the unimpeachable credibility (at least at that time) of a Radio news broadcast. In this case, as in other examples of Closure in Radio, the format of Radio as sound only requires an active use of the imagination of the

listener to fill in the missing visual elements.

Closure is not only an important conceptual area for investigation into the effectiveness of Radio but also a potentially useful tool for measuring this effectiveness.

Believability and Credibility have become major issues in this age of consumerism. The advantages are apparent if a medium can prove to potential advertisers the amount of "faith" that listeners/viewers/readers have in it. To this end, many media, of late, have undertaken efforts to enhance their Credibility/Believability image among both advertisers and consumers.

One study concludes: "Credibility of the media is a function of socio-economic status." The authors felt that the educational attainment of a person counted more than his income. Also of importance was the individual's perceived social class. (Perceived social class was found to be almost as important as "objective" social class.)

Tannenbaum and McLeod suggest, based on their research in the area of Credibility, that the mass media are judged in terms of the same basic dimensions but the strength of a particular dimension varies from medium to medium. For example, they feel that the "ethical" dimension is far more critical for print than for the broadcast media.

Carter and Greenberg also found that people rate the Credibility of media subjectively. Their research attempted to demonstrate that greater believability in television news was in part due to the respondents' greater faith either in news they could see or in the commentator presenting it. This research did not consider Radio's use of in-person interviews on news programs—which we shall certainly probe.

Maloney, writing particularly about media advertising, feels that Belief/Credibility is more dynamic than static. He feels that Credibility comes over time with repeat exposure to a given message, i.e., that attitude change, hence Credibility, takes place gradually over long periods of time.

Complexity and confusion surrounding this issue, as seen by the varying opinions and approaches above, combined with its importance in the light of recent published media research, indicate that considerable investigation is warranted during our Phase II on Credibility/Believability. Other concepts, such as the effect of Symbolic Reassurance and the Persona, will also be explored in this study.

There just isn't enough time to review all of the background information. And so this sampler. We will be conducting group sessions with the pro-

fessionals in Radio—people like yourself . . . group sessions with different kinds of Radio listeners—and from analyses of the data and further testing of hypotheses, we will develop a quantitative psychographic questionnaire which will show how the audience segments and why, and provide an explanation of how Radio works, in building and sustaining audiences, in developing response to Radio commercials.

RADIO: CREATIVE OPPORTUNITY UNLIMITED



Stan Becker
Sr VP/CD
DFS, NY

According to the program brochure, I am to discuss CLIO on a hot tin roof or why man dances around golden idols. When this subject was presented to me, I thought it to be the height of cockamaminess. Who cares about winning awards? I'll tell you who cares.

As I was walking from the F train to the Waldorf-Astoria, which, when you think of it, is quite a long ways to have come, a familiar sound beckoned me forth: "Psst. Psst. Hey, you, with the Good Humor suit. Over here."

Now I have lived almost all of my life in New York, except for three years in Philadelphia which I got for tearing off the tag on the bottom of my Foam Rubber City sofa, so I knew that "psst, psst." could be financially rewarding. So, of course, I beckoned on over to the fellow.

He looked to the left. He looked to the right. Then he pulled up his sleeve. "How about a terrific watch. I got a buy on Omegas. Today only. It's a discontinued model. It was discontinued in the port of Newark."

I told him "No thanks, my Milton Bradley Mickey works fine."

He didn't give up. "How about a sensational Ukrainian Army pocket knife. Twenty-six blades. All your standards, plus a gerkhin spearer and a proctoscope for a Kenny or Barbie doll."

Once more I had to turn him down.

Then he looked me over. He looked me over real hard. He checked out my "Isro," my Gloria Steinem goggles, my

beard, and said: "You're in advertising, uh?"

I said "Yeah."

At which point he threw open his coat and said "How about a CLIO?"

I took three.

Which now qualifies me to not only speak about Radio creativity—subjectively, of course—but on how to get a CLIO, too.

By the way, don't knock the CLIO. It's not such a terrible thing to win. Yeah, every once in a while the judges goof and vote for a piece of irrelevant humor, a few bars of innocuous music. But, for the most part, they vote smart. Look at some of last year's winners: Coca Cola, Blue Nun Wine, McDonald's, BOAC. I saw nothing at all irrelevant or innocuous about them. All I saw were fantastic sales results.

So don't be embarrassed if you win one today. And especially don't hang your head if you're a finalist and don't win one.

How many commercials got into the finals? Maybe a hundred. How many commercials were produced? Thousands. Don't hang your head if you're a finalist and don't win. (You can feel a little hustled that you came all the way from Sacramento to only get a certificate, but . . . just remember, your advertising was good—good enough for a lot of us to put you in the finals.

Lemme tell you what I put in the finals. What I voted for. I vote for, and I react to . . . simple advertising—advertising that does not drag me through a maze of execution to arrive at the "reason why."

The reason for buying a product or a service must be presented as simply as possible. There are just too many distractions in our everyday life to expect us to understand the complex.

Now that doesn't mean you can't be funny. By all means, be funny! And that doesn't mean you can't be musical. Music is dynamite. Use anything you want—except television or print. Right, Miles? Just remember to keep your basic selling message simple. Simplicity reigns at CLIO.

I'm going to be playing some Radio advertising for you. I may not be playing the winners. I do not know who's won. And I don't care. I do care about playing good advertising for you—good, simple, selling advertising—advertising without all the pyrotechnics that some writers feel is absolutely vital in filling up 30 or 60 seconds of time. And I do it to show you how bloody easy it is to sell on Radio.

Do you know why so much advertising is loaded with crap. It's because some agency people and some clients don't take the time or the trouble to really know their product or to isolate their advertising problem. They some-

times absolutely refuse to see the obvious.

I am not so cursed. The reason I am not so cursed was a wizened, old candy store owner in the Bronx. People came from blocks around to dip a spoon into his frappes and lend an ear to his parables. He taught me this lesson with this story:

There was this man in cotton conversion. Had a terrific season and retired. He did everything. Took cha-cha lessons, sailed around the world, and, in six months, he was totally bored. One day he puts on the television and sees Lloyd Bridges in Sea Hunt. That's it. He's reborn. He's found the perfect avocation—skin diving. So he goes to Abercrombie and Fitch and tells the sales clerk he'd like a wet suit, underwater goggles, flippers, a tank for air, a watch that tells you the depth, and a magic slate that writes under the water. He hires a boat, goes to the deepest part of Sheepshead Bay, and jumps in. He swims down 50 fathoms, 90 fathoms. Suddenly, he sees a guy swimming towards him—a guy . . . wearing a Hickey Freeman suit, a white-on-white shirt of sea isle cotton, a Countess Mara tie, onyx cuff links, alligator shoes from French Shiner. And he gets mad. He takes out his magic slate and very quickly writes: "You got a noive on you. I go to Abercrombie and Fitch and buy a specially tailored outfit costing me retail \$3,126. And you—you go skin diving with a Hickey Freeman suit, a white-on-white sea isle cotton shirt, a Countess Mara tie, cuff links and alligator shoes. WHAT'S THE BIG IDEA." The other fellow takes away the magic slate and writes: "SHMUCK' I'M DROWNING."

From that day on, I always looked for the most obvious solution to an advertising problem. I looked for my product's basic reason for being. I searched to find how my client's product or service was better. And then I told everybody about it.

This is probably pure fantasy, but I'd like to think that one day a Japanese businessman walked into an advertising agency and said: "I have this car. It's got a funny engine. It goes round and round. It is very smooth."

The advertising person looked up and said: "What's the competition got?"

"Cars with engines that go up and down. Very rough."

From that little meeting came one of the greatest pieces of automotive advertising on Radio. It did its selling job with some very pertinent words, and a couple of great sounds.

Every year the category of beverages knocks me out. I'll tell you, if I were a nightclub singer I'd gather around me the folks at McCann, BBDO, Y&R, DFS, Joe's guys, Steve's guys, all the music guys in this business, and I'd say: "Hey, man. Make it happen. Lay some sounds on me, like the sounds you gave all them beers and sodas." Can you imagine the job they'd do? You tell me if there's a single song on the charts today this is as well known as what you are about to hear.

Is that terrific? Those are some really great sounds. And there are a few good advertising ideas in there, too. But me, I'm a simple man who likes simple advertising—who reacts to a commercial that is relevant to the product. So, flying in the face of controversy, I chose as my example of good, solid,

There is a category which, for some reason, there is no award. How CLIO let that happen is beyond me. I call the category imagery transfer. What the hell is that you ask? That's Radio advertising based on a television campaign. How come you need Radio if you're on television? Because not everybody watches Tv. So Radio comes to the rescue.

relevant, simple beverage advertising a commercial that taught me which wine to serve when meat, fish and fowl appear at the same table, at the same time. And when they get Blue Nun to go with dairy, they'll really have something.

Only, Radio has its limits, right? There are things you just can't do on Radio, right? I mean, ah, you can't do a before-and-after demo like they do on the television, right? Wrong. If they dare you to try it on Radio, take the dare. The Gillette people did. They've got this pretty effective campaign on Tv called "The Wet Look, The Dry Look." I think it's even better on Radio.

A couple of hundred years ago I was a gofer for a talent agency. One of the things I "goed for" was a contract for

Miss Peggy Lee. I have been in love with her ever since. It's been particularly hard on my wife. I keep making her grow a mole on her face. Anyway, last year, somebody on the phone company account must have visited my old candy store man. Because that somebody came up with a commercial that was so obvious it'll run forever. Or at least this year. Know what he came up with? A song entitled "Call Me," and a singer named Peggy Lee. Together they're making for a lot of busy signals. Now that I've hit you over the head with simplicity, it's time to wrap you in the mouth with sound.

What about sound? Just this. Don't waste it. Don't go for a million effects just because you're paying for an hour plus a half of studio time. Use sound judiciously. Don't let sound get in the way of your product. Use it to help sell your product. The right sound helps paint a picture for the ear, and that's what Radio is supposed to do—paint pictures for the ear.

Once upon a time, I was selling a mouthwash. The reason for buying this mouthwash was, if you used it once in the morning, your breath would stay fresh for hours. Well, there I was with eight weeks of Radio staring me in the ear. So I sat down and created a campaign that had people gargling. Gargling with interest. I had a company of infantry soldiers gargling "When Johnny Comes Marching Home Again." I had the seamstresses of an ILGWU local gargle "Silver Threads Among the Gold." I even had Max and Judith wake up each morning, head for the john, and gargle their favorite love song "Lieberstraum." And life was wonderful. Disc jockeys loved it, the sales force was ecstatic, the share went up, and the client killed the campaign. He got a letter from Van Nuys. I can quote the last sentence verbatim. "Thank God you sonsuvitches don't sell no laxatives."

In judging the finalists in the category of sound, two commercials made it for me. The first one won't get any letters from Van Nuys. It should get

one from Detroit. It's the good old "boing" and "hmmmm" from Mazda. Don't think those sounds aren't catching on either. Go on down to a Mazda dealer at closing time. Follow him. That's right, he's humming all the way to the bank.

The other commercial that I'd like to single out for a little creative praise is a local spot. But it's one that every Radio station should use in its sales pitch. It's guaranteed to steal away some money allocated for newspaper advertising. It does what no newspaper can do. It breathes life into a catalogue ad. I mean how the hell would you sell a Korean brass bowl or an automatic bead sorter from Hong Kong, or a Taiwanese pot stand, or a hand-blown Japanese apothecary jar, or an Italian coffee grinder on page 17 in your newspaper? Badly, I think. On Radio, beautifully. And all it took was someone who said "I don't know, but when you strike a hand-blown Japanese apothecary jar, it's got to make a sound."

Remember that medley of beer and soda spots. I hope you didn't think I was ignoring them. They really were terrific commercials. One in particular I have singled out to play again. Not only is it a really together song, not only was it performed beautifully by my cousin, but the advertising was right on. A perfect example of a musical problem/solution commercial. Problem: you love soft drinks, but you're a little husky. So you've got to drink diet drinks. Diet drinks taste yucky. So what can you do? So listen, and they'll tell you. That's it. I'm not going to belabor you with simplicity any more. But if I've eliminated one line of superfluous, confusing copy, I'll feel justified.

In a little while they'll be announcing the commercials that have won CLIOs. I'll have probably picked all the wrong ones, and then you all will probably be saying. "What a dummy that Becker. What a dumb, dumb, dummy." Maybe so. But, just remember, you paid 35 bucks to hear me.

Stan Becker, Sandra Gelber and CLIO director Bill Evans at the Creative Radio Workshop luncheon.





Radio CLIO '73 presentations were celebrated during luncheon at the all-day session of the Creative Workshop. Awards were given in product and technique categories. EFFIES were given to Wrigley Spearmint Gum, Bel-lodgia, Infini, Perdue Chickens, Mazda automobiles, Honda Dealers of Greater New York, and ECU Royal Wine. CLIO '73 winners are listed on the next page. In 1974, International awards will be given in radio for the first time.





Products which won '73 CLIO for Best Radio were: Mazda automobile, Coca-Cola, Wash & Dry, Hollywood Park Track, Willy Wonka Candy Bars, Nat'l Highway Traffic Safety, Jeans West, Roos/Atkins, Michigan Bell Telephone, Eastern Air Lines, Blue Nun Wine, Detroit Free Press, Trident Imports, Miller High Life Beer, Hawaiian Isles Health Club and KAYQ.



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