

**MEDIA**

July, 1970 75¢

# Decisions

FOR THE PEOPLE WHO MAKE THEM

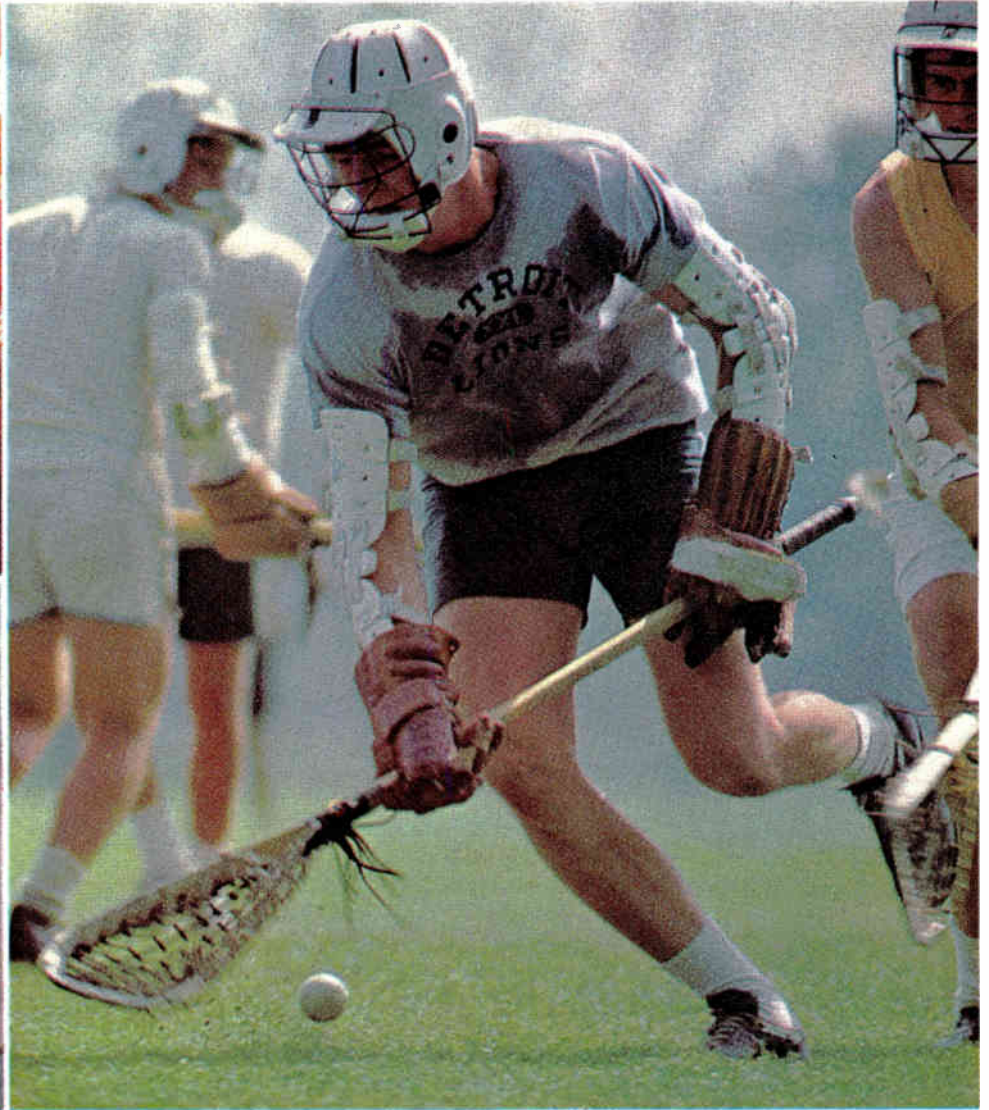
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WRFMCA3755223MBH2  
W J CALVERT SLS MGR  
WRFM RADIO STATION  
485 MADISON AVE  
NEW YORK NY

Craig Moodie of  
Armstrong Cork  
Page 44



# Ask Simmons: what magazine is growing faster among 18 to 34 year olds than the general and news weeklies?



Since 1962, Geographic's 18 to 34 year old readers have soared 155%. That's a 46% faster growth rate in this vital area than Newsweek, the closest newsweekly. It's over three times the growth rate of magazines like Life and Look.

How do we explain such growth in this big-buying group? Is it that Geographic editorial treats them like the lively, literate audience they are? Or is it the award-winning photography? Clearly both matter. As does Geographic's dramatic leap from 2,700,000 circulation in 1962 to well over 6,000,000 today.

And clearly, when you have a product or service to sell, there's one magazine that should be basic...



## The answer: National Geographic.

## The inquiring media mind

Two sessions with Pennsylvanians recently gave me special pleasure and were especially rewarding.

That they were Pennsylvanians was happenstance. That they were unusually rewarding was not.

Horace Nalle and George Malcolmson of the Philadelphia office of N. W. Ayer came visiting with an unusual query: what are the major concerns of media buyers and media approvers these days?

They had even done some homework. They had gone through 17 consecutive issues of *MEDIA DECISIONS* and *MEDIA/SCOPE*, right up to the present, and made an analysis of editorial content by categories. They had discovered that independent media buying services ranked No. 1 in story frequency, evaluations and comparisons of research syndicators and rating services rated No. 2, target marketing rated No. 3. Then came stories on media aspects of tv commercials, changes in rate structures including rate cutting, comparisons of print vs. tv, newspaper cunes, paperwork problems, catv, search for advertising accountability.

What else, they asked, was looming big?

We cited the trend toward media responsibility by brand managers, a subject treated in the April *MEDIA DECISIONS*. We mentioned, also, the reappraisal and revamping of top agency media departments (handled in a special report in our June, issue, not forgetting the pioneering efforts to convert them into their own profit centers.

Is editorial environment coming in for increasing attention, they asked? We said "yes," and elaborated.

This probing and brainstorming resulted in a stimulating exchange of ideas. And we soon became acutely aware that, like spring, media developments are "busting out all over."

The same week Craig Moodie of Armstrong Cork came in for his Guest Editor session on this issue. He came prepared—with ideas and suggestions. We spent the whole morning discussing them. Anyone who has heard or read Craig's speeches knows that he's an innovator and doesn't muffle his shots, and you'll find his piece in this issue provocative as ever.

What's happening to psychographics, he wants to know? Why don't media dig deeper into the life-styles of their readers, viewers, and listeners? Why must the advertiser guess the size, shape, and nuances of the several components of a medium's audience? In this day and age shouldn't media work harder to define their audiences better?

Well, more on this (much more) when you read Craig's article starting on page 44.

In the May issue we carried an article by Guest Editor Hal Miller of SSC&B, a media man's mediaman, titled "The Needler." It's aptly labelled. Hal addressed himself to what we don't know about media and markets. He asked, ". . . where are the big advances in our knowledge of how different media relate to one another?" "What really have we learned about what media do to people?"

What do I conclude from these examples (and I can add others)?

That never before was there as much going on in media as today.

That never before were as many interested, up to the top of huge companies.

That advertising men aren't complacent. They want answers. Indeed, they demand them.

And the medium that hopes to prosper had better supply them.



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Available without charge to key media personnel and others concerned with media decisions in advertising agencies and advertising companies. For others subscription prices are: U.S.A. and Canada, \$8 one year; \$14, two years; \$20, three years. Single copy \$.75. Foreign, \$10 one year, single copy \$1. Controlled circulation postage paid at Phillipsburg, N.J. 08865

POSTMASTER: Send forms 3579 to **Media Decisions**, 10 East 44th Street, New York, N.Y. 10017

AD PLATES: Send to **MEDIA DECISIONS**, 10 East 44th St., New York, N.Y. 10017.

**MEDIA DECISIONS** examines, evaluates, and chronicles those factors involved in deciding where national and regional ad dollars go. The media buy is first planned, secondly approved, thirdly implemented. Those at advertiser and agency concerned with such activities make up **MEDIA DECISIONS'** readership. Besides media department personnel, comprising 21.9% of the totals, agency readers include account, marketing, research and management people, advertiser readers include advertising, marketing, brand managers plus management. Each issue of **MEDIA DECISIONS** is staff written with the assistance of a knowledgeable agency or advertiser guest editor. A group of agency columnists comment in each issue on each of the measurable media.



Craig Moodie, outspoken vp-advertising of Armstrong Cork, is the tv drop-out who recently caused a stir by explaining why he shifted to magazines as base medium. Now he's after magazines to help him learn more about the life styles of best prospects for Armstrong home fashions.

**An epic battle looms: The Beetle takes on Detroit 29**

The auto giants have been forced to think small by Volkswagen. Now a wave of mini-cars is coming out of Detroit. This report tells how VW's marketing vp Michael Saylor plans to battle the new competition.

**Pick your target in magazine demo editions 34**

A report on the fast growth of magazine demographic editions (now available in 14 target markets), and the prospects of further growth.

**The inside story: Newspapers' Sunday stuffers 36**

New kind of flexibility in newspapers is free-standing ads carried by Sunday papers. How a few ingenious middlemen found ways to make them possible.

**Fm is cracking the bias barrier 40**

As fm sets multiply, its formats and audience tend to cover same range as am radio, but acceptance by national buyers lags.

**"Help me hit the bullseye" 44**

This is guest editor Craig Moodie's plea. What he seeks is a way to match the life-styles of best prospects for Armstrong Cork's home fashions to media audiences.

**Special Report: COLOR 48**

What do you get when you buy color in the several major media? How is it developing? How good is it? How much does it cost you to get it?

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TV Guide's turned the first six months of 1970 into a big half. Our ad pages are up 58; ad revenues are up 18%, and circulation is up almost 700,000 over the first half of 1969.

This kind of growth helps prove that TV Guide does a job. For our readers. For our advertisers.



America's biggest selling weekly magazine.

A black and white graphic illustration of a hand holding a flag. The hand is rendered in a stylized, dark grey silhouette. The flag is a small rectangular piece of fabric attached to a thin pole, held between the thumb and index finger. The flag has the letters 'SOS' written on it in a large, bold, sans-serif font. The background is plain white.

SOS

**The Philadelphia Inquirer carries more than twice as much help wanted advertising as its nearest competitor.\***

**With good reason.**

**When a newspaper gets results, the result is advertising leadership.**

\*Sources: 1969 Media Records - national help wanted display.  
1969 Inquirer Statistical - classified help wanted.

# Media Month

Edited by Lionel M. Kaufman

**Magazines cutting back? Smaller circulations? Smaller pages? A trend?**

*Look* cuts back to 6.5-million in 60 prime markets. But *Reader's Digest* adds another quarter-million to its 17.5-million; *Life* tells MEDIA DECISIONS "We have no plans at least thru 1971 to cut or raise. Least possible is a cut."

*McCall's* cuts from 8.5-million to 7.5-million. But *Ladies' Home Journal* stands at the *McCall's* press, waiting to grab that extra capacity and up its guarantee to 7-million.

Decision of the mass magazines to stop tossing millions at television, and settle down to being a selective medium is evidently not unanimous. *Life* and the *Digest* will sell the smaller advertiser a sliced-down-the-middle half of their circulations, but with the educated and high-incomed audience growing to mass proportions, these books intend to keep mass circulations.

The threatened back-breaking 50% hike in postal rates may change some publishers' thinking. The amount this will add up to is frightening, especially for the weeklies. Going fortnightly could be an answer for some weeklies, but it's out of the question for *TV Guide* and the new magazines.

Post Office or no, the women's books won't go below where they are now. The postage-less *Woman's Day* and *Family Circle* are breathing down *McCall's* back with circulations of roughly 7-million each. These books have an issue-by-issue gauge of how many women's magazines the fair sex wants. Reader demand justifies 7-million books here.

The second way to cut magazine costs—cutting down to standard (7x10) page size—is something *Holiday* has already done and *McCall's* is planning. If *McCall's* can make it by January, 1971, that will be an accomplishment. The hangup is press capacity. There just aren't enough 7x10 presses available to take another 7-million book, and *McCall's* is waiting on line for its own corporate-cousin printing company to let it in.

When *McCall's* does move, the *Journal* tells MEDIA DECISIONS there's no question but it will have to follow (providing it, too, can find presses). It wouldn't be easy to ask advertisers to make separate layouts for just one of the six women's books. And then there's the *LHJ-American Home* combination rate offer, which has been a thorn in the side of *McCall's* for several years. When *American Home* had to cut down to 7x10 (also for press capacity reasons), a two-size combo lost some of its attractiveness.

If the women's books settle on the small page size, that would leave *Life* and *Look* alone holding the 850-line page fort. *Life* says its present editorial thrust which accents the impact of photographs, precludes a smaller page. *Life* is today, and would remain, the only book offering all three extras: big page, mass circulation, weekly frequency.

■ **Anti-smoking commercials.** The courts have dismissed a suit by tobacco growers against the tv nets for ruining their business by airing anti-smoking commercials. The big volume of cigarette advertising made these spots necessary, said the judge. But what of next year, if the cigarettes are ruled off the air, and the broadcasters, as reported, continue to give time to the anti's?

■ **Even on Sunday.** SpectaColor is getting into some newspapers on Sundays as well as weekdays. To handle the load of fatter Sunday editions, some papers are preprinting their women's sections. With the women's section out of Sunday's collect run, SpectaColor insertions can be handled. Among the newspapers where this is now possible are the *Washington Post*, *Chicago Tribune*, *Sacramento Bee*.

■ **That's telling 'em.** Three of the four magazine publishers interviewed by the House subcommittee on postal rates offered veiled threats of what the proposed

Continued on page 8

# A marketing man's guide to the future.



Following the successful trail blazed by another well-known regional magazine, Southern Living hitched its wagon to a region with an interesting past, an exciting present, and a promising future.

Southern Living is the South's own magazine. No wonder advertising revenue is up 27.5% for the first half of 1970 and circulation continues to soar. The South can be your own through the advertising pages of Southern Living.

*The only thing growing faster than the South itself is Southern Living.*



## AN INTERESTING PAST

### Top fifty markets in population

New York, N.Y.  
 Los Angeles-Long Beach, Cal.  
 Chicago, Ill.  
 Philadelphia, Pa.  
 Detroit, Mich.  
 Boston, Mass.  
 San Francisco-Oakland, Cal.  
 Washington, D.C.  
 Pittsburgh, Pa.  
 St. Louis, Mo.  
 Cleveland, Ohio  
 Baltimore, Md.  
 Newark, N.J.  
 Houston, Texas  
 Minneapolis-St. Paul, Minn.  
 Dallas, Texas  
 Cincinnati, Ohio  
 Milwaukee, Wisc.  
 Paterson-Clifton-Passaic, N.J.  
 Buffalo, N.Y.  
 Anaheim-Santa Ana-Garden Grove, Cal.  
 Atlanta, Ga.  
 Seattle-Everett, Wash.  
 San Diego, Cal.  
 Kansas City, Mo.  
 Miami, Fla.  
 San Bernardino-Riverside-Ontario, Cal.  
 Denver, Colo.  
 New Orleans, La.  
 Indianapolis, Ind.  
 San Jose, Cal.  
 Tampa-St. Petersburg, Fla.  
 Portland, Ore.  
 Hartford-New Britain-Bristol, Conn.  
 Phoenix, Ariz.  
 Columbus, Ohio  
 San Antonio, Texas  
 Rochester, N.Y.  
 Dayton, Ohio  
 Providence-Pawtucket, R.I.  
 Louisville, Ky.  
 Sacramento, Cal.  
 Bridgeport-Stamford-Norwalk, Conn.  
 Memphis, Tenn.  
 Birmingham, Ala.  
 New Brunswick-Perth Amboy, N.J.  
 New Haven-Waterbury-Meriden, Conn.  
 Albany-Schenectady-Troy, N.Y.  
 Akron, Ohio  
 Toledo, Ohio

### SUMMARY

South	12 markets
West	11 markets
Other areas	27 markets

Source: Sales Management

## AN EXCITING PRESENT

### Top fifty growth markets of the sixties

Tuscaloosa, Ala.  
 Titusville-Eau Gallie-Melbourne, Fla.  
 Las Vegas, Nev.  
 Anaheim-Santa Ana-Garden Grove, Cal.  
 Ventura-Oxnard, Cal.  
 Huntsville, Ala.  
 San Jose, Cal.  
 Santa Barbara, Cal.  
 Fort Lauderdale-Hollywood, Fla.  
 Reno, Nev.  
 New York, N.Y.  
 Fayetteville, N.C.  
 Colorado Springs, Colo.  
 San Bernardino-Riverside-Ontario, Cal.  
 Daytona Beach, Fla.  
 Phoenix, Ariz.  
 West Palm Beach, Fla.  
 Washington, D.C.  
 New Brunswick-Perth Amboy, N.J.  
 Santa Rosa, Cal.  
 Sarasota, Fla.  
 Temple, Texas  
 Long Branch-Asbury Park-Eatontown, N.J.  
 Anchorage, Alaska  
 Dallas, Texas  
 Gainesville, Fla.  
 Houston, Texas  
 Atlanta, Ga.  
 Brockton, Mass.  
 Newport News-Hampton, Va.  
 Amarillo, Texas  
 Orlando, Fla.  
 Charleston, S.C.  
 Honolulu, Hawaii  
 Lexington, Ky.  
 Eugene, Ore.  
 Sacramento, Cal.  
 Vallejo-Napa, Cal.  
 Tucson, Ariz.  
 Austin, Texas  
 Poughkeepsie, N.Y.  
 Tampa-St. Petersburg, Fla.  
 Lawton, Okla.  
 Raleigh, N.C.  
 Albuquerque, N. Mex.  
 Baton Rouge, La.  
 Lakeland, Fla.  
 Miami, Fla.  
 Middletown, Conn.  
 Salem, Ore.

### SUMMARY

South	26 markets
West	17 markets
Other areas	7 markets

Source: Sales Management

## A PROMISING FUTURE

### Top fifty growth markets of the seventies

Anaheim-Santa Ana-Garden Grove, Cal.  
 San Jose, Cal.  
 Reno, Nev.  
 Phoenix, Ariz.  
 Vallejo-Napa, Cal.  
 Oxnard-Ventura, Cal.  
 West Palm Beach, Fla.  
 Huntsville, Ala.  
 Santa Barbara, Cal.  
 Austin, Texas  
 Dallas, Texas  
 Laredo, Texas  
 Baton Rouge, La.  
 Lexington, Ky.  
 Las Vegas, Nev.  
 Sacramento, Cal.  
 San Bernardino-Riverside-Ontario, Cal.  
 Lafayette, La.  
 Salinas-Monterey, Cal.  
 Albuquerque, N. Mex.  
 Texarkana, Texas  
 Miami, Fla.  
 Houston, Texas  
 Tallahassee, Fla.  
 Tyler, Texas  
 Atlanta, Ga.  
 Jackson, Miss.  
 Wichita, Kan.  
 Charlotte, N.C.  
 Orlando, Fla.  
 Tampa-St. Petersburg, Fla.  
 New London-Groton-Norwich, Conn.  
 Tucson, Ariz.  
 Raleigh, N.C.  
 Fort Lauderdale, Fla.  
 Lafayette-W. Lafayette, Ind.  
 El Paso, Texas  
 Jacksonville, Fla.  
 San Angelo, Texas  
 Bloomington-Normal, Ill.  
 Macon, Ga.  
 Denver, Colo.  
 New Orleans, La.  
 Duluth-Superior, Minn.  
 Columbia, S.C.  
 Corpus Christi, Texas  
 Pine Bluff, Ark.  
 Stockton, Cal.  
 Colorado Springs, Colo.  
 Eugene, Ore.

### SUMMARY

South	28 markets
West	17 markets
Other areas	5 markets

Source: National Planning Association

increase might do to them. Board chairman George J. Hecht of *Parents' Magazine* really leveled with them. "Should postal rates be increased by anything approaching the proportions of 50% for second class, 35% for third class postage and 33-1/3% for first class postage, our company would have no alternative but to discontinue publication of *Parents' Magazine* and our three childrens magazines," said Hecht.

■ **Pulse hits the big towns.** The Pulse Inc., which has been running faster than any other researcher with the newspaper data bank, is now compiling data on New York, Chicago and Los Angeles. Pulse had already surveyed five smaller markets including Salt Lake, Cedar Rapids, Jackson, Miss., Grand Rapids and Asheville. Pulse has set itself a busy schedule for 1970, adding up to 62 markets from Akron to Wichita. Its studies measure the basic demographics, but not product use data.

■ **National or local?** Funny about that \$1-billion-plus of co-op advertising that the newspapers carry each year. In previous years when everyone was comparing national volume in the various media, the newspapers said "Don't forget co-op. That's national advertising, placed through the stores." Today when all eyes are on the newspaper-television battle for retail dollars, newspapers are proudly adding co-op to the retail column, while the competition is trying to call it national.

■ **\$2,950 per day, Jefferson plan.** To help admen in the plan big city beat the high cost of producing tv commercials, Jefferson Productions offers its staff and studio in Charlotte, North Carolina at a per diem package price. Within shooting distance of the nicest plantations.

■ **The magazine rate-card shuffle.** More agencies are adding contract clauses to make sure that, if what they hear is true, what the other fellow pays will be given to them. Needham Harper & Steers' new clause specifies not only rates, but also any "special benefits" granted any advertiser. BBDO's clause puts the burden on the magazine to "inform agency of any lower rate made available . . ."

Comments that accompany the new-clause announcements are interesting. Needham offers to support any rate investigations or reforms initiated by the magazine associations. However, the Magazine Publishers Association knows that any rate action it might take would bring a letter from the FTC.

BBDO takes a poke at agencies that have been trying to bend the magazine rate card. "After careful examination and much soul-searching," says BBDO, "we really can't find a valid reason to discourage any-

one who wants to change his rates or deviate from a published rate card, but we have no intention of pressuring any medium to do so."

■ **Parade back in Houston.** Perhaps the most significant newspaper shuffle in the supp field since *This Week's* demise is the announcement that the *Houston Post* will distribute *Parade* come next January 3rd. Houston, a competitive market with two papers' circulations breathing down each other's necks, has tried every type of Sunday magazine. In the old days the *Post* had *This Week*, the *Chronicle Parade*. They dropped both syndicated supps and for a while tried publishing one locally-edited supp in both papers. Recently, each has been publishing its own magazine, with the *Post's* also running in several satellite-city papers. Now the *Post*, second-best in ABC figures, will be offering *Parade*. *Parade*, jubilant at this bow to its editorial product, went back through the books to figure out that this is the 14th market to "come back home" after leaving *Parade*. Such as Salt Lake City, Norfolk, Wichita, etc.

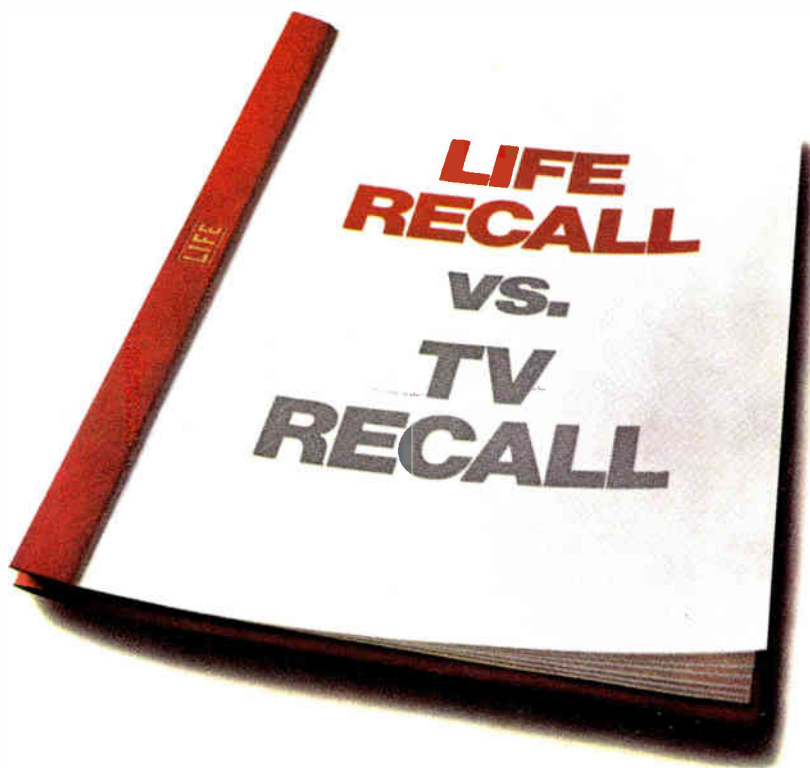
■ **On the broadcast co-op front.** Station Representatives Assn. is suggesting that the advertiser produce his own commercials and place them through his agency with a different dealer tag in each market. Advantage: the advertiser retains control of sales pitch and quality. Advertisers now doing this include Kayser-Roth, Dupont, Spring Mills.

■ **Sports Illustrated-radio mix.** All national apparel advertisers running a page or more in SI this fall will get a bonus of free spots on 25 key campus radio stations. Each spot will describe features in the current issue, and urge the listener to buy some item on the advertising pages, together with a tag for the nearest dealer. There's a schedule of how much space gets how many spots.

■ **On the newspaper co-op front.** To get the support of local Amoco stations for a June-July tire promotion, American Oil Company through D'Arcy Inc. has been offering local newspapers 15% commission on all tie-up ads they sell. Over 1,000 newspapers have asked D'Arcy for details.

■ **Media month-ends.** The old *Homemaker's Digest* gang has joined forces with the West Coast publisher of "Homemaking with a Flair". Twice a year they'll be Metro Mailing to 20-million homes a windowed envelope carrying a pocket-size book packed with recipes and store coupons. October issue closes August 1. ■ Big Newspaper Data Bank deposit: 21 of the 30 key newspapers in *Newspaper 1* have signed up with Simmons. Two others using BRI; rest making local studies.

**The  
tables  
are  
turning.**



# Exhibit

# B.

**LIFE  
RECALI**

**A MAJOR ADVERTISER  
TESTS THE EFFECTIVENESS  
OF  
GENERAL MAGAZINES  
(LIFE-LOOK-READER'S DIGEST)  
AND  
TELEVISION**

Exhibit A was pretty damaging to television. Our research study came up with evidence that showed Life ads had, on the average, almost *twice* the recall of TV. Strong stuff.

Still, maybe some of you weren't quite convinced. After all, the Grudin/Appel/Haley report\* was Life's own. We'd commissioned it, and sometimes figures—well, a lot depends on who's interpreting them, right?

Would you believe a major advertiser?

One who spends over \$100 million a year?

You couldn't exactly call them naive about media.

Not with that kind of budget.

But, like everybody else, they, too, were bugged by that old question of TV versus print. Maybe there *was* an effective alternative. And *if* there was, it was in their interest to know about it.

Okay, they'd find out.

They took 5 of their products—a dessert topping, a seasoned coating mix, a ready-to-eat cereal, a pre-cooked rice, a ground coffee.

And tested them in 3 general magazines—Life, Look, Reader's Digest.

They tested for sales. Awareness. Attitudes.

In 6 major markets—Pittsburgh, Cleveland, Chicago, Detroit, San Francisco, Los Angeles.

In stores where their sales had always run high. And others where they'd run traditionally low.

It took 16 months. But, once and for all, they found out.

*Of their 5 products tested, only 1 did better on television.*

There was only one conclusion this advertiser could draw: magazines *are* an effective alternative to television.

And, if you take a look at Life's figures, it figures.

Life has an audience *every week* of 37 million adults. That's actually *millions* larger than any regularly scheduled TV program.

\*Report available. See next page.

Even including all those people who break for the kitchen just when the program breaks for your commercial.

Life has a cumulative 4-week reach of 53% of the entire adult population of the United States. Getting to them not just once—*more than twice*.

And Life has the flexibility and selectivity of 50 spot markets and 50 state markets. Giving your ad power where you want it, when

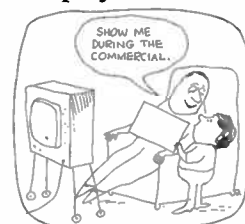
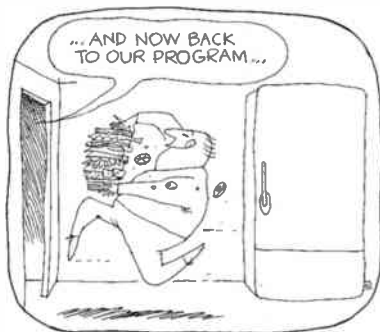
you want it. Hitting people who pay attention.

So we're not surprised the major advertiser found magazines to be an effective alternative to TV.

And, after you've put all the evidence together, it wouldn't surprise us if you were to go that one step further and find for Life.

Gentlemen, we give you Exhibit B:

**Come to Life.**  
**The tables are turning.**



# Send for the tables.

To Malcolm Ochs,  
Director of Marketing Services

LIFE  
Time & Life Building  
Rockefeller Center  
New York, N.Y. 10020

Please send me the turning tables.  
 LIFE-TV Recall Study.  Exhibit B.

NAME \_\_\_\_\_ TITLE \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

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

Note: This message appears only in the copies of LIFE that go to the advertising community. Volume 68, Number 8, LIFE is published weekly, except two issues yearly combining two issues in one, at \$10.00 yearly, by Time Inc., 541 N. Fairbanks Court, Chicago, Illinois 60611. Second-class postage paid at Chicago, Illinois, and at additional mailing offices.

# Mediology

Ed Papazian is vp-director of media at Batten, Barton, Durstine & Osborn, N. Y.

Ed Papazian



## Picking up the pieces

Television's local market ratings surveys need a drastic overhaul and some hard-nosed modernizing.

For years they have assured us that the industry won't support a "good" service but the excuse is wearing thin. Their rating reports are cluttered with numbers, some of which are irrelevant.

The statistical panorama looms before the poor time buyer like a vast statistical wasteland (I hope Minow won't mind my borrowing his phrase), and this can lead to confusion and error.

In the first place, the surveys aren't that reliable. Their samples are small and their basic technique has several notable flaws that bias its results. Let's deal with these first. To illustrate our point we will use an actual survey report, the February-March 1970 survey for Cincinnati.

The "in tab" sample for the metro area was 566 diaries while the ADI area (all counties where the home stations dominate viewing) was measured by 863 diaries. Additional counties in adjacent market areas (Dayton, Louisville, Lexington, etc.) where Cincinnati station have a small but measurable audience bring the total up to 1,675 diaries, but many of these contributed little or nothing to the Cincinnati survey.

The term "in tab" means that these diaries were returned in usable fashion, and part or all of their data was included in the survey. The survey itself consisted of four mini-surveys, spread out over a four-week period. All told, 1,373 ADI households were contacted by telephone and asked if they would fill out diaries for an upcoming week if these were mailed to them. One hundred and thirty-five said *no* but 1,238 agreed. The diaries were sent out in weekly lots (about one fourth of the sample each week), but many who accepted the assignment didn't fulfill it. Only 863 booklets were returned and some of these were themselves incomplete.

As the survey source would reckon it, slightly more than 60% of the homes it sought cooperation from cooperated, but the actual figure is lower because it was unable to get to some homes in their first calls and these were not counted as refusals.

The important point is this: A substantial number of homes do *not* cooperate in these studies, and evidence from independent sources indicates that these tend to be lighter viewing households. Homes that fill out diaries, and the diarykeepers themselves, are more likely to be moderate or heavy viewers and this inflates levels, especially in daytime and fringe evening periods. The bias isn't constant. It applies to certain types of shows but not to others.

Continued on page 83

# The International Executive

*Why is he important to you?*

Because, he's the man responsible for all phases of international business. He's a decision-maker with authority. He knows where the best markets are; where a new plant should be built; how much money will be spent; what means of transportation to use. He's the man who integrates the entire global business operation.

*How do you reach him?*

## In BUSINESS ABROAD

It's the only publication distributed to the most important international executives in the industrial world. If you want your sales message to reach him, advertise in

## BUSINESS ABROAD

A DONNELLEY INTERNATIONAL PUBLICATION  
466 Lexington Ave., New York, N. Y. 10017

*a direct line to international executives*

Prophet. Leader of men.  
Modern-day discoverer of the Promised Land.

Jack Roberts of Carson/Roberts Inc.,  
answering the question:  
"Can a young man  
from a small Midwestern town  
find happiness  
...and money...as creative head  
of his own Los Angeles ad agency?"

Well, today, Carson/Roberts  
is a \$30 million a year tribute  
to the two men who had enough guts  
to ask the question.

But extending Madison Avenue  
into downtown California  
took more than guts.

It took the same kind  
of smart business decisions  
that keep Carson/Roberts on top in L. A.

Like placing advertising for CalComp  
and Gates Aviation's Lear Jet  
in Business Week.

Jack knows an ad in Business Week  
is seen by more of the highest level  
decision makers per dollar  
than in any other business book.

But he also knows  
that Business Week is a great place  
to sell an advertising agency.

Because it's read by more  
than 115,000 company presidents and owners—  
the guys who assign and reassign entire accounts—  
to guys like Jack Roberts.

(Making our special  
Index to Advertisers and Agencies section  
particularly useful.)

Conclusion:  
When an agency sells in Business Week,  
the client gets the best chance  
for new business with less money.

And the agency  
sells itself in the bargain.

Advertise in Business Week.

Find your own Promised Land.

**Just who does Jack Roberts think he is?**

**Business Week**

*We mean business*







## Buy the big money with your ad budget.

Barron's announces a more effective way to buy financial media: cost per \$billion.

CPB is simply the cost of reaching a billion dollars of investment capital.

And you can reach this big money most effectively by advertising in Barron's.

Barron's—the business and financial publication the big money managers turn to every week for authentic in-depth information and news.

In Barron's your advertising reaches the trust and fund managers handling portfolios worth billions of dollars. In addition, the personal portfolios of all Barron's readers average over \$149,000.

Based on just this personal figure, a full-page ad in Barron's reaches investment capital at an astonishingly low cost per \$billion.

The big money.

You can figure it in cost per \$billion. And reach it in Barron's!

Source: Erdos & Morgan Subscriber Study, 1968.

Where the big money is.

# BARRON'S

THE NATIONAL BUSINESS AND FINANCIAL WEEKLY BY DOW JONES  
New York, 30 Broad St. • Chicopee, Mass., 200 Burnett Rd. • Detroit, 211 W. Fort St. • Cleveland, 1325 Lakeside Ave. • Chicago, 711 West Monroe St. • Los Angeles, 2999 West 6th St. • San Francisco, 220 Battery St. • Boston, 10 Post Office Square • Atlanta, 55 Marietta St., N.W.



# Letters

## Sir Edward's Flagpole

It was indeed sad to read that Madison Avenue's "Sir Edward Grey" has joined the battle cry of his fellow members of the independent media buying fraternity. He certainly knows better.

It is readily apparent that Ed has become bitter and, obviously, completely subjective in his comments about his business. Why, I don't know. The advertising agency business has certainly treated him well. By his own admission he has reaped rewards beyond his own expectations. The reputation and contacts he developed while in the agency business have apparently worked to his benefit. Is it possible that Ed's comments are merely meant to publicize and promote his own new business venture?

I've always given Ed credit for being a bright logical-thinking business man. However, he starts out contradicting himself. How can he imply that an agency's media operation is largely responsible for the profit squeeze while at the same time stating that an agency's media operation can't operate most effectively because this would reduce profit levels? Further, he states the media department is the least important function in the agency. His reasoning escapes me.

In his attempts to promote his own business, he has adopted the trite phrases and delivery of similar buying services. In so doing he continues to promote the divisiveness that is evident in all spheres of our society today—a generation gap. When does a "kid" become a man? Is it really necessary to have over thirty years of experience before one is justified to be classified as being competent? Isn't Ed aware of the number of large companies that are helmed by young people? Wasn't his own boss, Marion Harper, appointed president of McCann-Erickson at age thirty-one? Surely age itself is not a key determinant. Ed definitely knows that in any media department, purchase parameters and disciplines are established by departmental managers. These control the ultimate buying situation.

Several years ago, many people believed that the mere presence of electronic data equipment in an office

projected sophistication in media selection or another marketing processes. Bitter and expensive lessons were the result of this shallow thinking. It was particularly true with Ed's previous affiliation. I hope that he's not falling into the same trap again.

I am particularly disappointed in Ed's comments about advertiser budgets. While there is certainly a relationship between revenue and income in an agency, this same fact is true in his business or any other for that matter. It is a fact of life.

Ed, get down off your flagpole! You know this business better than most. In the main it is composed of bright intelligent people working hard to make their clients successful. There is room for both of us and you can still make another million dollars.

Bern Kanner,  
senior vice president,  
Benton & Bowles

## Improper context

Reference is made to an item appearing in "Inside Media," MEDIA DECISIONS for March. It reads:

"Who says so? Washington says so. The American Newspaper Publishers Association was quite disturbed by some of the things the Eisenhower Commission on Violence said about newspapers. But as far as newspapers are concerned one sentence in the report takes the curse off all the charges: 'We must watch television carefully because it is an important influence, but we must also remember that people are more impressed by what they read than by what they hear.'"

The quote underlined in the above paragraph is taken from our January 30, 1970 newsletter, page four. The quote has nothing whatever to do with the Violence Commission report or ANPA's commentary concerning some of the report's recommendations.

In our newsletter we were quoting John Hohenberg (writing in the *Saturday Review*, December 13, 1969) quoting a Soviet editor as to why Russia relies on newspapers as the principal line of communications with the Soviet people.

Arthur L. North  
Asst. Mgr., ANPA  
Newspaper Information Service,  
New York City

# The hunt is on!

(Beware of the Grope.)

How to help your prospects head off the Grope:  
be everywhere at once.

The Grope preys on people who don't know where to find what they're hunting for — leading them in all directions. Turning their search for you into a jungle hunt.



The Grope footprint goes in all directions, like you without the Yellow Pages.

But you can beat the Grope at his own game by being everywhere at once in the Yellow Pages.

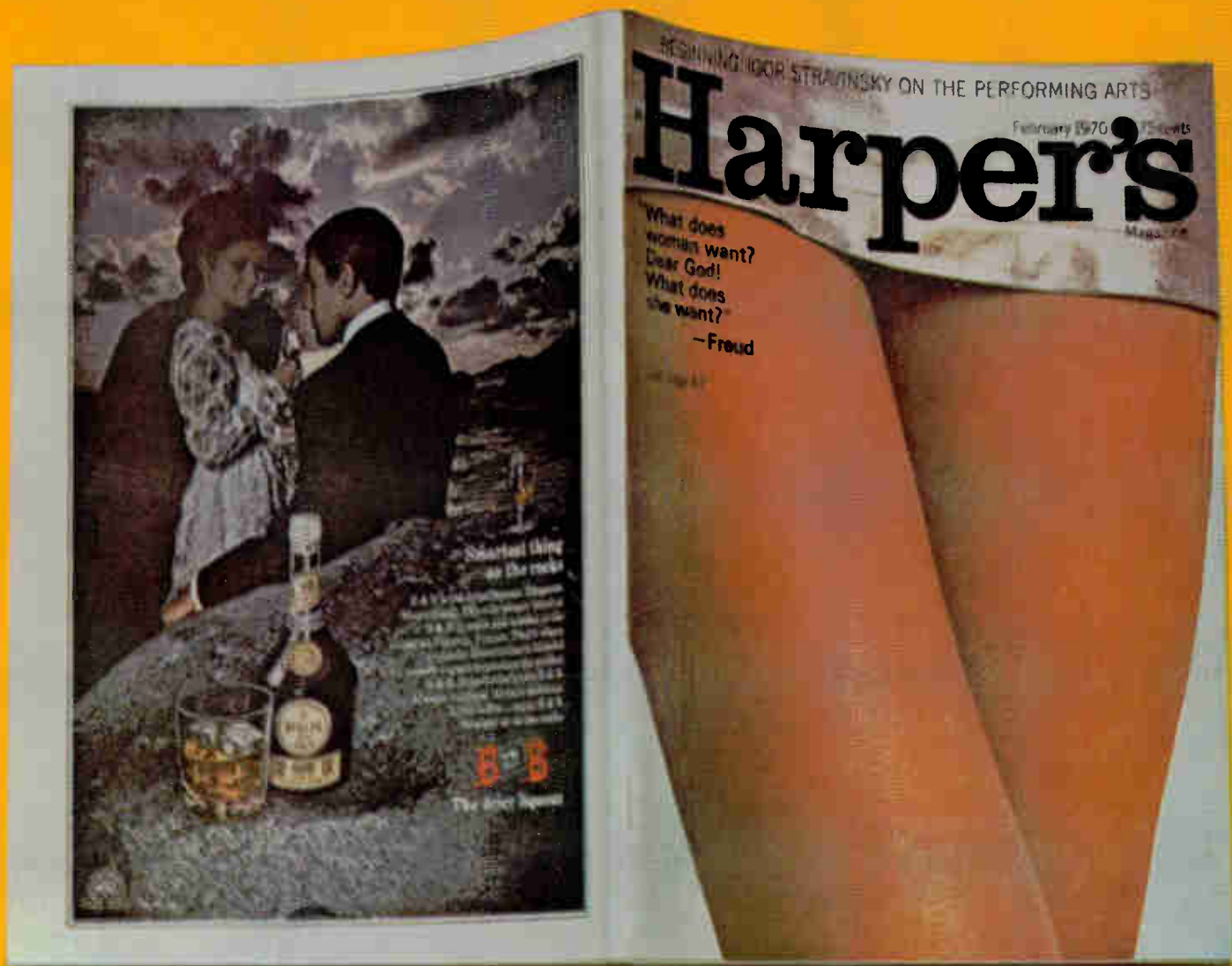
By using Yellow Pages multiple listings to cover all the territory you want to. In any market or markets you choose. Under every and any category heading where people may be looking for you.

And looking they are. 92.5 million people use the Yellow Pages every year. And 9 out of 10 of them are ready for action — ready to buy.

Call your Yellow Pages representative. He'll show you how to hunt down your share of customers.

**The Yellow Pages**





**Sisters**



**We won't just sell you a college computer, we'll give you what you need to get it going.**

If a lot of work getting a computer to do things like research and writing has slowed your school down. Some schools even have computer science right in the school's computer center.

If you buy a computer from our company, you can get the support services necessary to do these things. But you'll pay extra for them. Most schools will prefer this. There's

Something more important about this change. The computer science center is

**The Other Computer Company:**  
**Honeywell**  
 For more facts circle 78 on reply card

**COLLEGE & UNIVERSITY BUSINESS**  
 FEBRUARY 1970  
 A MCGRAW-HILL PUBLICATION



**REVOLUTION II: Thinking Female**

# under the skin.

More than one revolution is giving McGraw-Hill business magazines the color of consumer magazines like **Harper's**. Inside **College & University Business**, and other McGraw-Hill magazines, there's a revolution in full-color business advertising.

In fact, advertisers now place twice as much full-color in McGraw-Hill magazines as they did five years ago. (Last year, we

**MCGRAW-HILL MAGAZINES**



**The colorful ones**

Business | Professional | Technical

published 16,000 pages of it!)

Our new printing methods have cut your cost of preparing full-color ads. And common sense (as well as research) says full-color gets more readers than black-and-white, gives your company a more modern look.

Dollar-for-dollar, full-color advertising is a better buy than black-and-white. Ask your McGraw-Hill man for the facts.

## If you're not buying the Georgia Group, you're missing the best 4 out of 5.

There's a fat, flourishing Georgia market area known fondly as "The Money Belt"—and the Georgia Group holds the key to it. Quite simply, the Money Belt means the Augusta, Columbus, Macon, and Savannah SMSA's—four major cities representing four of the five prime Georgia markets. The Group dominates them hands down, with over 78% household newspaper penetration. You can't beat this coverage of Georgia's Money Belt:

<b>DAILY CIRCULATION</b>	
Atlanta Newspapers	9,524
Georgia Group	203,148
<b>SUNDAY CIRCULATION</b>	
Atlanta Newspapers	19,007
Georgia Group	174,371
<b>DAILY HOUSEHOLD PENETRATION</b>	
Atlanta Newspapers	3.7%
Georgia Group	78.3%
<b>SUNDAY HOUSEHOLD PENETRATION</b>	
Atlanta Newspapers	7.3%
Georgia Group	67.2%

### Economic profile of the Money Belt:

EARNED BASIC INCOME	\$2,240,433,000
RETAIL SALES	\$1,328,752,000
AUTOMOBILE SALES	\$ 290,259,000
FOOD SALES	\$ 266,951,000
TOTAL HOUSEHOLDS	259,300

The Georgia Group's total newspaper coverage extends over 93 counties in 3 states. That adds up to almost \$4.5 billion in income and over \$2.6 billion in retail sales yearly. The Georgia Group has a solid impact on the entire state. The Group reaches better than 1 Georgia household in every five. That's a 21% penetration of all Georgia's households every day. Just check the statistics from areas where the Group has better than 20% Market Area by County (MAC) coverage.

	CIRCULATION	TOTAL	% OF GEORGIA
POPULATION	Daily	1,494,000	32.7%
	Sunday	1,508,000	33.0%
HOUSEHOLDS	Daily	401,900	31.4%
	Sunday	405,700	31.7%
RETAIL SALES	Daily	1,860,000	28.3%
	Sunday	1,894,000	28.5%

If you're covering Georgia, the Georgia Group puts the odds in your favor. The best 4 out of 5. In one package, with one order, one bill, one check, and up to 20% savings. Call Branham-Moloney.

## Georgia Group

AUGUSTA Chronicle and Herald  
COLUMBUS Ledger and Enquirer  
MACON Telegraph and News  
SAVANNAH News and Press

Represented nationally  
by BRANHAM-MOLONEY

Sources:  
American Newspaper Markets' Circulation '69  
1969 Sales Management Survey of Buying Power

## A LOOK AT WHAT'S TO COME

# Media futures

Instantaneous tv measurement will be available on the West Coast as well as in New York starting in September. A. C. Nielsen will start measuring and reporting tv audiences in the greater Los Angeles area via Audimeters. Its units in L.A., the second largest tv market, will be connected to Nielsen's computers in Chicago. Reports can be produced the day after measurement, but regular reports will be on a weekly basis, mailed to agency subscribers at no extra cost the day following a measured week. Increased costs will be defrayed by the L.A. stations.

This gives tv analysts the potential for comparing show measurements on the two coasts, or for combining measurements in the two largest viewing centers. They combine to approximately 15% of total U.S. tv audience.

Next market to get Audimeters will be Chicago, but the instantaneous hook-up there will not occur until the stations in Chicago demand it. And that will depend on how they and their clients evaluate the new reports from L.A. If and when Chicago is added to Nielsen's reporting net, over 20% of U.S. tv homes will be represented by Audimeter reports.

Co-op advertising is growing in importance among national advertisers, as evidenced by a new publication from the Association of National Advertisers. It reproduces the local rate cards of 1,500 daily and Sunday papers.

Information includes the local (retail) open rates, volume discounts, special position rates, ROP color, preprint and insert rates (where available), neighborhood edition rates, and mechanical specifications. ANA charges member subscribers \$50 a year and non-members \$110 to defray costs of putting the material together at the Advertising Checking Bureau.

Co-op ad programs will be subject to greater scrutiny and more careful control from now on, as national advertisers seek to further localize their newspaper campaigns. They are looking for ways to make use of volume

discounts, preprints, and similar devices to get maximum impact per dollar from concentrated ad dollars in the retailers' own medium.

Pulse now does the arithmetic—or at least most of it—for subscribers to its regular reports on radio station audiences, both metro areas and radio station areas. It has taken all the age breaks in its reports, and totaled the most frequently used age combinations.

This move was prompted by a request from J. Walter Thompson mediagen at the time they signed on as a Pulse subscriber. The new service is called "Audience Complement" and carries a price tag of \$65.

Trend to pre-analysis tabs furnished by syndicated audience measurements services will continue. Printed tabs, like the new Pulse service, will become more plentiful. So will computer tape outputs that agencies and advertisers can feed into their own computers.

Listfax goes out on its own with an advertising vehicle for advertisers who want to reach new home owners. This is company that has been handling inquiries for other media. Now it is jumping in with both feet, offering a direct mail service to the 40 million Americans who move every year.

It will send approximately 200,000 computer letters a month to the movers. They will be personalized to include the name of the nearest dealer for up to 12 non-competitive products likely to be in demand among the new home owners.

The computer will be used to search and identify the nearest dealer to the movers, and then to personalize each letter.

Final step will be a computerized accounting, updated by the year, of the demographics of the movers.

First run of the computer shows that the most likely to move are those families with heads of household 35-49 years old; the largest category is professional and technical workers; almost all of them are married (94%).

# About schools and earthquakes. Sacramento's Board of Education waited till after our broadcast to decide.

Sacramento has had earthquakes before. There were big ones in 1892.

There are twenty schools in Sacramento that weren't built to withstand earthquakes. California law says they must be replaced, or rebuilt, by 1975.

The Sacramento Board of Education was faced with a far-reaching decision: which of five proposed plans for resolving the dilemma should be placed before the voters for approval in November?

The Board was split among five points of view. The whole matter badly needed clarification—not only to help the Board reach accord, but to help explain the complex issue to the people of Sacramento.

KXTV met the need.

"Cracks in the Belfry," a KXTV special prime time broadcast, outlined the proposed solutions,

cutting through the complexities with meaningful explanations and a clear visual approach.

An important program. So important the Board of Education moved its scheduled meeting to the night of the broadcast so it could convene and make its decision after watching it.

Within a few hours of the broadcast, the Board decided which plan to put before the voters. The first step had been taken to meet a crucial problem.

Another special need served with sensitivity and insight because a Corinthian station shared its community's concern over a vital issue.



④ KHOU-TV Houston      ④ WANE-TV Fort Wayne  
④ KOTV Tulsa      ④ WISH-TV Indianapolis  
④ KXTV Sacramento      CBS Affiliates

**THE CORINTHIAN STATIONS**  
RESPONSIBILITY IN BROADCASTING



SOURCE: CHILTON, 1968

# The New York Daddies

More than half of our daddies (and mommies)  
have children under 18 in their families.  
They're the people who read The New York Times.



# Inside Media

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**Symbolic of the passing of an era:** NBC's closing down of its Detroit office.

NBC was the first to set up a Detroit office, during the regime of Niles Trammell. The branch elimination is credited in some industry quarters as having internal political connotations, but the official NBC line is that it has been found that Detroit can be covered from Chicago and New York.

At one time NBC garnered about 70% of the network tv automotive business. The 1969 ratio: NBC, 35%; ABC, 39%; CBS, 26%.

One guess is that NBC has acted on the contingency of a General Motors strike. In 1969 GM spent \$49.6 million in network tv and \$38 million in spot tv and \$28.7 million in radio.

■ **Buying of national spot radio** continues to hold up very well.

The top spender of the moment is Glass Container Manufacturers Institute. The campaign is for 13 to 16 weeks in 42 markets, ending on various dates in September.

Quite active are such foods as General Foods' Jell-O and Tang, Lipton Tea, Frito Lay.

Of great help to spot radio's position is the fact that it has perhaps the biggest array of gasoline accounts in years: They include Sitco, Amoco, Mobil, Arco, Humble, Sunoco, Phillips 66.

The Glass Container Manufacturers Institute is also using 42 markets in spot tv (likewise 13-16 weeks), a couple of network tv specials and some ABC Radio Network. Total expenditure: \$2 million. The chief platform of the commercials is anti-litter.

■ **What happens at Chevrolet plants** should provide a pretty good insight into the ratio of fm sets vs. am sets in cars.

Here's a 1969 breakout of radio set types as they left the factory (the information coming to Inside Media via Campbell Ewald):

<i>Set type</i>	<i>Percent</i>
Am only	80%
Am-fm	8%
Stereo & am	4%
No music set.	8%
TOTAL	100%

(See status report on fm in feature section of this issue.)

■ **The syndicated audience measurement services** will find agency users looking more closely over their shoulders whenever they want to make any conceptual or technical changes.

A proposal that would make it easier for agencies to take a look is being made to the services by the Agency Media Research Council. What the Council is asking:

- It be notified in advance that a basic change in a service is in the making.
- It be invited to participate in "thorough" testing of the considered change so that its members, as users of the service, would have foreknowledge of what effect the changes will have on the data they'll eventually get.
- It function as an advisory and review body when it comes to introducing changes in a service.

The thing that brought all this on was the sharp drop in homes using tv that resulted from a change in ARB's data processing procedure. The lower levels first showed up in the October-November sweep. Levels were still down in the February-March sweep.

Meanwhile ARB is under pressure from station clients for "more definitive answers" as to how the drop came about. Renewals are due from stations August 1.

■

Continued on page 26

**At a time like this  
we make  
your money count.**



When money is tight, profits come hard. Your advertising dollars must concentrate on *buyers*, not just prospects.

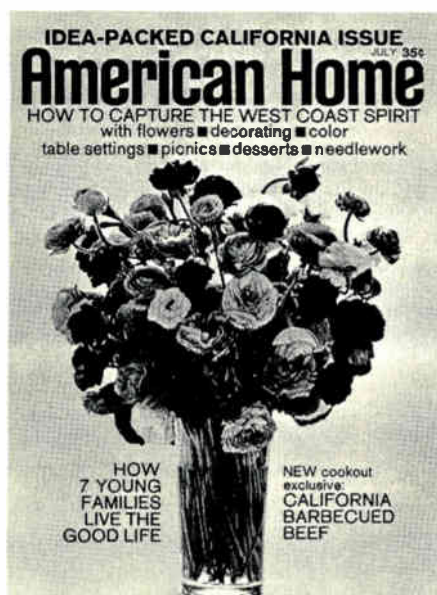
In the tough league of the 11 top magazines, American Home ranks No. 1 with the highest concentration of home-product *buyers*.

As Simmons reports, American Home leads everybody—Better Homes & Gardens, Ladies' Home Journal, McCall's, Good Housekeeping, Redbook, Family Circle, Woman's Day, Life, Look and Reader's Digest—in percentage of readers who are actual *buyers*:

<b>READERS WHO IN PAST 12 MONTHS HAVE PURCHASED—</b>	<b>AMERICAN HOME RANK (BY %)</b>
<b>NEW HOMES</b>	<b>No. 1</b>
<b>FURNITURE</b>	<b>No. 1</b>
<b>LINOLEUM OR TILE</b>	<b>No. 1</b>
<b>RUGS OR CARPETS</b>	<b>No. 1</b>
<b>MAJOR APPLIANCES</b>	<b>No. 1</b>
<b>OUTDOOR PAINT</b>	<b>No. 1</b>
<b>STERLING FLATWARE</b>	<b>No. 1</b>

You can reach these buyers with a 4-color page in American Home for \$19,500. A lot of advertisers *are*—which is why American Home is up 70 pages of advertising for the first half of 1970.

Those are the facts. Now make them count.



The First Home-Service Magazine For The 70's.

There's a practice in local tv news programs that some national advertisers are telling stations they'd like reformed. That is: preceding the middle commercials with a bid to viewers that they stand by for a so-and-so newsbreak.

What bugs these advertisers is the feeling that viewers, rather than concentrating on the commercial, will be thinking about the coming news item.

Said one major user of local news: "We realize that the stations' motive is to hook-in the viewer, but there's always the chance of the advertiser being hooked-out of attention."

■ **Don't figure on Look** issuing a new estimate of total audience based on its new 6.5-million circulation ceiling until late in the fall.

The magazine's Ed McDonald explained to Media Decisions that there were so many factors and maps to be considered that it would take months for (a) a workable readership total to be arrived at; (b) matching demographic profile changes, income distribution and product usage patterns to the new circulation base.

Meanwhile agencies like J. Walter Thompson, BBDO and Ogilvy & Mather are doing their own revised total readership estimates, and *Life* is preparing, for at least intra-mural use, its own *Look* totality estimate.

It will be recalled that Simmons eventually came out with special breakouts of *Life's* total after it added 500,000 *Saturday Evening Post* subscribers.

■ **Look for a proliferation** of trade-out tv syndication programs, the economy being what it is.

A trade-out program series is one that an advertiser puts on a station gratis with the proviso that he is entitled to a number of free spots on that series. The station sells the remaining open spots. This type of barter serves to:

- 1) Bring the advertisers back into the programing field.
- 2) Give the advertiser who places the series control over the contents.
- 3) Make is possible for such advertiser to get choicer locations on a station. It may even preempt a network show.

Right now General Foods has a trade-out series, the new *Doodletown Pipers*. Hunt Foods, Breck, and American Can have the far older *Galloping Gourmet*. Holiday Inns has been the basic sponsor of *He Says She Says* for some time.

P&G is understood to be taking a look at this phenomenon.

■ **Wells, Rich, Greene** is the latest agency to sign a five-year contract for NSI. WRG, which bills about \$20

million in spot tv, has been an ARB subscriber.

Other major spot tv agencies with NSI five-yearers are Benton & Bowles, Y&R, Bates, Compton.

Among the leaders in spot that haven't committed themselves to either service: Grey, DDB, SSC&B, NHS, Gardner.

(See ARB vs. Nielsen sweepstakes, March issue.)

■ **A rising source of revenue** for various media are plastic household bags. The business at this point is estimated to be \$150 million retail.

Among the national firms involved in these storage bags are: Colgate (Baggies), Carbide (Glad), Mobil (Hefty), Gulf (Totum), Borden, Dow (Ziploc). P&G is reported quietly testing a bag.

The anti-litter, anti-pollution movements have spurred the growth of the plastic storage bag. Major sales point: The bags, which are getting larger and larger, save on labor costs in trash removal.

Gulf has a summer tv campaign for Totum and will be spending about \$400,000 in network tv on it in the fourth quarter.

■ **Another reflection of softness in tv sports:** There's six commercial minutes still open in the World Series and a minute in the All-Star game. Over 50% of the 19 commercial minutes in either event was tied in with the sale of season's Saturday games by NBC-TV. Going price at the moment for the World Series and All-Star is \$82,000 per minute.

Incidentally, baseball fan attendance in the parks is about what it was in 1969, according to the Baseball Commissioner's office.

■ **The TvB seems to be lofting** another trial promotional balloon. This one has to do with changing spot buying habits.

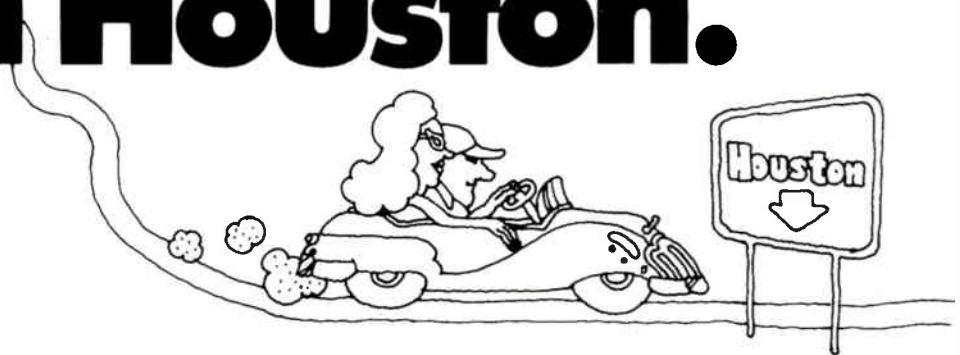
The TvB's central thesis here: Agencies and independent buying services have got into a rut by buying top-rated spots only and scorning low-rated segments.

Argues TvB: five 2-rated spots on a station could in the final analysis prove more economical than one 10-rated spot. Apparently, it is bent on getting users to weigh the relative values of marginal vs. choice spots more carefully. Perhaps it suspects that when upper-rated spots aren't available the money is transferred to another medium.

■ **Major tv reps report** that the ratio of independent 30-second commercials is now running well over the 50%-mark. The level is 75% above what it was in 1969.

The last breakout that BAR prepared for the TvB showed the following ratios by commercial segments: independent 30's, 45%; straight 60's, 29%; piggy-backs, 8%; 20's, 6%; 10's, 12%. ■

# Directions for a successful drive in Houston.



Readers shown by Head of Household Demographics	Percentage of Adults Reached by daily papers Houston's Area of Dominant Influence		Readers shown by Head of Household Demographics	Percentage of Adults Reached by daily papers Houston's Area of Dominant Influence	
	Post	Chronicle		Post	Chronicle
<b>Income (\$):</b>			<b>Education:</b>		
15,000 or more	71.1%	63.0%	Graduate or Professional Training	68.8%	65.8%
10,000-14,999	60.4	55.6	After Graduating College	66.5	59.5
8,000- 9,999	48.1	54.4	College, Complete	57.6	55.7
5,000- 7,999	47.8	45.0	College, (1-3 years)	54.5	41.8
Under 5,000	38.3	29.7	High School Graduate	44.6	46.8
Don't Know/Not Reported	<u>40.3</u>	<u>51.3</u>	High School (1-3 years)	29.0	36.7
Total	51.2	48.5	Grammar School (Grades 1-8)	25.1	65.8
<b>Occupation:</b>			None/Refused/Not Reported	51.2	48.5
Professional/Semi-Prof./Technical	69.3	51.7	Total		
Proprietors/Managers/Officials	57.7	58.8	<b>Age:</b>		
Clerical/Sales	60.0	59.2	65 or Older	43.4	39.0
Craftsmen/Foremen/Kindred	41.0	42.0	50-64	58.4	40.8
Operatives/Semi-Skilled/			35-49	53.5	54.6
Service/laborers	45.0	48.4	25-34	48.7	50.3
Farmers/Military/Other/			Less than 25	33.3	44.7
Not Reported	36.9	36.7	Refused/Not Reported	<u>63.7</u>	<u>57.5</u>
Retired/Unemployed	<u>38.2</u>	<u>32.4</u>	Total	51.2	48.5
Total	51.2	48.5			

Source: HP/CR Newspaper Study, September, 1969, Higginbotham Associates, Inc.

Now, full speed ahead for a successful drive in the real Houston market with

## The Houston Post

Giant of the Southwest  
Represented by Branham/Moloney, Inc.

# The Detroit commmutter

Detroit has less than 3,000 daily *train commuters*, many of whom read a morning newspaper on their way to work.

But more than 1¼-million *auto commuters* don't.

Zonking along an expressway with nothing but six inches of air separating your car from other cars has a way of discouraging the close perusal of a newspaper.

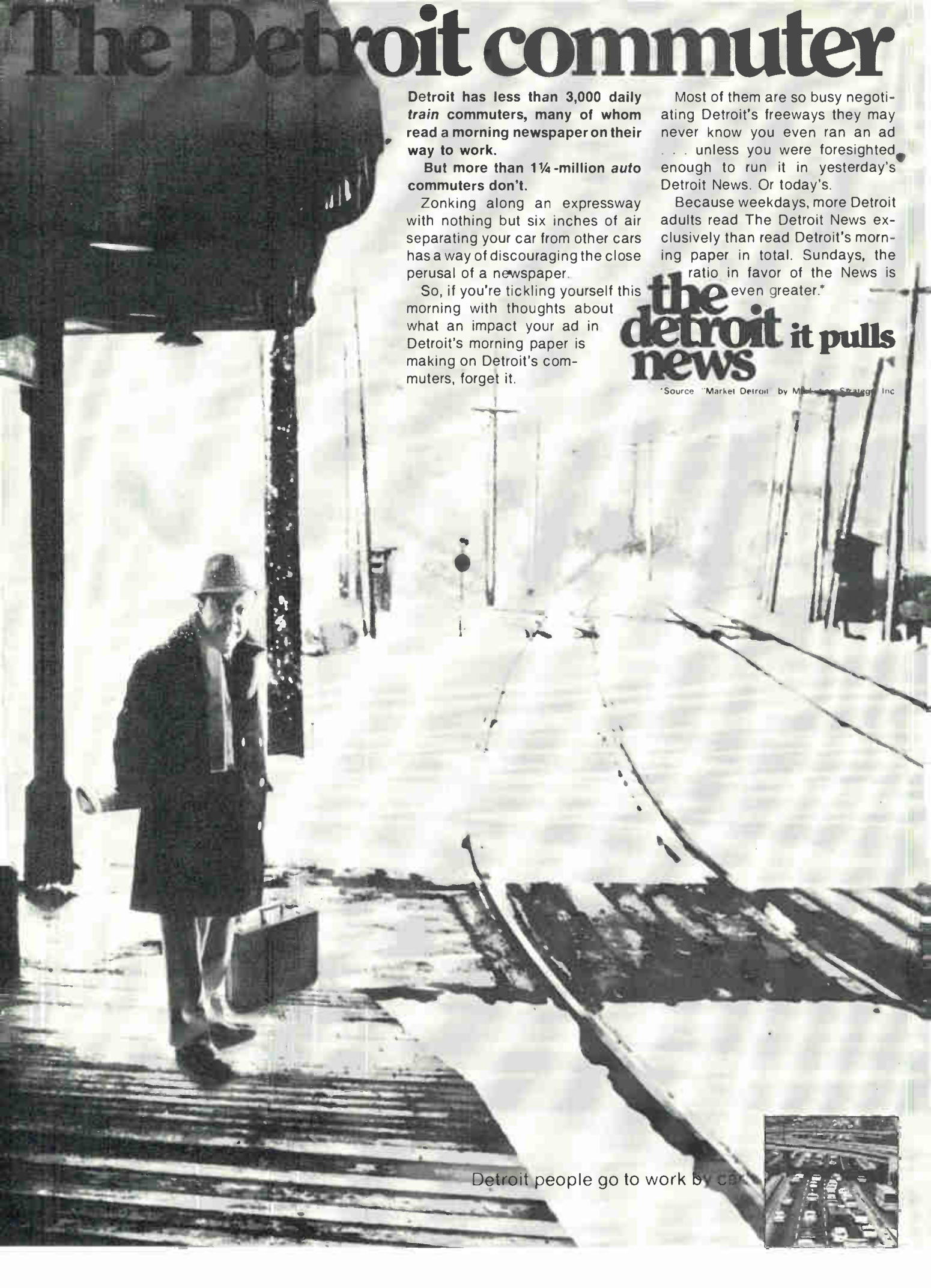
So, if you're tickling yourself this morning with thoughts about what an impact your ad in Detroit's morning paper is making on Detroit's commuters, forget it.

Most of them are so busy negotiating Detroit's freeways they may never know you even ran an ad . . . unless you were foresighted enough to run it in yesterday's Detroit News. Or today's.

Because weekdays, more Detroit adults read The Detroit News exclusively than read Detroit's morning paper in total. Sundays, the ratio in favor of the News is even greater.\*

**the  
detroit  
news** it pulls

\*Source: "Market Detroit" by Market Research Strategy, Inc.



Detroit people go to work by car



## An epic battle looms

# The Beetle takes on Detroit

The auto giants have been forced to think small by Volkswagen. Now a wave of mini-cars is coming out of Detroit. Media Decisions went to VW's marketing vp Michael Sanyour to get his reaction. We found him eagerly anticipating the estimated \$50 million that U.S. makers will spend on advertising their minis. Now he's going after a broader audience, shifting his media base to tv. The advertising war chest of Volks and its dealers will match that of the big boys. It should be an epic confrontation.

Michael L. Sanyour, youthful vp-corporate marketing for Volkswagen, has a new kind of battle on his hands.

The automotive giants in Detroit have finally come around to thinking *small*.

The battle is about to be joined between the new small cars coming out of Detroit and the acknowledged leader of the sub-compact field, the persistently ugly and popular little "Beetle" which has moved Volkswagen of America into the front ranks of the mini-car field.

The American mini-cars that will compete most directly with Volks are:

From Ford: the Pinto, due to sell 200,000 in first full year after introduction in fall 1970. A sidelight on

this is that the Pinto gear boxes will be made in England and the motors in Germany, so it's partly an import.

From General Motors: the Vega 2300, with projected sales of 400,000, due out in September.

From Chrysler: an unnamed model, due out in mid 1971.

From American Motors: the Gremlin, first out of the domestic sub-compacts.

Sanyour's reaction is to broaden the line to include Volks that are far from ugly and switch advertising media strategy. The big news for admen is that Volkswagen is now in the process of making a dramatic switch from print to television as its primary medium, although it is not—by any



Michael Sanyour, vp-corporate marketing of Volkswagen, is ready to take on new competition from Detroit in the mini-car field.

stretch of the imagination—abandoning print.

VW's marketing veep, a product of the Harvard Business School, has sized up the new competition. It's formidable. He anticipates that his line of small cars will face a massive \$50 million advertising barrage on behalf of directly competitive makes.

His company, together with its distributors and dealers, will match it with approximately \$50 million in Volkswagen advertising. Two-thirds of the national budget will be on tv. Although no stranger to tv, Volks has been putting a bit less than half into that medium until now.

The Sanyour marketing-advertising team at Englewood Cliffs, N.J., headquarters, atop the Palisades across from New York City, is likewise urging its 14 distributors to add more spot tv to their print schedules.

The exact total that will go into each medium next year cannot be stated yet because about half of the total advertising for its line is co-op, and at the option of the distributors. But, already, the largest distributor, Volkswagen Worldwide in Orangeburg, N.Y., has allocated half its budget to tv, half to print. Last year this distributor started out by budgeting 19% for tv, upped it to 30%.

Although interest centers in VW's increasing investment in tv, it should be born in mind that it will continue as an important magazine user nationally, and newspaper advertiser through its dealers. Sanyour believes in the synergism of a media mix. He uses different media to reinforce each other, and sees special values added by each.

The switch in media emphasis stems directly from evidence that the demo-

graphic profile of the VW owner has been changing rapidly in the past few years in the direction of the average new-car buyer.

The impact of the foreign car on the American consciousness is strikingly evident, Sanyour feels, in the flood of mini-car announcements now coming from America's automotive heartland.

Lee Iacocca, president of Ford, admitted in May that the domestic industry has reached a critical point in its history. Iacocca asserted that the home-grown mini-car represents Detroit's one chance to defend its domestic market against the foreigners. "If we don't win the customers back now, we never will," he told the *New York Times*. "He insisted there were substantial profits to be made on the mini-cars," the *Times* reported, "but only if they could add to volume by stealing



**VW NATIONAL MEDIA DOLLARS (in millions)/1965-1970**

	1965	1966	1967	1968	1969	1970
Magazines	\$6.2	\$6.1	\$4.7	\$4.5	\$6.3	\$4.0
Newspapers	3.5	3.4	3.3	5.2	4.8	4.5
Outdoor	2.0	2.0	1.8	2.1	1.4	1.5
<b>Total print</b>	<b>11.7</b>	<b>11.5</b>	<b>9.8</b>	<b>11.8</b>	<b>12.5</b>	<b>10.0</b>
Network tv	1.6	1.6	4.5	5.0	5.0	9.0
Spot tv	1.8	1.8	1.9	3.1	2.9	5.0
Spot radio	.3	.3	.3	1.6	.6	1.0
<b>Total broadcast</b>	<b>3.7</b>	<b>3.7</b>	<b>6.7</b>	<b>9.7</b>	<b>8.5</b>	<b>15.0</b>
<b>Total mass media</b>	<b>\$15.4</b>	<b>\$15.2</b>	<b>\$16.5</b>	<b>\$21.5</b>	<b>\$21.0</b>	<b>\$25.0</b>
Percent print	76%	76	59	55	60	40
Percent broadcast	24%	24	41	45	40	60
	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>

Sources: Volkswagen reports for 1966-1967-1968; Media Bureaus 1965 and 1969; Media Decisions estimates 1970.

sales away from the imports, which were now accounting for 13% of all car sales in this country."

VW's Sanyour adds with a grin: "The coming promotional barrage may well mean that the entire level of the small-car market in this country will be substantially raised." With easy confidence, he remarks that the U.S. industry is discovering a basic VW tenet:

"There are people who want rational, economical transportation; who want lasting value." In short, there are hard, practical reasons for the small-car market, and it has remained for the financial near-panic of 1970 to bring it to the fore.

While Detroit is directing its steps toward paths well-trodden by the foreign-car importers, VW has apparently decided that if it is to prosper and grow it must widen its perspective. It now seeks to become more like its American competitors in its readiness to change products, media and marketing strategies to meet changing market needs.

The VW corporate image (created most recently and effectively in maga-

zine advertising by Doyle, Dane, Bernbach) is still of a simply organized importing company.

**VW's marketing team**

Actually, a rather complex client advertising structure has been developing over the past few years. There are now 14 distributorships, of which VW owns five. It has purchased the firm which manufactures its air conditioning units. It runs its own insurance company. In addition, it is marketing Porsches and Audis through a recently established division. There is a growing demand for qualified personnel in a company that regards itself as fundamentally a marketing institution.

Heading the team is Michael L. Sanyour, a dark-haired, stocky man of medium height who entered the automobile business via the management consultant route. Between 1960-63, he was in charge of the consulting group assigned to the account by the Boston firm of Harborage House, which was brought in, as he recalls, "primarily to obtain another point of view and confirmation of concepts from a broader perspective, and to get a technique input—in particular, how to communicate down to the last salesman.

"I spent as much time with VW as with all of our other clients put together," Sanyour recalls. "I practically lived with the dealers and VW personnel."

It was a two-level role which faced him as consultant: working on policy questions with management, and then communicating what was agreed on to the field organizations. He talks of "deep involvement" which covered "even such questions as how the dealer's building should be built." In addition, he was concerned with the subject matter of the training programs.

Sanyour officially joined Volkswagen in 1963 as vice president-marketing, moved up to vice president-subsidary operations in 1967, and into his present position in 1970. Today he supervises merchandising, advertising, market planning and shipping and distribution for both the Volkswagen and Porsche Audi Operations Division of VWofA.

He is a product of Rutgers University, from which he emerged with a bachelor of science degree in business administration. He got his MA from the Harvard Graduate School of Business Administration in 1956.

## How "Little Six" imports are doing in U.S.

	Where made	Total now on U.S. roads	New car sales in 1969	Share of all new car sales in 1969
Volkswagen	West Germany	3,558,000	566,000	6.0%
Toyota	Japan	235,000	117,000	1.2%
Opel (G-M)	West Germany	324,000	91,000	1.0%
Datsun	Japan	170,000	58,000	.6%
Fiat	Italy	161,000	42,000	.4%
Volvo	Sweden	221,000	37,000	.4%
<b>"Little Six" total</b>		<b>4,669,000</b>	<b>911,000</b>	<b>9.6%</b>
Other imports		1,540,000	179,000	1.9%
<b>Total imports</b>		<b>6,209,000</b>	<b>1,090,000</b>	<b>11.5%</b>
U.S. models		79,800,000	8,410,000	88.5%
<b>Total autos</b>		<b>86,010,000</b>	<b>9,500,000</b>	<b>100.0%</b>

## Volkswagen's U.S. ad agencies

### National company

Volks. of America, Englewood Cliffs, N.J.      Doyle, Dane, Bernbach

### Company-owned distributors

Volks. So. Atlantic, Lanham, Md.      Doyle, Dane, Bernbach

Volks. So. Central, San Antonio      Tracy-Locke

Volks. No. Central, Deerfield, Ill.      Doyle, Dane, Bernbach

Volks. Northeastern, Wilmington, Mass.      Doyle, Dane, Bernbach

Volks. Southeastern, Jacksonville, Fla.      Doyle, Dane, Bernbach

### Independent distributors

Volks. Atlantic, Valley Forge, Pa.      Doyle, Dane, Bernbach

Import Motors Ltd. Inc., Gr. Rapids, Mich.      Stevens Agency

International Auto Sales, New Orleans      Swigart Co.

Midwestern VW, Columbus, Ohio      Kight, Cowman, Abram, Inc.

Reynold C. Johnson, Pleasanton, Cal.      Doyle, Dane, Bernbach

Riviera Motors, Beaverton, Ore.      W. S. Pedersen Agency

Volks. Mid-America, St. Louis      McKenzie & Assoc.

Volks. Pacific, Culver City, Cal.      Doyle, Dane, Bernbach

World-Wide Volks, Orangeburg, N.Y.      Doyle, Dane, Bernbach

Sanyour's office looks out over a near-bucolic scene of woods and fields in which the spanking new glass-framed VW headquarters buildings are set. He notes with pride that the Englewood Cliffs area has become the import car center of the United States, with virtually all of the importers following the VW lead to open corporate headquarters in the region. The exception is the Japanese-built Toyota, which chose to stay on the West Coast.

Reporting to him are the new director of corporate advertising, Richard Mugg; director of media and planning George Kluksmeier; and VW advertising manager John Slevin.

Each of the 14 distributorships has its own advertising director. These men, except for advice and guidance if they want it, are independent of headquarters in making media decisions and allocating budgets. However, they rely on the national organization for the creation and production of the advertising materials which they use. Eight of the distributors are served by Doyle, Dane. The others go elsewhere for their agency service.

Before each year begins, headquarters sends its advertising plan around to the distributors. It issues quarterly planning guides which detail the upcoming national schedules and make recommendations for local tie-in promotion. In addition, information on each month's ad schedule is furnished. **Media director meets the dealers**

The day-to-day contact chores are handled largely by media director George Kluksmeier, whose only power to affect distributor media practices stems from whatever logic and persuasiveness he can bring to bear on the autonomous regional ad managers. A system of dealer councils has been established to keep headquarters close to the grass roots. Local dealer councils meet regularly in groups of 10-15 and once or twice a year with the regional distributor. A national council meets directly with VWofA.

"Not all dealers think VWofA is perfect," says Kluksmeier, "and we give them the opportunity to come in and tell us how we're not. We try to change and correct when we agree that they're right."

Kluksmeier's own role ranges from "absorption and contribution of marketing information and strategy to consumer research attitudes, the development of reasonable budgets by



George Klusmeier, VW director of media, (left) works closely with Sanyour and also with VW dealers across the country.

model, and the dissemination of this information to the agency so that they can make reasonable recommendations—and then analysis of recommendations and review. It's almost a double-stop for most of the agency activities. Not from lack of faith. It's just that we get a little different view. We're closer to the product. We notice things that can be improved, and let the agency know. This pays off."

VW also has a market research department which works jointly on projects with the advertising department and the agency.

The line of approval runs upward to Sanyour, though VW President Perkins may be involved on those occasions—purportedly rare—when a disagreement between agency and client seems unresolvable. Thus far, the system appears to be functioning smoothly.

The final ad campaign is a blending of the marketing data feeding up from the 14 distributing regions, their own media scheduling and the headquarters-produced advertising materials

and national media schedule. Television's new prominence in the VW media schedule is as much a result of distributor findings of a changing new-car buyer profile as of headquarters' own demographic studies.

#### **Distributors like new strategy**

The new advertising philosophy at Volks is well described by a key distributor's ad manager: "We felt we were in the position where we could no longer limit our appeal to one demographic type. And the most efficient way to reach the broader segment of the American public is through tv. It crosses all demographic lines: socially, economically, educationally.

"When we used tv we were very pleased with the results. To say that tv was responsible for our sales last fall would be foolish, of course. There is no way of judging it precisely. But we did have a fantastic fourth quarter. We substantially increased the gross rating points per week that we were purchasing in metropolitan New York.

"Last fall, we more than doubled

our normal buy. In the past we never bought tv in the fall. We used print primarily to introduce our new models. Last fall we did use print, but we also used a tremendous amount of television, both for close-out and for new model. We are using the same percentage now."

"The demographic profile of five years ago was over-35, college, over-\$15,000. This was who we were talking to. And this is the New York Times reader. We really couldn't picture anyone else, or any other kind of media that reached these people. Now it has changed.

"Now we are selling to the prospect who one of our dealers has described as the t-shirt buyer. He's young. It's his only car. It's his first new car. It's the first family car. He may be single, or married. He's substantially under 35. We've shifted to a younger group of people as the entire population has shifted. This puts us closer to the population mean than we've ever been. We came to the conclusion that if

*Continued on page 74*



## Magazine demographic editions

# Pick your target

More and more magazines are solving the problem of identifying special readers for the target marketer. A Media Decisions report on the 14 editions available today, and the prospects for more tomorrow.

A few years ago a Midwest advertising agency man called a meeting of magazine representatives. In dead earnest he announced he needed and would pay for "the Scotch drinkers in your audience."

Today's agency man has worked with demographics long enough to know there's a gap between the numbers in Simmons' demo projections and the names on the magazine's subscriber list.

But Benton & Bowles, watching the magazines narrowing that gap, predicts tongue-in-cheek that "By 1973 we may be able to run print advertis-



**Lewis Patterson:** (top) of Look: "We've looked at Top/Spot's first full year, and we like what we see."

**Dale Lang** (left) of Magazine Networks Incorporated: "We're making more regional editions possible. We can do the same for demographic editions."

ing that reaches only left-handed bartenders who earn \$25,000 or more yearly."

With *Time*, *Reader's Digest* and *Fortune* all coming up with directly-identified demographic editions in the last twelve months, it's appropriate to take an all-over look at magazine demos. There are now 14 such editions available, with a total circulation of roughly nine million. (See box).

"If you're going to do such a report," said an agency media director, "remember that what we're primarily interested in is the documentation behind each edition. How does each magazine identify its readers to produce the demos its edition claims to deliver? I could spend 12 hours checking through rate cards to find that out, and I'd still have plenty of questions."

"Methodology" is what a research man would call it, and it comes in three flavors in demographic editions.

What made the first magazine demo possible back in 1963 was the "opportunistic edition." *Time* discovered it had a ready-made way of identifying three kinds of subscribers whom it could spin off and offer as demographic editions. They were:

(1) College students whose reduced rates are noted on the mailing labels.

(2) Teachers also identified by reduced rates.

(3) Physicians whose labels read "MD" or "Dr."

*Newsweek* later followed with a students' edition, and until 1968 that was the extent of magazine demo availabilities.

*Better Homes & Gardens* came up with an interesting concept. With its almost 8-million circulation, *BH&G* gets some 800,000 change-of-address requests yearly from its subscribers. Moving creates buying, and *Better Homes* decided to offer these relocated readers as a demographic spin-off.

This edition offers a revolving-door type of circulation. The subscriber is added to this group only for the month when his change request hits the circulation galleys. The advertiser pays for 800,000, and his advertisement keeps running until the monthly changes add up to 800,000, which takes 11 to 13 months. The Movers Edition is a preprinted signature carrying moving-oriented editorial matter. Three times a year (April, August and December) the edition is opened up to admit new advertisers.

In 1968, the big circulation magazines were challenged by agencies, "If *Time* and *Newsweek* can sell us doctors and students, why can't you give us other demo spin-offs like high-income, age groups, college graduates?" The magazines knew that they would have to identify their individual subscribers for such data and they

shuddered at the costs involved.

Then in 1968 *Look* realized it was sitting on the makings of a demo edition. Not a precise, name-by-name identified circulation, but one with a high enough probability for the advertiser to accept.

*Look's* former vp Joel Harnett discovered that his Circulation Department, which had to pay its solicitors more to call on high-income homes, had been spending four years matching census tracts to ZIP code zones, thus pinpointing the high-income areas. The new ZIP zone was something research men were intrigued with. Encompassing blocks instead of miles as a county does, assumptions can be made about the families living in these better defined areas. Harnett studied Circulation's ZIPs, threw out metropolitan areas where wealth and poverty are neighbors, cut down to 1,068 ZIPs where he could find a \$10,000 median income, and presto—*Look's* "Top/Spot" was born!

Top/Spot celebrated its second birthday in February, and showed us the record for 1969, its first full year. Over 100 advertisers invested over \$4-million during the year. *Look* is satisfied that Top/Spot is bringing in new accounts rather than cutting down full-run advertisers to Top/Spot size. A study of the records bears this out. The top three classifications in *Look*

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## PICK YOUR TARGET . . . HERE ARE YOUR DEMOGRAPHIC EDITIONS

TARGETS	MAGAZINE EDITION(S)	CIRCULATION	DOCUMENTATION
High-income families	<i>Look's</i> "Top/Spot"	1,200,000	Zips checked by census data
High-income families	<i>Better H&amp;G's</i> "Super Spot"	1,100,000	Zips checked by census data
High-income families	<i>Reader's Digest</i> "Demo 1"	1,000,000	Subscriber identification
High-income women	<i>McCall's</i> "Vip/Zip"	1,150,000	Zips checked by census data
Male home-owners	<i>Esquire's</i> "H.O.M.E."	500,000	70% home ownership zips
Home-movers	<i>BH&amp;G's</i> "movers'edition"	800,000	Subscriber address change (cumulative 12 mos.)
College students	<i>Time's</i> student edition	600,000	Student-rate subscribers
College students	<i>Newsweek's</i> student edition	375,000	Student-rate subscribers
Educators	<i>Time's</i> educator's edition	200,000	Teacher's-rate subscriber
Doctors	<i>Time's</i> doctor's edition	110,000	MD subscribers, AMA list
Business men	<i>Time</i> "B"	1,400,000	Subscriber household identification
Manufacturers	<i>Fortune</i> "MFG"	130,000	Subscriber identification
Financial men	<i>Fortune's</i> financial edi.	145,000	Subscriber identification
Industrial men	<i>Nation's Business</i> "I.E."	200,000	SIC's 01 to 49
Overseas service men	<i>Magazine Networks Inc.</i> (14 men's magazines)	283,000	copies sold at "Stars & Stripes" newsstands
Overseas service wives	<i>MNI</i> (5 women's books)	96,000	copies sold at "Stars & Stripes" newsstands



Ted Isaac designed the "Flag Waver", a four-coupon stuffer for national advertisers.

## The inside story **Newspapers'** **Sunday stuffers**

They didn't exist several years back. Now, sparked by a few ingenious men and women, they're making the Sunday newspaper fatter and fatter. Most of the dollars going into stuffers represent new income, much of it syphoned from sales promotion funds.

The scene is home, Sunday morning. The newspaper has just been carried in from the front porch. Dad's passing out the sections.

"Sports for you . . . Funnies for you . . . Society for you . . . Hold it, what's this?"

That strange item in between the newspaper's sections could well be:

An envelope to drop film negatives in and mail back to a film developer.

A card-stock "Flag Waver" with a full "mast" of store coupons.

A card-stock insert selling a book or record club, magazine subscription, insurance policy, or some other "direct response" advertising product.

A special section for some advertiser's special promotion.

With the exception of the special sections, these items weren't generally available to the advertiser until three years ago. (see *Newspapers' Smoldering Volcano*, September 1966 issue.) Most New York advertising men have never seen them in action, because the *New York Times* won't accept them, and the *Sunday News*, whose two million copies are stuffed by the dealers, can't handle them.

Newspapers have been slow to accept these stowaways. But now that they've found how to stuff them mechanically, and realized the high profit in an advertisement that by-passes both printing and paper costs, newspaper after newspaper has fallen in line.

Some newspapers are carrying up to

five or six stuffers on a popular Sunday, though most have set a lower limit. No paper admits two competing products on the same Sunday. The S.R.O. sign is up on certain issues. Columbia Record Club, largest direct-response insert user, already has its orders in for 1972's choice dates.

To get the details on how these inserts started, and how they're currently operating, MEDIA DECISIONS searched out (1) an ex-newspaper rep in Chicago, who claims to have invented the stuffing process, and lost his rep job because of his preoccupation with it; (2) an ex-direct-mail man in Shawnee Mission, Kansas, who designed the store-coupon "Flag Waver" and now organizes foursomes of advertisers to fill them, handling the complete job from market-scheduling to billing; (3) a leading firm of direct-mail consultants which became an advertising agency when it followed its clients into measured media; (4) a specialized direct-response agency whose clients are deeply involved in this medium.

Stuffers aren't yet a part of the big general agency's life style. There are two reasons. (1) Direct-response accounts usually gravitate toward their own specialized agencies (though BBDO is now building up its own d. r. division). Coupon distribution in the package goods industry is not a function of the advertising department but of the sales promotion department,

with a separate budget that up to now has been spent in direct mail. (2) The stuffer is bringing non-advertising dollars into newspapers. And even though they're commissionable dollars, many package-goods promotion managers (who don't usually work with the advertising agency) are placing them directly with the experts who know all the complicated details.

The general agencies are concerned. One top New York agency is said to have called in the Flag Waver specialist, sat him down with a dozen of their men, and asked him "Why are you by-passing us?"

Even when the agency is invited into the act, this new medium is so new and so complicated to price and produce, that only a very few experienced direct-response agencies know their way around. The general agencies are asking the stuffer experts to work with them, on calling on their advisor on HiFi and SpectaColor, the Newspaper Preprint Corporation for help.

#### How it all started

Let's tell it as we heard it from the cast of characters and agencies referred to earlier:

Gerald V. Cleary Jr. claims he made it all possible, and has a patent to prove it. "Make sure you call this an invention," was Cleary's first comment to us. The next day's mail brought us a xerox copy of the patent certificate plus the contract he asks users to sign,



Jerry Cleary figured out how to handle stuffers mechanically.



Phyllis Stagg's direct-mail clients are moving into newspapers.

guaranteeing to pay him a royalty of 50¢ per thousand stuffers produced.

Cleary's creativity and enthusiasm have indeed been important factors in getting newspaper stuffers off the ground. As a salesman for newspaper rep Cresmer Woodward O'Mara & Ormsby, Jerry saw the potential of stuffers and tried to find a way for the newspapers' Sheridan stuffing machines to handle them. The machines couldn't handle folders. They are geared to pick up a section, not a single sheet of newsprint. Given a single sheet—even a four or eight page newsprint folder—the stuffer picks up two or three at a time.

Cleary decided it was easier to change the stuffer than the machine. He decided to make it of card stock, heavy enough to satisfy the machine, and allow for a return postcard. His great idea—a second-page, fold-over "lip"—brought the insert up to re-

quired weight and created an air pocket to meet the machine's needs. Tests at the Chicago *Sun-Times* and the Los Angeles *Times* were successful and "free standing stuffers," Cleary's trademark name, were a reality.

However, as a newspaper rep plugging a new availability for which not all of his firm's newspapers were ready, Cleary in November, 1967 found himself out of a job. He ran a "Canning Party" for Chicago admen to celebrate the event, and announce the birth of "Free Standing Stuffers Inc." He celebrates the firing date with an "anniversary canning party" each year now, while Free Standing Stuffers Inc. collects royalties, and sues those not paying them. Many competitors, shrugging off Cleary's patent as "just a folded page," find their own names for "free standing" and stay out of Cleary's subpoena-serving area.

Ted Isaac

Running in every direction but Cleary's Chicago is a mod-suited, ex-direct mail man who moves his eyeglasses up over his carefully-styled touse as he tells how he gave the advertising world "Happy Days" and the "Flag Waver," on which he, too, owns a trade mark.

Isaac operates out of his home garage in a Kansas City, Kansas, suburb with the far-out name of "Shawnee Mission." We caught him as he was breakfasting at his hotel on one of his frequent trips to New York.

Isaac told how he first set his sights on newspaper stuffers when he was direct-mailing those envelopes the film finishers ask you to fill with your negatives and send back for developing.

"I kept thinking, 'If only the Sunday newspaper could deliver these for me, I could saturate a market, get into the home where people are waiting,

### Briefing for advertisers on special sections

While some direct-response advertisers such as Time-Life Books use special newsprint sections, these sections are the "special promotion" medium for the regular run of advertisers, both retail and national.

Department stores are big users, will probably be even bigger when postal increases shift some of the sections they're now mailing to newspapers.

A sampling of national advertisers using special sections for special promotion are:

Mattel, which bought a newspaper section-television mix to introduce its Christmas toy line last December.

National Broadcasting Company, to introduce its 1969 tv season's program offerings.

Hunt-Wesson foods, for a recipe book, taking the reader on a tour of favorite dishes in various parts of the country.

Four Roses whiskey featured several sections last year; Pillsbury uses it for its "Bake-Off" contest winner.

Dodge introduced its 1970 models with a special section. Ford, too, has used specials for model introductions. With a strike looming, Detroit currently is reluctant to lock itself in advance into printing forms on specific dates. But the sections don't need to be dated, and can be delayed as required. One Detroit agency executive, however, said his client frowns on Sunday introductions. "We want to catch the newspaper reader on Thursday or Friday, in time for weekend shopping", he comments.

Special sections are popular for promotions because advertisers know they'll all be delivered in a single day, and most will read them on that day. The popular page size for these sections is 850 lines. Many newspapers won't accept fewer than eight pages. As the demand for color grows, most specials are turning to rotogravure printing. Many agencies call in the Newspaper Preprint Corporation, their advisor on Hi Fi and

SpectaColor, to help with these sections. "We were organized to service roll-fed preprints", says alert NPC president William Fitzhugh, "but agencies are getting us deeper and deeper into special sections and other Sunday stuffers."

#### New York Times Specials

The *Sunday Times'* special section operation is in a class by itself. The *Times* has inspired new classifications of advertisers to drop their own magazine sections into the Sunday edition. From 1950 (when they began) through 1969, the *Times* has carried 450 such sections (not counting retail). The most popular category is "area development", with countries, states, cities telling their stories to the *Times* audience. Transportation and travel, apparel-textiles, financial, and labor unions-industry associations are other popular classifications.

The *Times* suggests that advertisers mix editorial (labelled "Advertising") with advertisements in these sections. Sixteen pages is most popular, though American Paper Institute ran a 56-pager in 1965. The *Times* has set a minimum of 16 pages for 1970.

The *Times* edits each section, has a rule against copying the newspaper's own headlines or type. It prints the sections at Alco Gravure, which also prints the *Times Sunday Magazine*. Occasionally an advertiser wants to print an overrun for use in other papers, and Alco, which learned how to change logotypes by printing the late *This Week*, obliges. Four Roses used its *Times* section in six cities; NBC in many cities. Also has run as many as 21 million copies for a single *Times* advertiser, direct-response giant. Columbia Record Club.

The cost of a *Times* section (16 pages) is \$65,000 black and white. Advertisers who don't want the *Times'* 500,900 out-of-town circulation, pay 20% less.





*Peter Rabar is account supervisor for Columbia Record Club, biggest stuffer buyer*

and save that big, big postage bill.' ”

Isaac worked out an envelope that the newspapers could stuff. The papers accepted it in combination with a full page advertisement in the comic section.

Then Isaac started wondering who else could use this envelope. “I made up a priority list,” he told us. “Top of the list was the package goods advertisers who were using cooperative mailings to distribute their store coupons.”

In 1967, Isaac named his ad-plus-envelope “Happy Days” and started filling it with cents-off coupons.

In May 1968 Isaac put advertisement and coupons together into one card-stock “Flag Waver.” This is a four-page insert with a panel of four coupons cut apart to flap over the back page. Three of the coupons are cents-off store coupons; the fourth is a magazine subscription coupon (with its own cents-off offer). One advertiser buys the front cover plus a coupon; another the center spread plus a coupon, a third the back cover plus a coupon, and the fourth (usually a package product) buys just the coupon.

Isaac describes as “sweat and legerdemain” the job of combining four advertisers willing to divide up the available spaces and agree on the same

list of markets. It took 12 advertisers and well over 200 newspapers to fill out his latest Flag Waver.

Isaac buys the space from each newspaper at its published rate. He sells participation in his Flag Wavers at a package cpm rate which includes production, freight, an average of what he figures the cpm's of a typical list of papers should come to, and something left over for his own services.

“When the advertisers stick to major markets with big-circulation papers, I make more,” says Isaac. “The big papers have lower cpm's and I have to stop the press fewer times to change newspaper logos. When they spread it out over a lot of small markets, with higher cpm's and frequent press changes, I don't do so well. When they insist on a market which has set a prohibitive cpm to discourage preprints, I'm stuck.”

Isaac used to pay each newspaper by himself (“I did it with a mimeograph,” he explains.) but now he works together with a corporate-cousin agency, Benson Stagg & Associates. Both have been acquired recently by Republic Corporation, the conglomerate that grew out of the old Republic Pictures.

Isaac's rate card reads “15% commission to advertising agencies.” He lets the advertiser's sales promotion de-

partment, with whom he usually works, decide whether they want to let the agency collect commission on these dollars, which are not in the advertising budget. If they do, they pay the agency a gross rate of say \$14.00 per M for his front cover and the agency deducts its commission and sends Benson Stagg \$11.90 per M. Advertisers who choose to work direct get a net rate of \$11.90.

#### **Benson Stagg & Associates Inc.**

“Benson Stagg came to preprints unwillingly,” says its “Preprint Fact Sheet.” As one of the foremost direct mail consultants (22 clients from American Express to Xerox), their world was counting orders produced from mail order.

In 1969 the Standard Advertising Register started to list Benson Stagg. Their media breakdown reads: “Newspapers—30%; Magazines—20%; Direct mail—50%.”

Christopher Stagg, president, referred us to his wife, Phyllis. “I don't know how we'd handle preprints without Phyllis,” he said. “With newspapers still figuring out how to price these new items, rates change from month to month. This gal has the current rate on everything in her head.”

“This gal” is short, attractive, enthusiastic and vocal. You shouldn't

*Continued on page 82*

### FM's dramatic 10-year sales growth in sets

Home and portable sets	1960	1969
U.S.-produced sets	840,000	1,766,890
Domestic label imports	8,000	2,326,156
Foreign label imports	200,000	16,811,784
Total home/portable	1,048,000	20,904,930
Auto am/fm sets	—	1,676,568
Total U.S. fm sets	1,048,000	22,581,498

Source: Electronic Industries Association. Does not include phonograph and tv set combinations.

# Fm is cracking the bias barrier

As sets multiply (now in 25 million range), its specialized status fades. And that's good for fm. Today formats and audiences cover same range as am. Its ratings surge in major markets. But still hampered by meager promotion and its old image, fm has yet to experience parity with am in acceptance by national buyers of radio.

Fm is making fast progress in programming, set penetration, and big advertiser acceptance. But it still is a long way from a major breakthrough as a big-time national advertising vehicle.

Fm bias at the buyer level is to blame, although this is now beginning to fade.

The examples of fm stations that have achieved conspicuous success are limited. Those which have shot toward the top in their respective markets did it mostly through a keen sense of innovative programming.

These are some of the highlights that emerged from our latest inquiry into the status of commercial fm.

**PENETRATION:** Set ownership is well over the 60% mark nationally. It is estimated that roughly 65 million fm sets are in use. Greatest increase in sets has been in major markets. Many major markets are credited with 70% penetration; a few with 80% or better.

**PROGRAMING PROFILE:** There is no musical format in am that is not duplicated in fm. The dominant category is middle of the road music. About 25% of the fm station formats are some variation of rock. However, fm station formats, as in am, are constantly changing in an effort to tailor themselves to local competition.

**DEMOGRAPHIC APPEAL:** Fm has ceased to be a medium that caters primarily to an upscale audience (income, education, life style). It's as broad-based in audience appeal as am radio. Fm appears to be making notably strong inroads on young adult audiences in the area of good music.

**BUYER EVALUATION:** The day is nearly gone when agency planners and buyers had a bias against fm as distinguished from am. The yardstick now applied to fm basically is size and type of audience.

**FM SUCCESS VS. PENETRATION:** Depth of penetration does not necessarily go hand in hand with the competitive position of fm vs. am stations in individual markets. Successful fm stations are to be found in markets where the set penetration is relatively low. Conversely, in some major markets where the fm penetration is quite high, fm stations have yet to make their mark against am's.

**PROJECTED PENETRATION:** If the all channel legislation (making mandatory the inclusion of fm in all

**"Fm looms bigger  
and bigger in our buying  
of stations for  
Equitable Assurance"**

Anita Lowe,  
Foote, Cone & Belding

radio sets) goes through, it is estimated that by the mid-70's there could be in use at least 75 million sets able to receive fm.

An important barrier that fm must hurdle is auto set penetration. It is estimated that fm must reach at least 50% of all auto sets in order to make itself a real factor in morning and afternoon drive time. Right now the ratio of fm to am in autos is well under 10%.

The key thing to watch in fm vs. am is the relative shares of listening. As an example, in New York, according to ARB reports, fm shares between April-May 1969 and April-May 1970 went up 39.2%, whereas am's share over the year decreased 4.3%.

**ECONOMICS OF FM SET OWNERSHIP:** The cost of fm sets now is within the reach of the low income brackets as well as the high. An am-fm set can be bought for as low as \$15. This development is expected to have a strong impact on the younger generation's choice of medium by the mid-70's.

Why is it so essential to put emphasis on music formats in considering the present and future development of fm? For some answers note these points:

1) Some knowledgeable observers of radio are predicting that, with the expansion of stereo, in five years fm will become local radio's basic music service. Am radio, they contend, will return to its original role of offering umbrella coverage and special interest programming.

2) Fifty percent of the population is under 25. The culture in popular music and the styles in which it is served are changing. Am's top 40 fitted the culture of the 1950's. Radio must reflect, via mood, flow, message and character of music, what's going on in society, as viewed by the younger generations. This applies to fm now.

3) Studies done by Metromedia and others shows that fm is basically a music medium and not a service medium. It has meagre audience before 8 a.m., and starts building from there. The





**"Every knowledgeable buyer recognizes fm as basically radio. It must be considered in making a decision"**  
Marty Narva,  
Lennen & Newell

housewife turns on her fm set around that hour and, if she stays home, leaves it there until about 7 p.m., when the family turns to tv. This differs from am in one respect: her habitual source of early morning news is am. Radio listening takes a sharp dive after 7 p.m.

4) It is estimated that 40% of the fm audience is out of home. An important segment listens during extended periods of the day in offices, stores, restaurants and doctors and dentists' offices.

5) The skill of presentation of the music format on fm stations has been found to be more important than the format itself.

6) It is easier for a No. 2 good music station to move within close range of a No. 1 good music station in a market than a rock-and-roll station to challenge the rating of another rocker. Rock stations disagree with this information.

7) In a study of its seven radio markets, RKO General found that the frequency of fm music listening, regardless of format, was highest among the 18-24 and 25-49 age brackets. In time spent, the amount diminished as the age level increased. This was not as true in am radio.

8) As fm gets more specialized, or fragmented, in its music formats, am stations are showing a tendency to become more eclectic (utilizing more than one kind of music). For example, middle of the road stations sometimes insert some rock into their programming because they've found that the young adult audience is still rock-oriented. Growing competition from fm has increased this trend.

9) Fm stations in the smaller, and even some major, markets have found it economical and professional to program their music on tape through syndicators. Among the growing roster of syndication firms performing such service are International Good Music, Alto Tonic Programming, Shafer Electronics, Drake-Chenault, ABC

## PROFILE OF AN FM STATION THAT CLICKED

One fm station that lately has caught the fancy of national spot radio buyers is all-stereo WRFM, New York. It's just one dramatic example of how fm is catching on.

WRFM's quick rise from obscurity to 5th rating in a market with 30 reportable radio stations is a fascinating example.

And there'll probably be increasing examples like it as fm takes on added momentum as a creative programming force.

The Bonneville group, owned by the Mormon Church, acquired WRFM in April 1969. A few months later Marilyn Taylor, who started WDVR, Philadelphia, in 1955 and contributed much to the success of Kaiser's WJIB, Boston, was brought in to operate WRFM. Taylor inaugurated such changes as these:

1) Tightened the good music format to quarter-hour slots. Cut talk to the bone. Programming content over each hour became 49 minutes of music (with the major accent on instrumentals) and four minutes of newscasts.

2) Commercials were limited to seven per hour. When WRFM's ratings took a sizeable hike in the Oct./Nov. 1969 ARB, the station could have sold 12 minutes an hour, but Taylor held to seven. His theory was that with more than seven commercials an hour the ratings would go down.

3) No commercials in tv prime time.

4) The commercials themselves must conform to what the station deemed to be "good taste." Taylor did not want them to jar enjoyment of the music.

5) No scheduling of two commercial announcements back-to-back. Most announcements follow a set of instrumental or vocal numbers. The same applies to news and public affairs.

After the format crystallized, WRFM put on a promotional campaign. It distributed hundreds of thousands of "FM Dial Cards", showing the locations of fm stations, split into three localized editions—New York City, New Jersey and Westchester. 10,000 specially-printed dial cards were mailed to doctors and



dentists. In addition, space was bought on 650 buses.

Our canvas of agencies showed that buyers are generally aware of what's been happening at WRFM, but their recognition is hedged with the usual "wait-and-see." As one agency media executive put it: "We'd like to make sure that WRFM's status is in the groove and that it isn't just a flash in the pan." National accounts are not yet commensurate with ratings.

Nevertheless, WRFM's national accounts through April included American Airlines, BOAC, Eastern Airlines, Olympic Airlines, TWA, Buick, Olds, General Foods (Jell-O), Standard Brands.

(the Love Sound), CBS (the Young Sound), Stereo Radio Productions, Ltd.

### Things to note

It should be noted that many fm stations throughout the country are still simulcasting with a sister am station. However, the dominating trend has been to separate programming entirely from the am relative.

If copy writers and commercial producers at agencies took advantage of the wide use of stereo in fm broadcasting, the medium would make fast progress on national business.

Creative programmers in fm told us that they would gladly cooperate with agency people on this score. They believe it will take agencies another two or three years to become adept in the use of stereo for commercials. **Sidelights on fm**

Several successful fm stations remarked, during our inquiry, that they are under a pricing handicap. They don't dare raise rates to a point equal to what they deliver because they are afraid the upper cpm will scare away local advertisers.

Fm stationmen generally feel that,

while bias against fm has virtually vanished at agencies, the idea of acceptance hasn't yet filtered through to clients.

What might be taken as a mark of fm's rise in competitive position with am is the fact that the value of fm stations are going up. Examples: United Artists' offer of \$3 million for WDVR, Philadelphia, which was turned down. UA bought WQAL-FM for \$1 million instead. San Juan Racing Association acquired WJMD, Washington, D.C., at a substantial

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If Craig Moodie of Armstrong Cork can't target in Precisely on advertising effectiveness, it's not because he doesn't try. He contends he can hit closer to the bullseye if he can get magazines to help him match prospects. Here's what he wants, and why.  
the life-styles of their readers to the life-styles of his

**“Help me  
hit the  
bullseye”**

Several months ago I asked the editor of one of the leading women's service magazines what kind of reader the magazine was trying to attract.

"Well," said the editor, "look at it this way. There's a big ocean out there full of fish. My job is to cast our editorial net into the sea, and if my aim is right, I'm going to catch enough fish to make the magazine attractive to advertisers and profitable for the publisher."

I found the Biblical allusion appealing, but in a day of sophisticated readership techniques, computer technology, and research methodology, my reaction was—this is one helluva way to run a railroad.

My company management, like yours, is asking more and more penetrating questions about the effectiveness of our advertising. If I tell the president we're just casting nets, he'll boot me out of his office, as well he should.

As responsible advertising people, we've got to call on every technique, every method we can find to define and refine our audience, our methods, our individual ads.

The point of this piece is to urge an industry-wide effort to perfect what I believe to be an undeveloped and major area of gaining advertising effectiveness: the area that is currently being called psychographics, defining the life styles that differentiate this reader from that. Psychographics has been kicking around for some years now. And yet, except for sporadic efforts on the part of this researcher or that, nothing significant has been produced.

My first contact with psychographics was through what, at the time, I thought to be the most innovative piece of media research I'd seen in years. About 1962 Bill Blair, who was then research director for *Harper's*, came into my office with his study, "The People Next Door." His organization had taken the names of several thousand *Harper's/Atlantic* subscribers, and conducted a mail survey to determine their market behavior. Then they sent a questionnaire to some neighboring houses and asked the same questions of non-*Harper's/Atlantic* families. In most respects, both households were similar in demographic profiles. But, wow, what differences in life styles! As I

recall, the *Harper's/Atlantic* family drank bourbon, the neighbor drank gin. The status symbol of the Harper's family was a trip to Greece, a Cadillac was the in-thing for the neighbor.

At the time, I couldn't help thinking how much more meaningful and pointed impact I could get with our advertising if we knew more about the psychographics of the readers of our campaigns.

It is not enough to identify the characteristics of different life styles. To be useful, psychographic information must take a next step, translating those life style differences into

the Demby work of more recent vintage. The theory says, as you know, that the public is made up of two types of people, the innovators and the followers, the creatives and the passives.

This theory happened to come at the same time as Armstrong's development of a radically new type of flooring material, a vinyl plastic called Tessera Corlon. It was radical in style and in price. So, in advertising Tessera Corlon, we decided to apply the innovator theory.

One product, three campaigns

We developed three campaigns:

### Armstrong Cork's major media use 1966-1970

	1966	1967	1968	1969	1970
Consumer magazines	\$3.4*	\$3.6	\$4.4	\$5.7	\$9.2
Television	7.4	4.2	4.4	3.9	.5
Trade papers	1.0	.9	.8	.7	.8
Newspapers	.5	.1	.1	.3	.5
<b>Total</b>	<b>\$12.3</b>	<b>\$8.8</b>	<b>\$9.7</b>	<b>\$10.7</b>	<b>\$11.0</b>

\*In millions

### MEDIA SHARES

	1966	1967	1968	1969	1970
Consumer magazines	28%	41%	45%	53%	83%
Television	60	48	45	37	5
Trade papers	8	10	8	7	7
Newspapers	4	1	2	3	5
	100%	100%	100%	100%	100%

Sources: Media Bureaus and Media Decisions estimates.

terms meaningful to advertisers and their agency creative groups. It is not enough to learn that 40% of the readers of Magazine A live innovative life styles, while 40% of the readers of Magazine B live passive life styles.

The advertiser needs to know the attitudinal characteristics that make up the innovator's life style. What turns him on? What turns him off?

Why does Product A turn him on?

Why does Product B turn him off?

Only by knowing the psychological motivations that mold his personality can psychographic information be applied to more effective advertising.

Some years ago, two researchers at Rutgers New Brunswick, N.J., published a study on "The Theory of the Great Disciples and the Lesser Disciples." It was similar in approach to

Two were based on demographic profiles, called the "class" campaign and a "mass" campaign. A third was based on psychographics, called the "innovator" campaign.

The objective in the innovator campaign was to single out of the total population those people who try new things, the leaders. We wanted then to create advertising directed at them and their particular life styles. We tried to create advertising that would either please the innovators very much, or turn them off completely. One thing it wouldn't do was just lie there.

Selecting media for this campaign was no easy job. We knew that there were probably as many innovators among plumbers as there were among top executives. But where to find them?

We took the easy way out. Innovators tended, we thought, to travel more—so we bought *Holiday*. Innovators tended to be more active-minded—so we bought *Sports Illustrated*. Innovators probably tend to be more interested in the theatre—so we bought *Show* magazine.

In retrospect, I think that this campaign, which began in 1962 and ran for several years, was among our most successful.

The innovators tried Tessera Corlon, liked it, told their friends about it, and eventually the entire product mix in resilient floors shifted away from traditional types to the Tessera Corlon type of material.

Our experience in floor wax introductions was a different, but perhaps an even more illuminating application of psychographics to advertising.

When we entered the consumer products arena with a convenience floor finish called One-Step Floor Care, all our research indicated that the target for this product, like any floor maintenance material, was the "heavy wax user." So we developed campaigns, and selected media that reached the heavy wax user. And the product just lay there.

Researching consumer attitudes toward floor waxes, we began to uncover some interesting information about the characteristics of women who wax floors. The heavy wax user, for the most part is the dedicated housewife who equates a scrubbed shiny kitchen floor with cleanliness, Godliness, and motherhood. She is a professional maid. Her marriage vows included to love, honor, obey, and wax the kitchen floor at least once a week.

And she hated One-Step. The very convenience that made it an innovative product compromised her marriage vows. One-Step told her she didn't have to get down on her knees and scrub floors or wax them every week. Any wonder she rejected the product out of hand?

Knowing this, we isolated the liberated women who hate to wax floors—not only hate to, but won't. These, our research indicated, were the activists, the women who join clubs, take karate lessons, and learn sky diving. For them, we developed a selective advertising campaign with the headline, "For Women with better things to do than Wax Floors."

The campaign appeared in the women's service magazines and certain home service magazines. Its job was to single out those special women readers who would be attracted by a floor care product that saved them

## **ARMSTRONG CORK PRODUCTS**

Armstrong Cork Co. has been adjusting its product lines to Interior furnishings products through expansion of its regular lines, purchases of other companies, and sales of some of its operations. Here's the current line-up, and products it sold in last three years:

### **CURRENT LINE-UP**

#### **Carpet Division**

Lancaster Line  
Wearathon  
Evans Black

#### **Floor Division**

Vinyl Corlon  
Excelon Tile

#### **Building Prods. Division**

Armstrong Ceiling Tile  
Armstrong Ceiling Systems

#### **Industry Products Division**

#### **Furniture Division**

Thomasville  
Founder's Furniture  
Knapp & Tubbs

### **LINES SOLD**

#### **Consumer Products Division**

One-Step Floorwax  
Epic Floorwax

#### **Packaging Division**

Armstrong Contracting & Supply Co.

time. They responded and we had a most successful campaign.

I've always been impressed with the tremendous hold politicians like Honey Fitz and Jim Curley and Adam Clayton Powell have over their constituencies. Is it because they know the age, income, and education levels of their districts? Hell, no! They are masters at psychographics. They know their voters where they live! And that's why their appeal is so remarkably forceful.

### **Question:**

Why can't the media give us the

same psychographics of their constituencies, so that I can help make our advertising equally compelling and forceful? And that, in case you've missed it, is what I'm asking for.

House Beautiful, perhaps an exception to the rule, has done a life-style study recently. It was presented here in Lancaster to our media people, and very well received.

One more example from our own experience.

When we design a room for an Armstrong product illustration, there's a certain procedure we follow. What we're striving for is a room interior displaying our floors or carpets or furniture or ceilings that looks like part of a real home—not a decorator setting. On the theory that a woman reader would rather be a participant than a spectator in looking at a room illustration, we generally don't put real people in the ads. If a reader sees a model in a room, we feel it's hard for her to visualize herself in what she perceives as somebody else's home. So, we plant evidences around the room that it's being lived in, a pair of gloves on a table, a half-drunk glass of milk on a table—a sort of impressionist, arrested-in-motion setting, hoping that this will help the reader project herself into that room and imagine it as her own.

Okay.

Next step. What kind of family owns this home we're illustrating?

Before handing out a room assignment, one of our advertising managers writes a profile of a fictitious family: who they are, how they live, their hobbies, interests, etc.

That description is based in general on what we know from research about the buyers of the particular product group being illustrated. What results is essentially a psychographic profile of a reader's family.

The description is given to an interior designer whose assignment is to translate that profile into a three-dimensional room which reflects the habits and life style of the fictitious family.

We feel that this sort of guide is far more helpful to the interior designer than saying, "Hey, design us a room showing Armstrong ceilings for someone making over \$10,000 a year living in an A or B county." The designers think so too.

We, perhaps circumscribed the



## Armstrong introduces a new kind of vinyl floor.

When it's soft like carpet and cleans like vinyl, you're on Easy Street.



Welcome to Easy Street—a new kind of Armstrong floor. Vinyl on top, foam cushion underneath.

Take a walk on Easy Street and you feel softness with every footstep. That means it's comfortable when you have to stand on it for a long time. (You know how much you're on your feet in the kitchen.) And it's quiet, too. (Wouldn't you like to cut down the clutter in the kids' playroom?)

Armstrong put an extra-soft, extra-thick foam-cushion backing on Easy Street. When you step down, you can feel the "give." When you lift your foot, it springs back. Like carpet.

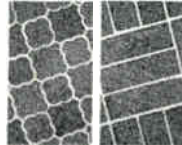


But there's a side to Easy Street that no parallel clip holds.

The backing.

Easy Street's surface is tough, durable, impervious to spills, and it's so easy to keep clean as only vinyl can be. When things get out of hand in the kitchen (like egg or grease or gravy) the split-curl locks in and leave a stain. A damp sponge or mop does all you need to wipe Easy Street sparkling clean. You don't have to worry about some of the mess hiding down in the fibers because there aren't any fibers.

If you're wondering about those dirt-catchers known as seams, you won't find any on Easy Street. This new Armstrong floor comes in rolls 12 feet wide, so it will fit into practically every kitchen (and any other room) in one piece.



Need we mention that Easy Street is easy on the eyes, too?

The design on the opposite page in Dunbarton, and the design on the left above is Santa Fe. Each offers a choice of four colorings: Virginia Brick, at right above, is also available in white.

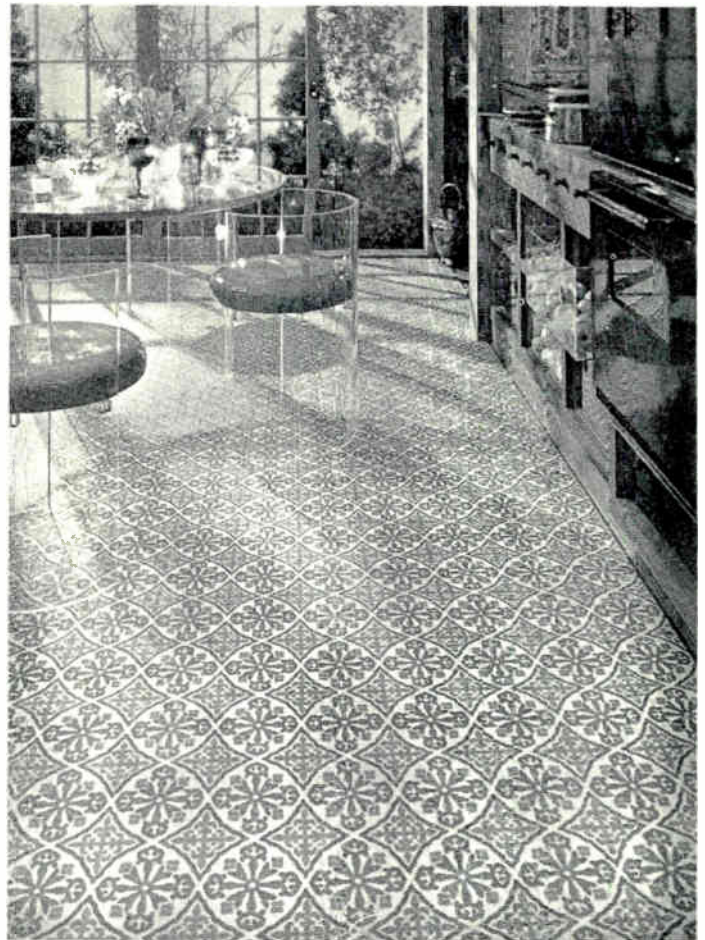
To learn all about Easy Street and other great Armstrong floors, write for a free full-color booklet: Armstrong, 7008 Scott St., Lancaster, Pa. 17604.

Better yet, call the toll-free number 800-843-8089 (in Coon. 800-842-0555), and ask for the name of a nearby dealer who sells Easy Street. He can show you what life on Easy Street is really like.

ARMSTRONG

VINYL FLOORS BY  
**Armstrong**

CREATORS OF THE MOODER WORLD



**EASY STREET**  
New from Armstrong

**Blockbuster** Two of six pages in typical multi-page magazine ads in fall schedule of Armstrong Cork. Where possible, strategy is to run six pages in a row starting with inside front cover or winding up on inside back cover. The ads will promote "spectrum of Armstrong home furnishings," including new Easy Street cushioned vinyl flooring featured in spread above. In all, the heavy magazine schedule, made possible by switch from tv to print of about \$3 million, is expected to reach more than 56 million U.S. households. Media strategy is to pick books in which reader life styles best match customer,

dimensions of their creativity. On the other hand, this sort of discipline focuses their creativity on the areas most important to the problem at hand. And hopefully, it produces rooms with which the potential customers of our products can identify when they see our illustrations in the magazines.

And that's assuming, of course, that the psychographics of the magazine correlate with the psychographics of our customers. And there we're only guessing. We don't know, because most of the magazines won't tell us; at least, they haven't so far.

### Publisher's point of view

Come to think of it, if I were a magazine publisher, one thing in Moodie's suggestion would concern

me. Suppose I spend the dough for a major psychographic study, comparing the life styles of my readers with those of other publications in my class and find they aren't quite the same as Armstrong's best customers.

If that were the case, that rat in Lancaster just might drop my magazine. Fear not, gentle publisher! What I have in mind is quite different.

As I said before, I'm convinced that the life styles of the readers of certain magazines are quite different from those of other magazines in the same class. Feeling tells me that the *Good Housekeeping* reader is a psychographically different kitten from the reader of *McCall's*. But knowing that wouldn't necessarily make me drop one magazine for the other.

What it might help me to do is much more effective advertising. For years, lots of people in advertising have pretty much accepted the idea of creating the Ultimate Ad and then placing it across the board in their total media list. The ad in *Better Homes and Gardens* is also seen in *Woman's Day*, *New Yorker*, and *National Geographic*.

Is that right?

Perhaps we should be changing the black plate from magazine to magazine, reshaping copy, at the least, to fit what we know of the readers of each publication.

That's the very least of the new options we would be offered. It could be done economically. The added cost of

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# Color in advertising

What do you get when you use color in the several major media? How is it developing? How good is it? How much does it cost you to get it? These are some key questions. This report gives advertisers specifics on color in consumer magazines, newspapers, tv, and trade publications.

The amount of advertising that runs in color is currently estimated at between one-third and one-half of all national ads run in consumer magazines, newspapers, tv, and trade publications.

The media associations put the color share higher in dollars: at from 60% to 80% of the \$19.5 billion spent last year in measured media. They say the percentage in color will mount higher this year.

But insiders don't seem as interested in the amount of color advertising as they are in the costs and the results.

Says a Cunningham & Walsh account man: "Who cares? We know color has impact, that it stands out, that it provides a powerful sales push with any audience. That's old stuff. I want to know how I can get better color, improved techniques, lower production costs, and standards."

Says a creative director at Foote, Cone & Belding: "There's nothing that makes me happier than to see my stuff in color, except when it's bad color, and then it makes me sick. I don't want to pay a premium for something that comes out green when it should be soft blue."

Black and white is better than bad color, and cheaper. In a year of tight money, and shortened budgets, it's more essential than ever that what goes into any medium is effective. So

some advertisers this year just won't take a chance on bad color. Others feel they can't afford not to use color because of its greater impact.

Color tv commercial production costs have shot up at least 15% in each of the past three years. In tv, perhaps more than in any other medium, effectiveness of color over black and white is an area of key concern to many advertisers. Jules Fine of Ogilvy & Mather speaks for many when he asks: "How can I be sure that I'm getting that much more for my money?"

One answer to the question comes from Starch, the research outfit that ran a comparative study not long ago on the effectiveness of print color over black and white. Starch notes that color advertising attracts substantially more readers than black and white. Half page four-color ads attract 87% more readers than black and white; full page four-color ads bring in 52% more readers.

Interestingly, Starch found that a two-color magazine ad draws roughly the same readership as a black and white ad.

#### Is color worth the price?

On the question of costs, Starch determined that while a half-page four color ad pulled 87% more readers, its cost is only 46% more than a black and white half page. A full page four-

color ad, read by 52% more, costs only 35% more.

A Starch study of newspapers found that four-color top ads pulled 34% more readers than black and white ads, but the cost averages out to only 28% more than the black and white ad. Two-color ads, he says, were noted 10% higher than monotonous by readers.

At American Business Press headquarters the same color vs. black-and-white question is a major consideration. In a study of some 40 trade magazines, ABP found two-color ads scored 25% better in "read and understood." The color cost 16% more. Four-color ads scored a 77% "more noted" over the black and white. Extra cost came to 60%.

McGraw-Hill's Laboratory of Advertising Performance studied ten business magazines in five different formats. It found two-color ads earned a 60% better readership score; four-color netted a 69% higher "noted" score than black and white one pages. Spreads in four-color tested as 62% better read.

Color television fares equally well. Gallup & Robinson conducted a study, "Are Color Tv Commercials Worth the Extra Cost?" for the Association of National Advertisers, a group whose members are responsible for 80% of the national spending.

G&R measured eight commercials, four in color, four in black and white, on two prime time network shows. It found color commercials on color programs produced a 55% higher recall score than black and white commercials, viewed on color sets.

The research shows that color in print or broadcast is worth the price.

#### Psychology of color

There is more to color than meets the eye. For one thing there is a fascinating, if not complex, psychology of color.

Louis Cheskin, founder of the Color Research Institute, a unit that helps marketers with color problems, is a leading proponent of the importance of the psychology of color to advertising. He comments, "Psychological tests conducted with thousands of people show that the family of colors derived from orange-red has great appeal to most people who have few psychological stimulants.

"But," he adds, "magenta red has great appeal to most women and to people attracted by the exotic.

"So, when you say red, it doesn't mean very much. You have to qualify the kind of red it is. Often, you expect certain advertising results from red, but you get the kind of red that will produce a completely different effect. So it's fallacious to say if you need a red, any red will do."

It was Cheskin who carried out one of the most intriguing experiments with color on record. He decorated four rooms: one red; one blue; one yellow; and one green.

Everything (telephone, desk, floor, walls, ceiling, chairs) in each room was one color.

A medical doctor was on hand to measure responses of individuals who entered each room. Persons who walked into the red room and sat down took on an abnormally fast pulse, became unable to function, and had to leave the room within an hour.

The opposite reaction occurred in the blue room, where the pulse became abnormally slow.

In the yellow room, the subjects suffered horrible headaches and eye-strain; each had to leave the room within five minutes.

In the green room, no one had either a physical or emotional reaction.

Cheskin's point, as it relates to advertising, is that only an effective combination of color, set in the right environment (or layout) can attract attention, and get the message across.

Walter P. Margulies, Lippincott Margulies, says color is vital to any advertiser: "Color is one of the most versatile and psychological marketing tools at our command.

"It's a multi-sensory experience. People 'feel' color as well as see it,"

he says. "Indeed, some people 'hear' color."

Personal traits are another facet incorporated in the psychology of color. H. Kurt Vahle, vp, Gray Manufacturing Company, carried out an extensive study of who likes what in colors. He found age is a factor; the young go for pure, vibrant colors; older people like more subdued, grayer colors.

The more educated the individual, the more subdued the color should be.

People with brown eyes prefer warmer colors like orange, red or brown. Blue-eyed people prefer cooler colors like blue and green.

Vahle concludes: "Color should be to advertising as amplification is to sound—emphasis, pleasantly applied."

In the past two decades a number of innovations have sprung up in color. Newspapers introduced Hi Fi and SpectaColor preprints to give newspaper color the impact of magazine color. Rop color processes in newspapers are continually being improved. The ANPA sponsors a lab near Easton, Pa., where new color inks have been perfected. It is also experimenting with use of offset color rolls in regular runs of newspapers.

Consumer magazines are making big strides in improving color reproduction quality. Pittsburg-based Graphic Arts Technical Foundation, in cooperation with the Four A's



#### Now you can predict color commercial costs

A big help to North Carolina-based Jefferson Products in cutting down on costs is this \$100,000 CDL-10 computerized electronic editing system with three Ampex VR-2000 tape recorders.

"So what" you may be saying. Well, according to Jefferson it is "one of only two such systems in the United States."

Such equipment allows Jefferson to offer clients a guarantee of one full day's use of its facilities for a flat price of \$2,950. Its half-day rate is \$1,750.

## What colors should you use?

Reaction to color, says Walter Margulies, is generally based on a man's national origin or race. For example, "warm" colors are red, yellow and orange; "these tend to stimulate, excite and create an active response." Those from a warmer climate, apparently, are most responsive to those colors.

Violet and "leaf green," fall right on the line between warm and cool. Each can be one or the other, depending on the shade used.

Here are some more Margulies observations:

**Red:** Symbol of blood and fire. A runnerup to blue as man's "favorite color," but it is the most versatile, i.e. it's the hottest color with highest "action quotient." Appropriate for Campbell's Soups, Stouffer's frozen foods and meats. Conveys strong masculine appeal—shaving cream, Lucky Strike, Malboro.

**Brown:** Another masculine color, associated with earth, woods, mellowness, age, warmth, comfort, i.e., the essential male; used to sell men anything (even cosmetics), for example Revlon's Braggi.

**Yellow:** High impact to catch "consumer's eye," particularly when used with black—psychologically right for corn, lemon or sun tan products.

**Green:** Symbol of health, freshness—popular for tobacco products, especially mentholated, i.e. Salem, Pall Mall menthol.

**Blue:** Coldest color, with most appeal, effective for frozen foods, (ice impression); if used with lighter tints becomes "sweet"—Montclair cigarettes, Lowenbrau beer, Wondra flour.

**Black:** Conveys sophistication, high-end merchandise or used to simulate expensive products; good as background and foil for other colors.

**Orange:** Most "edible" color, especially in brown-tinged shades, evokes autumn and good things to eat.

and the Magazine Publishers Association, developed a "Standard Offset Control Bars" form, a quality control device for visual control of color and printing factors. If all printing plants use it, an advertiser need not worry about uniformity of color in all ads in all magazines on his schedule.

Another exciting magazine innovation is Xography, three dimensional color pictures, developed by Cowles Communications in conjunction with Eastman Kodak and introduced in 1964. It's explained in the Magazine Section of this report.

Business publications have been active in producing better color at lower costs. Much of this has come about as a result of the industry's move away from letterpress and into offset, creating substantial savings for advertisers.

In business publications of relative small circulation, where rates are low, the increment of cost for production of letterpress plates or inserts loomed large to advertisers before they found they could get good offset color in the major publications in the fields they wished to reach.

Finally, color television, born in 1953, came of age in the late 60's. Color quality, again, is a key concern with advertisers and their agencies. So much so that the three networks, Eastman Kodak, Young & Rubicam and Deluxe Labs have banded together to try and get some standards established.

The future in color tv is unlimited. While catv and uhf are still on the way up, the commercial applications are there.

In the following, MEDIA DECISIONS examines the state of media C-O-L-

O-R today in newspapers, consumer magazines, business publications and television.

Rop Color in newspapers is fairly standard today. But when this subject comes up among agencies and advertisers it is greeted with mixed emotions.

Full color rop is available in 1,043 newspapers, representing a circulation of 48.9 million or 79% of total U.S. circulation, a 2% increase over last year.

Close to \$400 million went into rop color last year.

Cost of a 1,000-line, four-color, rop ad ranges from a low of \$24 plus space (Pulaski, Va., *Southwest Times*) to a high of \$1,200 plus space (Detroit *News* and Detroit *Free Press*). Some papers charge a flat 75% premium, but the average full-color, 1,000-line rop ad comes in at a premium of \$300 to \$400.

Retailers, general advertisers, automotive companies and financial groups are heaviest in rop color.

The mixed emotions revolve around quality of color. Some advertisers believe publishers short-change them when it comes to color.

Among them is Paul Moseley, advertising vp, PepsiCo. Recalling his days on the agency side on the General Mills account, he remarks on "the struggle that went on year after year, just to see if this once we could get the cakes to look appetizing, the way they were supposed to."

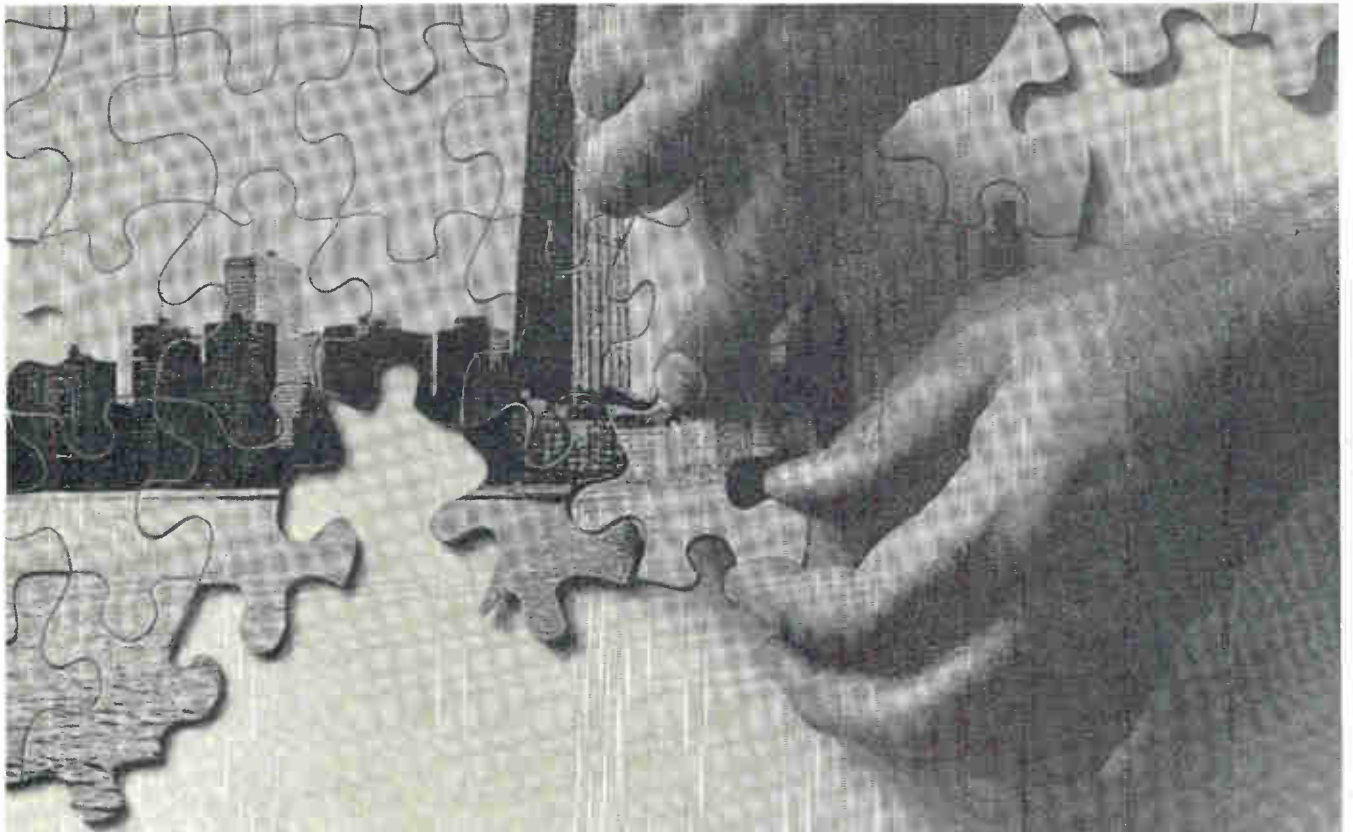
N. W. Ayer's top man, Neal O'Connor, says rop color is "lousy." Speaking to an *Ad Age* panel, he stated that national advertisers feel they "lose control of position and reproduction when they go into newspapers. If something goes wrong, to get a redress of grievances from a publisher somewhere in the hinterlands is one hell of a large problem."

From an executive of a large retailing chain: "Rop leaves much to be desired. We just don't believe that we'll wind up with what our art and creative people expect."

"Often, a certain shade of color might be popular for a specific spring apparel. But the shade we get in the ad makes it doubtful whether customers will come into the store."

Many in the industry are now engaged in sniffing out solutions to the quality rop color problem. The ANPA and Four A's are about to produce an

Continued on page 52



## We put it together in Chicago.

We've been putting it together here for some time now and doing it well. Because nobody knows the Chicago market better than Tribune/Today. And no other combination reaches it with the same impact.

Tribune/Today reaches and sells more than 2½ million readers daily. Readers who earn more and spend more. No other combination offers so much.

85% of the Chicago area residents, who earn \$25,000 and up, read the Tribune. In fact, every morning the Tribune reaches more men and women in all Chicagoland.

And in the evening, Chicago Today takes over. It's #1 in evening circulation in Chicago and suburbs. This new compact newspaper is edited especially for the fast pace of the Seventies. And has already distinguished itself with the title "best looking newspaper in America."

Just think of Tribune/Today this way. Our readers eat breakfast with the Tribune. And have dinner with Today. The way we put it together you won't miss a meal.

Source: W. R. Simmons-Chicago Imprint



updated version of its technical guidebook, "Preparation of Run-of-Paper Color Advertising."

According to Julian Sloan, chairman of the 4 A's print committee, "If the printer has this book, theoretically he'll get a color on the ad, specified by a code number which corresponds to a tint in the book. It will control the color quality, depending on the quality of the newsprint. Several years ago Lark, in its introduction, used the book conscientiously for a greater control of color."

There are any number of studies, conducted by newspapers, that indicate rop color scores significantly high-

### Color vs b&w magazine cost trend

Year	Cost Per Page Per Thousand	
	B&W	4-C
1960	\$3.89	\$5.41
1961	4.07	5.59
1962	4.16	5.68
1963	4.13	5.63
1964	4.11	5.71
1965	4.09	5.68
1966	4.10	5.72
1967	4.08	5.67
1968	4.13	5.73
1969	4.24	5.89

Source: Based on the circulation and rates of the 50 magazines with the largest 1968 advertising revenue, as measured by Publishers Information Bureau. Newspaper supplements not included.

er than black and white. Among them:

- **Nashville Banner & Tennessean**, split-run test for the American Petroleum Institute. Ads ran in morning and evening editions with coupons as a measure of response. Color generated a 42% greater return than black and white.
- **Houston Chronicle**, tested 11 ads, ran them both in black and white and color. Readership increased by 80% in color, and by 94% in message retention over black and white.
- **Long Beach (Calif.) Independent and Press Telegram**, compared sales results of black and white and color ads for, among others, Bulova Watch. Black and white ads ran one Saturday; color ads on another. Result: there were 46.7% more sales to readers of color ads.

Nevertheless, rop color appears to have a long way to go in gaining national advertiser acceptance. Agencies mistrust it, and don't want to pay

premiums ranging from 17% all the way up to 65% (in the top 300 metro markets) for something they can't control.

*SpectaColor* and *Hi Fi* revenue last year totaled \$20 million—2% of all newspaper ad dollars. (*Hi Fi* is a pre-printed, four-color newspaper ad on coated stock, which comes in rolls with a "wallpaper" pattern and a random cutoff. *SpectaColor*, also in rolls, is designed as page units (with fixed cut off points at top and bottom).

The 1969 figure represents only a slight increase over the preceding year, a fact explained by the diversion of Sealtest and other heavy preprint advertiser dollars to other media.

Last year, some 130 national advertisers availed themselves of newspaper preprints. Forty-six used *Hi Fi*; 74 used *SpectaColor* and 10 used both.

*Hi Fi* is available in 1,550 papers, representing 94% of total daily newspaper circulation, or 58.3 million circulation. *SpectaColor* is available in 432 dailies, roughly half the total U. S. circulation, or 30.4 million.

In recent years, growth of preprints has been steady, but not exceptional. First introduced in 1958, a year when it measured 19 million impressions. *SpectaColor*, on the other hand, came on the scene in 1962 with 25 million impressions; in 1969 the figure was 1,242 million impressions.

What's holding preprints back? Cost is cited as one factor. A preprint can run up to \$16 or more cpm in major markets, a 30% to 35% increase over the cost of rop color, and up to a 65% increase over spot color.

Another factor is time lag. Publishers need many weeks to schedule press time for preprints, often a serious deterrent to an advertiser who needs instant action.

It is also said that publishers are not always accommodating. Since preprints are printed by outside houses, some newspapers feel they're losing precious printing dollars by accepting preprints.

Mentioned as an additional drawback is the cost, to the publisher, of placing the electronic inseting device into each press. *SpectaColor* is fed into. Each unit runs about \$20,000. Agency men don't agree. One JWT man points out, "These people are fooling themselves. *SpectaColor* is a gold mine for them. If they sat down and figured out the return they'd

eventually get on their investment, they'd leap into it. Instead, they sit back. The minute they put out a dime, they want the dime back. No advertiser launches a new product and expects an immediate payout. Any publisher who rejects *SpectaColor*, which is absolutely magnificent in its reproduction, is a fool."

Regarding time lag, insiders point out it need not represent a problem. Says a Kimberly-Clark product man, "Papers are always planning special features eight to ten weeks in advance. Things like the opening of the baseball season where they run the home team's picture in color, or spring

### Newspaper ROP color premium

Per cent 4-color premium above black & white cost

Metro Markets	1,000 lines	Full page
Top 100	62%	29%
Second 100	68%	33%
Third 100	71%	35%
All 300	65%	31%

Source: Bureau of Advertising, A.N.P.A. Top 100 metro markets: All newspapers offering ROP color and reaching at least 5% of households in each metro market. Second 100 and third 100 markets: All newspapers offering ROP color and reaching at least 10% of households in each metro market. Metro markets as defined by SM Survey of Buying Power; ranking by number of households.

fashions or gardens, or seasonal things for Christmas or Easter. That's when we could schedule *SpectaColor*. The Booth chain has done this by coordinating eight of its papers. So has the *Detroit Free Press*."

He adds: "If *SpectaColor* was available in every single newspaper in major markets with fractional units, there wouldn't be enough facilities to handle the orders."

One paper that has actively tested advertising of preprints is the *Des Moines Tribune*. A Northern Paper Towel test in *Hi Fi* brought in a top of the mind awareness rating 83% above awareness prior to the preprint.

Sara Lee Frozen Cake ran a *SpectaColor* ad that increased top of the mind awareness by 44%.

The Bureau of Advertising, in conjunction with the Newspaper Preprint Corporation, a non-profit group that facilitates advertisers interested in buying preprints, related scores of case

Continued on page 59

**McGraw-Hill  
is about to  
shake up the  
manufacturing  
media world**

# **We're about to**

- **blast out a single communications avenue to the manufacturing functions**
- **uncover opportunities for savings in your space investment**
- **clear away the marketing smoke screen that hides your real prospects**
- **knock the bias out of media presentations**

**with a unique new media service called...**



# FORCE 5 offers you 26 possible media combinations to reach manufacturing's most vital buying functions.

The five publications comprising FORCE 5 cover the vital functions of the manufacturing process—production, design, plant operations/engineering, purchasing. And that important marketing function—distribution.

Depending upon your marketing needs, you can buy all five. Or four. Or three. Or two. In any combination. There are 26 different possibilities. Or you can buy them individually.

Consider the reach FORCE 5 delivers.



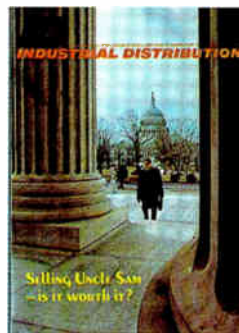
**AMERICAN MACHINIST**  
a bi-weekly covering the manufacturing functions in metalworking, reaches over 66,000 corporate executives, line operating managers and production engineers.



**PURCHASING WEEK**, with a circulation of over 68,000 is the news weekly serving purchasing men in manufacturing.



**MODERN MANUFACTURING** published monthly, reaches 95,000 operation/engineering people concerned with operating and maintaining manufacturing plants.



**INDUSTRIAL DISTRIBUTION** each month shows 26,000 managers and salesmen of industrial supply houses how to operate more efficiently and profitably.



**PRODUCT ENGINEERING** reaches 106,000 design engineers in 29,000 units on an every-other week frequency.



## FORCE 5

McGraw-Hill's Manufacturing Publications  
330 West 42nd Street, New York, N.Y. 10036



**FORCE 5**

# A market oriented, multi-media concept that brings the systems approach to industrial advertising.

## **One Source**

You now have a new and more productive avenue of communications to the manufacturing market—originating from a single source.

McGraw-Hill has teamed five established publications—and a wide range of marketing services—into a new media concept called Force 5. The package includes: AMERICAN MACHINIST, MODERN MANUFACTURING, PRODUCT ENGINEERING, PURCHASING WEEK and INDUSTRIAL DISTRIBUTION covering the functions of production, plant operations/engineering, product design, purchasing and distribution.

But Force 5 is more than a package of magazines. It is a systematic approach to obtaining highest possible efficiency in industrial communications. For example, it's an opportunity for . . .

## **Savings**

Force 5 stretches your advertising dollar by offering progressive discounts based on your total expenditure in one or any combination of Force 5 magazines. Discounts ranging up to 22% allow you to broaden your advertising coverage to include more buying influences while you

reduce your cost per thousand. And in addition to better coverage at lower cost, Force 5 also helps you determine *who* should be reached.

## **Marketing Assistance**

Defining your markets, identifying your *real* prospects and appraising their relative importance is another service of Force 5. A service that contributes to more efficient use of your advertising dollars. This is done by computer analysis and is just one of many, coordinated services, that include: market definition, product research, advertising studies, coverage and duplication data, direct mail, merchandising aids, and results measurement.

## **Efficiency**

Once your prospects are determined, Force 5 maximizes your advertising reach by assuring the lowest rate of duplicated circulation.

## **Objectivity**

One salesman will represent all Force 5 publications in each area. His marketing objectivity will help in building a balanced and complete communications program. Expect to see him soon.



histories from national and local advertisers. Among them: Y&R bought a SpectaColor in 55 newspapers for Chrysler and Plymouth on Announcement Day—the unveiling of the fall car models. Each car had its own full page in each of the papers. In a sense, they “locked up” each paper. Result: 58% unaided recall.

Carson Pierrie Scott, Chicago department store, ran a Hi Fi ad on Election Day, on the back of a pre-print depicting candidates running for office. By 4:30 of the afternoon of the same day, the store was getting mail order calls from readers.

As Julian Sloan of the Four A's puts it, “Everyone knows there is nothing like SpectaColor.”

#### Miscellaneous

Several new color devices have turned up in recent years, most with minor acceptance by newspapers. One is Ad-Inserts, a process in which a coupon can be tipped in and positioned on a high-speed newspaper run. As a promotional device, it's an eye-catcher. Readers can pull the full-color coupon right off the paper, eliminating the need for scissors. So far, most publishers resist it, feeling the cost of the unit (\$25,000) is exorbitant.

Several large department stores have dipped into Deep Tone colored newsprint. Detroit's Hudson's, Hecht's in Washington, D. C., La Salle's, Toledo, Stix Baer & Fuller, St. Louis are among those to have used it. It employs color copy blocks on different-colored stock. Reportedly, few national advertisers are looking into it.

Another relatively new device in newspapers, that can be used in either black and white or color, is flexform. It runs 65% of the page cost—no matter what size the ad. It's color. However, the flexform ad is the only one to appear on the page, and it can run in any shape, any size, in the middle of the page, off to the side, up and down. The ad is completely flexible; it usually runs in color. It was developed by the Peoria *Journal* in 1968, and is now accepted by 150 papers.

Dramatic changes in color techniques and color growth are not as apparent in consumer publications as they are in newspapers. For some time, color reproduction has been excellent in consumer books, though advertisers complain that regional editions fall down on the job.

Groups such as the MPA, the Four A's and the Graphic Arts Technical Foundation continually update the guidelines on color separation and printing processes. They seek greater simplification and standardization of color.

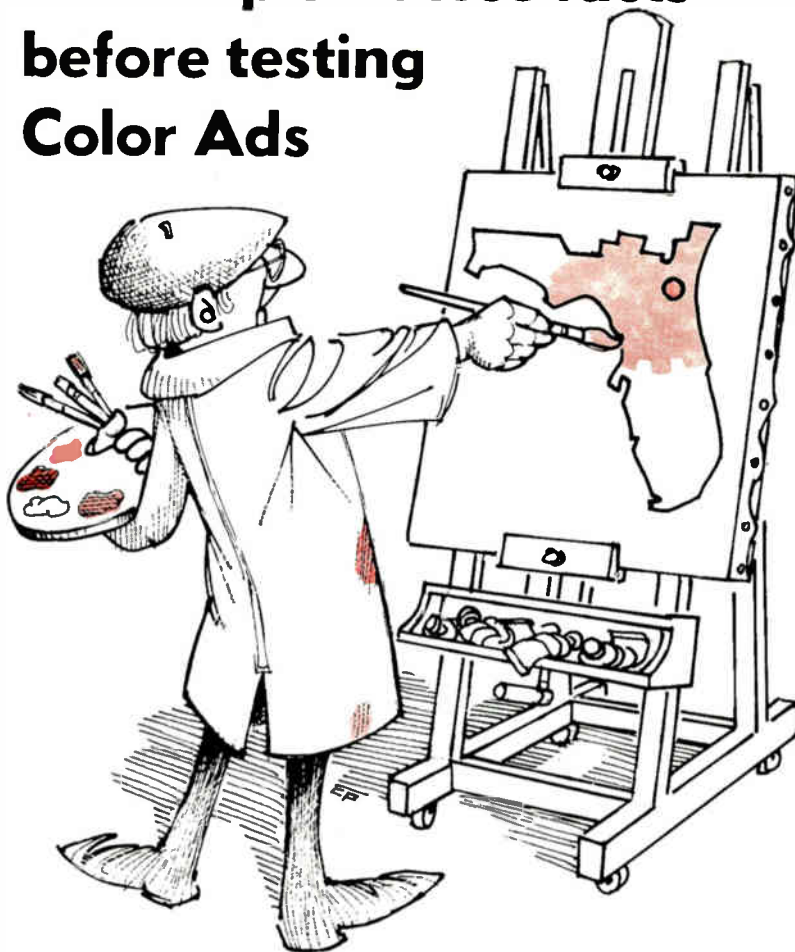
Last year, the top 93 consumer magazines realized an increase of 4.3% over 1968 in four-color page units. Of 34,997.8 page units (includes spreads and multi-page ads), 42% were in four-color. Two-color page

units accounted for 3.6% of the total ad pages in the 93 magazines, a decline of 6%. Overall, color pages in magazines last year totaled 42,216.28, or 50.7% of total magazine ad pages. Black and white pages, with 49.3% of total pages, declined by one percent.

In 1966, black and white ads accounted for 54% of all magazine pages, so it is apparent that color is still on the upswing, gradual though it may be.

Industry sources state that one im-

## Brush up on these facts before testing Color Ads



**You need more than just any test market when testing color ads. You need Jacksonville, the color full test market! The Times-Union was ranked seventh in the nation last year by Media Records in amount of ROP color. You don't run that much color without becoming experts at it. And we're testing experts, too. Ask about our split runs, research, copy testing and merchandising. Check with your CWO & O Man on Jacksonville, first metro market in the Southeast in retail sales per household\* . . . ahead of Miami, Atlanta and Nashville.**

\*SRDS 2/70

**The Florida Times-Union**  
EVERY MORNING

**Jacksonville Journal**  
AFTERNOONS & SUNDAY

**ONE RIVERSIDE AVE., JACKSONVILLE, FLA. 32201**

## Newspapers offering color in 1970

		Circulation (in millions)	% of U.S. Circulation
1-color ROP*	1,463	55.6	90%
2-color ROP*	1,171	51.0	82%
4-color ROP	1,043	48.8	79%
HiFi	1,550	58.3	94%
Specta Color	432	30.4	49%
All U.S. Dailies	1,758	62.0	100%

Source: Bureau of Advertising, A.N.P.A.  
\*Plus black.

portant reason for the slow climb of color in consumer books is the high cost. For some books, the cost is comparable to one minute of network television.

PIB cost analysis indicates that in the past ten years, cost per page per thousand increases have not been out of line. Its study of 50 magazines with the largest ad revenues indicates that in 1960 the leading 50 (combined circulation 113 million) charged an average cpm per page of \$3.89 for black and white, and \$5.41 for four-color.

Last year, the leading 50 (combined circulation 159 million) ran at \$4.24 cpm per page in black and white; \$5.89 in four-color. The black and white increase is a mere 35 cents; four-color is up only 48 cents.

How effective is magazine color? Starch ran an average score test for an automobile company not long ago. Starch found that four-color outpulled black and white by 50%.

Another trend, this one noted by LNA, is the increased use of four-color instead of two-color by advertisers. In 1966, 8% of all magazine pages were in two-color. Last year, the two-color total was under 6%.

Comments Tony Cappiello, executive vp, Ries Capiello Colwell, "Four-color is taking over.

"One reason for the rapid swing to four-color is that many advertisers have abandoned long-time production methods and adopted more economical offset techniques. Offset makes it possible to produce four-color ads in quantity for one-third the cost of letterpress."

Color costs come highest in the general magazines, where circulations are highest. *Life's* one-time, four-color page rate is \$64,200 with a rate base

of 8.5 million; black and white page is \$42,500. *Reader's Digest* one-time four-color page rate is now \$58,000 with a base of 17 million; black and white is \$48,475. *Look's* one-time, four-color page is \$55,500 on a base of 7.8 million; black and white is \$37,000. But the cost is more a function of circulation than color.

Biggest dollar cost outside of generals is *McCall's* in the women's field. It gets \$45,900 for a four-color, one-time page on a base of 8.5 million: black and white page at \$34,870. However, *McCall's* recently announced a planned cutback in circulation and in rates.

The newest color process of note in consumer publications is Xography, developed in 1964 by Eastman Kodak and Cowles Communications. The three-dimensional, panoramic pictures stand out, and are featured on each issue of *Venture*. Thus far, xographs have generated little advertiser support.

Seagram's Benchmark whiskey used Xograph inserts in a big Christmas push last year. The over-run pieces were used as mailers to dealers. Warwick & Legler, the agency, indicates favor with dealer and consumer response, but won't commit itself on continued use of Xography.

One problem agency people point to is that xographs are expensive: they cost even more than SpetaColor preprints.

Further, agency creatives find it difficult to deal with flat art that appears three-dimensional. Fidelity of color, they say, may be poor. Further, the "gimmick" behind xography might get in the way of the message the ad is trying to convey.

The future of color in magazines? As long as there are magazines, there will always be color.

The most significant thing to happen to color in business magazines is the move from letterpress to offset, a trend that's been speeded up in the past three years. In those three years, the percentage of business publications accepting four-color offset has jumped from 41% to 85%.

Reasons behind the swing to offset mainly boil down to money. Offset reproduction techniques have vastly improved. Cost of a one-page, four color letterpress ad averages \$3,000; the same ad in offset is just under \$1,000.

Other advantages to offset are that it saves time. Letterpress plates require ten days, while offset separations can be done in three days. Shipping and storing represents another offset plus. An offset color page weighs in at two ounces; letterpress plates go up to 20 pounds. Offset can go air mail; letterpress plates go by air freight.

There was a time, not so long ago, when trade press advertisers preferred to furnish inserts, rather than trust run-of-publication color. Many felt trade magazines did not have quality reproduction facilities, and in many instances the feeling was valid. Others based their insertion usage on what one agency man calls, "a confused cost idea."

Meldrum & Fewsmith, Inc., Cleveland, made a study of inserts vs. four-color run of publication ads and came up with this conclusion: "The advertiser can get more advertising exposure on a run-of-publication basis, rather than by furnished inserts. The cost of a 26-time run-of-publication ad is half that of a 13-time furnished insert."

Al Ries, president Ries Cappiello Colwell, turned his agency into a 100% four-color shop a couple of years back. His move stems from a study of comparison reports on four-color vs. black and white advertising in the business press. He found that the four color ad pulled about twice as many readers.

"Four-color has more impact and more efficiency than black and white or two color in terms of readers attracted per dollar spent," Reis says. "Color is superior. Color is real. Black and white is an abstraction of reality."

Among the business publishers to go offset are all McGraw-Hill publications, each of which now accepts run-of-publication four color ads. Litton Publications also is offset as are most of the Cahners books.

In the five-year period extending from 1964 to 1968, three and four-color advertising pages rose from 7,192 to 13,839 in 30 McGraw-Hill publications. "A large share of the gain," according to its Laboratory of Advertising Research, "is represented by the growth of offset run-of-publication printing."

A later study compared readership of four color ads to black and white ads. "Both the 'seen' and 'read' reader feedback scores of one and two-page advertisements average higher for four-color has than for black and white ones. The gain ranges from 21% to 38%."

The future looks colorful indeed in business publications.

Color tv, as visualized by David Sarnoff of NBC, finally gained FCC approval in late 1953. Regularly scheduled colorcasts were on the network by 1957. CBS followed suit in 1962 and ABC joined in as late as 1965.

In 1967 Norman Hecht, then with Gardner media research and now with ARB, reported that 14% of U.S. television households were color-equipped. The color tv set owners' profile showed them to be above average wage-earners. Only 45 of the top 50 markets were equipped to transmit color. Following up on his report, Hecht predicted that by 1970, one-third of all television homes would be color-equipped. Color growth has exceeded the estimate.

In February, A. C. Neilsen estimated 39% of U. S. tv households as color-equipped.

Some 23 million households now own color tv sets, an increase of three million since June of last year. Less than 2% of the nation's stations are not equipped to transmit color.

According to Gallup & Robinson and Schwerin studies, viewers with color sets prefer color 90% over black and white commercials. Studies indicate that black and white commercials are an annoyance, an intrusion in their color program. (Despite the research, there still exist those who feel a black and white commercial, dropped into a color tv program, is dramatically effective in terms of impact.)

Some advertisers are hesitant to go into color tv commercials because of massive production costs. A thirty-second, filmed commercial, shot in one day, can run anywhere from \$5,000

to \$7,500 per day. Not so long ago, some stations, notably the Meredith-owned WHEN-TV, Syracuse, set off on a course of charging premiums for transmitting color. Hooted down by the agencies, the movement failed to really get off the ground.

A relatively new arrival on the color commercial scene is videotape. At the moment, roughly 30% of tv color commercials are videotaped. An advertiser can get the same commercial, quoted above, on videotape for between \$4,000 and \$6,000, according to the Videotape Association.

Jefferson Productions, a North Carolina videotape production company affiliated with Jefferson Standard Broadcasting Company (WBT, WBTV, WWBT), recently came out with a dramatic announcement. It established a "flat daily rate of \$2,950 in producing color commercials for complete facilities and crew." For the first time this allows an advertiser to reasonably predict what his completed commercial will cost.

The fee includes three color cameras, studio or remote, staff director, lighting director, technical staff, editing, production, props,—the works.

Bert Saperstein, executive production vp, says Jefferson can charge one-third less than competitive operations anywhere in the country because "we're paying North Carolina prices, not New York prices." His company won a Clio last year for its taped commercial for Cannon towels.

Among the large users of videotape commercials are Sears, K-Mart, Woolworth and other retailing chains who are eager to get into markets in which they have stores.

One hang-up in transmittal of filmed color commercials is the lack of coordination among stations in the use of the right broadcast equipment. Another is viewer difficulty in adjusting his color set for good color during a viewing period.

The problem is being attacked through a joint venture of the three major networks, the Four A's, Eastman Kodak, Young & Rubicam and Deluxe Laboratories.

Each is aware of the key problem. If a color program comes through in perfect register and is interrupted by a commercial depicting blue grass and green lakes, the viewer is going to spend the commercial moment fiddling with his set trying to re-adjust the color.

At a recent meeting of the Society of Motion Picture and Television Engineers, in Chicago, representatives of each company in the project spoke.

Another who spoke was Gail Smith, general director, advertising and marketing, General Motors. He did not mince any words. He told the group that advertisers are wasting their money if spot color quality doesn't measure up to a color program's quality.

"Let's face this problem squarely," he told the assembly. "Any advertiser cannot and will not spend money on tv commercials unless they deliver proper returns. If poor color, color inconsistencies, or color incompatibilities between film and the television system cause any audience distortion which limits the commercial's effectiveness, the corrective action had better be taken at once by all concerned."

A Y&R vp, Carl Sturges, mentioned to the group that several agencies have installed preview screening facilities that will help eliminate color discrepancies. He intimated that the time of the agency producer who makes color quality decisions by screening work prints on the wall of his office has come to an end.

Finally, there's James F. Butterfield in Sherman Oaks, Calif., who is head of an outfit called Color-Tel. It gives black and white set viewers the illusion that they are watching color tv.

Butterfield contends he has a winner on his hands. Through optics and engineering, he's come up with a device to simulate "color" tv commercials. If the flicker that is part of his system isn't too disconcerting, may be he has.

A disk device fits on the lens of a black and white tv camera. Spinning, it somehow translates colors into the scene through rapid sequences of light and dark signals. Signals, transmitted, produce an image that creates synthetic, or subjective, color in the viewer's mind. The disk, called a Color Translator, runs about \$1200.

Overall, looking at media, color is the thing.

But the battle in each medium continues to improve the fidelity of color reproduction, to cut color costs. The greater effectiveness of color compared to black and white has been established in advertising. Now interest is centered on quality/cost ratios. ■



**IS BUFFALO T.V.  
GOBBLING UP  
TOO MUCH OF  
YOUR BUDGET?**

Check SRDS. You'll find that prime time spots in Buffalo are more costly than similar spots in cities like Cincinnati and Atlanta that have even larger ADIs.

This is understandable, because Buffalo stations deliver a large Canadian audience. And **not** as a bonus.

Go Courier-Express in Buffalo. Saturation market coverage within hours. Verified demographics. Quality programming. Cumes that will boggle you.

For fast, fast, fast budget relief, put your money on us.

**THE BUFFALO  
Courier-EXPRESS**  
MORNING AND SUNDAY

Represented nationally by  
Cresmer, Woodward, O'Mara & Ormsbee

# As I See it

## NEWSPAPERS



*Daniel Borg is vp, media director at Ketchum, Macleod & Grove, New York.*

At the risk of being "cute" let's take a position with regard to our newspaper insertions.

Unlike any other vehicle which generally caters to a particular group demographically or by an enthusiasm (whether it be fashion, cooking, travel, or the pursuit of pleasure), newspapers are extremely mass in appeal. Even radio stations with their personalized formats cater to the needs and interests of the individual audiences they have carefully carved out and isolated.

Because newspapers provide broad coverage and charge a hefty sum for the audience they generate, there could be quite a disadvantage in terms of efficiency if certain readers are more desirable than others (e.g. businessmen in contrast to total circulation). Therefore in order to maximize exposure to a target audience, wouldn't it be to the advantage of the advertiser to position his ad as strategically as possible in the paper? Of course it would, and while we are all aware of this, the lack of cooperation

which exists between newspaper, advertiser and agency with respect to ad positioning is appalling.

The need for position has brought about a transition in newspaper make-up and format. At one time it was entirely logical for a reader to traffic through a newspaper pausing at pages and articles of interest. But newspapers have sectionalized themselves, tending to adopt a "magazine" format in presentation. Articles grew into pages, and pages into sections.

Many newspapers now have the opportunity to aggressively sell by section. They can provide the advertiser not only with a particular audience interested in the subject but with a suitable advertising and editorial environment as well.

This new situation is certainly welcome and to be expected. Advertisers should realign some of their thinking with regard to ad positioning. However, more often than not newspapers will ignore a position request that reads "far forward right hand page," or "main news section," if it doesn't carry a premium with it. I don't mean to suggest that they all don't care, it's just that it's physically impossible to honor the requests that are made when there is not enough space within a section to accommodate it. This problem is compounded very often by advertisers who perhaps foolishly don't care where their ads appear, and by the agency which puts a standard position request on a contract.

To be sure, some people will read every section in the newspaper. But just as surely, some people will frequent only a particular section.

Why not generate the advantage of additional readership when it is possible? Why gamble with a main news section position request when the chances are that the ad will appear anywhere from the most desirable position to the obituary page?

I feel it is about time that advertisers gave a bit more thought to where they wanted their newspaper ads placed and considered the various editorial environments which a single newspaper has to offer.

I would also like to state, loud and clear, that it is about time for the newspapers to pay more attention to position requests. ■



# Why does The Bee keep Sacramento perking?



## Because The Bee carries 88% of Sacramento's coffee and tea linage.

There are good reasons why coffee advertisers put so much linage in The Bee:

- Sacramento is one of the nation's top coffee markets.
- Sixty-six percent of the households in Metro Sacramento are heavy coffee users.
- And The Bee reaches 62% of those heavy coffee drinkers.

And coffee is just one part of the \$315 million Metro Sacramento food market covered by The Bee.

So to perk up your sales in Sacramento, better buy The Bee.

Data Sources: Media Records 1969  
The Sacramento Bee Market Measure 1970

In Sacramento, The Bee does it  
McClatchy Newspapers  
Cresmer, Woodward, O'Mara & Ormsbee, Inc., National Representatives



If you  
want to  
talk  
to travelers,



talk to  
**WESTWAYS**

"72% of Westways' readers took at least one trip of four days or more during the past 12 months," says May 1, 1970 Haug & Associates study. And we have more circulation at a lower cost per thousand in the affluent five key counties of Southern California than Time, Newsweek or Sunset. Want more facts? Contact Art Ninness, Advertising Director, Westways, Box 2890, Los Angeles, California 90054. Or in New York talk to Shawn Miller at 989-6780.



## CONSUMER MAGAZINES



David J. Arnold is associate media director in charge of administration and development, Leo Burnett & Co., Chicago.

*David J. Arnold*

Like virtually all other media, consumer magazines have had to raise their advertising rates year after year to the point where, long ago, advertisers and agencies grew accustomed to rate increases and automatically began making allowances for them in their budgeting.

The cost of advertising of every kind continues to climb, and must always be taken into account for short-term campaigns as well as for long-range media planning.

But unlike broadcast media, magazines have another source of income besides advertising. While about two-thirds of magazine revenue is from this source, the remaining third is derived from newsstand and subscription sales, mostly the latter.

Has the reader been paying his fair share of increasing production and distribution costs, the main causes of increased magazine advertising rates? Not very likely.

Magazines as a whole have been hitting advertisers harder than readers with cost increases. Many magazines have hiked their cover prices substantially over the years, but not their subscription costs to nearly the same degree. And, of course, a great many subscriptions continue to be sold at reduced, or cut-rate, prices.

Even today, when the big circulation wars between magazines like *Life* vs. *Look* and the *Ladies' Home Journal* vs. *McCall's* are largely over, too many subscriptions are still being sold at rates that bring in a per copy price less than the cost of production.

Allan Jaklich of the *Chicago Tribune* recently quoted Harry C. Thompson, publisher of *Newsweek*, as saying: "We are all consumers. We are all going to pay . . . we've got to get the monkey (i.e., the burden of increased costs) off the advertiser's back." Mr. Thompson predicted that readers will be paying more for magazines from now on, both for subscription and newsstand copies. I hope he's right if it really means that advertisers will be paying relatively less for magazine space and readers relatively more for the copies they buy.

Right now, things look pretty good, at least on the surface. I recently made some comparisons between 1960-1970 increases in magazine page, 4-color costs and growths in circulation, cover and subscription prices over the same ten-year period. I pulled these data for 14 major magazines with a combined 1970 circulation of almost 76 million: *Life*, *Look*, *Reader's Digest*, *American Home*, *Better Homes & Gardens*, *Family Circle*, *Woman's Day*, *Good Housekeeping*, *Ladies' Home Journal*, *McCall's*, *Redbook*, *TV Guide*, *Time* and *Newsweek*.

While the results varied widely from magazine to magazine in a number of instances, the 14-book averages were these in 1970 compared to 1960:

A 45% increase in the cost of a four-color page.

A 41% increase in total circulation.

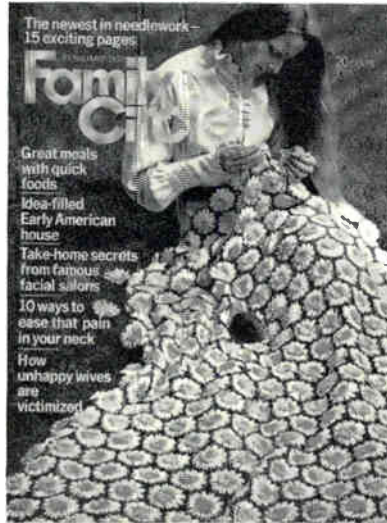
A 62% increase in cover price.

A 47% increase in the cost of a one-year, undiscounted subscription.

You certainly can't complain about these figures. The readers seem to have been more than pulling their weight in helping pay the magazines' increased costs over the past decade.

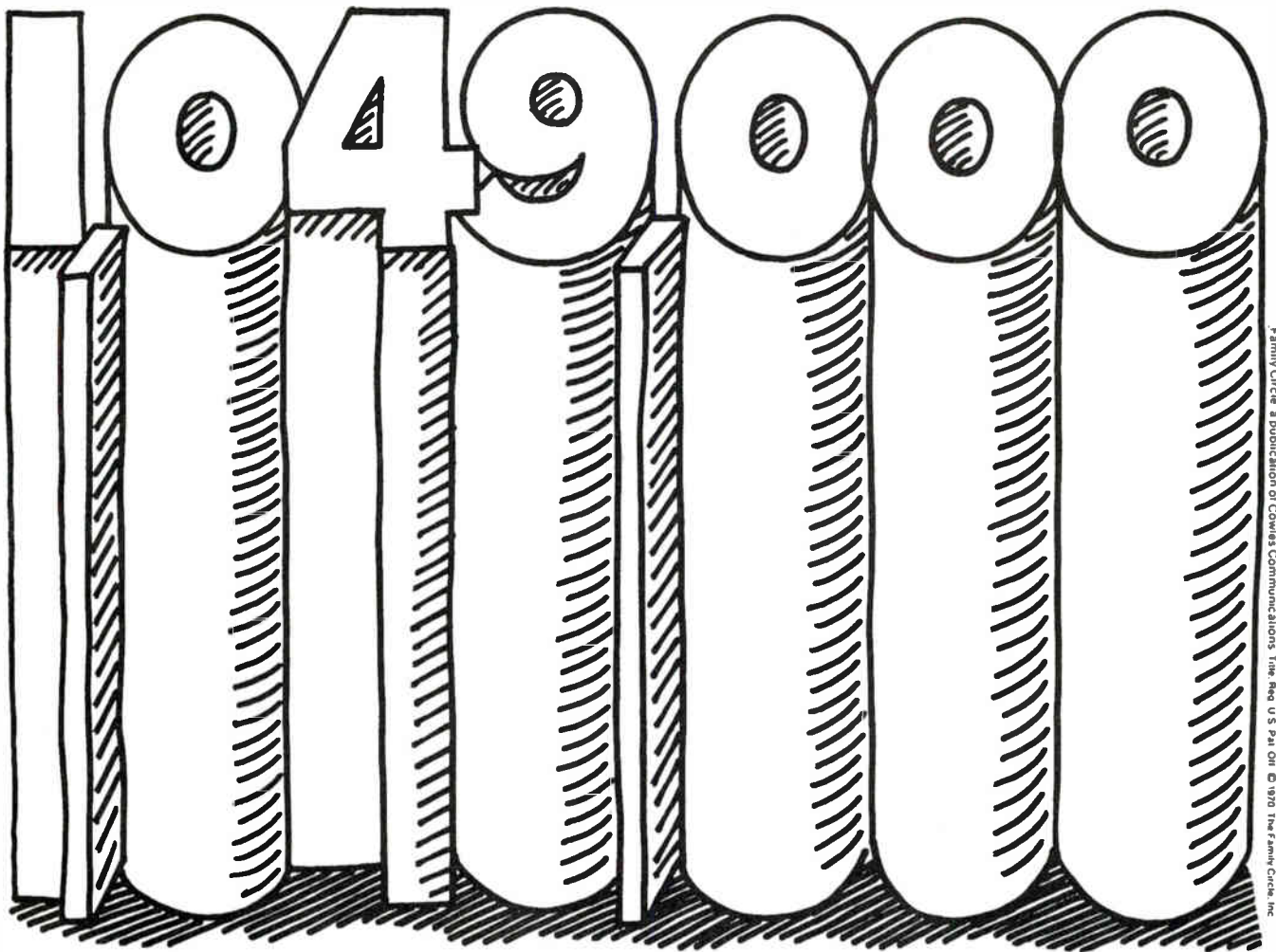
What the statistics don't show, however, is the fact that, as of the end of last year, over 62% of the subscriptions to the average magazine on the above list were sold at cut-rate prices (excluding *Family Circle* and *Women's Day*, of course, which confine themselves to single-copy sales).

# 1,049,000\* IN FIRST QUARTER OF '70.



Something's up at Family Circle. Look at our circulation and you know it. Up 1,049,000\* in the first quarter of 1970. Something's up at Family Circle because women need Family Circle. Our magazine helps the housewife get the most out of today's shrinking dollar. Family Circle helps her save money in sewing, cooking, shopping, decorating, entertaining. Family Circle helps women. And that's why more and more women are buying Family Circle.

\*Publisher's estimate.



Family Circle a publication of Cowles Communications, Inc. Reg. U.S. Pat. Off. © 1970 The Family Circle, Inc.

## SOMETHING'S UP AT FAMILY CIRCLE

# avis, agnew, & WWTC.

## We're all number 2.

In the Twin Cities we're number two in reaching the 25 to 49 age range. That's quite a range, the people with the money, the elite group that is so much a part of Minneapolis and St. Paul.

And we're going for greater strength in the 25 to 34 range. We've brightened our sound a bit. To our Sinatra we've added The Fifth Dimension. To our Mancini we've added Peter, Paul and Mary.

Let your RKO Radio Rep tell you our number two story.

**WWTC RADIO**  
The New Season of Sound.  
MINNEAPOLIS/ST. PAUL

Source: OJN '69 Metro Area ARB,  
total week, cume adults 25-49.

The Buckley Broadcasting Corporation:  
KGIL San Fernando Valley-Los Angeles  
KKHI San Francisco / KOL Seattle  
WWTC Minneapolis-St. Paul  
WIBG Philadelphia / WDRC Hartford

I agree with *Newsweek's* Harry Thompson that we are *all* going to have to pay for higher magazine costs, advertisers and readers alike, but more equitably than in the past. I hope.

At the same time, I recognize the fact that most magazines today are trying hard to get the highest possible prices for their subscription.

For this reason, I applaud the several magazines which appear to be responding to their problems in a positive and realistic way by reducing both circulations and advertising rates.

How well their moves will benefit advertisers remains to be seen. ■

## RADIO



*George Simko is senior vp-associate media director Benton & Bowles, N.Y.C.*

There is so much happening in the radio broadcasting business that it's sometimes very difficult to keep up with it all.

However, this is a condition that's to be expected in a medium which boasts of thousands of facilities and a seemingly equal number of broadcasting formats and approaches.

The truly amazing part of radio is its ability to continue to come up with something new after all these years of innovation.

In the last several weeks two new developments among many have come to my attention which seem both right on target for the times and a step in the right future direction.

The first development is the formation of the New York Radio Broadcaster's Association. There are 21 New York radio stations which make up the NYMRBA, and their executive director is Frederick G. Neuberth. The organization has been formed to sell advertisers on the use of radio as a key medium in their advertising plans in New York. Their initial targets will be major New York advertisers not currently using radio, or not using enough of it in their view.

Now there is nothing new in the idea of broadcasters forming an association. There are many regional, statewide and intra-state associations of broadcasters. However, to my knowledge this is the first such *market-oriented* group that has been formed, and I can't recall any other similar group being as aggressive in the pursuit of a larger share of advertising expenditures. Furthermore, this type of action has the potential of producing even wider-reaching advantages for the advertising community as a whole.

It seems to me that to be truly effective long-term, this group will have to produce new research and information as part of their basic selling efforts. They should also bring to broader attention new radio techniques and act as an idea center in selling the medium's ability to solve marketing problems.

Assuming this occurs and that the group is successful, it should serve to stimulate other similar groups to operate in the same manner. I realize that this represents a long look into the crystal ball, but nonetheless the opportunity to develop new insights into radio's values and bring them to the attention of advertisers exists within the NYMRBA. Let's hope their efforts will be just a start.

The second development in radio that intrigues me comes under the heading of a new programing approach. According to reports, something called the Sad-Eyed Radio Network is being formed to air a four-hour rock music program, youth oriented, which is produced in Holland. Each station will have two minutes per hour for local sale, and the network will have four.

# *Women are smarter than men*

Some women wouldn't take their husbands weekly shopping on a bet. On these expeditions, husbands often prove to be impulsive buyers who can wreck a whole week's budget in two hours. For most women, the weekly shopping is a well-planned bargain hunt. Before anything, they read the newspapers. That's where the search for values begins. It's no mystery why newspapers have so much advertising in them. That's because smart women consider advertising is news. And so do smart advertisers. Think about it. What would you do without your newspaper?

ABITIBI PAPER COMPANY LTD.,  
TORONTO, CANADA

**ABITIBI**

*Newsprint suppliers to  
the world's pressrooms*



Whether or not this concept will take hold is difficult to predict. Many factors including its economic potential for stations will affect its ability to succeed. However, it seems to me that this could be the forerunner of a new concept in network programming—one which gives local stations quality programming that they could not produce themselves with the 'benefits of revenue from both a share of network sales and their own local time sales. Assuming that the programming is unique and that it will fill an audience need, there should be enough outlets available among radio stations to provide it with every chance of success. Perhaps there will be more network radio than just news! ■

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## BUSINESS MAGAZINES



*Fred Wittner is chairman of the Fred Wittner Co., Inc. in New York City.*

*Fred Wittner*

When I began thinking about a series of columns on business publication promotion, I asked Grover Logan for his thoughts on the subject. Grover studied architecture at the University of Michigan and then became an account executive in industrial advertising. Subsequently, his interests led him to media analysis, and he is held in high respect both inside and outside of Fred Wittner Company for the fair and objective manner with which he approaches his work.

Grover told me that he would gather together in one place the in-

coming promotion over a period of two or three months, and then he would suggest we meet to look it over. We did meet. After a couple of conversations about the stacks which filled the conference room table, I fell back on executive privilege and said: "Grover, write me a memo summing up the thoughts we have exchanged and your conclusions."

Grover has given me a memo. I'm going to pass it along to you exactly as he wrote it—only in two parts. What he has said would far exceed the space allocation for "Business Publications," and I want you to hear it straight from a very able media analyst. The next voice you hear will be that of Grover Logan:

"I don't suppose you've ever accumulated 25 pounds of promotional literature received over a period of two months and then sat down and tried to categorize it, analyze it or evaluate it. I have, and it's a rather appalling experience. (Repeat *appalling*, not *appealing*.)

"It occurred to me while going through this mass of material that publications could very well apply the principle of value analysis as it is practiced in the industrial purchasing function.

"The premise on which value analysis is based is that a saving of ten cents effected through improved production methods or purchasing procedures is the equivalent of an additional dollar in sales. Perhaps the effects of inflation have changed the ratio, but the basic principle remains the same.

"It seems to me that in these days of increasing costs for paper, printing and postage, business publications would be well advised to adapt the value analysis idea to their own use.

"One of the most obvious ways of saving sales promotion dollars is for a publication to keep its mailing lists clean. We are receiving promotional material addressed to people who have not been associated with Fred Wittner Company for the past seven years or more, and past efforts to stem the tide have been ineffective. New names seem to be added, but old names are rarely removed, and as a result, we receive multiple copies of many direct mail pieces. The duplicate copies are completely useless and, when multiplied many times over due to similar situations in other agencies, they represent a substantial investment in paper, printing and postage, as well as in the

mechanical charges involved in the mailing operation.

"Efforts to purge a mailing list of ineffective names must originate with the mailer, and the Post Office Department can provide a number of ways in which it can be done. Even a guarantee of return postage of these pieces can be a good long-term investment.

"In the beginning, the returned mail may take on astonishing proportions but, if continued, the returns should eventually taper off to a minimal return from each mailing, reflecting normal changes in recipients' positions and responsibilities. To lift a quote from a brochure by Direct Mail Printing Company, "It is better to send a poor presentation to a good list than a good presentation to a poor list." ■

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## OUTDOOR



*Edward R. Gillin is the outdoor media manager of McCann-Erickson, N.Y.C.*

*Edward R. Gillin*

When outdoor advertising is a part of the media mix, it should have the benefit of careful consideration as to its art and copy requirements. Outdoor offers an excellent opportunity to reach a large percentage of the market with a high frequency. This advantage is dispelled if the design material is not quick to communicate and easily understood.

Too often this is not the case, and it appears to me that it is up to the outdoor media planner—because he is often the only person in the agency

# Now, Kansas carved to order.

Now, you can cut up Kansas—to match your sales, your distribution, or your top market potential. And whatever your target area, we can just about cover it for you. Efficiently.

Now, The Kansas Farmer-Stockman offers you five new Zip Packages. Buyer's choice. Take one. Take all. Just pick and choose any of the five Zip-Paks—to make your advertising dollar work harder right where it counts the most for you.

Your advertising sales representative of The Kansas Farmer-Stockman has charts which show market percentages, Zip-Pak by Zip-Pak, for major farm

production. You simply add on market penetration until you reach your optimum buy.

Take advantage of this new Zip-Pak efficiency in building sales in the fertile Kansas farm market. Or, if you want the whole state. The Kansas Farmer-Stockman gives you 98.1% coverage of Kansas' 86,000 farms.

You can also buy Zip Packages in The Texas Farmer-Stockman, and The Oklahoma Farmer-Stockman. See your rep and see how much you can save—or how much more frequency you can add—with market-matched Zip-Paks in The Farmer-Stockman Magazines.



Carve yourself a chunk of Kansas

Send info on new Zip-Paks zippety-split!

Kansas  Oklahoma  Texas  All 3

Name \_\_\_\_\_ Company \_\_\_\_\_

Street \_\_\_\_\_

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

## The Kansas Farmer-Stockman

Oklahoma City 73125  
Bill Pullen, Manager  
P. O. Box 25125  
500 North Broadway  
(405) 232-3311

Dallas 75231  
Alex McCommas, Adv. Mgr.  
John Sims, Dallas Mgr.  
P. O. Box 31368  
10111 N. Central Expwy.  
(214) 363-7651

Wichita 67203  
Earl Holloway, Manager  
3435 West Central Ave.  
(316) 942-1256

Chicago 60611  
Len Owen, Manager  
400 N. Michigan Ave.  
(312) 644-6145

New York 10017  
Ken Anderson, Manager  
420 Lexington Ave.  
(212) 684-1620

who really knows outdoor—to make sure it is used right.

For many years outdoor design was irrevocably tied to whatever print illustration and copy was available. The formula called for a simple redistribution of the design and copy elements into the shape of an outdoor poster or bulletin.

A happy accident would sometimes occur, and the illustration would be suitable, the copy not too ponderous. A fair poster would ensue.

More often the outdoor effort was diluted by the inadequacy of the poster, and the medium was condemned because it did not work. Actually, with improperly adapted art, it didn't stand a chance.

The more recent technique of employing television "out-takes" in an outdoor design is equally unsatisfactory. The illustration that may work well at an 8 or 10 foot distance with 100% of the viewer's attention, is usually inadequate in outdoor.

Outdoor advertising must first attract its audience at a distance, and therefore the use of bold colors and exciting visuals are often essential. Illustrations must have a readily identifiable silhouette, simple backgrounds, exaggerated contrast, and should replace some of the message. Such things as action, pleasure, speed or luxury can be more effectively implanted with a good illustration in outdoor. Other illustration disciplines should be considered: elimination of extraneous objects; close cropping; special production techniques such as the Van Swearingen process (which uses reflective paints to give an illustration bolder highlights and great dimension).

Brevity is the paramount consideration. As much of the communicating as possible should be done with illustration. The copy to be used should then be stripped of all elaborative language. Think of the poster as an expensive telegram in which each successive word takes its toll on awareness.

Letter styles and type face most suitable for outdoor are well known to all art directors, but outdoor letter, word and line spacing should be set up in such a manner as to assure adequate readability. The outdoor media director is constantly in quest of long, unobstructive approaches on the locations which comprise his outdoor showing. The art director can take ad-

vantage of this by devising outdoor designs which communicate effectively from a distance of at least 500 feet down the road.

Scheduling should permit sufficient time for production excellence. The ideal arrangement is one in which the completed poster is viewed before shipment so that any failure on the part of the production source can be corrected before the advertising material is distributed. A badly done poster is literally the BIGGEST mistake an adman can make. And it stands as a screaming testimony to someone's bad judgement for at least 30 days.

Where sufficient time is available, pretesting of outdoor designs is also possible.

The most common form for pretesting a design is the hand painted poster. It is possible (at some expense of course) to have the posted design executed by hand and then posted on an outdoor location. This gives you the opportunity to view it under field conditions.

Other more sophisticated methods of testing an outdoor design are available. One under development by the Institute of Outdoor Advertising will probably prove to be the most valuable measure of effectiveness yet. I'm sure we'll all hear more about this test procedure as it develops.

The same general approach should be taken in formulating good painted bulletin designs as that which is used for adequate posters. One should not fall into the trap that because more space is available on a painted display it is possible to complicate the illustration or add additional copy to the unit.

Painted bulletin locations are prized for their long approach and high viewer potential. To over burden the design with complicated copy or illustration is to defeat the increased exposure opportunity offered by the excellence of the unit.

Whatever rules or disciplines are laid down for outdoor advertising design, the most important consideration is common sense. At a point where an illustration or copy-line becomes questionable for use in outdoor, it should probably be redone or replaced with something more suitable. If you give outdoor the benefit of originality of design and creative copy thinking the big numbers of this medium's exposure can be translated into big impact as well as reach. ■

## MARKETING



*Jack Hughes is vp and account supervisor at Kenyon & Eckhardt in New York City.*

When you segment a market to isolate a specific customer type, you don't stop after you have refined your product and your selling proposition. You analyze your media plan and media vehicles to make sure that you effectively reach a prospect efficiently and with impact. Here's an example in dog food.

The dog food business is far from bite size. It is bigger than the entire cereal business. A substantial part of the market is made up of dog biscuits which may be used as a food supplement. Milk Bone Dog Biscuit is one of these. This brand came in three sizes, and in one flavor. Our basic marketing question about Milk Bone was how biscuit could gain more frequent use as a daily supplement in the dog's diet.

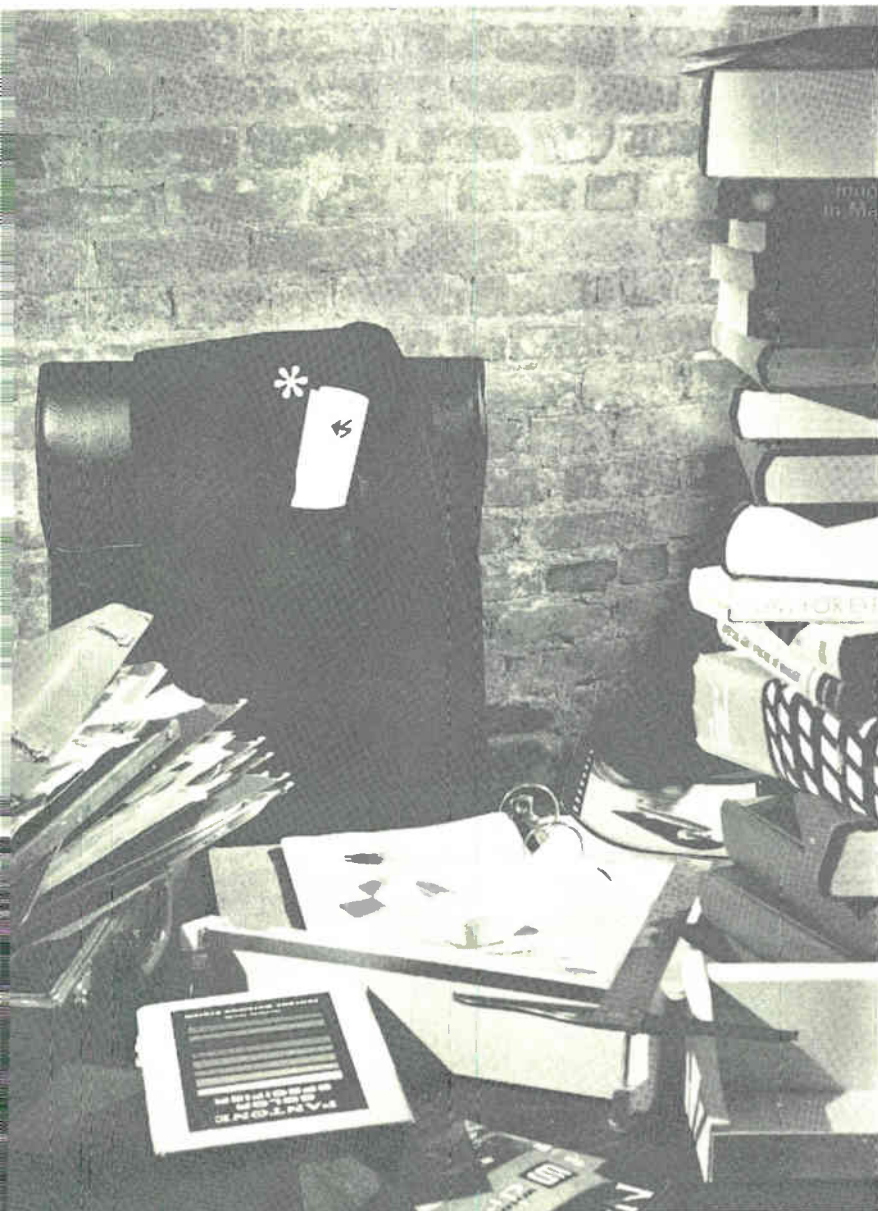
Before any advertising was developed on a new campaign to achieve this objective, we decided to step back and look at the entire dog food market, learn more about dog owners, and then go after one segment on this market.

We conducted a fairly sophisticated market research consumer attitude survey. We obtained demographics. We obtained information on the types of dogs these people owned, the types of food they served their dogs, and



# marketing/sales promotion new information resource

## \*THE SAUNDERS & DAVEY REPORT



a concise, authoritative monthly guide to the multi-billion dollar world of sales promotion... from the marketing point of view.

Including... packaging, new products, sampling, displays, premiums, incentives, test markets, international sales promotion, direct mail, market research, contests, measuring performance, legal opinion, Government regulations, financial management, graphic arts, distribution, in-store merchandising, dealer aids, sales management, key account management, territory management, sales training, conventions and exhibits, trade advertising, audio-visual developments, sales meetings, retailer advertising and promotion, discounts and allowances, PR, trade associations, employment, personnel, personal business, dollar stretcher ideas, new techniques, ... and a *knowledge register* of marketing, product, service, technical and educational information sources of every kind.

**NEWSLETTER FORMAT—THAT'S TOTALLY DIFFERENT FROM ANY NEWSLETTER YOU'VE EVER SEEN.**

Invaluable to advertiser marketing management, agencies, PR firms, media, trade associations, research firms, educators, professionals, premium suppliers, display suppliers, packaging suppliers, printers, art studios, photographers, employment agencies, distributors, retailers, ... and all other service and supply organizations. All who are concerned with *relating the complex* workings of sales promotion to the *total* marketing effort.

FIRST ISSUE OUT SEPTEMBER 1—ANNUAL SUBSCRIPTION \$39.

**DEFINITELY! SEND ME THE SAUNDERS & DAVEY REPORT**

\*SPECIAL SAVING: DEDUCT \$4.00 FROM SUBSCRIPTION PRICE WHEN YOU SEND A CHECK WITH THIS ORDER.

-----  
 Please send the Report to my home.

ADDRESS \_\_\_\_\_

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

MAIL TO: SAUNDERS & DAVEY INC.  
 235 East 51st Street  
 New York, N.Y. 10022

**BE MORE THAN A SUBSCRIBER**

Send us news, views, ideas, suggestions, questions, whatever. Keep in touch.

NAME \_\_\_\_\_  
 TITLE \_\_\_\_\_  
 COMPANY \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
 PRODUCT(S) \_\_\_\_\_  
 SERVICE(S) \_\_\_\_\_

Check if you'd like your service listed in the Report.  
 (Send details if necessary)

\_\_\_\_\_ Check enclosed

\_\_\_\_\_ Bill Company \_\_\_\_\_ 1 Yr. 12 issues \$39.00

\_\_\_\_\_ Bill Me \_\_\_\_\_ 2 Yrs. 24 issues \$64.00

their specific reasons for purchasing certain types of food.

Additionally, we obtained "psychographics": Answers to over 100 questions on the dog owners attitudes towards their dog; what they liked, disliked about their dog; why they had a dog, what did he do, etc.

We found that the dog food category was divided into three distinctive segments of dog owners: "Reluctants," "Reciprocators," and "Providers."

The "Reluctants" really did not care for the dog. He was a pest. They wanted little or nothing to do with it. They were essentially interested in dog foods that were convenient, filling, inexpensive. If a product could be manufactured which would look similar to a giant salt stick so that it could be left out in the corner of the yard for the dog to nibble on when he was hungry, they would surely purchase it. (Of course, the problem with this idea is that soon every other dog in the neighborhood would hear about it, and they would all come over to visit.)

The "Providers" attitudes went completely the other way. They visualized the dog as basically a human being. They overindulged their dog, and catered to its every whim. They were happier the more demanding the dog became. They purchased exotic foods, everything from chocolate coated biscuits to hot dog foods to which they would add their own ingredients. Preparation and price meant little.

The third group, the "Reciprocators" had a normal relationship with their dog. They tended to have bigger dogs. They were concerned with their

dog's health and appearance. Their dog had their love but their dog also had a functional value. He was a watchdog, a hunting dog, a babysitter or playmate for themselves and/or their children.

The "Reciprocators" were interested in foods with nutritional value. They were willing to engage in some preparation but not much. They wanted quality and value for their money. We knew we had a product that would satisfy the "Reciprocators'" needs. So we chose them as our marketing target and addressed our advertising and our media selection right at them.

Since the "Reciprocators" were interested in the health and appearance of their dogs, we positioned Milk Bone as a product "which guaranteed their dog cleaner, whiter teeth in just three weeks." (This fact had been substantiated by extensive clinical tests.) We knew this would be a compelling claim. For a dog to stay healthy, it needs clean teeth. Since we knew that these dog owners were feeding their dogs soft dog food, we wanted our product to be used more frequently. Therefore, we added the line in our commercial: "soft dog foods are good but may stick to teeth and cause tartar. Milk Bone is hard, will clean away tartar. Make Milk Bone an integral part of your dog's daily diet."

In media, we cancelled daytime television in favor of fringe spots around news programs. This enables us to have impact in key markets. We also knew from our "psychographic" study that our target group could be found watching "news" type shows. We also recommended outdoor books. ■

## TELEVISION



Jewels Fine is senior vp and director, marketing services Ogilvy & Mather.

*Jewels Fine*

Two recent rulings from the FCC have caused considerable turmoil and speculation with regard to the structure of television in 1972.

The first ruling restricts the action of the networks in terms of the hours they are allowed to program. It also prohibits the networks from profiting from the acquisition of ancillary program rights, primarily domestic reruns and foreign syndication.

Concurrent with this network, the FCC also reversed its stand on catv systems. According to the latest FCC plan, catv systems would be permitted to import signals from distant markets, delete the commercials in these programs and resell the air time to local advertisers in their markets. In return for this right, the catv systems would be required to pay copyright fees and contribute portions of their sales revenue to educational television, and uhf stations in the systems coverage area.

These new regulations all have a common objective: greater diversification of programming. The FCC believes that by opening up the marketplace to a greater number of suppliers, and providing a time for the placement of these programs, greater program variety will result.

At the same time, catv facilities can expand their profit base through advertising revenue and open up as many as 40 additional channels as outlets for the greater breadth of programming.

Will the prime time ruling go through?

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I think it hardly likely. Very few independent production companies favor the cutback in network service. The pay out for producing programs of network quality for syndication are difficult to substantiate. The majority of stations groups are not totally enthusiastic about supporting the cost of additional programing. Even the Commissioner of the FCC believes the new rulings unrealistic.

With the change in the makeup of the Commission it is likely that the current regulation as it now stands will be severely modified.

The importation of signals will be a boon for the ctav systems as a subscriber incentive. In spite of the formula which permits uhf stations to keep the advertising sold by catv, it appears that the FCC has put catv in competition with uhf and vhf. This may be in the public interest but it will shake the foundations of traditional commercial television.

As long as the economics of television are dependent on advertiser support, and advertisers continue to look for sufficient audiences to justify the cost of supporting programing, widespread diversification will never result.

A way will probably have to be found to subsidize tv.

My guess is the day will come when there will be a tax on television sets, much like in England. This has been proposed for educational television several times and makes eminent sense.

Experience suggests the true base for the type of programing the FCC expects will largely come from non-commercial channels. If non-commercial television can find funds to substantially expand its program base, then the first step will have been taken to insure time for program diversification. The "Forsythe Saga" and "Sesame Street" are recent examples of this potential.

## ■ VOLKSWAGEN (from 33)

you're going to reach everyone there is only one everyman medium, and that's television. We think we've really achieved the status we started out to achieve in 1949—and that was to sell a classless car. We believe we're at that point right now."

Marketing head Sanyour notes: "The VW is purchased by both the low-income person and the guy at the opposite end of the economic scale,

and in all neighborhoods. In New York the hotel doormen say they can't tell what kind of a tip they can expect from a VW driver. It can be a dime or a ten-spot. They've got it all figured out for the other cars."

An advertising spokesman observes: "In the past we were talking predominantly to people who were primarily buying a second car or a station wagon. This isn't so true any more. They're still doing it, but we're also selling to other people. We're selling really to everyone. We can't pin it down any more. We can't as precisely identify the profile of the average VW buyer as we could five years ago. There is a fuzziness now in the profile. And we think this is great. This is what we've been trying to do for fifteen years."

### Why more tv?

"Our use of network tv is to broaden the base and reach virtually everyone," says Kluksmeier. "The selection of programs is skewed toward those that reach better educated males. But the reason for using the medium is not quite that precise."

The current network schedule features participations in Walter Cronkite's newscast on CBS, *Huntley-Brinkley* on NBC, the *Harry Reasoner Newscast* on Sunday, *It Takes A Thief*, *Mod Squad*, the three late-night shows, and *Ed Sullivan* and *Red Skelton*. A gross rating level is set for the the year, consistently held to throughout and peaking in the second and fourth quarters. In addition, the demographic aspects of the schedule are kept in mind.

Kluksmeier says: "We like to have a few high-rated shows rather than a lot of low-rated ones, and shows skewed toward our type of buyer. But the rating level of a particular show is not itself a factor in terms of selecting a show. We have a rating goal in mind and a fixed budget. We try to satisfy both requirements, but we also want to buy the right kind of show. We would probably sacrifice the rating point level to get into the right kind of program."

By the right kind of program he means the one "skewed toward the upscale, the one above the 100 index for tv programs in certain demographic breakouts, education and income in particular. We buy television to reach everybody, so that we have every kind of a program except *Lawrence Welk* or *Carol Burnett*. We have bought

into the late-night shows. Their demographics are excellent for us.

"Perhaps it's because viewers to the late-night programs are more active than others. They seem to be more metropolitan than country folk."

In any event, *Carson* viewers have an income index of 137 in the over \$10,000 category and a college index of 117, versus *Adam-12* at 105 and *Andy Williams* at 103, which makes the *Tonight Show* more attractive than the others to Kluksmeier even though their audiences are larger. He sums up the still-developing media concept as: "We want to cover everybody, but cover some better."

The regional distributor is urged to combine his tv dollars with the national dollars in a way that will make for the most powerful impact. At the distributor level the thinking is to "buy away" from the national schedule. Instead of merely duplicating the network purchases, the practice is to expand the schedule by adding to it. Thus, if a national commercial appears in one of two youth-oriented programs, the distributor will try to place his spot in the other of the two programs.

Sanyour cites the following advantages in his rationale for tv use: The medium provides the desired broad reach at the same time that it offers "presence" (that is, the message cannot be avoided without conscious effort). It allows for shorter message units without negatively affecting the viewer, since he doesn't notice its length. For this reason, there will be many 30's on the schedule, thus increasing reach and frequency.

### Still a big job for magazines

Sanyour also believes that tv can capitalize on years of print exposure, acting as a reminder of magazine and newspaper ads that viewers have seen to find in their favorite print media.

Magazines will continue to carry the details of the Volkswagen story. Sanyour notes: "The print audience is not as large, but we can talk to it in greater depth. Therefore we do that, or juxtapose two ideas. In tv you really try for an impression, as, for example, with the new 'Think Small' reminders. Tv stimulates interest in an exciting manner. The magazine ads educate the consumer and invite him further into the showroom, where the pay-off finally results."

Comments Sanyour: "For mass, we go for broad exposure for the basic

# You can still pull this year out in the second half.

Even if the first half went soft, you can still pull this year out. But you can't wait around for media that build slowly.

You need an action medium. One that moves people. Lots of them. Fast.

You need Parade. Parade's got the size and speed that add up to quick, solid selling support.

The Sunday Giant reaches a whopping 95% of his

30,000,000 readers in the first week. That's a lot faster than the general weeklies' 55%. Or the monthlies' 25%.

Big and fast, Parade's efficient, too. Make your Parade representative show you how it can add reach to your campaign and cut costs at the same time. How you can create your own Target Network of spot buys.

And how the Sunday Giant can help you pull a slow first half out with a strong finish.

# parade

line, not the Squareback or the Camper. We use the big books that reach most people: *Life*, *Look*, the *Reader's Digest*, *Time*. Some don't call them mass books. *Time*, for example, reaches businessmen. But it reaches all kinds of businessmen rather than specialized. And the businessman is important as an influence on others. We are looking for a rational distillation in print of our story, and we are in a tried-and-true magazine, hardly a pace-setter. VW fits in very well with this image." Others on the list are: *Newsweek*, *Esquire*, *Playboy*, *Sports Illustrated*, *U.S. News and World Report*, *Car & Track*, *Field and Stream*, *Better Camping*, *Outdoor Life*, *Camping Journal*, *Motor Trend*, *Popular Imported Cars*, *Sunset*, *Popular Science*, *Popular Mechanics*, *Mechanics Illustrated*, *True*, and *Argosy*.

In Sanyour's opinion the blue-collar worker is not likely to buy the VW in the same proportion as the businessman, unless it becomes the car of the leaders. However, he will buy used cars. This is the rationale behind VW's appearance in *True*, *Argosy*, *Popular Mechanics*, etc.

The print schedule bulks up in the spring and the new model introduction quarter. Full pages and spreads are the rule "because we have a story to develop."

Tv and magazines exhaust the VW national media arsenal. The other media buys are made by the regional distributors.

#### Dealers add newspaper, radio

The usual distributor media combination involves spot tv, now being pushed by headquarters; newspapers early it was number one; outdoor; and finally, radio. The headquarters suggests the distributor tie-in to the network campaign with "larger than usual" percentages for the Sedan, Fastback and Squareback on the grounds that the new car environment demands more intrusiveness in the promotion and that jointly the desired "share of mind" can be achieved.

Newspapers should be the second, and highly important medium, devoted to "big" space. As in the case of tv, the newspaper ads should be integrated with the magazine campaign. This is particularly important for the Station Wagon, the Camper and the Karman Ghia, since there is no national tv advertising for these models.

Sanyour describes newspapers as: "The *now* medium, the *action* medi-

um. We use it to tell you that the dealer in your community will bring you the values we've been telling you about in the other media. We use the classified heavily—especially for used cars. Often, we tell the magazine story in simpler style. Basically, our ads

are saying: "This is your dealer. He is VW in your town. Go see him."

Dealer identification is not feasible on either metropolitan tv or radio, except in the case of very small markets. It represents one of newspaper's lasting strengths, so far as the dealer is concerned.

Outdoor is widely used, depending on local conditions.

Radio presents a problem for some distributors and the national headquarters. As a visual-minded advertiser, VW finds the aural character of radio a decided drawback, useful only for messages that require no visual identification. There is a distinct reluctance to use radio clearly directed toward the very young who are supposed to represent the greatest potential as future customers. Sanyour explains his company's concern that direct appeals through so-called "rock stations" might backfire, because young people are skeptical of advertising aimed at them.

"Maybe we haven't gone consciously after them with their jargon. Still they know the VW as the 'cool car,' the 'honest car.' They say nicer things about it than we can say. We haven't really found a way of reaching youth directly and giving them confidence. Relations with the young are a very fragile thing. Frequently we are asked to tie-in with campus promotions. But we don't, for it would be seen as hucksterism."

Nevertheless, radio is heavily used in some parts of the country and is employed by virtually all distributors to some degree. It is regarded as particularly valuable in those markets poor in tv or newspaper coverage. It is felt to be best for the Beetle, rather than the newer models, because of the high recognition factor of the sedan. It is good for messages that do not rely on pictures, such as gas mileage, economy, ease of maintenance, etc.

The overriding question for the VW campaign planners is how to be "heard" convincingly above the "noise."

#### New models in the mix

One part of the answer is the new product lines. Although details are still secret, VW is expected to add the following to its showrooms in 1970: 1) The first VW four-door sedan as a step-up car; 2) a "big" station wagon, or so-called three-door sedan, opening at the back. These will be the new top-as number two medium, where form-

## August Guest Editor



Jerry Moynihan, senior vp-director of media, Campbell-Ewald, Detroit, is one of the many well-rounded media men to come out of the outdoor advertising business. He started as an office boy in the Chicago office of the National Outdoor Advertising Bureau in Chicago, and rose to office manager. Then he moved to Detroit as NOAB account supervisor in the motor city, and moved over a few years later to Campbell-Ewald as manager of the outdoor department in 1954.

He became a C-E assistant media director in 1958, a vp in 1963, and has been C-E's top mediaman since 1968.

As guest editor of the next issue, Jerry is—of course—looked to as a man who brings with him the points of view on advertising of Detroit. This year, with the threat of automotive strikes in the air, it is only natural that his thoughts on media planning and execution must be tinged with a "what if" philosophy.

His subject will be: How to develop a "what if" media plan. This idea is carried by Jerry far beyond the immediate concern of automotive advertisers for flexibility in media plans and promises.

of-the line items, featuring more horsepower and luxury, but retaining the traditional VW qualities. In addition, each model will feature new improvements.

The Volkswagen new model practice is an attempt to hold on to its core market while at the same time appealing to segments of that market and others related to it whose needs and desires in automobiles call for something more than the sane, practical (but dull and limited) transportation offered by the Beetle. The Squareback and the Fastback, for example, were designed to appeal to the style-conscious, those whose tastes run to the domestic style.

Sanyour explains: "VW found that there were people who wanted a bigger, step-up-to car but who had nothing to step up to. They wanted something through which to express their affluence. Since VW was not giving it to them, they were losing out to Detroit." Thus, the Squareback was created for people who wanted to step up to more ability, more room, more capacity. Market studies showed that people in the VW family differed. Some wanted more power, size, "pizzazz" in styling.

Moreover, to stay competitive, VW found it had to offer automatic shift, particularly as women began to emerge as VW drivers. All this led to two-car VW families.

At the same time, VW promotion seeks to preserve the concept of non-obsolence, which has been so important to the success of its Beetle. It emphasizes the stability of design in the line additions, as well as in the sedan. Once a new model is introduced, then the assumption is it will remain unchanged from year to year.

The Beetle itself will not only be improved, but will move aside for a new companion, a Super-Beetle, for those who still want the economy car but something more in an economy-plus car! Advertising will be used to reposition the fastback as a sports-sedan with the promotion stressing that it has the best features of both. VW will pull out all stops in its effort to convince prospects that there is no service like Volkswagen service.

"We will lay it out in lavender," says Sanyour. VW's free diagnostic service has been going for a year. "The dealers have the equipment and the skills. The service-for-free diagnoses every 6,000 miles is built into

the price of the car. We will also stress the warranty, the longest in the world: 12,000 miles or two years."

The basic theme of the advertising will be that "Practice Makes Perfect." Simply put, this aims at convincing the prospect that VW alone has the experience and proven knowhow in the small-car field. It will attempt to make a virtue out of imitative competition. As expressed in the VW headline of the ad-planning book it sends to its

distributors: "Ever since we made it big, everyone is making it small."

As he looks ahead, Sanyour voices optimism along with other VW officials that the impending Detroit onslaught will help to break down whatever barriers may still stand in the way of the small car. The small car, indeed, appears to be on the verge of ultimate respectability, he believes. He anticipates a break-through in small-car volume which could well mean a

**Step up to Northern Michigan**  
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**\$6,781 C. S. I.**  
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When you're looking at the Cadillac-  
Traverse City-Sault Ste. Marie A.D.I.,  
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in the state — a huge 25-county area  
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spend. And if you add the ten neigh-  
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dollars in retail sales. Think about it—  
when you're thinking about Michigan.



*The Feltzer Stations*  
RADIO  
WKZO KALAMAZOO-BATTLE CREEK  
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WJFM GRAND RAPIDS-KALAMAZOO  
WJMB/WWTV-FM CADILLAC  
TELEVISION  
WKZO-TV GRAND RAPIDS-KALAMAZOO  
WWTV / CADILLAC TRAVERSE CITY  
/ WWUP-TV SAULT STE. MARIE  
KOLN-TV / LINCOLN, NEBRASKA  
/ KGIN-TV GRAND ISLAND, NEB.  
KMEE-TV SIOUX CITY, IOWA

**WWTV/WWUP-TV**

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

Avery-Knodel, Inc., Exclusive National Representatives

geometric increase in sales for Volkswagen as well as other mini-cars.

A little farther down the road, Sanyour sees the small-car industry coalescing around three groups: the American giants, Volkswagen, and the Japanese. Toyota, he observes, looks upon the American market as major.

Like Volkswagen, Toyota is organizing itself to launch a serious attack.

How Sanyour and his cohorts at VW will field that one remains to be seen. ■

## ■ TARGET (from 35)

full-run for 1963 were (1) automotive, (2) alcoholic beverages, (3) smoking materials. The top three in Top/Spot for 1969 were (1) alcoholic beverages, (2) apparel, footwear, etc., (3) travel and hotels. Automotive gave Top/Spot higher-priced models that *Look's* full-run wasn't getting: Ford added Thunderbird and Lincoln; Chrysler added corporate.

*Look*, in short, considers Top/Spot, a success. Some of *Look's* competitors, who have been watching Top/Spot, and to whom *Look* offered its list of high-income ZIPs, have decided to follow suit.

In October, 1969, *Better Homes & Gardens* brought out "Super Spot" offering 1.1 million circulation in 1,374 ZIP zones. *BH&G* started with *Look's* ZIP's (now expanded to 1,191) and added more of its own. "We have a different circulation pattern" explains regional sales director Max Madsen. "Especially in the midwest we have concentrations of subscribers in certain high-income ZIPs that *Look* didn't feel were big enough to add."

Though the other magazines have no full-year figures yet to report, *BH&G* advertising director Jack Rehm says, "Super Spot has taken off like a rocket with 29 advertisers in April, 22 in May." Rehm, too, was enthusiastic about the new classifications this demo was bringing to his mass-circulation book. "Caron is the first perfume schedule in our history."

*McCall's* started its "V.I.P. ZIP" high income edition in January, 1970. They tell you categorically, "We use *Look's* ZIPs." But they remind you of a big difference: This is the way to reach the nation's high-income women, with a woman's message in a

woman's editorial environment. *McCall's* advertising director John Bell reports that in the first six months this edition carried 48 advertisers, 46 of whom had not been using *McCall's*. "Each issue is running beyond the volume we projected for it," says Bell.

The male sex is represented in magazine demos by *Esquire's* "H.O.M.E." (Home Owners' Marketing Edition). As the name implies, *Esquire* has chosen its ZIPs to pinpoint not high-income families but home-owning families. From Yuang Liang Marketing Service in Chicago they've bought a list of ZIP code zones where 70% or more of the families own their homes. They've picked these ZIPs out of their circulation galleys and offer H.O.M.E. as the home-owning part of their circulation.

"We're out after do-it-yourself accounts," says *Esquire's* Russell Ward. "The man in the home is the one who makes or buys home improvements. The shelter books are read mostly by women. Here's how to get to the man.

Among the new advertisers using *Esquire* to reach the home-improvement market are Brunswick Billiard Tables, DAP caulking, DuPont Teflon tools, International Harvester.

*Look*, *Better Homes & Gardens*, *Esquire* make up the list of magazines using ZIP codes to pick out a demographic part of their readership. These aren't individually identified high-income or home-owning families. They're families who ought to have these qualifications since they live in neighborhoods that have the qualifications.

Not all advertisers are sold on accepting these probabilities. Some have pointed out that the census tracts whose demographics the magazines match up to the ZIPs are out-of-date (1960). Furthermore census tracts and ZIP zones don't cover similar areas, and are hard to match up.

Both of these details are about to be remedied. The 1970 census will bring the magazines fresh data to work with. Furthermore, 1970 census data will be available in ZIP code form.

Within the past year some magazines have gone all the way and brought out demographic editions with

subscribers individually identified.

That's the direct way to do it. But the expense can be frightening. And efforts to alleviate the expense can be frustrating, as *Reader's Digest* found in setting up "Demo 1" due to start in October.

If the *Digest* sent out a questionnaire to every subscriber tomorrow it probably would readily pinpoint the one million \$15,000-and-up families they set as their Demo 1 goal. Starch gives the *Digest* credit for 2.7-million primary households with \$15,000-or-more income. But just the 16-million six-cent stamps on a separately-mailed questionnaire to all *Digest* subscribers would cost \$960,000. So the *Digest* started a year ago to enclose a questionnaire with each new subscriber's bill, and each renewal bill as it came up—hoping to make its million in time for the October, 1970 deadline.

What happened?

Trying to find Starch's 2.7-million top-income homes this way, the *Digest* had to miss (1) two and three-year subscribers not ready for renewal, (2) subscribers not returning the questionnaire (how many affluent people want to tell you their incomes?), and (3) single-copy buyers who can't be identified. Result: when announcement time came, the *Digest* felt it could commit itself to 750,000 directly-identified \$15,000 homes. To round out the million, it asked the computer to find close neighbors to the 700,000; then it dipped lower into the pile of identified incomes. The median income of Demo 1, says the *Digest*, is \$19,000—well above the target.

The *Digest* is committed to an unending program of sending out questionnaires with each renewal and each subscription, because a demographic edition must not only be set up; it must be continuously maintained. The *Digest* plans to ask product-use questions as it goes along (starting with questions that will pinpoint prospects for the *Digest* book and record clubs). These might uncover further demo edition possibilities. The *Digest* says it has none in mind yet, but people are asking "Why did they name this 'Demo 1'?"

The *Digest* makes a point of the fact that only Demo 1 (and *Look's* Top/Spot) offer dual-audience coverage. The other demos are heavily



# Reader's Digest/Demo-1

## 1,000,000 Top-Income Families, a penny apiece.

Reader's Digest/Demo-1 begins with The Digest's October issue. It will selectively reach 1,000,000 households.

They are 1,000,000 very special households.

Three out of four Demo-1 families enjoy annual incomes of at least \$15,000. Only one in 10 U. S. households do that well.

Virtually all Demo-1 families do better (usually a lot better) than \$10,000 a year. No other top-income edition approaches that kind of selectivity. Nor, for that matter, does any other consumer medium.

Then there's Demo-1's median household income of \$19,000.

That as the table below shows, is a very much above-average average.

	Selectivity		Median household income
	\$15,000+ households	\$10,000+ households	
Reader's Digest/Demo-1*	75%	95%	\$19,000
Time B†	65%	89%	\$17,824
Look's Top/Spot	42%	72%	\$13,634
McCall's VIP-ZIP	41%	70%	\$13,350
BH&G Super Spot	40%	70%	\$13,304
New Yorker	50%	68%	\$15,000
Holiday	31%	53%	\$10,862
Newsweek	34%	58%	\$12,334
Sports Illustrated	31%	58%	\$11,997

Sources: 1970 Simmons & Starch Reports; \*Reader's Digest Estimates; †Time B Subscriber Survey.

### Where do all the rich people come from?

Let us now compare the way top-in-

come edition audiences are selected.

Demo-1's circulation is determined by individual name selection. This is done through a detailed survey of Digest subscribers, computer analysis and verification of the results through re-survey.

Other magazines offering top-income editions rely on area selection systems. That is, they send those special editions to all subscribers who happen to live in ZIP Code zones where the median income is above-average. Without further identifying those subscribers.

Both approaches work.

One approach works better. (See preceding table.)

### Top-income families, a penny apiece.

A 4-color page in Demo-1 costs \$11,250.

That works out to a cent and a fraction for each \$15,000 household reached.

A comparison of the cost-per-thousands for selective media will give you a further idea of just how remarkably efficient Demo-1 is.

But by no means the whole idea.

Most other selective media, are, after all, male or female-oriented.

Demo-1, carrying The Digest's dual interest editorial, is aimed at the whole family, is read by the whole family, will sell the whole family.

### The Importance of Being Well-Off.

Let's say you sell premium-priced products or services. Just how important are top-income families to you?

Pretty important. Generally speaking, \$15,000-plus families are three times more likely than average to buy anything "expensive."

Cost Efficiency	4-color CPM for reaching \$15,000+ households
-----------------	---

Reader's Digest/Demo-1*	\$15.00
Time B†	\$21.04
Look's Top/Spot	\$26.79
McCall's VIP-ZIP	\$20.49
BH&G Super Spot	\$21.00
New Yorker	\$32.96
Holiday	\$35.11
Newsweek	\$27.20
Sports Illustrated	\$39.73

Sources: 1970 Simmons & Starch Reports; \*Reader's Digest Estimates; †Time B Subscriber Survey.

All selective media, of course, concentrate on these top-income households. Demo-1 is the selective medium that concentrates most heavily on the top top-income families.

It does it in depth.

It does it with unmatched efficiency.

It does it without costing an arm and a leg.

## Reader's Digest/Demo-1 The Top Top-Income Edition.

skewed to one sex (*McCall's* and *Better Homes* to the women; the newsweeklies, *Esquire*, and the occupational spin-offs to the men).

Largest of these occupational editions is "Time B," which started in business with the March 30, 1970 issue, and will be available in alternate issues. The "B" stands for "Business." *Time* has been questionnairing its subscribers to get a line on their occupations. They've waited until they could identify 1.4-million as businessmen, which makes this the largest such audience in print, topping *Wall Street Journal's* 650,000 or so.

Competitors have been quick to point out that *Time* didn't specifically identify actual businessman subscriptions; these are subscriptions in which the head of the household is a businessman. *Time* comes back with Starch figures to show that in 92% of *Time* subscriber households the head reads the magazine.

*Time's* stable-mate, *Fortune*, is a demographic edition in itself, with an editorial product appealing only to businessmen. But since *Fortune* is sitting on probably the most readily identifiable and computerized audience of any consumer magazine today (*Fortune* claims it can put its finger on 80% of its readers), it now spins-off two groups of significance to the target-market advertiser.

The first is "Fortune MFG," a package of 130,000 *Fortune* subscribers identified with the manufacturing industries. The second is "Fortune-Financial," which offers just the "money men" in *Fortune's* audience. This includes 39,000 whose business is finance (bankers, brokers, etc.), 10,000 financial officers in general corporations, and 96,000 "whose titles reflect high income, fiscal responsibility, and investment interest."

A broader, bigger, but not quite as select business demo is "I.E.," the industrial edition offered by *Nation's Business*. Instead of direct identification, this edition checks subscriber business affiliations, using the Commerce Department's Standard Industrial Classifications common in business paper audience data. The 2,000,000 subscribers to this edition include all SIC's from 01 to 49, which means not only manufacturers but also construction, mining, transportation, utilities, agriculture, forestry and other such subscribers.

*Nation's Business* claims over 60% are manufacturers, and over 60% have top management titles. Since the magazine, through its Chamber of Commerce affiliation, goes to businesses of all sizes, the publishers specify they've skewed the selections to larger companies, 44% of the readers in companies with over 500 employees.

Magazine Networks, Inc.

The two final listings in the demographic run down (see box) are produced from outside the publishers' own domains, by Magazine Networks Inc.

Working with a chain of magazines at one time, this organization contends it is able to deliver to the advertiser editions that are cut finer than any one magazine can afford. MNI first established itself in the regional edition field, and president Dale Lang tells MEDIA DECISIONS he's ready to get going on demos.

Here's how a MNI regional works. Take the Dallas market where no single newsweekly has as much as 30,000 circulation. MNI groups a number of advertisers into one pre-printed web offset signature with a press run of 102,000 copies. It then sends *Time* 29,517 for insertion in its Dallas copies, *Newsweek* 19,320, *U. S. News* 22,923, *Sports Illustrated* 18,677, and since Dallas has a city magazine its 12,000 copies are added. The advertiser pays MNI, which pays each magazine its proportional part of the rate. Thus a spot edition too small for one book to print or sell separately becomes profitable for the magazines and available to the advertiser.

Dale Lang insists he's going to do the same with demographic editions.

The problem isn't simple. Lang can spin off regional groups because they're all lined up in one geographic part of the magazine's galleys. When it comes to special kinds of people, running through the magazine's full run, either the magazine must identify them or MNI must find out how to do it.

MNI's first two demos are opportunistic groupings ready for a spin-off: overseas service men, and their wives. The first includes the copies sent to the "Stars and Stripes" newsstands at overseas posts by 14 men's books; the second includes such copies sent over there by five women's books.

MNI is now working on the logical next step: broadening the opportunistic medical edition that *Time* long ago identified. "*Time* offers 100,000 doctors," says Lang, "but there are 350,000 listed by the American Medical Association. We can find another 60,000, at least, in *Forbes*, *Sports Illustrated*, *New Yorker*. Then we'll add 250,000 from a general, non-technical medical book like *Medical Economics*. We're expecting to offer 500,000 impressions against this 350,000 market." (Of course there will be duplications when you bunch several books, but duplication is no longer a dirty word in this reach-and-frequency day.)

How will MNI identify the doctors in these extra magazines that haven't already pinpointed them? "We'll just run the AMA lists on the computer along with the magazine's subscriber list, and pick them out," says Lang, confidently. "Now that we have the computer, all we need is a list that has marketing significance for the advertiser, and the computer can flush those names out of any subscriber list."

Lang must have more such lists on the back-burner because a fact sheet MNI is now distributing says "A variety of new demographic networks are being planned, including a network of magazine copies directed at travelers; copies concentrated among working women; segments of circulation among gourmet food buyers."

There must be other advertising men sitting on favorite lists that they'd like to see turned into demographic editions. Young & Rubicam's magazine relations specialist, Constantine Kazanas, commented: "The names of people who buy a new car are available every month. Why doesn't some magazine buy all the 1970 buyers' names, sit on the list for three or four years, then pick those names out of its subscriber list? They'd have a demographic edition of new-car buyers ready for a trade-in." Where do we go from here?

A check of magazine publishers indicates that they're all carefully studying possible demos, but new editions will probably unfold one by one rather than in a demographic explosion.

They're likely to come first from the monthlies. It's significant that the only weekly to have gone the demo route, *Time B*, is available only in alternate weeks. The demographic

edition, usually a preprinted signature, doesn't require extra press changes, but it's an extra bindery operation. *Newsweek*, which is watching *Time's* experiment carefully, isn't in a hurry to add extra production operations to a book that stays open editorially until Saturday midnight, then starts mailing its copies promptly Sunday night.

The time factor is undoubtedly one that has kept *Life* from rushing in to compete with *Look's* Top/Spot. *Life's* efforts to serve up hot news every week don't allow the production leeway that *Look's* bi-weekly schedule does.

Two years ago, when Top/Spot started, *Life* told MEDIA DECISIONS it was burning the midnight oil searching for a demographic edition that would be completely identified, an audience significantly different from *Life's* regular audience. Today *Life* says it's still looking, and won't move until it finds a significant demographic objective. *Life* isn't looking to set up just a high-income edition; its corporate entities already include two high-income media in *Time* and *Fortune*.

One book that seems to be looking alertly in every direction for new demographic possibilities is *Better Homes & Gardens*. *Better Homes* has an unusual communication with its readers in the long, detailed questionnaires its editors run periodically to get their feelings on family and home matters.

The June issue is due to carry a reader questionnaire on taxes, and advertising manager Jack Rehm says he'll be watching the returns over the editors' shoulders. "That could be a way to identify our readers," he told MEDIA DECISIONS.

There's a feeling at *Better Homes* that the computer can score the breakthroughs needed for magazine demos. "When there are lists of meaningful demographics or product use available, we'll check them against our galleys," says Rehm. "Once we get the computer hardware that can read our delivery labels for selective gathering, we'll try anything," says regional sales manager Max Madsen. "And once that happens," he adds, "magazines will really come back as advertising's selective medium. ■

## ■ BULLSEYE (from 47)

writing and plating new copy might be far more than offset by the added impact of an advertisement that hit the reader of each publication right in her life style!

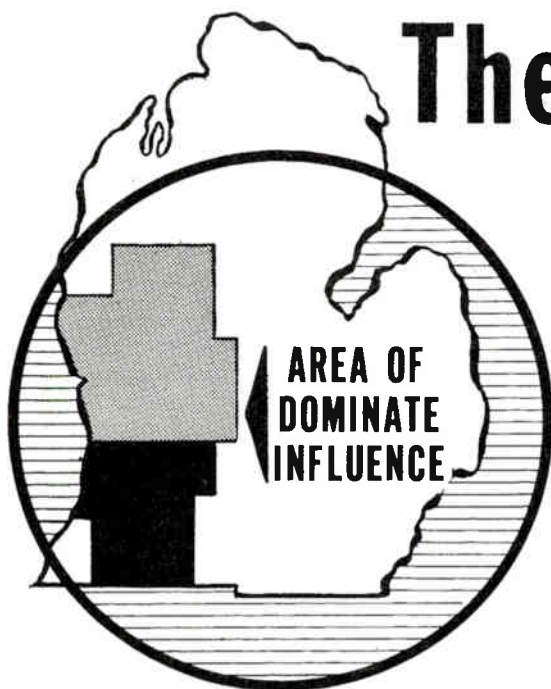
Instead of losing insertions, the publisher might well be gaining pages, as the effectiveness of our advertising in his magazine increases through better ad readership scores, a higher rate of inquiries, improved brand awareness, and increased product sales.

So far, I haven't said anything about the application of the psychographic study to television. Suffice it to say that everything that applies to magazines, applies equally to the tube. Of course, if this information were available to agencies and advertisers on television, by program or station or even network, your spot media buyers would have my deepest sympathy. Your job would become an even greater nightmare than it is.

I was pleased to note the interest shown by my good friend Jim Duffy, president of ABC-TV, at his affiliates meeting in L.A. early in May.

# The 37<sup>th</sup> Market

## .....It Takes Only Two!



If you're buying any combination of newspaper, television or radio you're buying Grand Rapids and Kalamazoo coverage. The Gazette gives you dominate coverage of a five county market of \$1 billion as well as 83% coverage the Kalamazoo Metro. In newspapers it takes two to cover this Designated Market Area ranked ahead of Dayton, Louisville, Fort Worth and Toledo.

295,000 people ready to be sold...  
we will help you sell them!

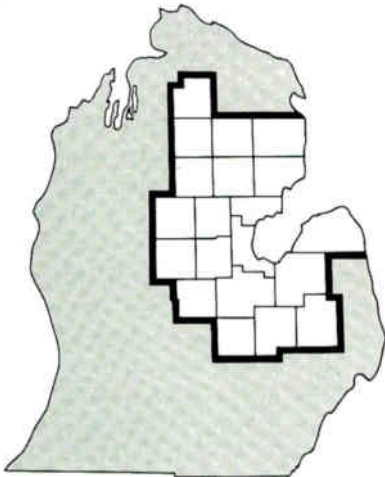


## KALAMAZOO GAZETTE

A Booth Michigan Newspaper

**Buying the TOP 50?  
Here's the new  
39th Market...**

**FLINT  
SAGINAW  
BAY CITY  
NEWSPAPER GROUP**



Flint, Saginaw and Bay City are separate cities but actually make up one big marketing area for sales and distribution, and now newspapers.

The Flint Journal, Saginaw News and Bay City Times give you one-buy coverage of the F-S-B market. It's an important market however you look at it... with ADI Retail Sales ranking 39th, well ahead of Syracuse, Louisville, Des Moines and Toledo.

The F-S-B combination gives you 85% household coverage in the metro area and 67% coverage in the entire ADI. It's truly remarkable coverage and easy to buy at one low rate of \$.87 per line.

**Buying Income, ADI... \$3.2 Billion**  
**Retail Sales, ADI... \$2.0 Billion**  
**Food Sales, ADI... \$500 Million**  
**F-S-B Circulation... 218,000**  
**One Group Rate... \$.87 per line**

**F-S-B THE FLINT JOURNAL  
THE SAGINAW NEWS  
THE BAY CITY TIMES**

Group Coordinator Ron Toombs-Flint Journal  
Tel. 313/234-7611

Representatives Booth Newspapers, Inc.  
Detroit-Chicago-New York

Jim said: "Just as we created programming based on demographics in the last decade, we'll be studying closely an approach based on the new psychographics in this coming one. Deeper knowledge about an audience's state of mind will be as necessary as air in the years ahead. We'll need to know what kind of people they are; what they think, what they want."

I'm interested in the way research data developed in recent years has tended to polarize advertising targets. With rare exceptions, everybody in the advertising business is shooting at the same guy today (ever since somebody demonstrated that the 18-34, better educated, higher income family tends to be the most Active Buyer). It'd be nice to be 55, poor and illiterate today; *nobody* would be after your money!

I don't know what psychographic research might do to broaden the product target spectrum, but I strongly suspect it would be significant.

All I'm urging is that the advertisers, the agencies, the media, and researchers like Bill Simmons pull together in a serious attempt to develop this newest avenue of sophisticated audience research.

As one approach, Mr. Simmons, my suggestion is that you add a "P" in front of your name, and let W. R. Psimmons provide us with new insights through Psychographics. ■

■ **STUFFERS** (from 39)

try to interview her without a tape recorder or a course in shorthand. She filled us in on how her firm had followed its clients into newspapers and then outlined the economics of their defection:

"You're a direct-response advertiser, a book club, record club, school, insurance company, magazine. You've printed up a four-page card-stock folder with a return post card. What do you do with it?

"Send it through the mail? You need a list that'll cost you \$25 per thousand. Postage is \$40 per thousand and about to go higher. Then buy yourself some envelopes, address them, stuff them, mail them.

"Run it as a newspaper stuffer? Your space costs will come to \$12 to \$15 per thousand according to your markets. Freight adds another \$1 to

\$5. That's it." Phyllis Stagg turned on her smile. "Of course you know it's not that simple.

"That \$25 you paid for your direct mail list means you're sending your ad only to interested prospects. Naturally you'll get many more returns per thousand than from your shotgun blast in the newspaper. But the newspaper's lower costs will mean you're paying less for each return. And that's what we live by—cost-per-inquiry."

Phyllis pulled out a handful of preprints coming out of her shop. Subscription pitches for *Life*, *Look*, *U. S. News*, *Ladies' Home Journal* and others. Add American Insurance Co. A list of Lever Brothers coupon-carrying inserts.

They were in a variety of sizes. Tabloid (1,000 lines). Magazine page size (850 lines). "Insurance size," which that classification has settled on (6 x 10½ inches). "Our favorite is 5½ by 8½ inches," she said. Could that be because newspapers call that the "mini size?"

"When newspapers first accepted these new items there were no guidelines for pricing them. Line rate, page rate, what? Most have settled on a cost-per-thousand rate for the unit, though some still use their line rate. After the publishers set their first rates, they decided they were too low, and we keep getting rate-rise notices. Rates have gone up about 20% in the past year.

"You just have to keep on top of all these changes."

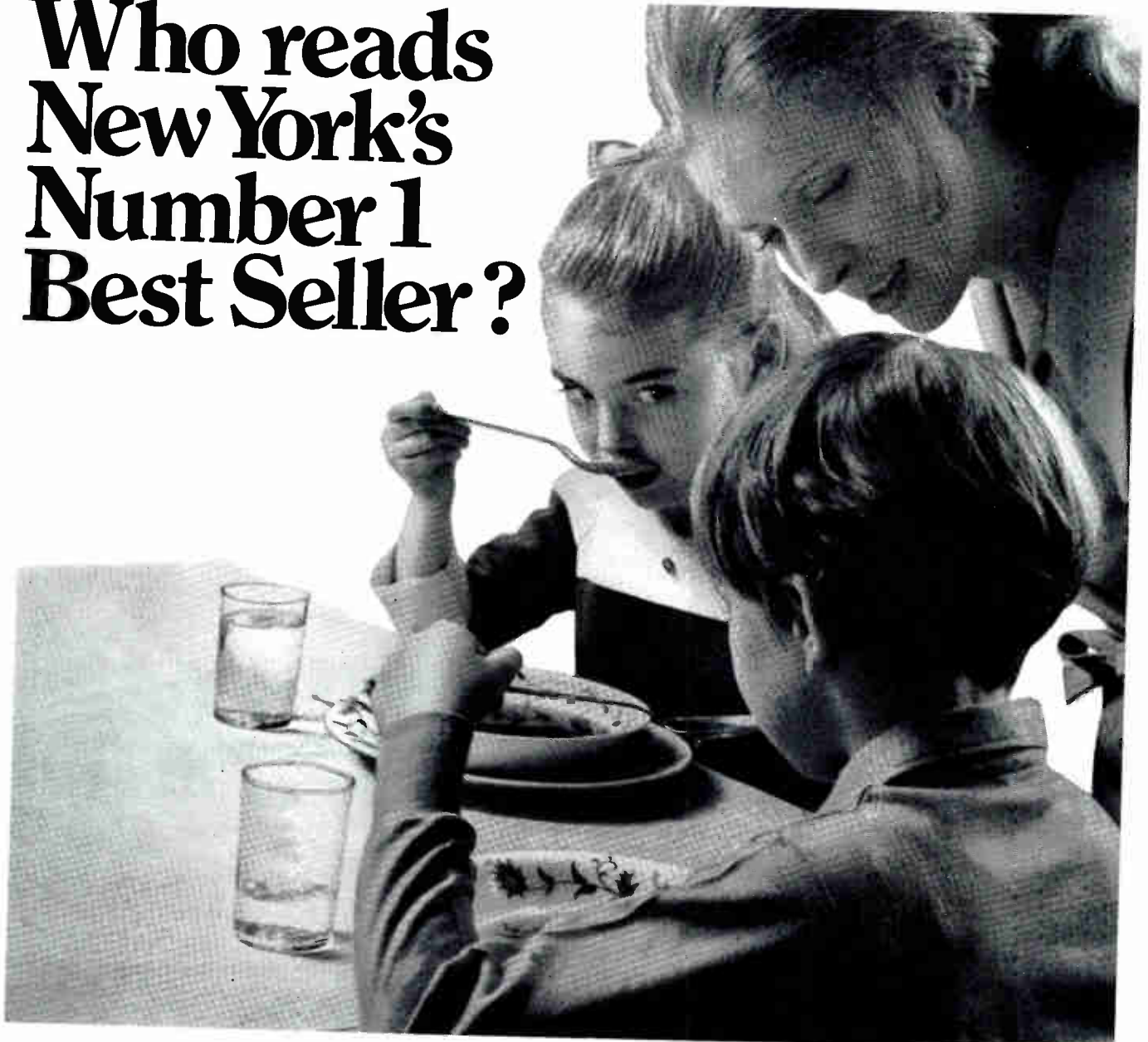
**Wunderman Ricotta & Kline**

"Chaotic" is the way the man who handles the account of the largest insert user, Columbia Record Club, at one of the foremost direct-response agencies describes insert rates. Peter Rabar is vice president of WR&K. "The rates are down in black and white," says Rabar, "only they're figured differently from paper to paper, and changed so frequently that you can't keep track."

Renee Geldwerth, media supervisor on Columbia Record Club showed us the questionnaire that her agency sends out every six months to every newspaper they deal with, asking for up-dated data on rates, press runs, closing dates, shipping instructions.

"We ask them on what basis they compute their rates," said Miss Geldwerth. "Most tell us cost per thousand, but that's not enough. Some use their six-month average circulation, some

# Who reads New York's Number 1 Best Seller?



Source: 1969 Simmons Study of Selective Markets

## People who run soup kitchens.

Women. Millions of them. They shop the shelves. They open the cans. They heat the soup and prepare the meals. They're the super-consumers who help make New York News territory the biggest food market in the country.

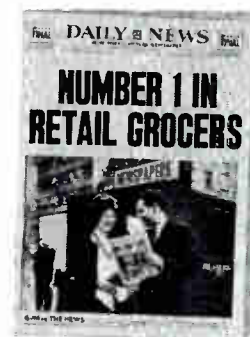
Want some piping hot facts? The New York market has 4,555,000 female heads of households who used canned soup during the past month. You can stir up 76% of these women with just four issues of the Daily News and four issues of

the Sunday News! (It's cumulative.) As added nourishment, the same four issue combination comes to 73% of the heavy soup consuming households.

The message is as clear as consommé. If you want a best seller . . . use the best seller, The News. By far, New York's Number One retail grocery medium.

For the complete story on canned soup, plus comes in 250 other product-use classifications, just call John Wagner

(212) 682-1234, in the Advertising Department at  
**The New York News**



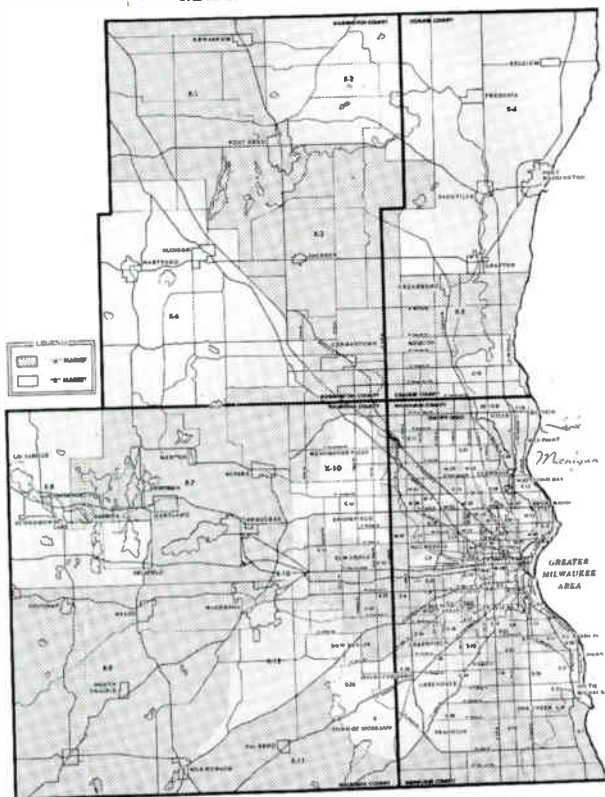
**New York's Number 1 Best Seller**  
And Number 1 in New Jersey and on Long Island, too.

**THE MILWAUKEE JOURNAL'S**  
**MILWAUKEE ADVERTISING LABORATORY**  
**MATCHED MARKETS**

EXCLUSIVE

# MATCHED MARKETS

*Unique, Complete,  
 Reliable and  
 Efficient US  
 Test Market!*



## UNIQUE

In all the United States, Milwaukee remains unique in its ability to provide an advertiser with the MATCHED MARKET test concept. 2 demographically balanced markets within the Milwaukee Metro Area. Your test is made in ONE market the SAME day, SAME competitive influences. The ONLY variable is the ADVERTISEMENT. YOU control your test — the market SERVES, not rules.

## RELIABLE

Data from the Milwaukee Metro Area represents about 1% of the US population and total retail sales; is projectable for metro markets; is not influenced by other market media. Milwaukee is geographically isolated; has complete media testing facilities for all network TV, AM-FM radio, and a.m.-p.m. and Sunday newspapers. With The Milwaukee Journal's Matched Markets, you know and can sample the specific households that received each message.

## COMPLETE

Matched Markets facility can provide the tester with accurate results from any test design involving any media combination. The Milwaukee Journal offers more research facilities and basic market knowledge about Metropolitan Milwaukee than available elsewhere. We can help you with your test design, your sampling procedure and your media use. Just ask us.

## EFFICIENT

The Milwaukee Journal, of all the US major market newspapers, offers unique market penetration at a uniquely low advertising cost — a milline of \$2.84 (6,000 li. contract). No other newspaper in any of the top 20 US metro markets offers the same 79% penetration — 95% home delivered — as The Milwaukee Journal.

**ONLY MILWAUKEE OFFERS A TRULY UNIQUE, RELIABLE, COMPLETE AND EFFICIENT MARKET AND NEWSPAPER TESTING MEDIUM!**

**SOME WHO HAVE USED MATCHED MARKETS**

- Ford Motor Co. • Ralston Purina Co. • The Borden Co. • General Mills • Kraftco • North Central Airlines • Armour & Co.
- American Petroleum Institute • General Motors Corp. • Jos. Schlitz Brewing Co. • Green Giant Co. • Procter & Gamble

*For Information on How We Can Help You to a Successful Test, Write or Phone: Charles K. Clarke, Advertising Manager*

## THE MILWAUKEE JOURNAL

Journal Square, Milwaukee, Wisconsin 53201. Phone: (414) 224-2286 Member Million Market Newspapers, Incorporated

• New York • Chicago • Detroit • Los Angeles • San Francisco • Philadelphia

The Leonard Company—Miami, Honolulu, Mexico City

use the figure for the issue in which the insert runs. In a resort area, for example, variations in circulation are too wide to use a six-month average.

"We take all our replies and put them together for all our clients," says Miss Geldwerth. "We figure the cpm in every case. Then we decide on markets and newspapers on the basis of the cpm and also the past performance record of specific markets for specific clients."

#### What's ahead?

MEDIA DECISIONS must have started Miss Geldwerth thinking of the future of preprints. Two days later a letter arrived from her with these predictions:

"Space costs (cpm) will continue to rise—about 2%-4% in 1971.

"Production and freight costs will increase substantially.

"Most newspapers will continue to accept as many as five or six preprints.

"More direct response advertisers will be turning to newspapers."

Here are some items:

Preprints will probably expand to the daily newspaper. At present, the mechanical stuffer can't work as fast as the daily newspaper high speed press, so it can only be used at its own pace in the preprinted sections of the Sunday paper. But the *Kansas City Star*, the *Wichita papers*, and others are said to be getting them into the daily editions. That, of course, would be important to such advertisers as foods, which could then get their samples in on "best food day" (Wednesday).

Stuffers will be finding new jobs such as carrying actual samples of the product. Pillsbury distributed a sample of its Funny Face soft drink mix recently. Newspapers are a promising medium for product distribution, since they don't have to worry about Post Office restrictions. Only about 4% of newspaper circulation goes through the mails.

If cigarettes go in for stamps or premiums, they'll probably be looking at newspaper inserts. Chesterfield kicked off its stamp introduction with a newspaper insert carrying a coupon good for 300 stamps.

Response to stuffers has declined as an increasing number have appeared in each issue of the paper. One stuffer alone stood out like a sore thumb; five or six compete for attention, but pull at a level that the advertiser is still happy about.

No one talks about his results, but the word is that a stuffer with an attractive offer can pull a 10% response, even as high as 15%.

"One midwest printer who the agency production departments use for stuffers (Omega Press) has set up a facility to help design these pieces and advise on mechanical, even media, details."

Most stuffer people feel that newspaper rules, advertisers' demands and the stuffing machine's capabilities will keep the number of stuffers down to a maximum of five or six in an issue. ■

## ■ MADIOLOGY (from 13)

The telephone placement procedure is cheaper, but it limits cooperation by the users.

ARB and Nielsen offer us nothing about income, occupation, race and other important subjects (because they're afraid to ask about them over the phone, and worry about refusals in the diaries). Yet these indicators are just as important as age and family size for most brands and often present a completely different picture. Many of the "young house-

# GET THE MOST

in the Multi-Billion Dollar West Michigan Market



GRAND RAPIDS

# WITH ONE BUY!

Unduplicated saturation!! And you get it with a single buy in The Grand Rapids Press. No matter which segment of the population you're interested in — professional people, businessmen, office workers, blue collar workers, students or housewives — more buyers will be exposed to your message in The Press than with any other medium. Our readership is at an all time high, so you'll get the most for your advertising dollar. (Sunday circulation now stands at 132,753 and the daily total has mounted to 129,757. Audit Bureau of Circulations Publishers' Statement September 1969)

The Grand Rapids Press is the prime communicator in the imPRESSive multi-billion dollar, 23 county Western Michigan market. For complete details, contact a Booth Michigan representative or call us direct.



THE TEST MARKET... Grand Rapids maintains its rank as one of America's top test market cities because of its isolated location; population make-up; diversified industrial pattern; income stability and strength of sales.

# The Grand Rapids Press

Press Plaza — Vandenberg Center — Grand Rapids, Mich. 49502 (616) 459-1400

A Booth Newspaper • 8 Key Dailies Serving Michigan

wife" shows that package goods buyers buy for their clients are reaching the *wrong kinds of young housewives*, but nobody knows it.

Last but not least, there's the form of the report itself.

The format of one of the leading surveys gives us a detailed audience rundown for Monday evening. First, week by week ADI ratings for each show. Then a four-week average and a share of audience (homes, that is). Next "people ratings." Total women, women 18-49, "housewife," men, men 18-49, teens and children. So far, that's 13 columns, but there's more. Whole number projections. Twenty-six thousand women, 13,000 women 18-49, etc., etc., etc. After all this, we get the metro area rating (households again) and a share.

Sounds rather jumbled doesn't it? Well, there's more. Elsewhere in the booklet we can look up product usage ratings for 13 categories and the breakdowns expand. Women 18-49, and 18-34 are listed but the housewife columns stick to the under 50 designation. Finally there are "target audience values," the sums of statistical weighting systems for recomputing the value of various age and sex groupings, if you buy the inputs.

As things now stand, the surveys we deal with are far from precise instruments. Their design prevents them from adding the demographic refinements that would improve our buying.

On top of that, their formats are so ponderous that they discourage proper use. In desperation, many buyers seek out the one column that is the easiest to understand (and explain to the client), and ignore the other "refinements."

So what should be done?

The first step should be a drastic change in TV ratings technology in the top ten or fifteen markets. We need larger samples (at least double the current size), higher completion rates, and a different method.

The most likely candidate is the personally placed diary with an interview or leave-behind questionnaire for comprehensive demos and product usage data.

The surveys would cost more, but we would need fewer of them (say, two a year). The larger more definitive studies could be augmented by telephone surveys (say, five or six a

year) to fill the gaps between them.

If the smaller and middle sized markets can't afford similar research, cover them the old way. But let's get some respectable research where most of our spot business is placed: in the largest markets.

My second plea is for readable and meaningful formats.

Why not a real spot pocketpiece? A standard report with a short technical explanation (method, sample size, map, channel numbers, etc.) to start, and the usual statistical disclaimers at the end. In between you'd have a pocketpiece style grid (like Nielsen's national reports) with time periods, program names, metro and ADI ratings and, if there's room, three-way age breaks for adults (total women, women 18-34, 35-49, 50+; total men, 18-34, 35-49, 50+). That would take about ten or eleven compact pages.

Then you'd have a series of special sections. One section would contain an alphabetical program listing with single column data for each program indicating the number of men, women, teens, children, age, income, occupation and other breakdowns on an average quarter hour basis.

The grid tells you, in very quick fashion, the results for each time period (a useful programing tool). The detail table is the buyer's friend, with all of the finer breaks against which he can project his costs. These, of course, would include averages for strip programs across the week.

Other sections might include week by week and product usage ratings.

The whole point would be to *organize* the book so people could use it. In fact this should take precedence even if other changes and improvements are delayed.

Isn't it about time we stopped expecting the overworked buyer to cater to the research company and reversed the process? Shouldn't we design research to solve problems? I think so. ■

#### ■ FM (from 43)

figure. Kaiser bid to get into the Baltimore market with an offer of \$650,000 for WFMM-FM which (in some rating respects) is among the top four stations in the market.

#### Where fm is perking

One way to appraise the progress of a local medium is to see what's been happening to it in major markets. Some standards of measurements

might be these—relative audience position in the market; acceptance among national advertisers (especially the grocery and drug store packagers); the attitudes and opinions of pro's on both the buying and selling side.

By applying these and other standards, we estimate that there are at least 10 markets where fm has carved out an important niche. Following are profiles of some markets where fm stations are commanding meaningful audiences and national acceptance:

**NEW YORK:** Fm set penetration is about 64%. The metro area contains 21 commercial fm stations. Their music formats: 8 middle of the road; 6 rock; 2 classical; 2 ethnic; one each of jazz, fine arts, miscellaneous. Two fm stations have forged to positions among the rating leaders.

**WOR-FM:** Has cut a fast pace as a contemporary rock station. Deemed one of the firmest operations of its kind. Staffs seven personality disc jockeys. Fine track record for superior program production and experiments in the rock idiom. Tries to reflect the contemporary scene both socially and musically. Labels it "Solid Gold Rock 'n' Roll." Deems itself a primary force in the music of the day aiming at both younger and older adult audiences. Pulse 10 a.m./3 p.m. puts WOR-FM second to WABC-FM (rock format), while Pulse 7 p.m./midnight makes WOR-FM No. 1 in the market. WOR-FM is heavy in automotives, drugs, toiletries, house furnishings, appliances. Among package goods accounts, it gets business from American Home, Beecham, Bristol-Myers, Colgate, Menley & James, Chas. Pfizer, Vick, Sterling Drug.

**WRFM:** Good music. (See separate profile on adjacent page.)

**WTFM:** in the April-May ARB shot up among the market's fm leaders, taking over third place. In terms of average quarter-hours, WTFM rose from nowhere to 12th spot in regards to all radio stations in the metro area.

On the way to gaining major acceptance via the rock idiom also are WABC-FM and WCBS-FM. The WCBS format is committed to all-live personality rock, while WABC-FM leans to a progressive rock it calls "The Love Sound."

WABC-FM's clients include Bristol-Myers, Colgate, General Foods, Chevrolet.



**LOS ANGELES:** Fm set penetration, 76%. This should have the makings of a good fm market though there are scores of radio signals available to listeners. This has always been a good market for broadcast music. The people here do a lot of driving. A big increase in auto fm sets would give the fm cause a big boost. The main contenders in the fm ring are KOST-FM, KHJ-FM, KWST-FM.

**KOST-FM:** Album standards is the format. Station's audience is strong in 18-34 year old women 10 a.m./3 p.m., making it fourth in young housewives in that market. Also does well with this demo in late afternoon through 7 p.m. National clients include American Home, Bristol-Myers, Campbell Soup, Colgate, General Foods, General Motors corporate, Buick, Chevrolet, American Airlines.

**KHJ-FM:** Specializes in RKO General's *Hit Parade '70* and mixes this with tapes from WOR-FM. Has come up rapidly in audience shares and ranks second as a contemporary music station in the market. Is third in the 7 p.m./midnight span.

**KWST:** Also good music. Attracts 18-34 women most of the day.

**PHILADELPHIA:** Fm set penetration, 85%. By far the hottest fm market in the country.

**WDVR:** Middle of the road. In terms of relative audience position and revenue, this station may be described as the most successful fm in the country. Manager Jerry Lee claims that the station spends a quarter of a million in promotion annually. He also plays up the fact that his salesmen call on clients in new Cadillacs. He limits commercials to six minutes in the hour. National advertisers include all major automotives and airlines, plus General Foods, Colgate, Lever, Bristol-Myers, Sterling Drug, Standard Brands, Corn products. The station is No. 1 in total adults between 10 a.m./3 p.m. (ARB), and has a steady 14.2 share of 18-49 women and 14.0 share of 18-49 men.

**WFIL-FM:** Middle of the road. A consistent 4-5 average share with both women and men.

**WPBS-FM:** Middle of the road. Strongest in the latter part of the afternoon, with out-of-home men giving it an 8 share.

**SAN FRANCISCO:** Fm set penetration, 68%. With 31 radio stations coming into this market, it's remark-

able for two fm stations to stand out as do K101 and KFOG.

**K101** is middle of the road. It's in second place with men in afternoon drive time and third with women 10 a.m./3 p.m. It is one of the more aggressively promoted fm stations. One of the reasons is that it changed call letters from KPXM. In resulting confusion among listeners, it dropped from No. 2 to No. 5 in local radio rank. Jim Gabert, the station's founder-manager in only 32. National accounts include General Foods, Colgate, Borden, DuPont, American Home, Campbell Goodyear, Gulf, Phillips Oil, Corn Products, etc.

**KFOG:** Middle of the road. Plays tapes from WJIB, Boston, a week later. Limits commercials to six an hour. Ranks 7th in market, with 6.2 metro share. Five minutes of news 5 minutes before each hour. Dick Block, Kaiser general manager, who likes identification gimmicks, uses a fog horn here. Station is a substantial money maker. Among national accounts are Colgate, Campbell Soup, General Foods, Standard Brands, Kraft, American Home, American Dairy, Lipton, Humble, Mobile, etc.

**BOSTON:** Fm set penetration, 68%. There are 27 reportable stations in the area (11 inside Boston).

**WJIB** is one of the most successful fm operations in the country. Kaiser got construction permit for WJIB in a package buy of WKBG. Within two years, WJIB rose from nowhere to one of the top three radio stations in the market. At night, it's the No. 4 ranking station with 7 and 8 shares. In mid-afternoon, it registers a 14.5 share among younger women. According to Kaiser's Dick Block, WJIB built a whole new audience for itself via the unique programming know-how of Peter Taylor (who's been with Kaiser longer than anybody else) and Marlin Taylor, now managing WRFM, New York (they're not related). WJIB sells the lower rating 6-10 a.m. at the same rate as afternoon. The station's identification gimmick is a ship's bell, and that's because the studios are located on a wharf. Commercials are limited to six an hour. It hopes to do \$1 million this year. Package goods accounts include Colgate, Campbell Soup, General Foods, Kraft, Corn Products, Nestle, Lipton, General Motors corporate, Olds, Pontiac, Chevrolet, etc.

**WROR-FM:** Plays RKO General's "Hit Parade '70" tapes, averaging so far 2-3 shares. Is a sister station of WRKO-AM, the market's No. 1 contemporary.

**WASHINGTON:** Fm set penetration, 80%. Positively a good fm market, probably due to its upscale position. Two fm's (WASH-FM and WJMD-FM) have made the grade. Beginning to move into contention are WPCG-FM, WWDC-FM, WGAY-FM.

**WASH-FM** is middle of the road, staffed with five d.j.'s. It is No. 2 in women 18-49 and men 25-34, and Saturdays ranks No. 1 or No. 2 in prime adults (18-49). Advertisers include Colgate, General Foods, American Home, American Dairy, Gillette, United and Eastern Airlines, Mercedes-Benz, Chevrolet, Volvo.

**WJWD-FM:** Middle of the road—mostly lush instrumental. Strongest in the 35-49 bracket. Promotes itself as the third station in a 31-am-fm-station market. Advertiser roster includes American Home, General Foods, Bristol-Myers, Colgate, Standard Brands, J&J, Cadillac, Buick, Pontiac, Chevrolet, Pan Am, TWA, American Airlines.

**WGAY-FM:** Middle of the road. Gets 7.5 share 25-49 women and 7 share 35-49 men between 7 p.m. and midnight. Advertisers include General Foods (Jell-O), Campbell Soup, Libby, American Home, Colgate, Vick. GM auto divisions.

**WPCG-FM:** Contemporary rock. Sold in combination with WPCG-AM. Does a 22 share with 18-24 bracket after 7 p.m. Has Colgate, Bristol-Myers, Gillette, J&J, Chevrolet.

**CLEVELAND:** Fm set penetration, 79%. 12 out of the market's 24 radio stations are fm. Prospects for fm here look exceptionally good. The two middle of the roaders, WDOK and WDBN, go in very heavily for promotion and both claim being No. 1 among fm stations. WDOK backs up its claim with metro market data, while WDBN prefers to point the finger at total area figures.

**WDOK,** Operated by the same Joe Zingale-Norman Wayne-Bob Weiss team that owns rocker WIXY, is sold in combination, or separately. WDOK which debuted in 1968, now ranks No. 3 in total rated time periods and No. 1 in 10 a.m./3 p.m. among women. It limits commercials to 8 minutes an hour in four breaks. Ad-

vertisers include Colgate, Bristol-Myers, P&G, Campbell Soup, General Foods (Jell-O), Standard Brands, Swift, Sunshine Biscuits, Plough, and airlines touching at Cleveland.

**WDBN-FM:** In total survey areas has on average 13% more listeners than WDOK across the weekly board. It holds a similar edge Saturday and Sunday. Advertisers include Campbell Soup, General Foods (Jell-O), Colgate, Nestle, Sterling, Menley & James, Cadillac, Buick, Chevrolet, Amoco, and three major airlines.

**PHOENIX:** Fm set penetration, 88%, the highest in the nation.

**KRFM:** Middle of the road. Started to take off in 1966 under ownership of Ed Donahue, formerly with Donahue & Coe agency and the management of his two sons, Tom and Mike (the former as general manager and his brother as national sales manager). Audience positions are either No. 1 or No. 2 in adults per quarter-hour. It claims the largest share of 18-49 women between 10 a.m. and 3 p.m., and the No. 2 spot in afternoon drive time, to be second among all local stations in total men weekly, and leadership of all Phoenix radio stations in total women listeners per quarter-hour. (Nearest other fm is KTAR-FM).

**DAYTON:** Fm set penetration, 82%. This is an unusual market in that the No. 1 am station, WHIO-AM, trails its sister fm, WHIO-FM, in at least one day part.

**WHIO-FM:** Middle of the road. Sold in combination with WHIO-AM, or separately, but trend is toward total sales separation. Commercials are limited to seven an hour. WHIO-FM ranks definitely as the No. 2 radio station in the market, the first being WHIO-AM. WHIO-FM is No. 1 in 18-49 women between 10 a.m. and 3 p.m., tops in metro cume rating (28.1); and is second only to WHIO AM in shares between 10 a.m./3 p.m. (20.0), 3/7 p.m. (14.8) and 7/midnight (10.9).

**GRAND RAPIDS:** Fm set penetration, 74%. Another instance where the top fm and the top am are under the same ownership, namely WOOD-FM and WOOD-AM.

**WOOD-FM:** Middle of the road. Can be bought in combination with WOOD-AM or separately. Rating positions: second in weekly quarter-hours, second in women throughout

the day, third in weekly cumes. It is the second station in the market. Among accounts that bought WOOD-FM separately are Colgate, Bristol-Myers, General Foods, Standard Brands, Swift, P&G (Bounty), Sunshine Biscuits, Ford, Chrysler, Humble, Mobil.

**WLAV-FM** is rock. Audience shares are on the upbeat, doing especially well in drive time, carving out 8 and 9 shares.

Other markets where there's an fm station or two showing signs of swinging into desirable audience positions include: Tampa, WLFP-FM; Indianapolis, WNAB-FM; St. Louis, KCFM and WRTH-FM; Portland, Ore., KGW-FM; Seattle, KBBX-FM.

One of the mysteries of the fm medium is why Chicago fm has remained pretty static as a competitive force to am radio. Fm hasn't much to show other than WFMF and WFFM. They come up with 3,4,5 shares in women during the day.

A similar question might be raised in the case of another of the very top markets: Detroit. Observers of both markets suspect that the Chicago and Detroit fm's, instead of showing aggressiveness and originality in programming, are content to lift a little from one another.

Group ownerships are quite influential when it comes to trends and policies in broadcast media. Hence we asked each of the major station groups what were their positions, or attitudes, toward fm. The answers:

**ABC:** Hal O'Neil, the newly appointed v.p. in charge of ABC's seven company-owned fm stations, says he recognizes that a rock 'n' roll station is in "no enviable position when it tries to make it." The ABC C.O.'s have turned, basically, to a species of rock programming that ABC syndication is promoting as the "Love Sound." The format also calls for personality d.j.'s. "Love" is now producing 25 hours a week of music on tape. The ABC C.O.'s balance out the rest of the schedule with local and national news and public service. Flagship station WABC-FM is somewhat different from the other ABC fm's. It's quite socially-oriented, includes social commentary, poetry and interviews on questions and movements of concern to the younger generation. Directing this operation are two young fellows, Allen Shaw and George Yahraes.

**AVCO:** Controls 12 fm stations, with a wide diversity of formats, but with emphasis on rock and country-western. Most are sold in combination with sister am stations. The trend is toward separate sales for fm. One of the group's fm "comers" is KOST-FM, Los Angeles.

**CBS:** Bob Cole, who was brought from the West Coast, heads up the company's seven fm stations. All but one of the fm's (KMOX-FM) specialize in a rock idiom. KMOX-FM, as would be expected from its history, prefers to go middle of the road in format. The five CBS stations with syndicated rock, called the "Contemporary Young Sound", are WBBM-FM, Chicago; WEEI-FM, Boston; KNX-FM, L.A., KCBS-FM, San Francisco; WCAU-FM, Philadelphia. WBBM-FM will go live in two months. In other words, the plan is to change the programming in two markets a year.

**CAPITAL CITIES:** Policies differ as to sales and format in each of the group's five fm markets. WPAT-FM duplicates WPAT-AM and is sold in combination. KPOL-FM, Los Angeles, duplicates with KPOL-AM 50% of the time and is also sold in combination. WJR-FM, Detroit, is sold separately, as is WPRO-FM, Providence, and WROW-FM, Albany, N.Y. WPRO-FM is wedded to rock and ranks third in the market. The other four are middle of the road.

**COX:** Four fm stations, all middle of the road and sold in combo or solo. They're WSOC-FM, Charlotte; WSB-FM, Atlanta; WHIO-FM, Dayton, and WIOD-FM, Miami.

**GROUP W:** KDKA-FM, Pittsburgh, offers classical music, with some jazz. WBZ-FM, Boston, mixes its middle of the road music with news and talk. Group doesn't particularly push or promote either station.

**METROMEDIA:** Operates six fm's. Only middle of the roader is WASH-FM, Washington. The others are riding on some form or other of rock: WNEW-FM, New York; WMMR-FM, Philadelphia; KSAN-FM, San Francisco; KMET-FM, L.A.

**NBC:** Owns seven fm's. All are middle of the road. Only one being pushed is WRC-FM, Washington.

**RKO GENERAL** has five fm's, including WOR-FM, New York. Format's predominantly rock and pop and standards (syndicated "Hit Parade

'70). Hardcore target sought is 18-34 years old. Maximum of 8 commercials allowed in four breaks.

**TIME, INC.**, mixes formats. **WOOD-FM**, Grand Rapids, is middle of the road; **WFBM-FM**, Indianapolis, and **KLZ-FM**, Denver, rock; **KLGO-FM**, San Diego, classical.

**TRIANGLE** has five fm's. All are middle of the road, limit commercials to nine an hour. Mostly sold separately from sister am station.

Note should be taken of the role and value of news in fm in one particular respect, and, that is, the networking of news.

The American FM Radio Network services 202 fm stations daily with ABC Radio news. This coverage extends to 87 stations in the top 100 markets.

Among the national advertisers of the American Fm Network: DuPont, Chrysler, General Motors, Pontiac, Buick, Ford, Chas. Pfizer, GE, STP, Sanitone, Rexall, Eastman Kodak, Glidden Paint, Carter-Wallace. S.C. Johnson, Quaker State Oil.

As always in media, the final proof of the pudding lies with the people who spend the money. We talked to a cross-section of agency and client media specialists about fm, and this is what they had to say:

**Marty Narva, Lennen & Newell:** "Every knowledgeable buyer recognizes that fm stations are now as much radio as am stations, and that at least 33 fm stations throughout the country have to be considered.

"There are several major markets where fm stations are contending for top positions. Notable examples are New York, Philadelphia, Washington, Cleveland, Boston.

"We know that the fm audience, as far as selectivity is concerned, now ranges over the whole spectrum of am (showing the same range of upscale as well as downscale listeners).

"Most spot campaigns take into account fm stations in major markets, but this has yet to become national. I know this: Am radio will be less dominant in the buying decision as time goes on. The nod will go to the station with the size and type of audience required plus the better efficiency, regardless of where it's located on the bands."

**Anita Lowe, Foote, Cone & Belding:** "In buying for Equitable Assurance we've long stopped thinking of fm as

something different from am radio.

"We look at the fm station's format, size of audience, demographics, cpm, just as we do in selecting am.

"By this time, we're quite conversant with the quality of fm programming and fm's quality of technical transmission.

"If an fm station's got the ready audience we want to reach and other factors are right, that's our first and ultimate interest.

"In the past few years we've bought over 300 markets in radio for Equitable. In cases where the buy involves

three or four stations, fm can be counted on to be frequently included. In other words, the percentage of fm stations on our list keeps mounting." **Gene Camerick, Ted Bates:** "We keep pulling together figures on fm that keep putting fm in a brighter and brighter light. We know that fm is coming out better and better in the ratings in quite a number of markets.

"More and more of our money is going into radio, and fm comparatively is coming on strong and getting a progressively bigger share of the budget."

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serves only  
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and prospects?**

**Bob Gillespie, General Foods:**

"When you buy housewife time in 50-odd markets it's become inevitable for fm to get a noticeable representation. If the fm audience fits the requirements of the product and the price is right, there's no longer any line of demarcation between fm and am."

**Mario Kirscher, J. Walter Thompson:**

"We do a lot of fm buying for Pan Am. As long as a station's got the size and class of audience we're looking for and the price is acceptable, the fact that it is fm plays no part whatsoever in our decision. When we evaluate an fm station for Pan Am, we apply the same criteria we use for am."

**Harry Martin, Esty:** "You can't help but be impressed by the advances in ratings and shares made by fm, when you look at audience achievements in Cleveland, Philadelphia, Boston, New York, San Francisco and elsewhere.

"People's listening habits are changing in regard to am versus fm. The breadth of programing to be found in fm is very healthy for radio as a whole. In the last analysis, if an fm station's got what the buyer's looking for, it's got an equal chance with an am competitor."

**Roger Wellbaum, Doyle, Dane, Bernbach:** "Our market buying specialists don't make any distinction between fm and am.

"They have a lot of audience research available, and they're fully aware of the progress made by fm (what's good in it and what's bad, what stations simulcast and what stations are building a stronger image for themselves and getting marked acceptance in their respective markets)."

**Ed Fleri, BBDO:** "More and more fm stations are being included in our buys. Fm has broadened its audience immensely and is coming in to its own for both wide diversity of programing formats and technical excellence.

"When you buy radio nowadays you have to take a long look at the relative ratings and values of fm. The fm stations show a lot more sophistication in sales approach and audience promotion. As a whole, they've still got a ways to go in putting their best foot forward."

**Tom Viscardi, Colgate spot coordination,** says: "Analyzed from any angle, fm is definitely moving fast."

# People

**S. Jesse Robinson** has joined National Distillers Products Company as director of media relations. He will initially be responsible for developing and coordinating the company's entire media program for outdoor advertising. Previously, Mr. Robinson was executive vice president of Metropolitan Outdoor Network.

**Arthur E. Jost** has been appointed director of media for the Cleveland office of Fuller & Smith & Ross. Mr. Jost came to the agency in 1969 from Norman Malone Associates, Akron.

**Edmund Burke** has been elected president and chief executive officer of TeknaMedia, a media analysis and buying service and subsidiary of Systems for Growth. Earlier he was associated with Dancer-Fitzgerald-Sample, Batten Barton Durstine & Osborn, and Needham, Harper & Steers. Mr. Burke replaces Edward Grey, who founded TeknaMedia, and is now going to a client, MONITEL, as president of its advertising sales division.

**John Reidy** is now executive vice president and **Larry Timmins** is senior vice president of Media Corporation of America. Mr. Reidy, who has been a senior vice president of the firm, was previously with Casco Corporation. He was also formerly president of Schick and vice president of Yardley. Mr. Timmins, who has been an account supervisor with the company, joined Media Corporation of America from Metropolitan Outdoor network.

**J. Fraser Tindall** has joined The Media Department as executive vice president. His previous affiliations were with Benton & Bowles, J. Walter Thompson, KMP, and most recently, Rumrill-Hoyt, New York, where he was an associate media director.

**Charles Valentine** and **Joyce H. Inouye** have joined K&E/Chicago as media buyers. Mr. Valentine was formerly with Chrysler Motors and Miss Inouye was a spot broadcast buyer with Compton.



**John J. Meskil**, media director of Warwick & Legler, has been named a senior vice president. Mr. Meskil is also a member of the agency's management committee. He was a MEDIA DECISIONS Guest Editor in January 1969. **Dominick Spoto**, associate media director, has been named a vice president. Mr. Spoto joined Warwick & Legler in 1966 from McCann-Erickson, where he was a media supervisor.

**Robert Bourquard** has joined the media department of Cunningham & Walsh as a supervisor of network programing. He was formerly a sales analyst with CBS-TV.

**Robert Warsowe** has joined Kenyon & Eckhardt as associate media director, coming from Geyer, Oswald where he was media director. Prior to that, Mr. Warsowe was a founding associate and general manager of Timebuying Services, an independent spot buying company. **Stuart Portnoy** and **Ray Ruppert** have been appointed media buyers at K&E/Detroit. Both men joined the agency in 1969. **Mary Jane Hoey** has been appointed a senior buyer at SFM Media Corporation. She served as broadcast buyer on the Robert F. Kennedy Presidential campaign. Miss Hoey has also been affiliated with J. Walter Thompson, Richard K. Manoff, Lenzen & Newell and Dancer-Fitzgerald-Sample.

**Helen Kane**, media director and comptroller of Lawrence Dobrow & Associates, has been named a vice president of the agency. Mrs. Kane has been with LD&A for ten years.

# Homework

**New Handbook of Advertising Management**, edited by Roger Barton, has been published by McGraw-Hill. This very complete reference book contains in over 1,000 pages chapters by 37 leading authorities on every phase of the business, plus a glossary of advertising terms. Four chapters on media are contributed by Dick Jones of J. Walter Thompson (on media planning), Warren Bahr of Y&R (on uses of print media), Sam B. Vitt of VMI (on uses of broadcast media), and Paul Roth of Kenyon & Eckhardt (on uses of direct mail and out-of-home media).

The media function is also described in other chapters throughout the volume (under advertising in the corporate structure, agency-media relationships, the advertising plan, budgeting, and so on).

Roger Barton was the author of the original "Advertising Handbook," which is now out of print, and was editor of *Advertising & Selling*, *Advertising Agency*, *American Printer*, and *Media/Scope*. He entered the field of advertising through the advertising agency founded by Daniel Starch, and dedicated the new volume to Dr. Starch, who is best known as the founder of the research firm of Daniel Starch & Staff.

The book is available from McGraw-Hill Book Company, 330 West 42 St., New York 10036, for \$19.95.

Another volume has been published on the demise of *The Saturday Evening Post*, but it is far from just "another book" on the subject.

**Decline and Fall**, subtitled "The struggle for power at a great American magazine," by Otto Friedrich is (in the words of Martin Mayer) "a dazzling narrative of a wondrous story."

Friedrich was managing editor of the *Post* during its last four years. He tells the inside story of the collapse of a great corporation, and also analyzes the factors that make or break an editorial product. This book is "must" reading for any student of the magazine business; and "fun" reading for anyone who has lived through the last half-decade or more in the environs of Madison Avenue.

Friedrich quotes at some length from Joe Culligan's account of his trials and tribulations as president of Curtis, and adds considerably to Culligan's account from a different point of view—that of the working editor.

The book is published by Harper & Row, 49 East 33 St., New York 10016, for \$10.

The main goal of a career is to benefit mankind, according to 36% of the respondents of a recently completed study of youth by the Gilbert Marketing Group. But the prime objective of 47% of them is to make money. The purpose of the survey, which was conducted for the Magazine Publishers Association, was to gather information pertinent to the social, economic, educational and political patterns of the nation's youth. Interviews were conducted among 3,000 males and females, ages 14-25, during February 1970. Concerning government regulation, 33% of the respondents feel that government should control wages, 33% feel that business profits should be controlled, and 56% think the government should control prices. For more statistical surprises, write the Magazine Publishers Association, 575 Lexington Avenue, New York 10022.

Consumer reaction to the "litter" problem as reflected in the purchases of soft drinks in non-deposit containers is being explored in a survey by *SOFTDRINKS*, a national monthly business publication. Over 1000 interviews are being conducted with supermarket shoppers in seven major markets: Atlanta, Boston, Chicago, Dallas, Los Angeles, New York, St. Louis. In addition to current attitudes on one-way containers, the survey also deals with size and container preferences, shopping habits, private label brands, unit-pricing, and other marketing information. The report appears in *SOFTDRINKS* July issue, which is available from 5 East 35th Street, New York 10016.

Latin-American population in Los Angeles and the New York Metro Area is rapidly burgeoning, as shown in a survey conducted by Marketing and Research Counselors, Inc. for Spanish International Network. In Los Angeles, the Latin American population totals 1,613,700 out of an

overall population of 10,197,700. In the 18 county New York Metro market, the Latin-American population of 2,470,000 is 14.1% of the total population count of 17,553,100. In Los Angeles 353,970 Latin-American households have tv, of which 286,716 are able to receive uhf. In New York (city only) 528,580 Latin-American households have tv, of which 428,150 are uhf equipped.

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The Bangor Daily News delivers 72% of the Bangor ADI, plus 63% of the Presque Isle ADI. And that is more than any television station can deliver. Ask us for proof.

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Bangor, Maine

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# The guy who cares

## Guest Editorial by Craig Moodie

Corporate ad managers! Want to add five years to your life and save five hours in every work week?

Agency media directors! Want somebody at the client's office who *really cares*?

Then do what we did some months ago at Armstrong. Create a media manager. Best addition we've made in years.

The need for the position came from two sources. In recent years, Armstrong has added two important new businesses, each with a substantial advertising budget: carpet and furniture. Each business looked to us for advertising and media planning.

### *Result?*

A substantial complication of media planning. More media to consider. More media to consider means more media reps.

### *Result?*

A steady parade of visitors to our general offices in Lancaster, Pa., each rep trying to see as many people as he could in a single visit, to make sure he covered all the bases. From our point of view, it meant that perhaps 5 to 10 staff people were hearing the same story.

### *Conclusion?*

Create the position of media manager, a central source that advertising management can look to for all answers regarding media. Now instead of a plan for carpet, another for ceilings, another for floors, another for furniture, another for trade and business, there's a clearing house to assimilate and coordinate all planning into one Master Plan.

### *Reaction of the media reps?*

At first, guarded resentment. Everybody wants to see the Head Man, and in our case, the client had interposed somebody and said, "See him first."

But they soon learned that instead of a casual social visit, media visits began to develop a new meaning. The Media Manager was the guy who *cares*, who really wants to know how their vehicle fits his needs. It's nice to talk to somebody who cares. Media sales managers were happy, because expense accounts to Lancaster plummeted. (That's something of an overstatement, because it's impossible to spend more than \$2.50 for lunch at Lancaster's Host Motel, including tip.)

### *Reaction of the agency?*

At first, mild suspicion. A client media manager could offer a threat to the dominion of the agency media directors. But when they found that the client's man wasn't master-minding or second-guessing their recommendations; that, in fact, he was on *their* side, trying to provide them information they'd never had before about the client's markets and products and consumers, who was helping them interpret and sell recommendations to the ad manager, mild suspicion changed to general acceptance, and then to genuine enthusiasm.

*Reaction of the ad manager?* Well, as I said, adding a media manager will save you five hours a week, minimum. So if you want any first hand reactions, get in touch with me any day except Friday. Nowadays, that's when I'm sailing my boat on the Chesapeake. ■

Craig Moodie

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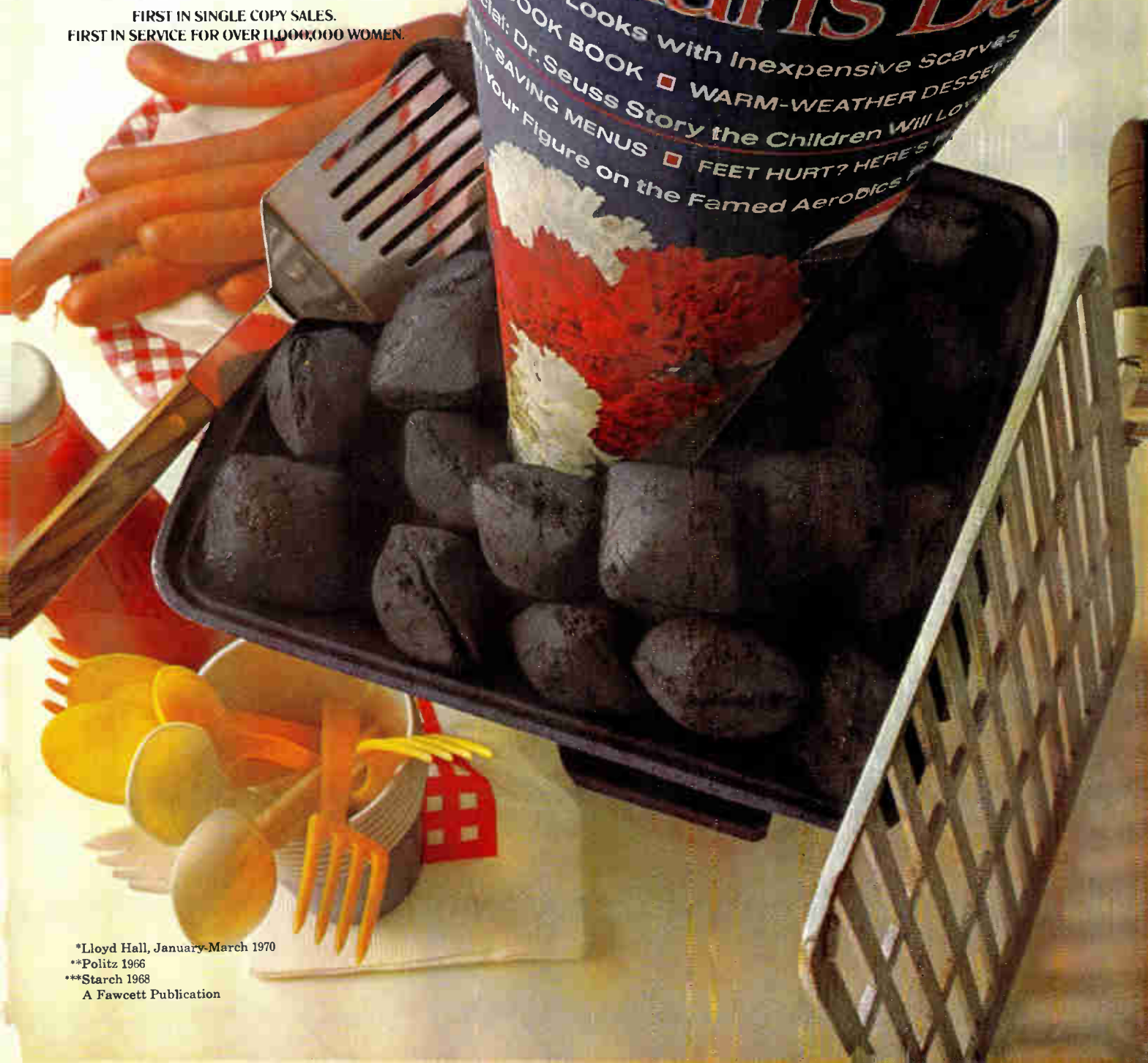
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\*Lloyd Hall, January-March 1970

\*\*Poltz 1966

\*\*\*Starch 1968

A Fawcett Publication

# THE TEST THAT CAN HELP EVERY AD DIRECTOR, BRAND MANAGER & MEDIA MAN DO MORE WITH HIS MONEY.

We refer to the historic media test recently completed by a top-ten advertiser. The one you've been reading about. The one that set out to test the sales effectiveness and consumer awareness of general audience magazines like *The Digest* against tv.

And just in case you've been out of town for the last month, we'll give you the highlights:

Five nationally distributed food products were put to the test in six major cities—two Eastern, two Midwestern, two West Coast.

One product was tested with 100% tv (and no magazines) in one area. In another area the same product was tested with 100% general magazines (*Reader's Digest*, *Life*, *Look*) but no tv advertising.

All four of the other products were tested with 100% tv advertising against a mix of tv and magazines.

Nielsen store audits checked sales, month by month, in each market. And 50,000 interviews gauged consumer awareness and attitudes.

## What happened?

The one product that was tested with 100% tv advertising against 100% magazines, sold best in the area where only magazine advertising was used.

With one product there was no significant difference between tv advertising and magazine advertising.

Two of the products scored best with a magazine-plus-tv mix.

And in the case of only one product did 100% tv advertising appear to be more effective than magazines.

## What does it all prove?

That it's high time for a realistic reappraisal of the relative selling effectiveness of television and magazines. Any advertiser who thinks only of tv—to the exclusion of print—owes it to himself to think again.

About people.

And the way people actually respond to his advertising message.

## About us.

*The Digest* cooperated in this impartial study because we knew just how much our 42 million adult readers can mean to any advertiser who believes his advertising should make something happen. Something like sales.

Somebody once said that it's all well and good to listen to the weather report. But it's still a good idea to look out the window to see if it's raining.

We'd like to give you a copy of the study mentioned above. Just ask.

It may be just the window you need for a clearer view of your media decisions.



**It moves  
people. Like  
nothing else  
in this world.**