

Television Age

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Procter & Gamble: Marketing's number one practitioner

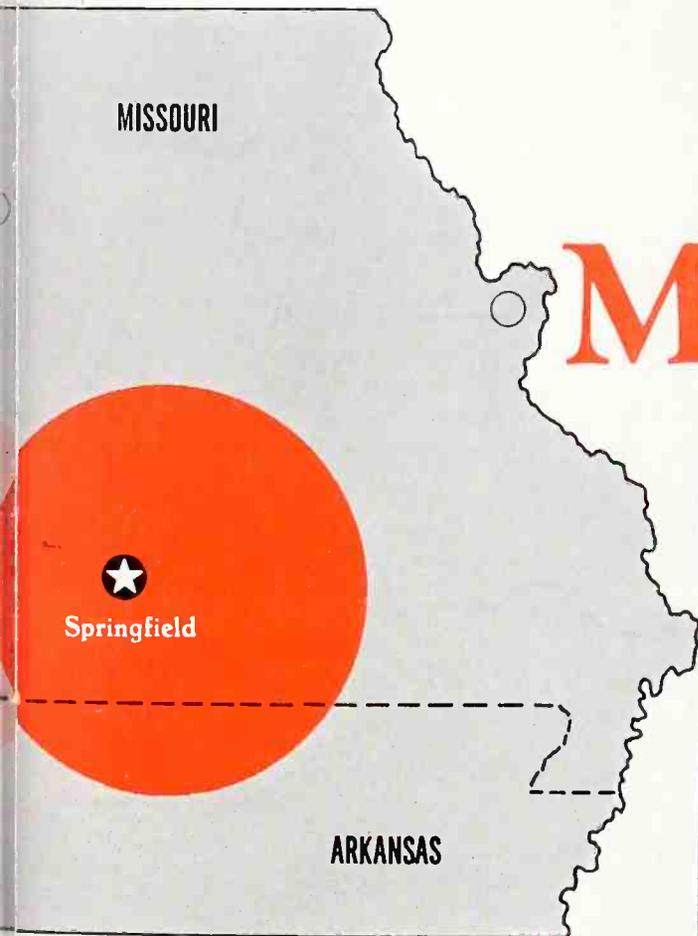


SPRINGFIELD

Missouri's THIRD LARGEST Market

An Excellent

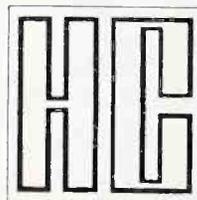
TEST MARKET



KYTV CHANNEL 3

SPRINGFIELD, MISSOURI

REPRESENTED NATIONALLY BY:



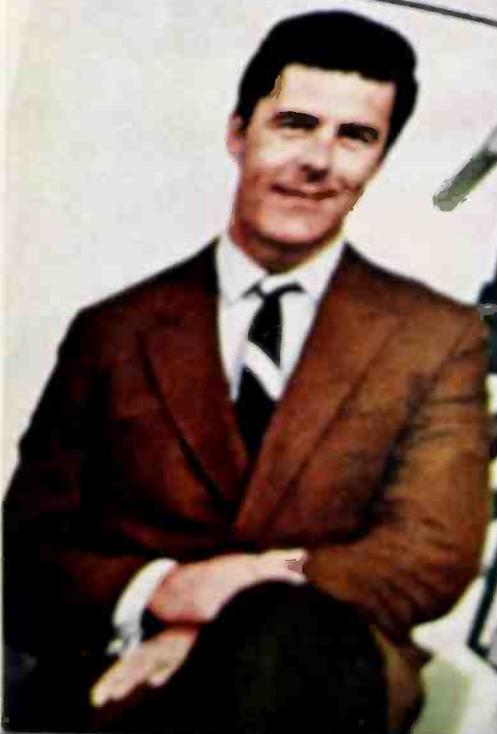
THE HOLLINBERY COMPANY

Television Station Representatives

- | | | | | | |
|---|--|--|---|---|---|
| NEW YORK
307 N. MICHIGAN AVENUE
NEW YORK, N.Y. 10017
91-4050 | CHICAGO
307 N. MICHIGAN AVENUE
CHICAGO, ILL. 60601
312-332-6060 | ATLANTA
1819 PEACHTREE STREET
ATLANTA, GA. 30309
404-355-0644 | DALLAS
211 N. ERVAY
DALLAS, TEXAS 75201
214-748-0057 | LOS ANGELES
5455 WILSHIRE BOULEVARD
LOS ANGELES, CALIF. 90048
213-938-2451 | SAN FRANCISCO
155 MONTGOMERY STREET
SAN FRANCISCO, CALIF. 94102
415-981-2110 |
|---|--|--|---|---|---|



TV
LOCAL LIVE



After you've seen the last old Bogart movie, what'll there be to see on TV?

Avco Broadcasting has an idea.

We predict you'll be seeing many more live programs.

With home-town people.

Doing and talking about things of personal interest.

Is this just a guess? No. Avco Broadcasting stations have been telecasting live original shows since 1948.

We were the first regional network to telecast a regular schedule of live color programs. Four Avco Broadcasting cities—Cincinnati, Dayton, Columbus, Ohio and Indianapolis—have among the highest

percentage of color TV homes in the country.*

And, today, no major group of stations in the country telecasts as many live shows of all kinds. Music, comedies, sports, news, documentaries, specials.

And our viewers love it!

To put it another way: 12 million people in seven states and the District of Columbia tune in to our growing family of 11 radio and television stations.*

Because we've tuned in to them.

*Source: American Research Bureau estimates of color TV penetration and coverage. Data subject to qualifications issued by ARB.

(Left to right) Avco Broadcasting TV stars Bob Braun (50-50 Club) and Paul Dixon (The Paul Dixon Show)



TELEVISION: WLWT Cincinnati/WLWD Dayton/WLWC Columbus/WLWI Indianapolis/WOAI-TV San Antonio

RADIO: WLW Cincinnati/WOAI San Antonio/WWDA Washington, D. C./KYA & KOIT San Francisco

Above Represented by Avco Radio Television Sales, Inc./WWDC-FM Washington, D.C./Represented by QMI

How to hit 'em



Where they live?

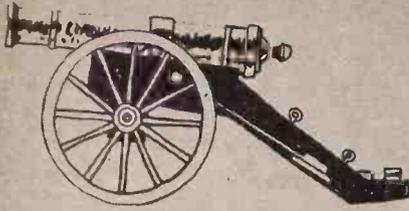
With spot TV.

No other medium lets you hit your prime prospects so hard so often. It's this flexibility plus efficiency of cost that makes spot TV such a dramatically effective buy. And we can prove it to you. With new information, new techniques that make 1967 media thinking old-hat. In fact, Blair has a dramatic new story on the use of spot TV that you really ought to see. Better call your Blair man. Before your competition does.



BLAIR TELEVISION

SALUTING



PROCTER & GAMBLE

CINCH

OXYDOL

HEAD and
SHOULDERS

PAMPERS

CREST

PUFFS

Thank You
FOR YOUR
Business!

WKEF-TV
DAYTON

The BLUE RIBBON STATION

JULY 29, 1968

Television Age

37 NO IVORY TOWER FOR P&G

From the word go—spoken in 1837—Procter & Gamble has remained hard-nosed and hip, with just about all the right moves.

42 MARKETING'S NUMBER ONE PRACTITIONER

Thorough to a fault, P&G backs up its professionalism with lots of spending power.

44 SOFTENING THE SOAP SPIEL

The shibboleths are modified as P&G jazzes up its programs and commercials styles to catch up with fast-changing times.

48 TOO BIG TO HURT

P&G's bouts with the FTC haven't damaged its stock or prevented it from making more and more money.

50 THEY'RE NEVER THE SAME AGAIN

No agency which has worked for P&G can remain unaffected by the advertiser's discipline.

DEPARTMENTS

24 **Publisher's Letter**
Report to the readers

54 **Film/Tape Report**
Round-up of news

26 **Letters to the Editor**
The customers always write

62 **Wall St. Report**
The financial picture

29 **Tele-scope**
What's behind the scenes

63 **Spot Report**
Digest of national activity

31 **Business Barometer**
Measuring the trends

65 **One Buyer's Opinion**
The other side of the coin

33 **Newsfront**
The way it happened

89 **In the Picture**
A man in the news

53 **Viewpoints**
A no-holds-barred column

90 **In Camera**
The lighter side

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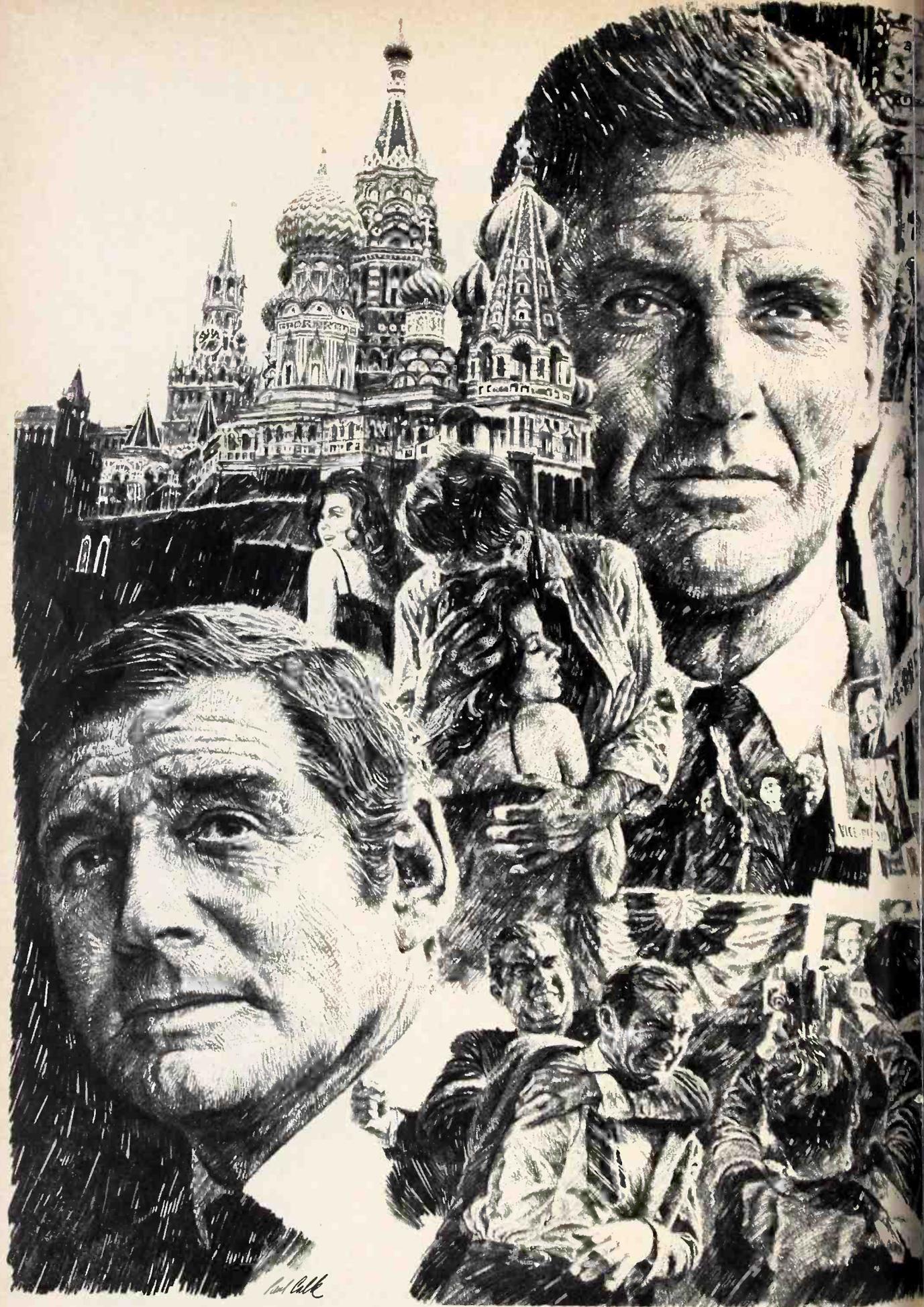
Buy Spot Television In Chicago

...for
less than
RADIO
rates

For the complete details
call Jack Bivans, General Sales Manager
at (312) 527-4300
or your nearest
METRO TV Sales Office . . . today!

WFLD-TV
32
CHICAGO

WFLD-TV • DIVISION OF FIELD COMMUNICATIONS CORPORATION • SERVING CHICAGOLAND VIEWERS
WITH QUALITY PROGRAMMING INCLUDING WHITE SOX BASEBALL IN COLOR



“THE NAME OF THE GAME”

The series is “The Name of the Game,” and it represents a brand-new television concept.

Each Friday night’s drama will be a 90-minute “World Premiere” film invested with Universal’s maximum production values.

Yet, these films—the highest-budgeted ever produced regularly for television—will also be part of a continuing dramatic series, with continuing stars and interrelated backgrounds.

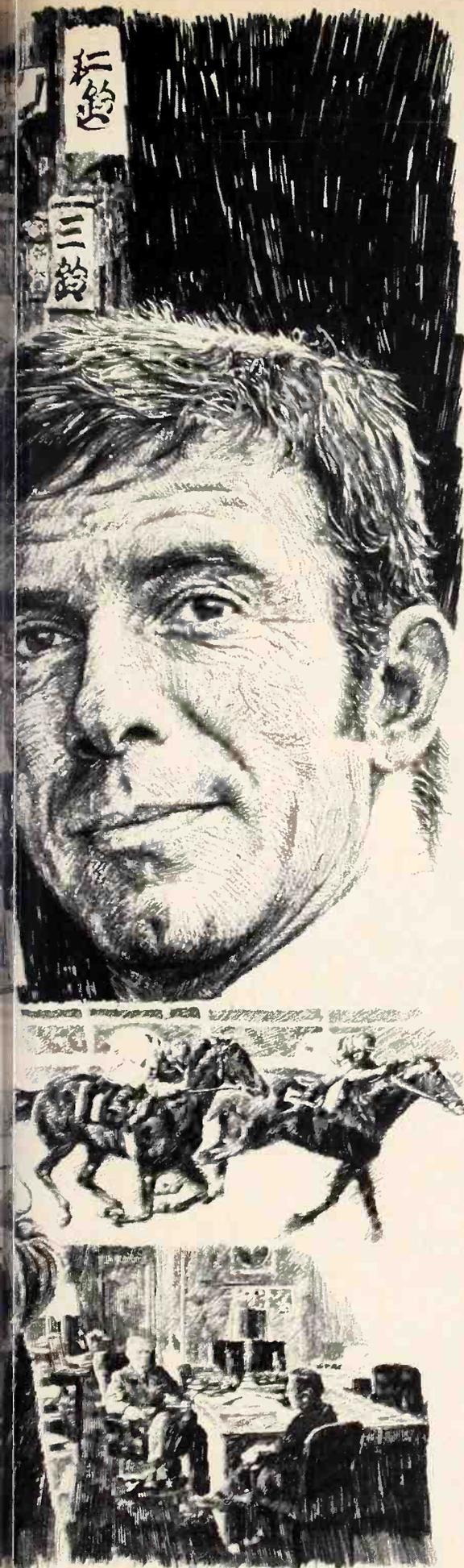
An individual production unit will be assigned to each of the three stars—another series “first”—to insure the top-drawer film values of each drama.

The stars—Gene Barry, Tony Franciosa and Robert Stack—will be playing important figures in a high-powered magazine complex. Their world is an adventure-filled arena of high and low-level exposés, and the intrigues of nations and people.

“The Name of the Game.”

There’s never been a series like it.

NBC TELEVISION NETWORK 





"THE GHOST AND MRS. MUIR"

The late Captain Ahab went for whales. But the late Captain Daniel Gregg went for the ladies. His ghost, it seems, has the same inclination (and much more time). Hence, "The Ghost and Mrs. Muir."

Mrs. Muir, played by Hope Lange, is the lovely widow who's just moved—along with her brood—into *his* seaside house, Gull Cottage.

She, of course, had no idea there was a ghost on the premises. He had no idea that anyone so pretty could be so formidable. *Advertisers* got the idea—immediately—that this 20th Century-Fox series would be one of the season's hottest new properties.

Hope Lange is as charming a lady as ever paced a widow's walk.

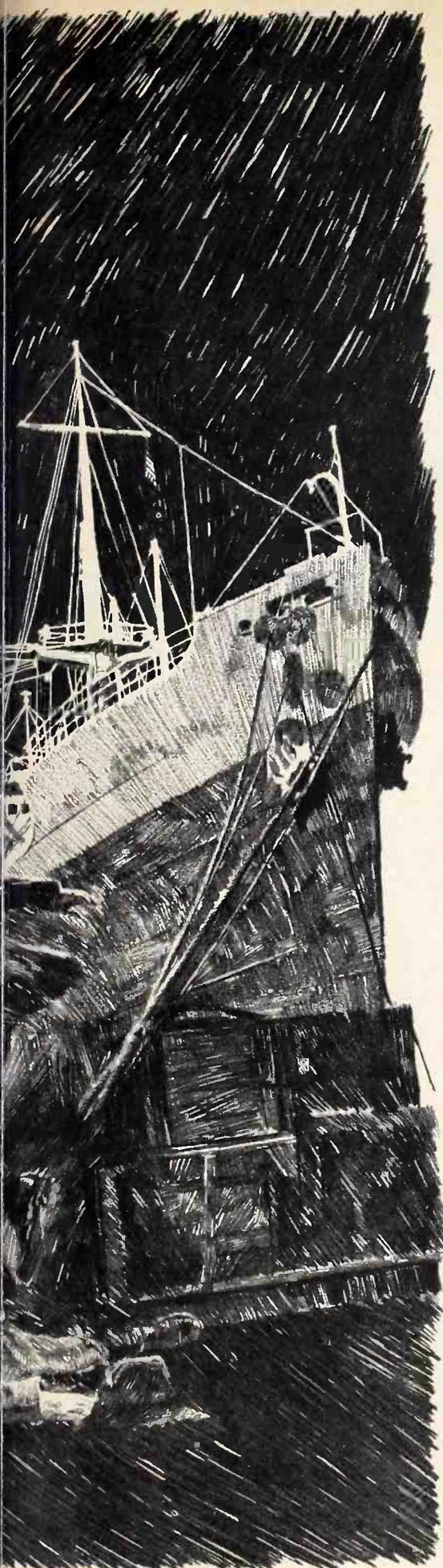
Edward Mulhare gives a spirited performance as the departed captain.

And the whole series is like a breath of fresh air.

NBC TELEVISION NETWORK







"THE OUTSIDER"

"The Outsider" is an inveterate challenger of first impressions and easy answers.

A private eye, poor and essentially a loner, he's learned that the shortest distance between two points is not necessarily a straight line.

Instead, for him, it's often a devious route strewn with booby traps, most of them human.

Roy Huggins is the executive producer of this full-hour, Wednesday night suspense series from Universal. He's the man who created such unusual and successful programs as "Run for Your Life" and "The Fugitive."

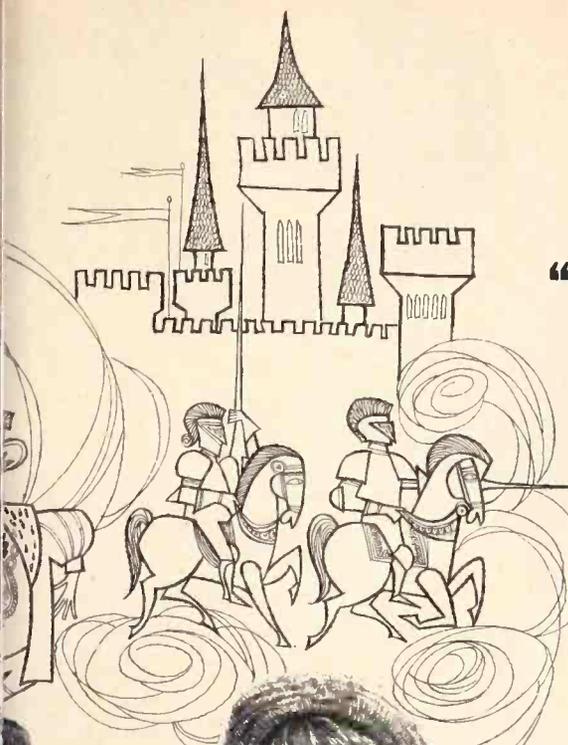
What's more, Mr. Huggins was the producer of the enormously popular "World Premiere" version of "The Outsider" from which this new series is derived.

Look for "The Outsider" on NBC this fall. He'll be driving an old car. He'll be wearing a suit of approximately the same vintage. And he'll look exactly like Darren McGavin, so you can't really miss him.

And you *shouldn't*.

NBC TELEVISION NETWORK 





"THE NEW ADVENTURES OF HUCK FINN"

Sunday evenings this fall will see the first weekly television series that combines live-action performance with animation.

It's called "The New Adventures of Huck Finn."

The producers are the very lively and highly animated combination of Bill Hanna and Joe Barbera, who not only created TV's first live-plus-animation special—"Jack and the Beanstalk"—for NBC last season, but won an Emmy Award for it.

What the team will be doing on the new series is to whisk Huck Finn, Tom Sawyer and Becky Thatcher into a strange land and new adventure each week.

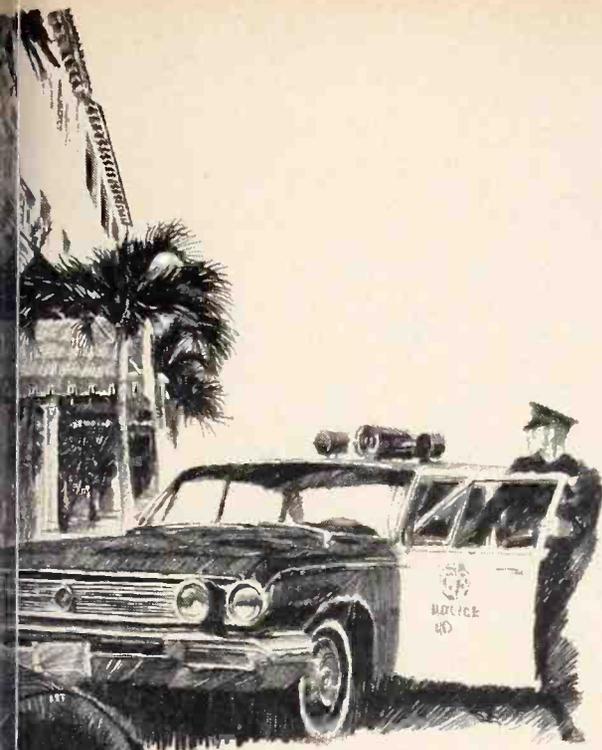
The trio may discover itself facing a band of Lilliputians on a desert island; confronting an ancient mummy in Egypt; or trying to recover a stolen ruby-eye in India.

In fact, there's no telling precisely where they'll find themselves each week.

But NBC viewers will find themselves enchanted by the imagination and tastefulness of this new series.

NBC TELEVISION NETWORK 





"ADAM-12"

Any new police series lucky enough to have Jack Webb as its executive producer is ahead of the game right there.

"Adam-12" is ahead of the game right there.

With Webb and producer Bob Cinader at the production helm, the Saturday night half-hour action program shapes up as one of NBC's most interesting entries this fall.

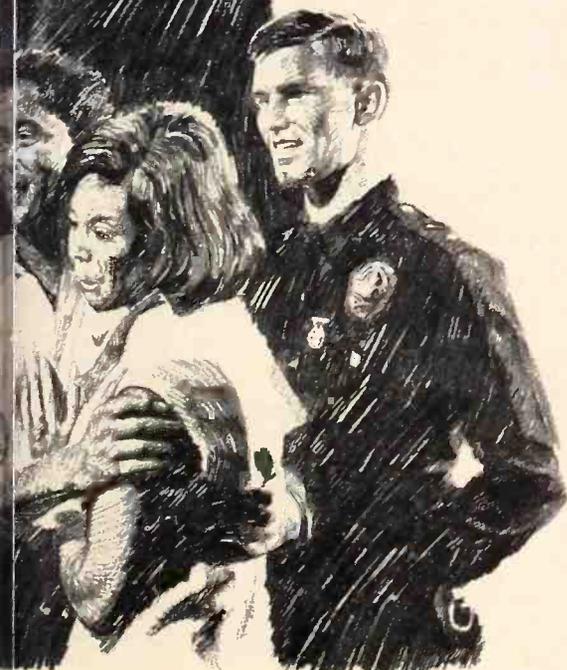
Like the perennially popular "Dragnet"—which continues on NBC Thursday nights—the stories in Universal's "Adam-12" are based on the activities of the Los Angeles Police Department.

But this time the leading characters are a couple of police-car patrolmen—played by Martin Milner and Kent McCord.

Milner's the veteran and McCord the rookie. They differ in age and in temperament. Yet when the radio dispatcher calls "Adam-12" (their car's official designation), the two respond as one man.

Audiences will respond to "Adam-12" just as eagerly. It's that kind of series.

NBC TELEVISION NETWORK 







“JULIA”

At the moment, “Julia” is not nearly as well known as Diahann Carroll. But then, Miss Carroll has had a head start.

For the last dozen years she’s been scoring solid successes—as singer and actress—in TV, the theater, supper clubs and motion pictures.

“Julia,” on the other hand, is a Twentieth Century-Fox comedy-drama series that won’t make its debut until September. When it does—under the production supervision of multi-talented Hal Kanter—it will enjoy the tremendous advantage of having Miss Carroll in the title role.

The lovely Diahann plays a nurse in the health office of a large corporation. At work, she reports to a cranky-but-lovable general practitioner, brilliantly portrayed by co-star Lloyd Nolan.

At home, she reports to her captivating six-year-old son, whose father was a recent war fatality in Vietnam.

Just how “Julia” copes with her responsibilities as a nurse and a mother is the basis for a disarmingly engaging and truly different TV series.

NBC TELEVISION NETWORK 



Paul Bell

"THE BEAUTIFUL PHYLLIS DILLER SHOW"

Just a dozen seasons ago, she was simply a dedicated housewife who'd somehow managed to fall 18 years behind in her ironing.

Today she's simply the world's most celebrated stand-up comedienne.

And on Sunday nights this fall, she'll be starring for NBC in the full-hour comedy-variety program, "The Beautiful Phyllis Diller Show."

Over the past twelve years Miss Diller has won an army of dedicated followers, not only through television and nightclubs, but through more than half a dozen wonderfully kooky motion pictures.

On her forthcoming TV series, she'll be playing hostess to some of the most famous guest stars in show business. The weekly production will be masterminded by executive producer Bob Finkel, with Bernie Orenstein and Saul Turteltaub serving as co-producers and head writers.

It was a happy day when housewife Phyllis Diller came out of her kitchen. It will be an even happier one when "The Beautiful Phyllis Diller Show" comes into the American living room—*millions* of 'em.

NBC TELEVISION NETWORK 

HEY, MR. HALVERSTADT-
 You and your team sure
 picked a winner*....
 And the last issue of
 Television Age proved it!

Thanks,

WNBF-TV 12
BINGHAMTON, NEW YORK

NATIONAL SPOT FOR:

Clorox
 Spic 'n Span
 Duz
 Crest
 Ivory Liquid
 Puffs
 Charmin
 Pampers
 Bounty
 White Cloud

1ST * IN THE NATION **WNBF-TV**

TV HOME SHARE—TOTAL DAY 74%
 TV HOME SHARES—PRIMETIME 71%

Source: March ARB Analysis of top affiliates in 3 or more station markets published by Television Age, July 15, 1968.

Figures quoted or derived from audience surveys are estimates subject to sampling and other errors.



Represented by
 BLAIR TELEVISION

RADIO AND TELEVISION DIVISION, TRIANGLE PUBLICATIONS, INC.

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No. 26

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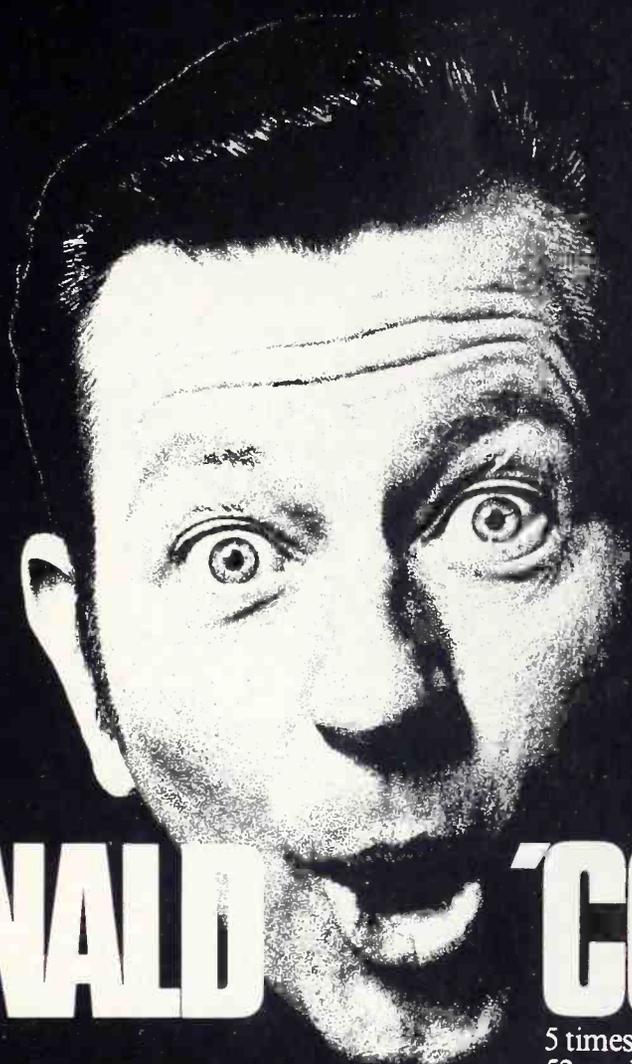
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DONALD O'CONNOR

5 times a week this Fall!
52 weeks—46 weeks first-run—
only six weeks of repeats
90 minutes or one hour! Color-taped live!

At last there's to be a syndicated, variety-guest show with a host who's already known in just about every American home. It's "The Donald O'Connor Show!" Talented, versatile Donald sings, dances, acts, parodies, talks, converses, teams-up with major name guest stars. The format is refreshment! You take it from there. Call now—orders are coming in.

DISTRIBUTED BY:
WOLPER TELEVISION SALES



A METROMEDIA COMPANY
485 LEXINGTON AVENUE
NEW YORK, NEW YORK 10017
(212) 682-9100

PRODUCED BY VTP ENTERPRISES INC.



"TOWN TALK" LEADS BY 7 TO 1

In total number of viewing homes reached, WKYT-TV's popular "Town Talk" (9-10 AM, Mon.-Fri.) — with Ted Grizzard and June Rollings — leads by a whopping seven to one margin.* 1 min., \$2.86 per thousand homes, with an extra "plus" treatment for your commercial.

TOPS IN WEEKDAY 6 PM NEWS

WKYT-TV reaches 35% more homes every weeknight with the 6:00-6:30 PM News, Weather, and Sports than the next station — 25,400 homes for WKYT-TV to 18,800 homes for the next station, based on daily averages.* 1 min., as little as \$1.46 per thousand homes.

NO. 1 IN PRIME-TIME SHOWS

WKYT-TV decidedly beats the next station in audience popularity during the hours of greatest TV viewing — winning 27 of the 49 prime-time half-hour periods Monday through Sunday, 7:30-11 PM.**

WINNER IN DAYTIME SHOWS

WKYT-TV reaches more homes than the next station in 12 of the 21 daytime half-hours of TV viewing Monday through Friday, 6:30 AM-5 PM.**

POPULAR LIMITED-BUDGET BUYS

The advertiser with a limited budget can cash in on WKYT-TV's growing popularity through these popular programs:

- "Have Gun, Will Travel" (5:30-6 PM, M-F), especially popular with adults 18-49. 1 min., as little as \$1.43 per thousand homes.*
- "Mike Douglas" (4-5:30 PM, M-F), delivering a strong women's audience. 1 min., as little as \$1.82 per thousand homes.

*NSI, Lexington, Ky., Feb.-Mar. 1968

**ARB, Lexington, Ky., Feb.-Mar. 1968



Letter from the Publisher

P&G: More than meets the eye

This Procter & Gamble Issue represents our most ambitious effort in the area of advertiser reports.

P&G, of course, is the largest and most successful. (We have previously devoted entire issues to such companies as Lever, Colgate, General Foods, Bristol Myers, American Home Products.)

As they got into the study of P&G operations, our staff was fascinated not only by the dimensions of the company but by its history and its efficiency of operation.

Our task force headed by editorial director Al Jaffe, managing editor Bill McGuire, senior editor Ed Dowling, and associate editor Paul Guthrie conducted over 200 interviews with media and marketing executives, program specialists, research directors and Wall Street security analysts who are specialists in the financial aspects of the company. They worked with researchers on the inter-relationship of research, marketing and media.

Out of this 25,000-word report some myths about P&G were exploded. One of these is that there is a P&G buying formula built around a basic \$3 cost-per-1,000 ceiling. As our story on page 50 points out, there is nothing sacrosanct about this figure. P&G has paid far more to get the exposure it wanted, when and where it wanted it. It seems to us that the formula idea has been propelled by those salesmen who did not come back with the order. P&G has allowed its buyers more latitude in the buys than is generally realized. Of course, the major consideration is cost efficiency rather than arbitrary cost-per-1,000. This is not to say that there are not guide posts that have been set up but there is room for creative buying within these guidelines.

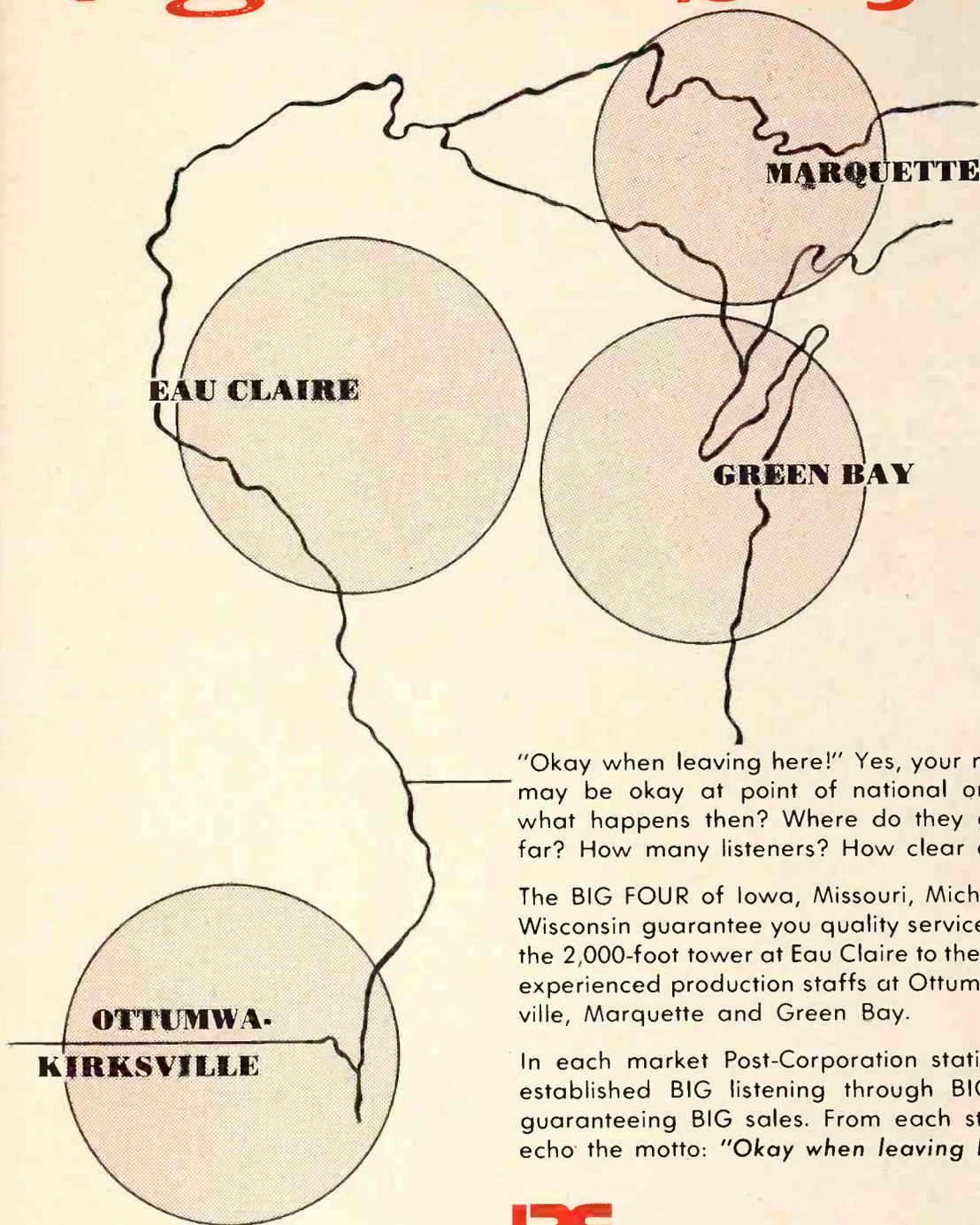
P&G's relations with the television medium are constructive. This goes beyond the fact that it is the medium's largest customer. It was, for example, against piggybacks at the outset. In a broader sense, P&G is a partner with television, always interested in better and more efficient utilization of the medium. It has always welcomed direct calls by individual stations. It has facilities at its office building in Cincinnati for stations to make presentations and it listens to these presentations, whether from networks or reps, large or small stations.

A company as large and successful as P&G always has its detractors. These carping critics maintain that with the amount of money the company spends it can cover its mistakes, and that the people in Cincinnati are organization men stamped out of a die. Actually, P&G is a company that has been in the forefront of enlightened corporations with a high regard for human relations. It encourages its people to be active in community and political affairs and to assume the responsibilities of good citizens. It also encourages individuality. We only mention this because, in the last analysis, television and the marketing and selling of television time and programs is a person-to-person business.

The company also stands as a shrine to enterprise and ingenuity, and is the greatest example extant of the effectiveness of advertising. P&G has made the world's richest country also the cleanest.

Cordially,

4 great buys..



"Okay when leaving here!" Yes, your messages may be okay at point of national origin, but what happens then? Where do they go? How far? How many listeners? How clear a signal?

The BIG FOUR of Iowa, Missouri, Michigan and Wisconsin guarantee you quality service — from the 2,000-foot tower at Eau Claire to the efficient, experienced production staffs at Ottumwa-Kirksville, Marquette and Green Bay.

In each market Post-Corporation stations have established BIG listening through BIG power, guaranteeing BIG sales. From each station we echo the motto: "Okay when leaving here!"



the POST-CORPORATION stations

WLUK-TV
GREEN BAY

WEAU-TV
EAU CLAIRE

WLUC-TV
MARQUETTE

KTVO [TV]
OTTUMWA - KIRKSVILLE

**Letters
to the
Editor**

17, 1968, page 24) was very interesting. I'm pleased to have been quoted in your publication, which I find interesting and stimulating.

ALFRED EISENPREIS
Vice President
Allied Stores Corp.
New York

"Wometco with 2,400,000 shares has a market value of \$58 million."

Taking into consideration our 3-for-2 stock split and the issuance of 350,000 new shares in January, 1968, the average number of shares of Wometco stock outstanding (on June 15, 1968) was 3,694,950. Inasmuch as Wometco stock closed at \$26 on Wednesday, July 3, 1968, that would mean the market value figure would be \$96,068,700.

GERALD F. WHALEY
Director of Public Affairs
Wometco Enterprises, Inc.
Miami

Retailers on television

Your article on the tv breakthrough in retailing (*The billion dollar account*, TELEVISION AGE, June

Wometco's market value

In your recent editorial entitled, "Fiscal Appraisal," (*Letter from the Publisher*, TELEVISION AGE, May 20, 1968, page 12) you commented,

● **Editor's note:**

There are 2,409,000 shares of Wometco Class A Common currently traded. There are 1,330,000 shares that are convertible into Class A, share-for-share, which are held by the Wolfson family. If the Class A and Class B are computed at the current market price, the value, as Mr. Whaley states, would be \$96,068,700. However, the figures given in Letter from the Publisher refer to the market value of the Class A shares only, which are listed on the New York Stock Exchange.

'Completely accurate'

Your article on Sonderling Broadcasting (*Wall Street Report*, TELEVISION AGE, July 1, 1968, page 55) is excellent. The information is exactly as quoted and completely accurate.

EGMONT SONDERLING

President
Sonderling Broadcasting Corp.
Long Beach, Calif.

Instant cume revisited

We believe your article on "instant cume" (*There's no cume like an instant cume*, TELEVISION AGE, June 17, 1968, page 26) presented in a most comprehensive manner both the advantages and limitations of this technique.

Grey was very happy to comment on our use of instant cume. Our opinion as reflected in the article was handled very tastefully, and we hope it helps in some small way to authenticate your overall conclusion.

HOWARD KAMIN
Director of Media Analysis
Grey Advertising, Inc.
New York

**A salute to
Procter & Gamble**

from the fastest growing
market in the entire
Great Lakes Region...
MADISON, WISCONSIN!

MINNESOTA
IOWA

Reaching into 30
counties of Wisconsin,
Illinois, and Iowa with
over 17 million dollars
of annual spendable
income, SRDS, Inc.,
Jan., 1968

National advertisers prefer

CBS

3 WISC-TV
The Madison Area's
Complete Color
Channel



3,000 FEET OF TOWER!

*OR WOULD YOU BELIEVE ONE
2,000 FT. TOWER AND ONE 1,000 FT. TOWER*

No matter how you say it, Black Hawk Broadcasting Company's two stations . . . KWWL-TV Cedar Rapids-Waterloo, and KAUS-TV Austin - Rochester - Mason City have doubled their tower height.

KWWL-TV's 2,000 feet adds an estimated 50% in prime time homes! And a 29% increase in metro rating level!

KAUS-TV's first rating since the tower gave over a 40% increase in prime time homes and over a 50% increase from sign-on to sign-off!

That 3,000 feet is bringing a whole new ball game to the Cedar Rapids-Waterloo television market and the Austin - Rochester - Mason City, Iowa market.

KWWL-TV

Cedar Rapids,
Waterloo, Dubuque

KAUS-TV

Austin, Rochester,
Mason City

**BLACKHAWK BROADCASTING
COMPANY**

Waterloo, Iowa



EVERY-KNODEL, INC.



It's The Year of the

Look-In

Baltimore television's most exciting new programming line-up!

•
Steve Allen to wake up weekday mornings at 9. *John Gary* to spark Sundays at 10 p.m.

•
The lure of cash prizes—a new \$1,000-a-week *Ring-a-Rino* telephone game, plus the new 6 p.m. Monday-through-Friday strip, *Duckpins and Dollars*.

•
The "young sound" on the Saturday afternoon *Kerby Scott Show*. *Hurdy Gurdy* and all that jazz, Sunday evenings at 7.

•
Provocative new concepts in TV reporting by Maryland's Largest Broadcast News Team.

•
Plus a great new NBC schedule and a strong roster of returning favorites.

•
No wonder Baltimore area viewers will be launching the LOOK-IN Sept. 9!

•
Isn't *now* the time for *you* to LOOK-IN on these great new selling opportunities? See your Petry man today.



BALTIMORE

Nationally represented by Edward Petry and Company

BPA study ready in Fall

The results of the Broadcasters Promotion Association's survey on the broadcast promotion field will be available to station management by the Fall.

The study, reported to be the most comprehensive of its kind, is an attempt to present to the industry and colleges a profile of stations' promotion departments—how many people make them up, just what these people do, how much time they spend on specific duties and so on.

"The survey is designed to better define broadcast promotion in terms of responsibilities, functions, techniques, budgets, financial rewards and status in the industry," according to W. T. "Tom" Daley, promotion manager of CFPL-TV London, Ontario and BPA president.

A five-page questionnaire has been mailed to more than 1,000 radio and television stations in the United States. Anonymous replies are being sent directly to the Center For Research, Broadcast Management and Economics of Ohio University, Athens.

Meanwhile, the BPA has joined the Television Bureau of Advertising for the third consecutive year in presenting awards for outstanding sales presentations.

Major changes include: reduction of the categories to General Station and Specific Account Presentations, and relaxation of restrictions on the form presentations can take. There will be visual and print classifications within the two categories and an extension of the entry submission date to October 1, 1968.

Selling to retailers like a national account

Restructuring of the New York office of CBS Television Station National Sales into two sales forces may foreshadow, oddly enough, a move by this office into pitching retail accounts—though vice president and general manager Theodore W. O'Connell, Jr., isn't commenting on the new setup. While retailing is outside the conventional boundaries of a rep operation, it is believed the thinking behind the CBS move is that greater effort can be made in selling the New York headquarters of large department stores and chains on the impact and value of tv.

It is not known whether one or both of the New York sales forces would add the retail chore to its regular calls. However, it is not believed that the retail effort is the basic reason for the two-force operation. More likely, the reason is to supply more intensive management over salesmen by giving the new sales directors, Steven R. Orr and Robert H. Perez, smaller groups to work with. However, it appears that the full sales complement of the New York office will

be expanded. There are about a dozen salesmen now.

One sales expert noted that while a two-sales force operation is unusual in the rep field, it has been proposed in other industries. The idea is to have one sales force confined to servicing accounts and the other to do missionary work. This proposal rests on the assumption that there are basically two kinds of salesmen and that one man can't do both kinds of selling.

A helping hand to lead retailers to tv?

The first issue of *Telefashion Cooperative*, a seasonal guide with information on what's available for fashion retailers in tv by way of dealer spots from manufacturers, etc., has been sent to about 100 tv stations and retailers.

The guide comes from Telefashion Cooperative, a service group started in April that not only keeps retailers abreast of opportunities in the medium, but also serves as liaison between retailers and manufacturers. The latter are eager to know where retail interest in television actually exists.

President Edward Zimmerman explains that "there is a definite place for wearing apparel on television. Manufacturers have tried to get their message across to the consumer with little success for themselves, and little help to the local retailer.

"We feel that the retailer can do the very best job both for himself and the manufacturer and we hope to steer retailers in the right direction."

With this in mind, Michael Silverman was recently named manager of manufacturers services to assist on the pamphlet and to direct manufacturers who might be eager to begin commercials production.

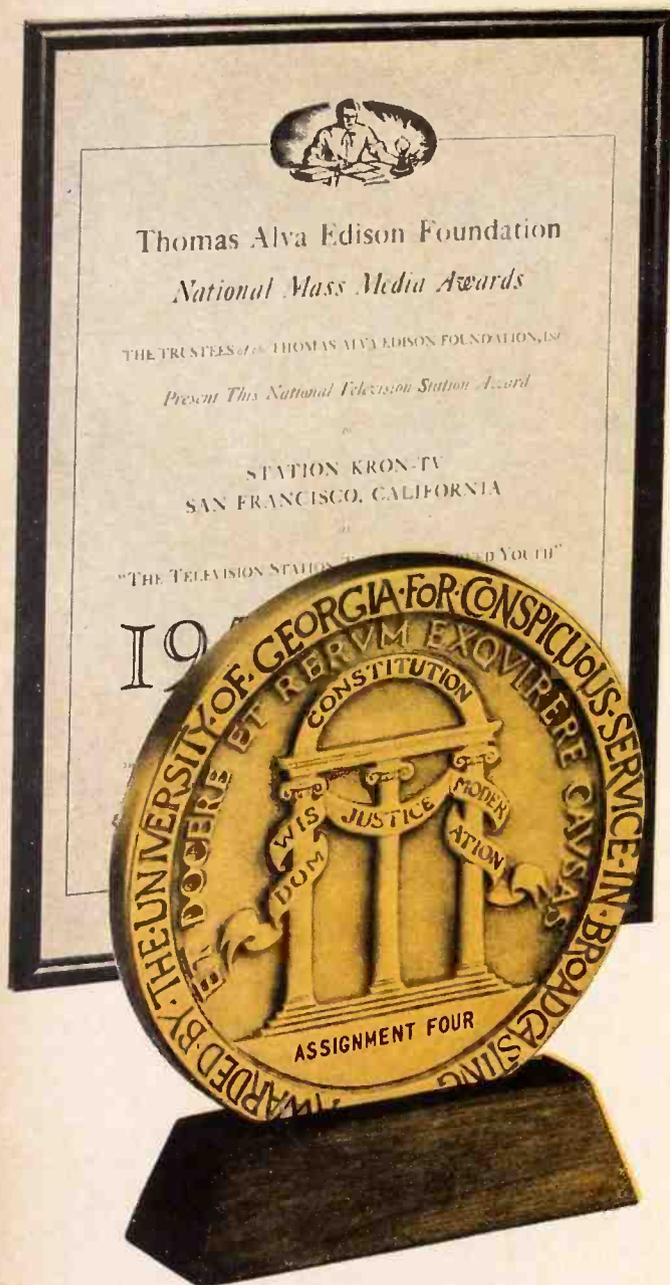
Film package for Election Night

Sports Network, Inc., has been peddling a novel idea—a movie for people not interested in politics. The company is offering to agencies *Weekend, Italian Style*, a new, dubbed feature for airing on Election Night. The agencies have been told SNI will guarantee 85 per cent coverage on an interconnected network from 8:30 to 11 p.m. Eastern and Pacific Times and 7:30 to 10 Central Time.

Clearance is not only guaranteed on indies but some ABC and NBC affiliates. The station will also supply four or five five-minute news interruptions to keep viewers up to date on returns (John Charles Daly or John Cameron Swayze have been mentioned) and stations are being given opportunity to sell time around the news.

It's understood the gross cost is about \$35,000 a minute. One client who wouldn't buy: American Tobacco.

If you lived in San Francisco...



...you'd watch KRON-TV, one of two television stations in the country which have been awarded all three of these time-honored symbols of local programming achievement.



AN NBC AFFILIATE

Business barometer

Though May provided the spot business with its best month (in terms of year-to-year gains) since July, '65, the rate of rise for local business still topped it. This is not a new story, of course. With one exception (a tie), it's been true every month since November, '65. Local revenues in May rose 22 per cent over the preceding year (compared to 16 per cent for spot). Stations in the "Business barometer" sample reported local business was 6.2 per cent ahead of April. That made the May revenue level \$37.9 million, compared with \$31.1 million in '67.

Network compensation followed the usual pattern of slight change with a rise of 1.9 per cent over last year and 3.8 per cent over the previous month. Revenues were \$21.2 million, as against \$20.8 million in '67.

The May pattern showed the larger stations doing best in the local business area. Those in the \$3 million-and-over class of annual revenue reported an average rise of 23.4 per cent. Outlets in the \$1-3 million group were up 19.3 per cent on the average, while the smaller stations rose by 14.5 per cent.

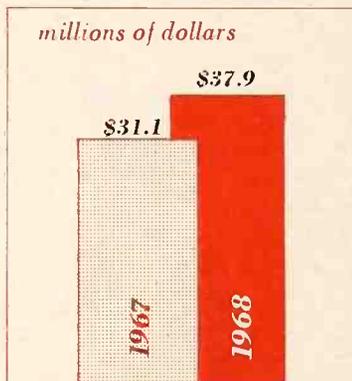
In general, the larger stations have been performing better with local business in '68. In the past five months, the \$3 million-and-over class had the best rate of rise in local business three times. The under-\$1 million group ranked third three times, second the other two times.

But the small stations did markedly better in the compensation area during May, registering a 12.1 per cent jump over the previous year. The medium and larger stations remained at about the same level, the calculated increases being 0.8 and 1.6 per cent, respectively.

Year-to-date figures show local revenues at \$167.9 million, up 14 per cent over '67 and compensation at \$103.1 million, up 1.9 per cent over last year.

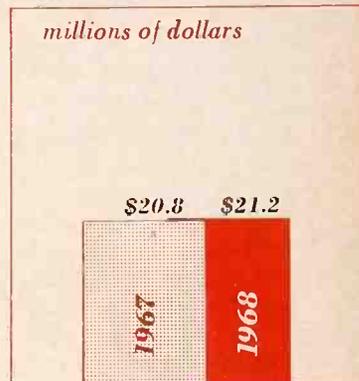
Next issue: a report on spot revenue in June.

LOCAL BUSINESS



May (up 22.0%)

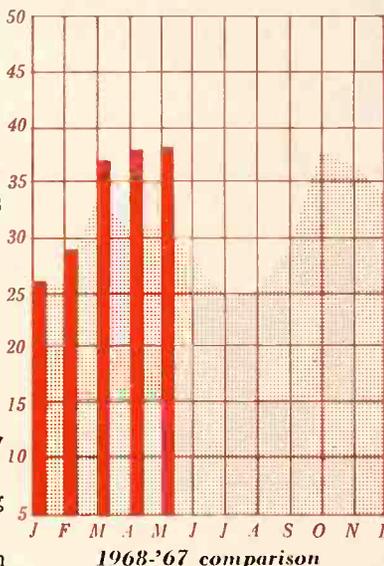
NETWORK COMPENSATION



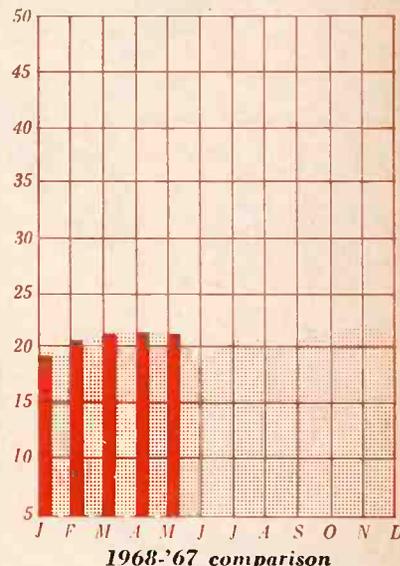
May (up 1.9%)

Year-to-year changes by annual station reserve

Station Size	Local Business	Network Compensation
Under \$1 million	+14.5%	+12.1%
\$1-3 million	+19.3%	+ 0.8%
\$3 million-up	+23.4%	+ 1.6%



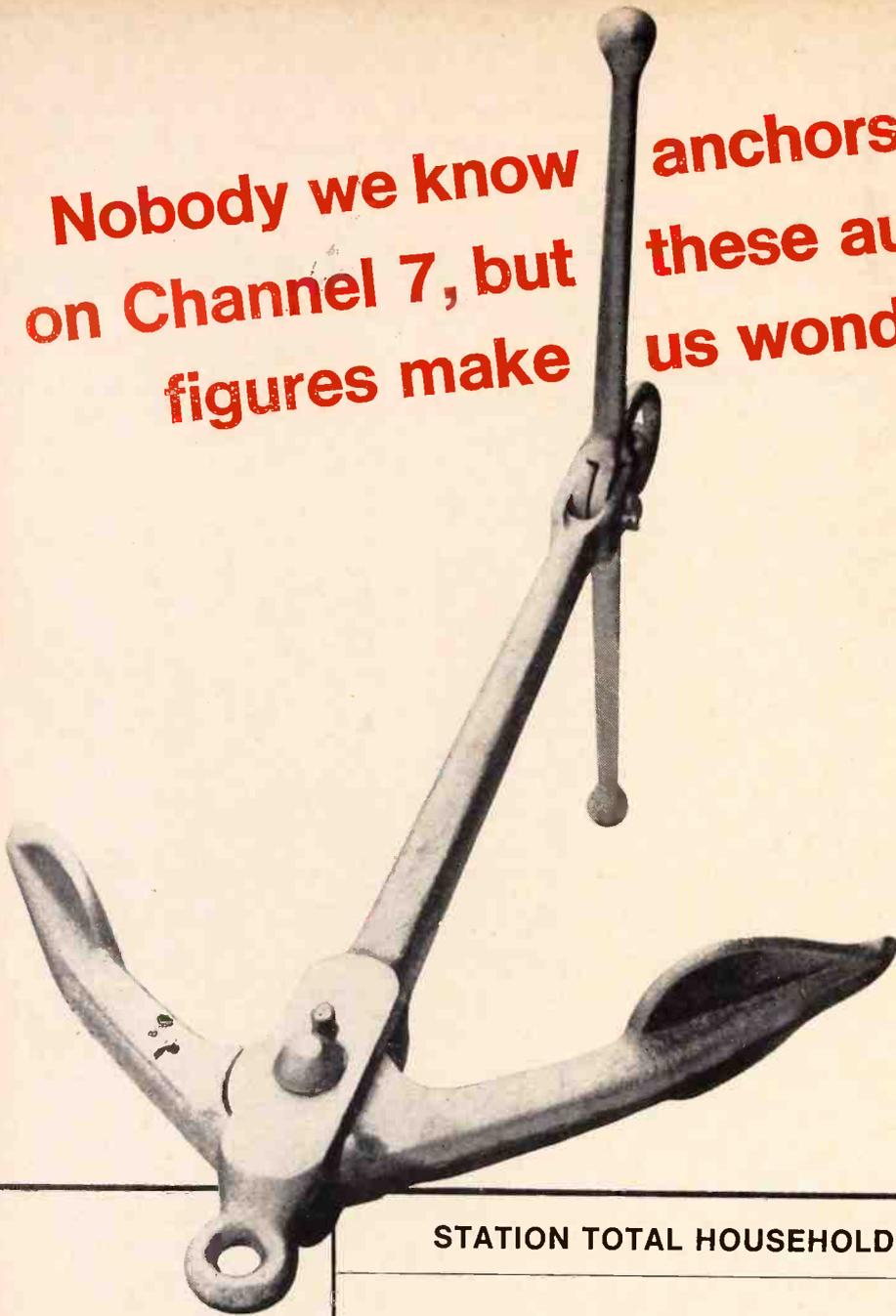
1968-'67 comparison



1968-'67 comparison

(A copyrighted feature of TELEVISION AGE, Business barometer, is based on a cross-section of stations in all income and geographical categories. Information is tabulated by Dun & Bradstreet.)

Nobody we know
 on Channel 7, but
 figures make
 anchors their dial
 these audience
 us wonder.



STATION TOTAL HOUSEHOLDS • DAYTON AREA

Station	Station Circulation*	Sunday thru Saturday†	
		Eve. 7:30 PM 11 PM	Total Day 7 AM 1 AM
WHIO 7	42 counties	450,000	535,000
Station B	33 counties	384,000	432,000
WHIO-TV Advantage	+9 counties	+66,000	+103,000



Represented by Petry

†Source: NSI = TV Weekly Cumulative Audiences—February-March 1968

*Source: ARB Circulation Study 1965

Any figures quoted or derived from audience surveys are estimates subject to sampling and other errors. The original reports can be reviewed for details on methodology.



Cox Broadcasting Corporation stations: WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton; WSOB AM-FM-TV, Charlotte; WIOD AM-FM, Miami; KTVU, San Francisco-Oakland; WTIC TV, Pittsburgh

Hughes strikes out

According to Howard Hughes, the Hughes Tool Co. takeover bid for ABC failed because of "inordinate opposition" from ABC management—specifically President Leonard Goldenson. Hughes wanted to collect two million shares, or 43 per cent, of ABC's outstanding stock, which would give it control. Hughes offered \$74.25 a share, considerably above the market price but, according to Goldenson, considerably below ABC's true value.

From an investor's viewpoint, \$74.25 looked like a good offer and Hughes had collected 1.6 million shares up to the July 15 deadline. On the face of it, the bid was a good offer because ABC has had a poor showing in the market. But actually, as Goldenson said, \$74.25 is on the low side taking into consideration ABC's assets and future earnings.

The value of ABC. Just how much is ABC worth? At year-end, current assets were listed as \$199 million and book value per common share was \$26.81. But book value in this case is based on cost—and cost has little relation to the current worth of ABC's broadcast outlets, let alone its other interests.

On the basis of the original ITT merger deal, which was stymied by the Justice Department, ABC shareholders would have received the equivalent of \$120 a share for ABC common if the deal had gone through on the first of this year.

ABC has tv outlets in the top five markets in this country—New York, Chicago, Detroit, Los Angeles and San Francisco and AM-FM stations in those five cities plus Pittsburgh. Recently it added KXYZ AM-FM in Houston, one of the fastest-growing markets.

"How do you put a value on these broadcast outlets?" an ABC spokesman asked. "Some of the tv stations must be worth a hundred times original cost. And how do you figure real estate value—it's going up every day."

Whether ABC's true value is \$100, \$200, or \$300 a share is anybody's guess, but one thing is sure—Gold-

enson wouldn't fight if somebody made an offer similar to ITT's \$120. (More about the Hughes battle on page 62.)

Bankers bank on tv

Have commercial bankers got confidence in television? Some of them certainly do. Some 88 per cent of the banks who are members of what used to be called the Foundation for Commercial Banks were pleased enough with the specials that the Foundation's agency, Dancer-Fitzgerald-Sample, bought for them last season that they okayed a rise in their dues to pay for more tv specials this next season.

The dues of the 6,000 member banks have gone up from \$10 per million of deposits to \$15. This will pay for a Fred Astaire special, a third bankrolling by the banks of *How the Grinch Stole Christmas*, and for half of a special with a superstar of such luminousness that the Foundation doesn't want to dazzle us yet with her name.

The tv special outlay will take most of what will be a total ad budget of \$2.5 million, the rest of it will go for ads in *Life*, *Look* and *Reader's Digest*, and for point-of-purchase materials and billboards and such. The p-o-p stuff is handled by a promotion outfit in Boston called the First Financial Marketing Group.

Look closely, folks. Keen-eyed observers of commercials will note a significant change in the Foundation's logo in the commercials on the specials this next season. From seven stars wreathing the logo "Full Service Bank," now the legend will read "A Full Service Bank."

The squiggly old logo often was obscured by the logos of the member banks in print advertising, letterheads, and other printed matter. What's more a survey indicated that many people thought "Full Service Bank" was the name of a particular bank. The addition of the indefinite article clears up that confusion.

The next step was to change the name of the Foundation. Now it's Foundation for Full Service Banks.

One thing the member banks particularly like about their bankrolling of the big-time specials is the prestige and the strong identification specials confer. The specials link the local bank to the national campaign.

"It's a higher cpm, but the impact is far greater," said Foundation director Richard Beale. Buying specials allows the Foundation plenty of lead-time to get out "point-of-purchase" material to connect the member banks to each of the specials.

On the home front, the bigger commercial banks have not been neglecting tv. TvB reported that three quarters of the 50 largest commercial banks in the country were using tv in the first four months of this year and that some 200 banks around the country were also in tv. TvB president Norman E. Cash said he expected more and more banks to start using tv.

Much of the impulsion bringing banks into tv has come from the spread of bank credit cards, Cash said. The banks take to tv to push the credit plans. As the bigger banks go, Cash said, so will go banks of all sizes.

Shooting P&G's hawk

It all happened last month in station offices from coast to coast, as managers and program directors heaved a sigh of relief. At last Procter & Gamble had come to the decision, a reluctant one by all accounts, to drop *Gavilan*.

And what was *Gavilan*? Not a new detergent, not a men's cologne, not any, in fact, of the new products that come booming out of Cincinnati with regularity. It was the name of a shot-down shoot-em-up, a saga which, had the fates been kinder and syndication product in short supply, might have become a virtually national syndicated show, bankrolled by Procter & Gamble in scores of markets.

Now it's true that there's plenty of syndicated product around: an endless stream of off-network shows, a solid flow of videotape first-run talk, variety shows; shows from Britain, shows from all over.

But there is virtually no U.S. made

first-run action-adventure merchandise in the market. And action-adventure was the name of the game in syndication for well over a decade, through the Fifties until the early Sixties.

That was the time when horse opera half-hours could be turned out for under \$15,000, with the likelihood of signing up 100 markets within a couple of months. (First-run had flourished in the time before national interconnection had become established, and before the rise of the third network).

And until this spring, action-adventure remained the name of the game for much of network programming, and the webs' castoff series pretty well filled whatever market there was for A-A in syndication. But not entirely.

What P&G wanted. Procter & Gamble wanted a show it could call its own, a show that would be identified only with P&G, and that could serve as a vehicle for some of the company's regional brands.

Enter *Gavilan*. Or rather, enter again Robert Stabler.

Stabler, the head of Madison Productions, had a remarkable track record in syndicated tv (and in network tv). In '59 he had taken over production of *Death Valley Days*, and under his stewardship the U. S. Borax vehicle continued as the longest-running syndicated show in tv. (Long before his *Death Valley Days*, Stabler had launched the original *Gunsmoke* and *Have Gun Will Travel*.)

Not long ago, Stabler had taken a couple of Procter & Gamble executives into Calexico, Calif, on the Mexican border, and there introduced them to Rudy Medina. Medina, a retired deputy sheriff, had plenty of tales to tell. He had been an undercover specialist during his time as a Calexico cop, working as a plain-clothesman on both sides of the border, posing as everything from a Mexican businessman to a hop head. As a result of his adventures and misadventures Medina is scarred from head to foot.

The inspiration. Stabler thought Medina could be the inspiration for an action-adventure series, and the P&G men agreed with him. Last year Stabler went ahead and made a pilot for the show, with Medina serving as

technical advisor. Actor Bill Smith, formerly of *Laredo*, was cast in the lead role. The show was called *Gavilan* (Spanish for "hawk").

Procter & Gamble ran the pilot at the NAB Convention in Chicago last April. And one of P&G's agencies, Dancer-Fitzgerald-Sample, started lining up markets. As Spring warmed into Summer it looked for a time as if a big enough, and an important enough lineup might be achieved for the show.

Production was due to start in June on the series. But then, as D-Day approached, the plans were suddenly scrapped.

What had happened?

Stations are reluctant to discuss such matters, especially when the client is one as important as Procter & Gamble, but the consensus around the Madison Avenue watering holes is that a number of big stations thought *Gavilan* in fringe could be beaten by their competition, and could be deleterious as a lead-in.

No one thought the program itself any great shakes. One veteran program man said that if "the play's the thing" is the essence of programming, then *Gavilan* was not the thing. But he felt stations should consider it, if only to encourage future possibilities of production of first-run action adventure.

Stations, however, may be less altruistic.

The last gasp? The shooting down of *Gavilan* may have been the last gasp for syndicated action-adventure production. Even if P&G had succeeded in nailing down enough of the markets it thought essential to the scheme, *Gavilan* might still have been a casualty of the re-examination of violence by stations that ensued in the wake of the assassination of Senator Robert F. Kennedy.

Wired city under attack

Proponents of the "wired city" concept received a setback with the release earlier this month of a research report on the potential ramifications of a nationwide wired tv system.

The study, conducted by Herman W. Land Associates at the behest of the National Association of Broadcasters, concludes that, while such a canned system's reflection of mass preferences might succeed in upgrad-

ing tv entertainment a bit, this small gain could well come at the expense of a reduction in informational programs and, in fact, every type of local programming.

The report, based on data furnished by 329 television stations and on interviews with people in the broadcasting and advertising sectors, identifies entertainment and information as the two pivotal areas of commercial television—and states that the profit which stations make from providing entertainment is what pays the way for news and public affairs programs.

What it would mean. "A shift to a multi-channel wire-grid system," reports the Land organization, "would mean the destruction of this balance, a sharp thrust upward in the direction of mass entertainment, and a decline in the informational service."

The report also makes the point that any coast-to-coast wired system "would probably incorporate pay television as an important factor"—a situation which could be discriminatory, since "television service would rest on the basis of ability to pay, and the poorer Americans might be discriminated against even if only a minority of the audience were willing to buy the service.

"Thus," continues the 368-page document, "if only 10 per cent paid, it would remove many programs from the other 90 per cent unwilling or unable to pay."

Aiming yet another equally timely left hook at wired tv's electronic jaw, the report commented that, under a wire-grid system, it would be "highly doubtful that there will be any significant programming directed to groups with special interests or minority cultural tastes, unless underwritten by government or philanthropy."

The boil-down. What does it all boil down to? "In the long run, a total system of commercial and educational television, which supplies program services covering the full range of entertainment and information, utilizing tower transmission and electronic storage and playback systems, offers the greatest possibilities of meeting the diverse needs of majority and minority."

The report is now in the hands of President Johnson's Task Force on Communications Policy. ■

WDEF didn't wait until Fall

A completely new early evening local program line-up from 4:30-7:30 p.m. weekdays? Sounds like a typically aggressive station in September. But at WDEF, Chattanooga, this was the bold programming move made on July 1st!

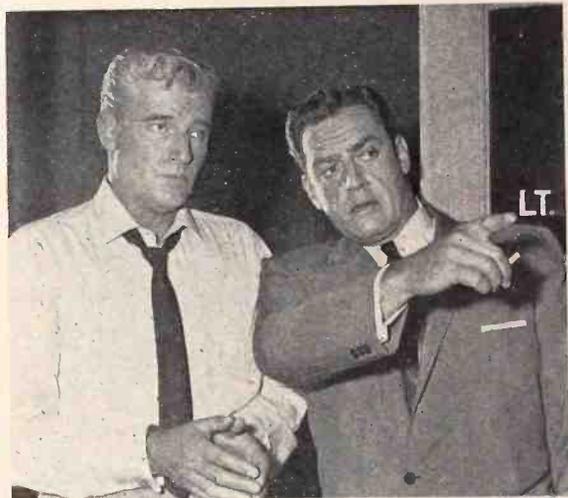
Here's the stellar new line-up:

- 4:30-5:00 *Gilligan's Island*. Great track record.
- 5:00-6:00 *Perry Mason*. Proved ratings champ.
- 6:00-6:30 *Local News*. Brand new time slot.
- 6:30-7:00 *Walter Cronkite*. Top CBS anchorman.
- 7:00-7:30 *Wanted Dead or Alive*. Western action.



Wanted Dead or Alive, 7:00 PM weekdays on WDEF

When you have a new tall tower and the most modern antenna system in the market, that's no time to spare the horses. WDEF has gone all-out with fresh, new early evening programming to deliver new summer season viewers, establish Fall viewing patterns.



Perry Mason, 5:00-6:00 PM weekdays on WDEF

WTVR-TV, Richmond, Va. Still racking up records for its news programming, Channel 6 now has 90 full minutes of news, 6:00-7:30 weekdays.

WNCN-TV, Greenville, N. C. The burgeoning economy of eastern North Carolina is fully served by this great station, First from the Capital to the Coast."

WJHL-TV, Johnson City, Tenn. The Tri-cities area of Johnson City-Bristol-Kingsport is fast growing, and this station covers the eastern Tennessee region effectively.

WDEF-TV, Chattanooga, Tenn. Now with the market's tallest TV tower, this station is starting early to establish itself as the market's leader for the 1968-69 season.



First in Every Area

Park Broadcasting stations are not only first in every area, but also are all affiliated with the country's most effective television network, CBS.



Park BROADCASTING, INC.

$$P = \frac{E^2}{R}$$

$$X_L = 2\pi fL$$

$$X_C = \frac{1}{2\pi fC}$$

$$P = \frac{E \cdot I}{I}$$

$$\text{Eff} = \frac{P_O}{P_I}$$

$$D_b = 10 \log \frac{P_2}{P_1}$$

$$E = I \cdot R$$

$$f = \frac{106}{2\pi \sqrt{LC}}$$

$$a = \frac{1}{2}$$

EQUATION FOR TIMEBUYERS

ONE BUY

DOMINANCE*

X

**WKRG
CHANNEL**

5-TV

**MOBILE
ALABAMA**

PICK A SURVEY - - - ANY SURVEY



Represented by H-R Television, Inc.

or call

C. P. PERSONS, Jr., General Manager



A CBS Affiliate

*From the word go—
spoken in 1837—
Procter & Gamble
has remained hard-nosed
and hip, with just
about all the right moves*



No ivory tower for P&G

Competition in the soap business is strictly hell-for-leather, a marketing fire-fight all the way. On every side, brands are in there trying to outslug each other, and using every trick in the book in the process—real improvements, gimmicky improvements; new colors, new scents, new packages; sampling and resampling, deals for the dealer, coupons for the consumer; free cars, boats, planes; vacation trips to any old where.

And the strange fact of the matter is that most of the competition originates within the four walls and 11 floors of the Procter & Gamble building in Cincinnati.

P&G has opened up such a lead on its competitors (Lever Brothers and Colgate-Palmolive, to name the only two who give the Cincinnati giant enough of a run to work up a mild sweat) that P&G's toughest competition these days usually comes from within. There, brand managers, each of whom is charged with getting the utmost marketing mileage out of the one P&G product assigned to him, pursue their objective with an awesome singleness of purpose.

Captained by their brand managers, Tide does battle with Cheer, Dash with Duz, Joy with Thrill, Camay with Ivory, Safeguard



with Zest, Crest with Gleem, Head & Shoulders with Prell, Crisco with Fluffo, Mr. Clean with Top Job. In some cases, the combatants are No. 1's one and two in their field.

Net result of this fierce intracompany competition is best seen in Procter & Gamble's ever increasing volume of total sales.

P&G's rousingly successful brand manager system was established by Neil McElroy in 1931.

In 1925, P&G had hired McElroy, Harvard degree in hand, as a mail

agent against all comers, Ivory included, and McElroy was going to lead the fight, to be responsible for improving his product's market position.

This sage move introduced to P&G the priceless policy of intracompany competition — and no single factor has played as large a part in the company's marketing success. McElroy became, in effect, Camay's brand manager.

During the next few years, the role of brand manager was refined. He came to work closely with the



Neil H. McElroy
Board Chairman



Howard Morgens
President



Charles Fullgraf
Vice President
Paper Products



R. S. Runnels
Vice President
Toilet Goods



J. G. Smale
Vice President
Bar Soap &
Household Clean-
ing Products



A. N. Halverstadt
Vice President
Advertising



Paul Huth
Manager
Broadcasting &
Media Division

boy. His first lessons in marketing were self taught (they came as he read the marketing department's mail). He moved into advertising, and in 1929 was put in command of promotion for Camay.

The year before, management had taken a revolutionary step. Camay had been marketed in 1926 to compete with Lux and Cashmere Bouquet. Although the new perfumed toilet soap had shown great promise, Procter & Gamble had chosen to subordinate it to sacrosanct Ivory. As a result, Camay was going nowhere. Now, in 1928, Camay was separated from Ivory.

The account was taken out of Blackman-Ross, the advertising agency that handled all of P&G's products, and placed with another agency. Camay was going to compete freely

Tide and other synthetic detergents are made at P&G's St. Bernard plant.



account executive to give his product the greatest degree of push. Unlike salesmen, who handled the full line, the brand man focussed all his talent and energies on that single objective.

He's not alone. He is not only free to call on the company's other departments for help, he's expected to. As the modern P&G brand manager operates, advertising gives him the biggest boost. He makes use of all its sections: copy, art and packaging, media, sampling and coupon-



O. B. Butler
Manager
Food Products



W. R. Gurganus
Manager
Packaged Soap &
Detergents

ing and legal. He relies on market research to determine the packages, the scents, the sizes, the colors people want—on product research to improve his brand when competition begins breathing down its label—on sales to pry shelf space for it out of reluctant grocers and druggists.

The typical P&G brand manager is young, tough-minded, and a relentless competitor—whether he's going against a product being pushed by Lever or by his counterpart down the hall at P&G, or, as is often the case, both.

The brand man selects the type and extent of promotion for his product, then works out a budget. But he has to make it pay off in the test market before he's allowed to play for keeps.

From the outside, Procter & Gamble is a tremendous corporate structure that manufactures some 65 products. But from the inside, it is, in effect, 65 efficiently managed, doggedly competitive, single-product companies, each able to draw on apparently inexhaustible reserves of money, research brains, advertising talent and sales muscle. And it all pivots on the brand managers.

The assistant's role

The company's marketing organization was revamped per McElroy's recommendations to include assistant brand managers, as well. They follow through on office work laid out by the brand man, administer field studies under the brand man's direction, keep close to advertising and to what's going on in the field.

The assistant brand man's most important assignment: to be ready and able to take over his boss's job.

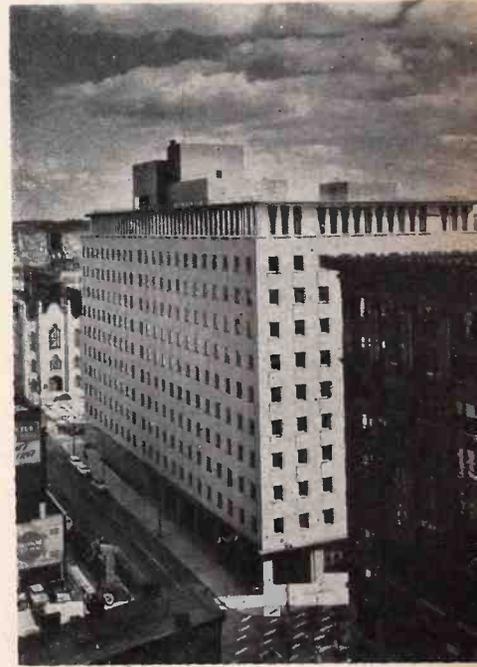
In the McElroy-inspired system, brand managers report to brand-group supervisors, who are responsible to the head of a brand-promotion division.

This is the system that, more than

anything else, has given P&G its fancy footwork in the marketplace—that has enabled it to become one of the most flexible, adaptable, hard-to-handle competitors in American business.

Although its marketing expertise has put it far ahead of its rivals (\$2.4 billion in total sales for 1967, compared with Colgate's \$1 billion—Unilever does not publish a breakout for U.S. sales, but *Fortune's* 1967 estimate was \$440 million), and has made it this country's largest adver-

P&G's Cincinnati headquarters.



tiser (estimated total, all media, 1967: \$210,581,960—about \$42 million ahead of General Motors), Procter & Gamble does not have to its credit an impressively long list of new product concepts.

"We didn't always do it first," says an ex-P&G executive, "but we usually did it better, and we always pushed it harder."

Three notable exceptions: Crisco, the first all-vegetable shortening and conqueror of lard; Tide, the first effective synthetic detergent for heavy-duty washing, the product that revolutionized the soap industry; and Crest, first decay-preventive toothpaste OK'd by the American Dental Association.

But by and large, the P&G story is one of an alert yet cautious management structure, organized to the nth degree, constantly seeking ways to improve on products already on the market, both its own and competitors'.

Ivory wasn't the first white, combination laundry-toilet soap, nor was it the first one that floated; Camay wasn't the first perfumed toilet soap for women; Drene wasn't the first liquid shampoo, nor Joy the first dishwashing liquid, nor Dreft the first synthetic detergent, nor Lilt the first home permanent, nor Zest the first deodorant soap.

Oxydol, Spic and Span, Lava, Duz were not developed by P&G; they were acquired, like Duncan Hines cake mixes, Big Top peanut butter, Folgers coffee, Charmin paper products. But once P&G got its talented hands on them, it knew exactly what to do.

Harley the adman

Next to marketing and its brand manager system, P&G has another exceptionally strong suit — advertising. Its unmatched strength in this vital area is directly traceable to one man—Harley Procter, stern of visage, bald of head, and handlebar moustache, who, in 1882, wangled the company's first ad budget.

The moves this advertising visionary made, starting with his initial

This one pitched purity.

All enterprises for your food, whether bottle or pan must be clean and safe a pure soap should be used. Ivory is the most effective and the only soap that shows purity, thus insuring an absence of soapy taste or odor.

IT FLOATS

THE SECRET OUT.

Now, while 'tis known in every land
White elephants are in demand,
And prices ranging nothing low
Are paid by those who want a show,
The ivory trade by night and day
Is working wonders in its way.
You learn by rubby blot or blue
Breach to touch our changing hue.

The dirt of years from old plans,
The tax of sin, and vested plans,
That lowered price of market sale,
Are swept away from trunk to tail
And jungle near without a doubt
Is tamed and all soon be out.
And thanks to Ivory Soap, they walk
The streets in white as chalk.

If you prefer to buy the Ivory Soap and all its great things, go get the soap in boxes. It's the best. Clean, and safe and good for you. It's the best soap of Ivory Soap.

(After reading the figures)

Humor played a part.

Once-big Chipso has vanished.

Reason: She used her regular washday soap but she'd forgotten her washday—what she is in a hurry! It left her hands rough and red!

Reason: She used her regular washday soap but she'd forgotten her washday—what she is in a hurry! It left her hands rough and red!

Reason: She used her regular washday soap but she'd forgotten her washday—what she is in a hurry! It left her hands rough and red!

**Wanted at once
a dependable**

**Let Chipso
do your
laundry and**

Quality Dishwashing



You can just wash your dishes



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In another ad, he waxed poetic:

Isabel! Oh, Isabel!

How is it that you dress so well?

They will not fade, and this is why—

There is not too much alkali!

There was no stopping Harley. He lined up the top illustrators of the day to do Ivory ads (among them Maude Humphrey, who was Humphrey Bogart's mother).

He ranged from babies (the first "Ivory Baby" looked curiously like a cross between Marjorie Main and Leo Durocher) to the unsavory concept of a gang of sweaty millhands plunging arms and faces into communal washbowls, in the murk of which floated bars of Ivory.

P&G's soap business was really beginning to roll. Near the end of 1883, the company announced sales of "several million cakes of Ivory Soap this past year."

Buggy tops to follicles

Harley's ad campaign had to be credited with much of the rapidly rising volume (he pushed Ivory for washing buggy tops, horses and human hair), though some of his copy didn't stand up even by 1883



Ma Perkins: 20 years on radio.



The Goldbergs, Molly and Jake.

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Vilely injurious and dangerous imitations liable to produce chronic inflammation of the skin, are often substituted for The Ivory, because they pay a larger profit.

He was canny when it came to position, however, habitually buying

(Continued on page 71)

Harley was salesmanager of Procter & Gamble when, in 1878, the company's 41st year in business, the first batch of a new white soap was ladled from a kettle in the little brick building in Cincinnati.

With marked lack of imagination, the founders, Harley's father and his partner, James Gamble, named the new product White Soap. Harley, obviously a born marketing man, renamed it Ivory. Next, he designed a wrapper for it (most soaps were sold unwrapped then).

Harley the impetuous

Then he advertised it in a trade paper as, "The Ivory—the only Laundry Soap that successfully answers for toilet use." He had a hard time getting permission to run that ad. The company was, to put it mildly, conservative. It is written in one of the partner's journals that it was necessary to restrain Harley, from "impetuous use of the telegraph."

It wasn't until four years later that Harley got his \$11,000 budget OK'd. In between, a funny thing happened on the way to advertising immortality—a famished workman didn't wait to turn off the steam-driven stirring machine when the lunch bell rang. The batch was inadvertently aerated, and the first the partners knew about it was when a letter arrived from a customer, ordering "more of that floating soap." Fate had hiked the ball to Harley, and he ran like hell with it.

But first he did a little product research, 19th century style. He retained a chemical consultant to run analyses on Ivory and its prime targets, the three leading brands of imported castile. Ivory tested out "a shade" purer, its water content a little lower (too much water was bad), and its alkali ratio a trifle higher (a low alkali ratio was also bad). Ivory's impurities had figured out to .56%.

The next ad Harley wrote con-

Ma Perkins: 20 years on radio.



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(Continued on page 71)

Old and new products from P&G cover detergents, paper, food, toiletries. Clorox must be given up by next year by U.S. fiat.



Photo: Jerry Davin



Marketing's number one practitioner

*Thorough to a fault,
P&G backs up its
professionalism with lots
of spending power*

veloped form of risk reduction. It won't move until it's sure. It studies problems from all angles. It tests, reviews and tests again.

It maintains a marketing staff adequate to perform these functions, and it recruits and trains that staff with unusual care. But once the green light flashes, P&G goes all out.

When Procter & Gamble goes to market, it aims at the top and backs up this objective with heavy promotional power. The key weapon is television, where nine out of every 10 advertising dollars go. But P&G also has a large and effective sales force, and it wrote the book on product sampling.

P&G not only has the power, but the will to promote heavily. A recent study found that P&G brands generally spent more ad dollars per case than Colgate, for example.

Some admen competitive to P&G believe that the performance gap between the Cincinnati company and its prime opponents, Lever and Colgate, is narrowing.

Said an account management man at one of the Colgate agencies: "Procter is suffering the difficulties of size, and is not as flexible as it used to be. It's also limited in its actions by the Department of Justice. But don't get me wrong. It's

(Continued on page 84)

There are two paths to success in marketing—better ideas and better execution. Procter & Gamble, marketing's number one practitioner, clearly belongs in the latter category.

Not that P&G hasn't scored points as an innovator. Tide, the first successful synthetic detergent for heavy-duty laundry use in the home, was a breakthrough in the true sense of the term. A fabulous profit-maker, Tide in effect funded the development of a number of other P&G brands.

While not as sensational a performer, Crest fluoride dentifrice opened a legitimate marketing frontier and, like Tide, was rewarded with the top share-of-market in its field. And recently, P&G was first in test with the new enzyme-active laundry products.

Products aside, P&G has been a bellwether company in its use of media and its pioneering in marketing is almost too well known to bear repetition.

On the other hand, Mr. Clean was a response to Lestoil and Cinch an answer to Fantastik and Formula 409.

Back in the 50s, when the dentifrice world was astir with ammoniated and chlorophyll varieties, P&G brought out Gleem, which, while it had an effective copy platform ("for people who can't brush after meals") was essentially a detergent. The company hasn't as yet an entry in the toothpaste whitener sweepstakes, although this market segment came back to life four years ago.

Nor was P&G a pioneer in the low-suds arena. It bought its way into the coffee, cake mix and paper industries, and went the same route into the liquid bleach (Clorox) market until the government imposed an Olympian veto.

Despite this history of me-tooism, P&G is clearly a leader. And it didn't get that way by luck. To put it in simple terms, it has achieved its present eminence by a highly-de-

10-year advertising and sales patterns

Year	Spot Television (thousands)	Network Television (thousands)	Total in Television (thousands)	Per cent of measured media in tv	Sales* (millions)
1967	\$78,878	\$113,173	\$192,051	91.2	\$2,438.7
1966	77,906	101,251	179,157	91.3	2,243.2
1965	75,171	85,710	160,881	90.6	2,058.6
1964	70,440	78,440	148,880	92.7	1,913.7
1963	70,518	70,259	140,777	93.2	1,654.5
1962	60,245	51,700	111,945	93.3	1,619.4
1961	56,704	51,927	108,631	94.9	1,541.9
1960	55,084	46,406	101,490	92.6	1,441.5
1959	45,046	50,293	95,339	90.3	1,368.5
1958	33,833	50,638	84,471	86.7	1,295.2

Network data 1963-1967 are for net time (less discounts) plus program costs. Pre-1963 network figures and all spot data are gross time (one-time) costs only. Source: Television Bureau of Advertising, LNA/Rorabaugh

* For fiscal year ending June 30.

The P&G presence: "Family Affair" (CBS-TV).

Nighttime

By all accounts, P&G management considers production matters too fraught with consequence to be left entirely in the hands of advertising agency specialists. Generations of P&G management men have been plunged into the day-to-day workings of program production and commercials production ever since the halcyon days of radio.

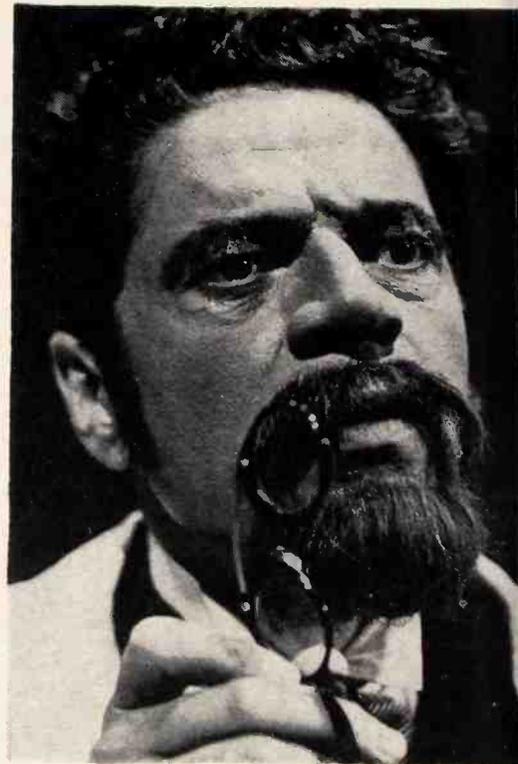
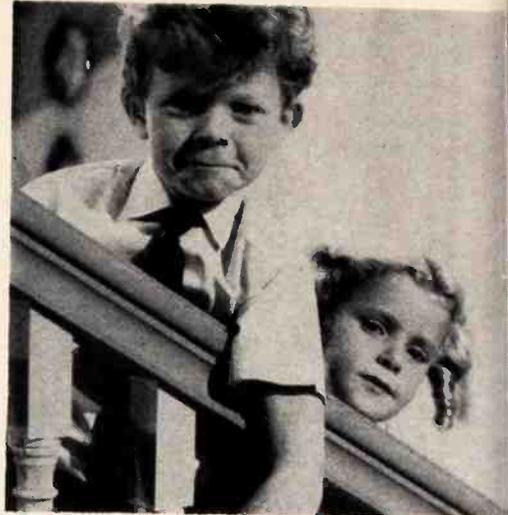
By the end of the Depression, the company had set up its own production entity, Procter & Gamble Productions, Inc., headquartered in Cincinnati but active in the studios of Hollywood and New York and wherever else work was in progress for P&G commercials and shows. P&G Productions worked on the development of fresh radio serials, and later on the translation of radio shows to the new medium of tv.

By the mid-Thirties the company seemed to know what it wanted—or at least what it didn't want—in the content and continuity of shows. A long list of taboos was promulgated to program producers and script writers. For example, "There will be no material for or against sharply drawn national or regional controversial issues." The taboos, inhibiting as they might have seemed, appear also to have worked, in television as in radio.

By 1968 a Procter & Gamble daytime serial, *As the World Turns*, held an average rating of 14.5 in the period March-April, a rating as high as that of some primetime network shows.

As the World Turns, on CBS-TV this fall at 1:30 weekdays, is in its 13th year on tv. Serials show no signs of obsolescence. This Fall, one of P&G's afternoon vehicles, *Search for Tomorrow*, on CBS-TV, is being stretched from quarter-hour length

Red Skelton (CBS-TV).



The movies (NBC-TV).

"Daktari" (NBC-TV).



"Green Acres" (CBS-TV).



Softening the soap spiel

The shibboleths are modified as P&G jazzes up its program and commercials approach to catch up with fast-changing times

serials are the last stronghold of the advertising agency as program producer. Compton produces *The Guiding Light*, Young & Rubicam turns out *As the World Turns*, Leo Burnett does *Search for Tomorrow*, Benton & Bowles does *Edge of Night*.

But agency involvement in these soaps is more a matter of mechanical continuity and liaison than of creativity. The program men of P&G Productions and P&G management call the tune for plot and character in all of them.

The arts and crafts of the afternoon soap have been pretty well lost in the mists of time, like the skills of the stone-cutters who used to decorate the skyscrapers of the Twenties. But P&G, and its consultants, Irna Phillips, chief among them, have kept this particular torch burning.

But in many respects, today's soap operas are not what they used to be. Most admen would say they're better, more true to life.

Watch an afternoon of soap opera some time. You might see scenes like the following:

—A two-fisted, hard-drinking businessman talks tough to the guys who are trying to muscle in on his riverboat gambling operation.

"Daniel Boone" (NBC-TV).



"Mothers-in-Law" (NBC-TV).



... and more movies (NBC-TV).



to half-hour. The show is in its 18th year on the network. In addition, *Love of Life* (1:00 p.m., CBS) is also in its 18th year; *The Guiding Light* (CBS, 2:30 p.m.) is in its 17th year; *Secret Storm* (CBS, 3:00 p.m.) is in its 14th year; *Edge of Night* (CBS, 3:30 p.m.) in its 13th year.

Ratings on the last-named four shows are notable for daytime: over eight and nine.

It might be noted that *As the World Turns* beat out, ratings-wise, one of Procter & Gamble's prime-time shows this passing season: *Mothers-in-Law*, which of 108 rated shows came in 48th with a 12.9.

It should be noted that P&G is not putting all its money on the predisposition of housewives to empathize with the plight of soap opera heroines. Games shows on NBC run with P&G participation opposite soaps on CBS.

In fact, on NBC daytime, P&G is in three game shows: *Eye Guess*, *You Don't Say*, and *Match Game*. (P&G is also in two serials on NBC-TV: *Days of Our Lives* and *Another World*.)

Unduplicated audience

A knowledgeable observer who has looked into these matters said that much of the audience of each form was unduplicated by that of the other. Older women, it seems, tend more to watch game shows, younger women more to follow the serials. Any missed by the one will be picked up by the other.

Total network figures for all P&G products during the first six months of this year are impressive. In that period, according to Broadcast Advertising Reports, 5,717 commercials were broadcast, using a total of 3,757 minutes and 20 seconds. Network expenditures to date: \$51,954,400.

It should be noted that daytime

Daytime

—The not-quite-middle-aged couple, plainly plastered at the lanai party, play a favored game of postponed revenge by telling anyone who'll listen about the other one's infidelities during the earlier years of their marriage.

Scenes from *CBS Playhouse*? No, scenes from soap operas sponsored by Procter & Gamble. The soap company seems no longer to honor the revered taboos and shibboleths that from the earliest days of radio had hung enshrined in red letters inside the skulls of most soap opera script writers and producers.

P&G has begun easing old taboos, on the sound presumption that the fantasy life of the average soap-opera-watching housewife is no longer bound by them.

Not so long ago, if a character, male or female, were to stray from the reservation into the wilderness of marital infidelity, even if it were only just around the corner, the character would in the course of the serial be visited with a crippling illness or laid low in an accident.

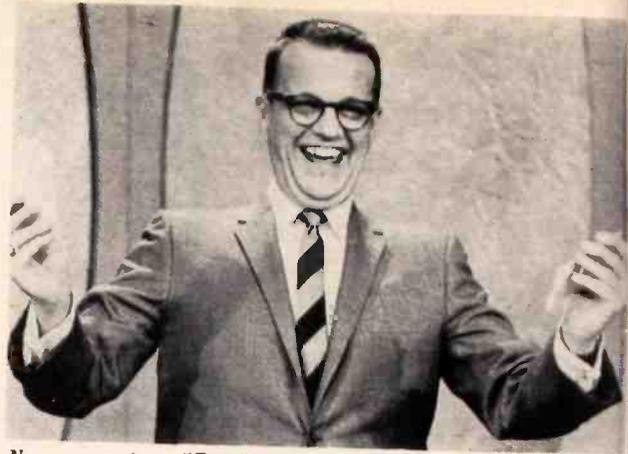
The closing gap

The reality gap is slowly closing. In *Love of Life* these days, an adolescent boy is chasing a married woman. In *Secret Storm*, a young woman receives a gentleman caller while clad in a Baby Doll negligee.

Commercials are changing. Once shackled to the hard-sell, commercials for some P&G products now show evidence of being attuned to the current vogue of humor in commercials.

Take, for example, the recent Hand Sawing commercial for P&G's Bold, which won a Clio in last spring's American Tv Commercials Festival. Some years no award is given in the detergent category in that festival.

A recent spot for Top Job shows a woman using the product to clean



Noon to teatime: "Eye Guess" (NBC-TV).

"The Secret Storm" (CBS-TV).



"You Don't Say" (NBC-TV).



"Match Game" (NBC-TV).



"Days of Our Lives" (NBC-TV).



"Another World" (NBC-TV).

P&G brand expenditures in tv—1967

<i>Brand</i>	<i>Spot tv</i>	<i>Network tv</i>	<i>Total tv</i>
<i>Biz</i>	\$ 35,400		\$ 35,400
<i>Bold detergent</i>	3,943,700	6,068,600	10,012,300
<i>Bonus detergent</i>	1,445,400	1,964,500	3,409,900
<i>Bounty paper towels</i>	2,364,200	82,600	2,446,800
<i>Camay soap</i>	549,700	2,786,200	3,335,900
<i>Cascade detergent</i>	649,100	251,800	900,900
<i>Charmin paper products</i>	59,400		59,400
<i>Charmin toilet tissue</i>	1,758,000		1,758,000
<i>Cheek to Cheek washing cream</i>	37,500		37,500
<i>Cheer</i>	1,450,200	4,254,900	5,705,100
<i>Cinch cleaner</i>	1,248,400	1,264,900	2,513,300
<i>Clorox bleach</i>	6,199,700		6,199,700
<i>Comet cleanser</i>	2,487,300	2,482,300	4,969,600
<i>Crest mint-flavored toothpaste</i>		3,289,600	3,289,600
<i>Crest toothpaste</i>	4,281,100	7,410,900	11,692,000
<i>Crisco oil</i>	267,400	3,498,100	3,765,500
<i>Crisco vegetable shortening</i>	1,333,600	1,952,900	3,286,500
<i>Dash detergent</i>	1,977,500	2,039,200	4,016,700
<i>Downy fabric softener</i>	1,396,200	2,301,400	3,697,600
<i>Dreft detergent</i>	357,400	543,400	900,800
<i>Duncan Hines brownie mix</i>	800	318,200	319,000
<i>Duncan Hines cake mixes</i>	456,600	3,061,500	3,518,100
<i>Duncan Hines muffin mix</i>	100	132,200	132,300
<i>Duncan Hines pancake mix</i>	500	396,300	396,800
<i>Duz detergent</i>	335,600	896,000	1,231,600
<i>Folgers instant coffee</i>	2,701,100		2,701,100
<i>Folgers regular coffee</i>	2,749,200		2,749,200
<i>Folgers regular & instant coffee</i>	2,781,800		2,781,800
<i>Gain detergent</i>	536,300		536,300
<i>Gleem toothpaste</i>	1,984,400	2,523,200	4,507,600
<i>Head & Shoulders shampoo</i>	1,445,600	4,854,400	6,300,000
<i>Hidden Magic hair spray</i>	393,700	1,193,200	1,586,900
<i>Ivory bar soap</i>	2,341,600	2,461,600	4,803,200
<i>Ivory liquid detergent</i>	2,252,800	4,029,900	6,282,700
<i>Ivory Snow with fabric softener</i>		1,824,300	1,824,300
<i>Ivory Snow powder</i>	834,700	97,000	931,700
<i>Jif peanut butter</i>	111,100	1,791,500	1,902,600
<i>Joy liquid detergent</i>	1,397,800	4,015,700	5,413,500
<i>Lava hand soap</i>	9,700	199,500	209,200
<i>Lilt children's home permanent</i>		79,000	79,000
<i>Lilt home permanent</i>	19,400	1,466,400	1,485,800
<i>Lilt push button permanent</i>		41,000	41,000
<i>Miscellaneous</i>	992,300	99,000	1,091,300
<i>Mr. Clean all-purpose cleaner</i>	960,100	2,150,000	3,110,100
<i>Oxydol</i>	2,499,700	2,086,700	4,586,400
<i>Pampers diapers</i>	3,871,200		3,871,200
<i>Prell concentrate shampoo</i>	8,900	2,528,600	2,537,500
<i>Prell liquid shampoo</i>	457,700	3,271,500	3,729,200
<i>Puffs facial tissue</i>	1,455,800	45,600	1,501,400
<i>Ra'lar hairdressing for men</i>	405,800		405,800
<i>Safeguard deodorant soap</i>	2,047,000	2,624,600	4,671,600
<i>Salvo</i>	1,249,500	1,132,600	2,382,100
<i>Scope mouthwash</i>	2,236,500	6,484,400	8,720,900
<i>Secret deodorant</i>	1,753,400		1,753,400
<i>Secret Super spray deodorant</i>		3,559,300	3,559,300
<i>Spic and Span cleaner</i>	1,703,300	2,243,300	3,946,600
<i>Stardust bleach</i>	980,700		980,700
<i>Super Gleem toothpaste</i>		3,097,600	3,097,600
<i>Thrill liquid detergent</i>	497,500	2,290,900	2,788,400
<i>Tide</i>	2,484,600	6,637,700	9,122,300
<i>Top Job cleaner</i>	1,144,900	3,134,000	4,278,900
<i>White Cloud toilet tissue</i>	868,100	25,500	893,600
<i>Zest deodorant soap</i>	1,067,700	2,190,300	3,258,000
<i>Total</i>	\$78,878,000	\$113,173,000	\$192,051,000

Source: Television Bureau of Advertising

the grimy concrete side of an overpass.

A Salvo spot parodies an old-fashioned commercial by contrasting a white-gloved, genteel, yet shrill, dolled-up clubwoman type awkwardly extolling the virtues of a powder soap and fluffing the demo while nearby a straightforward, plain-spoken, typically modern miss calmly shows how Salvo works.

In another, harder-selling Salvo spot, a spokesman-type sends a bunch of white-clad chefs scrambling down a manhole to show what the product can do later on to very dirty white linens.

A spot for Stardust bleach shows a husband and wife competing in a demonstration; the guy loses.

The Oxydol campaign, with the late Marion Lorne as the lady who compulsively wants to clean the shirts of every man she meets, is consciously humorous. Meanwhile, Mr. Clean is sometimes drawn with a beard.

A bit closer to humor

Some of the Procter & Gamble campaigns remain as literal-minded as ever, but most, if not quite side-splitting, have been getting warmer. For example, the Clorox commercial that depicts the plight of a father stuck with doing the wash. He forgets to put in bleach.

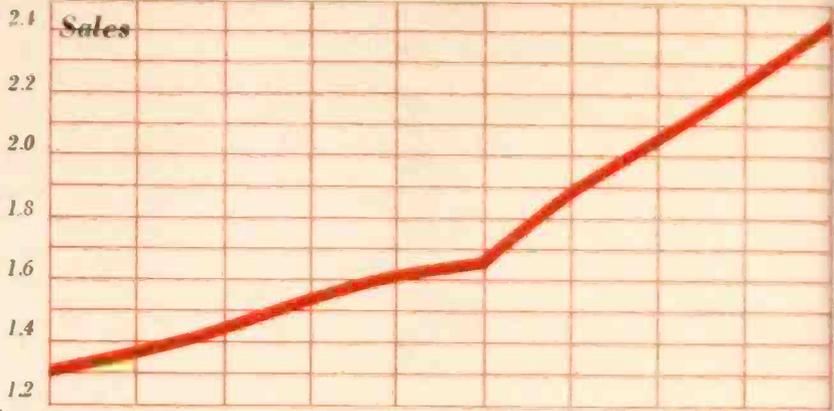
Then there is another Bold commercial, a "soap operetta," in which a courtroom full of people heartily belt out lyrics, as a housewife is tried for imperfect washday results.

Straightforward slice-of-life and dramatized testimonial is still used by P&G. For example, a combination of dramatization, demonstration and testimonial has been worked out for Cheer.

In one commercial, the wife of Darlis Jones of the Chicago Bears shows how she gets her husband's
(Continued on page 83)

P&G's 10-year financial picture

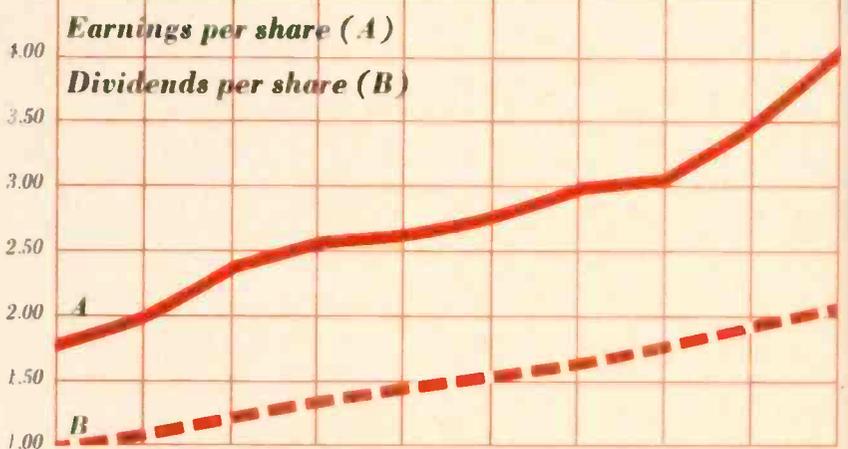
\$ billions



\$ millions



\$



100



A recent report on Procter & Gamble described the company as "too big to hurt" and there's a lot of truth in that.

P&G, in a way, is a lot like Frank Sinatra was a few years back. He was cavalier in his treatment of the press and, as a result, was often panned. But, no matter what, the public loved him; he was Mr. Success.

In Wall Street, P&G is unpopular with brokerage researchers and financial reporters because it has rigid rules about not telling anybody anything it doesn't absolutely have to, and it's too big and too strong to be bent.

If P&G says "no comment" that's it, end of conversation; its officials remain singularly unimpressed by blandishments or threats.

A researcher at one leading brokerage house who had specialized in P&G just gave up recently. "I haven't looked at them for months," he said. "It's too frustrating."

However, P&G gets a top rating at all the financial statistic houses and most of the investment magazines that grade stocks. Standard & Poor's, for instance, gives P&G (ticker symbol PG on the Big Board) an A+ for its common stock and a triple A for its 8 per cent preferred, which is about as blue chip as you can get. *The Magazine of Wall Street* says P&G is a good long-term holding.

Actually, Procter & Gamble doesn't come out all that well in a mechanical rating because its \$2.40 dividend gives a relatively low yield of 2.5 per cent on a recent price of 94. Also, at 94, the stock is priced at 23 times 1967 earnings of \$4.08, which is fairly high, even in these times of inflated prices.

So why the bullishness? Sheer size has been said to have something to do with it; P&G sells more soap than any other American producer and buys more ads than any other com-



Too big to hurt

***P&G's bouts with the FTC
haven't damaged its stock
or prevented it from
making more and
more money***

uitable to industrial products and that a greater volume was accounted for by the higher-profit consumer product lines. So, in effect, the bad news in the industrial sector is good news in the earnings column.

In this nine-month period, net before taxes was up 9 per cent—and after-tax net was also ahead 9 per cent. Share earnings for the period were \$3.52, up 30 cents from the nine months in 1967.

The divestiture of part of Clorox will have some effect on future sales, but the impact will not be enough to stop the sales and earnings uptrend. Wall Street observers feel. One reason is that P&G has geared for the spin-off by stepping up its new-brand research and development.

Principal subsidiaries in the United States are: Procter & Gamble Manufacturing, Procter & Gamble Distributing, the Buckeye Cellulose Co., Charmin Paper Products, the Duncan Hines Companies, Folger Coffee Co., the Hewitt Soap Co. and Traders Oil Mill Co.

Principal subsidiaries in other countries: Procter & Gamble Benelux (Belgium), Procter & Gamble Co. of Canada Ltd., Victory Soya Mills Ltd. (Canada), Procter & Gamble France, Procter & Gamble Ltd. (Britain), Procter & Gamble Italia, Procter & Gamble de Mexico, Procter & Gamble del Peru, Procter & Gamble Philippine Manufacturing

(Continued on page 81)

pany in the world. There is no question that its advertising budget makes it an awesome power to reckon with and this may have something to do with its good stock market ratings, the cynics say. But P&G's power hasn't sheltered it from published criticism—far from it.

The fact is, no matter how frustratingly bureaucratic P&G might seem to the Wall Street researchers, it has proved itself to be a zestful, innovative and highly competitive company—words that don't spell bureaucracy. This seems like a paradox—and that is exactly what P&G is. It has two faces: the bland, imperturbable face it turns to outsiders seeking information, and the one that shines out through the earnings figures.

A star in earnings

And those earnings figures are the key to P&G's high ratings. In an era when dividends don't mean a damn and increased per share profits are all the investor seems to be interested in, P&G charts out beautifully. Here's its five-year per-share earnings summary: \$2.75, \$2.99, \$3.06, \$3.47 and \$4.08. That's the kind of trendline the chartists base their "buy" orders on—and who cares if the price/earnings multiple is 23?

The stock, naturally, gets a lot of play. For an issue with a blue-chip rating, it has had considerable ups and downs. In the past year, the price has ranged between 69 and 100½ but its "home" seems to be in the 90s.

This means P&G is in a buying zone at anything less than 90 because it has proved too buoyant to be held down any lower for any length of time. This has held true through some minor problems such as product "failures" (lack of acceptance of some lines by the public). Even after a body-blow from Washington, there was only a temporary setback in

the stock, which bounced right back into the 90s.

This little problem was a ruling by U.S. Supreme Court, and under it P&G was ordered to spin off Clorox for anti-monopoly reasons.

P&G made its first move in response to the order in May, 1968, when it sold 1.2 million shares of Clorox common at \$27.50 a share. Since then Clorox has been selling at between \$30 and \$32. The 1.2 million shares represent 15 per cent of the outstanding total. The remaining 6.3 million shares are to be offered to Procter & Gamble's own shareholders in exchange for P&G common stock, within the next nine months.

Typically, P&G won't say anything about its earnings for the most recent fiscal year (which ended June 30, 1968) even though the year-end is long gone.

"I'm sorry," an officer of the company's headquarters in Cincinnati, Ohio, said, "but I can't give you that figure. If we tell you, we'll have to tell everybody. You'll have to wait until the annual report comes out."

A good nine months

For the nine months ended March 31, 1968, P&G sales were 4.2 per cent higher than they were in the corresponding period of 1967. Shipments of practically all lines were up, but there was some weakening in sales of industrial products. This was outweighed by continued strong sales in other sections, although the gain in foreign operations was not as great as it might have been.

P&G's overseas markets offer far better growth prospects than the domestic market because of the relatively low saturation level in many of its foreign markets. Advertising outlays were higher in the latest nine-month period, but P&G managed to keep its profit margin in an uptrend. This is partly due to the fact that a lesser percentage of sales were attrib-



They're never the same again

No agency which has
worked for P&G can
remain unaffected by the
advertiser's discipline

The efficiency and detailed planning characteristic of Procter & Gamble's marketing methods are carried over to its stable of agencies. There is the same insistence on justifying any new approach with solid facts—and lots of them—and the painstaking monitoring of performance.

While the term "brainwashing" is occasionally used to describe the impact of the Cincinnati giant on its 11 agencies, the consensus of agency executives who have worked or are working on the account is that the client's methods result in a professionalism that is duplicated nowhere.

Agency switching is rare. If the client is dissatisfied with agency performance, it will work with the agency to improve it. The last divorce involved Gardner, which resigned part of the Duncan Hines account in 1961.

Dean of agencies is Compton, which has been allied with the soap company for 46 years. Dancer-Fitzgerald-Sample has been plugged in for 35, Benton & Bowles for 27 and Y&R for 19. The baby of the lot is Papert, Koenig, Lois, which joined up in 1965.

(Continued on page 76)

Agency personnel on P&G:

Benton & Bowles

CREST

John McCrosky, account supervisor
Hal Houchheim, account executive
Jerry Ferris, assistant account executive
Ron Swanson, assistant account executive
Joe Kerwin, assistant account executive
Bern Kanner, media director
Mike Moore, associate media director
Joel Allerhand, assistant media director
Phil Howort, media buyer
Bob Westover, assistant buyer
Barry Baughan, assistant buyer

PAMPERS

Edward Gibson, account supervisor
Ted Moorehouse, account executive
J.-P. Blachere, ass't. account executive
Bern Kanner, media director
Walter Reichel, associate media director
Joel Allerhand, assistant media director
Rod Damrod, media buyer
Dick Warshaw, assistant media buyer

SCOPE

John McAubry, account supervisor
Roy Bostock, account executive
Tom Carey, assistant account executive
Bern Kanner, media director
Phil Guarascio, assistant media director

LIQUID PRELL

Sam Biondolillo, account supervisor
Mike Marshall, assistant account executive
Bern Kanner, media director
Mike Moore, associate media director
Phil Guarascio, assistant media director
Bonnie Bachmann, assistant media buyer

PRELL CONCENTRATE

John Ferris, account supervisor
Jerry Brady, account executive
William Walper, ass't. account executive
Bern Kanner, media director
Mike Moore, associate media director
Joel Allerhand, assistant media director
Charles Ban, media buyer
Bonnie Bachmann, assistant media buyer
Noel Becker, assistant media buyer

BONUS

Watson Mundy, account supervisor
Alan Alterman, account executive
Bern Kanner, media director
Mike Moore, associate media director
Rodney Damrow, media buyer
Bob Hinson, assistant media buyer

CHARMIN

Mark Becker, account supervisor
Henry Wasiah Jr., account executive
Bern Kanner, media director
Mike Moore, associate media director
Jim Thompson, media buyer
Charles Lund, assistant media buyer

STARDUST

Watson Mundy, account supervisor
Robert Jackson, account executive
Bern Kanner, media director
Mike Moore, associate media director
Frank Henderson, media buyer
Peter Ingrassia, assistant media buyer

ZEST

John Ferris, account supervisor
George Pryde, account executive
Bern Kanner, media director
Mike Moore, associate media director
Jim Thompson, media buyer
Charles Lund, assistant media buyer

IVORY SNOW

Marcus Beck, account supervisor
James Scott, account executive
Bern Kanner, media director
Mike Moore, associate media director
Frank Henderson, media buyer
Peter Ingrassia, assistant media buyer

Leo Burnett

CAMAY, FLING, LAVA

Jack Stafford, account executive supervisor
Daniel Switzer, account executive

HIDDEN MAGIC, LILT, SECRET

David Smith, account supervisor
Randall Chuck, account executive

Compton

CASCADE

Paul Paulson, account supervisor
Mike Seymour, account executive
Joe Burbeck, associate media director
Guy Danforth, broadcast supervisor
Frank McHugh, print buyer

COMET

Bob Jordan, account supervisor
Richard Tolstorf, account executive
Julia Brown, associate media director
Sean Murphy, broadcast supervisor
Larry Nelson, print buyer

CRISCO

Jim Killough, account supervisor
Gerald Murphy, account executive

(Continued on page 79)

ABC Films is proud to announce the seventh anniversary of



“Girl Talk.”

“Virginia Graham’s Girl Talk” is syndication’s most successful daytime women’s program.

And for good reason.

Programmed in any time period, in markets of varying sizes, in all regions of the country, against all types of competition, “Girl Talk” has set the pace in ratings for the past six years.

And time has not diminished its im-

pact because “Girl Talk” doesn’t stand still in a changing world. It leads. It leads in innovations, excitement, controversy. And new talent. Which is why Virginia and her guests have been capturing women for 1,095 half-hours while countless imitators have fallen by the wayside.

On June 7th Time Magazine referred to the show as “the brightest female

panel discussion in television.”

If you’ve had our “Girl Talk” on your schedule, you’ve probably renewed for the seventh season. If you haven’t been fortunate enough to have Virginia Graham working for your station yet, contact your ABC Films representative.

**abc ABC
FILMS**

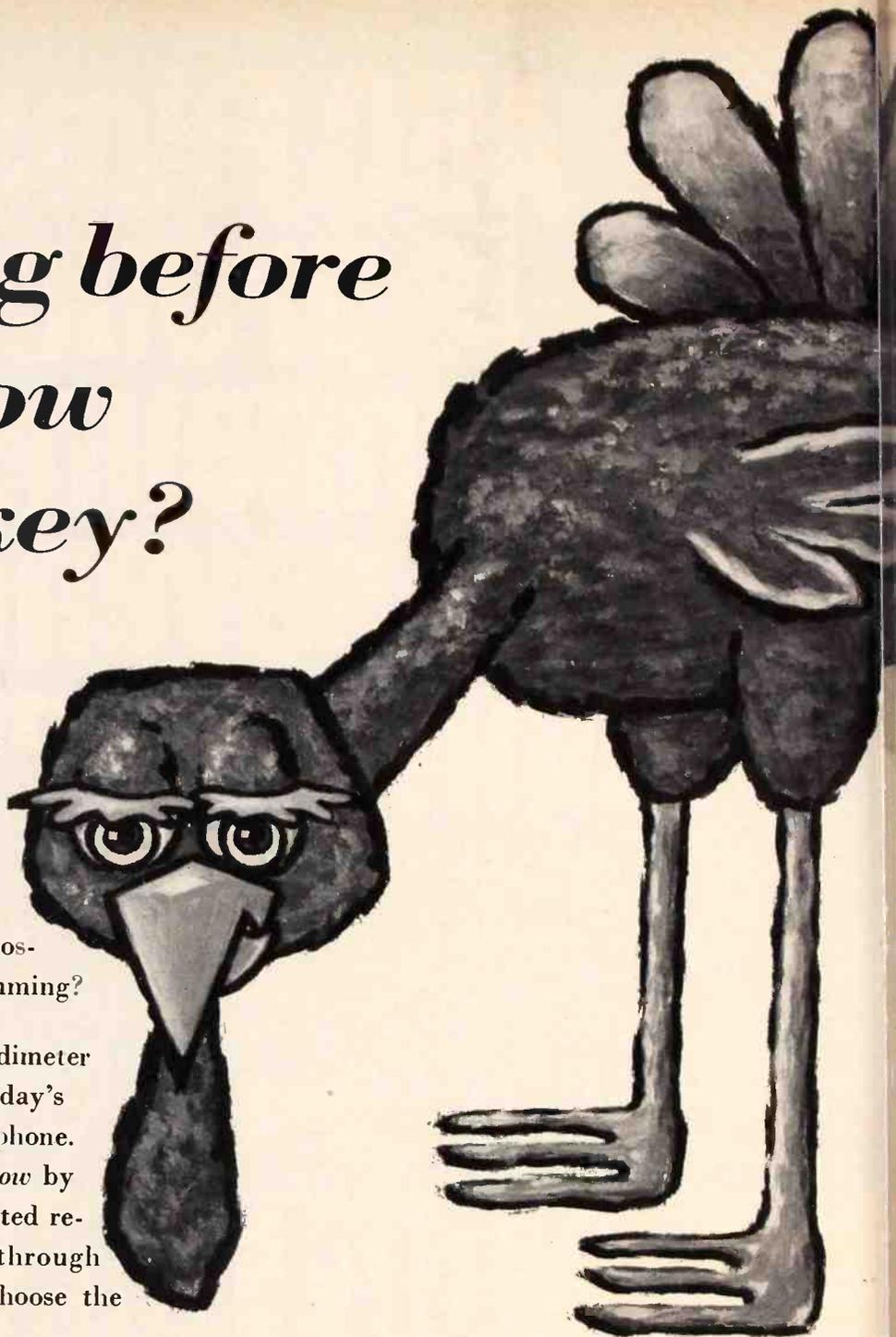
Color Half-Hours.

NEW YORK / LOS ANGELES / CHICAGO / ATLANTA / DALLAS / LIMA / LONDON / MADRID / MEXICO CITY / PARIS / RIO DE JANEIRO / ROME / SYDNEY / TOKYO / TORONTO

How long before **YOU** know it's a turkey?

A store turkey costs only a few dollars, but the television breed can cost thousands! How much can you save by staying in step with the likes and dislikes of viewers . . . through the fastest possible feedback on your programming?

NSI's New York Instantaneous Audimeter gives you reliable estimates for today's program audience—*today* by telephone. Or, the entire day's report *tomorrow* by teletype. Or every *Monday*, a printed report mailed, covering the week through Sunday. Call 212-956-2500 and choose the speed that best meets *your* need.



*The Inevitable Turkey . . .
busily reducing an audience
and wasting TV profits.*



INSTANTANEOUS AUDIMETER
FAST, RELIABLE, ACCREDITED SERVICE

NIELSEN STATION INDEX • a service of A. C. NIELSEN COMPANY
1290 Avenue of the Americas • New York, N. Y. 10019

Last of the Big Time Sponsors

There is a giant that has towered over all the other advertisers in radio and television over the last generation — Procter & Gamble. While others have influenced programming, and pricing, and participated in the evolutionary process which has carved the modern monolith of broadcasting, none has been as consistent and as scientific as the mighty P&G. How did it happen and what is the future?

In the beginning, P&G invented the daytime serial. Don't laugh. This was the simple device that reached the female, who actually consumed the bulk of the company's products. With it, P&G deftly melted the little lady's sales resistance by involving her emotionally, in the stories they belted at her all day long, five days a week. The empathy of the stories, coupled with twice as much commercial time as a nighttime show, plus five-a-week frequency at half the prime price, added up to surefire merchandising success.

While on the subject, it is only fair to note that the serial has been highly underestimated. Some of the best writers this country ever turned out chose to write for the daytime for a number of reasons: (1) It paid big money — \$2,000 a week per show, plus side benefits; (2) It was easy writing, since the average serial contained less than eight minutes of dialogue and a lot of flashbacks and teases; (3) The pace was so slow (the average home viewed only 1.5 episodes a week) that there was ample room to develop characters and make them real; (4) It was steady work — most serials lasted forever, or so it seemed.

No other medium of writing offered those benefits to a talented writer.

Because all this added up to success, P&G rarely used nighttime radio. Other brands competitive to P&G did, but it's questionable whether they profited as much by the medium as P&G with its five a week in the early evening and daytime. It might be noted here that P&G also exploited the 7:00 — 7:30 p. m. spot with two strips. After much experimentation, the two 15-minute shows ended up with news and music. Even in the early days, P&G spent over 80% of its budget on radio, and when television came in the combination probably accounted for over 90%.

The transition to television was gradual. The first shows, like *Fireside Theatre* and *Beulah*, were actually owned by P&G, and, even today, there is undoubtedly some revenue coming in from them. The daytime serials crossed over to television, and the act of placing them on CBS gave that network a lead in daytime that it still holds — a lead that accounts in good part for its economic superiority over NBC and ABC, because the daytime is cheaper to run and therefore, more profitable than nighttime.

As time passed, P&G began to cool in its search for a company-owned and dominated nighttime program. There were many good reasons for this:

- Government pressures on the networks eliminated,

to a great degree, the favorable volume and contiguity discounts that once enabled the larger companies to get more favorable weight of advertising for dollars than smaller ones. Therefore, the back-to-back programs and program control became less significant.

- P&G, and other large companies, currently are actually conglomerates in that each brand operates to a degree like an independent company. Often these products are competitive and do not wish to share a company property. In other cases, the separate management of a brand and its separate agency feel they can do better by acting separately.

- Smaller competitors, by acting quickly and buying distressed merchandise from the networks, have been able to get better deals than P&G with its long-range buying.

- The need for a corporate vehicle diminished, in direct relation to the cost per minute on television. In the old days, it was Oxydol's own *Ma Perkins* for example, but as the cost per minute in television rose to a prohibitive level for a single brand, the sharing began.



"The Guiding Light" pulled tons of radio mail in the 30s, went on tv in '50, will take non-P&G sponsors this Fall.

Now the scatter plan technique is as applicable to P&G as it is to Purex, and the realization is clearly that the commercial is the thing.

- P&G no longer has employees skilled in buying and building shows. Even its advertising agencies are media-oriented rather than programming-oriented.

This Fall, *Search for Tomorrow* and *The Guiding Light*, the two remaining P&G serials that are 15-minutes and all-P&G, will open up to half-hours and foreigners. This signals the end of an era.

Lest this sound like a tone poem commissioned by P&G in their everlasting honor, a sharp word of censure is in order. P&G has served their stockholders well, and perhaps that is their major function, but they have been highly remiss in failing to use their power as the world's largest advertiser to improve the media or to advance the social causes everyone now agrees need mass exposure.

P&G is without doubt the number one advertiser in the world, and probably the best-managed company. No one is suggesting that they should advertise a la Xerox. But, wouldn't it be possible to direct 1% of the gross advertising toward doing something about the social chaos in the world today? Wouldn't it be possible to incorporate social change into daytime serials that so deeply influence women? How about it P&G? Start acting like the leader you are.—J.B.

Film/Tape Report

FILMWAYS GRAND DESIGN

Filmways, the Hollywood motion picture and tv series production studio that started out over a decade ago as a commercials studio clear across the continent in New York, has plans for the building of an entertainment empire that could include anything from tv stations to ice shows, movie houses to marinelands.

Richard St. Johns, a young California lawyer who is travelling around the country scouting prospects for acquisition by Filmways, carries with him a gatefold chart that traces the main lines of operations already under the Filmways interests and new areas into which the company's management expertise could be carried.

St. Johns joined the company last March as senior vice president, in charge of acquisitions and diversification. He is also on the board of directors.

St. Johns had represented Filmways for the past five years, as a lawyer with O'Melveny & Myers in Los Angeles, "the biggest law firm west of Chicago."

In the past year, Filmex has acquired Acme Film & Videotape Laboratories, Cinefx, Inc. (opticals), Broadcast Electronics, Inc. (videotape recorders, etc.), Teen-Age Fair, Inc., Plato Enterprises in Cleveland (nightclubs for college students.)

Then this spring, Filmways in quick succession acquired a bindery, a cosmetics trade publication, a poster publisher, a lithography printer, and an advertising premium company. (Or to use the proper names, United Bindery, CF Enterprises Ltd. (*Cosmetics Fair*), International Poster Corp., Artistic Reproductions Inc., and Incentive Specialties, Inc.).

Earlier this year, Filmways acquired Teen-Age Fair, an annual pageant, and then in Cleveland acquired Plato Enterprises, which runs a club for college students that may serve as a prototype for a string of such clubs to be set up around the country.

What's Filmways up to? "We don't believe in indiscriminate conglomeration," St. Johns said. What Filmways is becoming is a limited conglomerate of companies all connected

in some way with entertainment and leisure time activities."

In scouting for acquisitions, St. Johns said, Filmways looks to the net, not to the gross.

St. Johns' gatefold chart traces the contiguity of the different areas of show business in which acquisitions might be feasible. For example, in the area of live entertainment, Filmways already has a beginning with Teen-age Fair, could go into sports, ice shows, marinelands, circuses, or legitimate theater. The company could also operate legitimate theaters.

On the technical side of feature and tv series and commercials production, Filmways from bases in Acme and Cinefx could add on sound and camera companies. In publishing, Filmways could go from its trade magazine acquisition to book publishing or technical publishing. And so on.

TESTING TEAM

There's a bigger market now for test commercials, according to Bill Coleman and David Paulsen, two young men who have set up a production studio called The Production Team to specialize in making test commercials and low-budget commercials. As production costs rise, more advertisers and agencies are checking out ideas for commercials before going ahead with production.

Coleman and Paulsen have been making the rounds of the agencies with a short film they have made to show what they can do, a film that incorporates both synchronous sound and non-synchronous sound.

"You have to master techniques before you can begin to play around with them," the partners said. They're also showing agency producers another of their short films, *The Violinist*, and they're currently making a film of improvisations.

Coleman although in his early '20s has been in tv for a long time, as time is reckoned in tv's short history. At the age of 11, he was appearing as an actor with Sid Caesar and Imogene Coca in *Your Show of Shows*, and working a number of other comedy and variety shows.

More recently he has been an associate producer at N. W. Ayer.

Paulsen, who has worked as an assistant film editor with Drew Associates, has a background in acting and directing with The Second City, The Improvisational Theatre of Paris, and The Games Theatre. He has worked on Broadway in *Blues for Mr. Charlie* and off Broadway in the Actor's Studio mounting of *The Three Sisters*.

The two young men of The Production Team, who expect their outfit to serve as a proving ground for young talent from actors to grips, have set up shop in a sizable studio on Abingdon Square in Greenwich Village.

BEEF-UP AT VPI

Mark Shaw and Ormond Gigli have linked up with VPI for commercials-directing assignments. Shaw was hitherto an independent commercials director — he set up his own film shop several years ago after an earlier co-venture with Jerry Ansel, who now heads Jerry Ansel Productions.

Gigli was associated with MPO Videotronics for film commercials assignments, and continues to be associated with Videotape Productions of New York for tape assignments.

Joining VPI as general manager of production operations is Chuck Manno, who had been with Film Fair in New York as vice president in charge of the East Coast operation. Earlier, Manno was a producer at Campbell-Ewald in New York.

Other directors beyond Shaw and Gigli who are now under contract to VPI are Gleb Derujinsky, Sy Weissman, Pete Miranda, Chick Green, Dave Kelmenson, James Walsh, Bill Cassidy, Christopher Eaton, Don Stewart, George Nakano and Bob Wolf.

Running the commercials-making set-up at VPI is Peck Prior, former head of VPI's California branch who came to New York last winter as executive vice president in charge of the company's commercial operations.

CHERTOK'S CHAN

Next month (September), the Canadian Broadcasting Corp. will broadcast over its network a one-hour tv special put together by

Sheldon Riss of Zavala-Riss Productions and Harvey Chertok and Martha Torge of Warner Bros.-Seven Arts.

The special: *The Great Charlie Chan*. It's a compilation of the best moments of the series of 21 Charlie Chan feature films that Warner Bros.-Seven Arts has so far sold, under the umbrella "The Charlie Chan Tv Film Festival," in 50 markets in the U.S. and Canada (and also in The Netherlands).

Earlier this year, the 21 Chan titles ran at the Museum of Modern Art in New York.



CHERTOK

The Great Charlie Chan will be the second Chertok production to be broadcast on the CBC-TV network. This August, the network will run *Seven Surprises*, a feature film produced last year by Chertok, who is now vice president in charge of tv advertising and publicity for Warner Bros.-Seven Arts. The film was made in association with the National Film Board of Canada, and has won several international awards.

WITH THE LIGHTS ON

Any insomniacs and heavy viewers who have been unable to find consolation in the late watches of the night from the likes of Buckley, Burke, Crane, Carson and Pyne, may now be able to take heart. Hugh M. Hefner, the well-known hedonist philosopher, will bring his own brand of the talk and variety mixture to the small screen, as host of a weekly show, *Playboy After Dark*.

The move comes a decade after an earlier sortie from the Chicago pleasure-dome into television, called *Playboy Penthouse*. The new series, to be taped in color in Hollywood, will be a joint venture of Hefner's Playboy Enterprises and Screen Gems, Inc.

Advertising Directory of SELLING COMMERCIALS

American Airlines • Doyle Dane Bernbach



VIDEOTAPE CENTER, New York

D. L. Clark Co. • Don Kemper



FRED A. NILES-Chicago, Hollywood, New York

Avis • Doyle Dane Bernbach



PELICAN PRODUCTIONS, INC., New York

Continental Electronics • E. A. Korchnoy



JAMIESON FILM COMPANY, Dallas

Chevrolet • Campbell-Ewald



GERALD SCHNITZER PRODUCTIONS, Hollywood

Esso Imperial Oil • Cockfield, Brown Ltd.



MOVIERECORD, INC./ESTUDIOS MORO

Clairel-Numero Uno • Foote, Cone & Belding



LIBRA PRODUCTIONS, INC., New York

Excedrin "Silhouette" • Young & Rubicam



PGL PRODUCTIONS, INC., New York

ZOOMING IN

At NBC Enterprises, NORMAN A. LUNENFELD was named vice president of NBC Films. Lunenfeld continues as manager of NBC Merchandising, another division of NBC Enterprises.

He joined the network's merchan-



LUNENFELD

dising wing six years ago, coming from C. J. LaRoche (now LaRoche, McCaffrey and McCall) where he was merchandising and sales promotion manager. Earlier, Lunenfeld was managing director of the Premium

Institute, and before that was with Tel-Sales Corp. as vice president in charge of creative services. He moved into the merchandising field after 10 years of practicing corporate law and labor relations.

NORMAN HOROWITZ joined CBS Enterprises as director of international sales, succeeding Lawrence Bl Hilford who has gone over to another CBS division, the CBS/Comtec group.

Horowitz had been with Screen Gems for the past 12 years, the last of them as a vice president of Screen Gems International. He was involved in the international activities of Screen Gems since 1960.

JAMES A. GEISHEIMER rejoined Group W as business manager of the New York operation of WBC Productions. Geisheimer had left Group W's production arm a year ago, after 12 years with the company, the last five of which were spent as business manager. This past year, he was business manager and associate producer at Daphne Productions, which makes the *Dick Cavett Show*.

At the headquarters of Avco

Broadcasting in Cincinnati, GEORGE RESING, JR. was appointed to a newly-created post, as manager of corporate tv programming. Resing had been program director at WLWD Dayton, an Avco station, since 1963 and for 10 years before that was with WLWT Cincinnati, where he



RESING

produced and directed the group's *50-50 Club* program.

In the new post, Resing will be in charge of programming produced in Cincinnati for the other Avco Broadcasting stations.

MARJORIE B. ORR joined Peter M. Robeck & Co. as special assistant. She had been with Cascade Pictures of California as New York production head, and with William Esty as an assistant producer.

BRITONS IN BEERTOWN

On July 30, WMVS-TV Milwaukee broadcast *An Evening with the BBC*, a compilation of selections from the British network's programs made by John Pushcash, the Milwaukee station's program director. For the evening, Pushcash picked *Balloon from Zanzibar*, a retracing of the route in the Jules Verne story; *Cave of the Bats*, a look into a batcave in Malaya; two folk music programs and an orchestral program, and a biography of D. W. Griffith, *The Great Director*.

AVCO & ACTUALITY

Four documentaries are now in the works at the documentary production unit set up earlier this year by Avco Broadcasting. One of them is a 60-minute history of American Negro music called *Sound of Soul*; another, called *Appalachian Heritage*, chronicles the lot of the hillbillies who have gone down from the hills to the urban slums of the big industrial cities.

new! improved!

NEW TELEPHONE NUMBER
YU 6-5385
NEW ADDRESS
215 EAST 37 STREET, N.Y.C.

SOL GOODNOFF PRODUCTIONS INC.

FILMS FOR TELEVISION COMMERCIALS,
AND OTHER THINGS

Advertising Directory of SELLING COMMERCIALS

A third documentary, called *Two Wheels to Eternity*, is about the current motorcycle boom and the resultant fatalities; the fourth, called *Homeless Child*, and scheduled for release before Christmas, is about the plight of children without homes.

VAN ATTA'S SHINGLE

Don Van Atta left the NBC-TV network after 12 years there to set up a packaging outfit with Greg Garrison, a producer and director. They're calling it Greg Garrison-Don Van Atta Productions. (Probably their toughest problem will be to find and keep a switchboard operator.)

Van Atta was director of live nighttime programs for the network. Garrison is continuing as executive producer and director of *The Dean Martin Show* on NBC-TV.

Already on the drawing boards as —hold your breath, here it comes round again — Greg Garrison-Don Van Atta Productions, are projects for two Tennessee Ernie Ford specials, a pilot for a Roy Rogers and Dale Evans show, and an adaptation for tv of Frank Loesser's *Guys and Dolls*.

PRIMARILY SECONDARI

John H. Secondari left ABC-TV to set up a documentary production outfit, John H. Secondari Productions, Ltd. Working with Secondari are his wife, Helen Jean Rogers, as vice president, Patricia Sides and Margot Winchester, as associate producers, and William B. Hardigan as senior cameraman.

Already in the works at the new company are a number of documentaries for ABC-TV, and a projected series to be made in a joint venture with B. H. E. Productions from Winston Churchill's *History of the English-Speaking Peoples*. Also, a feature film project, to be adapted from a story by Secondari.

PUBLISHER'S FILM MOVE

Crowell Collier and Macmillan, Inc. bought, cash on the barrelhead, Association Films, Inc., specialist in the 16 mm market and in the distribution of "sponsored," i.e., P. R. films to tv stations.

Robert D. Mitchell continues as president of Association Films, which was founded in 1911. The company will operate as an autonomous subsidiary of the publishing company.

Hazel Bishop • Spade & Archer



JEFFERSON PRODUCTIONS, Charlotte

WMCA • Smith-Greenland



FILMFAIR, NEW YORK

Holly Sugar • Doyle Dane Bernbach



N. LEE LACY & ASSOCIATES, LTD., Hollywood

Norwich Pharmacal Co. • Benton & Bowles



ELEKTRA FILM PRODUCTIONS, INC., N. Y.

Humble Oil & Refining Co. • McC-E



WGN CONTINENTAL PRODUCTIONS, Chicago

Sanka "Agnes & Gerard" • Y&R



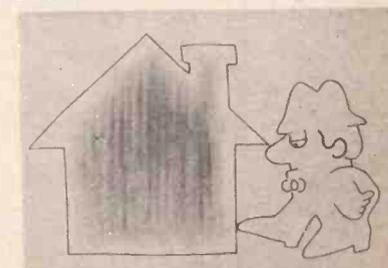
PAUL KIM & LEW GIFFORD, New York

Mishawaka Rubber Co. • Campbell-Mithun



SARRA, INC.

Southern California Edison • Grey Advertising



PANTOMIME PICTURES, Hollywood

HERE'S O'CONNOR

Metromedia lined up 15 stations for *The Donald O'Connor Show* within a few days of its announcement of the series. **Wolper Tv Sales** will be distributing the product, an across-the-board color tape variety show, in both 90-minute and 60-minute lengths. Production is due to start this month, at Metromedia's KTTV Los Angeles, under the aegis of VTP Enterprises.

The O'Connor show has been snapped up by WKBC-TV Boston, WKBF-TV Cleveland, WKBS-TV Philadelphia, KDTV Dallas, WWJ-TV Detroit, WTIC-TV Hartford, WCKT Miami, WJRJ-TV Atlanta, KBTV Denver and KTXL Sacramento, as well as by the five Metromedia stations.

MAN TO MANY

Metromedia scored 25 fast sales of *James Brown/Man to Man*. Signing up for the special, which was produced at the Apollo Theatre in Harlem by Metromedia Television and is in tv distribution through Wolper Tv Sales, were, beyond the five Metromedia outlets:

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Thermo King Air Conditioners • Fischbein



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Trans World Airlines • Foote, Cone & Belding



WYLDE FILMS, INC., New York

Trident Gum • Ted Bates



ROSE-MAGWOOD PRODUCTIONS, INC.



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HERE'S O'CONNOR

Metromedia lined up 15 stations for *The Donald O'Connor Show* within a few days of its announcement of the series. **Wolper Tv Sales** will be distributing the product, an across-the-board color tape variety show, in both 90-minute and 60-minute lengths. Production is due to start this month, at Metromedia's KTTV Los Angeles, under the aegis of VTP Enterprises.

The O'Connor show has been snapped up by WKBC-TV Boston, WKBF-TV Cleveland, WKBS-TV Philadelphia, KDTV Dallas, WWJ-TV Detroit, WTIC-TV Hartford, WCKT Miami, WJRJ-TV Atlanta, KBT Denver and KTXL Sacramento, as well as by the five Metromedia stations.

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QUICK CUTS

QM Productions in Hollywood may merge with the Fields Plastics & Chemicals Co. in Lodi, N. J. At presstime, the two companies were discussing merger possibilities.

In Chicago, the directors of **Tele-Tape Productions** declared a two-for-one split of the company's common stock. The stock split, payable to stockholders of record at the close of business on August 9, comes on the heels of Tele-Tape's acquisition of Jam Handy Productions and Paradigm Films, and its construction of a new tv studio theatre in New York.

In Kenya, production began last month on the first in a series called *Adventure in Unconquered Worlds*. **Wolper Productions** in the course of the next three years, plans to make eight more specials in the series. The host is actor and Kenya hotelier William Holden. In making the first program in the series, Holden, producer and director David Seltzer, and crew are travelling the wilderness around Lake Rudolph, by foot and camel, on a 700-mile film-making safari. Holden will host the following eight specials in the series as well.

The 3M Company bought *The Secret of Michelangelo: Every Man's Dream* for telecast in December on ABC-TV. Produced and directed by Milton Fruchtman from a script by Alexander Eliot, the color film deals with the source material of the Sistine frescoes.

Eliot, once an art editor of *Time* magazine, apparently has attempted to imagine what was going on in the mind of Michelangelo when he was working on the ceiling. To do this, Eliot boned up on the artist's writings and on what he is known to have

read, notably *The Old Testament*.

Merv Griffin took to the street earlier this month, taking his syndicated across-the-board show into the ghetto for a day. As part of New York Mayor John V. Lindsay's "Give a Damn" campaign, the Griffin show was taped on July 9 at the corner of 115th Street and Fifth Avenue in Harlem.

WHENCE VIOLENCE?

Much of the current concern over the prevalence of violence in tv may be a bit off the beam, it was suggested recently.

"Although it's true that tv does portray violence, very often children in a home get conditioned to brutality by observing their own parents." Thus spake Father Donald F. X. Connolly, the priest who is coordinator of the National Catholic Office for Radio and Tv.

Talking to a conclave of Screen Gems executives in Los Angeles, Father Connolly went on to indicate that if violence begins at home, it may not be just from the tv set: "Children hear their parents make bigoted remarks about ethnic, religious and racial groups, and undisciplined comments about political candidates for public office. They hear parents refer to police officers as cops and by other derogatory names. Politicians are 'crooked,' big business is 'only after a buck.' Parents even quarrel between themselves."

And why so much violence on tv? In Father Connolly's view, "the pressure of living in the complexity of big cities leads people to lose their identity and dignity as individuals and they seek to lash out in frustration by attending movies and watching tv programs that have cruelty

as a theme. These shows," Father Connolly hazarded, "would die a natural death if no one watched them."

Father Connolly suggested that parents "should outgrow the idea that movies and tv were devised to be free babysitters. The greatest control over the media is still the parent who can say no."

Father Connolly also suggested caution to tv news departments in reporting urban unrest: "The greatest failure of the newscasters is their refusal to put the news into a proper context—if eight million people in New York City are not rioting, it is hardly fair to give 10 minutes of a newscast to 1,000 who are."

BEYOND BIRDS & BEES

Commercial television's first series on human sexuality, and on any creature's sexuality for that matter, is in the works at King Screen Productions in Seattle.

Called *Understanding Human Sexuality*, the show in format will be patterned in some measure after that of another King Screen series, *The Children's Doctor*, an across-the-board five-minute program currently running on the ABC-TV network.

The whole range of sexuality will be covered in the series, from contraception to homosexuality, and the psychological and social implications and complications of sexuality will be touched upon as well as, for example, abortion and venereal disease.

Host of the King Screen series is Dr. Roland J. Pion, associate professor of obstetrics and gynecology at the University of Washington School of Medicine.

Commenting on the new series, Roger Hagan, general manager of King Screen Productions, said "Dr. Pion's program may not be quite as sensational as a Hollywood movie—although we've already been cautioned by some uptight people who had heard that what we were starting was a 'sex-school'—but it will never be a chart-and-pointer program."

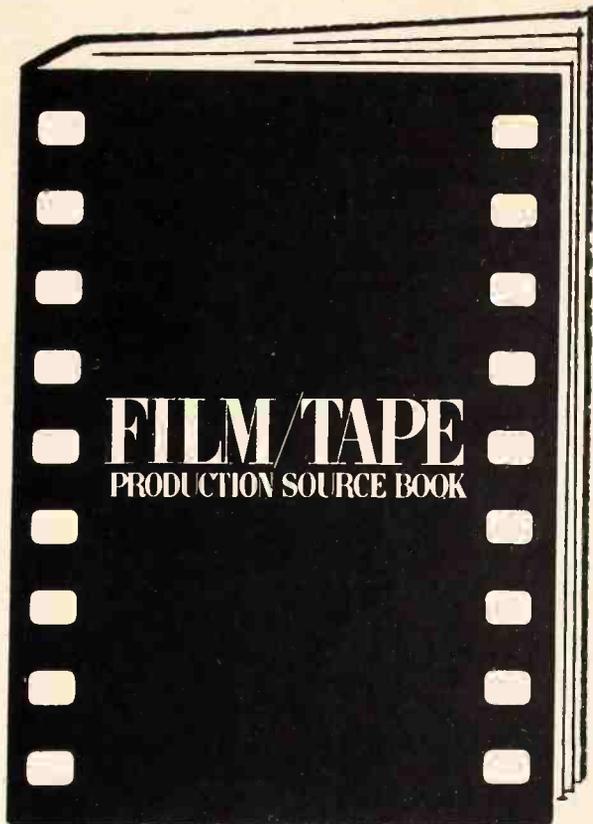
Hagan said King Screen's purpose in launching the series is to develop awareness of sexuality so that "people can become more comfortable with themselves, avoiding emotional and physical hangups that result from ignorance, misunderstanding and embarrassment."

Dick Lynch rides herd on the most hustling film outfit in town.

And his right-hand men:
Precise George Leuck, VP & General Manager
Ed Raftery, implacable Sales Manager
and Armond Lebowitz, half-man, half-moviola.

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Wall Street Report

The billion-dollar name. If you took away the soap and detergent, the coffee, the peanut butter and all the rest of Procter & Gamble's consumer products, there'd be no Procter & Gamble—just a name. But it would still be a billion-dollar company, judging by the current market appraisal.

Why? A general rule in securities analysis is that, for every 10 multiples of price times earnings one should be able to figure on a 5 per cent potential annual gain in profit, plus a 5 per cent dividend yield. P&G is selling at about 94, or 23 times 1967 earnings of \$4.08.

It has a 10 per cent earnings growth compounded over five years, and it is reasonable to expect that this rate of gain will be maintained. Add in the yield of about 2.5 per cent, and you get the figure at which P&G should be selling—and it isn't 94. According to the "multiple of 10" theory, its price should be 71, or 25 per cent below its current level.

So, in effect, investors are paying \$71 a share for value, present and potential, and \$23 for something else. That "something else" is the name. Now, figure that the current market value of P&G's total common shares outstanding is about \$4 billion, and you get a very interesting valuation on P&G's name. That's \$1 billion.

Cheap at the price. This sounds like too much money for something as intangible as a name but actually, in comparison to many stocks, it's cheap. Some glamor situations are selling at well over 100 times earnings, and they have a lot less to offer.

Also, like most companies that do a lot of consumer advertising on television, P&G (actually its symbol is PG on the Big Board), has a fairly high support level and traditionally sells high.

This strictly market benefit is something a company like P&G gets for free. It advertises on tv to sell soap, or shampoo or whatever, but it gets a bonus in name identification, which is just as valuable in financial advertising as in product advertising.

Also, P&G's stock gets boosts in

other ways. You buy shampoo, for instance, and you see P&G's name on the package, along with the brand name and—especially if the product is good—you have been left with an impression that may influence (to some extent) a market decision. It's subliminal, but it's there nevertheless.

ABC-Hughes post mortem. The dogfight that's been going on over American Broadcasting Cos. is interesting from several points of view. One is that it's been a cliff-hanger. Here's a sample of some of the breathless releases:

July 1: "Hughes Tool Co. announced today a tender offer to purchase 2,000,000 shares of common stock of American Broadcasting Companies Inc. at \$74.25 a share."

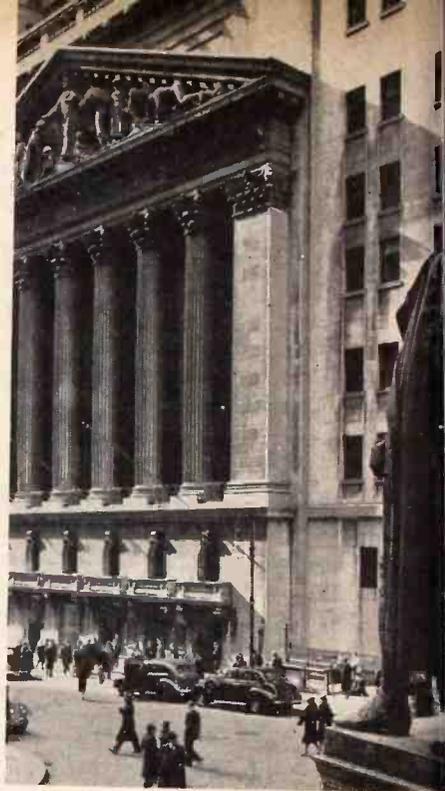
July 2: Statement by Leonard Goldenson, president, ABC—"The management and board of directors of American Broadcasting Cos. will oppose the tender offer made yesterday by Hughes Tool Co. . . . The offer is substantially below the intrinsic per share asset value of ABC and overlooks future growth prospects of the company." This release also mentioned possible FCC problems.

There was a pause while Hughes kicked that one around. Then . . .

July 8: "Shares of ABC . . . will be paid for promptly and in cash in accordance with the tender offer, Hughes Tool announced today. The purchase is not conditioned on Federal Communications Commission consent." (Actually, Rosel Hyde, chairman of the FCC, had advised Hughes he would hold proceedings if the Hughes bid succeeded.) Hughes promised it would not vote any ABC shares "without prior appropriate commission action."

July 9: "American Broadcasting Cos. today filed a complaint in the U.S. District Court, Southern District of New York, seeking an injunction to bar Hughes Tool Co. from consummating its tender offer."

July 11: "In an open letter to ABC shareholders, Leonard H. Goldenson, president, today strongly urged ABC stockholders not to be pressured in-



to tendering their shares to the Hughes Tool Co."

Was ABC fouled? One of the most telling blows that ABC struck in its defense was its cry of "foul." Hughes' surprise bid for ABC came at a time when ABC was in registration with respect to the issue of \$50 million in convertible debentures. Under normal circumstances, a company in registration is not allowed to seek publicity. ABC claimed that Hughes was hoping this would prevent it from defending itself as strongly as it otherwise might, but the fact is ABC didn't pull any punches and nobody is blaming it.

The Hughes offer was supposed to expire July 15, but that date passed without any formal announcement from either Hughes or Loeb, Rhoades & Co., dealer manager for the tender offer. Later, Hughes announced the offer had been withdrawn.

In the meantime, a proposed amalgamation of ABC and CIT Financial Corp. which ABC had been working on was stymied, because CIT didn't want to get involved in a three-cornered fight.

Before the kerfuffle started, ABC stock was selling in the 50s, but at the height of the battle it was over 70. Earlier this year, ABC sold at 43-3/4. Its per share earnings had dipped from \$3.81 in 1966 to \$2.50 in 1967. The low price and rich assets make ABC a takeover "plum."

(See *Newsfront*, page 33.) ■

JULY 29, 1968

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

Much of the \$79 million that Procter & Gamble shoveled into spot television last year was directed with the help of computers.

One program uses a Cincinnati computer for supervising and coordinating P&G's entire piggyback operation among its 11 agencies.

Forms are sent to buyers from P&G and the buyers are asked to check off all the markets in which they want piggybacks. This list is then sent back to the home office where it is fed into the computer. The computer in turn feeds out a list of partnerships that is sent to P&G buyers so that each buyer knows who he is teamed up with on a product basis.

This piggyback system, buyers explain, forms the basis of a weekly computer run. This run also instructs a buyer on what he should do for his own specific brands — increase or decrease buys for a given schedule, change partner brands in certain markets, etc.

The use of computers for coordinating piggyback placement is significant in the light of P&G's attitude toward 30s. They have been slower than the rest of the industry to adopt piggybacks.

When back-to-back 30s first hit the airwaves, the Cincinnati firm was

clearly hostile to their use. They subsequently changed their tune, and began using them for brands with smaller budgets. A number of observers today say they feel the cost of tv, the basic reason for piggies in the first place, will drive P&G toward greater use of the 30-second sell.

P&G competitors differ in their analysis of why P&G has been loath to embrace the shorter length, but most say the soap firm apparently feels it has enough money to afford minutes for many brands. One media director, however, feels that P&G's basic reason is to limit competition, the idea being that fewer availabili-

ties will mean fewer brands can get on tv.

A researcher, noting that P&G doesn't change until it has thoroughly investigated alternatives, suggests the reason may be the difficulties in comparing the effectiveness of 30s vs. 60s. While a number of studies have indicated that the effectiveness of the 30 is usually more than half that of the minute (the figures range from 60 to 90 per cent), results have differed and there is a suspicion among some researchers that the studies have often been made merely to justify a move toward stretching the tv dollar.

Among current and upcoming spot campaigns from advertisers and agencies across the country are the following:

American Can Co.

(Young & Rubicam Inc., New York)

A corporate buy for various AMERICAN CAN products will have the company message on the home screen till December 13. Day as well as fringe minutes will be used to reach women. Sondi Dunn did the buying for 27 markets including Denver and Colorado Springs.

American Home Products Corp.

(Cunningham & Walsh Inc., New York)



Shel Boden is media director at Norman, Craig & Kummel, New York.

A five-week buy for this company's line of shoe polish takes to the air August 18. Prime as well as early and late fringe 30s will be used to reach women in six Texas markets: Beaumont, Austin, San Antonio, San Angelo, Corpus Christi, and Abilene-Sweetwater. Larry Goldberg is the buyer.

American Home Products Corp.
(John F. Murray Advertising, New York)

An annual quarterly buy for various AMERICAN HOME products began this month. Early and late fringe minutes together with 30s will be used to carry the word into about 50 markets. Carol Posa, Mary Tricoli, Bruce Jordan and Dave Rubin do the buying.

The American Tobacco Co.
(BBDO Inc., New York)

Commercials for various AMERICAN TOBACCO products break at issue date. Fringe minutes together with prime 20s and IDs will be used to reach viewers in about 35 markets till the end of December. Annette Pazzani and Hope Martinez are the contacts.

Buitoni Foods Corp.
(Doyle Dane Bernbach Inc., New York)

Commercials for BUITONI FROZEN PIZZA will be on the air till August 25. Early and late fringe, day and prime minutes (where available) will be used

to reach women in Philadelphia, Harrisburg, Lancaster and York. Bob Morano is the buyer.

Canada Dry Corp.
(Ted Bates & Co. Inc., New York)

Commercials for CANADA DRY GINGER ALE will be on the air till September 9. Fringe as well as prime 30s will be used to carry the word to both men and women in about 50 markets, all within the top 100. Dave Poltrack is the buyer.

Continental Baking Co. Inc.
(Ted Bates & Co. Inc., New York)

Commercials for HO-HO'S and DING-DONG'S begin September 2. Minutes will be used to carry the message to viewers in markets like Fresno, Phoenix, San Diego, San Jose, Spokane, Los Angeles, Portland and Seattle for 10 weeks. Doris Greenberg is the buyer. At the same date, commercials for various other cake and bread products, this time also using 20s, get underway. On this go-round, markets like Boston, Hartford, Kansas City, Memphis, Providence, St. Louis, Buffalo, Cincinnati, Cleveland, Columbus, Flint, Pittsburgh and Rochester will be tapped. Dan Monahan and Margrit Meinrath do the buying.

Foster-Milburn Co.
(Street & Finney Inc., New York)

A 13-week buy for DOAN'S PILLS takes off September 3. Minutes and 30s will be used to carry the message to both men and women in over 25 markets like Atlanta, Cincinnati, Cleveland, Columbus, Denver, Flint, Houston, Kansas City, Memphis, Minneapolis, New Orleans, Philadelphia, Pittsburgh, Portland, St. Louis, Seattle, Tampa, Charleston, Keystone, Little Rock, Oklahoma City, Orlando, Richmond and Shreveport. Helen Thomas is the contact.

General Foods Corp.
(Benton & Bowles Inc., New York)

A four-week buy for ALPHA-BITS cereal begins August 5. Minutes will be used to reach youngsters, while 30s and piggybacks will be used in fringe time to zoom in on adults. Roughly 70 markets will be covered. Dennis Silverman is the buyer. On the same date, another four-week buy, this time for POST VARIETIES, takes to the tube. In this case, youngsters are the sole target and minutes will be used to reach them in markets like Abilene, Albuquerque, Altoona, Beaumont, Bismarck, Charleston, Chattanooga, Columbus, Fort Wayne, Green Bay, Jefferson City, Johnson City, Little Rock, Mobile, Phoenix, Richmond, San Jose, Shreveport, and Wichita Falls. Mike Morris is the buyer. Commercials for ORANGE PLUS break at issue date. Fringe minutes will be used to carry the word to women in about 20 markets till August 5. On August 26, a similar buy will continue the pitch till September 2. Dennis Silverman and EJ Schmidt are the contacts.

General Foods Corp.
(Doyle Dane Bernbach Inc., New York)

A six-week buy for COOL WHIP and various other GF products breaks at
(Continued on page 66)

The Quad-City communities are as closely knit together as the boroughs of New York or the municipalities of Cook County, Illinois. It is a combination of four large and six smaller cities, nestled along both banks of the Mississippi River, in the rich heartland of the U. S. A.

The Quad-Cities is the right buy for a test market or a total market campaign . . . and it doesn't take a complicated media mix to effectively cover this market . . . just WOC-TV.

HOW LONG HAS IT BEEN SINCE YOU COMPARED THE QUAD-CITIES WITH OTHER MIDWESTERN MARKETS?

AREA OF DOMINANT INFLUENCE (ADI) RANKINGS* January 1, 1968

	Quad-Cities	Des Moines	Cedar Rapids - Waterloo
T.V. Households	60	61	73
Consumer Spendable Income	56	57	64
Total Retail Sales	53	56	64
Food Sales	66	71	79
Drug Sales	59	62	68

METRO AREA RANKINGS* January 1, 1968

	Quad-Cities	Des Moines	Cedar Rapids - Waterloo
Population	87	109	108
Consumer Spendable Income	73	82	88
C.S.I. (per Household)	24	30	44
Total Retail Sales	76	87	93
Food Sales	86	105	122
Drug Sales	74	95	88

*SR&D

THE RIGHT BUY IN THE MIDWEST IS THE QUAD-CITIES . . . AND THE RIGHT MEDIA IN THE QUAD-CITIES IS WOC-TV!

WOC-TV . . . where the NEWS is
WOC-TV . . . where the COLOR is
WOC-TV . . . where the PERSONALITIES are



Exclusive National Representative — Peters, Griffin, Woodward, Inc.

One Buyer's Opinion . . .

ESTIMATING RATINGS

With the new television season quickly approaching, many buyers are sharpening their pencils to attempt to complete the industry's most perplexing prognostication—estimating the new season's television program ratings. No matter what the programs are, whether they be prime or fringe, *Bonanza* or the *Tonight Show*; no matter what their past rating histories may have been or how unchanged the quality of their content will be from the previous year—the programs are all susceptible to rating changes. The prediction of these new ratings is a situation which invariably tests the judgment and performance of the spot buyer, for he must be able to make his own predictions for each and every spot in each and every market.

The spot buyer receiving availabilities in August for a September start date realizes that *all* data reflected in the avails are estimated—the new season is a “new ball game”—but some rating estimates are better bets than others. For example, a 10 rating for the *Tonight Show* that is based on the program's performance in the October, 1967 rating book is a better-based prediction than, let's say, an estimated 20 rating for *Julia* (a new primetime program). There are several reasons for this:

- 1) The *Tonight Show* has a track record that can be examined to determine how well the program performed in the market even previous to the October rating book.
- 2) Late fringe programs are usually less susceptible to rating variations because the variables affecting their ratings are few: they are usually stripped, Monday through Friday, so that a “bad” night's rating would be washed out over the five-day period; there are usually fewer stations competing in this time period (since many *weaker* independents will either sign-off or schedule substantially weaker programs at this time); and late night programs need not usually take the time to establish a loyal audience.
- 3) There are usually fewer entertainment types available for selection—talk/variety; talk only; or movies usually dominate the late night scene. The late night viewer usually has preconceived ideas about his or her entertainment desires, which are not likely to change from year-to-year.

However, these are but a few of the many variables most buyers will eventually take into consideration when estimating ratings. I say *most* buyers, because for one reason or another, some buyers are neither able nor willing to scrutinize more than what's presented to them as estimates on the avail sheet. They merely accept estimated ratings *prima facie* or automatically disregard the spot completely.

But this buyer believes that in the long run, it is the buyer's responsibility to weight the reliability of each rating that appears on the avail sheet. If the buyer does not agree with what the rep (or the track record) says the show will do, the buyer must change the estimate by re-evaluating the program. The next “Buyer's Opinion” column will further discuss this all-important (and sometimes forgotten) function of spot television buying.

* * *

One additional reaction to the upsurge of violence throughout the country is the current crusade of some advertisers to ban excessive violence and sex from the television screen by withholding orders.

While we're all opposed to excessive violence (I'm not so sure about the sex) the advertisers' preoccupation with this cause could blossom the problem to exaggerated proportions or could create an unimplementable policy. Examples: a network movie schedules a war flick—how does a firm advertiser preempt his spot? A special on *The Red Badge of Courage* is scheduled—is this history or violence?

A Salute to

P&G a household word

from

KMEG a household habit

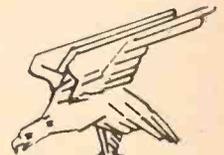
Sioux City's Channel 14 is growing faster than you can say “Whatever station gained at twenty percent share of audience in less than seven months of operation according to ARB estimates even though it is CBS in a rich and growing market?”

Call:

ADAM YOUNG—VTM, INC.

for

the unique story of



Kinegy
CHANNEL 14

a meg-watt of



One Million Watts of Sales Power

IN SIOUX CITY IOWA

Bob Donovan, General Manager

Restructuring brings new duties for PGW execs



BRADY

VAN ERK

KING

New responsibilities for six top executives was the major outcome of the structural changes and assignments made at Peters, Griffin, Woodward Inc., New York.

Robert D. Brady, formerly assistant treasurer and controller, became treasurer and assumed the duties formerly performed by Jones Scovern, who continues as corporate vice-president as well as a director.

Theodore D. Van Erk, a vice president of the company, was given the new title of sales director. Van Erk will coordinate the activities of

the three sales managers in New York as well as those in other key PGW locations around the country.

Lon A. King, also a vice president, became the rep's first director of creative services. King will coordinate all activities of the company's research and promotion staffs.

Other changes include: Dennis K. Gillespie, formerly vice president-services, who shifted to vice president-sales manager of PGW's East team and Rollin P. Collins Jr., who fills the newly created position of business manager.

in over 25 markets including Albany, Boston, Buffalo, Cincinnati, Cleveland, Dever, Hartford, Houston, Los Angeles, Minneapolis, Philadelphia, Pittsburgh, Portland, Providence, Rochester, St. Louis, Seattle, Tampa, Green Bay, Oklahoma City, Portland, San Diego and West Palm Beach. Bruce Smithwick did the buying. An eight-week buy for GAINESBURGERS starts August 5. Fringe minutes, 30s and piggybacks will be used to reach viewers in the top 50 markets. Al Chalet is the contact.

General Mills Inc.

(Dancer-Fitzgerald-Sample Inc., New York)

Commercials for GENERAL MILLS FLOUR will be on the home screen through the month of August. Fringe as well as day 30s will be used to carry the product message to women in Cleveland and Indianapolis. Credit Carol Ann Behn with the buy.

The Genesee Brewing Co. Inc.

(William Esty Co. Inc., New York)

Commercials for GENESEE BEER broke shortly before issue date. Early and late fringe minutes and 30s together with prime 20s in baseball games will be used to reach viewers in Columbus till the end of September. Al Offen is the buyer.

J. H. Filbert Inc.

(Young & Rubicam Inc., New York)

Commercials for MRS. FILBERT'S MARGARINE will be on the home screen till September 29. Day minutes and 30s will be used to reach women in 50 markets. Joe Eisberg is the buyer.

Johnson & Johnson

(Young & Rubicam Inc., New York)

Commercials for JOHNSON'S BABY POWDER started on the air the middle of the month. Fringe minutes and 30s will be used to reach women in markets like Denver, Flint, Portland, Green Bay, Little Rock, Oklahoma City, Phoenix, San Diego, Shreveport, Spokane and Washington for 11 weeks. Pete Cleary engineered the buy.

Leeming/Pacquin Div. of Chas. Pfizer & Co.

(LaRoche, McCaffrey & McCall Inc., New York)

Commercials for BEN-GAY ointment will be on the air through the early part of next month. Exclusive use of 30s will bring the message into markets like Albuquerque, Amarillo, Beaumont, Binghamton, Charleston, Keystone, Phoenix, Plattsburgh, Portland, Richmond, Spokane, Temple, Wichita Falls, Albany, Boston, Buffalo, Cincinnati, Denver, Colorado Springs, Hartford, Philadelphia, Portland, Providence, Rochester and Seattle. Ira Lewis is the contact.

The Procter & Gamble Co.

(Compton Advertising Inc., New York)

Commercials for DUNCAN HINES

(Continued on page 69)

Spot (From page 64)

issue date. Minutes, piggybacks and 30s will be used to reach viewers in markets like Buffalo, Cleveland, Columbus, Denver, Colorado Springs, Flint, Houston, Kansas City, Memphis, Minneapolis, Portland, St. Louis and Seattle. Jeff Kameros and Larry Rubinstein are the buyers.

General Foods Corp.

(Ogilvy & Mather Inc., New York)

Commercials for MAX PAX, a new pre-measured coffee, will be in about five test markets through the middle of next month. Fringe minutes and 30s will be used to introduce the product to viewers. Joe Niedzwiecki is the buyer. The commercials for INSTANT MAXWELL HOUSE COFFEE which started earlier this month will be on the home screens for a minimum of nine weeks. Basically day minutes together with fringe minutes and prime IDs will be used to reach viewers in from 15 to 22 markets. Jeff Gilbert and Carol Hansen are the contacts. Commercials for PRIME VARIETY DOG FOOD will be on the air till the beginning of next month. Early and late fringe minutes and 30s will be used to reach women in about 100 markets. Al Branfman and Guy Spencer are the contacts.

General Foods Corp.

(Young & Rubicam Inc., New York)

Commercials for MINUTE RICE will be on the home screen through the beginning of August. Fringe minutes, 30s and piggybacks will be used to reach women



Put the middle of the mitten... in the palm of your hand

WILX-TV 10

1. More efficient distribution of circulation.
2. Dominates southern half of circulation. (Lansing and south)
3. Puts more advertising pressure where it's needed most.
4. Gets you more complete coverage with less overlap.

WILX-TV

1048 Michigan National Tower
Lansing, Michigan 48933

Represented by
AVCO RADIO TELEVISION SALES, INC.

John Twiddy, senior media buyer on Procter & Gamble's Cheer and Spic and Span in the New York office of Young & Rubicam, has the double barreled advantage of having worked on both the buying and selling side of the desk.

Before joining Y&R nearly two years ago, Twiddy served in various buying capacities at some of the leading agencies including Foote, Cone & Belding; MacManus, John & Adams; Clyne Maxon, and Ted Bates.

He also acted as a salesman for *Tv Guide* back when "it was pretty wild to sell for, because no one really knew what the book was all about."

This combination of experience, Twiddy explains, while seated in an exceptionally neat cream-colored office with sailing pictures about the walls, is quite helpful in his current capacity.

"Because of my selling experience," he points up, "I am able to empathize with a salesman who calls on me and understand what he's up



against. He's hoeing a tough row."

Twiddy, who supervises or plans the buying for two assistants entered advertising in 1955—compliments of his brother who suggested the field as one Twiddy might like.

"I've been in the buying end of advertising for about 12 years now, and the job is continually becoming more exciting and challenging as more and more techniques are being developed not only to measure audiences in terms of mere numbers but

also along the lines of product usage information."

In addition, to working on tv for the P&G brands, Twiddy also handles the print, radio and outdoor advertising.

"I was born in Brooklyn; how's that for starting off with a laugh," Twiddy grins. "But I didn't live there." It seems that Twiddy's father was a Methodist minister who happened to live in nearby Hempstead, Long Island, but who would be freed from hospital expenses if this child were born in Brooklyn Methodist Hospital.

Twiddy spent most of his early life in Hempstead and later in another New York City suburb, Westchester County.

He and his wife just celebrated their 10th wedding anniversary ("met her on a blind date"), have a home in Riverside, Conn. ("to keep me busy on the weekends"), two children ("one of each"), two dogs ("a male and spayed female") and six cats ("anybody want a kitten?").

Agency Appointments

W. RICHARD RUEHLIN joined Carson/Roberts Inc., Los Angeles, as an account executive. Ruehlin was formerly with McCann-Erickson.

PHILIP M. MORROW, media supervisor, and JOHN R. VOGRIN, research supervisor, have transferred to the account executive department of Needham, Harper & Steers Inc., Chicago. Morrow joined the agency in 1956 as a media trainee; Vogrin joined in 1957 in the same capacity. DAVID P. WINTON has rejoined the agency as an account exec. Winton originally joined the agency in 1954 as a member of the traffic department, and later left to become part of the Doyle Dane Bernbach operation. He was most recently associated with the Perrin agency as an account supervisor.

SAMPSON P. BOWERS, JAMES ELLERS, management supervisors, and SOL KATZ, director of research and marketing, were named senior vice presidents of Warwick & Legler Inc., New York. All are members of the agency's management committee and had been vice presidents.

ROBERT ALLRICH was named president of Earle Ludgin & Co. Chicago, as part of a three-level program to bring younger executives



ALLRICH

into top management positions. Allrich, 43, succeeds Earle Ludgin, past 4A national chairman, who continues as chairman of the board.

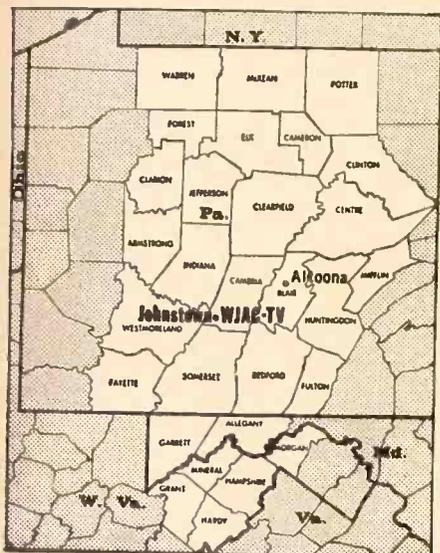
HENRY W. LOWE joined The William Esty Co. Inc., New York, as senior vice president and account supervisor. Lowe was formerly with Warner-Lambert Pharmaceutical Co., where he was vice president of advertising.

ROBERT CRONENWETT, an account supervisor, was named a vice president of The Gumbinner-North Co. Inc., New York. Cronenwett, who joined the agency in 1967, was previously with Benton & Bowles. At the same time, STEPHEN R. MADOFF, JOHN L. DAUER and THEODORE P. NOYES joined the agency's New York office as account executives. Madoff was formerly with Dancer-Fitzgerald-Sample, Dauer with Benton & Bowles and Noyes at Charles M. De Lozick Inc.

CARLTON ZUCKER and DON A. REED were made vice presidents in charge of client service at Leo Burnett Co. Inc., Chicago. At the same time, JOHN F. TUKEY, an account supervisor, earned vp standing, while DAVID M. LOWE and JOHN GIESEN were promoted to account supervisors.

CAL ROCKEFELLER joined the Houston office of Bozell & Jacobs Inc. as director of radio and television. Rockefeller was formerly an account exec at Winus-Brandon Advertising.

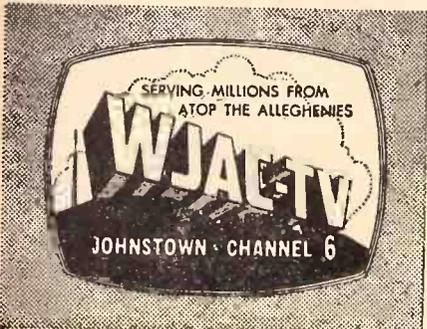
what's in
the middle
makes the big
difference:



...and in
Pennsylvania
it's WJAC-TV

Number of counties covered 31
Homes reached weekly 487,000
Daily average 311,000
Based on March '68 ARB

FULL COLOR FACILITIES



Represented Nationally by
HARRINGTON, RIGHTER & PARSONS, INC.

Affiliated with WJAC-AM-FM
The Johnstown Tribune-Democrat Stations

Buyer's Checklist

New Representatives

WITN-TV Greenville-Washington-North Bern, N.C., appointed Peters, Griffin, Woodward Inc. its exclusive representative, effective immediately.

KLXA-TV Hollywood, Calif., and WABG-TV Greenwood, Miss., have appointed Savalli/Gates Inc. their national sales representative, effective immediately.

New Network Rate

WJRJ-TV Atlanta, Ga., an occasional basis station, has notified NBC that its network rate will be \$100, effective January 1, 1969.

Improved Facilities

NBC:
Effective June 28, WGR-TV Buffalo began operating from a new transmitter location with a 1,690-foot tower. It is estimated that the station is now reaching 12 counties in northwestern New York, with a net gain to the network's average night circulation of 15,000 tv homes.

Interconnection Change

NBC:
Effective June 27, KSWB-TV Roswell, N.M., began to receive network connection service by means of an interconnection via the master control of KCBD-TV Lubbock, Tex.

New Stations

KCFW-TV Kalispell, Mont., began full-time operation as an NBC affiliate on June 10.

New Affiliations

WVNY-TV Burlington, Vt., became a supplementary station of ABC effective July 28, 1968.

Network Rate Increases

ABC:
WCCB-TV Charlotte, N.C., from \$100 to \$200, effective January 1, 1969.

WWAY Wilmington, N.C., from \$250 to \$275, effective January 1, 1969.

KFSA-TV Fort Smith, Ark., from \$350 to \$375, effective December 29, 1968.

WTVY Dothan, Ala., from \$375 to \$400, effective December 29, 1968.

WALB-TV Albany, Ga., from \$525 to \$575, effective January 1, 1969.

NBC:
WRCB-TV Chattanooga, Tenn., from \$625 to \$650, effective January 1, 1969.

KCKT Great Bend, Kan., from \$275 to \$325, effective January 1, 1969.

Media Personals

NATHAN PINSOF, media manager of the Chicago outlet of J. Walter Thomson, was elected a vice president of the agency. Prior to joining Thomson, Pinsof was senior vice president and media director of Edward H. Weiss & Co.

JOSEPH G. BURBECK, associate media director, was named a vice president of Compton Advertising Inc., New York. Burbeck joined the agency in 1955.

SUE LUDWIG was appointed senior media buyer at Anderson-McConnell Advertising Agency, Los Angeles. Miss Ludwig, formerly assistant media buyer, has been with the agency for five years.

LORRAINE HOPKINS joined the media department of Dailey & Associates, San Francisco, as media supervisor. Miss Hopkins had been a media buyer for Botsford, Constantine & McCarty for the past two years.

WDTV
COVERING A
VITAL

area of
Central W. Virginia

WDTV

FAIRMONT,
CLARKSBURG,
WESTON,
WEST VIRGINIA

John North • Vice Pres. & Gen. Mgr.



Represented by
National Television Sales, Inc.
A CBS Affiliate

Rep Report

LARRY GERSHMAN was appointed manager, eastern office, Television Spot Sales, National Broadcasting



GERSHMAN

Co. Gershman had been an account executive with NBC Television Spot Sales since November 1967.

BEN SKOLNIK joined the sales staff of Avco Radio Television Sales Inc., New York. Skolnik was formerly an account executive with WPIX New York.

THEODORE HONICH joined the St. Louis sales staff of Katz Television. Honich was formerly regional sales manager of the 7-Up Co. In the rep's Detroit sales office, DAVID SANKOVICH became part of that sales team. Sankovich was previously in the broadcast media department of MacManus, John & Adams.

JOHN F. RYAN was added to the sales staff of Blair Television in San Francisco. Ryan was formerly an



RYAN

account executive for the CBS Radio Network in New York.

ALBERT M. HOLTZ was appointed an account executive with the New York staff of CBS Television Stations National Sales. Holtz was formerly an account executive with WCBS-TV. Over in the rep's Los Angeles office, ROBIN ADRIAN assumed managerial duties. Adrian had been account exec since December 1967.

Spot (From page 66)

BROWNIE MIX were among the P&G staples that broke this month. This full-year buy will make use of day 30s exclusively as it goes into markets like Abilene, Altoona, Amarillo, Binghamton, Little Rock, Lubbock, Oklahoma City, Plattsburgh, Shreveport, Temple, Wheeling, Wichita and Wichita Falls. Credit Marty Orlovsky with the buy.

The Procter & Gamble Co.

(Grey Advertising Inc., New York)

A full-year outing for DOWNY fabric softener broke earlier this month. Minutes will be used to carry the word to women in markets like Albany, Boston,

Buffalo, Cincinnati, Cleveland, Columbus, Denver, Colorado Springs, Flint, Hartford, Kansas City, Los Angeles, Minneapolis, Philadelphia, Pittsburgh, Portland, Worcester, Seattle and St. Louis. Joe Breen is the buyer.

Sterling Drug Co., Glenbrook Labs. Div.

(Benton & Bowles Inc., New York)

Commercials for VANQUISH headache capsules will be on the tube through the end of next month. Day minutes will be used exclusively to carry the product message to women in about 25 markets including Buffalo, Columbus, Kansas City and West Palm Beach. Bill Irwin and Don Zuckerman are the buyers.



YOU MAY NEVER SEE A 14-LB. PEARL*

BUT...Sales Glitter in the 38th Market with WKZO-TV

With a 49% prime-time share,† WKZO-TV is a real gem in

**WKZO-TV MARKET
COVERAGE AREA • ARB '65
MICH.**



Grand Rapids-Kalamazoo and the Greater Western Michigan market... the 38th television viewing market.

Your Avery-Knodel man is the one to help you cultivate a bigger share of sales.

And, if you want the best of the rest of Upstate Michigan (Cadillac-Sault Ste. Marie), add WWTV/WWUP-TV to your WKZO-TV schedule.

† Source: ARB, 1967.

* The Pearl of Allah is 9½ inches long and 5½ inches in diameter.



The Feltzer Stations

RADIO
WZZM KALAMAZOO-BATTLE CREEK
WZZP GRAND RAPIDS
WZZM GRAND RAPIDS-KALAMAZOO
WWAM/WWTV-FM CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV CADILLAC-TRAVERSE CITY
WWUP-TV SAULT STE. MARIE
KOLR-TV LINCOLN, NEBRASKA
KQIN-TV GRAND ISLAND, NEB.

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER
Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives



CLASS OF SERVICE
This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

1220
(2 11-54)

NEW YORK NY JUN 11 1131A EDT

DONALD P. CAMPBELL, VICE PRESIDENT AND GENERAL MGR
WMAR-TV BALTIMORE MD

FROM ALL OF US HERE AT CBS NEWS-- AND ESPECIALLY FROM ME-- OUR DEEPEST GRATITUDE TO YOU, DAVE STICKLE AND ALL HIS BOYS FOR THE MAGNIFICENT WORK YOU DID FOR US IN THE RFK COVERAGE... WHEN TELEVISION HISTORY IS WRITTEN AND RECALLED, THE BALTIMORE SEQUENCE WILL BE REMEMBERED AS ONE OF THE MOST MOVING PIECES EVER BROADCAST. ALL THANKS

DICK SALANT. CBS NEWS

GREAT
FRANK STANTON, PR
COLUMBIA BROADCASTING

the last lefthand page in *Harper's* and other leading monthlies. "How often," he remarked, "when you come into a home, you see the back cover of a magazine ripped off."

Harley went the handout and premium routes, too. He had a set of Ivory ads reprinted in a 24-page booklet for wholesalers to imprint and distribute to the trade. Next, he offered the booklet as a consumer premium, in the form of a coloring book, for 15 Ivory wrappers, and he advertised the offer under the headline, "The Children's Latest Craze." In the ad, a bustling and bodiced housewife opens her door in response to the knock of a boy and girl. Copy:

Boy: "Please give me your Ivory Soap wrappers. I want to get fifteen to send to Procter & Gamble in Cincinnati, so they will send me one of their drawing books and a pad."

Lady: "I'm sorry I can not give you any, for my children are collecting them also for the same purpose."

The gold ring

As another premium, Harley dreamed up a miniature celluloid cake of Ivory with a gold-plated ring, for 12 wrappers. In 1887, he began shipping merchandising aids in the form of a life-size cardboard cutout of the Ivory Baby, clutching a cake of soap, with large orders.

By 1890, Harley's ad budget had swelled to \$38,500, most of which went to Ivory. The following year, Ivory's share alone hit \$50,000. For 1893, it was jacked to \$125,000, while 1897 saw \$300,000 appropriated for Ivory.

Daily and weekly newspapers got the largest share, but magazines were coming on strong. Religious and farm journals were also included in the budget. The message was usually purity-safety-economy.

By 1900, the ad volume had become too big and varied for one man to handle, so the company set up a house agency, Procter & Collier, and funneled all advertising through it. The agency rebated on commissions.

The company became one of the pioneers in using magazine inserts in color, running a series from original paintings. A typical ad showed an apple-cheeked miss being helped into a stagecoach by her swain. This was

the somewhat precious copy:

*Thrifty Phyllis goes to town,
Leaves her gallant sighing;
Phyllis maketh o'er a gown,
That is why she goeth down;
She would be a-buying
Ivory Soap to cleanse it sweetly,
Ribbons, that shall deck it neatly;
Back she'll soon be flying.*

Through World War I and out the other side, most of P&G's ad money continued to go into Ivory. Then, in 1921, with one eye on the newly invented electric washing machine, the company developed and marketed Chipso, the first general-purpose soap flakes, and all of a sudden Ivory had an advertising competitor.

All cities of 5,000 population and over got the full treatment on Chipso—saturation sampling, circus display methods, heavy newspaper advertising (with coupons), and posters. Then, when national distribution was achieved, national magazine ads.

This was the last major campaign for P&G to go through Procter & Collier. Later that year, J. K. Fraser coolly and quietly picked off the entire multi-million-dollar P&G account for his agency, Blackman-Ross of New York (now Compton Advertising, which still has part of P&G).

Fraser pulled off this coup in two incredibly easy stages. First, he sat down and wrote a six-page letter to Ralph Rogan, P&G's advertising manager and a former college classmate, telling him exactly what was wrong with the company's advertising ("years behind the times," a "blunt instrument.")

Memorable visit

Second, Fraser accepted Rogan's invitation to visit Cincinnati and make a pitch before the Administrative Committee. He went alone and without so much as a single flip-chart. When he rode the train back to New York after one day at P&G, the account rode with him.

Blackman-Ross' first move was to develop a group of characters, the Jollyco Family, and to use them in illustrated episodes with brief dialog to sell Ivory in the Sunday rotogravure pages. When the Jollycos were tested in New York, Ivory volume jumped 25 per cent in six months.

The agency led P&G into radio. In 1923, WEAJ went on the air in New York, and Crisco went on WEAJ,

with Graham McNamee as announcer and, as the show, a lady reading recipes. Next, P&G came up with the *Radio Homemaker's Club* featuring cookbook author Ida Bailey Allen. By 1927, the company was running network commercials for Crisco. Sales hit \$162 million that year, while net reached \$15 million.

In 1928, P&G switched Camay and Oxydol to two new agencies, and Camay was the first company product to get a network program, *Radio Beauty School*, a Friday morning talk show.

The Thirties

The year 1930 saw P&G install Richard Duepre as its first non-Procter or Gamble president, saw it buy James S. Kirk & Co., a Chicago soap manufacturer whose plant was subtly known as the Temple of Cleanliness, and saw it go on daytime radio with two new instructional shows—*Ruth Turner's Washing Talks* (Chipso), and *Mrs. Reilly* (Ivory Soap).

In 1930, P&G was using 20 stations in NBC's Red Network, 11 in its Blue Network, 22 in the Columbia Broadcasting Co., and five NBC Pacific Coast stations.

In 1931, the company kept up with talk shows, but began to throw in entertainment programs in both daytime and nighttime—George the Lava Soap man (a singer, and P&G's first entertainer), Stoopnagle and Budd, the Mills Brothers and, on Saturday nights for an hour, the B. A. Rolfe Orchestra.

Two years later, the company bailed out of nighttime and went back to bearding the housewife in her lair—daytime. In the meantime, print remained very much in the picture—mostly babies. But now they were photographed instead of drawn, and Edward Steichen was among the photographers who made a tidy buck producing Ivory babies—on film.

P&G's now extensive market research operation turned up the not surprising fact that women would rather be entertained than instructed, so Oxydol's agency developed a serial called *The Puddle Family* for WLW Cincinnati in 1932.

The Puddle Family bombed in no time. The Oxydol account went to a new agency, which already had Lava and where one Larry Milligan had

The moment you begin to radiate 5 million watts of UHF...

Madison Avenue gets the picture

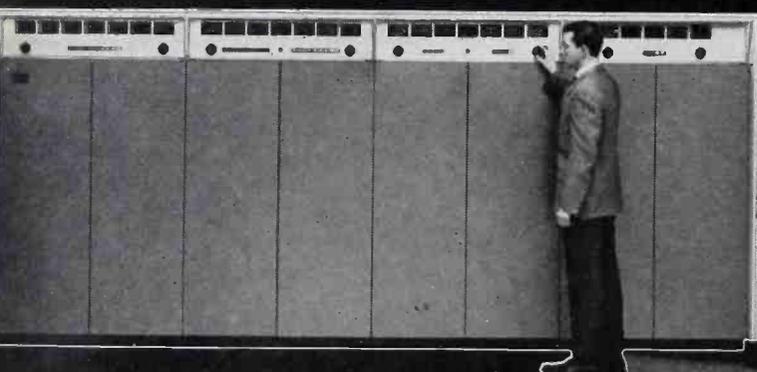
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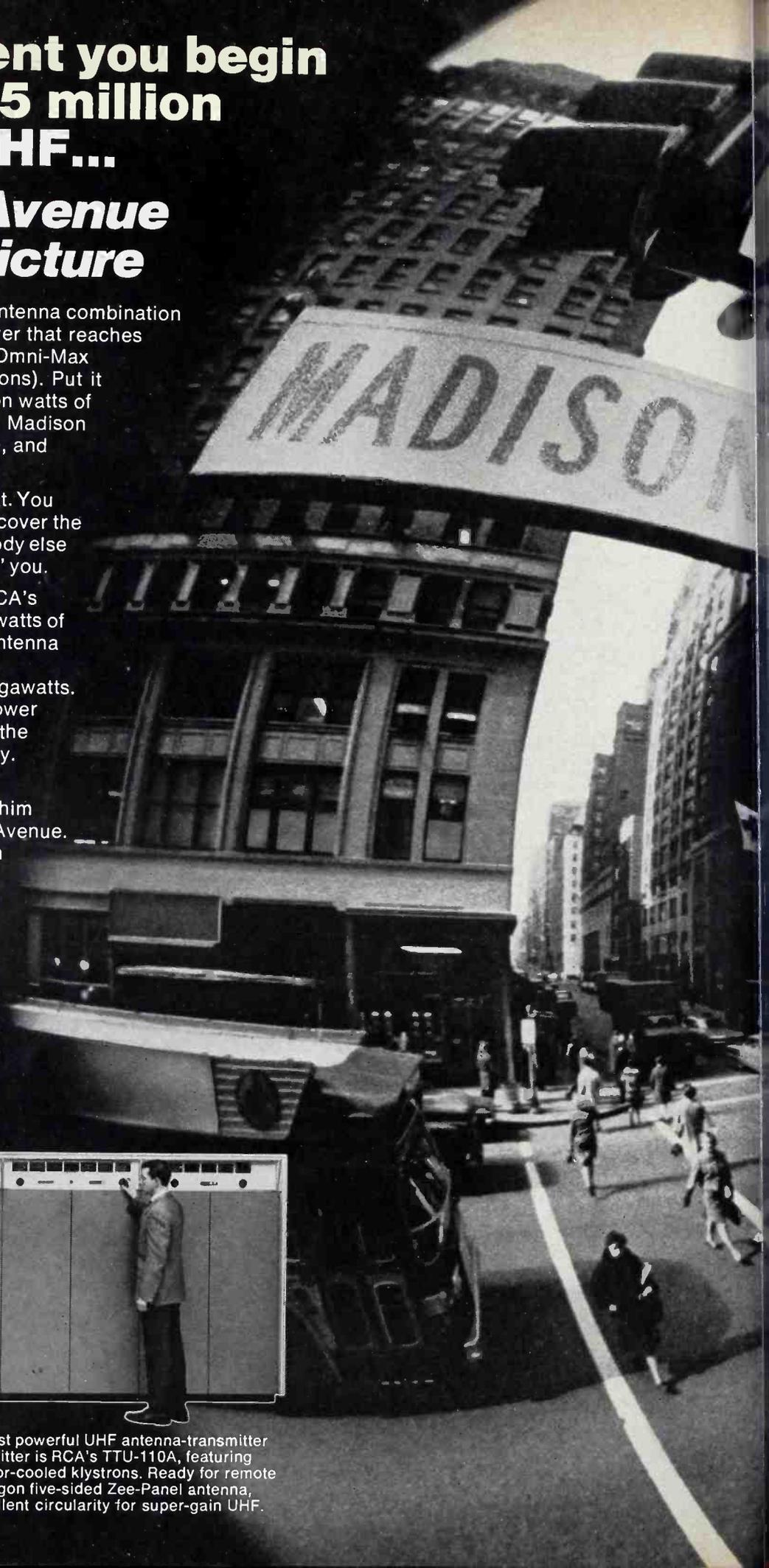
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Fantastic. But what's that other spot way down below Cobi Country. Is that Cobi TV's sales office in San Francisco?

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However, in 1937, even while millions of product impressions for Ivory and the others were blasting into millions of homes from coast to coast, the advertising department received a letter which jolted it to its very marrow. A man in New York wrote, in all sincerity:

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MISSOURI'S
THIRD LARGEST
MARKET**

**An Excellent
Test Market**

**KYTV
3
CHANNEL 3**

REPRESENTED NATIONALLY BY:

**THE
HOLLINBERY
COMPANY**

Gentlemen:
I have made a discovery. An ordinary guest cake of Ivory, put in a basin of water, will float, whereas other soap sinks to the bottom.

Judge for yourself how this fact would be splendid material for advertising. Give this fact to your advertising department and see what they can make of it. You will be astonished at the effect."

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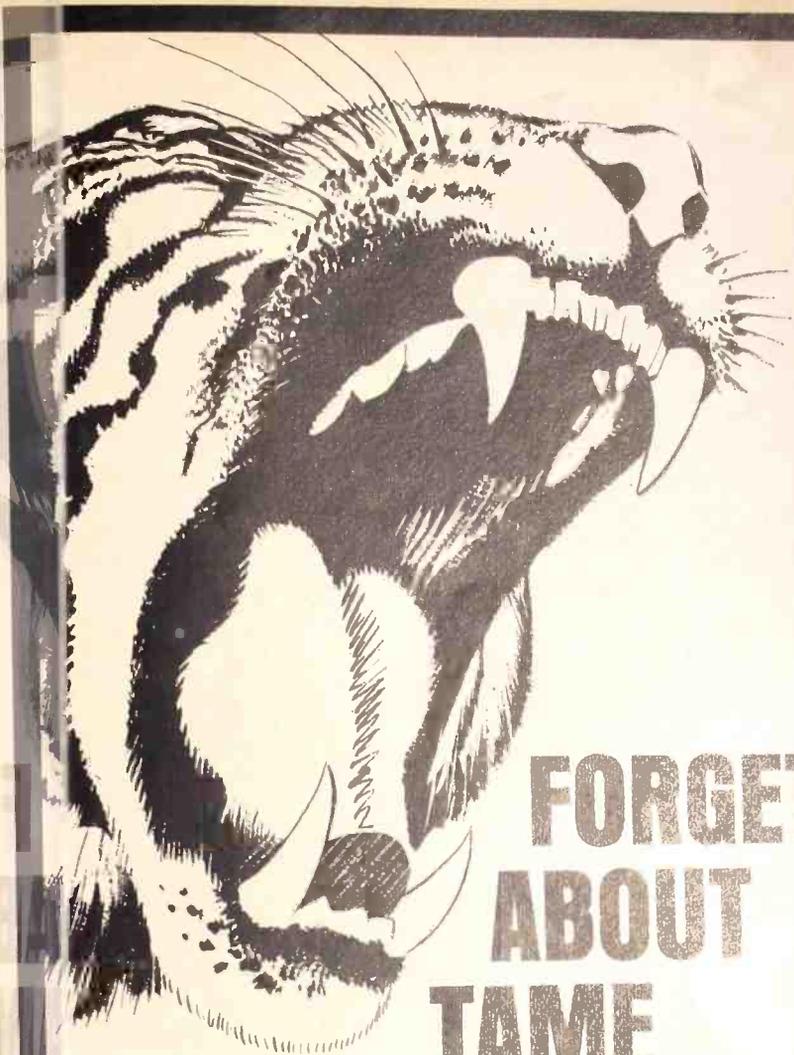
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Daytime dramas

Come 1950, and the company went big on daytime tv with soapy dramas like *The First Hundred Years*, *Search for Tomorrow* and *The Guiding Light*, which stayed on radio. In following years, millions went into major nighttime shows like *I Love Lucy*, *This Is Your Life*, *Letter from Loretta*, while soap operas burgeoned.

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Think tiger when you think Rockies. KWGN Television is the tiger of the Rockies. When you think cost per thousand and quality audience, think of our tiger.

Really roaring these days.

NIelsen RECORDS THE PROGRESS
Denver Metro Day - Part Share of Audience

FEB./MARCH 1968	4:00-6:30	34%	
NO. 1 POSITION 4-6:30 pm MONDAY-FRIDAY			
	NOV. 1966	NOV. 1967	FEB./MAR. 1968
9 am-MIDNIGHT SUNDAY-SATURDAY	9%	12%	13%

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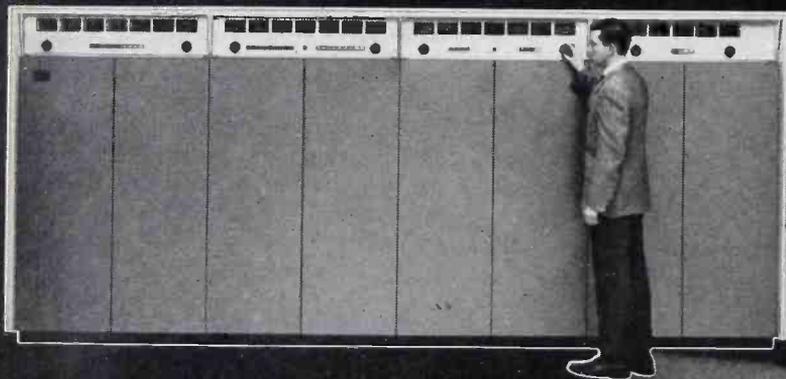
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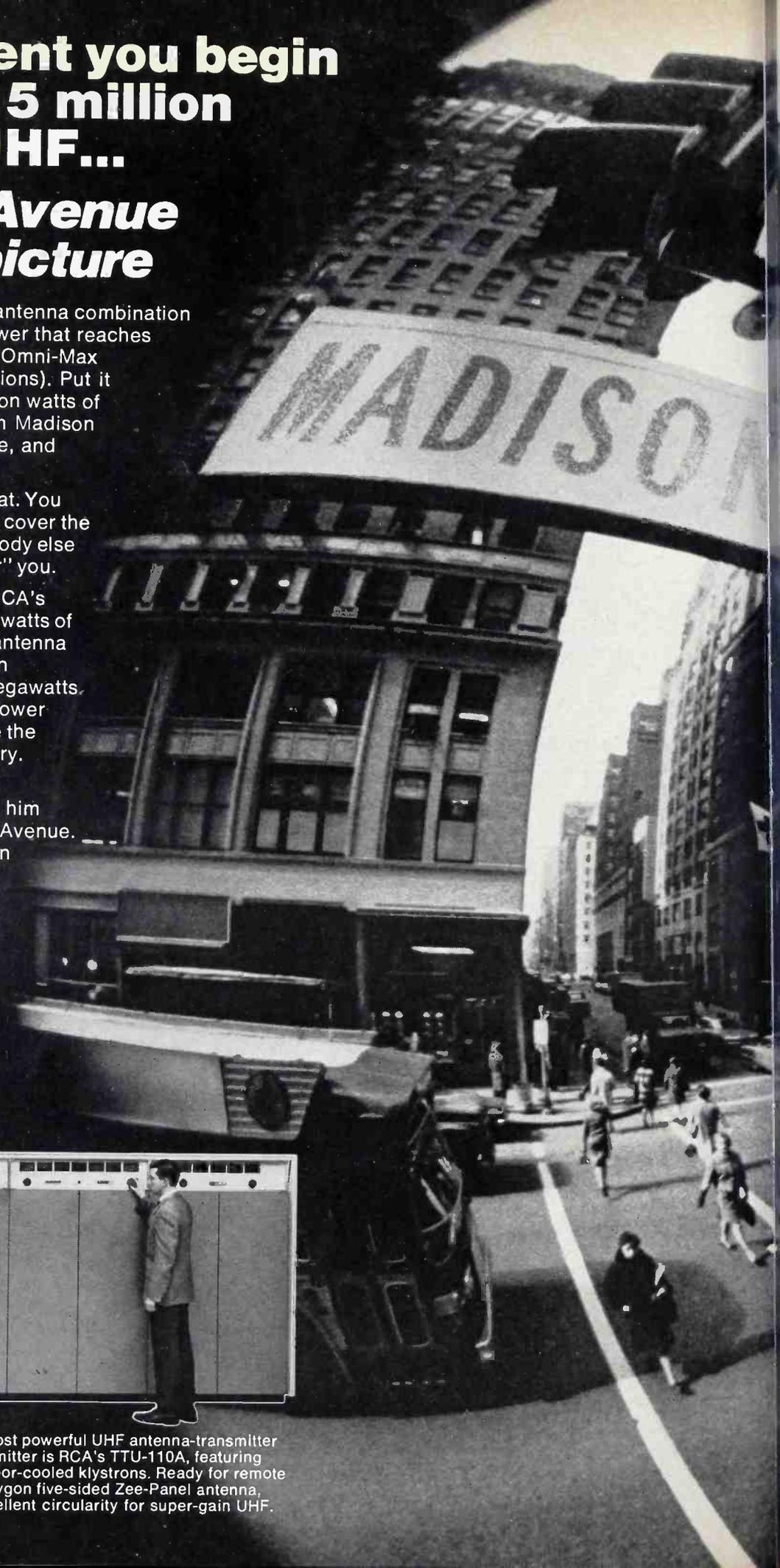
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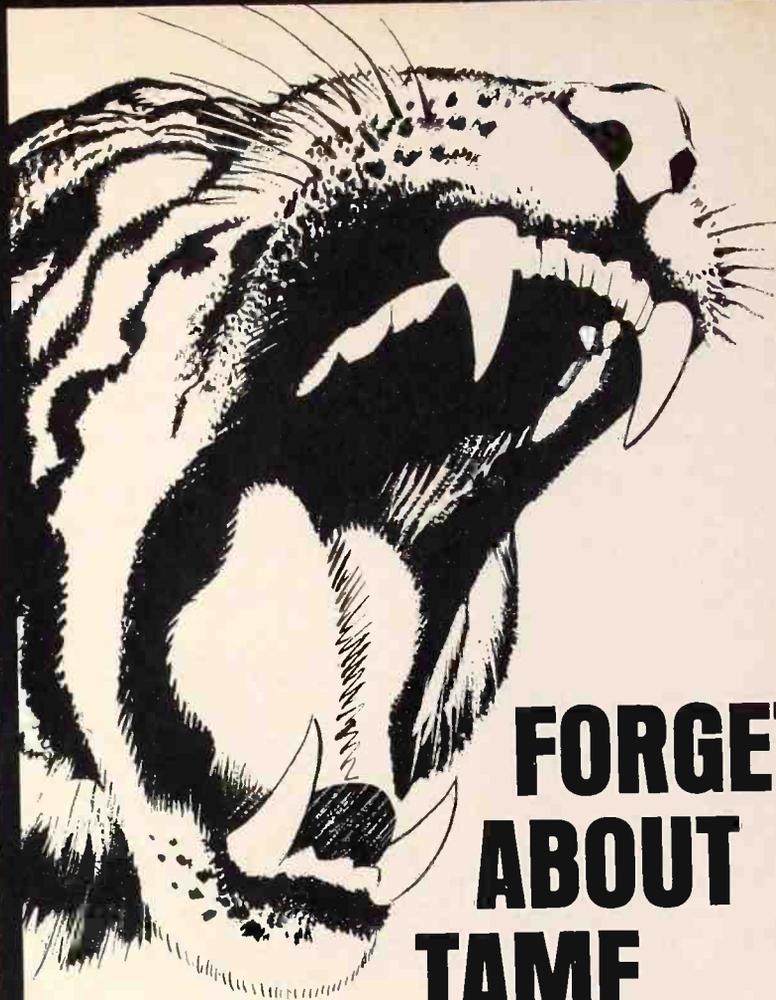
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CHANNEL



DENVER

A WGN Continental Broadcasting Company Station

KGNC

THE "MUST BUY"
STATION
IN AMARILLO

* 85%

*Shared schedules^d
(two stations)

* 42%

*Commercial units
shared
(three stations)

* 53%

*of all schedules
in this three
station market

^dB.A.R. of May 24, 1968

Color Excellence

4

KGNC-TV

AMARILLO

A BROADCAST SERVICE OF
STAUFFER PUBLICATIONS

SALES representative

EVERY-KNODEL, INC.



Since then, it has been onward and upward for Procter & Gamble advertising, with television grabbing more and more of the pie. Last year, the company spent \$210.5 million, \$192 million of it on tv—a far cry from Harley Procter's \$11,000, yet a lineal descendant of it.

A major amount of P&G's ad money has gone into new products, and a substantial number of those products have come with acquisitions (the company has bought itself into the position of a strong factor in the cake-mix business with Duncan Hines, the number one line; the paper products business with Charmin; the coffee business with Folgers; and the bleach business with Clorox, the top seller).

FTC in the scene

The FTC, however, took exception to the acquisition of Clorox in 1957, branding it a conglomerate merger in violation of the anti-trust laws, and ordered divestiture. P&G appealed and won, was reversed by the Supreme Court last year, and in March of this year announced plans to divest itself of Clorox by May 15, 1969. The FTC has approved the plan.

Since the Supreme Court's ruling, Procter & Gamble is understandably chary about undertaking more expansion by acquisition. There's no reason to believe, however, that the company plans to pull back on advertising. It's undisputed champion of television advertising, and apparently has every intention of retaining its title. ■



Kenneth W. Heady is the new general manager of the Meredith-owned KPHO stations in Phoenix. He was formerly station manager of KCMO-TV Kansas City.

Agencies (From page 50)

George Lois, who split with the latter last year to form a new shop, Lois Holland Callaway, felt P&G disciplines were strait jacketing PKL creatively, and cited that as one of the reasons he left. Whatever the justification for Lois' complaints, his hostility is shared by few P&G agency men (or ex-P&G agency men, for that matter), and his supporters are primarily among the rebellious young who quarrel with the so-called "Procter & Gamble way of doing things."

It is popularly supposed that P&G agencies buy media "by the book," that the client imposes a policy of stressing big ratings while setting up cost-per-1,000 ceilings.

There is more than a grain of truth in this. Said one former media executive from a P&G agency, "P&G keeps tabs on how each agency is doing in terms of buying efficiency. It ranks each one by average cost-per-1,000. While we didn't have any flat rule about a cpm ceiling, you can imagine what kind of effect these comparisons have on an agency media department if it is way down on the list."

Researchers maintain that P&G has an unofficial cost-per-1,000 guideline of about \$3. Of course, there are times when they pay more because of a competitive situation in a particular market. As a matter of fact, the company has gone as high as \$4.50—even \$5. cpm in rate instances when they needed quick exposure and added reach in a tight market.

It might be pointed out that the imperative of audience efficiency is no novelty in media buying. Most agencies have cpm norms of one kind or another. If P&G shops are made more conscious of audience efficiency by the client's habitual thoroughness, it remains a fact that the agencies are not puppets and apply the norms according to their own lights and with varying flexibility.

One P&G agency media executive pointed out, "You can't have an unvarying cpm ceiling that's practical in all situations. Media departments must take into account differing efficiency levels for daytime and nighttime, for markets of different sizes and with different numbers of stations. For example, P&G has not adhered to a top 50 or top 100 markets formula. And at times, it has bought

the smaller markets when it was looking for more weight.

Kept closely under wraps in Cincinnati is a master chart of tv activity in spot and network. This chart shows market-by-market, county-by-county reach, ratings and total homes for every P&G brand—and every competitive brand where the information is available through BAR or other sources. This research is as closely guarded as the map room at the Pentagon.

It is on the basis of this research that P&G switches brand offensives: adding in one market, switching in another, using cut-ins in another. And it is also the reason that P&G is so wary of information leaking to the competition. It is difficult for the competition to keep up with this movement. The results of television are so immediate that P&G at times makes their changes with lightning swiftness.

Turn to demographics

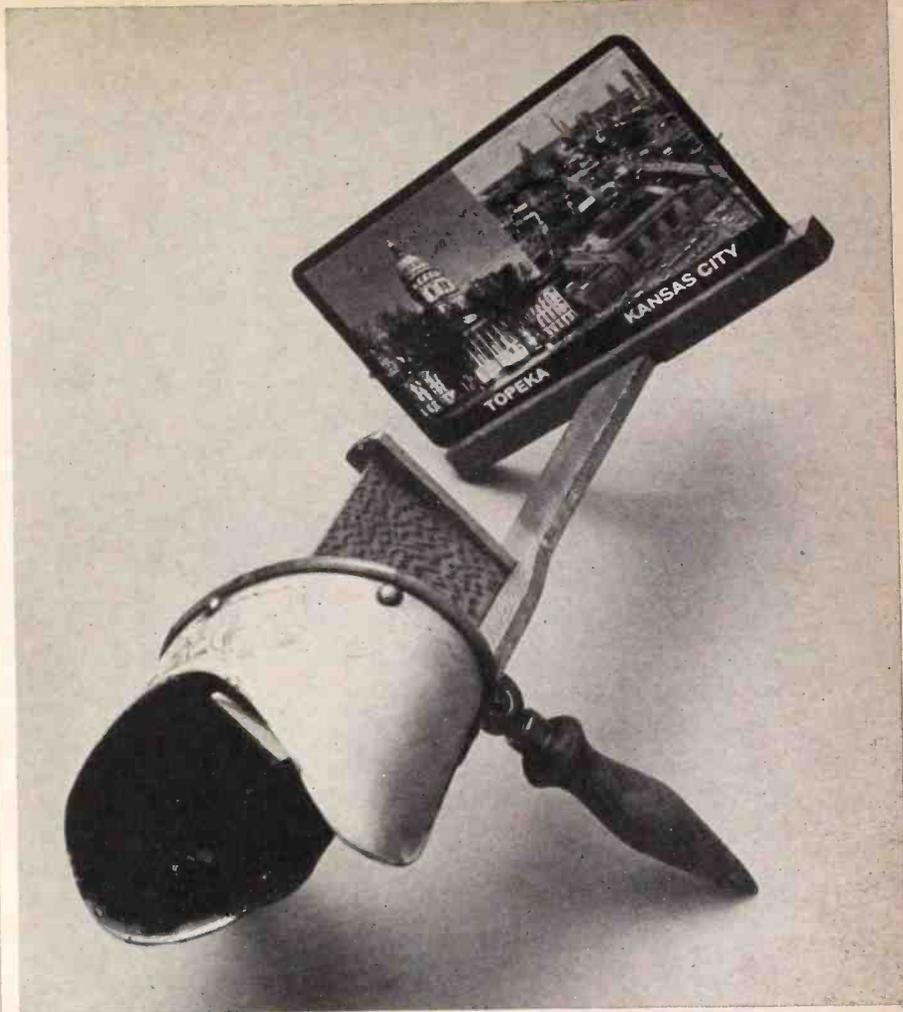
P&G buyers seldom ask for product usage information. One reason is suggested by the analysis above. Another is given by a P&G agency media man: "Product usage information is not too reliable. And we have found, anyway, that it often correlates well with standard demographics. So it's not essential."

Reps have recently noted a move toward using demographics among P&G buyers. One said that for the past six months, he has been getting avail requests for cost-per-1,000 women, where he had previously been asked for homes data. Another noted, but could not explain, the fact that on one product line buyers had been operating under a \$3-per-1,000-women ceiling, but later discontinued it.

There seems little dispute about the fact that policy changes come slowly at P&G. And they're preceded by extensive and intensive discussion, testing and analysis.

In media operations, the key decision makers for any innovative move in tv are media director Russell Condit and his crew of broadcast supervisors in Cincinnati.

It was the personnel in this staff operation who originated and pushed through the decision which swung P&G from radio to tv and, later, cut radio out of the picture altogether. (P&G has been testing radio for



Topeka and Kansas City Merger is Called Off!

Topeka *can't* be covered from Kansas City. Topeka is a separate market located 70 miles to the west—the nerve center of Kansas news, finance, politics, industry and agriculture.

ARB and NSI surveys show that WIBW-TV delivers more sales impressions in Eastern Kansas than all three Kansas City stations combined. WIBW-TV dominates this competitive market area as the *only* commercial VHF station.

Advertisers who buy three or four commercials on WIBW-TV, for the price of only one spot in Kansas

City, are reaching the populous area where two-thirds of the state's people live and work.

WIBW-TV is CBS plus the best of ABC programming. WIBW-TV is community involved and people endorsed. WIBW-TV is marketing oriented to food and drug sundry products through the giant Fleming Company, the nation's largest voluntary independent grocery group, with headquarters in Topeka.

If you try to cover Eastern Kansas without WIBW-TV, you get one thing:

Fuzzy results.



TV - RADIO - FM
Topeka, Kansas

Broadcast Services of Stauffer Publications
Represented nationally by Avery-Knodel

about three years, but there is no indication of a change in its policy.)

Each media supervisor (they are separated into broadcast and print groups) is assigned a group of brands. They work directly with all levels of media personnel at agencies, reviewing performance, okaying media plans before they're sent up to top management, working on media research projects, passing along their expertise (as well as picking up expertise from the agencies), and spreading the word about new

developments in media and media buying.

They contact buyers directly to suggest improvements on schedules and, on occasion, pat buyers on the back for a good job.

Frequent talks

Says a former P&G buyer, "There was constant discussion between the supervisor and myself on how to upgrade my schedules. If you don't agree with the supervisor, he'll listen to you. But he owns the final word."

Agency opinions about working with the company vary from "It's a great outfit to be connected with" to "P&G accounts are terrible to work on. There's no room for creativity."

Some admen speak glowingly of P&G's training program; others claim it's an over-rated exercise in "how to be useless."

There is even disagreement about the legendary amount of paperwork involved with P&G accounts. Many account people claim it is too burdensome, others insist it has to be extensive because of the vast scope of P&G buys, while still others argue that the amount of paperwork is exaggerated.

Despite these contradictory opinions, certain conclusions emerge.

Procter & Gamble is a master leader—supervising its 11 agencies—which together handle over 65 products—with as much skill and artistry as the most accomplished maestro.

Critics surprised

The second, and perhaps the most important, fact is that despite all the potshots and brickbats, P&G continues to be successful, often to the astonishment of its severest critics.

These methods can be summed up as not leaving anything to chance. They involve constant reporting, constant preparation of alternatives and constant review by Cincinnati. For every man at a P&G agency there is practically an alter ego at headquarters.

P&G is a hard taskmaster, but most of those who have gone through the mill and emerged successfully are convinced they are better for the experience.

"Procter & Gamble provides more than training," said one ex-P&G agency man. "It provides a discipline and series of habits you carry with you throughout your career. You learn a lot, of course; everything ever tried is down on paper for someone seeking an answer to a specific problem. But the discipline is still the most important aspect."

While the majority of admen respect P&G and its way of doing business, there is a small number of younger men, some of whom were nurtured at small agencies, who vigorously denounce the P&G way, often with the rashness of youth rebelling against the establishment.

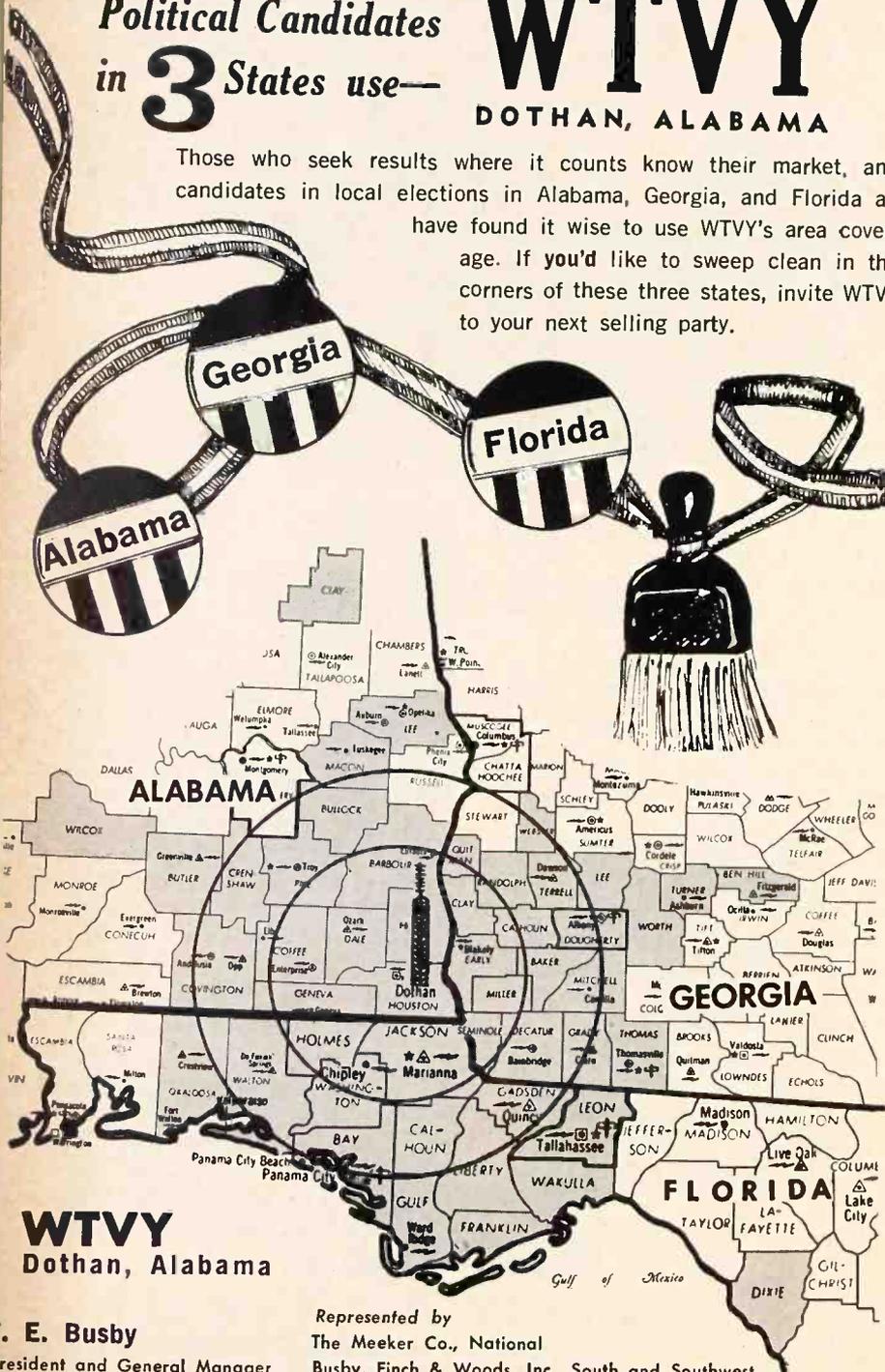
The consensus and chief complaint

local Political Candidates in 3 States use—

WTVY

DOTHAN, ALABAMA

Those who seek results where it counts know their market, and candidates in local elections in Alabama, Georgia, and Florida all have found it wise to use WTVY's area coverage. If you'd like to sweep clean in the corners of these three states, invite WTVY to your next selling party.



WTVY
Dothan, Alabama

F. E. Busby
President and General Manager

Represented by
The Meeker Co., National
Busby, Finch & Woods, Inc., South and Southwest

from this group seems to be that P&G leaves no room for original thinking. Some say they "put up" with the client only to bolster their resumes with the celebrated P&G name when they go looking for other jobs.

The trouble with P&G, these critics complain, is that once an idea is successful, it is repeated endlessly. Their commercials, long addicted to the slice-of-life approach, have only recently begun to vary. And the company depends too much on its huge resources of money, on accomplishing marketing objectives by sheer weight rather than cleverness.

As for creativity . . .

"True, P&G's commercials are not the most creative in the world," a more restrained account executive retorts, "but then the primary purpose of advertising is not to entertain but to sell. And there's no denying the fact that P&G does sell."

One critic described the mode of operation at Procter as "a community think." Everything, he said, is done through a committee. "P&G is

so over-staffed that it's cumbersome."

One senior media man puts the whole P&G issue in these terms:

"Procter & Gamble," he says, "is probably the smartest outfit of them all. Their approach is in making certain that each of their products can stand by itself and sell itself. It's this type of an atmosphere that enables them to create competitive products and end up with the biggest overall market shares."

True, this media man agrees, their weight in terms of dollars has a great deal to do with their success, but, he stresses, "They don't divorce themselves from the qualitative aspects of advertising."

Open but cautious

He is quick to add that P&G does not close its mind to new approaches. "They act on recommendations for change. They are willing to try something new. But only after they've checked it through. And, why not? Their experience and success entitle them to do this. And sales success is what advertising is all about."

Agency Personnel on P&G Brands

(From page 50)

*Henry Clochessy, associate media director
Catherine deHaan, broadcast supervisor
Philip Piazza, print buyer*

CRISCO OIL

*Dave Dimock, account supervisor
Pat Mundy, account executive
Joe Burbeck, associate media director
Margaret Darnell, broadcast supervisor
Frank McHugh, print buyer*

DUNCAN HINES

*John Anderson, account supervisor
Mike Fitzsimmons, account executive
Julia Brown, associate media director
Gerry Auld, broadcast supervisor
Larry Nelson, print buyer*

GLEEM

*Larry Epting, account supervisor
Tim Adler, account executive
Henry Clochessy, associate media director
Ethel Wilder, broadcast supervisor
Larry Nelson, print buyer*

IVORY SOAP

*John Anderson, account supervisor
Roger Bullard, account executive
Henry Clochessy, associate media director
Lois Underhill, broadcast supervisor
Aubrey Hawes, print buyer*

IVORY LIQUID

Bob Jordan, account supervisor

THE ROANOKE LYNCHBURG TELEVISION MARKET

\$353 Million / Food Sales*

\$ 54 Million / Drug Sales*

\$ 2¼ Billion / E. B. I.*

The 60th Market in
Television Households*

WDBJ-TV 7
Roanoke
Lynchburg

National Representatives / Peters, Griffin, Woodward, Inc.

*Sales Management Survey TV Markets 8-67

A CBS Affiliate

Bob Huntington, account executive
Joe Burbeck, associate media director
Margaret Darnell, broadcast supervisor
Philip Piazza, print buyer

TIDE AND TIDE XK (test)

Paul Paulson, account supervisor
Ed Wax, account executive
Marie Sculfort, associate media director
Lois Underhill, broadcast supervisor
Aubrey Hawes, print buyer

TAG (test)

Bob Jordan, account supervisor
John Moss, account executive
Julia Brown, associate media director
Gerry Auld, broadcast supervisor
Philip Piazza, print buyer

Cunningham & Walsh

FOLGER'S COFFEE

VACUUM

Bill Brooks, group supervisor
Gene Moore, account supervisor
Robert Wisner, account executive
Peter Hochman, assistant account executive

INSTANT

Dan Dolgins, group supervisor
Warren Albrecht, account supervisor
Joe Holmes, account executive
Bruce Lansky, assistant account executive

Media personnel
Bill White, senior vp dir. media services
Frank McDonnell, group director
Howard Nass, media supervisor
Martie Wolf, buyer
Mike Raounas, buyer
Boris Mundt, assistant buyer

Dancer-Fitzgerald-Sample

Ave Butensky, senior associate media director, all P&G
Nancy Dockry, associate media director

BCUNTY, WHITE CLOUD, DREFT

Carmin Cicchino, media supervisor
Kevin O'Brien, buyer, Bountly; Sterling Swierk, buyer, White Cloud

RADAR, THRILL, OXYDOL

Jan Stenwreth, media supervisor

DREFT, OXYDOL, RADAR, THRILL

Ed Wittmann, buyer

Grey Advertising

Management supervisors:

Hunter Wager—Downy, Joy, Jif, Puffs facial tissues
Michael Agate—Duz, Ivory Flakes, Top Job, Gain (test)

JIF

Peter Rosow, account supervisor
Bob Frelander, buyer

PUFFS

Charles Whitlaw, account executive
Ken Schram, account executive

DUZ

Rudy Norris, account supervisor
Marilyn Fisher, buyer

TOP JOB

Roger White, buyer

GAIN (test)

Herbert Zittman, account supervisor
Larry Lubin, senior account executive
Mead Sommers, account executive

Honig-Cooper & Harrington

CLOROX

Eric Bellingal, account supervisor
Robert H. Cohen, account executive
Charles L. Gould, account executive
John W. Davis, media director
Clarice McCreary, tv buyer

Papert, Koenig, Lois

CINCH

Santo Critelli, account supervisor
William Dowling, account executive
John Hetherington, assistant account executive
Al Morris, assistant account executive
Linda Dworetz, media buyer

DASH

Santo Critelli, account supervisor
Larry Alm, account executive
Oliver Kiss, assistant account executive
Linda Dworetz, media buyer

SALVO

Santo Critelli, account supervisor
Gerald Martin, account executive
Sue Soel, media buyer

Media executives on P&G:

Michael Donovan, media director (mostly network)
Claude Froom, associate media director
Richard Borzumato, P&G supervisor

Tatham-Laird & Kudner

AMERICAN LAUNDRY PRODUCTS

John Singleton, management director
Joseph Lonsdorf, account supervisor
John Ryan, account executive
John Reilly, media planner

BOLD

John Singleton, management director
Joseph Lonsdorf, account supervisor
Tim Collins, account executive
John Reilly, media planner
Mary Rodger, media buyer
John Nelson, media buyer

HEAD & SHOULDERS

Arthur Schlesinger, management director
John Porter, account supervisor
Robert Sharpenter, account executive
Bing Johnson, media planner
Annette Malpede, media buyer

MR. CLEAN

Arthur E. Tatham, management director
John Ryan, account supervisor
Robert Sullivan, account executive
Denis Hitchmough, media planner
Mary Rodger, media buyer

BIZ

Arthur Tatham, management director
John Ryan, account supervisor
Ronald A. Sampson, account executive
Denis Hitchmough, media planner
Mary Rodger, media buyer

Young & Rubicam

Wilson Kiersted, senior management rep, all P&G

CHEER

Jim Cameron, vp/management supervisor
Jerry Mitty, supervisor
John Twiddy, buyer

SPIC AND SPAN

Bill Lane, vp/management supervisor
Jerry Mitty, supervisor
John Twiddy, buyer

SAFEGUARD

Bill Lane, vp/management supervisor
Ron Siletto, supervisor
Barbara Ames, buyer

**SPRINGFIELD
MISSOURI'S
THIRD LARGEST
MARKET**

**An Excellent
Test Market**

**KYTV
3
CHANNEL**

REPRESENTED NATIONALLY BY:

**THE
HOLLINBERY
COMPANY**

Too Big (From page 49)

Corp., Procter & Gamble AG (Switzerland), Procter & Gamble de Venezuela and Procter & Gamble GmbH (West Germany.)

P&G's geographical diversification gives it wide scope for growth, but it also sometimes causes headaches and requires tremendous legal and international tax know-how. P&G retains 122 law firms and 11 advertising agencies.

In the United States, the company has to watch the Justice Department's eyebrows for what might be construed to be a monopolistic move, and also the Federal Trade Commission in the area of restrictive trade practices.

Last year, it was forced into a move in Britain that, by Justice and FTC standards, would have broken every rule in the book. Under pressure from the U. K. Government, it got together with Unilever. The two companies agreed to freeze prices for two years (that would give Justice and FTC something to chew on) in the interests of the public.

Customers' choice

However, part of the deal was that P&G and Unilever would widely distribute alternate brands of soap and detergent products of comparable quality at prices 20 per cent below those of their advertised products. So, in effect, they have had to give their U. K. customers the choice of buying heavily advertised brand-name products at relatively high prices or buying similar (but non-advertised) products at 20 per cent less.

This compromise was reached to avoid stringent price and advertising restrictions that had been proposed by the government.

The kicker to this, of course, is obvious: the people aren't buying the cheaper products.

"Of course, they're not buying them," one media man said. "How the hell can they — they don't know about them."

The British experiment must surely be the most powerful argument in favor of advertising in history. You can knock 20 per cent off your retail price by cutting off advertising costs but you don't sell anything because nobody knows about your product.

Meanwhile, P&G has been keeping its lawyers busy in the United States, too. A touch of weariness shows in a report by Howard Morgens, president, on the Clorox case:

Toward divestiture

"In our annual reports for each of the past nine years we have told you of the ups and downs of the Clorox antitrust legislation. On April 11, 1967, the Supreme Court reversed the unanimous decision of the Court of Appeals and ruled that

Procter & Gamble must divest itself of the Clorox business.

"We are moving with dispatch to implement the Supreme Court's decision We believe that the Clorox divestiture can be accomplished without any major interruption in the company's future progress."

As mentioned earlier, P&G has sold 15 per cent of the outstanding Clorox stock and plans to issue the remainder in exchange for P&G stock. This has had the effect of creat-

Add new sales for your product in Metro New York's profitable Spanish-Speaking Market... Use WNJU-TV "Special Delivery"

At WNJU-TV your schedule is only one element in our big "Channel 47 Special Delivery Package." It's a total marketing package designed to deliver quick sales success among the more than 1.5 million Latin-Americans in the New York area.

Here's what the "Channel 47 Special Delivery Package" includes:

- Marketing Data • Trade Advertising Promotion
 - Consumer Advertising and Promotion
 - In-Store Display and Promotion • Commercial Production
- Plus

Audience Delivery* — Nearly 250,000 viewers in 74,000 homes per commercial minute.

Selling Impact — WNJU-TV's "Family of Stars" . . . the most powerful sales force you can ever hope to have working for you in the Latin New York community.

The "Channel 47 Special Delivery Package" quickly and easily puts you into Metro New York's Spanish-speaking market in a big way . . . and keeps you there. We have three years worth of success stories with products like yours to back that statement. In fact our ability to keep delivering sales has made us the top billing Spanish-language broadcaster in the country . . . with more than 75% of that billing from major national and regional brands.

If you would like to know more about the growing New York Spanish-speaking market . . . and your potential in it . . . ask the people who know and serve the market best — the folks at WNJU-TV (Channel 47)

NEW JERSEY TELEVISION BROADCASTING CORP.
1020 BROAD ST., NEWARK, N. J. 07102
TEL.: (201) 643-9100

NEW YORK SALES OFFICE: 295 MADISON AVE.
TEL.: (212) 233-6240

*Mon.-Fri. Averages—Med-Mark Study, May-June 1968



ing a new company. Clorox is now an independent company whose shares can be bought over-the-counter for about \$30. It has a price/earnings multiple of 22 and the \$1 dividend provides a reasonable yield of 3.2 per cent.

P&G also has been battling the FTC with regard to its coffee division—J. A. Folger & Co. P&G acquired Folger on Nov. 30, 1963 through the issue of 1,650,000 shares of P&G common.

The FTC and P&G reached a compromise on Folger—a compromise in the form of a consent decree. Under this decree, Procter & Gamble retains and continues to operate the Folger coffee business. But it must sell the Folger Houston plant and operate under certain restrictions for the next five years.

Customers unaffected

“Of course,” Morgens said, “the sale of the Houston plant will be arranged so as not to interfere with our ability to supply Folger products to our customers.

“As everyone knows, the coffee business in the United States is highly competitive and we dislike not being able to compete on a fully equal basis with the other major companies in this field. Also, the sale of our Houston plant will be disruptive to our business and the new plant which we must construct will be costly.

“Nevertheless, we expect our Folger business to continue to move ahead. Procter & Gamble is in the coffee business to stay—and to grow.”

The Folger saw-off wasn't a painless operation. In return for the consent decree P&G not only had to agree to sell its Houston plant, but also had to promise not to purchase any more grocery product businesses in the United States in the next seven years without the prior approval of the FTC.

Morgens said: “We agreed to this limitation . . . for two reasons:

“First, it seemed to us to be a relatively small price to pay to avoid

another long period of litigation with the Federal Trade Commission. It also seemed to us to be the most important thing we could do to remove one possible source of future disputes with the commission.

“Secondly, the purchase of new businesses has not played a large part in Procter & Gamble's growth. Quite overwhelmingly, the company has grown as a result of its own creativity—by creating new products, by creating new performance values in its existing products, and by creating new markets and new opportunities within its established markets.

“The record of the past two years is a case in point. The 31 per cent increase in earnings during these two years was accomplished without any acquisitions at all in the United States and with only one very small acquisition abroad” (the Rei-Werke Co. in Germany).

In fact, the 50 per cent expansion of the Winton Hill Technical Center five years ago has had a greater impact on earnings than external growth via acquisition. Another boost to sales was provided by opening of a European technical center in Brussels. P&G has manufacturing operations in 27 foreign countries and about 50 in the United States. It sells its products in more than 140 nations. It had world-wide sales in the 1967 fiscal year of \$2.4 billion. Sales increases to last March indicate a significant increase for this past year as a whole.

They'll feel the surtax

Estimates of what the profit will be are clouded by the 10 per cent surtax—a tax increase, incidentally, that was lauded by Morgens as a constructive step toward setting the U. S. balance of payments straight.

P&G is particularly badly situated in regard to the surtax—at least initially—because of its odd fiscal year (ending June 30.) The surtax is retroactive to Jan. 1 for P&G (April for people on a calendar year). This means half of P&G's earnings this year will be subject to the higher

rate exacted by the government.

However, P&G already has made provision for the surtax in its “set-aside” and it is likely that increased sales and the trend toward much higher gross in the high-profit consumer lines will more than offset the tax increase.

Wall Street is looking for record sales of \$2.55 billion this year and net of about \$4.25 a share after allowance for the surtax, compared with the \$4.08 a share earned last year. Just how accurate these predictions are remains to be seen. But analysts who have used the figures seem fairly confident—which may indicate that P&G has a “leak” after all. ■

Yoder fills post

Dick Yoder, sales manager of the Detroit office of Edward Petry & Co., was elected president of the Station Representatives Association Chapter in that city for 1968-69.



Edward J. DeGray was named vice president and director of Spanish language WXTV (Channel 41), New York.

SRA elects Martin

Frank Martin, president of John Blair & Co., was elected president of the Stations Representatives Association for the second consecutive year.

Other officers elected by SRA members include: Martin Nierman of Petry as vice president, J. W. Knodel from Avery-Knodel as treasurer and Adam Young of Adam Young-VTM as secretary.

djm FILMS INC.
25 WEST 45 STREET, NEW YORK, N.Y. 10036 582-2320

582-2320

ED FRIEDMAN
DAVID BREEN

EDITORIAL SERVICE • PRINT DISTRIBUTION

football uniforms clean with Cheer. In another, Chuck Haws, the guy who does the laundry for the Los Angeles Rams, shows how "power-boasted" Cheer gets rid of "tough, ground-in dirt."

By all accounts Procter & Gamble moves slowly, ponderously, and infinitely cautiously in adapting commercials to the rapidly changing sensibility of the country.

One agency producer with experience on P&G accounts said that the more daring ventures in advertising usually come from small clients. "If they make a creative mistake, they can try again. But if P&G were to make a creative mistake, it would be a *catastrophe*."

"The small guys have to come up swinging from the floor to be noticed at all," the producer said. "P&G doesn't have to swing from the floor." But the giant soap firm, he said, has become increasingly conscious that "you can't turn out yesterday's commercial today."

Another agency producer familiar with the firm's *modus operandi* spoke of P&G's "shadow cabinet" for commercials-making, P&G Productions. It's a staff of about a score of company men who are production supervisors. Each of them is responsible for all the commercials on two or three of the more than 60 P&G brands that use television. The Cincinnati-based staff is headed by James Cochran.

P&G Productions was launched (25 years ago) because, according to a producer, "P&G got badly burned, economically and psychologically, on out-of-the-country production." So the company set up a structure that could control production in process, from concept even as far as laboratory printing.

A P&G production supervisor checks on the quality and the cost of the commercial. He doesn't plunge too deeply into the creative aspects of the production, but he can if he sees something going wrong.

"Sometimes the P&G production supervisor is on the set, sometimes he's not," said the director of broadcast production at a large agency which has P&G accounts. He added that it was helpful to have the close liaison under the P&G set-up.

He said the P&G production super-

visors were usually knowledgeable about film, with experience in film making derived from college and tv station training.

"Most clients are silent, but P&G production supervisors speak across the table," a studio producer said, adding that this was an advantage. "Since the supervisor is there on the set, if you want to make a change, you can do it then and there."

"P&G is not yet in the avant-garde of the commercials 'art-form'," another producer remarked, "but they show great acceptance of new attitudes, of fresh, new formats. They still adhere to the formula, 'the P&G formula', but they vary it from product to product. They hammer it out carefully." P&G people are "the most experienced and sophisticated marketers in the world," the producer said.

Another producer, a studio man said of the P&G production supervisors that "they can make you feel frustrated; they're positive they know what you can't do, not what you can do. But don't quote me."

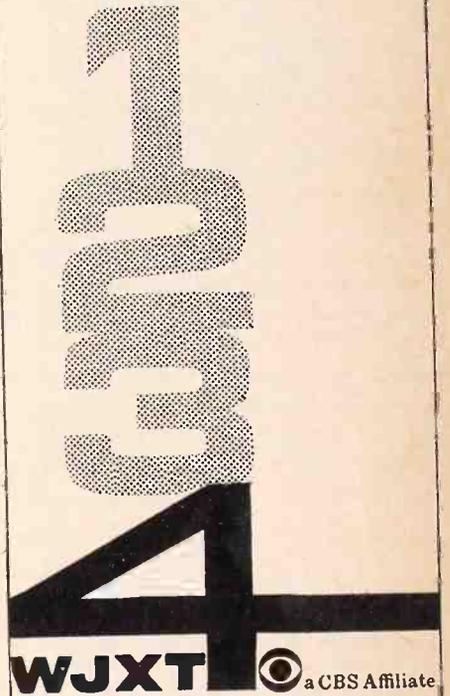
Agency initiative

On the show business side, an authoritative source said, P&G seldom develops shows on its own (*The Mothers-In-Law* and *Good Morning World* stand as something less than smashing successful exceptions). In general, he went on, the company leaves it instead, to the initiative of each of its agencies to work up show formats, from daytimers to prime-time pilots.

As for buying time, the source said, each P&G agency is allowed to operate on its own, within certain guidelines. If a planned buy exceeded the guidelines, the informant said, the agency has to go to the client for an okay to go beyond those guidelines, such as cpms, cumes and ratings points.

Recently, P&G tried but failed—to line up stations across the country for *Gavilan*, a half-hour show based on the experiences of a police officer on the southwestern border. The half-hour series, plans for which have been canceled was to have been produced by Robert Stabler and Madison Productions, which makes *Death Valley Days* for U. S. Borax & Chemical Corp.

According to one version of the genesis of the ill-fated show, Stabler,



WJXT is *FIRST* in Jacksonville with 24 of the top 25 shows by total homes, *SECOND* among U. S. stations in metro share for late afternoon programming, *THIRD* among U. S. stations for total day metro share, *FOURTH* among U. S. stations in share of total homes for late afternoon programming.*

*ARB, Fall '67, based on markets with three or more stations.

A Post-Newsweek Station represented by TvAR

who often flew down to the Mexican border for hunting and fishing, had formed an acquaintance with Rudy Medina, a police officer. He thought Medina would be a good subject for a tv series. Later, Stabler flew down to the border with a guest, an executive from P&G, and introduced him to Medina.

One reason for the spot approach was that the giant soap company wanted a vehicle for its regional brands. It also helps avoid network cut-in hassles with their affiliated stations.

P&G, of course, is important in primetime as well as daytime. This fall P&G has bought into seven primetime shows on CBS-TV and four on NBC-TV. The P&G buys on CBS-TV primetime are: *Gunsmoke*, *Family Affair*, *The Doris Day Show*, *Red Skelton*, *Daktari*, *Green Acres* and *Wild, Wild West* (P&G has full sponsorship of the latter).

On NBC-TV primetime this fall, P&G is in: *Daniel Boone*, *The Virginian*, *Tuesday Night at the Movies*, the new *Monday Night at the Movies*, and also, of course, in *Mothers-In-Law*, which the company owns. ■

Marketing (From page 43)

still a powerful competitor and I, for one, have only admiration for the way it operates."

There is some feeling that P&G is showing signs of age in being beaten to national distribution by Colgate in the enzyme field. P&G put Biz in test about a year ago, a test that impressed Colgate so much they pushed out with Axion and quickly put it into the national pipelines.

Whether P&G was beaten to the punch is a moot point, however. It doesn't panic, it takes its time and its competitors sometimes suspect that it operates under the confident assumption that once it gets rolling, it will, like a juggernaut, attain its objective.

In the meantime, P&G is testing the pull of the enzyme stain-removing concept via two other brands—Tide XK and Gain. While Biz is a pre-soak product, thus offering the potential of major enlargement of the home laundry market, Tide XK is a combination stain remover and detergent, while Gain is being tested as an enzyme-active product in one

area and a heavy-duty detergent in another.

As one indication of the treacherous shoals facing the marketers of home laundry products, the enzyme-active products threaten bleaches, a \$250 million market alone.

The enzyme story has another significance in that it illustrates once again a marketing tenet that will long be associated with the P&G name. And that is the philosophy of segmenting a market. P&G was one of the first, if not the first, to recognize that competing brands within a company could add considerably to profits.

A corollary to this is that each brand should offer something different to the consumer. In theory, this difference should be useful, not merely promotional, but, in practice, it has not always worked this way. To P&G's credit, however, its proliferating roster of brands has resulted in a creditable number of "useful" differences.

This philosophy was one of the factors that led to the establishment and growth of the product manager or brand manager system. Since top management could not possibly be well informed about a long list of products, each with its own competitive problems, the idea of appointing specialists to watch over one or more brands and be responsible for their performance came to fruition.

P&G makes system work

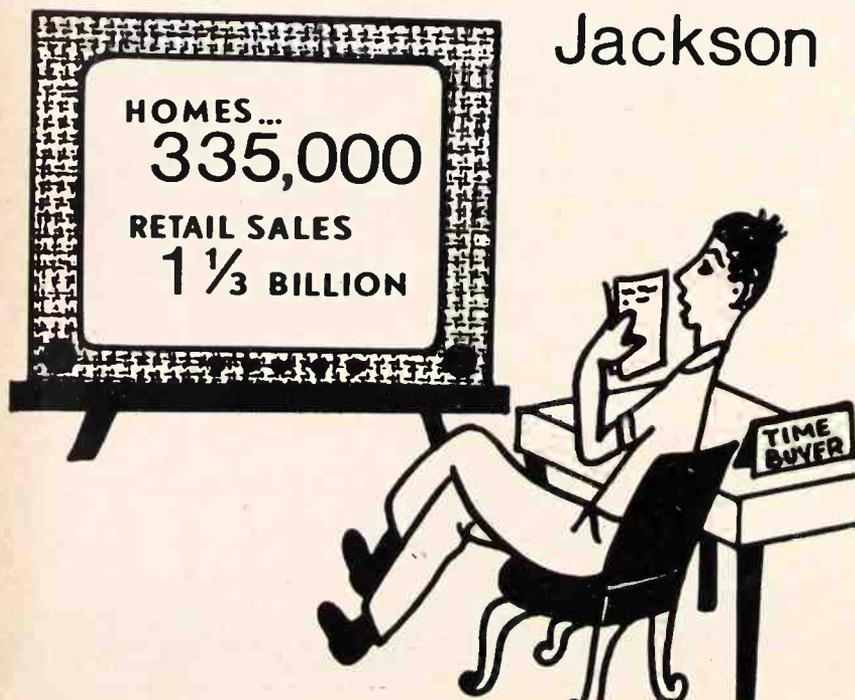
The product manager concept has not always worked smoothly, a major problem being the fact that the product manager is somewhat like "a general without an army." What this means is that he has lots of responsibility, but not always the authority to carry out his ideas. For example, the product manager generally has no line authority over the sales force or the factory.

P&G developed a brand manager operation that is generally accepted as the most effective around. There are a number of reasons for P&G's success in this area but they can be summed up by citing the company's legendary thoroughness.

It starts at the very beginning—with the recruiting of personnel for the advertising department. In P&G's lexicon, this covers, besides brand managers, media, copy, research and

WJTV'S Metropolitan Mississippi Market...

Jackson



These Buyer-Bulletins can help media sell

BUYERS EYE YOUR ADS
No. 1 Broadcast

Gold Chevron Copy Clinic

Issued by Standard Rate & Data Service, Inc., 5201 Old Orchard Road, Skokie, Ill. 60076 • 312-966-8500

Observations gleaned from the comments of Gold Chevron "Copy Clinic" Panel members, made as they scrutinized Service-Ads in SRDS, using, first, their own buying information requirements as their criteria... then relating content to each medium's objective.

First report from Chicago Panelists
Buyers of broadcast suggest the kinds of information they'd like to find in SRDS to help them match stations to campaign requirements.

Criteria unchanged
Under the new, "Copy Clinic" evaluation system, individual advertisements rather than annual campaigns are reviewed. analyze each Service-Ad as it appears to SRDS users.

1. Is the information complete?
2. Is it complete (copy to be considered)?
3. Is it current and accurate?
... well-documented?
... fashion?

These bulletins help media sellers set their sights on the areas of primary interest to the people who develop media plans, analyze, compare and buy media. They are free to all media owners, their sales and promotion staffs, and their agencies.

Panelist C: "Yes, I can see where information like this is most as a starting point."

BUYERS EYE YOUR ADS
No. 1 Newspapers

Issued by Standard Rate & Data Service, Inc., 5201 Old Orchard Road, Skokie, Ill. 60076 • 312-966-8500

"Copy Clinic" Panelists want to help you help them.

There are now 28 media executives on the Gold Chevron Copy Clinic Panels in Chicago and New York. At Copy Clinic sessions they put in a total of many, many (man and woman) hours reviewing your ads and try to explain why some of the information is not as useful as they would like to see it and to suggest what could be helpful to them and consequently (they feel sure) of more value to you.

In this new series of "Buyers Eye Your Ads" panelists will redouble their efforts to explain not only what they want but why they want it.

Criteria Unchanged
Under the new "Copy Clinic" evaluation system, individual advertisements rather than annual campaigns are reviewed. analyze each Service-Ad as it appears to SRDS users.

1. Is the information complete?
2. Is it complete (copy to be considered)?
3. Is it current and accurate?
... well-documented?
... fashion?

Panelist C: "Yes, I can see where information like this is most as a starting point."



Robert L. Zschunke
Earle Ludgin & Co., Chi.



Mary Alice Crisafulli
Clinton E. Frank, Inc., Chi.



"Bud" Trude
Young & Rubicam, Chi.



Arnold Kiczales Basford, Inc., NYC
Jack Cornwell Celanese Chem. Co., NYC
Mal Ochs Campbell-Ewald, NYC

In a continuing series of "Copy Clinic" sessions, agency media executives, account executives; company advertising and media managers in Chicago and New York comment on Service-Ads in SRDS from the viewpoint of the informative usefulness to them as they match media to campaign requirements.

They do this because they have a natural interest in all useful information that media see fit to provide for their convenient use in the Service-Ads they place in SRDS.

The constructive suggestions from these agency/advertiser panelists will give you much more than practical guidelines to resultful Service-Ad copy...

... they can help you sharpen your sales approach in all segments of your total communications efforts designed to sell your medium.

STANDARD RATE & DATA SERVICE, Inc. 5201 Old Orchard Road
Skokie, Illinois 60076—Phone: 312 YO 6-8500

Please send me current issues of "Buyers Eye Your Ads" containing panelists' comments on:

- Broadcast Consumer Magazines
 Business Papers Newspapers

NAME _____

TITLE _____

COMPANY _____

ADDRESS _____



In SRDS **YOU ARE THERE**
selling by helping people buy

STANDARD RATE & DATA SERVICE, Inc.
5201 Old Orchard Road, Skokie, Illinois 60076

merchandising people. The company recruits about 50 to 75 a year, mostly from colleges and universities. In recent years, the emphasis has been toward getting graduate school talent.

A former executive of the ad department's recruiting operation said, "P&G's objective is to get the top layer of the cream of the crop. When I was there—and I don't think it's changed—we never lowered our standards."

What this sometimes meant, he explained, was that the recruiting people did not always fill their quota of trainees.

The first step is an interview at the campus. Those who pass muster are then given a written test, which takes about 50 minutes. This is mostly to get a fix on the applicant's mental ability. The test was designed by P&G's own psychologists, and the results are validated by them for the particular job involved.

Out of every 10 interviewed, about two or three are invited to take the test. About half of these pass and are invited to Cincinnati for an exhaustive interview (few decline the invitation). This takes about a day

and involves an evaluation by three or four marketing men who are also skillful interviewers.

The training of the marketing men in interviewing alone would be evidence enough of P&G's fantastic attention to detail, for they are not only instructed in interviewing techniques but aren't permitted to conduct an interview alone until they have gone through a step-by-step seasoning process.

Roughly half of those interviewed are offered jobs, and about half of these accept. This means that for every marketing man hired, P&G talks to and/or tests at least 25 to 30 people, or somewhere in the neighborhood of 1,500 graduates to fill an annual quota. In addition, others are also screened off-campus—such as someone just getting out of service.

Plenty of Troops

If the applicant is okayed for brand management work, he is first assigned as a staff assistant to a brand manager. A typical brand manager might have two assistant brand managers and two staff assistants.

"Right there you have an answer to P&G's superiority in marketing execution," said a former P&G brand manager, now advertising manager for one of America's biggest corporations. "Where else will you find five people on one brand? That's why they can analyze problems so thoroughly; they have the people to do it."

The fledgling brand manager learns his job well, so that when he actually reaches the full title, he knows a lot about P&G's business and method of operations. (P&G does not hire brand managers from the outside.) Through his apprentice period, he is given specific assignments.

His superior may toss him a pile of Nielsen product index figures and tell him to live with them and learn them inside out. He may be assigned to store displays. Or he may work on sales projections for the brand for the coming year. Whatever it is, he becomes so saturated with the information that, more likely than not, he gets to know more about the specifics than the brand manager himself.

For the latter, there's the advantage of having a well-informed assistant plus the fact that he's freed from certain detail work to concentrate on the more important aspects of his job.

After a year as a staff assistant, the future brand manager is sent out in the field to sell for six months. At the same time, he is promoted to assistant brand manager. Every P&G brand manager has gone through this selling phase. It gives him an invaluable feel for store conditions.

As important as this kind of training is, it is unusual in the consumer goods business for brand managers to be trained in selling.

The actual instruction in selling takes about a week, but once out in the field, though paid by the advertising department, the assistant brand manager is as much a salesman as a regular on the sales force. Obviously, he is not given key selling chores, though he'll accompany a veteran on this type of assignment.

An ex-P&Ger who went through the mill recalls, "They ask you to pick three places you'd like to be assigned. I picked California, Minnesota and New England. I ended up in Nashville." He saw wholesalers and rack jobbers, checked promotions at Kroger stores and ticked off shelf facings.

"The first thing they teach you is to check facings to make sure you get what you deserve. This is very important. You compute your share of business and it's up to you to see that your facings are proportionate. No one ever told me, however, to get more than I deserved."

Needless to say, with P&G brand shares being what they are, just getting "what they deserve" is enough.

When the assistant brand manager returns to Cincinnati, he is usually assigned to another brand, but within his specific division. A man who starts in the Soap and Detergent Division or Household Products Division or Toilet Goods Division usually goes up the ladder within that sector of the corporation. Each division has its own advertising department (there is also a corporate advertising department) and its own sales force and sales districts.

Sales promotion and merchandising are coordinated within divisional lines. For example, to avoid brand managers contending against each

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Jan Murray doesn't mind paying a little less.

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With thorough comprehension?

"Yes. It's remarkable what I learned about the nation's top fifty markets. Take KELO-tv, Sioux Falls."

What's that got to do with the top fifty markets?

"Plenty. Your commercial on KELO-tv, Sioux Falls, reaches more viewing audience than a good many top-fifty-market stations can deliver. In fact, KELO-LAND TV actually outdraws 61 stations in the top-50 market group."

Amazing! You say your name is —?

"Miss Wood."

Based on Television Magazine Top 100 Markets and ARB Audience Estimates, 6:30-10 p.m., Mar. '67

kelo-land tv



KELO-tv 11 Sioux Falls, S. D.

plus satellites KDLO-tv, KPLO-tv (interconnected)

JOE FLOYD, President; Evans Nord, Exec. Vice-Pres. & Gen. Mgr.; Larry Bentson, Vice-Pres.

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other for sales force support for their own promotions, whether it be cents-off or premiums, the division assigns, after consultation with brand managers, promotional periods for each brand.

In the Toilet Goods Division, for example, these are monthly. Each month there is a major and minor promotion, also called "A" and "B" promotions. A minor promotion might be the packing of batteries with each tube of toothpaste.

The key marketing services cross divisional lines, however. Each media supervisor, for example, handles a number of brands, and they are usually from more than one division. These brand responsibilities can change—a reflection of P&G's philosophy that its people learn as much about their company as possible.

Such departments as media and research are not only powerful in terms of decision-making but powerful aids to the brand manager.

"This business about the brand manager being a 'general without an army' does not apply to P&G," said a marketing man familiar with the P&G advertising structure. "He's got experts to help him make the most informed decisions. He's got an army of women interviewers in the research department alone."

No brand media plan can be put into effect without the okay of the supervisor. Working under the direction of media director Russell Condit, they are usually men of long experience, since turnover is low in that department.

"I wouldn't call them fascinating types," said an adman who spent some time as a P&G brand manager, "but they know their business and they're highly respected."

In addition to keeping on top of media budgets, plans and schedules (they're in constant contact with brand managers and agencies) they are responsible for media tests, usually assigned to them on a project basis.

With the deployment of all this trained and knowledgeable manpower behind P&G brands, the company's history of successful marketing performance becomes more understandable. There are in addition, fundamental company philosophies which explain P&G's leadership.

A basic corporate policy has to do with the types of products P&G will market. With few exceptions,

these are heavy volume products, used broadly, having stable sales trends and distributed primarily by food and drug chains. Thus the emphasis on such products as soaps, detergents, cleaners, toothpastes, shortenings and shampoos. In recent years, coffee and paper products and certain food items have been added through acquisition.

Note that although P&G has carved out franchises in the hair care field, it has steered clear of the hair color category. While this group of products is growing in volume and may yet one day be as basic as soap and detergents, the tricky fashion trends and the special problems of getting distribution through department stores and beauty parlors puts them in a world alien to P&G.

It has been suggested by a number of marketers, however, that P&G may one day enter this field through acquisition, if, of course, the government has no objection.

A P&G competitor in the paper field recently acknowledged that the soap firm has shown some surprising ingenuity in improving paper technology, particularly in the wet strength area. "Even though P&G has proved to be a first-class marketer, people still tend to underestimate them," he said. "When P&G brought out Gleem, Colgate people were saying, 'What does P&G know about the dentifrice field?' When it acquired Duncan Hines, Pillsbury said the same thing about cake mixes and when it got Charmin, the Scott crowd said ditto about paper products. Don't ever sell P&G short."

To which a number of bruised marketing men will add, amen. ■



Lee Marts has been appointed station manager of KCMO-TV Kansas City, Mo. He had been sales manager.

In the picture

The brand manager concept is considered one of Procter & Gamble's most important contributions to the marketing structure of American business. Developed back in the 30s by Neil H. McElroy, now P&G chairman, when he was an up-and-coming executive in the advertising department, the idea has been widely copied by both consumer and industrial product companies—though not always with success.

One of P&G's earliest brand managers was **Howard J. Morgens**, who has been president since 1957. He moved into the post when McElroy was called to Washington by President Eisenhower to be Secretary of Defense.

Morgens is a P&G man through and through. He spent his entire working life with the company coming up through sales, advertising and promotion. In short, he is a marketing man, as is McElroy and at P&G that's the name of the game.

Some say he is an organization man and Morgens is not likely to quarrel with that label if it's put in proper context. He believes that organization has been the major factor in the success of the company. But he is not so entranced with structure that he would hesitate to change it if he thought it would accomplish the company's objectives. He believes that procedures exist only to be improved and feels that the business which stops changing, stops growing.

It cannot be said that Morgens faces any radical change in the nature of the markets P&G tries to satisfy. But in the fields in which P&G is a contender, small changes can build big profits. An additive to detergents, even a persuasive copy point, can affect a market radically. P&G, like its competitors, must move fast and, since many of the decisions must be made on a lower level, it is Morgens' job to make sure that the company's penchant for thoroughness does not override the need to move when the time is propitious.

Though P&G is not the marketing innovator it used to be, there is no evidence it is falling behind in the

competitive arena. Morgens has been president during a period of major product proliferation, much of it by acquisition. This represents a departure from previous regimes, but is more a matter of expansion rather than a switch in direction.

Morgens started out where some say every marketing man should start—out in the field selling. It was 1933 and he was just out of Harvard Business School. MBA's were a rarity then but it was the depths of the depression and Morgens was not as particular as an MBA would be today. As luck would have it, P&G offered him a job, and there was little internal debate on the question.

His first assignment at P&G was selling soap to retailers in Kansas City. Within a short time he was transferred to a territory covering northern New Mexico and northern Arizona. A year after he started, he moved to the advertising department in Cincinnati. Twelve years later he was head of advertising for P&G and a member of the company's administrative committee, the all-powerful policy-making group.

In 1948 he was named a vice president and was named to the board in 1950. Meanwhile, in 1949 he was given his first general management assignment. He was handed the responsibility for P&G's toilet goods business—all of it, manufacturing, sales, accounting, research, as well as advertising. This was in addition to his company-wide chores as vice president for advertising.

In 1954, he was named executive vice president in charge of P&G operations in the U.S., a post he held until being elected president.

Morgens heads a company generating sales of more than \$2.5 billion. For the fiscal year ending June 30, 1967, sales amounted to \$2,438,746,000 and net earnings to \$174,110,000 compared to sales of \$2,243,177,000 and earnings of \$149,447,000 the previous fiscal year. The sales increase amounted to nine per cent; earnings rose 17 per cent.

P&G also has a substantial business abroad and this part of the



Howard J. Morgens

From brand manager to P&G president

company contributed \$34,654,000 to earnings in the last fiscal year compared to \$27,069,000 the year before.

It's been pointed out that the 31 per cent increase in earnings during the two-year 1965-67 period was accomplished without any acquisitions, a heartening development in the light of what Morgens has had to contend with in the way of government opposition.

It must divest itself of the Clorox business by next year and must operate its Folger coffee business under restrictions. An FTC consent decree required the company to sell its Houston coffee plant, which not only was disruptive to P&G's coffee distribution but requires it to lay out money to build a new plant.

Nevertheless, P&G is determined to move ahead with Folger. In the last stockholders' report, the company said, "Procter & Gamble is in the coffee business to stay—and to grow."

The FTC's Folger decree also involves P&G's agreement not to buy any more grocery products businesses in the U.S. for a period of seven years without prior FTC approval.

The company considers this a small price to pay for avoiding another long period of FTC litigation. Morgens is certainly confident P&G can advance by internal growth. The company's history indicates he has nothing to worry about. ■

The new advertising manager of Humble Oil and Refining Co. said the other day he plans to continue his predecessor's campaign to fire the Tiger.

Guy Mallonee, who succeeded Richard C. Knowles as Humble ad manager, issued a special campaign statement as his first official act in his new position. Said he:

"I have known the Tiger since he was only a cub and I have always respected his stand on extra power and cleaner engines. But the time has come for a change, and the Tiger has to go. Of course, I realize the Tiger has demanded that we put the question to a vote of the people, and I am willing to go along with this because I am confident that the voters will rally to my cause."

Watch out, Mallonee! Look at what happened to Knowles.

Phyllis Diller, whose most recent tv appearance was on CBS-TV's *Showtime* July 23, makes us all feel good when she says things like:

"I never have stage fright. It's the audience that's frightened."

"My childhood home in Lima, Ohio, was so small it only had three rooms and a path."

"I can't wear a mini-skirt. My legs don't go up that far."

"I wouldn't say I'm a bad cook, but every time I go near the kitchen stove, the dog starts howling."

"Some women can't even boil water. I can, but I call it soup."

"I try to use imagination in my cooking. I imagine it's fit to eat."

Wally Cox plays a mousy secret service agent in an episode of *The Wild Wild West* next season.

Mousy, mousy, mousy. Why don't they show a little flexibility and give that boy a chance to play John Wayne or Errol Flynn type of roles?

Some tv actor said recently he tried pot and found it was the biggest bore in the world but some people say you only get out of it what you put into it.

Jack Carter said on a recent Merv Griffin show that some dog carried Twiggy out in the back yard and

tried to bury her. They should let Twiggy (and associated jokes) rest in peace already.

* * *

Glenn Osser, who conducts the Miss America Pageant orchestra at Atlantic City each Fall, together with his wife have provided the words and music for the forthcoming NBC-TV telecast of the event on September 7.

Osser, whose first job in radio was with NBC in New York in 1937 when he was fairly fresh out of his native heath (Munising, Mich., pop. 4,000) and the University of Michigan, worked for the late Paul Whiteman for years. It was Whiteman who suggested that he change his first name from Abe to Glenn.

At a big Gershwin concert in Montclair, N.J., one day, Whiteman, who was recuperating from a sprained arm, told the audience,

"And now I will introduce my able assistant to do the show—Glenn Osser. Come out here, Abe!"

* * *

CBS-TV news note: Annette Cabot Bradley, married daughter of co-star Sebastian Cabot, has been cast in a guest role in a *Family Affair* episode this Fall.

Hmm.

* * *

Actor Victor Jory returned to Atlanta for the sixth time to participate in WSB-TV's "Salute to America" parade on July 4. In 1961 he was Grand Marshal when the station marched its first "Salute to America" parade down Peachtree St.

Jory was no stranger to Atlanta at that time. In the late 30s he was selected to play the part of the Yankee carpetbagger, Jonas Wilkerson, in *Gone With The Wind*.

Bless those Southern, forgiving hearts.

* * *

Famed criminal attorney Melvin Belli, who's had minor dramatic roles in movies and tv and has his own syndicated discussion show, will appear in his first major dramatic casting in NBC-TV's *Star Trek* this Fall.

One of Belli's film credits is *Wild in the Streets*, which deals with how young people take over the U.S. and send their elders to concentration camps.

In the *Star Trek* segment, Belli will portray a character with an angelic, benevolent exterior, which camouflages the most evil being in the galaxy.

It's a shame. Just getting his big chance and already he's typecast.

* * *

All four of Jacksonville's tv stations are running spots to popularize the Chamber of Commerce. Six different announcements were taped by WJXT. Three were 60-second spots which combine animation with personal messages delivered by prominent citizens of Jacksonville.

The campaign, designed to get support for the CofC, is using the campaign theme, "Itsadarngoodthing."

Aslongasviewersareabletomakeout-whatitsays.

* * *

A trio of former bank robbers dubbed "Hook," "Caper" and "Sport" appeared on a recent segment of *The Alan Burke Show*. They discussed why they went into crime, how they were caught and whether or not there is such a thing as the "perfect crime."

All concluded that crime does not pay. They are currently working for United Artists to help promote *The Thomas Crown Affair*.

It pays if you can line up some movie promotion work afterward.

* * *

The Englishman David Frost, who's appeared frequently on U.S. tv, said he met a rich man in England who was so snobbish he wouldn't ride in the same car with his chauffeur.

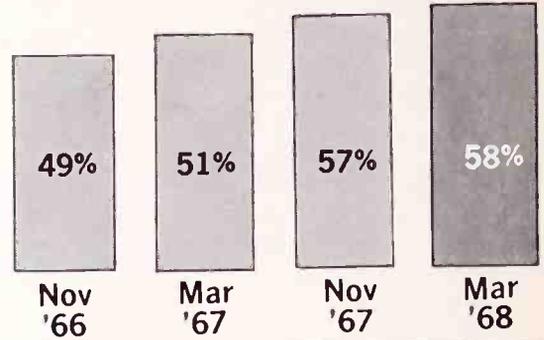
* * *

Some people doubt that Communists are changing, but Jimmy Breslin, columnist for WABC-TV New York, thinks differently. Attending a U.S. Communist convention recently, he was told by a delegate that he (the delegate) was against the pro football players in their dispute with team owners.

The delegate said the pro players are so worried about qualifying for pensions they will stop taking chances on getting hurt during a game. And what's pro football, he asked, without players hurting each other?

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