

NOVEMBER 7, 1966; FIFTY CENTS

Television Age

NOV 14 1966

Library

Colgate-Palmolive



On the \$1-billion threshold

PETRY

Color spot

4-DIMENSIONAL SELLING

Find today's most dramatic gains obtained through television. And the most dramatic approach to this is via Petry Colorspot. The impact of Color plus all the advantages of Spot. Count on the stations we represent. They lead the kind of effective selling.

AD PETRY & CO., INC.

ORIGINAL STATION REPRESENTATIVE

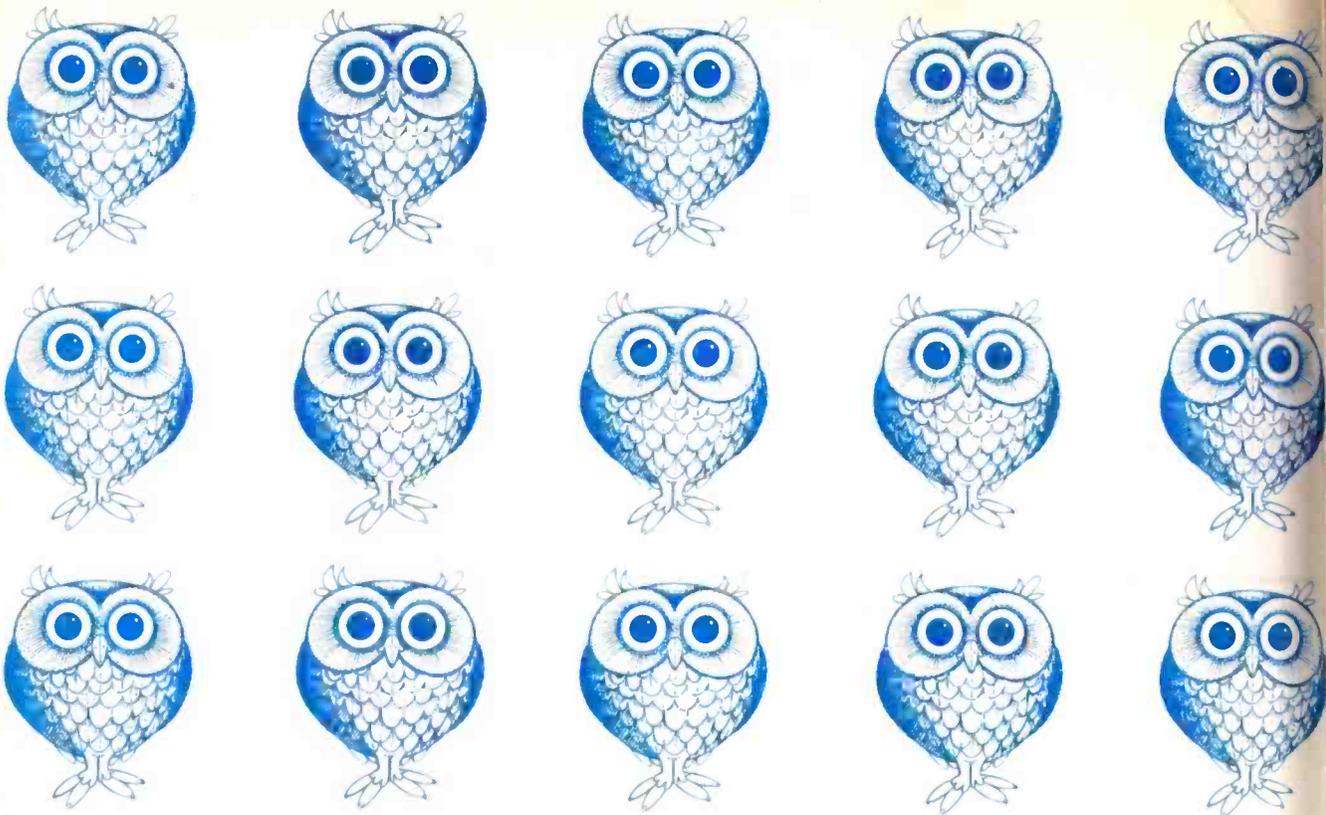
NEW YORK • CHICAGO • ATLANTA • BOSTON

DALLAS • DETROIT • LOS ANGELES

MEMPHIS • SAN FRANCISCO • ST. LOUIS

Courtesy of The Coca-Cola Company





Milwaukeeans have been losing a lot of sleep



...over our movie programming!

When you've got the finest collection of post-'60 releases in town, it's easy to get people to sit up and pay attention. In all, we've got more than 1,150 films . . . many of them in color. This excellent variety enables us to tailor our films to time periods better than any other Milwaukee television station. Our movie programming doesn't "thin out" between rating periods. No wonder our "Saturday Night Theatre" has been keeping more Milwaukee viewers awake than all other television programs at that time.* No wonder so many advertisers buy movies on WTMJ-TV. Shouldn't you?

*10:15 p.m. — 12:30 a.m., Sat.; A. C. Nielsen Co., Oct., Nov., 1965, Jan., Feb. & June, 1966; American Research Bureau, June, Oct., Nov., 1965, Jan. & Mar., 1966.

MILWAUKEE RESPONDS TO COLORFUL

THE MILWAUKEE JOURNAL STATION
NBC in Milwaukee
MILWAUKEE ALSO RESPONDS TO WTMJ RADIO



Represented by: HARRINGTON, RIGHTER & PARSONS — New York • Chicago • San Francisco • Atlanta • Boston • St. Louis • Los Angeles

Don't get caught without this Guy this New Year's Eve.

Guy Lombardo *live* from New York's Waldorf-Astoria! Last year's historic first live syndication of this New Year's Eve special was so big, so successful, that this year 50 stations have already booked him—and it's only the beginning of November. So don't get caught without this New Year's Eve date. Make your reservations now. This Guy knows how to start a New Year right.



Reservations already accepted from:

KGGM-TV, Albuquerque
 KGNC-TV, Amarillo
 WLOS-TV, Asheville
 KHFI-TV, Austin
 WABI-TV, Bangor
 WNEF-TV, Binghamton
 WNAC-TV, Boston
 WKBW-TV, Buffalo
 KCRG-TV, Cedar Rapids
 WBBM-TV, Chicago
 KRDO-TV, Colorado Springs
 WTVN-TV, Columbus
 WBAP-TV, Dallas/Ft. Worth

WHIO-TV, Dayton
 WAND-TV, Decatur
 KBTV, Denver
 WOI-TV, Des Moines/Ames
 WJBK-TV, Detroit
 KTHI-TV, Fargo
 WANE-TV, Fort Wayne
 WHP-TV, Harrisburg
 WISH-TV, Indianapolis
 WKZO-TV, Kalamazoo/
 Grand Rapids
 WLYH-TV, Lebanon
 KABC-TV, Los Angeles

WKOW-TV, Madison
 WTVJ-TV, Miami
 WTMJ-TV, Milwaukee
 WCCO-TV, Minneapolis
 WQAD-TV, Moline
 WNHC-TV, New Haven
 WABC-TV, New York
 WIRL-TV, Peoria
 WFIL-TV, Philadelphia
 WMTW-TV, Portland
 WAGM-TV, Presque Isle
 WLVA-TV, Roanoke/
 Lynchburg

WHEC-TV, Rochester
 WREX-TV, Rockford
 WBOC-TV, Salisbury
 KUTV, Salt Lake City
 KGO-TV, San Francisco
 WDAU-TV, Scranton
 WSJV-TV, South Bend
 KMOX-TV, St. Louis
 WIBW-TV, Topeka
 KVOA-TV, Tucson
 WMAL-TV, Washington, D.C.
 W WNY-TV, Watertown
 WSBA-TV, York

Television Age



12 NOON/Mid-day edition



6:00 P.M./Evening edition



10:00 P.M./Final edition

The three most informative newscasts in Shreveport's day!

(most popular and most productive too!)

Latest Shreveport ratings* confirm KSLA-TV continues to win local three-station news competition . . . an historic pattern of preference sustained over the years.

At mid-day KSLA-TV 65,500 homes ONLY mid-day Newscast in market!

Evening	KSLA-TV 59,000 homes
	Sta. B 22,000 homes
	Sta. C 42,000 homes

	KSLA-TV 41,000 homes
	Sta. B 25,000 homes
	Sta. C 30,000 homes

See your H-R-P rep for limited availabilities in these prime news blocks

KSLA-TV 12

SHREVEPORT, LOUISIANA

*N.S.I./Feb. '66 (Subject to reasonable error)

27 No. 3—AND TRYING HARDER

Colgate-Palmolive knows the competition is big and tough but also knows it can be taken (at times)

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What the company has to say is said in a 'different' way, even if the media choice is familiar

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In six historic years, Colgate-Palmolive has come a long way but there is a long road yet ahead

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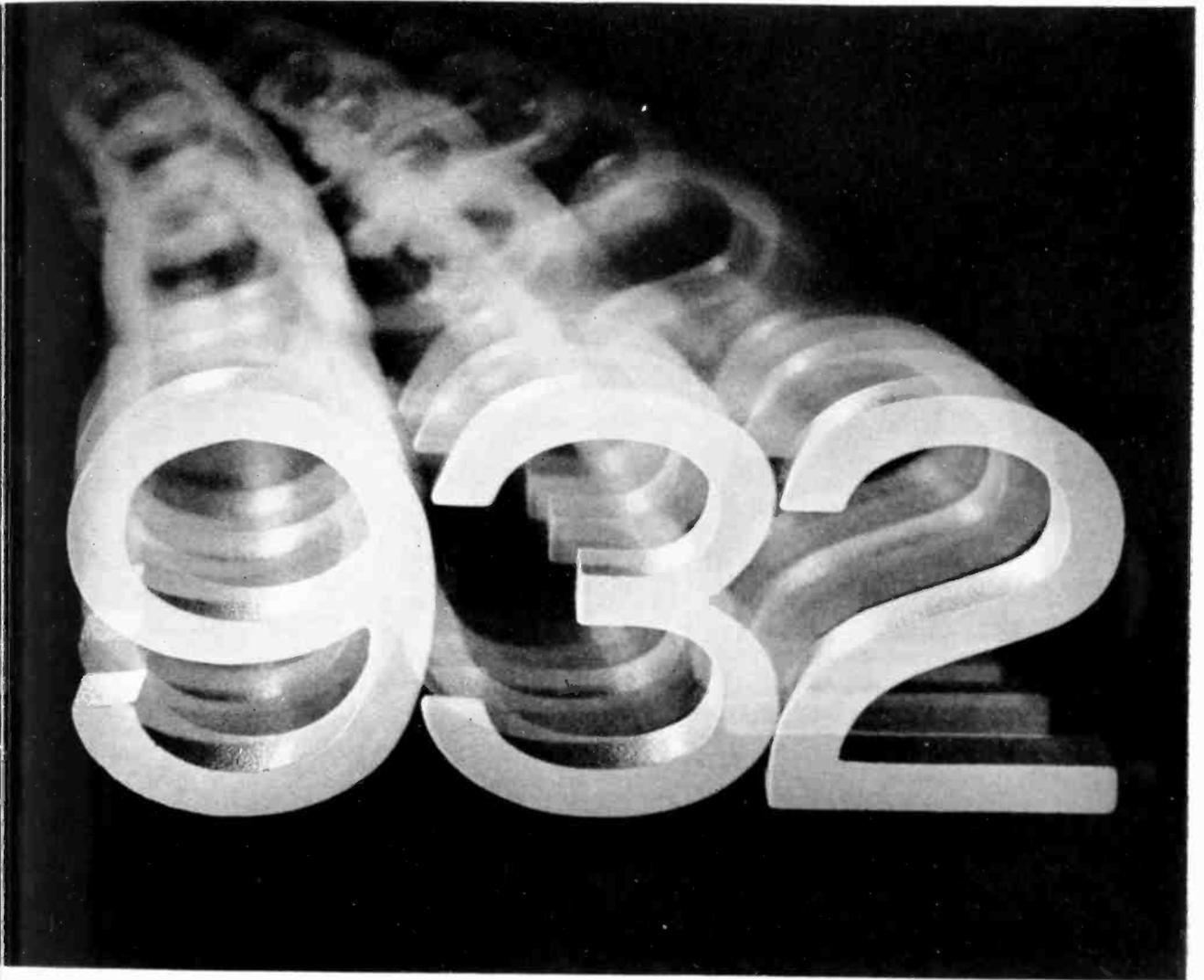
A man in the news

90 In Camera

The lighter side

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Wanna see
the world's fastest b&w reversal film?



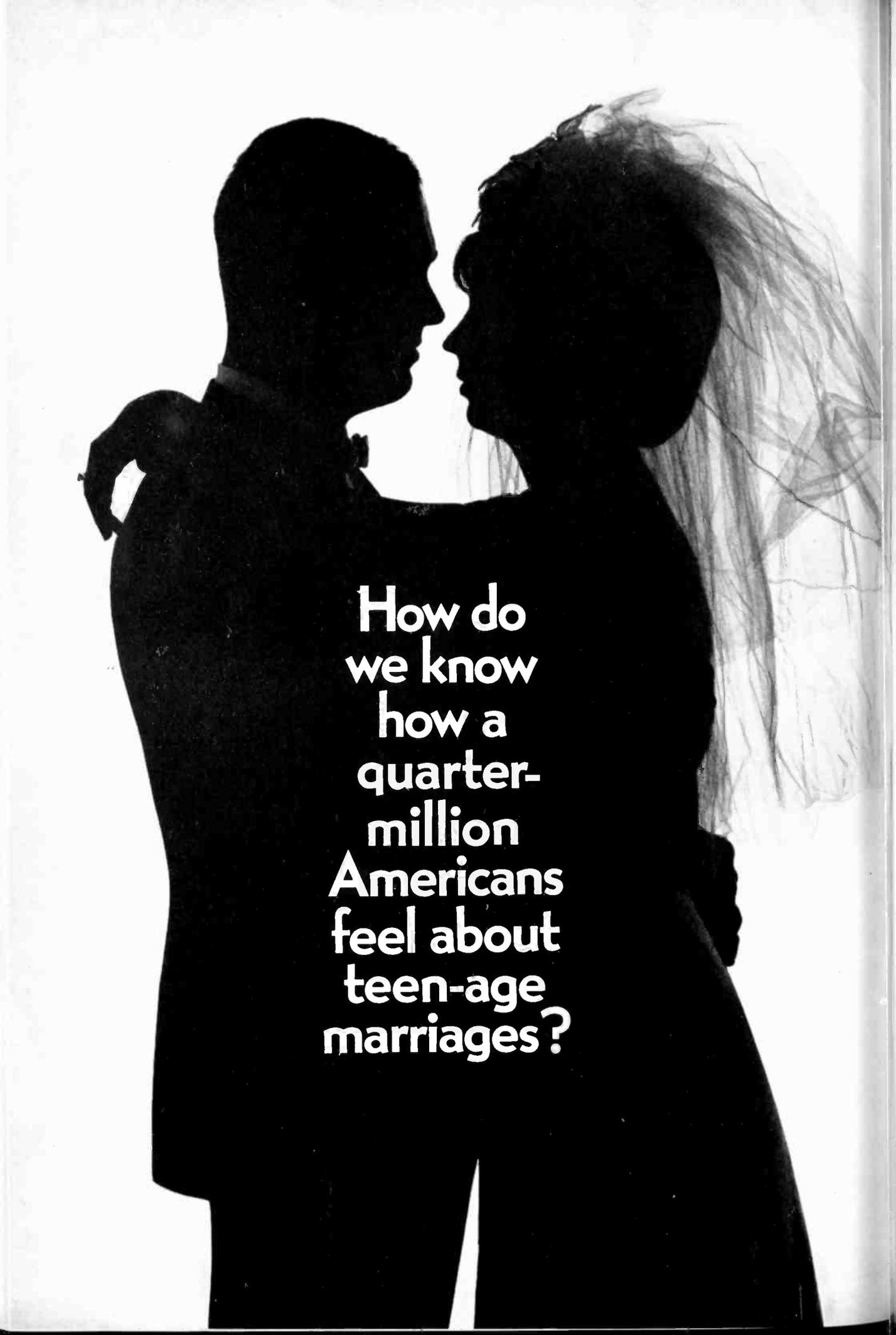
Ask your Du Pont man to hold tight to a reel of new 932 so you can get a good look at it. That flashy ASA rating of 320 daylight is actually deceptively slow! This greased-lightning film can be forced up to 1250 daylight.

What else?

- hardened emulsion, lubricated in manufacture for smooth camera action in any weather.
- antihalation safety base.
- ultra-rapid processing capability.
- great exposure latitude.
- exceptional definition and clarity.
- availability in 16 and 35mm sizes.

What else!



A high-contrast black and white photograph showing the silhouettes of a bride and groom in profile, facing each other. The groom is on the left, wearing a suit and tie. The bride is on the right, wearing a wedding dress and a veil. The background is bright white, making the dark silhouettes stand out. The text is overlaid on the groom's silhouette.

**How do
we know
how a
quarter-
million
Americans
feel about
teen-age
marriages?**

They told us!

It was the largest poll of its kind ever conducted on a highly-explosive subject. And one of the most dramatic demonstrations of the true meaning of two-way communication ever achieved by a mass medium.

On a recent Tuesday evening, the five CBS Owned television stations presented "*Feedback: Marriage—A Game for Kids?*"—a searching look at the pros and cons of teen-age marriages, as seen mainly through the eyes of young marrieds themselves. In the concluding portion of the hour-long color program, home viewers were asked a series of sixteen questions to determine how *they* felt on the subject, to be answered via special ballots which appeared in newspapers and TV Guide on the day of the broadcast. No prizes. No premiums. Nothing was offered *but* a unique opportunity to be heard on a matter of major public concern.

The response was overwhelming. At final count, *a quarter of a million* viewers cared enough to register their opinions painstakingly and to mail their ballots to us.

Returns were analyzed and reported on a special follow-up broadcast. But one fact was apparent almost immediately: how strongly so many people feel about what they see on the CBS Owned television stations. It is this deep sense of *active involvement* that, year-in and year-out, makes such a vital difference to our audiences, to our advertisers, and to us.

CBS Owned WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia and KMOX-TV St. Louis. © **CBS Television Stations**

Buy KBOI-TV Sell IDAHO!

KBOI-TV reaches more homes, more viewers, more men and more women from Sign-on to Sign-off, Monday thru Sunday*, than any other Idaho television station. And KBOI-TV is Idaho's first 100% color-capable station.

*ARB Mar. '66. Audience measurements are estimates only based on data supplied by indicated sources and subject to the strengths and limitations thereof.

★ **KBOI**
TELEVISION
Channel 2 CBS
BOISE

Affiliated with Bonneville International stations, KSL-TV Salt Lake City, KIRO-TV Seattle, WRUL, New York, KID-TV Idaho Falls.



Represented by

PETERS, **G**RIFFIN, **W**OODWARD, INC.

Television Age

VOL. XIV

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FIRST



7-7:30 P.M. MONDAY THRU FRIDAY

WSYR-TV is No. 1 in Homes Delivered in the Syracuse Market:

***26.4%** More Than Station No. 2

***56%** More Than Station No. 3

RB for March, 1966.
to 7:30 P.M.,
Monday thru Friday.

as quoted, or derived from Audience Surveys are estimates subject to sampling and other errors. Advertisers and their agencies are referred to the complete survey for details.

WSYR • TV



Channel 3 • NBC Affiliate • 100 KW

SYRACUSE, N. Y.

Plus WSYE-TV channel 18 ELMIRA, N. Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS

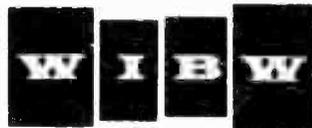


big wheel...

This Goodyear Tire is approximately 10 feet high. Weighs nearly 1½ tons. Retail for more than \$10,000. It was made in Kansas at Goodyear's Topeka plant, second largest of the 75 Goodyear installations. The Goodyear plant area, including warehouse, covers 44 acres, employs 2150 people. Their payroll and purchases add more than \$20 million annually to the Kansas economy.

So, if you think of Kansas as just wheat, cattle and "corn as high as an elephant's eye"—look again. You'll find BIG WHEEL industrial operations all over the place.

To be a BIG WHEEL in Kansas concentrate on WIBW air media. This is a combination with the power to get the job done. WIBW RADIO covers 69 Kansas counties, dominates in 45 of them. WIBW-TV gives you dominant day and night coverage in 38 counties. In no other way can you cover so much of Kansas—so well. Ask Avery-Knodel.



RADIO • AM-FM • TELEVISION
Topeka, Kansas

Broadcast Services of
Stauffer Publications
Represented nationally by
Avery-Knodel



CAPTURE

in magnificent COLOR



78 half/hour

fascinating programs
filmed on location in
the jungles of the world.

**CAPTURES TOP RATINGS
IN EVERY MARKET SOLD**

Tulsa
Boston
Chicago
Ft. Worth
Denver
Detroit
Toledo
Atlanta
San Antonio
Poland Springs
Cincinnati
Columbus
Los Angeles
Minneapolis
Milwaukee
Cleveland
Asheville
Japan
Australia

LAKESIDE TELEVISION CO.

19 WEST 44th STREET
NEW YORK, N. Y. 10036
YUkon 6-8059

Letters to the Editor

Syndication Success

In your October 24th issue's article on syndication you quite correctly mentioned AVCO's 'Midwestern Hayride' as being in over 40 markets and "bread and butter fare" for television stations. However, although AVCO is the producer, ABC Films is the syndicator.

On the first page of the article there was reference to modern "blockbusters" that have made it into 40-45 markets. I'm sure that when people in our business discuss real blockbusters they mention 'Mike Douglas' in 122 markets and 'Girl Talk' in 78 markets. The only passing remark in your entire piece about 'Girl Talk' was, "ABC Films' Girl Talk got a good tryout on key ABC-TV stations." Well Virginia Graham has the longest running, most successful show of its kind. It's now in its fifth year . . .

We at ABC Films look forward to the next two installments of your series on syndication. Along with the other syndicators we do hope that your inquiry will show a more factual picture of syndication. We all see sunshine ahead, not the black clouds depicted. There are such things as network sales, live specials and co-production agreements that weren't even mentioned. Syndication is headed into new and exciting areas.

PHIL HARMON
Director of

Advertising & Promotion
ABC Films
New York, N.Y.

Production Issue Notes

I have read most of the advertising, motion picture and television industry magazines and periodicals. Your October 10th issue of TELEVISION AGE is an outstanding one.

All four features dealt more intelli-

gently and organized information more understandably than has been printed on those subjects to date. The problems reviewed really form part of the key to why the commercial motion picture industry is changing so rapidly.

Naturally I don't agree with all your facts, sources or conclusions. That is to be expected when an article deals honestly with provocative subjects and subjective viewpoints.

What is important is that your magazine presented some important topics, not the same old rehash of "How to Make Commercials."

Keep it up. It's not going to be easy to keep the pace you've set.

SHELDON B. SATIN

Executive Vice President
VPI, Inc.
New York

Having read the article 'The Deciding Vote' in the October 10th issue of TELEVISION AGE, and seeing that I was quoted at some length was very perplexing to me. Upon learning the quotes should have been attributed to Mr. Tennyson, I was somewhat relieved.

Although I do not feel it is necessary to print a rebuttal in your magazine, I would like to clear up a few points.

We often call in more than one supplier when MPO is not a candidate for a commercial and often select the one with the lowest bid. These prices are compared with our two internal estimates so we know what we are buying.

A 60% markup is actually quite high.

The decision of which production house to approach is usually made by the creative team, with our agency producer naturally having a very strong influence.

Your issue devoted entirely to commercial production may help the people involved with the industry understand its complexity.

SELWYN SHILLINGLAW
Commercial Production Estimator
J. Walter Thompson Co.
New York



Portrait By Gittings
Neiman-Marcus

Talent — Texas Style

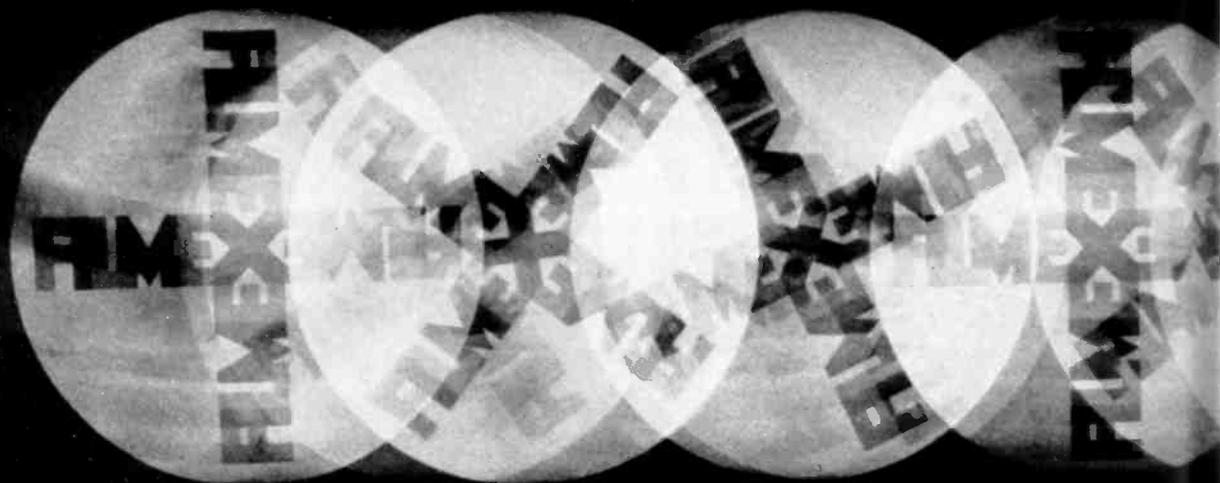
Frank Mills, Drake University '36, is a thirty-year veteran of broadcast communications. Frank is equally at ease doing news, weather, sports, public affairs documentaries, interviews, and commercial messages. Frank is an anchor man in communication by design at WBAP AM-FM-TV.

WBAP-TV

Fort Worth Dallas 

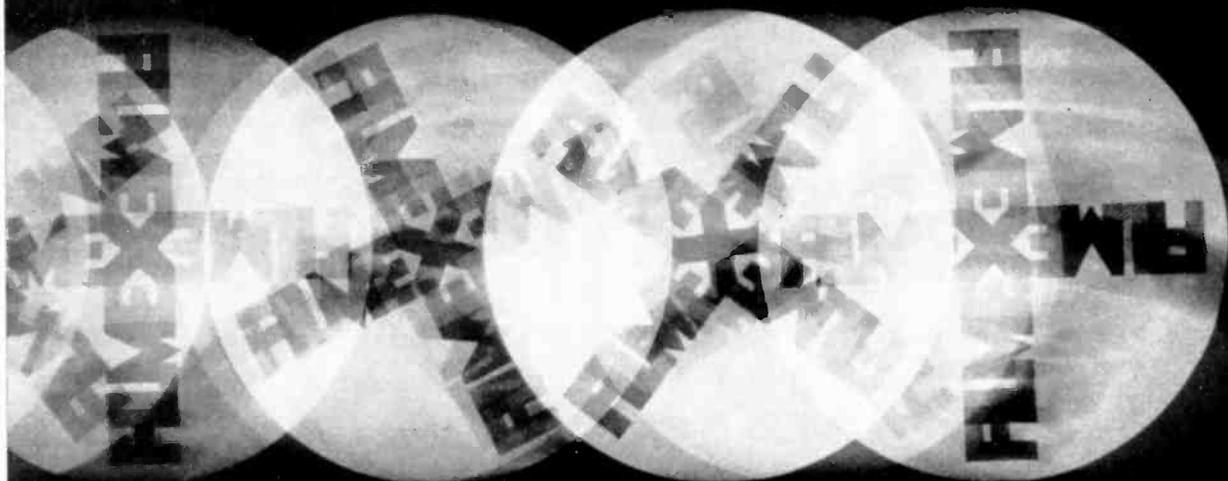


Peters, Griffin, Woodward, Inc., National Representatives



FILMEX EAST: 300 East 46th Street, New York, New York

FILMEX WEST: 1041-1043 N. Highland Ave., Hollywood, Calif.



Financial Influence in Rep Business?

There may be more to the Columbia Pictures' management control fight than makes the financial pages. Two of the three stations owned by Screen Gems Broadcasting (Columbia Pictures owns 89 per cent of SG) will move from their respective reps to Metromedia's Metro TV Sales, Inc., at the end of this month. The two stations are KCPX-TV Salt Lake City, now represented by the Katz Agency, and WVUE New Orleans, serviced by Edward Petry & Co. It's interesting to note that the Madison Fund, Inc., and the Dreyfus Fund, two of the contenders for control of Columbia, each own outstanding shares of Metromedia, Inc.

Spotbeat News for Spot—But a Year Away

A major dairy advertiser, who used considerable regional network schedules in the past, but who dropped out of tv about two seasons ago, is almost a virtual certainty to move back into the medium next season. The client has been in hi-fi newspapers since its video departure, but has been running some spot tv tests this year and reports excellent results. According to one source, next fall will see a heavy swing into spot television, and the '68 fall season should find the advertiser putting 75 per cent of its budget into spot.

Discount Policy Will Not Spread

With two of the three networks discontinuing discount plans in January, and the third almost sure to follow, agency men are wondering what's going to happen in the print field. The discounts were forced off network ostensibly by small advertisers who claimed that big advertisers could buy so much more time at low prices per unit that there was nothing left for them. In magazines, newspapers and other media, big-volume users get discounts that make their cost per unit much smaller than that of the infrequent user, too. But few observers think the kind of pressure brought to bear on tv—"it's a public utility," etc.—will affect other media. "Volume discounts are a way of life," said one media man. "whether you're buying toothpaste or advertising space."

Color Information on the Way

The day when research tools for color tv will be as extensive as those for black-and-white is fast approaching. A. C. Nielsen is reportedly experimenting with providing program ratings by color ownership. That is, a show's rating will be broken down into viewing levels by color vs. black-and-white homes. Expected in the near future, this would be a first venture into color show ratings.

Relaxation of Piggyback Rules

CBS-TV reportedly is considering allowing two commercial minutes to be piggybacked per half-hour of

nighttime programming. If it does, it will bring the number of network policies on the 30/30's to three. NBC-TV has virtually no policy, permitting an unlimited number of piggybacks during nighttime hours; and at ABC-TV, with some degree of flexibility, the number is held to one per half-hour at night, allowing a client to use one piggyback for every three minutes of nighttime he buys.

High Food Prices Can Affect Tv

Producers of several versions of local supermarket game shows are watching with concern those "boycotts" supposedly organized spontaneously by housewives against higher food prices. The women have claimed that extra frills used by the markets to attract business actually contribute to high prices. The frills objected to are such things as trading stamps and expensive tv programs the women can participate in by picking up bingo-like cards at the stores. The stamp companies, like the tv production firms, and the stores themselves, contend that the extras produce more business that in turn brings about lower prices. But if the boycotts mushroom, they could mean trouble to the game-show packagers.

Which Will Make 'Top Ten'?

For fall '67, here's some of the network possibilities: *Once a Crook*, a co-pro between ABC-TV and Universal, with Robert Wagner, and Roland Kibbee as creator-producer-writer. From William Dozier's Greenway Productions, *Dick Tracy* and *Wonder Woman*. Quinn Martin Productions is working on *Paul Pine*, a saga set in Chicago, and *The Outside Man*, about a guy who bones up on the law while in prison and later, on parole, rescues people who were framed or misjudged. From Danny Thomas and Aaron Spelling, for ABC-TV, springs *The Legend of Will Savage*, with Walter Brennan, and *Rango*, a second western series.

Old World to the Rescue

The ratings success reached by *Rat Patrol* has set many producers to thinking of production in Europe, whether in Spain where the ABC-TV series shot, or in Yugoslavia, long a favored terrain for low-budget theatrical features, or France or North Africa. On-scene production values, and lower production costs even after transportation bills are subtracted, are the compelling stimuli. Meanwhile, for the syndication market, new offerings continue to cross the Atlantic looking for buyers: distributor, station group, stations or, of course, networks. In most cases the trip is paid for, since the series have recovered most of their production costs by sale to European networks. Latest entry is *The Fantastic Adventures of the Space Ship Orion*, seven 60-minute episodes produced by Bavaria Studios in Munich and running in Germany.

If people don't believe in the station, they won't believe your jams and jellies are the berries.



WJZ-TV and Baltimore have an interesting mutual interest. Both station and community are interested in "Bird-watching". Bird-watching here is more exciting than in any other place in the world. The Birds are Orioles. And WJZ-TV is their station. We've been with them through thick and thin. And this year has been delightfully thick. The Jr. Orioles had a World Series to exercise their 20,000 pairs of devoted vocal chords over. WJZ-TV helped organize these young baseball rooters with the aid of local civic and business leaders. But Baltimore is more than baseball. And so is WJZ-TV. This station like all Group W Stations is involved in the community. And Baltimore has a lot for this station to be involved in. Baltimore is the home of literary greats. So the station did a series of half hour documentaries on H. L. Mencken, Edgar Allen Poe, and F. Scott Fitzgerald. Baltimore has Johns Hopkins. And so the station used the center's facilities to put together discussion programs to explore contemporary subjects. Baltimore has youth. WJZ-TV's youth program series, Generation 66, isn't limited only to what is happening today, but also what will happen when these kids grow up. So any time in the next twenty years or so that you would like to reach the people of Baltimore, WJZ-TV will be able to tell you how. And you can believe what WJZ-TV tells you. The people of Baltimore do.

GROUP
WJZ-TV **W**

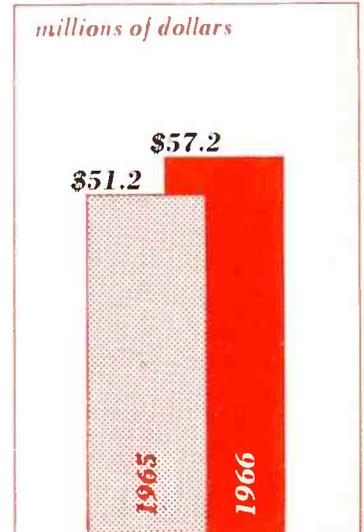
WESTINGHOUSE BROADCASTING COMPANY
REPRESENTED NATIONALLY BY TVAR

Business barometer

After roller-coastering its way through most of the summer months, spot activity in August zoomed upward to a high point for the season, insofar as a percentage increase over the same month of 1965 was concerned. August national/regional spot, according to the Business Barometer sampling of stations around the country, was 11.8 per cent ahead of the same of '65. The previous best gain was an 8.3-per-cent jump registered in June.

NATIONAL SPOT

millions of dollars



August (up 11.8%)

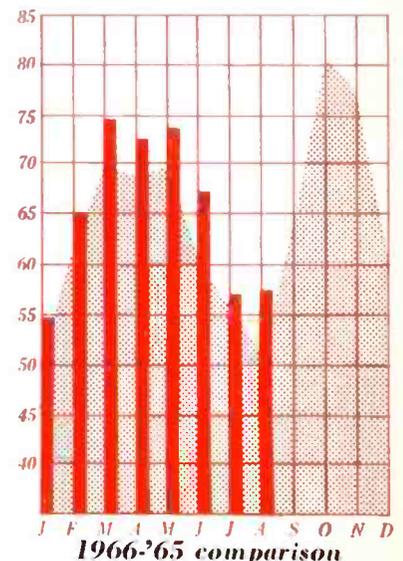
In dollars, it's estimated that the nation's stations sold \$57.2 million in spot time this past August, as compared to \$51.2 million the previous August. That gain of \$6 million is the best increase, dollar-wise, of any month thus far in 1966, with June's \$5.1-million climb previously having been the record-holder.

Year-to-year changes by annual station revenue

Station size	Spot tv
Under \$1 million	-0.5%
\$1-3 million	12.4%
\$3 million-up	12.4%

On a month-to-month basis, August's billings pulled spot out of the traditional summer slump; while the August increase over July was only 0.9 per cent, it was enough to make for an upturn. Last year, business in June, July and August declined from the preceding month, and it was September before an upturn of any size was recorded.

August activity was notable for another reason. Stations in both the middle-income and upper-income billings brackets shared equally in the spot increase, although the country's smaller outlets suffered a decline. The more usual picture over most of the year has been for the largest outlets to chalk up the greatest percentage increase, while the middle stations did less well and the small ones did even poorer. The table at right presents the month's change for all three groups.

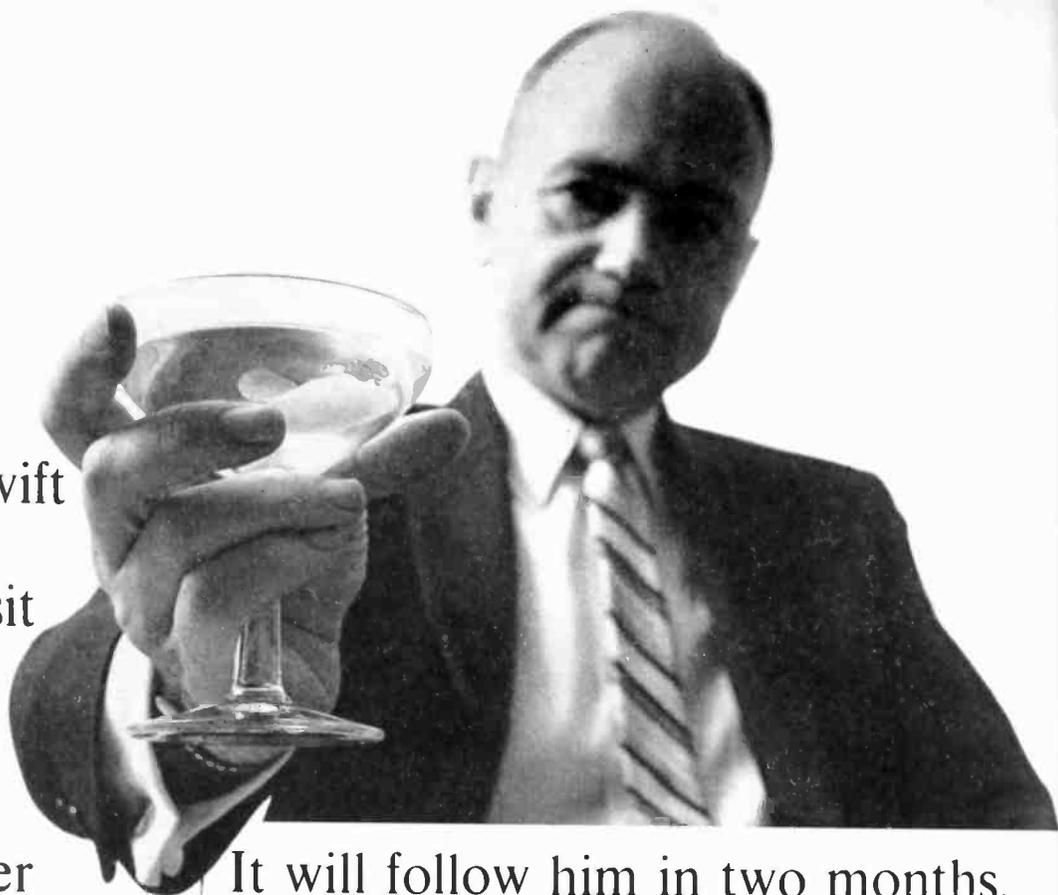


1966-'65 comparison

Next issue: local sales and network compensation revenue in August, with local volume continuing to make the strong showing it has thus far this year.

(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.)

Sillicant Swift
returns to
Buffalo to sit
and wait.



Ad Manager
Sillicant Swift,
took the plane to
Buffalo after
watching his color
commercial
shot on film in
New York.



It will follow him in two months.



He should have shot it at Videotape
Center. His commercial could have
taken the same plane with him.

Is that asking
too much?
Not from us.
Videotape Center
makes video tape make
sense as a creative medium
for television commercials.



VIDEOTAPE CENTER 101 W. 67 Street, New York, N.Y. 10023 (212) TR 3-5800

On the Inside

Roughly 14 months after the idea of a special issue on Colgate-Palmolive had been presented to the company, three TELEVISION AGE editors made their way to a sixth-floor corner office of the Colgate building at Park Avenue and 49th Street. Their arrival had been preceded by a series of delays, letters, phone calls and misunderstandings, but permission had finally been granted for an interview not with the chairman of Colgate-Palmolive, not with an officer of the company, but with an executive of lesser stripe.

The editors arrived a few seconds late for the 2:30 appointment, having had to stop first for clearance at the eighth floor reception room, where they hung their damp raincoats in the crowded closet next to the pay phone conveniently placed for visitors who must call out to their offices (and who have a dime). A two-elevator trip—express down, local up—was needed to get from eight to six, but fortunately the team had no corridors to negotiate on its way to the executive's cubicle; on the contrary, it was clearly visible across a wide expanse of floor from which perhaps a dozen desks had been cleared. The former locations of the desks were marked, spectre-like, by telephone connections, small metal boxes with snakes of wire coiling around them.

The executive leafed through some papers on his desk as the trio of visitors entered, glancing up after a moment and rising to extend one hand as he turned the papers over with the other. Short, balding, shirt-sleeved, he was obviously a man in a hurry. "There are three of our people coming to sit in on this," he said. He glanced at his watch, muttered "should be here by any second," and turned to pick up the ringing phone. While he talked into it, three associates strolled past the battery of secretaries and typists chattering away outside and came into the of-

fice. They introduced themselves, sat—two on the sofa, one on the win-



dowsill—and waited until the executive put down the phone.

Twenty-Five Minutes. "Okay," he said, "I'm sorry to have to do this, but I can give you just 25 minutes, so let's get started." He glanced at his wrist again, then at one of the editors.

"For the benefit of the gentlemen who might not be aware of why we're here," the editor said, "just a couple of words of background. TELEVISION AGE devotes an annual issue to one of the industry's important and successful advertisers. Your company was selected this year. What we're out to learn from you is what Colgate-Palmolive has done that has contributed to its success. What makes Colgate unique and at times a more effective marketer than its competitors?"

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"No."

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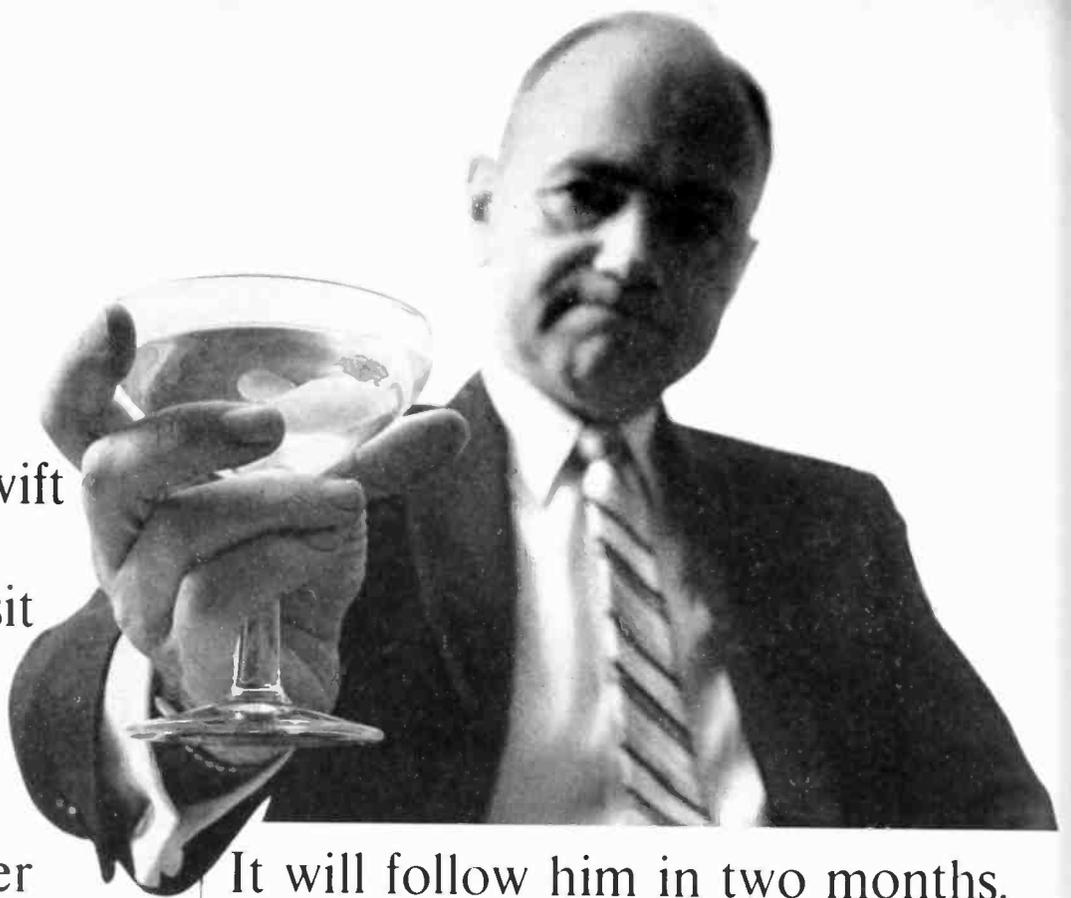
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The room flooded with an awkward

Sillicant Swift
returns to
Buffalo to sit
and wait.



Ad Manager
Sillicant Swift,
took the plane to
Buffalo after
watching his color
commercial
shot on film in
New York.



It will follow him in two months.



He should have shot it at Videotape
Center. His commercial could have
taken the same plane with him.

Is that asking
too much?
Not from us.
Videotape Center
makes video tape make
sense as a creative medium
for television commercials.



 **VIDEOTAPE CENTER** 101 W. 67 Street, New York, N.Y. 10023 (212) TR 3-5800

In the Inside

Roughly 14 months after the idea of a special issue on Colgate-Palmolive had been presented to the company, three TELEVISION AGE editors made their way to a sixth-floor corner office of the Colgate building at Park Avenue and 49th Street. Their arrival had been preceded by a series of delays, letters, phone calls and misunderstandings, but permission had finally been granted for an interview not with the chairman of Colgate-Palmolive, not with an officer of the company, but with an executive of lesser stripe.

The editors arrived a few seconds late for the 2:30 appointment, having had to stop first for clearance at the eighth floor reception room, where they hung their damp raincoats in the crowded closet next to the pay phone conveniently placed for visitors who must call out to their offices (and who have a dime). A two-levlevator trip—express down, local up—was needed to get from eight to six, but fortunately the team had no corridors to negotiate on its way to the executive's cubicle; on the contrary, it was clearly visible across a wide expanse of floor from which perhaps a dozen desks had been cleared. The former locations of the desks were marked, spectre-like, by telephone connections, small metal boxes with snakes of wire coiling around them.

The executive leafed through some papers on his desk as the trio of visitors entered, glancing up after a moment and rising to extend one hand and as he turned the papers over with the other. Short, balding, shirt-sleeved, he was obviously a man in a hurry. "There are three of our people coming to sit in on this," he said. He glanced at his watch, muttered "should be here by any second," and turned to pick up the ringing phone. While he talked into it, three associates strolled past the battery of secretaries and typists chattering away outside and came into the of-

fice. They introduced themselves, sat—two on the sofa, one on the win-



dowsill—and waited until the executive put down the phone.

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silence. After a moment, two of the trio of remaining Colgate employees eased off to other appointments. After 15 minutes, the third took a call, and apologetically told the editors that the executive was tied up and "can't make it." The walk across the cleared expanse of office—*had a dozen people and their desks been vaporized by the White Knight, or was it a major remodeling job?*—was accomplished without a guide. Elevators were taken—up to seven, transfer, down to the lobby—and the editors plunged out onto rain-battered Park Avenue. It was a few moments after three o'clock.

At the curb, Chairman Lesch and two associates were climbing into a Chevy Bel-Air, New Jersey license JHI465, on the initial leg of a trip that would take them to Colgate plants all over the world. Mr. Lesch carried a wine-red Japan Airlines bag, stuffed and round as a melon. An editor noted it on his pristine memo pad.

Epilog. At 11 the next morning, the executive's secretary called. He was about to leave on a three-week trip, but wanted to apologize for not having been able to continue the interview. If there were any other questions, she said, they could be put to him through her in writing; or, he'd be available at his home for the next hour.

"I don't think so," the secretary was told. "Thanks, anyway."

Problems and Solutions

In spite of the manifold dangers, some 300 broadcasters attending Group W's sixth Public Service in Philadelphia late last month were asked to help the nation's cities solve some of their numerous problems. The problems, as outlined by a parade of experts, involve such subjects as crime, education, transportation, housing and race relations. And the dangers, as detailed by five broadcasters who had presented programs on these topics, involve public resentment, veiled threats and other unpleasant results.

This conference was unique, differing from the previous ones in that

it concerned itself only peripherally with broadcasting. Rather, its aim was to inform the broadcasters of the dimension of the cities' problems, in the hope that the broadcasters themselves could then develop ways to use their medium to provide solutions. The keynote was *instruction*, as, for example, in the panel on race relations:

Is Silence Golden? Here, Floyd McKissick, national director of the Congress of Racial Equality, pointed out that the true meaning of "black power" was distorted by the mass media; that in reality it was an attempt by Negroes to work out their own destinies by reaching for economic and political power. Another panelist, Dr. J. Alfred Cannon, of the UCLA School of Medicine's psychiatry division, lashed out at the "silent majority" of the white public that maintains a fearful silence prior to elections. These people, he contended, are partly to blame when violence erupts in the cities.

Contrasting with the plea of these speakers for broadcasters to step in and illuminate the troubled area of race relations was the quiet statement of John Corporon, news director at WDSU New Orleans, who noted that a station campaign to eliminate Negro slum conditions brought about a sharply increased assessment on his home.

None But the Brave. Dr. Joseph Lohman, criminologist, said the "thin blue line" of the police was no longer sufficient to protect the community because the nature of crime had changed. Criminal laws need modification, he urged, implying that broadcast education could help bring this about.

And, again as if in contrast, William Grove, director of news and public affairs at WJXT Jacksonville, told of the threats he had received by phone and mail after the station played a part in obtaining indictments against officials accused of misusing city funds.

Broadcasting today doesn't require only the man with the business or the showbusiness sense needed yesterday, many of the 300 invited

guests must have realized. It calls for the informed man . . . and the brave man, as well.

Eight Deadly Sins

Stations, networks, producers, unions—even the NAB—all came under vitriolic attack late last month at the Eastern Annual Conference of the American Association of Advertising Agencies. The fact that each was lambasted is not unusual; there often are several speakers at such meetings who take on one or another targets. Oddly, though, Leo Burnett Co., Inc., vice president, Gene Accas used a shotgun to wing every target in sight.

Some of his comments: "The networks raise rates with only a quick eye to what the traffic may bear. They slowly increase the amount of commercial time on the air . . . then say it is *my* material (billboards, piggybacks, etc.) that constitute clutter. Never could the clutter be network ID's, promos, credits.

"The stations never institute a rate decrease . . . they clip network shows . . . they have no meaningful research projects . . ."

Ignorance is Sinful. "The industry's own trade association commits perhaps the greatest wrong, the eighth sin—ignorance. They change the groundrules of the medium, unilaterally, without concern for the people who pay for it all. They sin again when their pride rejects any effort at dialogue, any meaningful exchange of opinion."

The agency executive softened his blast with an acknowledgement that television "for all its pollution, adulteration and dilution, today is still magnificent, powerful, vibrant and effective as hell." He warned further erosion, however, and proposed that the NAB, the 4A's and the Association of National Advertisers form a joint committee to study the private business as well as the public interests of television.

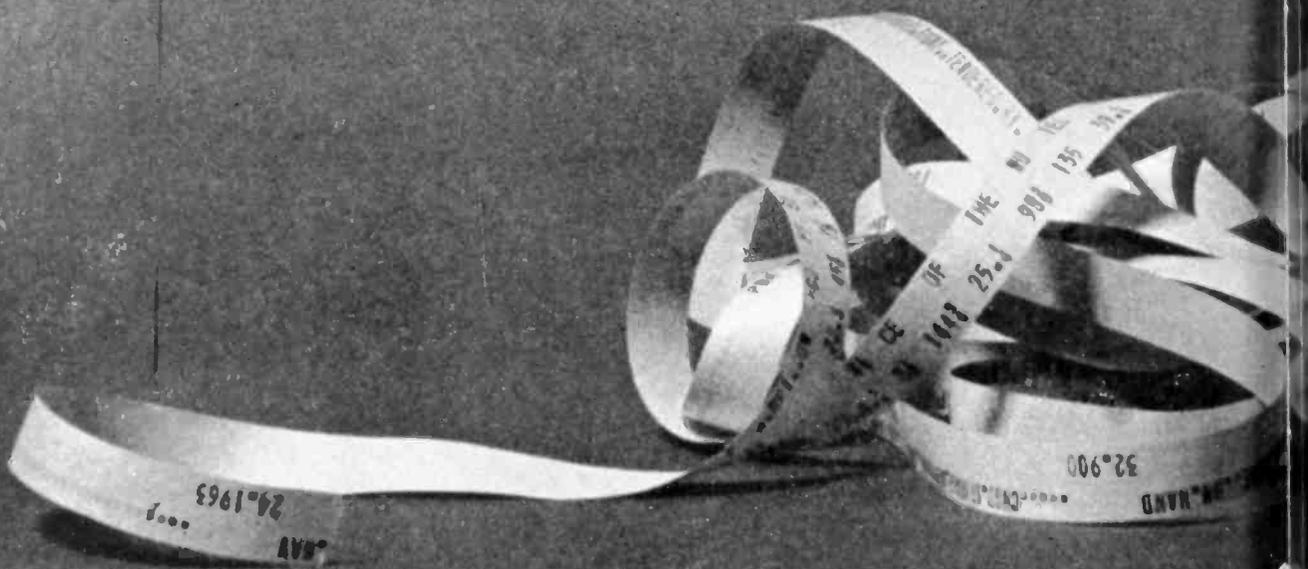
"Improvement will never come," Mr. Accas said, "so long as the various segments of broadcasting—buyers, sellers and suppliers—exist within their own idea-proof cells."

In a three-station market, KFDM-TV CONSISTENTLY delivers the most (use the rating service of your choice). You get the highest possible television buying efficiency in this prosperous, growing Texas Gulf Coast market. The reason is simple. KFDM-TV has undisputed leadership in experience, programming facilities and local production. When planning your media buys, you'll receive the Media Buyer's Hero Award for buying efficiency if you begin with KFDM-TV, Channel 6.  PETERS, GRIFFIN, WOODWARD

CHANNEL 6 BEAUMONT, PORT ARTHUR, ORANGE, TEXAS 

**We
deliver
!**





How do you get to the Corner of Madison Avenue and Wall Street

Face it!

The secret ingredient in every good television operation is money.

Showing management how to get more money—that's what Television Age is all about.

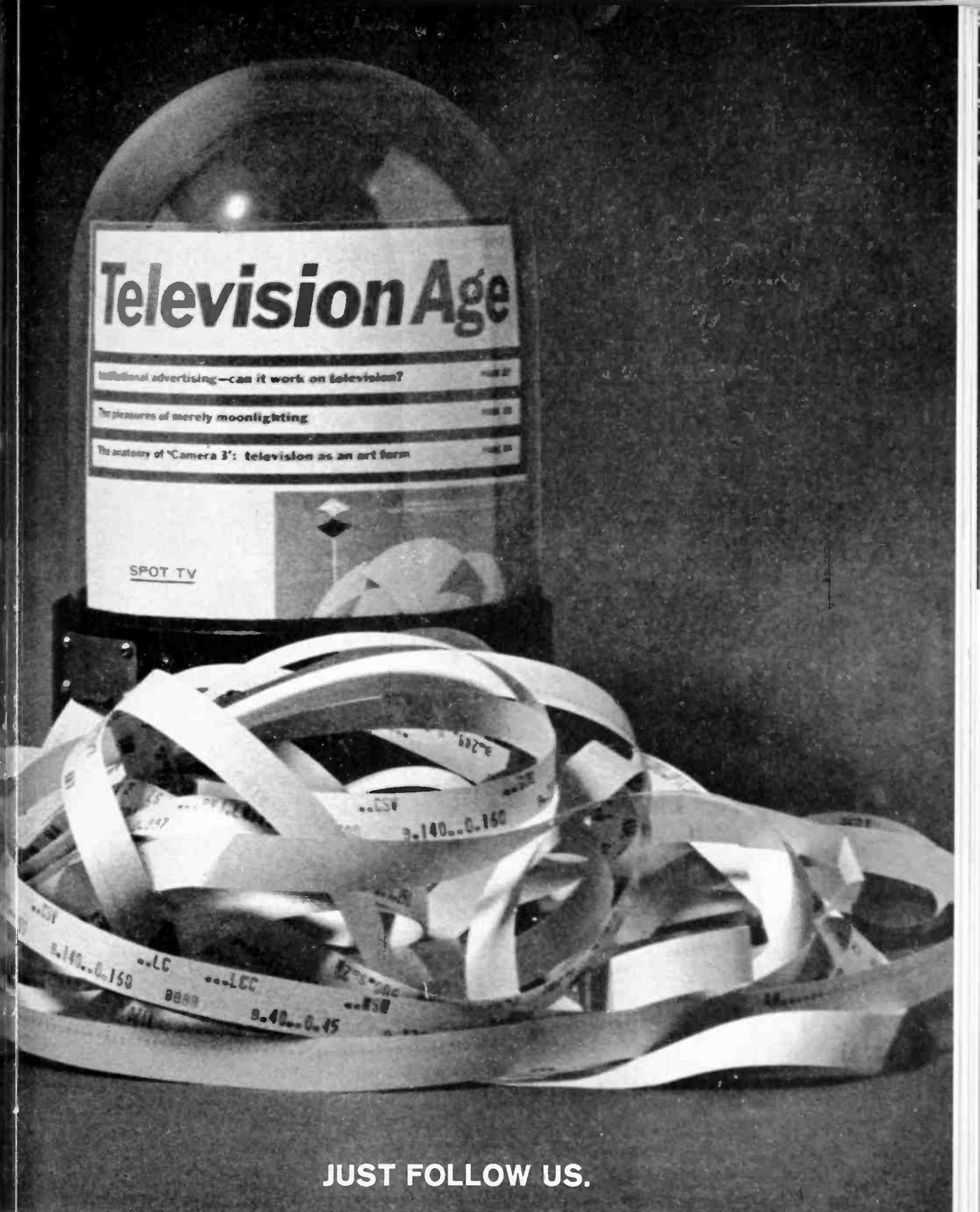
Every issue of Television Age is devoted to the dollars and sense of our industry — told in crisp, clear, memorable terms.

That's why there is no other publication in the field of television

with the kind of reach, readership, use and re-use of a Television Age

The 10,000 top TV executives who read our book, are not "just playing around"

They're getting facts they need



Television Age

Institutional advertising—can it work on television? PAGE 22

The pleasures of merely moonlighting PAGE 28

The anatomy of "Camera 3": television as an art form PAGE 32

SPOT TV

JUST FOLLOW US.

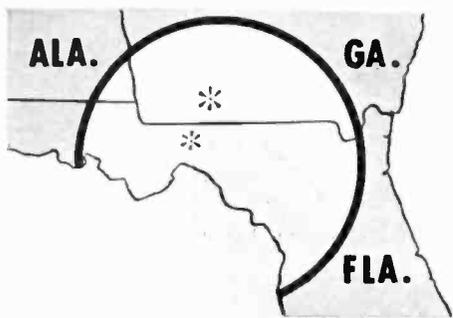
to make the "buy and sell decisions".
Look at any Table of Contents in
an issue of Television Age and you'll
see what we mean. Check our exclu-
sive departmental features and you'll
see the dynamics of TV at work.

TELESCOPE—what's ahead be-
hind the TV scenes: BUSINESS
BAROMETER—measuring trends:
WALL STREET REPORT—the
financial picture: SPOT REPORT
—digest of national spot activity.

And, here's what it all adds up to.
If you're in this business to make
money, it's a good idea to get all the
help you can from the
one publication that
can help you the most.

Television Age





WCTV-land

**LAND OF
YEAR-ROUND
GOOD LIVING,
GOOD BUSINESS**

We have seasons, but they are relatively mild, without the harsh extremes that often disrupt business elsewhere. This means year-round high-level spending, with a diversified economy, as a center for government, business, recreation, education, and industry. Few stations, we are told, dominate their markets as do we in WCTV-land, but you probably have your own figures to prove this!



**WCTV
6**

TALLAHASSEE
THOMASVILLE



BLAIR TELEVISION
A Division of John Blair & Company



*Although its larger competitors
outspend it on advertising,
Colgate-Palmolive takes the
“different” approach to success*

No. 3—and trying harder



Unlike a great many companies, the Colgate-Palmolive Co. knows where it is going to be in 1972. At least, it has set its goals for that year in a five-year plan only fully formulated a few weeks ago. And if that plan—the second five-year program put together under the guidance of money-minded George Henry Lesch, chairman and president—is as productive as the first, Colgate's position in '72 will be a healthy one indeed.

There is little doubt today that the plan Mr. Lesch announced in 1961 has helped Colgate-Palmolive shake off the domestic cobwebs that had covered it through much of the '40's and

'50's under former president Edward H. Little. The company has been shaken up, revitalized, made aggressive. Importantly, its domestic sales climbed from \$275 million in 1960, when Mr. Lesch took the reins, to an estimated \$430 million in 1966, and consolidated domestic and foreign sales have grown at the same time from \$576.3 million to an estimated \$918 million. This last figure, it must be admitted, puts Colgate-Palmolive under its goal of becoming a “billion-dollar organization” by 1966, as outlined by the new president shortly after he moved from the presidency of Colgate International to head the parent company.

*Colgate's Manhattan tower
is the 'nerve center'
of a worldwide operation.*

"With our present products aggressively pushed to earn a higher share of their market; with the continuing introduction of new products of real value from each of our divisions; with the increasing contribution from our overseas operations," Mr. Lesch told the New York Society of Security Analysts, "it is possible that we could still fall short and it would require a major acquisition or new venture to help us over the mark. But top management is going to do everything in its power to meet the goal and the timetable that the people in the organization have set . . ."

Colgate's billion-dollar status probably will be achieved in the next 12 months, for the methods to be employed to reach that mark have been well tested over the last few years. The company is a strong believer in the "task force" approach, of throwing the best available brains against the solution of a major problem. This technique, used effectively to boost the fortunes of the household products division three years ago, now is being brought to bear on the toilet articles division. The success of the Ajax line (laundry detergent, liquid detergent, "bucket of power") it hopes to repeat in the areas of toothpaste, hair-care products and other toiletries.

Interestingly, it has been the success of Colgate's internal operation that has put the company as close to the \$1-billion goal as it is. Late in 1962, chairman Lesch told a major brokerage firm that the aim "by 1966" was to generate \$850,000,000 in sales "internally and we hope to acquire another \$150,000,000 in foods or other products." Since the



The destiny-guiders:



George H. Lesch



David J. Mahoney

company's ventures into the food field have been tentative and unproductive thus far, and since acquisitions in other areas haven't been forthcoming, Colgate's "internal" sales have evidently done as well as expected. Breaking down those sales into domestic and foreign, however, results in some unusual observations:

Domestic volume, while it has grown considerably over the last five years, still represents less than half the company's total sales. Foreign sales, which accounted for more than three-quarters of Colgate profits five years ago, today contribute nearly 85 per cent. While chairman Lesch has evidently been partially able to accomplish in domestic activities the same successes we have had overseas," rapidly growing volume and lower marketing costs overseas have enabled that area of activity to continue to be the big leader in the profits race.

In truth, it was Colgate's success overseas during the years after World War II that brought about most of its problems at home. During the 1920's, the company had embarked on an aggressive foreign program, with Edward Little opening market after market throughout Europe after he became manager of foreign business in 1926. At that time, the Colgate name was already well known in many countries of the world, as well as in the U.S. where it first appeared in 1806 above William Colgate's soap and candle shop in what is now New York's Wall Street area.

One of William's three sons, Samuel, took over the business eventually, and upon his death in 1897 five of his six sons were on hand to carry

on. They incorporated the family-run operation as Colgate & Co. in 1908, and 20 years later had assets totalling \$30 million.

While the Colgates were growing in New York, another soap concern was flourishing in Milwaukee. This one was started by Burdette Johnson in 1864. Its principal product was a tar soap called Old Black Joe. Mr. Johnson's successor, Caleb, worked on a brand more in keeping with the then-popular French-style soaps, however, and introduced Palmolive—it contained both palm and olive oils—in 1910. Its success was immediate and the Johnson Co. became the Palmolive Co.

Three to Make One

At the same time, a third soap company was flourishing in Kansas City. Here three brothers had begun Peet Bros. in 1872, and had done well enough by the mid-1920's to open a second plant in Berkeley, Cal. In 1926, they were contacted by Charles Pearce, a dynamic businessman then heading the Palmolive Co.,

and who had moved it from Milwaukee to booming Chicago. Mr. Pearce, merger in mind, convinced the Peets that they could establish a powerful combine; the result was the Palmolive-Peet Co. In 1928, Mr. Pearce suggested that the Colgates, with their vaster resources, join him for a nation-wide combination of toiletries and soap. Now the Colgate-Palmolive-Peet Co. was born. (The Peet name was dropped in 1953.) Other planned mergers, with Kraft Foods and Hershey Chocolate, to effect a giant food-soap-toiletries firm, were cancelled by the 1929 crash.

After the Wall St. debacle, salesman Little became vice president in charge of sales and advertising, while he continued to supervise foreign operations. By 1938, he had done such an outstanding job on both fronts that he became president and director. For the next two decades, things were relatively simple as Colgate brought out its products on the domestic market and then moved them easily overseas. Colgate toothpaste, Palmolive and Cashmere Bouquet soaps, Fab and Vel detergents shortly were household names throughout Europe, Central and South America, and many other parts of the world. During the 1950's, sales by Colgate's overseas subsidiaries climbed 166 per cent, to \$320 million, while domestic volume rose only 16 per cent, to \$284 million.

What was happening was apparent: the costs of research, development, packaging, testing, etc., that mounted so high on products sold in this country did not have to be paid when Colgate products went into overseas markets. Or, if they were paid—since U.S. products often re-

was raised to \$9.6 million; in 1961 it was jumped to \$16.5 million, and a year later it was \$25 million. For the first few years, the amount has been \$28-29 million annually.

What the Colgate laboratories were asked to do was come up with the products that would make the Colgate name as powerful in this country as it is around the world. To provide expanded research facilities, the company bought Lakeside Laboratories, producers of ethical drugs, in 1960. And to provide youthful and dynamic leadership, Mr. Lesch in 1961 brought in then-39-year-old David Mahoney as executive vice president. Mr. Mahoney had been president of Good Humor, turning the ice cream company into such a lucrative con-

cern that it was acquired by Lipton.

Now the targets were sighted. Procter & Gamble, it was thought, was vulnerable in the cleaning field. Although P&G was much larger, its own proliferation of brands kept any one of them from achieving a truly dominant position, as P&G's Tide had done in the '50's when it had more than 30 per cent of the detergent market. Before plunging in against P&G and Lever, however, in the \$1-billion laundry detergent business, Colgate brought out Ajax liquid all-purpose cleaner against P&G's Mr. Clean. With ammonia as an ingredient and the "white tornado" advertising theme, Ajax moved ahead of Mr. Clean in sales.

Knowing now that P&G *could* be beaten, Colgate in 1962 prepared to battle P&G's major detergent brands: Tide, Dash, Cheer, Oxydol and Salvo. Its own chief brand, Fab, had about 5-6 per cent of the "high-sudsing" market, while other brands—old timer Super Suds, low-suds Ad, and Quick-Solv detergent tablets—had such small shares-of-market that there was little fear a new Colgate entry would take any of their business away.

Under David Mahoney's direction, a task force was assigned to break the P&G detergent stranglehold. Robert W. Young Jr., then general manager of the Household Products Division, gathered his team to introduce

(Continued on page 70)

Colgate-Palmolive Advertising and Sales Patterns

Year	Total	Network Television	Spot Television	Magazines	Tv % of Total	Domestic Sales (millions)
1957	\$40,558,614	\$19,375,713	\$ 7,739,080	\$ 4,780,613	66.8	\$. . .
1958	46,911,250	22,857,497	11,020,780	4,006,026	72.2	. . .
1959	49,531,959	22,478,524	13,879,890	5,873,003	73.4	. . .
1960	41,411,194	22,511,280	11,419,230	8,793,526	82.0	275
1961	39,806,427	21,513,940	14,989,170	1,189,550	91.7	284
1962	50,255,630	24,538,799	22,777,820	1,273,513	94.2	327
1963	62,792,766	28,274,000	27,708,170	4,969,302	89.2	340
1964	70,142,000	26,919,000	32,290,000	7,714,000	84.4	387
1965	82,042,000	39,934,000	31,255,010	4,219,000	86.8	400
1966*	30,045,737	17,601,800	10,647,840	1,796,097	. . .	(est.) 430

Sources: LNA National Advertisers Investments, TvB Rorabaugh. *1966 expenditures for first six months only.



Big one of the '50's: Comedy Hour



Advertising:

*Colgate's commercials
have become trend-setters
while getting the most
mileage from its media*

HOW THEY SAY IT

Television commercials produced to sell the products of the Colgate-Palmolive Co. have at least twice caused upheaval throughout the entire advertising industry. To Colgate must go the credit for wreaking a major and pleasing change in the manner in which commercials for detergents and cleaning products long assaulted the viewer; but the company is also remembered for a commercial that was battled through the U.S. Supreme Court—and subsequent decisions that brought about modifications in the technique of commercial production.

Behind the first change, affecting the detergents, was the "real-unreal" type of advertising that Colgate employed so successfully for its Ajax All-Purpose Cleaner and Ajax Laundry Detergent. In the commercials, the fantasy of the White Tornado and White Knight supplanted the two-women-over-the-back-fence "slice of life" technique popular for years in the cleaning-product field. Behind the second change, after which agency men and production companies watched their step lest they be charged with fraud, was the famed "sandpaper demonstration" for Rapid Shave.

In a way the two commercial concepts illustrate both the strengths and weaknesses of the Colgate-Palmolive approach to advertising. Be-



Radio's Lorenzo Jones



NBC's Musical Knowledge College



'Hey, Blondie' sold soap



Judy Canova's straightman: Sheldon Leonard

cause the company imbues a few members of the top management team with the power to say yes or no, its decisions can be made quickly, and the "sell" necessary to put over an unorthodox idea need be directed at only a handful of individuals. At the same time, since approval is not predicated on batteries of tests and consumer panels, a one-man decision occasionally can produce unwanted results. Not that tests are *not* conducted by Colgate-Palmolive, but most informed observers agree that they are not conducted in the depth required by Procter & Gamble, say, or some other "mechanical" marketers. ("And," a former Colgate man pointed out, "there's always the instance where the test says to do one thing and a company man just doesn't believe it—and does something else.")

In the case of the "real-unreal" school of commercial that Colgate has developed over the last four years, it was the concept of "power" that the company intended to get across. The White Tornado for Ajax liquid cleaner had been created by Norman, Craig & Kummel, Inc., in response to the animated films Procter & Gamble was experimenting with for its Mr. Clean. Not only did the whirling white cloud symbolize power that could clean, but the use of the optical Tornado effect *along with real people* in the commercials provided a closer link with the viewer than did an all-animated "cartoon." The result was a selling film that had real people in an unreal situation, and it caught the viewer's fancy. Ajax promptly knocked Mr. Clean out of the top spot in the

(Continued on next page)

WHERE THEY SAY IT

Colgate-Palmolive's 1965 advertising budget of an estimated \$95 million may be mere soapflakes vis à vis Procter & Gamble's \$245 million, but in terms of the efficiency with which the company uses the sum and the sheer number of people targeted with the message, the budget stirs up a white tornado of attention.

Advertising has long played a significant role in the history of the 160-year old company, domestically if not worldwide, but concern with *who* receives the word, *when*, *how* and *how often* is tantamount today. In its media activities, discussions center not so much around how much money leaves the Colgate coffers, but around how to get the most mileage out of that money. This has earned the company adjectives like "economy-minded," "bargain-hunting," "innovative" and "exploratory."

"Things have certainly changed at Colgate," says a former company executive. "Years ago, media, sales, *everything*, was approved by Mr. Little. And his media selections were often predicated on likes and dislikes. When a schedule was brought in, he might say, 'What about Pine Bluff?' and time would be bought in Pine Bluff. No town was too small to buy an ad in—particularly if he had sold there or if he knew the grocer. He

bought by instinct, but he was nearly always right."

With the legendary Mr. Little no longer at the controls, and with the much talked-about filtering down of authority, the scientific has replaced the "seat of the pants" method in media selection. George Laboda, formerly tv-radio director, now heads the Colgate media department, assisted by Dick Moore, manager of broadcast operations, Harry Way, in charge of media planning, and Joe Tinney, specialist in commercials production. The corporate media department functions to keep the Colgate agencies' media departments in vigorous competition with each other. Like Procter & Gamble's department—but on a much smaller scale—it spurs each agency to make the best buys. Additionally, it feeds information to them to shift Colgate products from one schedule to another for maximum corporate savings via frequency and volume discounts. The team works closely with the media men at its six agencies (Ted Bates & Co., Inc., William Esty Co., Inc., Norman, Craig & Kummel, Inc., Lennen & Newell, Inc., Street & Finney, Inc., and Stern, Walters & Simmons, Chicago), and with them has been responsible for a number of innovations in the industry.

This year, for example, the unique method of having one agency buy all spot tv and radio for the client was initiated. Ted Bates took over the function of spot coordinator for all but the Chicago agency last August. What does the move mean for Colgate? That it was economy-minded is evident from a number of factors. Corporately, it gives the company

(Continued on next page)

At night, with 'Jeannie'



In the day, with 'Andy'



Songs, with Dean Martin



'U.N.C.I.E.' and action



Adventure, with 'Iron Horse'



Camp, with 'Batman'

HOW THEY SAY IT

liquid detergent field.

Now it was time to enter the big-money laundry detergent arena. Again the name was Ajax and the theme was power. From Richard Bowman, then creative director at NC&K, came the suggestion of a powerful knight on horseback, riding across modern backyards and "whiting" dirty clothes with a touch of his lance. Mr. Bowman, now vice president at the McCann-Erickson Center for Advanced Practices, agreed in an interview with TELEVISION AGE two years ago that he had thought up the White Knight, but insisted the character was just "an intelligent response to research findings."

Mr. Bowman's creative response, however, differed from that of Robert W. Young, now Colgate's corporate marketing vice president and three years ago general manager of its Household Products Division. Mr. Young asked the agency to produce, along with the White Knight commercial, one he thought up and christened "The Surging Sea." This film, picturing a roaring storm at sea, was based on the "miracle ingredient" in new Ajax Laundry Detergent — something called "Ultramarine Plus." Then, to touch all bases, the company paid for production of a third commercial, a straight slice-of-life approach in which a well-known spokeswomen told a harried housewife how to get her wash really clean.

Producing three commercials, Mr. Young noted, is inexpensive compared to the cost of airtime. And airtime is even more expensive if

is used to run the wrong commercial. The three commercials were thrown into tests, with the White Knight and sea films emerging in a dead heat. A personal judgment had to be made: the Knight was declared the victor, although there reportedly were misgivings about "a fag on a white horse."

Tv's Best-Known Star

What Colgate shortly found it had in its hands was not just a commercial that got attention from housewives; it got attention from newspaper cartoonists, tv comedians, writers, etc., who lampooned the idea and gave it extra exposure—something that was not at all unpleasant to the promotion-minded men behind Ajax. From a standpoint of consumer recognition, the campaign has been called the most successful soap or detergent push in history, and the most successful new product introduction in the past decade.

More than \$50 million reportedly has been spent in promoting the White Knight, and he is said to be the best-known figure in tv today. The expenditure and the acceptance not only helped Ajax Laundry Detergent achieve a high of about 7.5 per cent of the near-billion-dollar market, but along with Fab and other Colgate detergents, gave the company some 15 per cent of the market, or about \$150 million a year in sales. (The percentage is believed to have slipped a few points since the initial Ajax splash, and since the introduction of P&G's Bold detergent.)

The Rapid Shave story was not as great. Briefly, another Colgate

(Continued on next page)

WHERE THEY SAY IT

a total picture of its spot spending via one agency. From the agency standpoint, it means more efficient coordination of piggybacks — the prime consideration—for the multi-brand client. The great volume of spot activity placed also gives the agency more leverage in negotiating for good spots and an opportunity to make better use of franchise spots. (There is indication that Colgate may shortly name one of its agencies "network buying coordinator" as well.)

A letter that went out to stations around the country uncovers some of the company's hopes for the new system. "... the purpose of the unit is to centralize spot buying and to pass on to you pertinent brand data through a coordinated daily liaison to effect maximum benefits to you at minimum operating costs, confusion and time for all brand advertising weight and related efforts."

Not content with increased efficiency, Colgate wanted more: "Too, we are most anxious to establish a program of media merchandising in addition to our daily spot activities. I'm sure we all agree that proper and timely merchandising of spot schedules at station market levels implements efficiencies of properly placed broadcast media. We are therefore requesting your cooperation in establishing such a program."

Some of the people at those stations no doubt remember a time when Colgate "requested" their cooperation in another matter. A few years back, when piggybacks were shunned as vehemently as two-company sponsored minutes are today,

Colgate mounted the platform for the 30/30's. With new product development perking along, the company had a great deal to gain from the use of piggybacks. And with Colgate's volume of advertising what it was, the stations had a great deal to lose by not accommodating the giant advertiser. After a virtual boycott of some stations because they would not accept the 30/30's without charging a premium, agreement was finally reached to use them on a limited scale. The floodgates were open. To this day Colgate uses the "two-fers" much more than its competitors. "P&G," says one rep, "is still experimenting with piggybacks."

Tv Gets Nearly All

Colgate has long supplemented its network buying with a heavy spot schedule, but in recent years the proportion of spot has been increasing at a greater rate than the network share. This is due mainly to the proliferation of new products which are pushed regionally before they make the network shows.

Although tv still by far gets a greater per cent of Colgate advertising dollars than any other medium, the percentage has decreased in the past few years. As the table on page 31 indicates, tv's 91.1 per cent share in 1961 fell to 86.8 per cent in 1965.

This brings another aspect of the company's media operations to light. In 1963, Mr. Laboda said: "I can guarantee that we will be putting less than 90 per cent of our budget into television beginning with next season. Overall, television is going to be getting more money because our expenditures are going to increase, but

(Continued on next page)

Colgate's

Television

Spending, 1965

Spending by brand

Brand	Spot	Network	Total
1. Action Powdered Bleach	841,430	2,128,300	2,969,730
2. AD Tabs	350	.....	350
3. Ajax Bleach	53,930	.....	53,930
4. Ajax Cleanser	1,441,890	1,284,500	2,726,390
5. Ajax Washing Detergent	67,950	.....	67,950
6. Ajax Floor & Wall Cleaner	1,002,550	283,500	1,286,050
7. Ajax Laundry Detergent	2,460,840	3,366,200	5,827,040
8. Ajax Liquid Cleaner	1,778,500	1,804,800	3,583,300
9. Ajax Multi-Product Advertising	.....	127,500	127,500
10. Ajax Window Cleaner	1,198,040	799,200	1,997,240
11. Applaud Hand Softener	49,890	.....	49,890
12. Baggies Plastic Bags	1,197,540	1,631,400	2,828,940
13. Barrier Deodorant	13,730	.....	13,730
14. Beat'e-Beatle Bubble Bath	32,760	.....	32,760
15. Big Leo Liquid Cleanser	40,440	.....	40,440
16. Bite 'N Brush Dentrifrice	147,720	.....	147,720
17. Cashmere Bouquet Soap	30,420	.....	30,420
18. Cashmere Bouquet Talcum	280	.....	280
19. Cashmere Fabric Softener	252,430	.....	252,430
20. Cashmere Liquid Detergent	139,800	.....	139,800
21. Code 10 Hairdressing	128,440	598,400	726,840
22. Cold Power Detergent	1,238,540	796,500	2,035,040
23. Colgate Dental Cream	3,167,900	7,170,500	10,338,400
24. Colgate Frozen Dinners	2,500	.....	2,500
25. Colgate 007 Men's Toiletries	449,589	828,200	1,268,789
26. Colgate 100 Oral Anteseptic	1,551,650	959,200	2,510,850
27. Colgate Products	.....	163,100	163,100
28. Congestaid	202,110	56,600	258,710
29. Cue Toothpaste	2,288,560	3,875,900	6,164,460
30. Dermassage Skin Lotion	162,120	62,000	224,120
31. Dynamo Liquid Detergent	34,510	.....	34,510
32. Fab Detergent	3,321,180	1,395,400	4,716,580
33. Foricut Air Freshner	205,980	647,000	852,980
34. Halo Shampoo	1,196,700	1,388,600	2,585,300
35. Handi-Bibs	650	.....	650
36. Handi-Wipes Disposable Towels	35,130	.....	35,130
37. Hour After Hour Deodorant	40,180	.....	40,180
38. Irish Spring Deodorant Soap	8,120	.....	8,120
39. Lustre-Creme Shampoo	45,140	2,095,700	2,140,840
40. Lustre-Creme Shampoo & Spray Set	.....	202,900	202,900
41. Lustre Dent Denture Cleaner	251,410	.....	251,410
42. Palmolive Complexion Soap	.....	159,500	159,500
43. Palmolive Continental Soap	.....	123,100	123,100
44. Palmolive Gold Deodorant Soap	1,836,530	2,172,100	4,008,630
45. Palmolive Liquid Detergent	310,880	.....	310,880
46. Palmolive Rapid Shave	83,020	1,400,900	1,483,920
47. Palmolive Shave Cream	800	10,700	18,700
48. Palmolive Toilet Soap	189,900	.....	189,900
49. Petal Deodorant Soap	18,180	.....	18,180
50. Poise Deodorant	2,000	.....	2,000
51. Respond Hair Spray	685,070	1,062,900	1,747,970
52. Respond Hand Lotion	34,590	.....	34,590
53. Respond Shampoo	88,240	.....	88,240
54. Rose Lotion Vel Detergent	1,169,520	842,300	2,011,820
55. Soaky Bar Soap	1,200	.....	1,200
56. Soaky Bubble Bath	132,020	737,000	869,020
57. Spree Bar Soap	68,020	.....	68,020
58. Super Suds	67,950	.....	67,950
59. Swerl Detergent	20,950	.....	20,950
60. Tackle Deodorant	291,040	.....	291,040
61. Target Toothpaste	2,240	.....	2,240
62. Tender Loving Care Softener	156,050	.....	156,050
63. Vel Beauty Bar	18,830	.....	18,830
64. Vel Liquid Detergent	107,920	1,017,900	1,125,820
65. Veto Beauty Bar	46,600	.....	46,600
66. Wash-N-Dri Towlette	15,920	30,500	46,420
67. Wildroot Cream Oil Hair Tonic	596,650	520,700	1,117,350
Grand Total	31,622,340	39,743,000	71,365,340

Source: ToB-Rorabaugh, LNA-BAR.

HOW THEY SAY IT

agency, Ted Bates & Co., prepare a film in which it was demonstrate that the product not only could hel in shaving a "sandpaper beard," bu that it would actually help in shav ing a piece of sandpaper. For rea sons claimed to be technical, th agency and film producer dusted piece of plastic with sand an "shaved" it, rather than use an ac tual piece of sandpaper.

The Federal Trade Commission charged a deception of the public and ordered the commercial off the



'Tornado' started it all

air. During the next few years the case dragged through court after court until it finally reached the nation's highest tribunal. Out of the matter came new sets of guidelines governing the use of "mock-ups" in commercial production, and hundreds of thousands of words on "truth in advertising" in general.

From an industry viewpoint, mere mention of the "sandpaper shave" case caused agency men, clients and film houses to look twice at the scoop of mashed potatoes they used to simulate ice cream under hot lights, or at the blue shirts used to pass for white shirts on a tv screen. Along



Respond goes romantic

With a Pittsburgh Plate Glass commercial that featured auto window glass so clear you couldn't see it anyway, so why not shoot the commercial with the window rolled down and avoid all those reflections from the lights?, the Colgate Rapid Shave film went into the annals. At the company and agency, however, there reportedly was no feeling of error having been made. In those days—1959, 1960—there were few regulations on “mock-ups,” and there had been no intent to deceive. The publicity didn't help Rapid Shave's fortunes, however, and the brand began to skid—though an attack by Gillette's



Cold Power goes factual

probably had more to do with the slide than any anti-sandpaper consumer reaction.

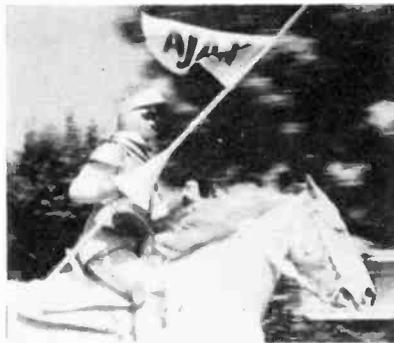
Once its more recent fantasy-quality approach had been shown to have worked twice, Colgate found itself—and its competitors—pushing the bandwagon along faster and faster. Ted Bates thrust a gigantic hand

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WHERE THEY SAY IT

proportionately it will be getting less.”

The thinking behind this is defined by a Bates media man who said, “Colgate is as aggressive as anyone I know in experimenting with media. They approach media creatively; they have no predisposi-



Ajax is real-unreal . . .

tion to any one medium for any one brand.”

This “look to other media” philosophy showed up in 1965 spending. Outdoor was used heavily for the first time in about ten years, and spot radio accounted for some \$4.3 million as against \$1.7 million in 1964. (P&G spent \$1.2 million and Lever \$117,000 in spot radio during '65.)

It has been suggested that some of the company's brands lend themselves to radio advertising. Colgate, for example, advertised Tackle, a teenage skin conditioner, on radio, as well as Wildroot Cream Oil, which except for a little network exposure on tv sports shows, was heavy in radio.

This is part of the intensive effort to reach not total audience but the greatest number of the appropriate segment of that total. Says one network sales executive, “Colgate is

more and more buying demographically—buying to reach the young housewife, say, rather than the total audience.” Colgate media research centers around reaching “unexposed” audiences and targeting frequent users of a particular product.

Since most of its products are skewed to women 18-39, the company has always maintained a sizable network daytime schedule. Its daytime lineup currently includes four NBC-TV shows: *The Doctors*, (a series which Colgate built from scratch and brought to the network a few years ago), *The Match Game*, *Let's Make A Deal* and *You Don't Say*; four on ABC-TV, *Ben Casey*, *Donna Reed*, *The Dating Game* and *Dark Shadows*; and one on CBS-TV, *Andy of Mayberry*. In addition, Colgate is in four children's shows: *Captain Kangaroo* and *Underdog* on CBS and *Bugs Bunny* and *Casper* on ABC. They buy to about a \$1.28 CPM objective in daytime and up to \$3-\$3.25 at night, according to one network salesman.

The Colgate-Palmolive name has been pitched on network tv since the start of the medium. In the pre-war, pre-network days, when set circulation was a mere 5,000, the company bought its first shows. After the war, the move to transfer its successful radio shows to the infant

(Continued on page 77)

. . . as is the devil-wizard





Marketing:

Resourceful and able to stretch its dollars, Colgate can yet make gains in this area

When George H. Lesch stepped into the hot seat as president and chief executive officer of Colgate-Palmolive Co. in 1960, the company seemed to have a bleak future. Colgate-Palmolive was dangerously imbalanced. In the decade of the 1950's domestic sales had increased only 30 per cent, to \$275.1 million, and in the last five years had actually been trending down. However, in the same period the company's foreign sales had tripled, from \$100.1 million to \$301.2 million. If the trends were allowed to persist, quite obviously the troubles at home would eventually be felt overseas; total growth of the company would stop, and Mr. Lesch realized that when growth stops, life stops. Company morale, at least on the home front, was shaky, and the financial community was increasingly unimpressed with Colgate's poor domestic performance. The danger signs were evident and time was running out.

To some extent, the dominance of Colgate's foreign operations still plague the company's balance, but Mr. Lesch has pushed the company onto the long, hard road toward a secure position in the savage American market of toiletries, soap, and household goods. With their parent on the mend at home, Colgate's overseas operations are now better prepared to maintain their supremacy and cope with increasing foreign competition. Given the problem of a foreign tail wagging a sick domestic tiger, and aware of the stakes, Mr. Lesch set out to become the agent of Colgate's salvation. According to his own analysis of the problem, he needed first to realize three related objectives: Colgate had to embrace

the concept of new-product introduction and start cranking them out; in order to do this the company needed a beefed-up research and development program; and since it was all going to cost money, the company had to have the support of the financial community.

Perhaps Mr. Lesch's greatest miracle at Colgate was his ability to persuade an arch-conservative board of directors to accept his pay-now, get-later plan for Colgate's renaissance. He convinced the board that the company must be willing to invest heavily to increase sales by spending on research and development of new products. Eventually higher sales should lead to impressive earnings and profits, the theory went. Now, almost six years after Mr. Lesch was given the go-ahead, Colgate-Palmolive obviously will survive the major surgery it needed. While still recovering, the company has begun to grow at home, continues to grow abroad and can look to the future with an element of confidence.

New Products' Role

Domestic sales have increased since 1960 at a compound annual rate of 7.8 per cent, compared with a decline between 1955 and 1960. Almost 40 per cent of the company's 1965 domestic sales were from products that did not exist before 1960. Research and development and new-product investments have increased both absolutely and relative to the company's growing sales, going from \$9.6 million in 1960 (3.5 per cent of total domestic sales) to \$29 million in 1965 (7.3 per cent of total domestic sales). The investment

community has awakened to Colgate's future and widely recommends purchase of the company's stock. (Typical of Wall Street's bullish evaluation of Colgate is that of Eastman Dillon, Union Securities & Co., that concluded a recent 27-page Colgate-Palmolive report by saying the stock is "eminently suited to conservative growth accounts.")

Weaknesses Linger

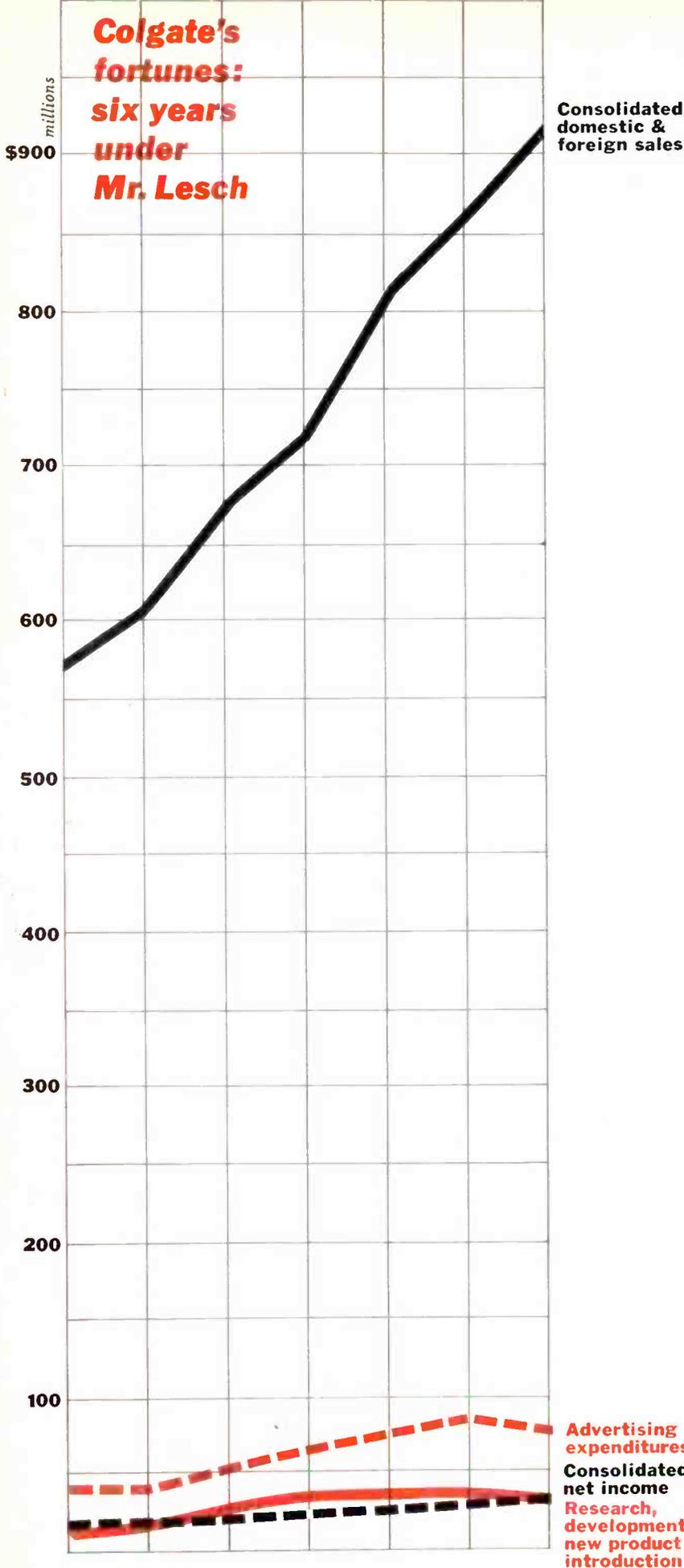
The company's whole-hearted embracing of heavy and continuing commitment to research and development, aimed at churning out new products, has effected the dramatic turn-around in Colgate's fortunes. But a complete reversal of a multi-million-dollar company is difficult to achieve overnight . . . or even in six years. There are other serious areas of weakness that linger on and prevent the company's successes from being all they might be. Some observers believe that if Mr. Lesch were to bring the same resourcefulness and imagination to bear in these areas as he did in research and new products, the company might realize its full promise even faster.

Colgate's media advertising costs are estimated to have been about \$85 million in 1965, or 21 per cent of domestic sales. This compares unfavorably with an estimated 14 per cent of domestic sales spent by P&G,

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The Colgate line of products is extensive, but will grow even larger in coming years



Finances:

What factors are behind the current elevation of Colgate's shares to a high for the year?

The world of detergent makers is a bizarre never-never land in which white knights assault black dirt; in which friendly tornadoes help the overworked housewife; where washing machines grow ten feet tall and giants hide inside them to play games with mothers and children. It's also a fiercely competitive world where sales made in billions can turn pennies into profits of millions. It's a world in which executives are often tempted to play the role of Agent 007; when bureaucrats sounding like the Red Queen from *Alice In Wonderland* try to determine whether beards are as tough as sandpaper, whether advertising is economic or uneconomic and where all sorts of contradictory truths can be reconciled. Above all it is a world in which investors have had reasons to be fairly content over the years although periodically their investments move through cycles of hot and cold. A major name in this real and unreal world is Colgate-Palmolive Co.

Colgate-Palmolive Co. ranks as one of the largest industrial companies in the U.S. As a manufacturer it ranks about 79th in size, with sales of over \$900 million expected in 1966, employs over 26,000 employees and controls assets valued at approximately \$500 million. It's a very impressive organization. It suffers, however, only by comparison with its two arch-rivals Procter & Gamble and

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What Makes a Hit?

The sad story is in for the 1967 season and some early favorites are biting the dust. Some are puzzling as to why. Others are puzzling as to why anybody ever put them on in the first place. The big picture is in and the little show is out. But is there any hope for tv product—other than feature movies—anywhere in the future? Recently Nielsen published a summary of all-time tv favorites. The top of the heap is full of surprises and points to the wellspring of future long-run product. Take a look.

6) *Ed Sullivan*—12 years in the top 20. The probable reason is that Sullivan is shrewd about getting top-news name acts. He himself is an unimportant factor. The act is the star. When Sullivan was sick or on vacation, the show went on and was equally successful.

7) *Red Skelton*—12 years in the top 20. The clown is universal. Unfortunately, there are too few clowns in the world and even fewer willing to undertake a weekly grind. Berle was one, but, apparently, he has lost the touch since his ratings are sad this season. Cantinflas perhaps could do it, but he is rich and fat on a few movies a year. Jerry Lewis could do it, too, with effort, but he also relies on the less exciting medium of the cinema to net him the same dollars. Ergo, Skelton will reign so long as he lives and stays active.

8) *You Bet Your Life*—Eight years in the top 20. Again the great clown, Groucho Marx, in a flimsy show formatted to supply a background to his wit and acerbic humor. Advancing years was probably more responsible for the end of this show than fatigue. Like Jimmy Durante, Jack Benny, and others, time cancels great performers.

9) *Jackie Gleason*—Seven years in the top 20. Another great clown. Even sloppy shows, lack of rehearsal, obesity and indifferent performances couldn't dull his popularity. Quitting, dieting, golfing, and dogging it have only added to his indolent charm. Once more he is adding another top-20 year. He'll pass Groucho Marx and may yet catch Skelton for the great clown award.

10) *I've Got a Secret*—Seven years in the top 20. A little show with good time periods and a warm semi-comic personality in Gary Moore. This is a product of early television and seems unlikely to continue. Much credit should be given to Moore. Much as *You Bet Your Life* offered an opportunity for Groucho Marx, so this show did for Gary.

11) *Gunsmoke*—Seven years in the top 20. A formula western with strong characters, this show proves the desirability of the action format if it is made consistent and believable. There is no real fatigue

factor in this, since it represents balanced programming.

12) *Danny Thomas*—Seven years in the top 20. Again the clown, the least common denominator of all programs. The lesson here is that Thomas laid an egg for three years in the wrong time and on the wrong network until everything clicked. Had he not retired two years ago he would have been second only to Skelton. His specials still are strong. He was smart enough to quit while he was ahead—and rich.

13) The next five shows had 6 years in the top 20. Three are clowns: Lucille Ball in *I Love Lucy*, the only female to make the big, big leagues and sadly unable to retire because she needs the money for her company; Jack Benny, who went on a little too long at a little too advanced age after a generation of radio-tv success; and Andy Griffith, who is young enough to make a record in the future as long as he cares to work. Also, add *Talent Scouts* for the warm, homey, semi-comic Arthur Godfrey, who will remain an outstanding personality of our time. The format was too thin and the talent too limited for a big-time variety show. May Arthur retire with dignity before he fades away. Last is *Bonanza*, a formidable champion, which looks good enough to challenge the all-time greats. The ingredients of this controlled anthology are good enough to go on forever. When our generation fades, another can easily take its place.

The last five are old-timers that were a product of the early years and ran out of steam: Berle, with his *Texaco*



Star Theatre, as the first great comic, lacked holding power; *The Colgate Comedy Hour* ran out of comics; *Fireside Theatre* was too little a drama when the competition got tough, and *Dragnet* got monotonous.

The moral is obvious. Cherchez the comic. Whether he, or she, is in a controlled format, variety show or book show is irrelevant. The key is fun and games, belly laughs, smiles, or chuckles. The family is tired of competing, racing their engines, the rat race, and the struggle for survival. Help them relax and forget their cares and the rating world is your oyster. (What ever happened to Charlie Chaplin?)—J.B.

Film/Tape Report

HAND-PAINTED ORIGINALS

Probably the most costly storyboards in the world are those used in the production of *Marvel Super Heroes*, a half-hour color series produced by Grantray-Lawrence and syndicated by Krantz Films. The original drawings made by Stan Lee and his cohorts for the several Marvel comic books are used for the show. According to Robert Lawrence, executive producer on the series, they're in great demand by collectors of camp art—and offers of hundreds of dollars have been turned down for some.

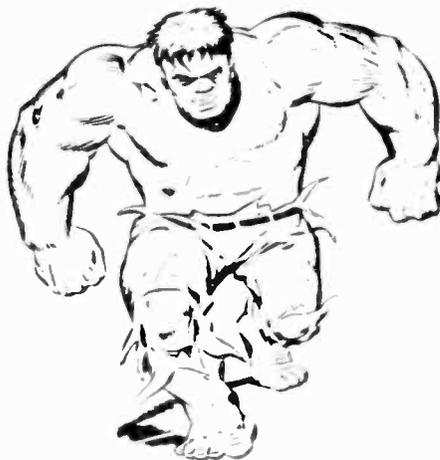
How do you animate from drawings that later were reproduced in color newsprint panels? A couple of years ago, Mr. Lawrence recounted, Ray Patterson and Grant Simmons, who had been teamed up with him in Grantray-Lawrence ever since 1953, found a way of animating the artwork through xerography, without losing fidelity to the original line drawings. They had been tinkering with the process for ten years. Once the process was perfected, Mr. Lawrence together with Steve Frantz acquired tv rights to several of the comic characters from National Periodical. This, he pointed out, was well before the advent of *Batman* to tv.

Working with the existing artwork on the Super Heroes — Captain America, The Mighty Thor, The Incredible Hulk, Sub-Mariner and Iron Man — Grantray-Lawrence went to work making the 65-half-hour episodes. The crux of the process is the transfer of the black-and-white line drawings to animation cels xerographically. By the summer of 1966, Grantray-Lawrence found that productivity had increased to the rate of 200 feet of animation output per animator per week, as against less than a tenth of that for classic full animation, a la Disney.

Was the new process limited-animation? Mr. Lawrence said that in effect, the comic book form itself was a kind of limited animation,

with the reader filling in some of the movements, and following through on indicated movements. There was a difference, however, between other forms of limited animation and that developed by Grantray-Lawrence: "Contour, shadow, realism of the artwork is preserved faithfully; if accelerated to full animation, the effect would be caricature, cartoony."

"We have to meet the expectations of 16 million Super Hero fans," Mr.



Meet 'The Amazing Hulk'

Lawrence said. (That's the combined circulation of the Marvel comics). The realism is enhanced, he continued, by the use of sound and sound effects as artful as those in feature films. "There's heavy viewer involvement in the series; the kids react to their heroes." Among the fans he numbered a host of college students. In his view, Super Heroes has brought realism to the tv animation form; the next stage, he predicts, will be *The Way Out*.

ON THE DOTTED LINE

Celanese Corporation made a deal with **Four Star International** to underwrite a dozen musical hour specials, to be produced by Four Star, in some 50 markets. Four Star will also produce five more specials, as options for Celanese. The shows will be video-taped; each hour will be built around well-known entertainers. Four Star retains the right to syndicate the package both out-

side the U.S. and here outside 50 markets in the Celanese buy.

The lineup for *The Merv Griffin Show* has reached 60 markets in U.S. and Canada with the addition last month of 11 stations: WCTV Tallahassee, WCAL-TV Lancaster, WMCT-TV Memphis, WSIX-TV Nashville, WCSH-TV Portland, WLBZ Bangor, WFBC-TV Greenville, KCND Pembina, WHTN-TV Huntington, WFAM-TV Lafayette and KTNT Tacoma. Five of the stations in lineup, among them two of the newcomers, are taking six shows a week: WTVJ Miami, WTVQ Rockford, WSTV Nashville, KETV Omaha, WHTN-Huntington. **Westinghouse Program Sales** is the syndicator.

Seven Arts racked up eight new sales, with *The Professionals* hour going to WMAR-TV Baltimore, WTVR Richmond and WSVA-TV Harrisburg; *The Beatles' Big Night* going to WNHC-TV New Haven and WSIX-TV Nashville; *En France* hitting its 77th market with sale to WHYN-Springfield; *WBRE-TV* Wilkes-Barre taking one *Boston Symphony* concert, and *The Discophonic Scene* going to WBRZ-TV Baton Rouge.

Triangle's five vhf tv stations signed up for the **ABC Films** feed of *New Year's Eve with Gino Lombardo*. In addition to the Triangle five (WFIL-TV Philadelphia, WSBA-TV York, WHP-TV Harrisburg, WLYH-TV Lebanon, WNHC-TV New Haven), the feed was bought last month by KCCM-TV Albuquerque, WABI-TV Bangor, KRDO-TV Colorado Springs, WAGM-TV Presque Isle, WSJV-TV South Bend, and KVOA-TV Tucson. So far 42 stations have signed up for the show, to be aired from New York's Roosevelt Grill.

Meanwhile, Midwestern *Hayride* continued to gallop along, with sale to WTVT Tampa, WIRL-TV Peoria, WZZM-TV Grand Rapids/Kalamazoo and WCSC-TV Charleston. ABC Films also chalked up sales of *Girl Talk* to KVOA-TV Tucson, KFRE-TV Fresno, WKBW-TV Buffalo; *Harvey Cartoon* to KTUL-TV Tulsa, KYTV Springfield.

NO-TV South Bend and WHDH-TV
oon; *Buck Rogers & Flash Gor-*
o) to WECT Wilmington, *Wyatt*
a. to KCRL-TV Reno, and *One Step*
e nd to KDKA-TV Pittsburgh.

Superman Tv Corp. sold *The*
e. *Adventures of Superman* in 20
o markets: WKY-TV Oklahoma
id WTVO-TV Rockford, KTVT Dal-
is, WEAR-TV Mobile, WTVN-TV Co-
mus, WBTW Charlotte, WSTV
te renville, WLW-D Dayton, KOGO-TV
an Diego, WKBW-TV Buffalo, WSJS-
Wreensboro-Winston-Salem, KTSM-
TV El Paso, WICS-TV Springfield,
VR-TV Chattanooga, KCPX-TV Salt
al City, WCKT-TV Miami, WCSC-TV
hleston, WPTV Palm Beach, WRDW-
v Augusta and WGN-TV Chicago.

Jay Weisfeldt, president of *Tv*
irma Sales Corp., reported sale
of *Madabout Gaddis*, *The Flying*
Joan, in eight more markets
eyond the 70 markets in the Liberty
ual lineup: KZAZ-TV Tucson,
WVTV Amarillo, KELP-TV El Paso,
WMTV Monahans, KOAT-TV Albu-
queque, KAKE-TV Wichita, KCPX-TV
all Lake City and KBOI-TV Boise.

Saefer Beer, through BBDO,
controlled the **RKO General**
presents Presentations Madison
Garden telecast of the Na-
tional Horse Show last week in 17
markets: New York, Philadelphia,
Boston, Washington, Hartford, Leb-
an, New York, Scranton, Syracuse,
Springfield, Binghamton, Portland,
Manchester, Bangor, Albany, Cleve-
land and Norfolk. The 90-minute
special is being shown in those
markets on a number of dates in
November.

Jack Lynn, vice president of
Trans-Lux Tv, reported the follow-
ing recent sales: *Gigantor* to WMAR-
TV Baltimore, *The Mighty Hercules*
to WEM-TV Spokane and WHEN-TV
Milwaukee; *The American Civil War*
to WSN-TV Milwaukee and KBYU-TV
Las Vegas; *It's a Wonderful World* to
KOTV-TV El Paso; *Felix the Cat* and
The Mighty Hercules to KFDA-TV
Dallas.

Trans-Lux Tv International
sold *Felix* to Tele-Luxembourg,
European Circuit Tv Hotels in
London, and, along with *The Mighty*
Hercules, to The Voice of Kenya in

Advertising Directory of **SELLING COMMERCIALS**

Acushnet • Reach, McClinton



PAUL KIM & LEW GIFFORD, New York

Chesebrough-Pond's • William Esty



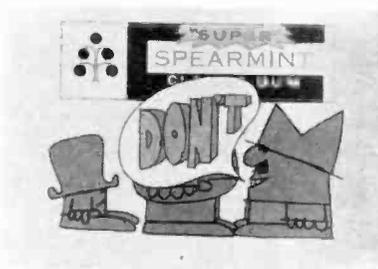
FILMEX, INC., New York

Alberto Culver Command • Knox Reeves



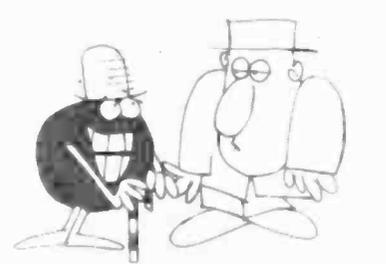
SARRA-CHICAGO, INC.

Clarks Gum • Leo Burnett



STARS & STRIPES PROBS. FOREVER, INC., N.Y.

Archway Cookies • Marineau Advertising



PANTOMIME PICTURES, Hollywood

Cogate "007" • Ted Bates



PGL PRODUCTIONS, INC., New York

Bama's • Savage, Kerr & McMillan



KEITZ & HERNDON, INC., Dallas

Danville Cigarettes • Foote, Cone & Belding



VIDEOTAPE CENTER, New York

Nairobi. Krantz Films, distributor of Trans-Lux shows in Latin America and Canada, sold *Mack and Myer for Hire* to Tv Tupi in Sao Paulo and CHCH-TV Hamilton, Ontario.

SYNDICATION SHORTS

● Syndication East of the Mississippi of programs formerly distributed by Cardinal programs is being handled by the G. H. Johnston, Inc., Tv Program Service, along with other properties of Field Communi-

cations Corp., which recently acquired Cardinal. The Field shows are *The Bill Veeck Show*, *Conversations with Dr. Alvarez*, and George Pierrot's *World Adventure Series*. Harry Folts, sales manager for the Johnston office, is in charge of the tv program service.

● Triangle Program Sales will start syndication of *Wordland Workshop* for airdates beginning in January '67. The program is a course of 195 half-hour tapes, made at

WFIL-TV Philadelphia, designed to teach three-year-olds how to read starting with one new word each day and building up to phrases and sentences. Starting lineup for the season is Triangle's other stations: WNHC Hartford-New Haven, WBNF-TV Binghamton, WFBC-TV Altoona, Johnstown, KFRE-TV Fresno and WFLA Lancaster-Lebanon.

● Barry Lawrence bought the rights to *Howdy Doody* from NBC-TV. He plans to do a cartoon version of the show.

● Golden Arrow Films is syndicating *Bucky and Pepito*, 52 five-minute color cartoons, and *Famous Fantasies*: three hour specials in color—*Treasure Island*, *Rip Van Winkle*, *Aladdin's Lamp*.

● Independent Tv Corp. sold *The Prisoner*, a British series with Patrick McGeehan, to CBS-TV for next season. Earlier, ITC sold another 15-minute series, *Man in a Suitcase* (McGill) to ABC-TV. ITC is also involved in co-producing with ABC a documentary on the Amazon, the works is a two-hour drama starring Peter O'Toole, and a revival of Noel Coward's *Present Laughter*.

FRIEBERG'S NEW ONE

Hardie Friberg resigned as president of Telesynd to become president of a new production and syndication company called Imperial Tv Inc. The company has already begun syndicating two series and a bundle of 15 features made in Europe. The series are *Frankie Future—Supper Letter* (52 half-hour cartoons in color) and *Faces of Man* (39 hours in color, with MacDona Carey). In completion is *Women of the World*, a series with John Dal

Mr. Friberg said that series and specials will be the main thrust of the new organization. He is optimistic about the growth possibilities of the syndication field, especially with the rise of the uhf's and the expansion of the overseas market for U.S. properties. At present he is working on acquisitions of action-adventure features from a variety of international sources, and discussing plans for series co-production in North Africa, France and Spain. In

Here's the new addition to beautifully solve any assignment in film for TV and Motion Pictures.

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OPTICAL EFFECTS — ANIMATION PHOTOGRAPHY — 35mm
16mm — COLOR AND BLACK & WHITE LABORATORY

Advertising Directory of SELLING COMMERCIALS

pial also plans to go into co-production of features abroad.

The features will be dubbed in New York. "It's worth the extra cost," Mr. Frieberg said, "to get first-rate dubbing."

The Imperial executive noted that many big-city uhf's are now spending as much as the vhf's for good sales, in order to be able to compete, and he thinks this tendency will become more prevalent, until a point is reached when prices level off as the u's becomes solidly established in their markets.

The growth in overseas markets is beginning to provide a cushion for U.S. distributors, Mr. Frieberg said, by amortizing some of the production cost. He also said that co-production may grow by leaps and bounds in certain countries abroad—such as the U. K. where costs approximate those in the U.S. (unless the show runs first in Britain)—but Spain, France, Ireland, Australia.

SPLIT AT 20TH

Twentieth Century Fox-TV split up its syndication department into two divisions, domestic and international. WILLIAM L. CLARK was promoted from Eastern division manager to head up the domestic operation. BILL

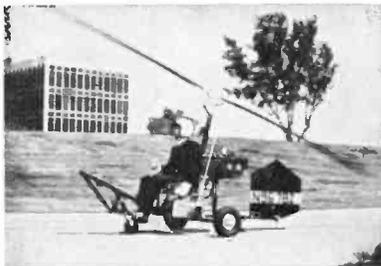


MR. CLARK

ANDERS, 20th's UK tv sales manager, was named to head tv sales for Europe and the Middle East, and ROBERT LAZARUS was named to coordinate the New York end of the international operation. Mr. Lazarus has been manager of sales coordination in the New York office.

Mr. Clark, 20th's new general sales manager, said that features will play a role of increasing importance in the activities of 20th Fox TV, espe-

Eastman Kodak- Instamatic Camera • J.W.T.



GERALD SCHNITZER PRODUCTS, Hollywood

Indiana Democratic Party • Ruben Advertising



THE FILM-MAKERS, INC., Chicago

First Federal Savings • Louis E. Wade, Inc



THE FILM-MAKERS, INC., Chicago

Indiana Nat'l Bank • Caldwell, Larkin



THE FILM-MAKERS, INC., Chicago

Ford Corporate • Grey Advertising



FFA INC., New York

Knudsen Sour Cream • Grey Advertising



SANDLER FILM COMMERCIALS, INC., Hollywood

Hills Bros. Coffee • Foote, Cone & Belding



ROBERT CARLISLE PRODUCTIONS, Hollywood

Lark Cigarettes • J.W.T.



HERB SKOBLE & ASSOCIATES, New York

cially the so-called "middle" pictures, family pictures suitable for any slot but a shade below network saleability. Dubbed pictures will also come into the syndication picture in a bigger way, Mr. Clark indicated, as vehicles for late night slots.

The company is putting great emphasis on the role of station representatives in program sales these days. It is sending monthly reports to reps on the status of syndicated programs, and is considering staffing a specialist in rep relations. From time to time it also circulates reports on programs and program availabilities to media buyers.

Mr. Clark said 20th is looking for vehicles with staying power, whether of U.S. or foreign provenance. Of great interest are properties that could lend themselves to afternoon stripping, and an action-adventure hour to go into late-night.

ZOOMING IN ON PEOPLE

RICHARD E. HARPER has been named vice president for syndication

sales at Seven Arts Television. Mr. Harper had been a general executive with the parent company, Seven Arts



MR. HARPER

Productions, Ltd. He continues as executive vice president of REA Express-Seven Arts Transvision, Inc., the company's travel entertainment subsidiary. Before joining Seven Arts, Mr. Harper was general sales manager of Samuel Goldwyn Productions, and earlier, was general sales manager of MGM-TV.

SHERMAN ADLER joined Ivan Tors Tv, a newly formed division of Ivan Tors Films, Inc., as president. He

resigned his post as sales account executive with the NBC-TV network to take the new post. Mr. Adler will be responsible for sales and program development, including the 14 fea-



MR. ADLER

films which Tors is making for Paramount release. "many of them will have tv pilot aspects."

MAURICE H. ZOUARY set up office as a film consultant to the tv industry while continuing as president of Filmvideo Releasing Corp. Among his clients are Emery Pictures in Toronto and New York, and Adar Broadcast Services.

SID COHEN joined American International Tv as West Coast sales manager, covering 11 western states. He had been with Official Films, and before that with Allied Artists Tv. In the New York office of AI-TV, HAL BROWN, who had been the company's Western sales manager, took over as assistant to Stanley E. Dudson, vice president in charge of distribution.

CHARLES COHEN joined Official Films as director of advertising and publicity, a new post. He had been with 20th Century-Fox, Warner Bros., Embassy, Cinema V Distributing, and Metro-Goldwyn-Mayer.

Group W promoted JACK FELDMAN to the new position of manager of operations, Group W films. He had been in Group W's program department as production manager, and before that, production co-ordinator.

Screen Gems promoted JEFF ROSE to Eastern publicity and promotion manager, continuing to report to Johanna Grant, SG's Eastern publicity director. Mr. Rose joined the company in 1962, after four years with CBS-TV. Earlier he was with WNTA New York.

High band solved a lot of problems... except one:

Color banding. Those annoying horizontal streaks of color so often seen in color tape playbacks are now a thing of the past, because of a completely new device called a Velocity Compensator.

This electronic corrector, manufactured by Ampex for their high band video recorder, is available only at Reeves. Let us show you just how good color tape can look! Call our video dept. at (212) OR 9-3550.

REEVES

REEVES SOUND STUDIOS, A DIVISION
REEVES BROADCASTING CORPORATION
304 E. 44TH STREET, NEW YORK, N.Y. 10017

HARLES WEINTRAUB resigned as president in charge of West Coast operations for Tele-graff Film Co. and as head of World International Film Corp., Tele-graff's production arm.

RAYMOND JACOBS joined Unit Five in Corp. as director on a forthcoming series of five-minute humor shorts.

GENE W. MOSS joined ABC Films as manager of the research department. He had been with CBS Films for 12 years as sales promotion and research director for CBS Films' domestic and Canadian divisions. Earlier, he was at WABC-TV New York as director of sales development specializing in research and merchandising, and before that was advertising and promotion manager at WTV New York.

CHAR KATZ joined General Artists Corp. as senior vice president—Hollywood. He had been executive vice president in charge of production for Desilu Productions, and for 16 years before that was with CBS, where he had risen to vice president of programs at the CBS-TV network.

BERRY FRANKEN joined Bill Burrud Productions as vice president and general manager. He had been a publisher and a senior account executive with McCadden, Strauss, Eddy & Irwin, and before that was advertising and publicity director for National Amalgamated and Tv (now called National General). Earlier, Mr. Franken was radio and tv producer, newspaperman, and columnist.

LINK CUTS

On the arthouse circuits, Pelican Films has a mixed media version of Gogol's *The Nose* making its rounds. The narration is by Melvyn Frank, the well-known master of the macabre. The film, about 10 minutes in length, uses blowups, photographs, caricatures, and cartoons to recount the history of the rat proboscis.

SIDNEY P. SOLOW, president of Consolidated Film Laboratories, was elected president of the Association of Cinema Laboratories.

Lee Savage, creative director of Savage Friedman, returned from

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Max Factor • Carson/Roberts



N. LEE LACY/ASSOCIATES LTD., Hollywood

Plymouth • Young & Rubicam

Plymouth is out  to win you over

PELICAN FILMS OF CALIFORNIA, INC.

Miles Laboratories, Inc. • J. Tinker & Partners



FILMFAIR, HOLLYWOOD

Quaker Oats Co. • Compton Advertising



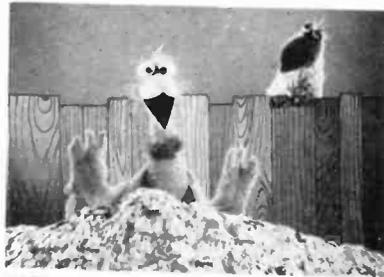
WGN CONTINENTAL PRODUCTIONS, Chicago

Morton Chips • Crook Advertising



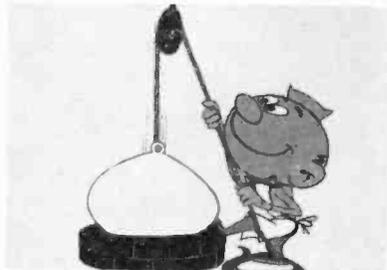
JAMIESON FILM COMPANY, Dallas

Royal Crown Cola • O'Arcy



MUPPETS, INC., New York

Piggly Wiggly Stores



BANDELIER FILMS, Albuquerque

Shell • Ogilvy & Mather



TV GRAPHICS, INC., New York

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117 West 46th Street
New York, New York 10036

London, where he worked on commercials for Erwin Wasey, Ltd., to be present at the vernissage of his one-man show at New York's Krasner Gallery. S-F has an office in Bolsover Street in the West End.

• At the Chicago office of Young & Rubicam, John S. Sheasby (l.) was promoted to director of tv production, and Shevard Goldstein (r.)



joined the agency as tv/radio producer. Mr. Sheasby has been a producer at the agency for the past year. Mr. Goldstein was in account service work at WNEB-TV Saginaw, where earlier he was a staff director.

CUSTOM-MADE FOR TV

The Mitch Leigh Companies (Music Makers, Mark Century, etc.) are preparing to market a new service of sight and sound aids for tv stations. Called *Color Scope*, the service will be the tv equivalent of the *Radio a la Carte* service developed by Mark Century and now in use in some 100 markets.

It will consist of a variety of openings and closings, program aids, slides, billboards and showcasings, combining animation and live-action. The musical accompaniment for the elements is being composed and recorded by Music Makers; the visuals are farmed out. Milton Herson, president of The Mitch Leigh Companies (and founder, in 1962, of Mark Century) said the *Color Scope* package would be custom-tailored for each station subscriber, with call signs, logotypes, symbols and motifs identified with the station all worked into the material in New York.

Meanwhile, Mitch Leigh, whose *Man of La Mancha* is settled into a long run on Broadway, is hard at work on a number of commercials scores and on *Chu Chem*, his new musical which opens shortly.

Last summer Mr. Leigh, perhaps one of the few composers ever to supervise the entire filming of commercial series, shot a 15-minute Mitzvah for Stella D'Oro biscuits in Rome. (The Italian bakery made Egg Kichel and Mandel Toast, in addition to its line of biscotti.) He also filmed a spot for Stella D'Oro spaghetti in Rome, and other commercials for other products from Stella D'Oro.

Meanwhile, headquartered in a Warwick Hotel duplex on New York's network row, the Music Makers staff, headed by Ralph Kessler, creative supervisor, and Howard Cable, has been busy on scores of tv campaigns. A recent example: the new Benson & Hedges "Advantages and Disadvantages" campaign, for Philip Morris and agency, Wells, Rich & Greene. Other current opuses: "Governor Rockefeller for Governor," Jack Tinker's "Minipoo," Daniel & Charles Dream Whip, Doyle Dane Bernbach Lees Carpets (Burlington), Doyle Dane Bernbach.

THE COMMERCIALS MAKERS

HOWARD LINKOFF joined EUP Screen Gems as sales representative and producer. Mr. Linkoff has



MR. LINKOFF

headed his own firm, Lantern Productions, since 1963, and before that was a sales representative with MP Videotronics and VPI.

Pelican Films acquired La Calonius Productions, with Mark Calonius coming into Pelican as animation director. He will also direct and supervise live-action commercials, in addition to the animation work, a field in which he has

Specialized for the last 15 years. Mr. Caloni started his own company in 1952, after a 14-year stretch with



MR. CALONIUS

Disney and a wartime stint as director of animation for the U.S. Army Corps.

Noted still photographer JOHN CALONIS, who has been making commercials in recent years, joined Clera Films as director. He had been freelancing with Elektra on projects for Westinghouse, Avon, Coca-Cola, Thermodont, and American Tobacco.

FilmFair elected BEN NORMAN to a one-year presidency. The producer-director joined the international production operation earlier this year and has produced commercials for Goodyear, Procter & Gamble, U.S. Borax, Fairchild Camera, General Telephone and Electronics. Before joining FilmFair, Mr. Norman was a tv production director at Doyle Dane Bernbach.

FREDERICK L. HEFFEREN III, less formally known as "Frank," joined Videotape Productions of New York as producer. Mr. Hefferen, former special assistant to Mrs. John F.

Kennedy for productions at the White House, was before that chief of the tv division of the Army Pictorial Center, where he produced *The Big Picture*, a weekly half-hour



MR. HEFFEREN

color documentary series for the Department of Defense.

EDWARD A. "JACK" PRICE was named president of Vogue Film Productions in Louisville, succeeding the late Hal Vinson, founder of the firm. Mr. Price, who joined Vogue two years ago as vice president and general manager, was earlier the audio-visual aids director of the Studebaker Corp. for 18 years.

DOUBLE TAKE

To help stations get more mileage from the feature films they already have on hand, now that the supply of movies available to tv is dwindling and those already on station shelves are showing signs of wearout, Kent Goodman has come up with a game giveaway format called *Look-Alike Theater*. Stations taking the contest idea pre-screen five features each week, and in each film pick five characters to be listed as the daily

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Speidel—British Sterling • The Marschalk Co.



TVA-LEMOINE ASSOCIATES, INC., New York

Tab • The Marschalk Co.



LIBRA PRODUCTIONS, INC., New York

Westinghouse • McCann-Erickson



ELEKTRA FILM PRODUCTIONS, INC., New York

Vardley of London • Johnstone, Inc.



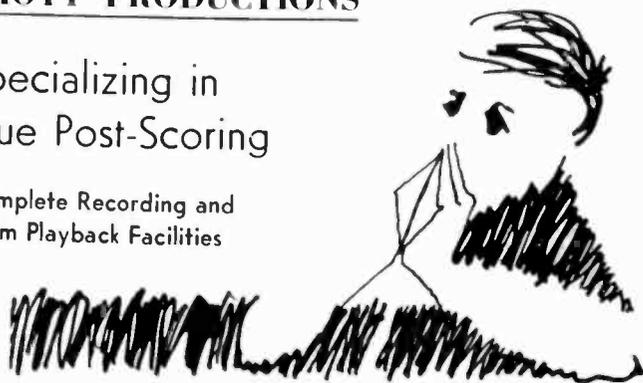
WYLDE FILMS, INC., New York

ON ELLIOTT PRODUCTIONS

Specializing in Unique Post-Scoring

Complete Recording and Film Playback Facilities

10 West 40th Street
New York 18, N.Y.
SA-9677



"look-alikes."

At the opening of each feature telecast, the station runs the names of the dramatis personae, not their pictures. The object is to get the viewers involved in continuous viewing so that when one of the listed characters appears, the viewer can ponder whether he or she knows anybody who resembles the actor.

If the viewer knows a look-alike, he can send a photograph of the person and compete for prizes.

Each week the winners are announced from the previous week's entrants. The winners in the daily contests become eligible for jackpot prizes awarded at the end of each 13 weeks.

The contest format provides possibilities for local-advertiser and store identification and merchandising. Mr. Goodman said the contest should do much to revitalize station feature films, since "everybody has a lookalike," and viewer involvement, participation and subsequent word of mouth should build audience for the stations running the format.

To Commercials

Elektra Film Productions, Inc.

Completed: P. Ballantine & Sons (beverage), SSC&B; Gillette Safety Razor Co. (shaving products, deodorant), Clyne Maxon; Coca-Cola Co. (soft drinks), Harold Becker; Brown & Williamson Tobacco Co. (cigarettes), Ted Bates; Colgate Palmolive (floor cleaner), NC&K; General Electric (refrigerators), Y&R; U.S. Plywood, K&E; Thomas J. Lipton (salad dressing), Edward H. Weiss; J. W. Williams Co. (sleeping pills), Parkson Advtg.

In production: Atlantic Refining Co. (gasoline), Ayer; 3M (Scotch Tape), MJ&A; Theo. Hamm Brewing Co. (beer), C.M. Inc.; Westinghouse (blender), M-E, Inc.; American Tobacco Co. (cigarettes), BBDO; Aspergum (pills), Shaller-Rubin; Avon (cosmetics), Dreher; Colgate-Palmolive (floor cleaner), NC&K; American Chicle Co. (gum), Bates; Cushion Grip Co. (adhesive), Shaller-Rubin; Diaper Magic (soap), Clyne Maxon, Inc.; Chunky (candy), JWT; Brown & Williamson Tobacco (cigarettes), Bates; Rescue (soap pads), BBDO; Atlanta Dairies (dairy products), Tucker Wayne & Co.; Remington (typewriter), Y&R; Lakeside Toys (toys), Shaller-Rubin; National Biscuit Co. (cookies), M-E; Thomas J. Lipton (package dinner), Weiss.

Ed Graham Productions

Completed: Nabisco (Milk-Bone dog biscuits), K&E; General Foods Corp. (Post cereals), B&B; Insurance Co. of North America (insurance), Ayer; Time, Inc.

(Life magazine), Y&R; Sylvania (lamp), Kudner.

Jefferson Productions

Completed: First National Bank of Lanta (bank services), Marschalk; Cola Co. (Tab), Marschalk; General Electric (power tools), Maxon; Procter & Gamble (White Cloud), D-F-S; General Mills (Stax), D-F-S; McDonald's (burgers), Hege, Middleton, Neal; Citizens Bank (bank services), LCCB (bank services), Knox Maasey

Keitz & Herndon

Completed: Doktor's Nasal Spray, E. Braniff Int'l (air travel), direct; Ft. Star Telegram (newspaper), Goodman Assoc.

In production: Dr Pepper Co. (soft drink), Grant; Seven-Up Co. (soda), direct; Seven-Eleven Food Stores, Stanford; Star Gas Co. (gas products), BBDO; Southwestern Bell Telephone, direct; Brand Chili, Crook; Houston Post (newspaper), Goodwin, Dannenbaum, Lippert & Wingfield; Bama's Best (Bama food), Savage, Kerr & McMillen; Continental Co. (Conoco Gasoline), Frank; Borden Dairy (dairy products), Tracy-Locke

Logos Teleproductions

Completed: C. Schmidts & Sons, (beer), Ted Bates; Ford Motor (Thunderbird), JWT; Atlantic Richfield (Atlantic Oil), Ayer; Richmond Utility (gas), Robert Klein; Pittsburgh Nat'l Bank (banking service), KM&G

Lou Lilly Productions, Inc.

Completed: Royal Crown Cola Co. (soft drink), D'Arcy; Procter & Gamble (Van-O), Clorox Co. (bleach), Honig-Cooper & Frington; Mattel, Inc. (toys), C-R.
In production: Royal Crown Cola (soft drink), D'Arcy.

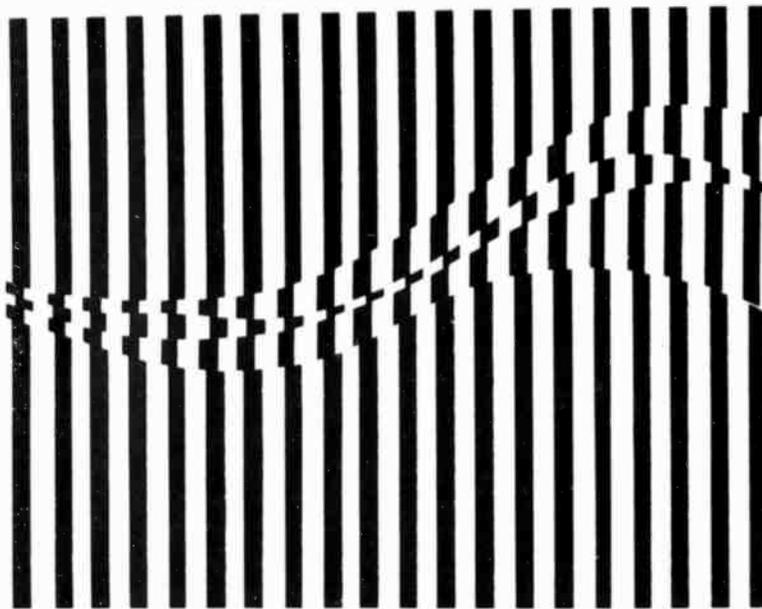
Tele-Tape Productions

Completed: Buitoni Products (marinara sauce/spaghetti), AFGL; Philadelphia National Bank (banking services), AFGL; Ballantine Brewing Co. (beer), SSC&B

Murakami Wolf Films

Completed: Sparkletts Drinking Water, D-F-S; Pillsbury (Funny Face gelatin), D-F-S; Campbell-Mithun; Best Foods (Skippy chopped nuts, peanut butter), D-F-S; Continental Bank, Earle Luttrell & Co.; Del Monte (tuna), C-E; Carnation Co. (evaporated milk), Erwin Wasey; Executive Pictures Corp. (*Never Steal Anything Wet*-titles), direct; Foremost Dairy (ice cream), D-F-S; Chicken Deli; Tilds and Cantz; Pacific Northwest (Yellow Pages, long distance and telephone), M-E; Kellogg (Sugar Smacks, Sugar Pops), Burnett; Foremost Dairies (ice cream), D-F-S; Bosco (chocolate drink), D-F-S; Sunnyland Juice Corp. (Spot Frojen); Continental Illinois Bank, E. Ludgin & Co.; Mattel (billboards), Carl Roberts; Procter & Gamble (Oxyd), D-F-S; General Mills (Frosty-O's), D-F-S; Malt-O-Meal Co., Campbell-Mithun; California Canners and Growers (Heart's light apricot nectar), Cunningham Walsh; K&E (promos), JWT.
In production: Lucky Lager (draft beer), BBDO; Foremost Dairies (ice cream), D-F-S; Max Factor Co. (International direct); Best Foods (Skippy peanut butter), D-F-S; Roman Meal (cereal), M-E; First National Bank of Cincinnati, Richard Peck Adv.

AWARD WINNER



Shown above, an illustration from "Moving Visuals"

We are quite pleased to announce that our little film, "Moving Visuals", has just been awarded the Golden Gate Award (Best in its category) for Film-As-Art, at the San Francisco International Film Festival.

Wilbur Streech Productions, Inc. 135 West 52nd Street
New York, N.Y. 10019 JU 2-3816

TELEVISION AGE SPOT REPORT

a review of
current activity
in national
spot tv

television may be a boon to the politician, but how good is politics for tv? As the votes are tallied around the country this week, stations are adding up their revenue from political spot announcements and the reps and buyers are counting the make-goods on spots displaced by the political messages.

At the risk of biting the hand that feeds them, some reps and buyers offered these comments on the effect of paid political advertisements on spot business:

• "Wouldn't it be nice for spot business if elections took place in February, say? Then at least, the political dollars would have some value in inflating the generally depressed state of business. But, of course, they come in during the spot lullage," says one buyer.

• "Political spots are a necessary evil," notes one rep sales manager. "A station exists to serve the 'public interest, necessity and convenience,' and a station manager who doesn't accept political spots would be hard-pressed to explain his decision to the FCC when his license is up for renewal. It's sometimes to the detriment of national spot business, but in a market where there is a hot and heavy political contest, political

announcements can mean a lot of money for a station."

• "All the political spots do is mess up the avails sheets for a couple of weeks," remarked one rep. "The money usually isn't that good; most of the announcements are OTO, for one thing, and in primetime when another advertiser will usually have to be pre-empted."

• "As far as the rep is concerned," said one, "they're a damn nuisance. Since most of the spots are placed locally, they don't even bring us any more money."

• "The stations are more hurt than helped, because a political an-

nouncement can be cancelled at the last minute," remarked one buyer. "But the buyers' main concern is with pre-empted spots. Especially when it's for a test market product, when you're closely watching performances based on a certain schedule, pre-emptions are really a problem."

From the station's point of view, it's interesting to note that the OTO announcement, although it may incur the disapproval of the pre-empted advertiser, brings in more revenue than the scheduled advertiser's spot which is usually based on a discount plan. All political announcements, by the way, are paid for before they air, even if they are handled through an agency.

The general consensus? Political announcements are a fact of broadcasting life, but they're often more trouble than they're worth.

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

Borden Co.
(Needham, Harper & Steers, Inc., N.Y.)

A seven-week campaign for WHITE
(Continued on page 56)



At Ted Bates & Co., Inc., Jerry Seufferling is Colgate group buying manager for the west coast.

*beautiful, color-full
sales scene...*

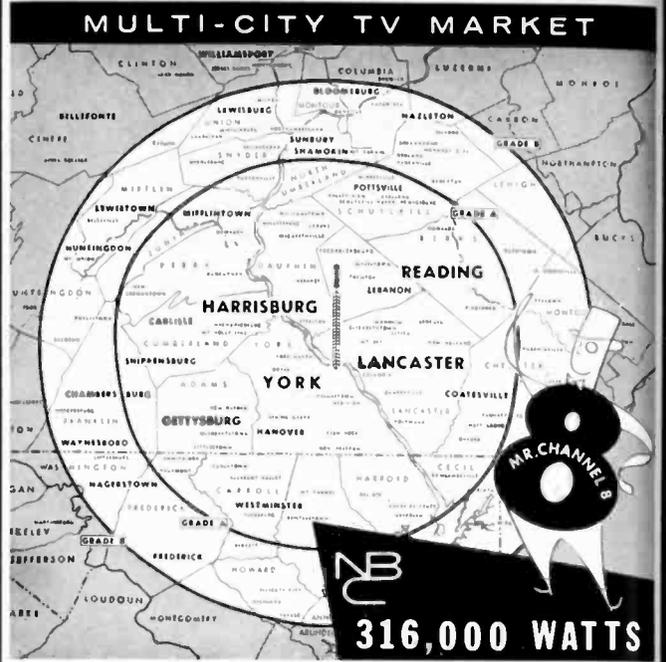
WGAL-TV

Channel 8 is one of the country's most effective color stations. Its multi-city market—including Lancaster, Harrisburg, York, Lebanon—has reached 19%* color penetration. All local programs are colorcast live, on film, or via color tape recorders. It is an NBC full color affiliate.

*This statistic is based on June 1966 Nielsen estimates and subject to inherent limitations of sampling techniques and other qualifications issued by that company, available upon request.

WGAL-TV CHANNEL 8 Lancaster, Pa.

Representative: The MEEKER Company, Inc.
New York • Chicago • Los Angeles • San Francisco



Steinman Television Stations • Clair McCollough, Pres.
WGAL-TV Lancaster-Harrisburg-York, Pa. • **KOAT-TV** Albuquerque, N.M.
WTEV New Bedford-Fall River, Mass./Providence, R.I. • **KVOA-TV** Tucson, Ariz.

One Seller's Opinion . . .

A PLAY WITH NO CURTAIN

Tuesday, 10:45 a.m. Rep's phone rings. His girl answers. Typical avail request: "All markets . . . women and women 18-34 . . . ratings and homes, too . . . 30 GRP . . . early and late fringe, prime minutes . . . piggybacks . . . products not set yet . . . must have by tomorrow as we'll work late to make the buy."

Tuesday, an hour later. Joe Rep hears from his girl: "They must have avails right away over at John Buyer's shop. He's buying tomorrow night." Joe makes mental note to work on avails when he gets back to office.

Tuesday, 5:45. Rep's girl shuts off typewriter. "What about John Buyer's avails?" Joe answers: "I'm doing them now. I'll leave 'em on your desk, so you can type 'em up first thing tomorrow."

Wednesday, 8:45. Girl starts typing.

Wednesday, 11:45. It's 15 phone calls and five crises later, but avails are finished.

Wednesday, 2:30. Joe Rep arrives at agency. Receptionist calls in (pause) "You may go in . . . you're lucky to be first."

Wednesday, 2:55. Joe is winding up pitch: ". . . and that's why our late news delivers more women 18-34. Okay, John, when are you buying?"

"Joe, if I get all the avails in this afternoon, I swear we'll put it together tonight. A lot of the guys are staying late. Your late news looks good, but I've got to see what the other guys have."

Wednesday, 4:45. John Buyer answers his ringing phone, harrassed. "Buyer here . . . oh, no, Joe, I don't need a thing right now. I'm swamped. I've got ten other guys in the reception room, two here and three outside the door. I'll get back to you first thing in the morning."

Thursday, 9:45. Joe Rep calls John Buyer: "John, I talked to the station last night about that late news slot. It's getting tighter."

"Oh, Joe, I was just going to call you. Bad news. . . . We finished most of the markets last night and this morning we got a call from the client. We're not making the buy. HHD&Z got more dollars for their brand, so they're making the whole buy. Do you call on the guys over there? No? Gee, I'm sorry, Joe, but the client makes the rules: the agency with the most dollars buys the market."

"I know, John, but doesn't it make sense that the agency who started the job should finish the job? You've got half the work done."

"Maybe you're right, Joe, but rules are rules. Hell, we worked hard, too. Three of us were here until 11 last night to put this thing together."

"It's a shame. So much wasted effort."

"I agree, Joe. It bugs me too. My other phone's ringing."

Thursday noon. Joe has two drinks for lunch.

Monday, 11 a.m. Joe's phone rings. It's John Buyer. "Hi, Joe. Good news . . . update those avails you brought in last week and get 'em in here. Our brand just got some more dough, and now we're going to make the buy after all. Get me that late news slot you had."

"I can't. Harrison sold it last Friday."

"Oh. Well, I can pick up an early news on WHEE."

"Hold it. Don't do anything 'til I get there. We've got a great film in prime time."

"Okay, but make it fast. Gimme everything by this afternoon. Three of us are staying late tonight to make the buy."



THIS IS MARKET NO. 2

The Quad-Cities follows Chicago as a target area to any marketer in the Midwest. This is U. S. television market No. 67, covered best by WHBF-TV, Channel 4.

WHBFtv



"The station to buy, to reach people who buy in western Illinois and eastern Iowa!"

WHBFtv

CBS FOR THE QUAD-CITIES
TELCO BLDG., ROCK ISLAND, ILL.
Represented by Edward Petry & Co., Inc.

*beautiful, color-full
sales scene...*

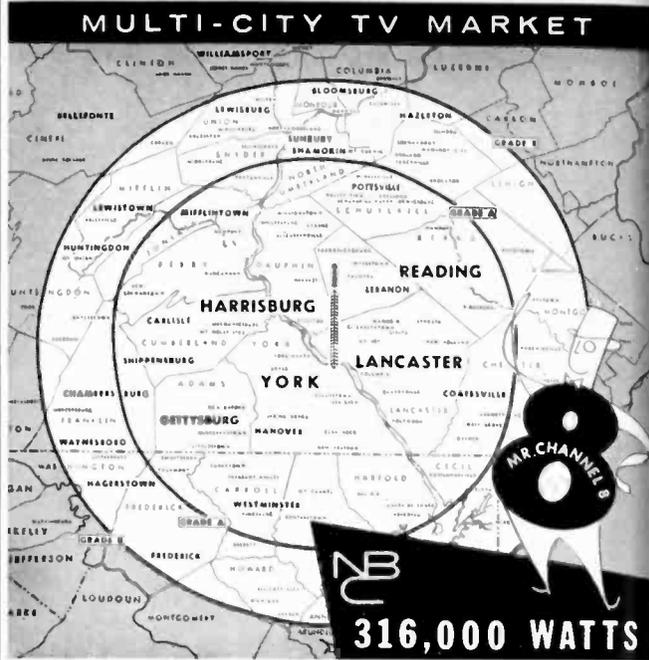
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WHBFtv



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people who buy
in western
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eastern Iowa!"

WHBFtv

CBS FOR THE QUAD-CITIES
TELCO BLDG., ROCK ISLAND, ILL.
Represented by Edward Petry & Co., Inc.

Required Reading

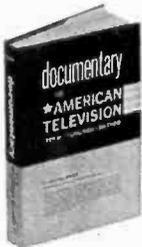
for everyone
who makes his
living in the
television industry.

Published by Hastings House



THE TELEVISION COPYWRITER

How to Create Successful TV Commercials
by Charles Anthony Wainwright, Vice
President and Associate Creative Director,
Tatham-Laird & Kudner, Inc., Chicago
Written by a veteran television commercial-
maker, this book is a thorough and practical
examination of the creative process from
idea to finished film. 320 pages with many
storyboard illustrations, fully indexed. Cloth-
bound. **\$8.95**



DOCUMENTARY IN AMERICAN TELEVISION

by A. William Bluem, Syracuse University
"Easily the definitive book on the television
documentary, this work's value will not be
diminished by the passing years." Lawrence
Laurent in The Washington Post.
312 pages, 100 photos, notes, 3 appendices,
bibliography, index. **\$8.95**



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The Business of Broadcasting
edited by Yale Roe, ABC-TV Network
Seventeen industry professionals examine the
realities of operating a television station. All
phases of operation are thoroughly treated—
management, programming, news, advertising,
promotion, traffic, technical services, etc.
256 pages

Text Ed. (Paper) \$3.95, Cloth \$6.96



WRITING FOR TELEVISION AND RADIO

by Robert L. Hilliard, University of North
Carolina. (Out of print. Now in second
printing. Order now for end of year
delivery.)

A realistic, practical book on the craft of
writing for television and radio. Contains
ample, up-to-date illustrative material. 320
pages, sample scripts, review questions. in-
dexed. **\$6.95**

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BOOK DIVISION, TELEVISION AGE

1270 Avenue of Americas, New York, N. Y. 10020

Please send me the following books:

- THE TELEVISION COPYWRITER \$8.95
- DOCUMENTARY IN AMERICAN TELEVISION \$8.95
- TELEVISION STATION MANAGEMENT
 - Paper \$3.95
 - Cloth \$6.95
- WRITING FOR TELEVISION AND RADIO \$6.95

NAME ADDRESS

CITY STATE ZIP

(Please add 50¢ per book for mailing and handling.)

Check enclosed.

Rep Report

SHAWN F. MCGREEVY joined the
Chicago sales staff of Storer Tele-
vision Sales, Inc. He was recently



at the Katz Agency, and was with
Avery-Knodel, Inc., before that.

DON HOWE was promoted from
midwestern sales manager for the
H-R Corinthian division, Chicago,
to division vice president and gen-
eral manager in New York. JUD



CASSIDY replaces him as Chicago
manager, having formerly been an
H-R Corinthian salesman there.

ROBERT SCHROEDER was named vice
president and midwestern sales man-
ager of Advertising Time Sales, Inc.
He has been general sales manager
for KYW-TV Cleveland for the past
five years.

WALTER ABEL was named an
account executive at National Tele-
vision Sales, Inc. He was previously
an all-media buyer on various prod-
ucts at SSC&B, Inc. He has also
been a buyer at Richard K. Manoff,
Inc., and J. Walter Thompson Co.

FRED PETROSINO was appointed to
the sales service department of
Metro TV Sales, Inc. He was form-
erly a buyer on Bufferin at Grey
Advertising, Inc.

About the only remaining evidences that Ted Bates' group buying manager Alex Hazemey was born in West Virginia are his easy-going manner and the absence of "metropolitan mumble" in his speech. His Southern accent is practically gone—probably because he has spent so much time among New Yorkers. The media man went to New York University where he majored in marketing and advertising, specifically motion pictures and tv production, and all his agency experience has been in New York.



Before he joined Ted Bates two years ago he was a media supervisor at Ballantine at William Esty Co., Inc. He also spent some time at Lennon & Newell, Inc., as a trainee in 1956. Between the two jobs he served in the army, where he produced radio shows for the Armed Forces network ("I liked doing it so much, I stayed an extra year"), and was

in business for himself for awhile after that.

In August of this year, when Colgate named Bates to serve as its spot tv coordinator, the agency named Mr. Hazemey as one of four group buying managers. The media man's domain now totals eight states—the Eastern division.

Commenting on the new set-up, Mr. Hazemey remarked, "We are actually a service unit for the different agencies. The only respon-

sibility that has been taken away from the other agencies is the buying function."

Explaining how the centralization works, he said, "Marketing and audience objectives for the various brands come in from Colgate's other four agencies; then the buys are mathematically executed very quickly as per the agencies' instructions. Because it's all centralized here, buying is efficiently controlled and coordinated."

When he's not analyzing a Colgate buy, Mr. Hazemey—who's married and lives in Manhattan—can be found scrutinizing the stock market page, one of his favorite hobbies. Unfortunately, living in New York doesn't afford him the opportunity to pursue another interest too often, but at least once a year he likes to go hunting—especially for deer and small game. He is also a travel buff, a habit born of the extensive journeying he did when he was in the service. Then, he lived in Europe and toured the continent.

13=1

RIGHT!! 13 is number 1 in color in the rich Rockford market, delivering over 53,000* color homes . . . MORE color homes than: OKLAHOMA CITY, GREEN BAY, MEMPHIS, OMAHA, CHATTANOOGA, MINNEAPOLIS, NEW ORLEANS, DENVER, KANSAS CITY, NASHVILLE, LOUISVILLE, AKRON and DES MOINES! Color pioneer in 1957, WREX-TV now has two new Ampex color video tape machines plus complete network, film and slide color facilities. When you want color penetration in Northern Illinois and Southern Wisconsin, CHANNEL 13 IS NUMBER ONE FOR YOU!

WREX-TV, ROCKFORD, ILLINOIS

Represented by H-R Television, Inc. Member, The Gannett Group
Joe M. Baisch, Vice Pres. & Gen. Mgr.

*March, 1966 ARB

BPA's Small NAB

The annual promotion seminar of Edward Petry & Co. held in conjunction with the BPA convention is shaping up like a small NAB convention all its own. At next week's BPA meet in St. Louis, more than 35 executives of Petry-represented stations will be on hand, and two-thirds of them have asked for about five minutes to talk on the subject of the special Petry seminar, *Promotion Clicks of '66*.

Most important in indicating the growing influence of the seminar, according to Petry vice president Robert L. Hutton Jr., is that it's now beyond interest only to promotion men. A half-dozen station managers will be on hand, including Don Heald of WSB-TV Atlanta, Elmo Ellis of WSB radio Atlanta, John Devine of KVOO-TV Tulsa, and Ben Falger of WTHI Terre Haute. The Petry session is scheduled for 5-7 p.m. Monday (Nov. 14), but probably will run overtime what with the number of speakers wanting to get "on" and the question-and-answer session that follows.

Spot (Continued from page 51)

LAMB disposable diapers began on October 31. The minute spots will run in five markets. Paul Naeder buys, with Len Chaim assisting.

Brillo Manufacturing Co.

(J. Walter Thompson Co., N.Y.)

November 24 is the start date for activity on BRILLO. The three-week campaign ID's will be in two markets. Day, prime and fringe time periods will be used. Dorothy Thornton is the buyer.

Bristol-Myers Co.

(Doyle Dane Bernbach, Inc., N.Y.)

A CLAIROL campaign in 20 markets breaks at issue date. The three-week run will consist of piggybacks and minutes in early and late fringe time periods. Bob Morano is the buyer.

The William Carter Co.

(BBDO, Boston)

Spot activity for this company's layette, infant's and children's wear will be in six major markets. Supplementing a network buy that will reach into 190 markets, the tv campaign will break February 20 and continue until May 19. Minute spots will be used for the spring promotion. Joyce DiBona is the buyer.

Chesebrough-Ponds, Inc.

(J. Walter Thompson Co., N.Y.)

December 11 is the start date for fourth-quarter activity on WIND SONG. The pre-Christmas push will be in about 72 markets and will continue until December 23. Prime ID's and 20's will be used. Carrie Senatore is the contact.

Ceribelli & Co.

(Ketchum, MacLeod & Grove, Inc., N.Y.)

November 14 is the start date for activity on BRIOSCHI in about 21 markets. The six-week campaign will use minutes, about 75 per cent in day, and the rest in late fringe and prime periods. Jim Monahan is the contact.

Colgate-Palmolive Co.

(Ted Bates & Co., Inc., N.Y.)

An ID spot campaign for LUSTRE-CREME was launched on October 31. The four week schedule covers a large number of markets. Buying was out of the Colgate spot pool.

Eastman Kodak Co.

(J. Walter Thompson Co., N.Y.)

November 26 is the pushoff date for pre-Christmas activity on KODAK CAMERAS. The campaign will last until December 23 in a limited number of markets. Prime 20's and fringe 60's are scheduled. Sara Wind is the contact.

Falstaff Brewing Corp.

(Dancer-Fitzgerald-Sample, Inc., San Francisco)

November 13 is the start date for

(Continued on page 58)



Caley Augustine, WIIC-TV Director of Public Relations and Promotion, discusses the development of historic Point State Park with Pittsburgh Mayor, Joseph A. Barr.

no smoke.
plenty of fire.

Pittsburgh used to be called the Smoky City. No more! A fantastically successful smoke control program is only part of Pittsburgh's world-famous renaissance. Another part is WIIC-TV 11,

Pittsburgh's #1 color station. No smoke screen. Just fired-up audience enthusiasm. Check top spot avail with General Sales Manager Roger Rice or your Petry-TV man.

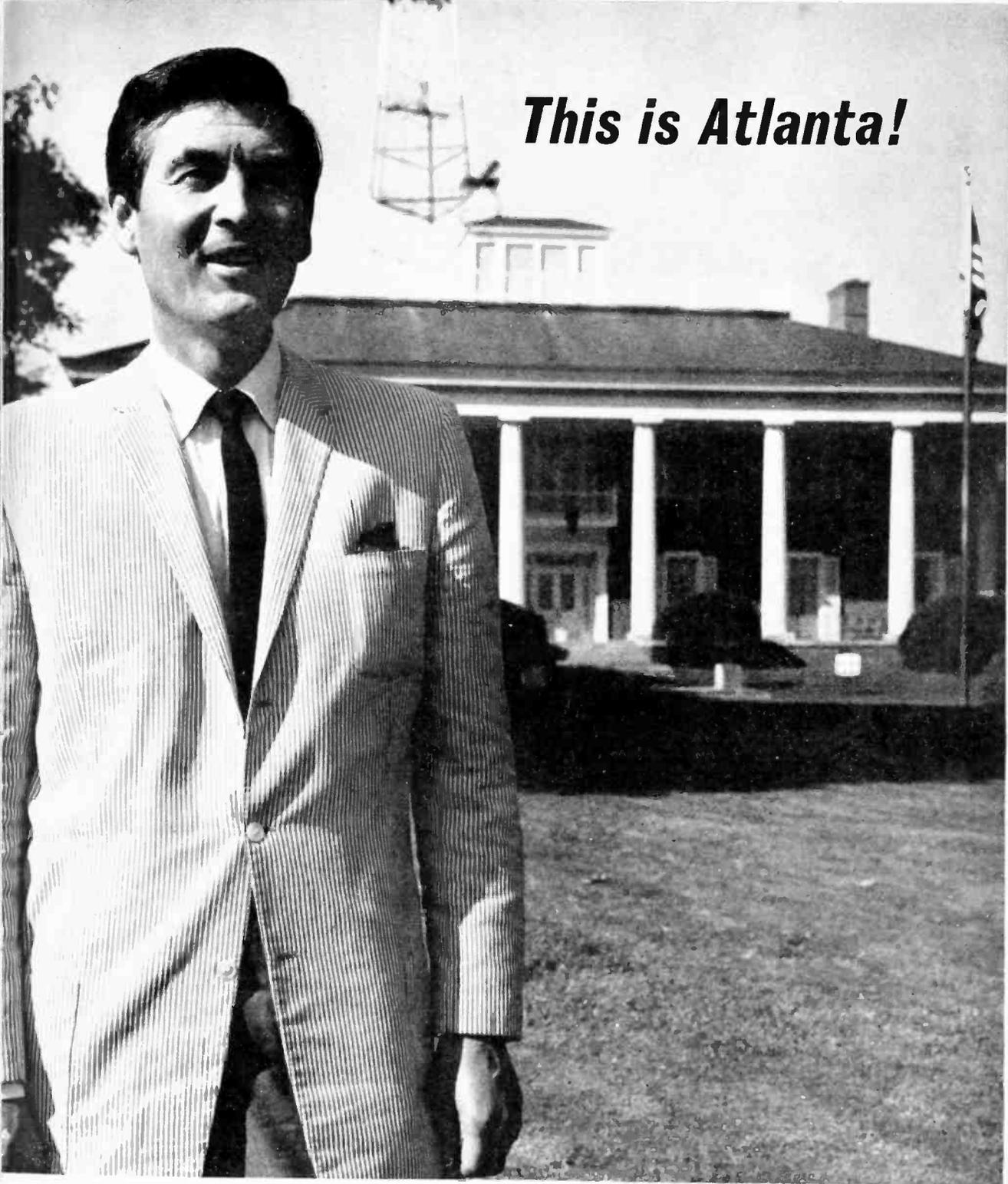
Get your
Pittsburghers on



FULL COLOR WIIC-TV 11

Basic NBC Television Affiliate

Gen. Broadcasting Corporation Stations: WIIC-TV, Pittsburgh; WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton; WSOC AM-FM-TV, Charlotte; WHIO AM-FM-TV, Miami; KSTU, San Francisco-Oakland



This is Atlanta!

DONE IN BOOM TOWN! Fess Parker, star of NBC's "Daniel Boone," visited beautiful, booming Atlanta recently, noting its remarkable growth. Latest estimates show that Atlanta's population grew 18.5% between 1960 and 1965.* Join the boom, and put your spots on WSB-TV.

S. Department of Commerce, Bureau of the Census, Current Population Reports. Population Estimates, July 20, 1966

WSB-TV

Channel 2 Atlanta

NBC affiliate. Represented by Petry



COX BROADCASTING CORPORATION stations: WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton; WSOC AM-FM-TV, Charlotte; WIOD AM-FM, Miami; KTVU, San Francisco-Oakland; WHIC-TV, Pittsburgh.

activity on FALSTAFF BEER in two markets. Minutes and 20's will be used. Pete Feccheimer is the buyer.

Famous Artists Schools, Inc.

(Victor & Richards, Inc., N.Y.)

Promotion for this school was launched in 40 markets during October. New activity is planned for November, with ten markets already renewed at presstime. Fifteen-minute and five-minute announcements are being used, mostly on weekends. Lucille Wildener is the buyer.

General Foods Corp.

(Benton & Bowles, Inc., N.Y.)

HONEY COMBS and RAISIN BRAN will be advertised in 130 spot markets beginning at issue date. The four-week campaign, aimed at kids, will use 60's. Bob Petizon, Lou Freifeld and Dick Horowitz do the buying. A four-week campaign for POST BRAN & PRUNE FLAKES began on October 31. Minute spots are running in 10 markets. Frank Henderson does the buying. In addition, November 14 is the start date for activity on FRUIT-IN-THE-BOX cereals. The 17-market campaign will continue until December 11, using 30/30's in late fringe periods. Two of the various products to be piggybacked with the cereal are SOS and YUBAN. Ron Sheppard buys.

Hollywood Brands, Inc.

(Krupnick & Associates, Inc., S. Louis)

In an effort to expand distribution of its BUTTERNUT, HOLLYWOOD, BIG TIME and MILK SHAKE bars, this company is undertaking an intensive advertising and sales incentive campaign. A saturation campaign in the metro New York area has been running since October 17 and will continue until December 9. This follows distribution tests that have run in smaller markets. If the campaign proves successful, the advertising plan will go nationwide next year. Tom Connelly is the contact.

Kohler Bros., Inc.

(Crestwood Advertising Inc., N.Y.)

This toy manufacturer will use spot tv to advertise its games and in-house toys during the first three months of '67, the "sick bed months." Minute spots will run in the top 30 markets, including



You're only HALF-COVERED in Nebraska... if you don't use KOLN-TV/KGIN-TV!

Put Lincoln-Land in the bag

Lincoln-Land is a super market when you're shopping for the best buy in Nebraska TV coverage.

More than half Nebraska's buying power is in store for you here. And only KOLN-TV/KGIN-TV really delivers it, as indicated by the preference it gets when all stations carry the same type of program (news).

Let Avery-Knodel provide the facts about KOLN-TV/KGIN-TV's intense coverage of Lincoln-Land. We're the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.



New 1,500-foot tower is tallest in Nebraska!

Now KOLN-TV beams its signal from a new 1,500-foot tower—the tallest in the state. The new structure represents an increase of 500 feet (50 per cent) in tower height. Measurements and viewer responses indicate a marked improvement in KOLN-TV/KGIN-TV's coverage of Lincoln-Land.

Adiac, Anyone?

The "Area of Dominant Influence" concept in ARB's latest local market reports is undoubtedly going to confuse many media men used to working with audience data related to metro areas or to station-signal coverage. To make things a little easier, RKO General Broadcasting has made available to buyers a slide-rule calculator that translates the ADI audience of men, women



and children from percentages (as reported by ARB) into whole numbers.

The reverse side of the calculator quickly computes cost-per-thousand for audiences in the ADI or in the total area covered by the stations.

The device can be obtained for the asking from Frank Boehm, research director, RKO General Broadcasting, 1440 Broadway, New York. (Just ask for ADIAC.)

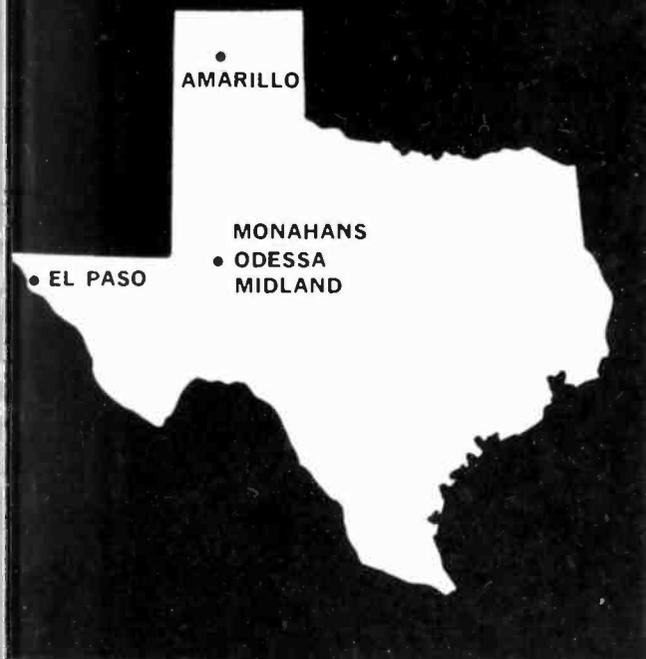


The Felzer Stations
RADIO
 WKZO KALAMAZOD-BATTLE CREEK
 WJEF GRAND RAPIDS
 WJFM GRAND RAPIDS-KALAMAZOD
 WNTV-FM CADILLAC
TELEVISION
 WRZO-TV GRAND RAPIDS-KALAMAZOD
 WNTV CADILLAC-TRAVERSE CITY
 WNUPTV SAULT STE. MARIE
 KOLN-TV LINCOLN, NEBRASKA
 /KGIN-TV GRAND ISLAND, NEB.

KOLN-TV / KGIN-TV

CHANNEL 10 • 316,000 WATTS 1000 FT. TOWER
 CHANNEL 11 • 316,000 WATTS 1069 FT. TOWER
COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET
 Avery-Knodel, Inc., Exclusive National Representative

How Can The 130TH MARKET



TURN INTO THE 50TH?

It's not magic, just simple logic when you combine Amarillo (120th market), El Paso (132nd market) and Monahans/Odessa/Midland (140th market). These three markets have a net weekly television circulation of over 340,000 homes — equivalent to the 50th ranking market in size.

AND, only the John Walton stations deliver the entire Southwest Texas area with ABC and color programming in each of these three markets.

One Ownership — One Network — One Buy

KVII-TV

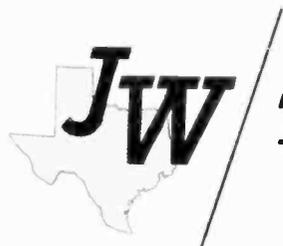
Amarillo
129,500 net
weekly circulation

KELP-TV

El Paso
112,100 net
weekly circulation

KVKM-TV serving

Monahans/Odessa/Midland
98,800 net
weekly circulation



THE JOHN WALTON STATIONS

KVII-TV
Amarillo,
Texas

KELP-TV
El Paso,
Texas

KVKM-TV serving
Monahans/Odessa/Midland
Texas

Radio: KVOD, Albuquerque, N. M.; KFIF, Tucson, Arizona; KELP, El Paso, Texas; KVKM, Monahans, Texas

Represented Nationally by: Jack Masla & Company, Inc., 575 Madison Avenue, New York, N. Y. (212) PL 2-6450

M

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HONEY COMBS and RAISIN BRAN will be advertised in 130 spot markets beginning at issue date. The four-week campaign, aimed at kids, will use 60's. Bob Petizon, Lou Freifeld and Dick Horowitz do the buying. A four-week campaign for POST BRAN & PRUNE FLAKES began on October 31. Minute spots are running in 10 markets. Frank Henderson does the buying. In addition, November 14 is the start date for activity on FRUIT-IN-THE-BOX cereals. The 17-market campaign will continue until December 11, using 30/30's in late fringe periods. Two of the various products to be piggybacked with the cereal are SOS and YUBAN. Ron Sheppard buys.

Hollywood Brands, Inc.

(Krupnick & Associates, Inc., St. Louis)

In an effort to expand distribution of its BUTTERNUT, HOLLYWOOD, BIG TIME and MILK SHAKE bars, this company is undertaking an intensive advertising and sales incentive campaign. A saturation campaign in the metro New York area has been running since October 17 and will continue until December 9. This follows distribution tests that have run in smaller markets. If the campaign proves successful, the advertising plan will go nationwide next year. Tom Connelly is the contact.

Kohler Bros., Inc.

(Crestwood Advertising Inc., N.Y.)

This toy manufacturer will use spot tv to advertise its games and in-house toys during the first three months of '67, the "sick bed months." Minute spots will run in the top 30 markets, including



**You're only
HALF-COVERED
in Nebraska...
if you don't use
KOLN-TV/KGIN-TV!**

Put Lincoln-Land in the bag

Lincoln-Land is a super market when you're shopping for the best buy in Nebraska TV coverage.

More than half Nebraska's buying power is in store for you here. And only KOLN-TV/KGIN-TV really delivers it, as indicated by the preference it gets when all stations carry the same type of program (news).

Let Avery-Knodel provide the facts about KOLN-TV/KGIN-TV's intense coverage of Lincoln-Land. We're the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.



**New 1,500-foot tower
is tallest in Nebraska!**

Now KOLN-TV beams its signal from a new 1,500-foot tower—the tallest in the state. The new structure represents an increase of 500 feet (50 per cent) in tower height. Measurements and viewer responses indicate a marked improvement in KOLN-TV/KGIN-TV's coverage of Lincoln-Land.



The Folger Stations

RADIO
WIZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTY-FM CADILLAC

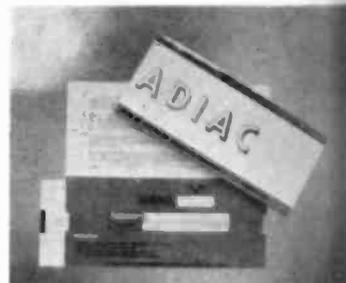
TELEVISION
WIZO-TV GRAND RAPIDS-KALAMAZOO
WWTY CADILLAC-TRAVERSE CITY
WWTU-TV SKULLY STE. MARIE
KOLN-TV LINCOLN, NEBRASKA
KGIN-TV GRAND ISLAND, NEB.

KOLN-TV / KGIN-TV
CHANNEL 10 • 316,000 WATTS 1000 FT. TOWER
CHANNEL 11 • 316,000 WATTS 1069 FT. TOWER

COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc., Exclusive National Representative

Adiac, Anyone?

The "Area of Dominant Influence" concept in ARB's latest local market reports is undoubtedly going to confuse many media men used to working with audience data related to metro areas or to station-signal coverage. To make things a little easier, RKO General Broadcasting has made available to buyers a slide-rule calculator that translates the ADI audience of men, women

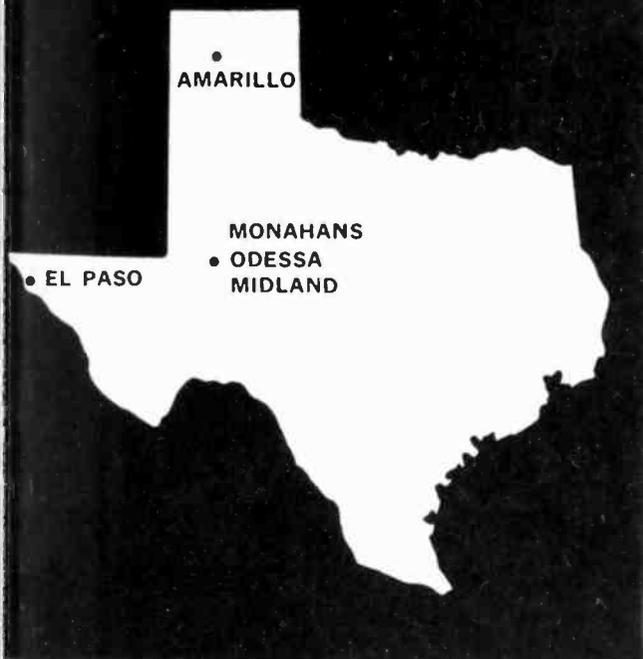


and children from percentages (as reported by ARB) into whole numbers.

The reverse side of the calculator quickly computes cost-per-thousand for audiences in the ADI or in the total area covered by the stations.

The device can be obtained for the asking from Frank Boehm, research director, RKO General Broadcasting, 1440 Broadway, New York. (Just ask for ADIAC.)

How Can The 130TH MARKET



TURN INTO THE 50TH?

It's not magic, just simple logic when you combine Amarillo (120th market), El Paso (132nd market) and Monahans/Odessa/Midland (140th market). These three markets have a net weekly television circulation of over 340,000 homes — equivalent to the 50th ranking market in size.

AND, only the John Walton stations deliver the entire Southwest Texas area with ABC and color programming in each of these three markets.

One Ownership — One Network — One Buy

KVII-TV

Amarillo
129,500 net
weekly circulation

KELP-TV

El Paso
112,100 net
weekly circulation

KVKM-TV

servicing
Monahans/Odessa/Midland
98,800 net
weekly circulation



THE JOHN WALTON STATIONS

KVII-TV
Amarillo,
Texas

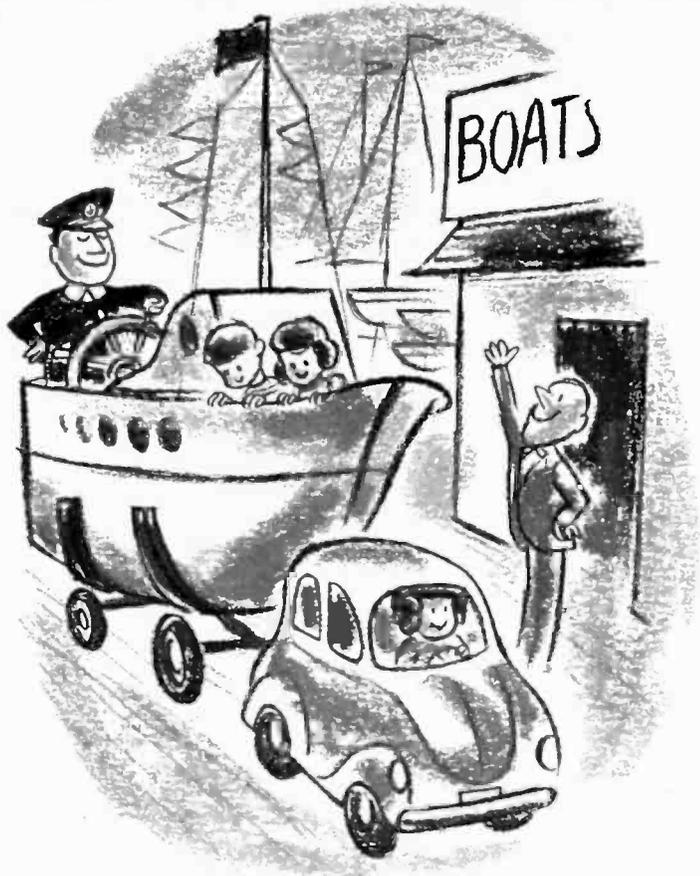
KELP-TV
El Paso,
Texas

KVKM-TV serving
Monahans/Odessa/Midland
Texas

Radio: KVOD, Albuquerque, N. M.; KFIF, Tucson, Arizona; KELP, El Paso, Texas; KVKM, Monahans, Texas

Represented Nationally by: Jack Masla & Company, Inc., 575 Madison Avenue, New York, N. Y. (212) PL 2-6450

M



COUNT ON **KOVR** FOR ACTION

- SACRAMENTO
- STOCKTON
CALIFORNIA

When you launch a sales campaign on KOVR results happen fast. KOVR is the effective television station in the \$4.64 billion Stockton-Sacramento market... the station that combines new vitality in local programming with high-rated ABC shows. Get more from your advertising message... on KOVR.

Data Source: Sales Management's 1966 Copyrighted Survey (Effective Buying Income)

KOVR



McCLATCHY BROADCASTING

BASIC ABC AFFILIATE REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.

New York, Chicago, Boston, Indianapolis, Cincinnati, Los Angeles and New Haven. The six-month TV budget is about a quarter of a million dollars. David Bla and Bernard Stein are the contacts.

Lever Bros.

(Doyle Dane Bernbach, Inc., N.Y.)

A six-week campaign for BREEZE began on November 6 in 80 markets. Day and fringe 60's are being used. John Ormiston buys, with Steve Greenberg assisting.

Lever Bros.

(SSC&B, Inc., N.Y.)

An additional three or four markets will

Media Personals

JACK GOWDY and TERRY COSTELLO were named assistant media directors at Needham, Harper & Steers, Inc. Mr. Gowdy was formerly a media supervisor at Norman, Craig & Kummel, Inc., and was a buyer at Benton & Bowles, Inc., prior to that; Mr. Costello has been with Dancer-Fitzgerald-Sample, Inc., as a media planner for the past five years. Also at NH&S, GORDON FULCHER was named a media buyer on Manhattan Shirts and Eastman Kodak. He was last a buyer, mainly on Procter & Gamble at Benton & Bowles and was a staff writer for the American Newspapers Publishers Association before that. The agency also named PAUL NAEDER a buyer on Borden's. He, too, moved from Benton & Bowles where he was an assistant buyer.

ROB COUTURE was named an assistant buyer on Sterling Drug and Squibb at Benton & Bowles, Inc. He was formerly a space salesman at Shannon & Cullen, Inc. for three years, and for the *Wall Street Journal* before that.

WILLIAM SEGAL was promoted to director of media at Henderson & Roll, Inc. He has been assistant media director since 1959. He was formerly with Norman D. Waters & Associates as media director and with Amos Parrish & Co. as an assistant account executive.

DAVE MEISTER joined the programming department of Young & Rubicam, Inc., as a TV account executive. He was formerly a buyer at Benton & Bowles, Inc., on General Foods Corp.

Benton & Bowles, Inc., named JACK HETHERINGTON an assistant buyer on Canada Dry, Inc. He was previously a senior marketing budget analyst at Colgate-Palmolive Co.

picked up for the SILVERDUST campaign already running. Day, prime fringe 60's and piggybacks will be from mid-November through December. Bob Flaishons is the buyer.

Mrs. Inc.

(Ted Bates & Co., Inc., N.Y.)

November 6 is the pushoff date for activity on UNCLE BEN'S BEANS. The three-week push for the product, introduced a few months ago, will be in about 15 markets. Minute spots will be used. Bob Warsowe is the buyer.

Tom McAn Shoes

(Boyle Dane Bernbach, Inc., N.Y.)

Fourth-quarter activity on THOM McAN shoes will be launched in 27 markets beginning on November 14. The five-week run will use day and fringe 60's. In addition, THOM McAN CHILDREN'S shoes will be promoted in eight spot markets during the same five weeks, using day and fringe minutes. Dave Aerman is the buyer.

National Biscuit Co.

(McCann-Erickson, Inc., N.Y.)

November 21 is the pushoff date for activity on SNACK MATES, a new product. The cheese product, which comes in a spray can, will be in approximately 25 markets for a six-week period. Day and fringe 60's will be used. Mike Mulieri is the contact. In addition a campaign for NABISCO COOKIES will begin on November 13. Night and day minutes will be carried in six markets. Mel Jacobs does the buying.

Northstar Corp.

(Westwood Advertising Inc., N.Y.)

Spot activity totalling a quarter of a million dollars for this toy manufacturer will be launched in January. The campaign, in 30 major markets, will last for the entire first quarter. The post-Christmas push will use minute spots. Bernard Stein and David Blank are the contacts.

Orwich Pharmacal Co.

(Genton & Bowles, Inc., N.Y.)

Activity on PEPTO-BISMOL broke on November 3 in 12 markets. The campaign, using prime and late fringe minutes, will continue for two to three weeks. John Houlihan buys, with Nick Miller assisting.

Pharmacraft Laboratories

(Boyle, Dane Bernbach, Inc., N.Y.)

FRESH DEODORANT in a new aerosol can, will be advertised in major markets beginning this month. Minutes, piggybacks and 20's will be used. Bob Finch buys, with Ted Mazzucca assisting.

Rocter & Gamble Co.

(Compton Advertising, Inc., N.Y.)

About 40 markets will be picked up for CASCADE beginning January 1. The campaign will continue throughout the contract year, with DASH being piggybacked with Cascade in 10 markets. Ely and late fringe time periods will be used. Barry Hodges buys.



GO FIRST CLASS

WITH KMJ-TV

FRESNO • CALIFORNIA

Your sales message goes with quality programming when you go with KMJ-TV. The San Joaquin Valley's first television station puts first class skills and equipment to work and delivers the audience you want in the nation's Number One agricultural income county.

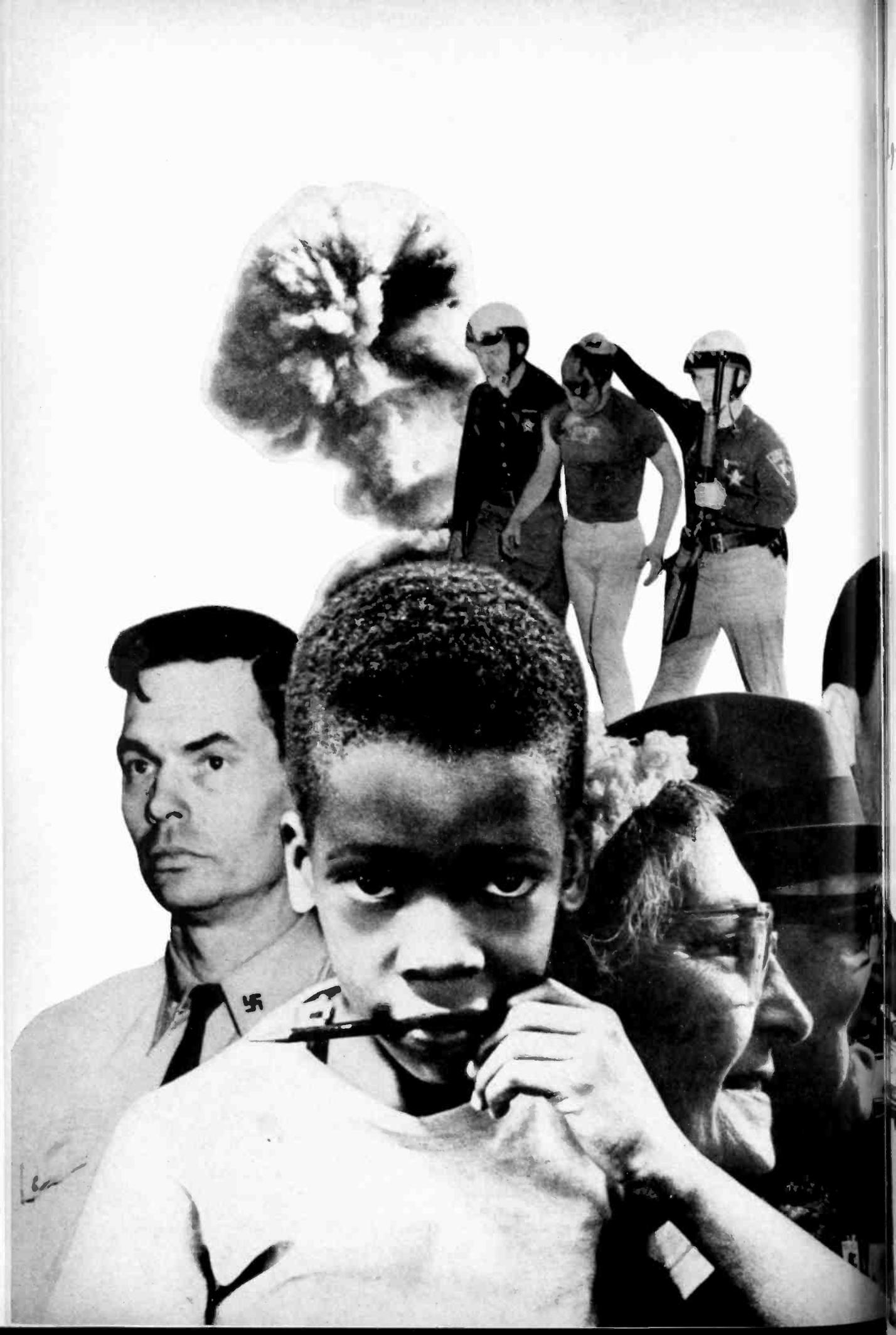
Data Source: SRDS, June, 1966

KMJ-TV



McCLATCHY BROADCASTING

BASIC NBC AFFILIATE REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.



1,326 editorials per year.

1,326 is the number of *different* television editorials presented on Corinthian stations during the past year. Their subjects ranged from traffic congestion to Communist aggressions, from race riots to lunar landings, from police protection to Presidential politics.

Sensitive, time-consuming, important... editorializing is a major responsibility of top management at each Corinthian station. Helping to ensure balanced editorial judgment are editorial boards, experienced writers, careful research, and a high degree of community involvement.

Our editorials question, clarify, praise, criticize, encourage, analyze, prod, and inform. They seek to crystallize community concern and, where necessary, suggest a course of community action.

Represented by H-R/Corinthian

You can see it's Corinthian.

Responsibility in Broadcasting



Ⓢ KXTV, Sacramento — KHOU-TV, Houston — WISH-TV, Indianapolis — WANE-TV, Fort Wayne — KOTV, Tulsa



Agency Appointments

SYLVESTER L. (PAT) WEAVER WAS named to head the "problem-solving tv department" of Wells, Rich, Greene, Inc. The former head of



Subscription TV and past president of NBC-TV will join the agency on January 1. He will continue as executive producer of *The Garry Moore Show* on CBS-TV.

LOUIS B. AMES was named director of nighttime programming for N.W. Ayer & Son, Inc. He was most recently RCA program manager at the

New York World's Fair, has held various positions with NBC-TV and WPIX-TV New York. Others named to the programming department at Ayer were: JOHN F. RAYEL, named director of special broadcasts and projects; CHARLES M. WILDS, director of daytime and network participation buys; and FRED McCLAFERTY, director of sports broadcasts.

THOMAS McMAHON (pictured) and DAVID CLOSE were named vice presi-



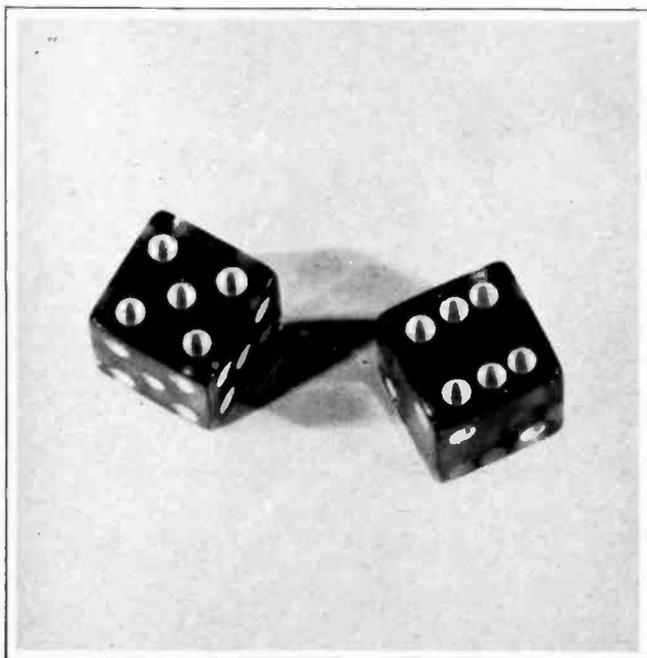
dents of Sullivan, Stauffer, Colwell & Bayles, Inc. Both are account supervisors.

JOHN A. ADAMS, RANDALL W. HACKETT, SANFORD E. REISENBACH and STEPHAN K. ZIMMERMAN were elected vice presidents of Grey Advertising, Inc. Mr. Adams is manager of the agency's new Detroit office; Mr. Hackett and Mr. Zimmerman are account supervisors; Mr. Reisenbach is an associate media director.

BRUCE A. MacDONALD joined the New York office of Needham, Har-



per & Steers, Inc., as vice president and manager of new business. He has been with BBDO, Inc., for the past eight years.



There are elevens



Bob Hayes



Pet

Ralph Neely

Leno Donohue



Then, there are elevens!

With either, you are a winner! And, now that the Dallas-Fort Worth market has climbed to the nation's No. 11 position in households*, still another eleven moves into the winner's circle of increased sales, audience and profits. Call your Petryman for a 'Scout Report' on the Quality Touch team.

*Sales Management Survey, August 1966

Caker City Chocolate & Confectionery Co.
 Gelitzer, Waring & Wayne, Inc., (N.Y.)

GOD 'N PLENTY candy, which has been in about 10 spot markets since October, will begin a winter campaign on January 10 in 16 or 17 markets. The October schedule will continue until December 23; the January campaign will run for 13 weeks. The commercials are 30 seconds in length and run for 30 minutes in children's programs. Ed Seidel is the buyer.

Ranson Corp.
 King, Smith & Dorian, Inc., (N.Y.)

A six-week saturation campaign for CRISPER 'N SLICE ELECTRIC KNIFE will begin on November 27. Minute commercials will run in 11 markets for the Christmas push. Geri Flynn is the buyer.

Seabrook Farms Co.
 Miller & Smith & Ross, Inc., (N.Y.)

Los Angeles will be added to the spot campaign for SEABROOK FROZEN PEAS running in New York now. The schedule on the west coast will run for six weeks. Prime ID's and fringe will be used. Arnold Ross is the buyer.



Arthur E. Toft (l.) newly appointed assistant director of advertising for P. Lorillard Co., was previously advertising manager at Schick, Inc. J. Robert Carey (r.) succeeds Mr. Toft as advertising manager after having experience on Gillette at Clyne Maxon, Inc.

Selchow & Righter Co.
 (Marschalk Co., Inc., N.Y.)

This game company will advertise its products in about 10 spot markets for 15 days beginning the first week in December. The pre-Christmas push will consist of prime and fringe ID's. Vera Barta is the buyer.

Serta Associates, Inc.
 (Parsons, Friedmann & Central, Inc., Boston)

A campaign for SERTA MATTRESSES

will begin after Christmas in a total of six markets, Providence/New Bedford, Boston, Burlington, Albany/Schenectady/Troy, Syracuse and Watertown. The campaign of 60's (with dealer tags) will last from four to eight weeks depending on the market. The company will also pick up the same markets for a spring campaign in March. Bob Friedmann is the contact.

E. R. Squibb & Sons
 (Benton & Bowles, Inc., N.Y.)

Testing on a new product, SWEETA GRANULES, begins at issue date. The commercials will continue until the end of the year. Prime ID's and fringe 60's are being run in seven markets. Ken Weinstock buys, with Bob Couture assisting.

E. R. Squibb & Sons
 (Doyle Dane Bernbach, Inc., N.Y.)

A six-week campaign for BROXODENT ELECTRIC TOOTHBRUSHES breaks at issue date in a sizable number of markets. Minutes will be used. Bob Sarra is the contact.

Taylor-Reed Corp.
 (Bliss/Grunewald, Inc., N.Y.)

A new instant, no-cook fudge, COCOA MARSH FUDGE, will be advertised in a total of 16 markets. Start dates will be throughout November. The 13-week campaign will use day, prime and fringe 60's. George Kluhsmeier is the contact.



Don Meredith



Don Perkins



Mel Renfro



Jim Boeke

Dave Manders

Pettis Norman



WFAA-TV

The Quality Station serving the Dallas-Fort Worth Market

ABC, Channel 8, Communications Center
 Broadcast Services of The Dallas Morning News
 Represented by Edward Petry & Co., Inc

Quality touch

EVERYBODY LOVES US...

Every day we receive complimentary comments from viewers and sponsors on our overall programming, our staff-produced daily shows and special features created by the WMAR-TV News-Documentary Unit!

"We will publicize the second showing of 'Marcellus Takes A Walk' and are thrilled to know that it will come during the period set aside for celebration of Navy Day."

Jack M. White, LCDR, USN
Public Affairs Officer
U.S. Naval Academy
Annapolis, Md.

"I was especially pleased with the work your staff contributed to the commercials—they were done expertly and in very fine taste."

W. Thomas Gisriel, Senior Vice Pres.
American National Bldg. & Loan Assn.
Baltimore, Md.

"I watch 'The Woman's Angle' every day and am always delighted with the varied and interesting topics and themes."

Mrs. R. F. Watson
Annapolis, Md.

"We always listen to your 7 PM News and think it one of the best. Your Weather program is tops for clarity—nothing in our region can approach it."

P. A. Archer
Harrisburg, Pa.

"Your 'Dialing for Dollars' is watched by such a vast segment of the population it certainly provides the best possible publicity that a charitable function like ours could have."

Mrs. A. Kahn
Baltimore, Md.

"Just wanted to say that my husband and I thoroughly enjoyed your telecast. Hope to see more documentaries in the near future."

Mrs. L. Latch
Baltimore, Md.

"THE WOMAN'S ANGLE" with Sylvia Scott

MONDAY through FRIDAY 1:00 to 1:30 P.M.

Women depend on Sylvia Scott and "The Woman's Angle" for recipes, prepared live on camera, in color. Cooking is just one facet of "The Woman's Angle" which also includes fashions, home management, decorating, and interviews with interesting guests and celebrities. Sylvia Scott, a superb saleswoman, can do your commercials live giving added impact to your advertising message.

Service to the public, in many different areas, is another reason why Maryland viewers depend on WMAR-TV for the best in television!



...AND WE CAN COOK TOO!

No wonder... In Maryland
Most People Watch **COLOR-FULL**
WMAR-TV 

CHANNEL 2, SUNPAPERS TELEVISION
TELEVISION PARK, BALTIMORE, MD. 21212
Represented Nationally by THE KATZ AGENCY, INC.

Report from Japan

OKYO: Color tv sets here are selling at a faster clip than originally anticipated, and are giving a big boost to the electrical appliance industry. As production gains, prices are declining. An end-of-July report in several trade papers said that Hitachi, Ltd., would start selling 19-inch color sets for less than \$333 next year, and the announcement was viewed by some as the start of a cutthroat price war. Flooded with calls and cables, Hitachi promptly issued a firm denial, but people are still guessing as to the justification for the rumor.

A 19-inch color tv set now sells for about \$555, but already Toshiba, Tokyo Shibaura Electric Company, has announced its 19-inch set would henceforth sell for just under \$500. Thus arrived what the Japanese have long expected, the age of the 10,000-yen (\$27.78)-per-inch color set.

When the identical barrier was topped in 1955 for monochrome sets, sales rose rapidly. But makers doubt that a similar market advance will occur now in respect to color tv receivers. The type of people buying color differs markedly from those buying b-&-w sets, and few believe that Toshiba's announcement will spark any general price cutting. Not wishing to lend credence to price-cutting talk, Toshiba officials merely say the company has not fired an opening gun, but has only developed a cheaper model, removing the frills from deluxe sets.

A Million Prospects. There are some 150,000 Japanese who are rich enough to want any new product on the market. It is to them that color tv makers now are directing their sales campaigns. If to this total is added those who will buy when reasonably impressed, it is felt that some 1.2 million Japanese are good prospects for color.

Despite the potential, only a little over 200,000 sets have been sold, a figure dwarfed by sales of 18.5 million b-&-w sets. A prime obstacle is that many persons have preconceived

ideas about color tv, remembering the early telecasts where color was far from appealing, broadcasting-receiving facilities low in standards and sets hard to adjust and maintain.

All this has changed and foreign experts now highly praise the excellent color of NTV telecasts. The industry has made big strides during the past six years, and Japan was the pioneer in the rectangular Braun tubes for color. Japan leapfrogged ahead on the basis of swift adoption of the latest U.S. developments; the color tv boom came only after 13 years of struggle in the United States but will come far sooner in this country.

Production Gains Made. A sharp rise in productivity is well-charted, with production of color tv rising from 51,893 in 1964 to 97,096 sets in 1965, and an estimated 300,000 units in 1966. Domestic sales rose from 31,274 in 1964 to 49,582 last year, and are geared for 150,000 in 1966. Export sales were zero in 1963, 17,216 in 1964, 43,304 in 1965, and are also predicted to leap to 150,000 in 1966.

Japan and America are the two prime color broadcasters so that most of the exports go to the U.S., although last year the U.S. turned out 2,750,000 color sets and anticipates production of 5 million sets this year. In fact, with U.S. production lagging behind demand, dealers are turning to Japan as a fine source of supply. This is providing a boost for local makers who had been feeling the pinch of the recent recession. The export price of a color set is roughly \$200, much lower than the \$545 for 19-inch sets sold domestically.

It is generally taboo to talk about that kind of price difference in the electrical industry, because the differentials reach the attention of Minister Takeo Miki of the International Trade and Industry Ministry (in charge of controlling price spirals). But payment for exports is prompt, so that a firm must only deliver the goods swiftly, properly



packed and inspected. For home sales, the manufacturer must look to profits for his wholesalers and retailers, including excise taxes of 13%, as well as provide ample promotional and sales expenses. It is a common belief in Japan that a person loses if he buys a new electrical appliance too soon because the price will quickly drop and the quality improve.

Boom Is On Way. In the case of color sets this is demonstrable, for prices have dropped by \$83-\$115 since this past spring. People in general are holding back, sure that low prices will go even lower.

Some electronic firms' officials say this is not true. The situation, they insist, was different when mass output of ordinary sets began, since parts prices have now been cut as low as possible. They say the main difference between black-and-white and color sets was the Braun tube, but that even its mass production would not bring overall prices down appreciably. A color Braun tube costs about \$135, three times the cost of a conventional tube. When all factors are considered, the immediate aim is 8,000 yen (\$22) an inch, working out to \$350-\$400 for a 19-inch color set. Most Japanese believe the color boom is coming but is still three to four years distant.

—Stuart Griffin



LOW BUDGET COLOR TAPE SYSTEM NO. 1

...here's the simplest system for making and playing



SYSTEM 1B ECONOMY RECORDER/PLAYER

With this machine you have a recording and playback facility. It contains built-in picture and waveform monitors and other provisions for good quality pictures. The TR-4 records and plays back in monochrome or in color. (High band accessory is available.)

- All this equipment is part of a matched line for broadcasters—matched in performance, features and appearance.
- All engineered and built by RCA, assuring single source responsibility.
- All designed for color television.



**SYSTEM 1A
COLOR PLAYER**

The easiest way to get into color is to acquire the TR-3 for airing color tapes. It's compatible with all quadruplex recorders. Plays in monochrome or in color—and is convertible to high band. Easily expanded by adding the record accessory as shown below (System 1B).

Color tapes!



**SYSTEM 1C
RECORDER/PLAYER
WITH REMOTE RECORDER**

Here you have a recording and playback machine, with TR-5 mobile unit. The TR-5 provides for on-location recording of commercials and special events. It also gives another recording facility in the studio while the TR-4 is on the air. (Note: the TR-5 is for low band only.)

★ HIGH BAND COLOR

is optional accessory for TR-3 and TR-4 machines.

See your RCA Broadcast Representative for complete details, or write RCA Broadcast and Television Equipment, Building 15-5, Camden, N.J. for your copy of new Booklet.



THE MOST TRUSTED NAME IN ELECTRONICS

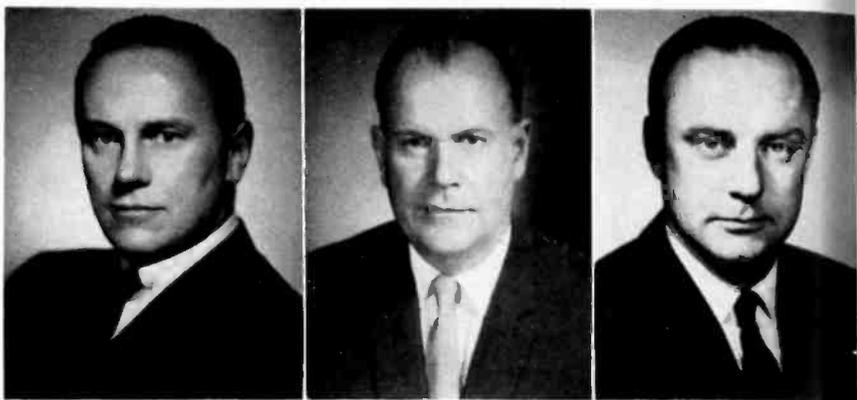
Ajax Laundry Detergent, and Norman, Craig & Kummel, Inc., put together the "White Knight" and a "stronger than dirt" advertising campaign. In its first year, 1964, the new product was backed by \$16-20 million, but it became profitable quickly and reportedly soon had 7.5 per cent of the market.

Other new products recently introduced also did well. Action powdered bleach holds about 50 per cent of the \$20 million dry bleach market. Ajax "Bucket of Power" floor and wall cleaner has about one-fourth of the \$30 million market for this kind of product. The idea of building a "House of Ajax" under which various products would share a "rub-off" identification was laid out and implemented to the point that tv commercials and print ads featuring a group of Ajax products were utilized.

Can Colgate Counter?

While the successes showed up visibly, the effort appeared to weaken Colgate-Palmolive in other areas. The company has never been staffed in depth; under Mr. Little's tight control—a former associate now calls him the "George Washington Hill of soap"—there was little authority given to others. Under the direction of Mr. Lesch, responsibility was delegated to only a handful of top executives. The system of strong product managers used at P&G and other companies hasn't been copied at Colgate. For this reason, salaries are comparatively low and turnover is high. More important, when the company brings its best brains to bear on a particular problem, the result is likely to be trouble in the areas they left.

Thus, while the White Knight was charging over the countryside to boost sales of Ajax Laundry Detergent, other Colgate detergents—Ad Dynamo, Quik Solv—were falling by the wayside. P&G's Crest toothpaste, with its endorsement by the American Dental Association knocked Colgate Dental Cream, long the front-running brand, into the Number Two



Colgate's upper-echelon triumvirate: (l. to r.) vice presidents Robert W. Young Jr., David R. Foster and John E. Grimm III

position domestically, and the brand has not recovered. Meanwhile, Colgate with flouride and new Cue (which also got ADA approval) went nowhere. Lustre-Creme and Halo shampoos were hit by heavy competition on all sides. Wildroot hair tonic for men was similarly faced with an onslaught of rivals.

Also, it appears that a major Colgate deficiency is the ability to counterattack. When Ajax liquid detergent, for example, knocked P&G's Mr. Clean into second place, P&G rushed to the market with Top Job. Now, although Ajax and Top Job see-saw with 20 and 21 per cent of the market from month to month, Mr. Clean holds on to 18 per cent, giving the P&G combined forces a substantial lead. Similarly, when Ajax Laundry Detergent began to creep up on Tide and Dash, P&G retaliated with Bold, a new brand that has reportedly about 10 per cent of the market, and has chipped a few points off the Ajax share. In the wings P&G has another detergent, Gain, waiting to move onstage.

Tactics are Changed

In an effort to battle effectively on many fronts, Colgate has juggled its troops. Robert Young, who won his stripes with the Ajax introduction, was moved up to corporate marketing vice president shortly afterwards, and has recently been moved horizontally to head a new task force, under David Mahoney, that will concentrate on doing for the Toilet Articles Division what it did for the Household Products Division.

While the shifting of personnel is

indicative of the relative thinness in top-echelon ranks at Colgate, observers point to other factors that make major gains on the domestic front hard to achieve. They note a general timidity in spending, first of all, that greatly influences Colgate marketing. It is not merely that Colgate does not have the resources of a Procter & Gamble, said a recent executive of the company; it is that management too often loses faith in plans that have been carefully laid, and retrenches on expenditures. Again, said a Colgate agency man, if the company allocates millions for advertising, it will try to skimp on sampling or other promotional funds that might be necessary to produce the greatest volume of sales.

Risk is Worth It

At times, Colgate has proved to be adventurous in adopting popular themes for its products. It marketed a Cleopatra soap when the motion picture of that name was released and its success with the 007 line of men's toiletries has been notable. Competitors shy away from such marketing concepts, fearful that the products will die with the fad. A Colgate executive points out, though, that the cost of producing toiletries is small and the profits large, so that the risk is worth the effort—even if it is short-lived. Advertising on such products can be minimal, since the widespread publicity of the movie, book, etc., contributes to the promotional effort.

The entire area of advertising is paradoxical at Colgate. Unlike its primary competitors, P&G and Lever,

the company has no advertising director on its corporate staff, nor are there advertising directors or managers within its divisions. The bulk of personnel with these or similar titles may be an outgrowth of Mr. Schuch's background in foreign marketing, where advertising was seldom an important factor in promoting a product as it is in the United States.

Colgate's advertising-to-sales ratio in the domestic scene has been singularly poor in comparison to those of its chief competitors. Where Procter & Gamble and Lever Bros. spend about 11 cents and 20 cents, respectively, per dollar of sales, Colgate now spends nearly 24 cents. It could be concluded that Colgate advertising is less effective than others, but it is more than likely that the company's other marketing problems account for the difference. The greater amount of advertising purchased by P&G, for example (estimated as \$215 million in 1965), permits P&G to obtain larger discounts and other favors that help stretch its dollars.

Creative Jingles

Again, Colgate advertising creatively has been in the forefront in recent years. Long as broadcast-minded as its competitors, the company jingled "Super Suds, Super Suds, lots more suds from Super Suds" into the ears of American housewives throughout the '40's and '50's when it used such radio programs as *Lorenzo Jones*, *The Judyanova Show* and *Kay Kyser's Coliseum of Musical Knowledge*. As television came in, Colgate moved many of its radio favorites into the new medium, with *Strike It Rich*, *Mr. and Mrs. Smith* and *The Big Pay-Off* repeating their aural success in tv. In the early '50's, it was Sunday night's *Colgate Comedy Hour* opposite Ed Sullivan, as all families watching their new sets became acclimated to 'Ajax, the foaming cleanser, sweeps the dirt right down the drain—bubble, bubble, bubble, bub," and "Halo, everybody, Halo!"

Today, in spot and on network tv, which get nearly 87 per cent of Col-

1966-1967

The year of the independent station

The year of spot television

The year of KCOP

Los Angeles



(DID YOU BUY NETWORK THIS FALL?)

Represented by



Chris-Craft INDUSTRIES, INC.

The Original Station Representative

gate's total budget, viewers largely witness Colgate's fantasy approach to commercials. The technique is credited with bringing a whole new look to detergent advertising, easing out the slice-of-life method long employed by P&G and its competitors. Colgate's White Knight, tornado, flying housewives, et al., illustrated that cleaning materials could be sold with a light touch, and both P&G and Lever have followed suit. Colgate's latest effort in changing the look of commercials is a film for Ajax cleanser that is all close-ups and matter-of-fact voice-over a la Alka Seltzer, Volkswagen, etc.

Commercials 'Step this Way'

As good as the commercials are, Colgate management has learned that advertising alone cannot solve all problems. The company has tried to break out of the runner-up position it has long been in, with giant P&G far ahead and Lever Bros. remaining just out of reach from a domestic sales standpoint. Last year, to close the gap, Colgate outspent Lever in advertising dollars, but remained some \$60 million behind in sales. (For the first half of 1966, Colgate advertising spending was \$19.3 million to Lever's \$20.4 million and P&G's \$51.9 million, but a two-month labor strike at the Colgate plants last spring, during which time most advertising was suspended, affected the totals.)

Trying innovation as a substitute for unlimited spending, the company has co-produced its own television show, *Step This Way*, for local and regional showings, and has employed spot radio recently while P&G and Lever largely shunned that medium. While management at Colgate reportedly takes no credit for conceiving *Step This Way*, or for coming up with the initial idea that 007 would be a good brand name on men's toiletries, for that matter, both ideas were readily accepted and have proved valuable.

To enlarge its business, now dependent almost entirely on soaps and toiletries against the P&G and Lever competition, Colgate has long want-

ed to get into the \$4.2-billion convenience food field. Its efforts here have been fruitless. A line of dried chicken and crabmeat entrees under a Colgate Kitchen label was introduced and quickly withdrawn. An apple-chip called Snapples has been tested off-and-on over a two-year period, and one or two other food items are in various stages. The company has specialty foods operations in France and Italy, but evidently is finding it hard to duplicate their success here.

While it tries, it looks for other products in the fields it knows best. Soaky children's bubble bath, packaged in plastic containers shaped like comic characters, has been a popular seller for the last few years, but seems to be in danger from lack of advertising support and wear-out of the novelty factor. Baggies plastic bags, another household success, have been hit of late by a variety of competitors. Respond hair spray has done well enough to cause Colgate to test Respond shampoo and hand lotion, and hope that a "House of Respond" can be developed in the Toilet Articles Division. Throw-away fabric towels, Handi-Wipes, have been introduced nationally. And a



\$7-million campaign was to be put behind Colgate 100 mouthwash as the company tried to get a major share of the \$170-million mouthwash market.

In this last move, however, the kind of trouble Colgate can run into is all too evident. In trying for a big piece of an established market, it all too often must take on not only the old-line competition, but a host of newcomers, too. Listerine long was the leader in mouthwashes until Johnson and Johnson showed with its Micrin that there was room for

a new entry. Now, to meet the Colgate 100 competition, Micrin reportedly was ready to spend \$5 million on a spot drive and P&G was putting millions more behind advertising a sampling on its new Scope brand. Warner-Lambert and others also have new mouthwashes coming on the market at the same time.

"Usually what happens," said a former Colgate employee, "is that management sees after six months that a new product isn't going to live. The way projections said it would, so the planned budget for the year is reduced. Sales drop off, and the product dies. The company just isn't oriented to the pay-out over three or four years, the way Procter & Gamble is. Colgate wants quick results."

New Five-Year Plan

Such thinking reportedly is common at Colgate, with a number of people laying the motivation to chairman Lesch, who is determined that each division show a profit at the end of each year, even if it means reducing expenditures or making cost-cutting moves of various kinds. In this way, say critics, the picture is good at the end of the year, but the long-term potential of the company is harmed.

Whatever the future holds for Colgate-Pamolive, the present seems to be bright enough. Consolidated sales and earnings for the first nine months of 1966 were at record highs. Net income was \$22,417,000 or more than \$2 million over the 1965 period, and as Mr. Lesch pointed out, it was the sixth consecutive year that nine months earnings have improved. Sales were eight per cent above those of 1965, hitting \$710.5 million, domestic and foreign combined.

The accountant still inside chairman Lesch undoubtedly smiles at the figures. The moves of personnel—up, down, sideways and out—that have helped bring the figures about probably bring a different expression to his face when he considers them. For tomorrow, he knows, if Colgate's next five-year plan is going to realize its objectives, the company must search its basic philosophies, as well as its methods. ■

12th Annual COLOR ISSUE DECEMBER 5



FORMS CLOSE NOVEMBER 21

Television Age

America's Newest, Most Modern and Complete

FULL COLOR

TELEVISION STATION

W A E O - T V

CHANNEL 12

Serving the Wausau-Rhineland Northern Wisconsin Area
and Upper Northwest Michigan Area

FULL COLOR

TELEVISION STATION

- LIVE **COLOR**
- NETWORK **COLOR**
- FILM **COLOR**
- SLIDE **COLOR**
- VIDEO TAPE **COLOR**

Alvin E.
O'Konski,
President



NBC Channel 12 with a 1710-foot tower

Highest TV Point above Sea Level in entire midwest

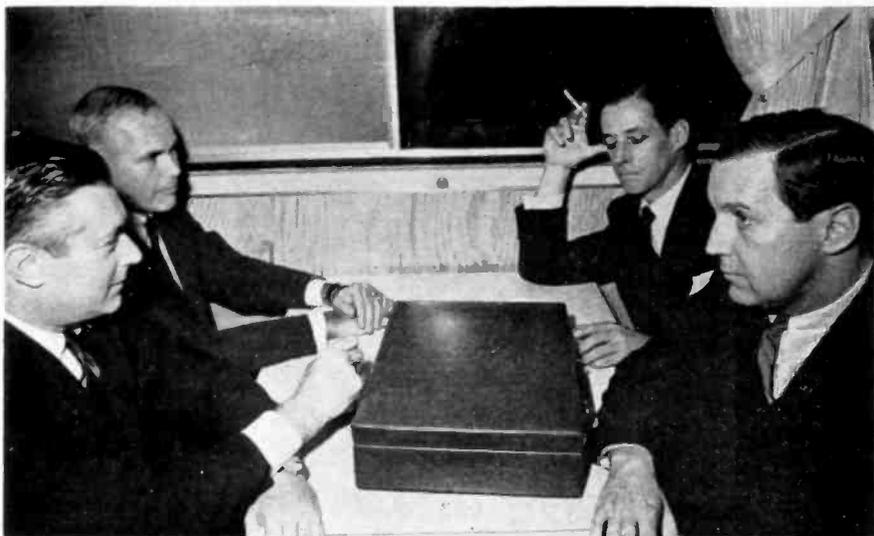
Represented by VENARD, TORBET & McCONNELL, INC.

...om inside a washing machine to
 ...viewer's Colgate's Action bleach
 ...worked like a "giant in the washer."
 ...Once more the "power" theme was
 ...being emphasized.) Norman, Craig
 ...Kummel "exploded" housewives
 ...to sink to living room to illustrate
 ...that Ajax Cleanser "gets you out
 ...of the kitchen fast." Procter &
 ...Kummel followed suit with washing
 ...machines growing ten feet tall and
 ...Mary Poppins-like maids flying from
 ...the sky to show women how to keep
 ...their hands "looking young." Lever
 ...brothers put sunglasses on women
 ...gazing at their dazzling white wash,
 ...and showed delighted housewives run-
 ...ning through forests in ecstasy over
 ...the brightness of their freshly
 ...laundered clothes. Clearly, Colgate
 ...had "started something."

Want to be Different

"We wouldn't have done anything
 ...if we couldn't do something differ-
 ...ent," says a Colgate executive. A
 ...former member of the Ajax team
 ...the company noted, too, that there
 ...is an awareness of the fact that "situa-
 ...tion and device advertising" can
 ...be overdone, copied to death,
 ...and that new—perhaps "straight"—ap-
 ...proaches would have to be kept ready
 ...to go.

This executive referred also to an-
 ...other trouble area that companies
 ...do get into when they try to be
 ...different, off the beaten track. Several
 ...years ago, he said, the company
 ...produced an NC&K commercial on the
 ...floor and wall cleaner that had just
 ...been rechristened Ajax Bucket of
 ...Power. In the finished film, a hand-
 ...some devil in white tie and tails
 ...stepped from a housewife's scrub-
 ...bucket and swept her into a romantic
 ...tango while the soundtrack jingled
 ...with "Ajax . . . cleans like the devil."
 ...The film got onto the network air
 ...with everyone's approval, and then
 ...the cards and letters started coming
 ...in. In some parts of the country,
 ...the agency and client discovered, "cleans
 ...like the devil" was practically pro-
 ...phecy. The commercial was pulled
 ...and the soundtrack redone to tell



Colgate's Joe Tinney (r.), manager of commercial production, plots upcoming film job with Bob Bergmann (r.), president of Filmex, Inc., in Filmex cruising "office" with two members of the client's Ted Bates creative team.

viewers "Ajax . . . cleans like a
 ...wizard." Remembering the incident,
 ...the executive acknowledges that
 ...more extensive testing of the com-
 ...mercial might have forestalled cost-
 ...ly duplication of effort and resched-
 ...uling of plans.

Not all of the Colgate commercials
 ...are in the "real-unreal" vein. Such
 ...products as Colgate Dental Cream,
 ...Lustre Creme shampoo and Colgate
 ...100 mouthwash are promoted today
 ...with slice-of-life and naturalistic live-
 ...action techniques. In personal prod-
 ...ucts, believability is the keynote.

It's possible that in a year Colgate
 ...spends close to \$1 million on the
 ...production of commercials for its
 ...many products. About 150 basic
 ...commercials are made in the course
 ...of a year, and what with lifts and
 ...new combinations, the total output
 ...is over 300 different pieces of
 ...negative.

Riding herd on all that celluloid
 ...is Joseph Tinney, manager of tv
 ...commercials production at Colgate.
 ...He supervises bids, which are made
 ...on a standard form the company
 ...uses, with a breakdown of each item
 ...in an estimate, from props to union
 ...pension and welfare payments and
 ...color-corrected art work. (About 95
 ...per cent of all Colgate commercials
 ...are now being shot in color.)

Mr. Tinney takes part in every
 ...pre-production conference, whenever
 ...possible. He does not exercise soli-
 ...tary veto power on estimate, on

storyboard or on interlock, but shares
 ...this responsibility with the product
 ...manager, group product manager,
 ...general product manager, vice presi-
 ...dent-marketing, vice president and
 ...general manager of the division, and,
 ...on jobs costing over \$10,000, with
 ...the executive vice president of the
 ...corporation.

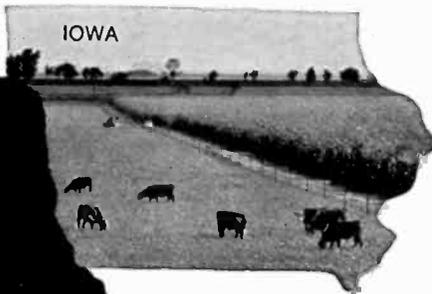
Unlike P&G, which backstops its
 ...commercial production with a staff
 ...of 15 producers, Mr. Tinney works
 ...alone in handling the details of pro-
 ...duction. But, he stressed, the plan-
 ...ning and the overall execution of the
 ...film or tape commercials is very
 ...much a team effort.

"It's marketing that is a creative
 ...endeavor," he said. "I don't care
 ...whether one of our commercials wins
 ...some award; what I ask myself, when
 ...considering some change in a com-
 ...mercial, is 'How many cases will it
 ...sell?' If the change won't sell an
 ...extra case, then we don't make the
 ...change."

Selling that extra case is all impor-
 ...tant in as highly competitive a busi-
 ...ness as soaps and toiletries, because
 ...the company marketing just one
 ...more case than the competition right-
 ...fully can merchandise itself as "the
 ...leader." Five years ago, when the
 ...American Dental Association en-
 ...dorsement of P&G's Crest toothpaste
 ...enabled that brand to upset the denti-
 ...frice market, Colgate Dental Cream
 ...was forced to revise a long-time prod-
 ...uct claim: "The country's best-selling



from Omaha



WOW Radio and Television Farm Director Arnold Peterson predicts

"increased prosperity for the Nebraska-Iowa farmer and for everyone who does business with him."

Based on a long, hard look at the agricultural situation in Nebraska and Iowa, Mr. Peterson, one of the nation's most respected farm broadcast authorities forecasts: *"Nebraska's winter wheat is expected to set an all-time record of 35 bushels an acre. The USDA estimates an unprecedented 70 bushel per acre yield for Nebraska corn. Soybean production in both states is up. And Iowa farmers are expecting record yields in both oats and hay."*

"The outlook in cattle production continues to be bright. Cattle pasturelands are virtually at peak capacity. Beef production cannot maintain pace with consumer demand over the long haul, consequently returns to producers will continue to rise."

"Hog prices are high. Pork production is uniquely adapted to farms and hogs will continue to be a vital segment of the farm economy in Iowa and Nebraska."

"The midwest, especially Nebraska and Iowa, heartland of grain production in this country, will continue to increase yields through more fertilizer, more irrigation, more equipment, more capital. In short, this means increased prosperity for the farmer and for everyone who does business with him."

That's the up-to-date picture of the nation's richest farm belt — Nebraska and Iowa. Brightest in years! So it makes good business sense to reach these productive and prosperous farmers with strong selling messages on WOW Radio and WOW-TV Omaha — the long-time farm program leaders in Nebraska and Iowa. Call your Blair man for the full story.

WOW AM TV **CBS** Omaha, Nebr.

**the
Meredith
bunch**



OMAHA WOW AM FM TV; KANSAS CITY KCMO AM FM TV; PHOENIX KPHO AM TV; SYRACUSE WHEN AM TV

toothpaste" became "the world's best-selling toothpaste," since the Colgate brand retained the world-wide lead by virtue of its strong position overseas. This kind of change, minor as it may seem, can affect dozens of commercials and advertisements which must be revised at considerable cost.

Revision became necessary, too, for a Ted Bates campaign that the agency had laid out this fall for Colgate's toothpaste to counterattack Crest. Without referring to the competitive brand by name, the hard-hitting commercial implied that Crest was unpleasant to taste, that it was only good for kids to use, and that it didn't completely prevent cavities. The campaign, however, ran afoul of new guidelines just posted by the NAB Code Board in regard to how strongly competition can be knocked. The campaign, once again at expenditures of time and money, was toned down.

The casual reader of the preceding might come away with the idea that Colgate seems particularly "accident-prone" in its commercial-making endeavors. In truth, this is not so, and the few problems that have come up must be reconciled with the tremendous volume of commercials turned out every year for dozens of products.

What is more important is the respect that Colgate's advertising has engendered over the last few years among the company's rivals as well as the industry at large. It has not just been the success of the White Knight, White Tornado and 007 themes that has sparked the appreciation, but a growing awareness of the influence of Colgate commercials in the light of the company's general marketing weakness.

These weaknesses, discussed at length in the article on Colgate marketing elsewhere in this issue, undoubtedly have been offset to a considerable degree by sheer power of Colgate advertising. And since Colgate employs television as its overwhelmingly dominant medium, its efforts in that medium must be credited with a remarkable record of achievement. ■

...mum began. *Strike It Rich*, *Mr. North* and *The Big Payoff* are some early examples.

...ut the most successful of all was the *Colgate Comedy Hour* on NBC-TV. Beginning as the *Colgate Theatre*, a half-hour show on Monday nights, later switched to an hour opposite *The Ed Sullivan Show* on Saturday nights, the program provided some of the best entertainment of its day—of the good, warm-hearted, family entertainment variety with which the company wanted to be identified.

...n the early days, Mr. Little believed in the corporate philosophy as opposed to the brand philosophy; he always felt that the Colgate-Palmolive name was very important. *The Colgate Comedy Hour* was an umbrella for all other brands," notes a former company vice president.

...oday," says a network salesman, "there is little corporate buying they buy for brand needs, and the brands skew somewhat differently."

Opportunistic Buying

...hen owning shows became too costly, Colgate went into network buying on a participating basis. The company's nighttime network buy now breaks down into three categories—base buy, scatter plan and "opportunistic" buying. Surprisingly (but perhaps intelligently) for a company that has traditionally been interested in buying new shows, the base buy at present is all in established, risk-free shows. The primetime lineup includes two NBC-TV shows, *Andy Williams*, *Red Martin*, *I Dream of Jeannie* and *The Man From U.N.C.L.E.*, as well as one ABC-TV show, *Batman*. "They seem to have gotten away from the *Colgate Comedy Hour* type setup, maybe because they got stuck with *The John Forsythe Show* last year and *Harry's Girls* a few years ago. But I think they'd like to jump into a new show and will next year," says one network executive. At another network, the opinion is that the company's media men are



from Kansas City



George Stephens, KCMO Radio and Television Director of Agriculture, agrees:

"There is more grass roots optimism about the future of agriculture in Kansas and Missouri than in many years."

In an assessment of agricultural conditions in Kansas and Missouri, Mr. Stephens points out: "A 30% increase in 1967 wheat acreage allotments will be a big shot in the arm for the agriculture economy here in the midwest. The stepped-up demand for soybeans and feed grains means growers will be planting more and shooting for higher yields per acre for a good many years.

"The livestock economy presents an exceptionally healthy prospect, too. Demand for red meats has allowed producers to maintain relatively good prices in spite of a boost in numbers of both cattle and hogs fed."

"It is essential that our farm operators become more specialized, make greater use of mechanization, use more science and technology and do a better job of marketing to meet the challenge of far greater demand for their products."

Things are looking good. Both for the farmer and the advertiser who sells to him. Which means it's a good time to reach Mid-America's rich agriculture industry with the stations that Kansas and Missouri farmers have been sold on for years. KCMO Radio and TV. For all the details call CBS Radio Spot Sales for KCMO Radio and H-R for KCMO-TV.

KCMO AM TV **CBS** Kansas City, Mo.

**the
Meredith
bunch**

KANSAS CITY KCMO AM FM TV; OMAHA WOW AM FM TV; PHOENIX KPHO AM TV; SYRACUSE WHEN AM TV

astute decisionmakers—and that the streamlined corporate media department gives them great flexibility. “When something unusual happens, they can move in on it very fast.” Last year the company’s specials, their “opportunistic” buys, were the *Emmy Awards*, *Garry Moore*, *Sammy Davis Jr.*, the Gemini specials and the Surveyor moon shots.

Besides these, other network base buys include a sports package and some news shows, *Peter Jennings* on ABC-TV and *Huntley-Brinkley* on NBC-TV this season.

Although Colgate-Palmolive has traditionally been a pioneer in new program development, the company is profoundly aware of the risks involved. In 1963, executive vice president David Mahoney spoke before the Association of National Advertisers on the subject of “guaranteed audiences.” While some of his suggestions seemed to have died soon after their birth, they illustrate the thinking of this giant advertiser:

“The biggest risk the television advertiser takes is that these (promised) audiences and these (implied) ratings won’t materialize. . . . I firmly believe that the time has come for the television industry to adopt an Audit Bureau of Circulation technique and *guarantee* audiences.

“If the networks insist on 52 weeks firm and high prices, no guarantee of the same time period or even that the show will return, no voice in show selection, restrictive product protection and virtually no billboards, then let them guarantee the audience.”

Since network shows have become too costly to own, Colgate has turned to other methods of getting corporate identification. At present this takes the form of syndicated co-produced shows and local specials.

In conjunction with Triangle Productions on the syndicated front, Colgate co-produced the Gretchen Wyler dance show, *Step This Way*, last year. Originally placed on 13

stations and reaching a peak of stations, Colgate sponsors the show currently in 39 markets. (It is ten others without Colgate advertising.)

What this does, besides identify the company with the show, is give its products a favorable commercial environment, and give Colgate a chance to handpick its markets. The show also provides a “laboratory” for test products. Colgate has gone into syndication deals before. *Wipe Stump the Stars* and *Frontiers Knowledge*, for example.

In addition, the company has been active in sponsoring local specials for much the same reasons. Besides local primetime movies, local specials from country fairs to documentaries have carried the Colgate name. Indications are that the new spot coordinating pool will greatly facilitate such buys in the future. “Because control of all the brands is at our agency, they can look at the big picture and see which brands need mo-

Contacts at the Colgate Agencies

Ted Bates & Co.

Household Products

(*Palmolive, Soaky, Palmolive Liquid, Action Bleach, Swerl, Spree*)

William Mixer, Mel Elbaum, Barry Boardman—*account management supervisors*

Jerry Mason, Everett Keller, John Roche, Robert Hyde—*account executives*

Bud Sawyer—*media director*

Gene Camerik—*media supervisor*

Toilet Articles

(*Dental Cream, Colgate 100*)

James Benham—*account supervisor*

Lee Hines—*account supervisor (Dental Cream)*

Donald Ashley, Frank Rich—*account executives (Dental Cream)*

Robert Bruns—*account supervisor (Colgate 100)*

Bryan Barry—*account executive (Colgate 100)*

Sam Vitt—*media director*

David Williams—*media supervisor*

Stern, Walters & Simmons, Inc.

(*Pharmaceuticals*)

Norma Wren—*media supervisor*
Patricia Harrington—*radio-tv time-buyer*

William Esty Co.

Household Products

(*Fab, Vel, Cashmere Bouquet Soap*)

Will Graham—*account management supervisor*

Edwin Holzer—*account supervisor (household products)*

Robert Sindelar, John Scott—*account executives*

Toilet Articles

(*Halo, Cue, Ultra-Brite*)

Leonard Faupel—*account supervisor*

Sam Bader—*account executive*

Bob Jones—*media supervisor*

Frank Marshall—*media director*

Lennen & Newell, Inc.

(*Lustre Cream, Cashmere Bouquet Talc, Congestaid, Lustre Dent*)

Nat Allan—*account supervisor executives*

Charles Horn, Tom Mau—*account executives*

Mort Keshin—*media director*

Sandy Floyd—*broadcast buyer*

Norman, Craig & Kummel, Inc.

Household Products

(*Ajax Laundry Detergent, Window Cleaner, Ajax Cleanser, Bucket of Power, Cold Power, Power Pads*)

Jack Savage—*management supervisor*

Joel Linkey, Derrick O’Dea Benson Bielewicz—*account supervisors*

John Good, Bob Fitzgibbons, Dave Anderson, Charles Whiting, Jerry Walters—*account executives*

Toilet Articles

(*Respond Hair Spray, new products*)

Wally Kull—*account supervisor*

Bob Crothers—*account executive*

Sheldon Boden—*group media director*

Karen Silberstein, Barbara Gerber—*broadcast buyers*

Street & Finney, Inc.

(*Handi-Wipes, Florient, Baggies*)

Frank Camp (*Baggies*), Bob Weeks

(*Hand-Wipes*), Tom Rosenwald (*Florient*)—*account supervisors*

Neil Fox (*Baggies*), Wes Buckner (*Handi-Wipes*)—*account executives*

Ray McArdle—*media director and supervisor*

Dorothy Barnett—*broadcast buyer*

course and what money they have spend on them," says a salesman from one of the large representative firms.

The company's concern with "local voice" stems from the days of president Little, but there is no indication that it has waned. Colgate media men keep on top of events on the local scene in an intense effort to avoid consumer disapproval. For instance, the Colgate "white tornado" commercials for Ajax All-Purpose Cleaner were pulled out of mid-western markets recently when a real tornado hit the area.

Who Plays the Game?

Naturally, all media decisions are made jointly between the agencies and Colgate. Colgate's relationship with its agencies has remained fairly constant over the years. Bates was originally put into business with the Colgate account; the Esty agency, except for a short period when the agent reportedly was resigned, has always been around."

This year, however, the company dropped D'Arcy Advertising Co. from its roster and has assigned some of the affected products among other agencies.

There seems to be one feature that is common to the agencies. Their size in size is enormous, but the company seems to utilize the specific talents of each. Bates' computers play a big part in media operations; Norcross, Craig & Kummel was responsible for the highly successful and "creative" Ajax promotion, etc.

As well as "experimental" and "broad-minded," Colgate media operations have been called "sophisticated." As somewhat of an underdog in the soap industry, the company seems to have successfully learned the game of one-upmanship on the media front. But the game ends, as the Colgate media department and the media divisions of their six agencies are intensely competitive. Experimentation continues, but the primary goal of getting the most for the money—an understanding of the money—for any company that spends almost 25 cents of every sales dollar for advertising. ■

Marketing (Continued from page 39)

and also compares unfavorably with Lever Brothers. In addition to advertising expenses, the company incurs costs on promotional efforts, such as coupons, sampling, and point-of-sale displays. These costs have been estimated to run in excess of \$35 million annually. Like advertising expenses, they account for a higher percentage of sales at Colgate than at its competitors. Furthermore, Colgate's share of market in many of its crucial product categories (laundry detergents, toothpaste, shampoos) have shown slight declines recently. Clearly, the company has a variety of marketing problems.

Chairman Lesch majored in accounting in college and was hired as an accountant at Colgate in 1932. Possibly because of his solid background in the financial aspects of business, many Colgate observers believe he stresses the economic interests of Colgate, frequently at the expense of Colgate's marketing interests. The two interests need not

have confidence in company people: If you've run a business, met a payroll, and made a profit, he will respect you."

Perhaps Mr. Lesch's approach to marketing and marketers explains why today there is no strong marketing voice at the top level of the company. There is no senior executive at Colgate, thoroughly grounded in the latest marketing principles, who is exclusively responsible for representing marketing interests in the highest decision-making levels. No single officer is responsible for integrating Colgate's overall marketing interests with the pressing, sometimes conflicting, demands of economics, sales and investment considerations.

Wake Up, Toiletries

The second in command at Colgate is David J. Mahoney, who was brought in on the strength of his considerable success as head of the Good Humor Corp. He is said to share Mr. Lesch's less than enthusiastic approach to marketing. Robert W. Young Jr., as corporate vice president in charge of world-wide marketing, would appear to be Colgate's strongest marketing spokesman. However, Mr. Young, the man credited with the success of the Ajax line of cleaning products, reportedly has not been a strong marketing planner for interests of the entire company. He has assumed the role of divisional trouble-shooter, and was recently made general manager of the men's and women's products of the Toilet Articles Division, a full-time job in itself. The Colgate hope is that he will be as successful in toiletries as he was in the Household Division, which was jolted out of its lethargy with the House of Ajax.

Given somewhat of a vacuum in marketing leadership, it is not surprising that on lower levels throughout the company, and even at its agencies, there is widespread confusion and frustration on how Colgate's marketing interests should be best expressed. While the company spends generously on basic tools of marketing (research, development,



GEORGE LABODA
Colgate's Director of Media

be mutually exclusive, and in fact should not be. As one former head of the Household Division says, "Mr. Lesch may have exaggerated views of his own competence as a marketing man, but as a financial strategist, he's tremendous." Colgate's chairman even is said to be a little short on respect for today's big-talking, free-spending marketing executive. "Mr. Lesch has no real confidence in marketing people," said the former associate. "He does

consumer testing), few guidelines have been laid down on how to use the tools. As one former general product manager puts it, "They've laid all the groundwork. Now they need to establish a strong corporate marketing strategy based on information Colgate already has at hand or can get easily."

One of Colgate's agency account supervisors described the problem as a failure of the company to resolve three basic influences which shape the company's marketing policies. They are: an inclination to solve all marketing problems in terms of the overall financial interests of the company, and not the financial interests of individual brands; the "swinger" influence in which a shrewd individual working on a particular brand is able to dominate it and make marketing decisions intuitively and rapidly; and the traditional marketing strategy of basing decisions on extensive pre-testing of new-product needs, names, packages, the product itself, pricing, potential markets, and product images.

These influences on a new product elicited this description from a former brand manager: "At Colgate a new product is often tested on everything possible and a perfect marketing plan is in the process of evolving. Then a swinger comes in heated up about the competitive problems and potentials. He says, 'Let's get P&G where it hurts, and act now!' So the product goes into national distribution at great expense. This upsets the financial planners—who see that the promotion budget is cut back. When the product doesn't do well or bombs, should it really be too surprising?"

Spectacular Failure

A good example of how Colgate has paid dearly for its own marketing shortcomings was its recent, most spectacular toothpaste failure, Cue. From a marketing standpoint, practically every rule in the book was broken on this new product. To examine the fate of Cue, it's important to examine its intended target, P&G's Crest. Crest was introduced in the

Colgate's Cloak-and-Dagger Competition

In two separate instances involving Colgate-Palmolive Co., the competitive nature of the industry has been plainly revealed. In one case, in 1964, an Englishman was sentenced to 12 months in prison for offering to sell secret information on Procter & Gamble detergent advertising plans to the managing director of Colgate's operation in England. It was brought out in a hearing that the secrets might have caused P&G to waste \$2.1 million in advertising money. (The defendant contended he acted in irate reaction to P&G's use of Colgate "leaked information.")

A year later, a junior executive of P&G in this country offered to sell to Colgate a 188-page budget supplement on a Crest toothpaste advertising campaign. The asking price was \$20,000. A Colgate official "agreed" to the deal, but notified the FBI. (The arrested industrial spy subsequently was given a suspended sentence.)

late '50's and gave Colgate Dental Cream a real run for its money right from the start. In 1960, when the American Dental Association gave Crest its famous blessing, the toothpaste market was plunged into chaos with Crest zooming to the top, permanently edging out the Colgate brand. There are many who say Colgate was slow in coming up with a toothpaste formula to win the ADA stamp of approval. Still, Mr. Lesch is said to have believed that once Colgate had ADA approval, it would be back in the toothpaste derby.

Battle of the Tubes

In August of 1964, Colgate received ADA approval for Cue, and the stage was set for a battle of the toothpaste titans. Before then Cue had been in the test market for four years with uniformly poor results. The toothpaste had achieved few of its objectives, and no distinctive image had emerged. However, the ADA approval, the company decided, should be sufficient for the product to succeed nationally. The Colgate factories were cranking out millions of tubes of Cue even before a national distribution or marketing plan was drawn up. Some people think Mr. Lesch rushed Cue onto the national market because the Toiletries Division was in trouble that year and was headed for a poor sales showing. They look at Cue's frantic, premature and untested introduction primarily as a defensive move to shore up the division's an-

nual volume, at the price of establishing a long-term product.

It was not surprising to many the people who worked on Cue that the toothpaste never carved out itself a significant share of the market on its only trump, the ADA recommendation; Crest had obtained and exploited it years before. As a former product manager at Colgate says, "Cue is an excellent example of Colgate's willingness and ability to move fast, but it also betrays the company's lack of appreciation for sophisticated marketing, especially an ability to comprehend the meaning of the segmented market. You can't just come out with a product, basically the same as your competition, market it the same way and expect it to succeed; you have to one-up them. Cue never seized a great opportunity." He pointed out that the MacLeans toothpaste was a failure in its testing with 80 per cent of the people, but Beecham exploited a theme aimed at the remaining 20 per cent who liked its whitening abilities. The toothpaste has been a winner.

No Cue for Cue

A former group product manager said, "Cue was a classic mistake in marketing, and I maintain it was preventable." The main error, he said, was a failure to develop a distinguishing characteristic for the brand to give the consumer an important, and new, reason for buying Cue. He contended the Cue debacle

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is an example of the excessive pre-occupation at Colgate with the total economic impact of individual brands rather than developing the unique needs and opportunities of the brand itself. The company has a tendency to plunge into distribution to fulfill an immediate financial need, to obtain an important quick volume, and to satisfy the stockholders with a presentable annual report, all at the expense of developing a long term market position, he said.

The fact remains that Cue failed. The \$12 million estimated cost of promoting the toothpaste came out of other scheduled marketing budgets within the Toiletries Division. Many Colgate observers and former employees claim the Cue incident points up the company's basic marketing weaknesses: a tendency to copy the competition, rather than one-up it, and to seek quick rather than long-term sales. They say some of the same problems can be seen in the marketing of Colgate 100 mouthwash and Code 10 hairdressing.

A former executive at Colgate—just below the officer level (officers rarely quit or are fired at Colgate)—who recently resigned claims, “The company’s motivation is entirely wrong. Colgate has always had the willingness to commit money and take a risk, but it is not essentially motivated by what the consumer wants, but by what will impress the stockholders and board of directors. There happen to be some really great products and marketing plans on the drawing board now, but it’s really only a coincidence. The consumer is not really king at Colgate.”

Expensive Economizing

The company's preoccupation with economics at the expense of marketing has prompted wide, often helpful, cost-cutting programs. Those departments and individuals who report cost cuts are favored. But sometimes the objective is lost in the drive to economize. For example, one former assistant product group manager told how short-sighted shipping policies were not coordinated with marketing objectives at substantial loss to the company. He said, “One time the shipping department found it could save \$300 by shipping some promotional material one way instead of another faster way. At the same time a major promotion had been planned behind Colgate Dental Cream with store stands and displays in preparation. Because the trucks arrived late and the promotion was pre-booked, the chain stores got edgy. They called the P&G people and said, ‘We have all this space and nothing to put in it; can you fill it up with Crest?’ The Colgate products were left out in the cold and we ate our hearts out. There was an absolute loss of close to \$30,000, even though the guy who saved pennies in shipping costs got a blue star.” He pointed out that an individual was hired by the company to solve its frequent shipping problems, but his recommendations were not accepted because they were too expensive. The group manager said he is convinced there could be a 20-per-cent increase in volume if five per cent more were

spent for fast and reliable shipping. “It’s extremely frustrating to ever one concerned, except of course, the shipping department,” he said.

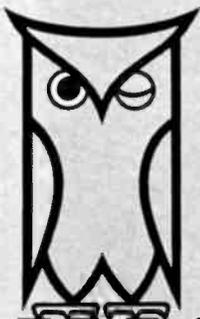
Top Sales Force

Such occurrences are especially frustrating to the company's salesmen. Colgate's sizable sales force has been described as “tops, the best in the business, especially the regional managers—but sometimes misdirected in regard to new products.” A former employee pointed out that the morale among the company's salesmen has “managed to remain extremely good in spite of their problems.” He noted that while P&G and Lever Brothers have been increasing their sales forces, Colgate recently reduced its force significantly. More important in terms of the overall marketing strategy, the salesmen commonly solicit business from the major chains and other key accounts doing little business with jobbers, wholesalers, and independent retailers. “That philosophy may be 70 per cent correct, but you shouldn't overlook the local independent druggist, especially when you're coming out with a new product, like a hair spray,” a former employee said. A salesman may call on six major accounts and sell all of them, he said. His alternative might be to select three of the more difficult key accounts, and spend the rest of the time soliciting business from the independents. “The chances are the big chains will buy up the stock anyway, especially if they are being heavily promoted, but the smaller retailer may have to be sold,” he said. This theory is especially applicable in the introduction of new brands, he felt.

Where's the Spirit?

Another former employee, who was close to Mr. Lesch and then assigned to the Household Division, believes the company's main problems may appear to be marketing, but really are organizational. “The team spirit at Colgate-Palmolive is simply not there. Mr. Lesch, a brilliant financial planner, doesn't com-

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ehend the human element that is necessary to develop a driving group of independent thinking people, coordinated and working through problems that cut across all departments of the company. While Mr. Lesch can be extremely charming, he is very impersonal," he said.

Common Purpose

He pointed out that marketing objectives need not run at cross purposes to the company's financial, sales, distributional, research and development objectives. Too often, however, they do. Why? "Because to integrate all the interests of the company into a working unit requires the development of teamwork and a strong sense of participation and appreciation for the overall effort." Major decisions, he claimed, of any kind at Colgate are made by Mr. Lesch personally. "He does his homework extremely well, and frequently we know more about an individual problem than the company's supposed expert. But he does not sit down with his top officers and say, 'Look, here's the problem, each of you come up with a solution, and we will choose a course that satisfies everybody.'" In the top ranks there is a relatively small circle of officers around Mr. Lesch, he continued. They operate more or less independently and do not share a strong sense of common purpose. They are not strong advisors. They are paid extremely well (in the \$100,000-plus range), "so if they are not really participating in the thrust of the company, at least it looks like they are when they're seen at 21 for lunch."

Philosophy of Averages

The centralized-directives arrangement is felt and magnified in the company ranks. There pay scales reportedly are lower than at Colgate competitors, the promotions less frequent, the turn-over notoriously high, and the frustrations abundant. The most-often heard complaint among product men is that there is no genuine sense of identification with the company as a whole, that they have no real participation in guiding

the destinies of their brands. A brand manager might see his product moving steadily ahead, and then just when it looks like a real gain is being made, he finds his budget has been cut drastically (for reasons unknown to him) and he is left with the patchwork task of revising schedules and juggling expenditures.

Another former employee, to illustrate the lack of teamwork and appreciation of other departments' objectives, said "At Colgate you have to con and cajole the media people into getting your products on the good shows. Buys are rarely made for specific brands. A philosophy of the averages dominates. You take what's given to you. I might get a good slot on the *Dean Martin Show*; then you have to take a little Huntley-Brinkley garbage to see that the averages come out. You end up competing with other Colgate brands—not with P&G—for the media schedules."

Some people regard Colgate's major success since Mr. Lesch took over, notably in the Household Divi-

sion with its Ajax products, as having been realized despite the company's structural and marketing weaknesses. A former employee of the division recalled: "We all worked on all the new products, and developed a young, hard-driving creative group of marketing men who knew how to work together. More important, there was a certain permissiveness in Household that gave us more authority and responsibility. This all paid off for the company. Unfortunately most of the people that were responsible for the Household Division's winners are now gone." He pointed out that he believes the company must develop a team spirit on top to set an example for greater teamwork on the bottom. Too often, the decisions are made all on top and passed down; any ideas or innovations at the bottom never are permitted to work up through the company. If they could go from bottom up, the company would be making an investment in future company leaders while at the same time remov-

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ing a major reason for middle and lower management's leaving, he said.

In spite of the company's pressing problems in its marketing, most people predict Colgate's success will continue. "I actually believe Colgate has more to work with than P&G," said one former new products employee. "Every dollar made domestically might make \$4 overseas. Its willingness to spend and come out with new products is to be admired. Mr. Lesch believes in placing as many bets as possible in the knowledge that some will be winners and some will be losers. It is basically a winning theory. He recognized his earlier problems with new products and research—and solved them. I would love to have been able to prove to Colgate that its overall strategy on new products is right, but the politics, bureaucracy, and dollar compromise for the immediate future clouds its accomplishments.

"I quit," he said, "but five days ago I spent my son's savings to buy Colgate stock." ■

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Finances (Continued from page 40)

Unilever (Lever Bros.). P&G has a sales volume more than twice as big and assets almost three times as big. Unilever has sales over \$5 billion and assets over \$3 billion.

Why has the investment community recently become interested in the potential of C-P? Part of the reason is psychological, part is performance and part is instinct or hunch. Analysts and investment counsellors never admit to the role of instinct when the financial community suddenly rivets attention on a company. That defeats the whole concept of a carefully studied, closely analyzed recommendation. And, besides, there are always some sound, basic reasons to guide the instinct. Some of the basic elements at work at present are that the soap and detergent industry seems to be in a good position to benefit from the leveling-off of costs of fats, oils and other vital ingredients. Meanwhile, the prices for the packaged goods have been moved up sufficiently to insure a fairly good margin of profit. With costs stabilized and prices adequate, the outlook from this point on seems to be determined by the marketplace. And the analysts see a market in which a larger population eventually will spend 50 per cent more on the task of keeping themselves and their homes clean. In addition, practically all the soap and detergent companies are pushing deeper into the convenience food and toiletries fields where the same basic factors seem to be operating.

Clouded Horizon

If there is a cloud on the horizon it is a peculiar one which in its early stages could actually improve the earnings of the companies although its long-term impact may be depressing for detergent-makers and the advertising industry. It developed from a special study of the soap business by the British Monopolies Commission early this year. Ostensibly the Commission set out to study why and how P&G and Unilever control some 90 per cent of the United Kingdom's

soap and detergent market. Although the Commission did not find that undesirable monopoly existed, it decided that the advertising and promotional effort of the two companies was undesirable. It urged the Board of Trade to force both companies chop their ad budgets by 40 per cent and reward the housewife with low prices.

Government Censors

The importance of the report lies not so much in its application to the soap makers as in what it may signify. This makes the third occasion in which the British Government or one of its agencies has decided to enter a business situation to set policy on advertising or pricing of both. Earlier the government launched a campaign to curb cigaret smoking. Last April the Monopolies Commission studied and criticized Eastman Kodak's marketing operation in England, arguing that the filmmaker could afford reductions in the price of color film, and saw Kodak justify that criticism by reducing its prices. Whether the Board of Trade would expect the same degree of acquiescence from the soap companies remains to be seen, but the Board's president has indicated he was in agreement with the findings of the Commission and would start negotiating with the soap companies.

Where does Colgate-Palmolive figure in the picture? Although it did not figure at all in the commission study, Colgate is a very strong factor in the international market (though in England its strength is muffled by its chief rivals). Last year over 53 per cent (\$462 million) of its sales and 84 per cent (\$23½ million) of its profits were earned in the international market. Of that amount an estimated 60 per cent came from Europe, and a company that gets that portion of its profit from abroad could get a bit nervous when a government in one nation begins to set advertising and pricing policies in their industry. Such actions are contagious and could conceivably spring up elsewhere.

While the sales of the domestic



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Colgate's Fiscal Fortunes—1960-1966

(First four lines in \$ millions)

	1960	1961	1962	1963	1964	1965	1966
R&D, new product promotion	9.6	16.5	25	28	28	29	30 (Est.)
Advertising	41.4	39.8	50.2	62.7	70.1	82.0	75
Sales	576.3	604.9	673.8	722	806	862.1	915
Income	21.2	22.3	22.9	23.8	25.9	28.0	30.9
Per Share	\$1.35	1.42	1.46	1.52	1.65	1.81	2.00
Divd. per share	75¢	75¢	75¢	77¢	80¢	85¢	67½¢
Price (hi-lo)	14-22	16.32	18-29	22-33	26-34	27-37	22-29

operations have increased at a compound annual rate of almost 8 per cent, there has not been an accompanying gain in the share of profits coming from U.S. efforts. In fact the company is more dependent on its foreign business today than it was back in 1960.

The psychological cause for the interest in C-P could be traced to the fact that it is about to enter that exclusive club of corporations with \$1 billion in sales volume. That's a magic figure these days and opens the eyes of analysts to the enormous

potential of such an organization, particularly when it has only 10 million shares of common outstanding.

That C-P would be in the billion-dollar class about this time was forecast by its chief executive George H. Lesch in 1960. At present it looks as if the company will fall somewhat short of the figure in 1966 (an eight-week strike shut down most of its plants in March and April), but should reach it in 1967. Mr. Lesch is the man who must be credited with the changed view of Colgate although the crucial test of the company's strength may be in the period immediately ahead. The chairman took over from E. H. Little at the start of this decade, a move that itself was quite an accomplishment since Mr. Little was one of the giants of the detergent-advertising business. Colgate, in fact, has a tradition of strong chief executives dating back to Charles Sumner Pearce who headed the company during the soap wars of the competitive 1920's.

When Mr. Lesch was named president it was reported he was convinced the company's biggest need was to introduce as many new products as it could.

Major Shake-up

His other major move was to shake up the executive organization with the appointment of several young key men to head up the company's main divisions. Other key steps in his program called for the acquisition of new properties wherever possible provided they augmented the company's product line, reduction of costs, acceleration of research, and aggressive promotion on

existing products to obtain a bigger share of market.

The evidence of how Mr. Lesch implemented several of his ideas is easily illustrated. The expenses of developing and promoting new products rose from \$8 million in 1959 to \$29 million in 1965. Thus, in a six-year period the research and promotion budget as a percentage of sales jumped from 2.8 to 7.3 per cent. A number of new properties were quickly shepherded into the corporate structure. It began with the purchase of the Wildroot Co. and Sterno Corp., continued with S. M. Edison Chemical Co. and the Lakeside Laboratories in 1960, and then Mr. Lesch directed the acquisition of the consumer products division of Unexcelled Chemical for \$3 million; Reefer and Galler (makers of moth control products) for \$1½ million, a French food company in 1963 and an Italian food processor in 1964.

Costs Brought Down

The cost-cutting program was carried out by eliminating all the duplication of effort that had been built up as a result of running three separate divisions, each with a separate staff of purchasing agents, auditors and sales force. When a household product, a detergent, and a toilet article were produced in the same plant they had different supervisors to guide progress. Mr. Lesch eliminated most of the duplication and in doing so reduced costs by an estimated 10-15 per cent.

The new-product program similarly has been carried through, with Colgate having successfully introduced the following since Mr. Lesch took over: Action bleach, 007 men's



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toiletries, Baggies plastic bags, Tackle one remedy, Code 10 hairdressing, oakly liquid soap for children's bubble baths, and Ajax All Purpose cleaner, which hit with such impact that the Ajax name was carried over to a whole family of cleaning products including a laundry detergent and a floor-and-wall cleaner called Bucket of Power.

Not all the new products, of course, have been successes. The disappointments include Ad detergent, Synamo liquid detergent, Palmolive old deodorant soap and Cue toothpaste. Still, these setbacks haven't reduced the new product momentum. Old Power, a cold-water detergent, was recently put into national distribution, as was Colgate 100 mouthwash. In test markets, as Colgate endeavors to get in the convenience food business, are such items as Apples, an apple-chip snack item, and Mr. Puddin'head, an instant pudding for children. Also testing Colgate's Ultra Brite toothpaste, a all-purpose detergent in bar form called Big Blue Genie, and Palmolive liquid dishwashing detergent.

New Products Coming

And reportedly coming out of the laboratories are several entries into the booming floorwax field and liquid bath soaps for adults, along with hand lotion and other cosmetic products bearing the Respond label that has done well for Colgate's recently introduced hairspray.

It is estimated that in the normal course of business it takes a company from three to four years to achieve profit on a new product, so it is premature at this point to indicate the full degree of success of Mr. Sch's program. Colgate is reported to have a somewhat shorter timetable for its products to turn a profit, but it is difficult to make an unqualified judgment about this policy since the company does the development work in the U.S. and has such a large portion of its profits coming from abroad. But, since many of the new products began to pour forth in 1963, the company can be expected to start reaping the rewards in 1967. By that time earnings are

expected to gain as much as 50 percent over the level of four years earlier. That would indicate earnings in the range of \$2.20 per share in 1967, and in some quarters it is believed that 1968 profits would top \$2.50 per share.

Obviously there are certain prob-



lems that must be faced. One key to the company's success is, of course, its advertising program. This is an essential element of any soap-toiletry company. The strategy and tactics of Colgate's advertising are discussed elsewhere in this issue. From the investor's standpoint it is important to note that the company spends an estimated \$85 million annually on advertising, most of it in television. In addition, it spends another \$35 million or so in promotion campaigns for its products. These costs are a greater percentage of sales than reportedly incurred by Procter & Gam-

Colgate's Promotions

One indication of the popularity of Colgate's White Knight campaign came in the recent promotion contest the company ran, asking housewives to "name the White Knight" for big sweepstakes prizes. As the contest wound up late in October, entries were coming in at the rate of 70,000 a day, with the total about to go over one million—and make it one of the biggest-drawing sweepstakes in history.

In a more off-beat promotion, Colgate two years ago introduced Continental Palmolive soap, and sent an aristocratic Frenchwoman on a tour of U.S. cities to promote the brand as a beauty aid.

ble and are a key factor in the company's inability to show better than a 3.3 to 3.7% net profit margin (P&G's is about twice that).

It may be that as the new products thrown off by the research program increase, advertising and promotional costs will decline, for the company can take advantage of the momentum it has generated with other products. In addition, there is always the possibility that Colgate will effect another merger, and is reportedly seeking out companies with \$100 million in sales volume and at least \$1 million in profits. It is concentrating its search in the areas of drugs, pharmaceuticals and food.

\$96-Million Surplus

The cost of Colgate's expansion program has been financed shrewdly. There has been no growth of long-term debt. It has declined from \$48 million to \$37 million over the last decade. The reductions in costs have been used to underwrite research and development, while additional capital needed to finance foreign expansion has been gained by using retained earnings of foreign subsidiaries and through local borrowings. These borrowings have been emphasized in markets where a devaluation risk is a constant factor, taking advantage of the possibility that the debt would be paid back in cheaper currency, although the debts are usually guaranteed by the parent company. At the end of 1965 the long-term foreign debt totaled \$40 million, while the estimated earned surplus totaled \$96 million.

In short, Colgate-Palmolive has a host of new products, a strong financial position and a young marketing organization, along with widespread consumer acceptance for its products. It is in a position to snipe away at P&G and Lever in those areas where the giants are weakest, and it has the psychological advantage of being the underdog. This combination of factors is enough to encourage a large segment of the financial community to purchase its stock, which in late October was at the year's high. ■

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Financial Figures

Following are first three-quarter reports for broadcasting and major broadcast-advertiser operations.

- Metromedia, Inc., reported gross revenue for nine months of \$91.0 million, compared to \$71.3 million for the same period of 1965. Net income was \$3.7 million, compared to \$3.6 million, and net per share was \$1.75, compared to \$1.73. For the third quarter alone, gross was \$28.4 million, compared to \$23.9 million for the same period in 1965. Net income was \$1.26 million compared to \$1.25 million, and net income per share was 59¢ compared to 60¢.

- American Tobacco Co. for the first nine months reported sales of \$1.085 billion, compared with \$1.076 billion for the like period in 1965. Net income was \$65.5 million, or \$2.31 per share, compared with \$65.4 million, or \$2.21 per share. For the quarter, sales were \$378.6 billion, compared with \$372.4 billion in 1965, and income was \$24.0 million, compared with \$23.1 million. The per-share figure was 85¢ as compared to 81 cents.

- Miles Laboratories, Inc., hit record sales and earnings for the first nine months. Sales totalled \$17.2 million, compared with \$102.2 million for the same period in 1965. Earnings rose 12 per cent to \$6.7 million, up from \$6.0 million, and earnings per share rose to \$1.62, compared with \$1.48 in 1965. Third-quarter sales were \$35.6 million vs. last year's \$35.1 million. Earnings of \$2.4 million were equivalent to 58¢ per share, compared with \$2.3 million or 57¢ per share a year earlier.

- John Blair & Co. reported gross revenues of \$7,748,951, compared with \$7,620,748 for the first nine months of last year. Earnings were \$1,580,060, or \$1.51 per share, compared with \$1,575,060, or \$1.48 per share for the previous period.

- Admiral Corp. reported sales for the first nine months as a record \$307.5 million, 50 per cent over the same period of 1965. Profits were \$16.5 million, compared with \$6.4 million last year. For the quarter, sales were \$110.4 million, 58 per cent above last year's \$69.8 million.

In the picture

When David J. Curtin first joined the Xerox Corp. in 1957 as assistant to the president, Xerox, known then as the Haloid Co., was a fairly small Rochester, N.Y., operation specializing in the production of photostat paper. The company had sales in the neighborhood of \$25 million and about 1,500 employees. This year, Xerox sales will come close to \$500 million, and more than 2000 people work on its growing line of office copying machines.

Mr. Curtin, is now vice president, advertising and corporate communications, and is scheduled to address the Broadcast Promotion Association's 11th annual seminar in St. Louis next week as the keynote speaker. Mr. Curtin will seek to explain, among other things, why Xerox, maker of expensive office and business machinery, chooses to spend little more than half its advertising budget on television, a mass consumer medium.

The advertising philosophy first began to evolve in 1960 when Xerox prepared to market its expensive and large (about the size of a desk) copier.

"We knew it was going to be difficult to get prospective buyers out of their offices and into our showrooms, so we decided we somehow had to bring the product to the buyers and demonstrate it for them," Mr. Curtin recalled. On the advice of Xerox's agency, Papert, Henig, and Lois, the company decided television's great demonstration capabilities outweighed any loss the company might incur by going out a mass medium with a product of limited interest. Xerox also was aware of two factors that pointed to television: first, the company correctly anticipated technological improvements that shortly would bring the size and price of its copiers down and thereby expand the company's market to small businessmen;

by using television as efficiently as possible, by sponsoring programs targeted on a maximum number of upper-income, college-educated families.

The 914 copier was introduced to America on a CBS Reports news special, *In Case of War*. "We went into tv in a pretty small way at first," Mr. Curtin recalled. Some of the company's initial television strategy was to select programs that would impress viewers at least partly because they were tinged with controversy, such as shows on birth control and the John Birch Society. As time went on, and Xerox's expansion began to gather momentum, it widened its scope. The company has developed and expanded its television strategy to include a wide variety of "quality" programming. If Xerox thinks a program or documentary is genuinely good and will attract the more educated and endowed viewers, it will buy it.

"We think tv could be one of the most powerful forces in the world," Mr. Curtin said. "If we can bring something that will uplift it a little, why not? You wouldn't take a magnificent Frank Lloyd Wright building and clutter it up with junk shops and nickelodeons. Tv has been great to us; we should be good to it."

In the past five years, Xerox has consistently refrained from locking itself into a fixed tv schedule. It prefers to sponsor network specials or work up its own network if a choice time slot is unavailable at the networks. The ballet, Mary Martin, boxing, the Kremlin, the Louvre, the Cuban missile crisis, the making of the President in 1961 and 1965, the United Nations—all have been the subject of Xerox presentations. The company, of course sponsored *Death of A Salesman*, "our greatest coup," Mr. Curtin recalled.

Mr. Curtin who directs Xerox's public relations has succeeded



MR. CURTIN

"We knew it would be difficult . . ."

in telling of the Xerox success in every major publication in the world. His background provides some clues as to his qualifications. He left Notre Dame, where he was majoring in journalism, to join the Marines during the Second World War. After the war, unable to land a job on any of the networks' radio outlets on the West Coast, he returned to Rochester to become an announcer on a local radio station. He is one of the few Xerox executives, along with the president, who can honestly call Rochester home. In 1952 he gave up announcing and went to work for the Genesee Brewing Co., where he had the unusual dual role of being the brewery's radio and tv director and an executive for its advertising agency. "I appeared in some of the commercials I wrote."

In 1957, Joseph Wilson, head of the company that was to become Xerox, persuaded Mr. Curtin that the Haloid company had a future. Mr. Curtin had been a long-time friend of Mr. Wilson and his family. The BPA keynoter himself was married in 1948 and has five children. Although he has not had a vacation of more than three or four days in years, he confesses to enjoying swimming and golf when he has time.

At NBC International they claim their director of Latin American operations, Alastair MacKenzie, cabled headquarters: "Can sell *Get Smart* and *Bonanza* in Surinam if dubbed in Surinese."

Gerald Adler, director of the operation, cabled back: "Dubbing in Surinese economically impossible. Sell the shows and will open an English school there."

Somehow, MacKenzie made the sale. Shortly afterwards, he received a package from home—a *McGuffey's Reader* and a teaching certificate.

Here's one from Harriet Van Horne's column in the New York World-Journal-Tribune, from her review of ABC-TV's Brigadoon:

"I was also impressed by dark, intense Edward Villella in the role . . . He had a lithe, panther quality . . ."

And his sword dance, whether executed by him or by a stand-in, was exciting . . ."

A stand-in for Villella's dancing would be like hiring someone to dub the piano-playing for Van Cliburn.

* * *

Biggest controversy to hit the newspapers (in New York, anyway) involving television recently was producer David Merrick's refusal to let certain members of the tv press review his shows. First he barred WNBC-TV drama critic Edwin Newman from a production, smarting perhaps from an adverse review that Newman had given a show earlier this season.

Then he announced that if critics on any tv or radio station pan his productions in the future, he will ask equal time on the air for a rebuttal—and will sue for damages if refused.

A unique feature of the controversy is that critic Newman works for a station that has a close relationship with RCA Victor Records which gave producer Merrick \$1 million in backing for his show. This fact had little effect on William R. McAndrew, president of NBC News, for whom critic Newman works. "We do not deny Mr. Merrick's right to cast his shows," said Bill McAndrew, "and we have no intention of seeking to interfere with that. However, we might let him choose our critic if he lets us choose his cast."

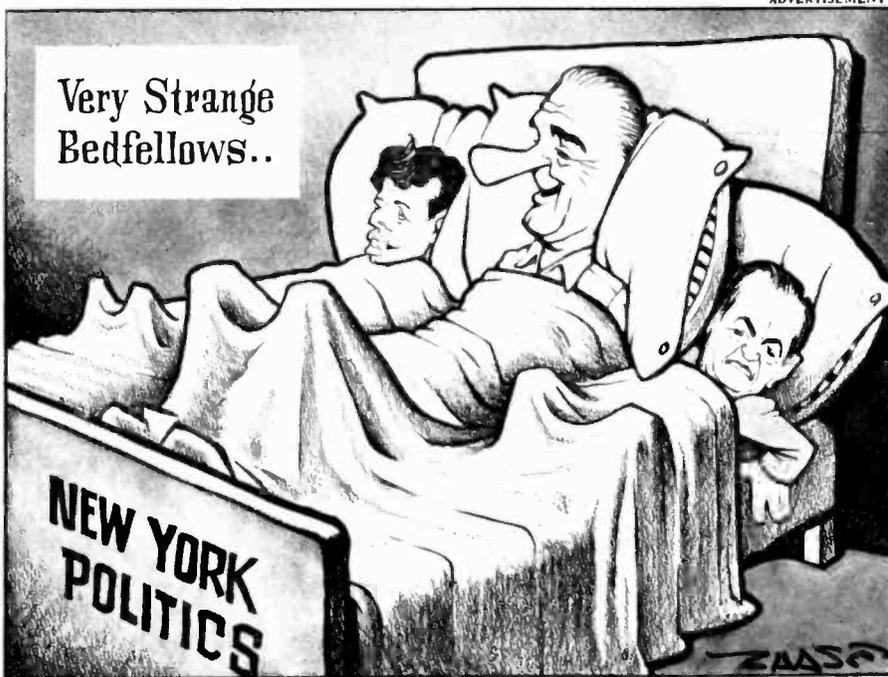
The chief Merrick objection is that a tv or radio critic, with only a minute or so in which to report on a two-hour show, can't provide a significant or meaningful review. Coincidentally, at the same time he was making his stand, Sardi's restaurant took an anti-Merrick position. The restaurant long has been the traditional gathering place for first-night performers to await the morning newspaper reviews as soon as the curtain is down. Now Sardi's has installed ten tiny Sony tv sets and transistor radios at the restaurant, so first-nighters can get the broadcast reviews immediately.

One more point, and it's unknown whether the installation of a tv set (just like at the corner bar) is expected to lower the class of the patrons attending the restaurant, but for the first time in 47 years Sardi's now permits men without coats and ties to enter—but only in the special room where the tv sets are installed.

* * *

When NBC-TV had its \$1.5-million color tv mobile unit on exhibit at Rockefeller Center, one passer-by (obviously a tourist) glanced inside at the rows of dials, monitors, wires and controls. He turned to the woman with him and was heard to mutter:

"Sure glad I ain't one of those astronauts that has to know how to fly these things."



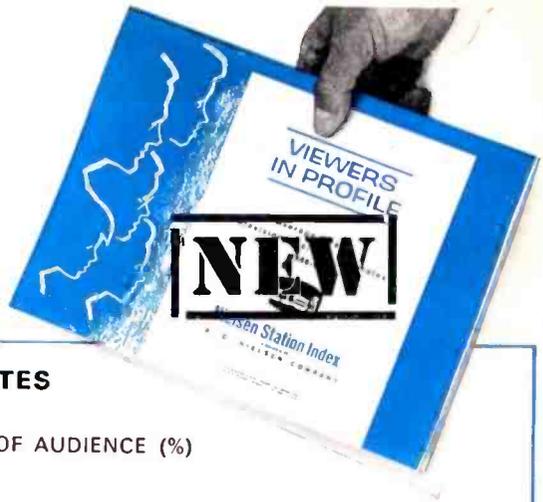
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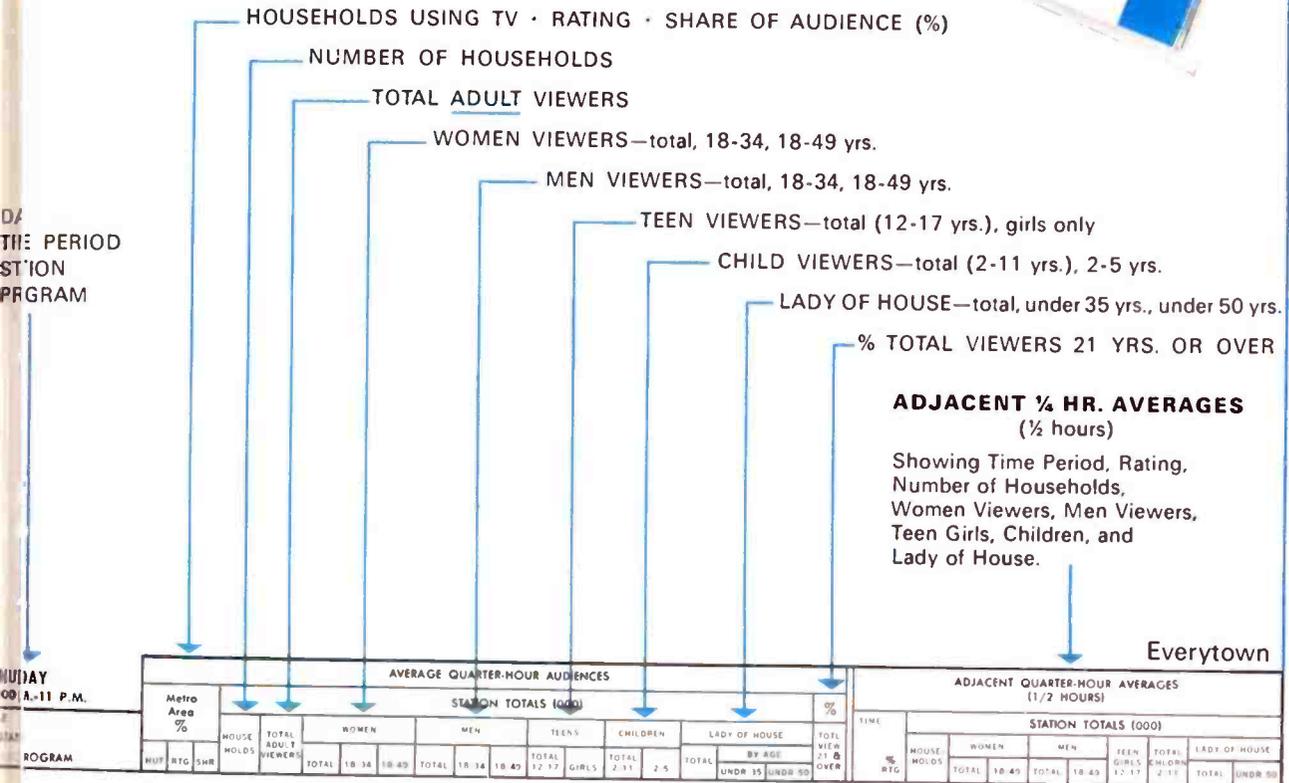
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