

**RADIO INCREASES
SALES
20%**

**CASE
HISTORY-
PAINT**



Spots on three Southern California radio stations during the normally slow fall season boosted National Paint Company sales more than 20% over the same period last year.

"This campaign was deliberately scheduled during the normally slow season for paint sales," writes Marvin Cantz of Tilds & Cantz Advertising, Los Angeles, to KBIG. "This gave us the opportunity to measure more accurately the effectiveness of radio, as one of our principal media, for introducing a new advertising and selling approach for a paint product.

"We have just completed a survey among all paint dealers and painting contractors in Southern California. It was extremely encouraging to note that 89% indicated an awareness of National Paint's new Color-Lok process which we introduced only two short months ago. And 47% mentioned that they had heard National Paint advertising on the radio, or were informed by the consumer that our message reached them through this medium. KBIG was the most frequently mentioned station.

"The greatest source of satisfaction came from Mr. Spellens, President of National Paint, who indicates an increase in sales of more than 20% over the same period last year."

KBIG is happy to share with two other fine Los Angeles independent stations gratification for another job well done in our long list of successful Southern California radio advertisers.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Los Angeles 28, California
Telephone: HOLLYWOOD 3-3205
Nat. Rep. WEED and Company

right as the girl who dared to defy conventions by cutting off her long hair to raise money for a family need and yet, for all her daring, never ceased to behave as a New England lady should. Diane Jergens, Ariana Ulmer and Lili Gentle were lovely and modest as Jo's sisters and Irene Hervey and Alexander Lockwood were gentle and affectionate parents to their four daughters. William Taylor was handsome and dashing as the boy next door who wooed Jo and married Amy; Peter Hansen was convincing as the retiring German professor who overcame his shyness to embrace Jo in public in the rainswept street scene which concluded the telecast.

Viewed in black-and-white in a home to which Santa failed to deliver a color set this Christmas, "Little Women" was delightful to watch. In color, it must have been entrancing.

Production costs: Approximately \$45,000. Telecast in color and black-and-white on NBC-TV as Dec. 25 program of Matinee Theatre, Mon.-Fri., 3-4 p.m. EST. Participating sponsors.

Adapted for tv by Elaine Ryan from novel by Louisa May Alcott; producer, Albert McCleery; director: Boris Sagal.

THE STINGIEST MAN IN TOWN

ASIDE from Kris Kringle himself, Scrooge and company have come to best epitomize the holiday season. So it's small wonder that *Alcoa Hour*, adding the tinsel of color tv and putting the words of *A Christmas Carol* to music, emerged with a charming 90 minutes.

Lyrics of Janice Torre combined with Frederick Spielman's music to accentuate effectively the varying moods of dourness, greed, nostalgia, terror and charity that mark the course of Dickens' story. Even the first singing efforts of Basil Rathbone (Scrooge), though lacking in quality, lent a dramatic impact to the scenes in Bob Cratchit's home and the graveyard.

Best and most touching tune was "One Little Boy."

Insofar as the acting chores were concerned, an unusually heart-warming Tiny Tim was played by eight-year-old Dennis Kohler. As for Mr. Rathbone's effort as the uncharitable curmudgeon who becomes a changed man, it was the closest yet to the late Lionel Barrymore's annual radio rendition.

Production costs: Approximately \$70,000. Sponsored by Aluminum Co. of America through Fuller & Smith & Ross, on Alcoa Hour on NBC-TV, Sunday, Dec. 23, 9-10:30 p.m., EST.

Producer: Joel Spector; director: Daniel Petrie; book and lyrics: Janice Torre; music composed by: Frederick Spielman; orchestra & chorus conducted by: Camarata; scenery: Kim Swados; costumes: Motley; choreographer: John Heawood; assistant to producer: Kathleen Greene; unit manager: Henry Shensky; assoc. director: Lamar Casseli; stage managers:

Bill Post, Dean Grant; makeup: Bob O'Bradovitch; technical director: Orlando Tamburri; lighting director: Bill Ryker; audio director: Don Fry; graphic artist: Bob Jones; production by: Theatrical Enterprises Inc.

Cast: Basil Rathbone, Vic Damone, Johnny Desmond, Patrice Munsel, The Four Lads (Bernie Toorish, Connie Codarini, Jimmy Arnold, Frank Busseri), Robert Weede, Martyn Green, Betty Madigan, John McGiver, Robert Wright, Alice Frost, Dennis Kohler, Olive Dunbar, Bryan Herbert, Philippa Bevans, Ian Martin, Keith Harrington, Richard Morse, Karol Ann Traumm, Karson Woods, Karin Wolfe and John Heawood.

MAMA

UNDOUBTEDLY influenced by the thousands of loyal fans that *Mama* made over the past years, CBS-TV returned the program to the air on Dec. 16 even though it had not attracted a sponsor. The episode under consideration here (Dec. 23) contained all the elements of family appeal that have endeared *Mama* to thousands of devotees: wholesomeness, kindness, whimsy, nostalgia and compassion.

As usual, *Mama*, played by Peggy Wood, becomes involved in a situation in which her helpfulness results in complications. When *Mama* comes to the assistance of an elderly spinster who is too ill to take her nursery school classes, the youngsters respond to *Mama*'s natural warmth and begin disliking their regular teacher. She nurses a grudge against *Mama* for a brief period of time, but then realizes that *Mama* was not at fault, gives up her school and returns to her first love—bookkeeping. The performance of the cast was excellent.

Production costs: Approximately \$32,000. Sustaining on CBS-TV, Sunday, 5-5:30 p.m. Producer: Carol Irwin; director: Don Richardson; director of photography: William J. Miller; supervisor of film production: Edward J. Montagne. Cast: Peggy Wood, Judson Laire, Dick Van Patten, Rosemary Rice and Ruth Hammond.

SEEN & HEARD

"Which poem of yours do you like best?" asked Lawrence Spivak. With a good-natured twinkle in his eyes, Robert Frost, the 81-year young U. S. poet laureate, shot back, "The last one that was praised by my friends."

And so it went for 30 minutes of *Meet the Press*, perhaps the only tv program on the air this past Christmas weekend that didn't burst out with a rendition of "Silent Night." Facing him were three skillful interrogators—aside from regular panel member Spivak—all of whom did their level best to match the man's wit: NBC's Dave Brinkley, Scripps-Howard's Inez Robb, and *Holiday* magazine's Clifton Fadiman. Perhaps its too much to hope for, but we'd like Santa Sarnoff to bring the poet back for many more Christmases.