



IN REVIEW

POLITE consideration toward the daughter of a chief of state, not to mention a certain temperance encouraged by recent reports that Mr. Truman intends to settle old scores after his incumbency, confine this reviewer to the remark, in assessing Margaret Truman's radio debut as a dramatic actress, that she was—well, competent.

Her vehicle was not sturdy enough to be memorable, being a radio adaptation of a screen play adapted from an article that appeared in the *New Yorker* magazine. No rose, passing through so many hot, little, Hollywood hands, could possibly retain its first, bright bloom. *Jackpot*, as the story was called in its screen and radio transmogrifications, arrived at the microphone wilted.

As originally written, by the *New Yorker's* John McNulty, if memory serves, it was a rather terrifying account of a radio jackpot winner's almost impossible difficulty in selling off enough of the bizarre merchandise to pay income taxes on his windfall.

In themselves the actual experiences of Mr. McNulty's anguished hero were marvelously humorous, but they apparently did not seem to Hollywood technicians to have enough of the old sockeroo. In the radio and screen versions, the hero loses his job, is jailed, is almost seduced by a *femme fatale*, and is nearly divorced before everything ends happily, the hero not only restored to his employment but pro-

PROGRAM FACTS

Program: "Screen Directors Playhouse; play, "Jackpot," April 26.
Sponsors: RCA-Victor, Chesterfield, Anacin.
Stations: 167 NBC.
Cast: Margaret Truman, James Stewart, Dawn Bender, Jeffrey Silver, Ann Diamond, Eddie Marr, Jerry Hausner, Bill Bouchev, Jim Backus, Betty Lou Gerson, Sidney Miller, Eddie Max.
Producer: Howard Wiley.
Director: Bill Karn.
Writer: Jack Rubin.
Musical Dir.: Robert Armbruster.
Announcer: James Wallington.

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moted to a vice presidency, and he and his wife reconciled as though in the blush of first love.

As Bill, the male lead, James Stewart carried the major burden of the somewhat inert script (although he received second billing to Miss Truman's). Mr. Stewart's skillful hemming and hawing did as much as could be done to adorn the lusterless lines.

In comparison, Miss Truman's

performance was, as said before, competent. She read her lines intelligently and without a fluff. Her lack of experience, however, was evident at those moments when an accomplished comedienne might have wrung a response from the studio audience but Miss Truman did not.

In her defense, it must be said that her's was a trying assignment. To start a dramatic career at the top is to ask a lot of any actress, no matter how talented. If Miss Truman aspires to the theatre, as well as the concert stage, she would be well advised to undertake some measure of the rigorous practical education that most successful professionals have endured.

Let us turn now to the commercials, which in the first half-hour (the sponsored part) of the hour-long production must have been gratifyingly evident to those who paid for them. This is one of NBC's Tandem Plan programs, and three sponsors, RCA-Victor, Chesterfields and Anacin, were mentioned favorably on several occasions.

All three were identified at the beginning of the show, with a short description of the merits of each. After the introduction of the stars, Miss Truman and Mr. Stewart, a one-minute commercial for RCA-Victor was read. Another one-minute commercial for Chesterfields—apparently recorded by Bob Hope and Bing Crosby—came in the middle of the first half-hour, and one for Anacin toward the end. Before the station break, the list of the three sponsoring products, and descriptive phrases for each, was read again.

LORAIN RULING

SCOTUS Will Review Case

U. S. SUPREME COURT last Monday agreed to review a lower court's decision against the *Lorain* (Ohio) *Journal*, ruling that newspaper engaged in anti-trust practices against a radio station [BROADCASTING • TELECASTING, Jan. 15, 8].

The *Journal*, its owners, Samuel A. and Isidor Horvitz, and two other principal executives, had violated the Sherman Act in refusing to accept the advertising of local merchants who bought time on WEOL-AM-FM Elyria-Lorain, Ohio, the court ruled.

In his final judgment last January in Cleveland, U. S. District Court Judge Emrich Freed had incorporated some of the sweeping terms proposed by the Justice Dept., in contrast to the *Journal's* counsel contention that the newspaper should merely be forbidden to reject advertising solely because the advertiser also uses WEOL-AM-FM.

Since no more cases will be heard this spring in the Supreme Court, the case will be assigned to the fall calendar.

Officers of the *Journal* in appealing to the highest court held the earlier ruling was contrary to the press guarantees of the Constitution.

When the suit was first brought by the government in September of 1949, it marked the first time that an anti-trust case was filed against a newspaper charging it with conspiring to injure a competing radio station.

CBS SUMMER PITCH

Says Radio No. 1 Medium

WHILE the furor created by its network radio rate reductions raged on, CBS last week issued a documented presentation to show the sales appeal of summer radio, and to prove that "in summer, as in winter, radio is the public's No. 1 medium."

After citing facts, figures and case histories to demonstrate the power and potentialities of summer sponsorship, the network offered this "check list of four ways to make the most of summer network radio":

1. Keep an existing winter series in its regular period to make the most of diminished competition and to maintain listener-habit.
2. Move an established winter show into one of the hiatus-vacated Top 20 time periods to expose new audience to it.
3. Test the value of a higher-rating network by bringing a winter series over from another network for a three-month experiment.
4. Launch a new sponsorship in summer for a flying start into the fall-winter sweepstakes.

Summertime today is "one of the two peak seasons in spendable income and retail sales," CBS asserted. In contrast to the days of

the first hiatuses, when summer sales "were not worth the costs of sponsorship," the summer season now ranks as the first or second quarter of the year "in all major indexes of sales and income," the network pointed out.

"In terms of sales potentials now available," the brochure continued, "radio's summer hiatus pattern is obsolete. Summer opportunities fully justify 12-month advertising."

Sees 42.8 Million Sets

CBS appraised radio's summer opportunity at more than 92.8 million sets—40,056,400 in homes where families are not away on vacation; 28,680,000 secondary sets (including 14 million portables) in homes where families are not away; 19,100,000 automobile receivers, and 5,000,000 sets in public places.

On the average summer day from May through September, the network said, 95.6% of the population is headquartered at home and, of the 4.4% vacationing away from home, "almost all stay within reach of U.S. summer network radio."

The presentation draws upon

U. S. Commerce Dept. figures to show that spendable income is bigger in summer than in winter or spring; that summer is one of the two big factory payroll seasons; is one of the two peak seasons in farm income; is the second biggest retail selling season; is the No. 1 season in durable-goods stores; is one of the two best seasons in non-durable-goods stores; is No. 1 season for automobile dealers; is one of the two peak seasons for household appliances; is one of the two peaks in food retailing; is "big money" in drug stores, and the "best season" in filling stations, and is a \$2.5 billion season for department stores.

"Summer is also the customer's season-of-decision on major purchases," the presentation continued, citing department store surveys in Milwaukee and San Francisco in 1949 as showing that "80% of the decisions on what to buy, which brands, and where to buy are made by families in July and August."

A "leading store executive" was quoted as saying "it's too late to sell a major investment after the

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