

PERSONALIZED

Spots

Farm News
Country Fare



GEORGE
HAEFNER

PROVEN

SALES APPROACH

TO WESTERN NEW YORK

FARMERS

Sales success of George Haefner's sponsors in reaching farmers is a matter of record. These success stories show how spots on these farm programs produced outstanding sales results.

You can buy the oracle of Western New York farmers at a remarkably low cost per thousand figure. Either between 5:30 and 7:00 A.M. or at 12:15 P.M., it's economical to use high Pulse-rated spots on these tried and found successful WHAM participation farm programs to sell your product or service to farmers.

50,000 Watt Clear Channel

WHAM

ROCHESTER RADIO CITY

The Stromberg Carlson Station

AM-FM * NBC Affiliate

Geo. P. Hollingbery Co., Nat'l Rep.

IN REVIEW

MY LITTLE MARGIE

Network: NBC-TV
Time: Wed., 8:30-9:00 p.m. EDT
Filmed by Roland Redd Productions
Stars: Gale Storm and Charles Farrell
Producer: Hal Roach
Director: Hal Yates
Writers: Frank Fox, George Carleton Brown
Production Manager: Dick Lestrang
Assistant Director: Dick Moder
Sponsor: Scott Paper Co.
Agency: J. Walter Thompson Co.

AN UNPREDICTABLE young lady and her long-suffering, patient dad are back on television for the fall season. *My Little Margie* returned to NBC-TV last Wednesday evening with the usual array of stock characters, involved predicaments and contrived dialogue typical of so many shows bearing a situation comedy label. It is mediocre television fare. Margie, her father and supporting characters are acceptable enough. The show is nicely staged and well directed, which is as it should be. The series is on film, reducing production errors to a bare minimum. But these favorable traits are rather noticeably undermined by a shaky foundation—the show's script. It is a program badly in need of a writer.

In situation comedy, perhaps more than in any other drama form, success depends largely on a close-knit story line. A series of complications must be introduced but it is to the pro-



CHARLES FARRELL AND GALE STORM
The daughter-dad team return

duction's advantage if the complications pivot around a central situation. Involving characters in unrelated sub-plots weakens the main story line of any situation comedy, as was evident on the Sept. 1 telecast of *My Little Margie*.

The script was concerned chiefly with Margie's efforts to surprise her papa on his birthday with an oil painting of herself. There was ample opportunity for Margie to get herself into and out of hot water with such matters as getting the cash to have the portrait done without arousing her father's suspicion or explaining away her prolonged absence from home when she was sitting for the painting. These situations were considered but they were not explored as thoroughly as they might have been. Instead, the script was prone to wander away from the focal point. Its chief flaw was the length of time it took to get into the story in the first place.

Although *My Little Margie* poses no threat to the popularity of such programs as CBS-TV's *I Love Lucy*, which really got the situation comedy ball rolling a few seasons ago, it has the makings of a pleasant half-hour program if better integrated scripts are in the offing.

ROGERS OF THE GAZETTE

Network: CBS Radio
Time: Wed., 9:30-10:00 p.m. EDT
Producer-Director: Norman MacDonnell
Announcer: Bob Le Mond
Music: Wilbur Hatch
Scripts: Les Crutchfield, Walter Newman, E. Jack Neuman & Kathleen Hite
Star: Will Rogers Jr.
Permanent Cast: Georgia Ellis and Parley Baer

EARLY in July, Will Rogers Jr. joined the radio roster of crusading never-say-die newspapermen as the star of a new series titled *Rogers of the Gazette*. The program is heard each Wednesday night on CBS Radio. Had the people who worked out the format for the series been blessed with an ounce of foresight, radio drama might have been given a boost it could well stand. The Sept. 1 broadcast had all the essentials of a parody on the million-and-one shows listeners suffer through that concentrate intensely on the activities of righteous gentlemen of the press. But sadly enough, it was played straight. The production didn't indicate that anyone was aware that the situation with which the script dealt had its humorous aspects. The whole thing was a rather serious affair.

Rogers of the Gazette recounts experiences in the life of a small town newspaper editor played by Mr. Rogers. He has the traditional assistant. This time her name is Maggie. Last Wednesday, Will and Maggie covered a testimonial dinner for a retiring school teacher. In case there was any doubt in the listeners mind that this was an all-American teacher type she was given a good old homespun name, Bessie Richards. Will and Maggie heroically fought the clock, made that deadline and got out a special edition eulogizing Bessie in a manner she was too humble ever to hope for. But things weren't as rosy for Bessie as they might have been. Because the teachers retirement fund was at a very low ebb, she was retired at a sum that made it necessary for her to seek out employment elsewhere. This was more than Will's sense of justice could take. Out came another special edition. Naturally the city council had a meeting. The school board had a meeting too. The town-folk were so distressed at the facts that Will's sterling reportorial talent had uncovered that an immediate election was decided upon. Bessie of course was brought back home presumably to live happily ever after on additional funds appropriated for the retirement fund in the new election.

It could have been an amusing broadcast. But instead of spoofing the pattern, it followed it to the letter. Had it been played as satire—and it easily could have been without re-writing a word—Mr. Rogers might shortly be recognized as humorist not unlike his famous father who made America smile at itself in a way that has not been duplicated since his death in 1935.

BOOK REVIEW

TELEVISION NEWS HANDBOOK, edited by Baskett Mosse and Fred Whiting. Medill School of Journalism, Northwestern U., Evanston, Ill. \$2.50.

THIS handbook is a compilation of the material presented at the first National Television News Seminar held at Northwestern U. under sponsorship of the Medill School and the Radio-Television News Directors Assn. Its editors term it not the last word on the subject, but, rather, the first word. Subjects covered in the seventeen divisions of the book include equipment, camera and news techniques, weather programs, a glossary of TV news terms, and the RTNDA Standards of Practice.