

So, I'd appreciate it if you would note my change of address and, also, please put me on the list of the All-Media Evaluation Study book coming up.

CECIL WEBB JR.  
1271 Pine St., No. 2  
San Francisco

Please reserve four copies of the book containing all of SPONSOR's All-Media Evaluation Study articles. I think they are very good.

JOHN CLEGHORN  
General Manager  
WHBQ  
Memphis

• SPONSOR's All-Media Study will be published in book form later on this year. Reservations can be made by writing to SPONSOR, 40 E. 49 St., New York 17.

#### TV FILM SECTION

I had the pleasure of reading the film section in the January 25 issue of SPONSOR recently and should like to congratulate you on a job well done.

SPONSOR performs a service of great value to the television industry in providing such excellent coverage of its past activities and future prospects, and we in the film syndication section at Du Mont shall always be most anxious to cooperate with you in the preparation of any future projects.

MERRIMAN H. HOLTZ JR.  
Supervisor, Film Syndication  
Du Mont Television Network  
New York

I enjoyed reading your color story on page 54 of the January 25 issue of SPONSOR ["COLOR: production—and problems—aplenty"].

While it is true that the average tv station won't have 16 mm. or 35 mm. equipment to telecast color video films locally before 1955, I think it should be pointed out that we have been televising color slides every week day since December 30.

Also, we are on the air every day with a color test pattern made especially for WMAR-TV.

E. K. JETT  
Vice President  
WMAR-TV, Baltimore

Congratulations on your splendid "1954 report on tv film" [25 Janu-

ary]. May I, as a consultant to stations, producers and sponsors for 20 years and now also a film producer for tv, stick out my neck with a couple of generalizations, as true perhaps as any such?

1. If your published film-series costs [page 67] are closely analyzed, it will be found that sponsor price can be double producer cost. National advertisers, therefore, must consider ownership of their own properties in the foreseeable future when time clearance is not such a consideration.

Experience proves the cost of everything from finance to film stock can be scaled down considerably. Producers and technicians can be shown that a half-hour film series offers a highly profitable work year—more than many of them can expect from the majors, and higher production values come along as a bonus. It is not unduly optimistic to suggest that national advertisers can provide public tv entertainment at a profit!

Of course, such a millenium includes the admittedly more arduous task of the agency in making market-by-market contacts, and in merchandising. But the trend to super-market selling makes that a must, anyway.

2. Obviously, producers not familiar with color must experiment. But the national advertiser is well advised to spend no more for color than is needed to learn its possibilities and limitations, e.g., for commercials. By the time color film has a significant tv market, projection will have advanced to such a point that present standards will be unacceptable to the national sponsor. . . .

GUY BOLAM  
Guy Bolam Associates, Inc.  
New York

#### INDEPENDENT STATIONS

Just a note to thank you for your recent story, "How to get the most out of an independent station," which featured the AIMS group [28 December 1953, page 44]. I have already had several comments from our advertisers on the story, and I'm sure it will prove to be very valuable to advertisers and independent stations alike. The story was certainly well done in your thorough and complete manner.

TODD STORZ  
General Manager  
KOWH, Omaha



## CKNW ANNOUNCES 15% RATE INCREASE

With an audience gain of more than 20% in the last 12 months, CKNW announces a 15% rate increase effective Jan. 1, 1954.

## CKNW

TOP DOG  
ON THE  
PACIFIC COAST