

Press Gives Praise To New Color Tele

Widespread interest in color television has been in evidence lately, due to the Columbia Broadcasting System's recent demonstration of new ultra-high frequency television in full color.

Many publications, such as Fortune Magazine, Time Magazine, Tide Magazine, have analyzed and commented upon the color television developed by CBS.

A cross-section of press comment on the practicability of the new CBS television follows:

Wall Street Journal: "The CBS demonstration left little doubt that color television has reached the perfection of black and white. A telecast of a football game contrasted the two methods. In black and white, the game was like a newsreel. When the same scenes were shown in color, the golden helmets and red jerseys of one team and the white helmets and blue shirts of the other made it as easy to distinguish the teams as if the game were being viewed from the stands."

Ben Gross, New York Daily News Radio Editor: "The demonstrations prove that three great obstacles, once regarded by many as insuperable, have been overcome. First, CBS is able to generate sufficient power in frequencies above 300 megacycles video band, which most authorities said could not be done. Second, it has eliminated the bothersome reflections known as 'ghosts' which have hitherto marred television pictures."

Time Magazine: "It was clearly—and colorfully—the most notable television demonstration of the year. The broadcast was over ultra-high frequency, radar wave lengths. The reception, as vivid as a Van Gogh painting, made black-and-white television look antiquated."

Saul Peff, International News Service: "What CBS showed us today is good. The clarity and definition of the color is better than any we've seen previously. There were no flickers. There were no 'ghost' or second images, those little reflected gremlins we've seen creep into other forms of television. For technicians there was this amazing fact. The transmitter used operates on a frequency of 490 megacycles with a power equivalent to 20 kilowatts. This represents strength four times more powerful than the most powerful station now operating in New York."

Transradio Press: "Full color ultra-high frequency television is here. That revolutionary fact has been adequately demonstrated by CBS engineers. Although the video broadcasts were demonstrations, they were normal in every respect. Colors were true to their source. Flicker, fades and other objectionable characteristics were noticeably absent. Potential commercial application was sharply highlighted by the presence of color."

Associated Press: "Here are the major improvements achieved since Columbia's pre-war demonstration of the same system in 1940 and 1941. Besides the shift upward from sixty to 490 megacycles, the new system provides increased brilliancy. Better detail is achieved by raising the number of lines from 375 to 525 per image, by using a transmission band ten megacycles wide instead of 4.5 megacycles and by incorporating numerous techniques learned in war research."

Lubcke To Speak

Harry R. Lubcke, director of television for the Don Lee Broadcasting System, will speak at a dinner meeting of the Radio Technicians Association of Long Beach at 2116 Sixth Avenue, beginning at 7:30 p.m., Wednesday, March 27. Topic: "Position of Long Beach in Southern California Television." Regattas and other sports events at Long Beach are of particular interest for live television remote pick-ups.

The Television Producer

By **BOB EMERY**
(WOR Video Producer and Pres.
Television Producers Assoc.)

Much has been written about the relative responsibilities and duties of the TELE... Producer and director. More has been written about the "theoretical" place in the sun which the holder of these jobs will have when Television comes into its own.

I propose, not to theorize, (being one of the few in this, as yet, purely experimental medium, who has not written a book) but rather to tell you



BOB EMERY
take a good look at the word...
"PRODUCTION."

what I have learned from the "Blood, sweat and tears" that have gone into the production of the few shows that I have been privileged to produce. And right here is as good a place as any to stop and

Defines 'Production'

Production has been a much mis-used word in Radio, where anyone who sits in a control room and can read a clock and follow manuscript is called a producer. Motion pictures and the stage have more clearly defined the word producer by establishing names like... Zanuck... Selznick... Wanger in pictures and Pemberton... Abbott... Golden in the theater. These are all men who produce, in the complete sense of the word, and it is this over all production job that will some day come to the Television world, and it is this kind of a challenge that WOR gave to me, in a modest way, when they assigned to me the production chores of "The Brownstone Theater" and "The Sealed Book" shows which were fairly good examples of small budget dramatic television fare.

Enumerates Problems

Let us look at the problems which confronted us,—bearing in mind that these were experimental, sustaining shows, presented in the days when technical and artistic assistance were not highly specialized as they will be in a few years. Before I go further, I would like to say a word of commendation of a few who helped in this series. These people were not only good men in their own line but they have the one essential characteristic, in addition to "Know How," and that is a firm belief in the future of the work they are in. I refer, as far as WABD... DuMont, here in New York, is concerned, to Robert Bright, art director, and Ed Bezares, cameraman. To these two, our shows were more than just a half hour fill in the WABD schedule. They were opportunities for these far sighted men to experiment and to continually improve their techniques. The same thing was true with Charles McGarra-

han of WRGB, and both organizations were the acme of co-operation.

The first problem of the producer is a budget, and in my case my budget was assigned by a Television Planning Board which comprised the following WOR heads of departments: Programs, Press, Special Events, Finance, Continuity, Engineering, and when the figure was set and okayed, the next problem was a policy decision on the type of programs to do.

Audience Participation Shows

It stood to reason, that with no mobile remote equipment available either at WABD or WRGB that sports such as boxing, hockey, basketball, wrestling, baseball, etc., was out of the question. We also decided that audience participation shows, presented on a sustaining basis, could not compete with well established audience shows such as John Reed King put on weekly for CBS and ABC. Therefore our decision was straight drama, using two of the WOR radio shows as vehicles or frames and so we decided upon "The Brownstone Theater" and "The Sealed Book." In the "Brownstone Theater" we presented standard public domain plays and single set dramas from the French and Baker catalogues and in the "Sealed Book" we presented mystery and terror stories... This was our first problem, Literary Material. The next problem was the adaptation of this to Television. Right here I would like to say that the ideal Television script, to my mind, is the one which keeps written camera and light cues to a minimum, for no two studios are alike, and in many instances what the author would like to see worked out in the way of trick camera shots, can not be done with the present limitations, and it is most important that the writer know his studio, his technical crew and his lighting facilities in order to write a workable Television script. In this matter the adaptations of the "Brownstone Theater" plays and "The Sealed Book" plays were done by yours truly, based upon knowledge of studio limitations, with an advance understanding of the cast to be used.

Casting Problem

Now, with the adaptation made we turn to the complex task of Casting. The WOR Television series started the establishment of a permanent stock company, based upon the premise that weekly appearances of well known actors in varied roles, builds for looker interest, in exactly the same way that local stock companies in small communities presented a different play each week with the favorites in the company assaying a different role each week. In this matter we searched the roster of radio actors for people who had stage experience.

This is done for many reasons, the most important of which, is, facility of "Business." "Business" is the action

'Telequizcalls' Show Sponsored On WBKB

Chicago.—The return to the air of Balaban & Katz television station WBKB last week, brings one of its foremost commercial programs, Commonwealth Edison's "Telequizcalls," back into Chicago's entertainment spotlight with a slightly altered format. Telecast every Friday at 8:00 p. m., the show is Chicago's first video phone-quiz program. It stars Bill Anson as emcee, assisted by pretty Meg Haun. According to Ardiem Rodner, "Telequizcalls" producer, every contestant will win a prize from now on. Tele set owners called by Anson will be given a chance at electrical appliance prizes in three different groups. Three correct answers win the most expensive prize. On the other hand, one answer—and Rodner says no one can possibly miss the first query—will bring a less costly gift. Questions of all sorts, visual in nature, are posed to viewers. Beulah Zachary, of the WBKB staff, is program director. "Telequizcalls" fan mail hit an all-time high just before WBKN left the air to switch to channel No. 4.

Dick Powell Studies Tele As Crime Drama Medium

Dick Powell is eyeing television as a "natural" medium for crime dramas such as his "Rogue's Gallery" broadcasts, released Thursday evenings over MBS.

"Much of the punch of stage and screen detective yarns evolves from the visual angle," Powell explains. "The sleuth's or the criminal's actions can be observed, leaving the audience the fun of drawing its own conclusions."

"At present, radio is restricted to an entirely auditory story development, and each turn of the plot must be thoroughly worked over in the dialogue so that the listener can get it in television," he added.

"The toughie who looks like Caspar Milquetoast and the hero whose bay window always crowds the mike are just going to be out of luck," grins Powell.

that the director gives the actor. It is the non-speaking portions of a play which hold the camera as well as the spoken word. In Television this is going to be as important, if not more valuable, than the spoken word. The average radio actor with no stage experience, fails miserably to create "Business." For example if the director wishes to hold a scene with a letter in the hand of an actor and had instructed him to do about a minute business before reading the letter, the radio actor would have to be minutely coached in the creation of this business, while the Stage or Movie trained actor would make up his own business along the lines of business with spectacles, cigarette, and many other methods of delay which came to him from his store of theater experience.